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Polygram Distribbs Tighten Returns

By JOHN SIPPEL

LOS ANGELES—Polygram Distribution has instructed its sales managers and representatives not to accept returns on certain labels' product until 90 days after the initial release date and 180 days on Casablanca product by Kiss, Village People, Donna Summer and Parliament.

In his directive, Jon Peisinger, firm's national marketing chief, advises that new LP (Continued on page 81)

Pressing Crunch Hits Year-End Catalog Fill

By ROMAN KOZAK

NEW YORK—Major manufacturers are alerting their retail and rack accounts that they may not be able to meet demand during the height of the Christmas season on catalog product.

The warnings are sounded as pressing plants and tape duplicating facilities, already operating at or near peak capacity, face the accelerated onslaught of fall product fill.

"We have to put a time limit on the availability of our catalog," Ron Piccolo, vice president of marketing, Northeastern region, CBS Records, told retailers at the recent Sam Goody convention (see separate story). "You have to pay particular attention to your catalog now and put in your orders because we may not be able to supply your needs in November." (Continued on page 84)

45s Victims Of Production Jam

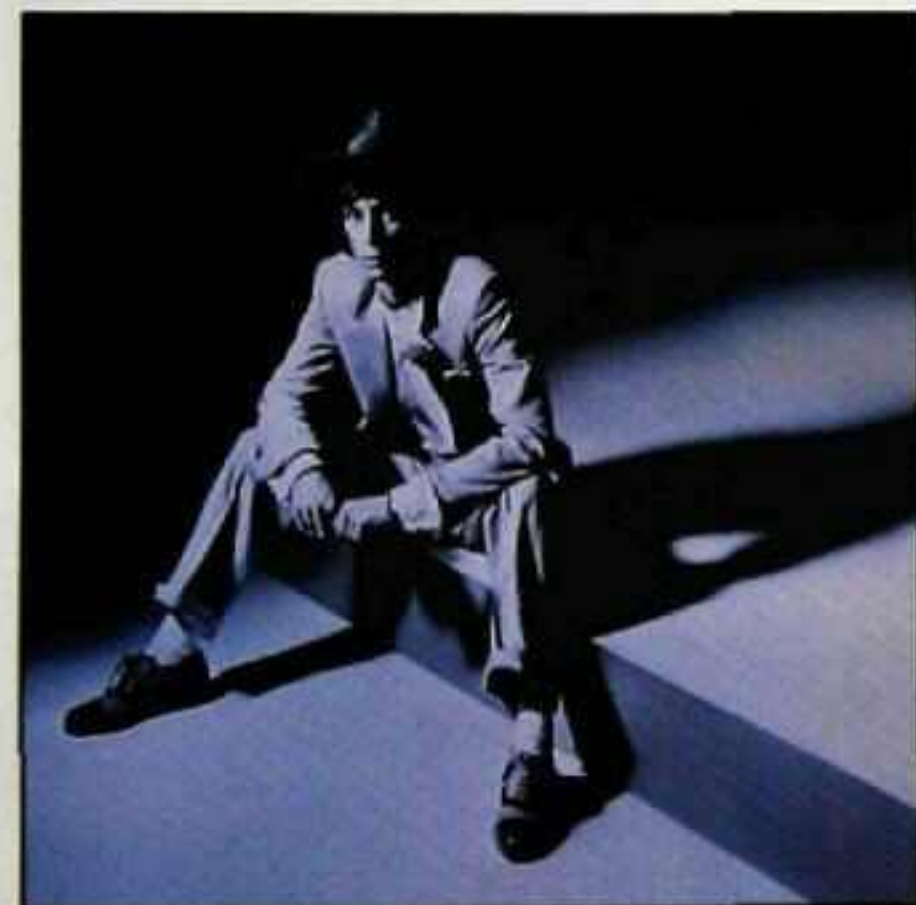
By IS HOROWITZ

NEW YORK—The seven-inch disk has been caught up in the production crunch.

Pressing plants across the country are punching out record numbers of singles to fill an unprecedented demand that has remained constant since early summer.

The plants report working three shifts a day, with some maintaining an around-the-clock pace on weekends as well.

(Continued on page 92)



There's nothing quite like an Eric Carmen hit. Classic melody and lyrics, incredible production, and the dazzling performance of Eric Carmen. And now, he's got a brand new single and it's bulleting straight up the charts. "Change Of Heart" (AS 0354). It's an Eric Carmen smash. From his brilliant new album CHANGE OF HEART (AB 4184) shipping this week. ON ARISTA RECORDS. (Advertisement)

VAN DEERLIN VIA SATELLITE

Radio Deregulation Big Topic At NRBA Parley

By DOUG HALL

SAN FRANCISCO—True to the theme announced in advance, what turned out to be the largest National Radio Broadcasters Assn. convention ever held—3,000 were in attendance—was a steady chant of "Deregulation Now" for radio.

Through the wonders of modern satellite transmission, it started with Rep. Lionel Van Deerlin (D-Calif.), who made a strong appeal Monday (18) for radio broadcasters to support deregulation legislation.

His appeal was followed the next day by another from Federal Communications Commission commissioner James Quello (see separate story in the radio-tv department) and an overwhelming show of hands in favor of deregulation at a session of the Daytime Broadcasters Assn. This group met concurrently with NRBA.

Daytime Broadcasters chairman Ray Livesay said the informal show of hands would be taken to the group's board when the body considers formal support for the new Communications Act which calls for the deregulation of radio.


Van Deerlin, who is chairman of the House Communications Sub- (Continued on page 19)



The BAR KAYS were obviously always ahead of their time. Their new Stax album, "MONEY TALKS" (STX-4106), contains their mid-70's Memphis "lost" recording, but sounds as futuristic and fresh as tomorrow. One listen will convince you that the BAR KAYS practically invented funk as it's played in 1978. Produced by Allen Jones and Phil Kaffel. (Advertisement)

(Advertisement)

YES
TOMATO
ATLANTIC



Marilyn & Billy & Columbia.

It's destined to be one of the great musical partnerships: Marilyn McCoo, Billy Davis Jr., and their brand-new label.

No strangers to gold records, Marilyn and Billy are also Grammy Award winners and starred in their own top-rated TV series.

Now they're with us, and the first effects of this felicitous signing are already being felt: a debut album called "Marilyn & Billy," and a single, "Shine on Silver Moon," that promises to be shining soon on to gold.


"Marilyn & Billy." The new album featuring "Shine on Silver Moon." New and now on Columbia Records and Tapes.

JC 35603

3-10806

B7B

Management: Sherwin Bash.
Produced by Steve Cropper,
Billy Davis Jr. and Michael Masser.

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McCoo and Davis on tour: 8/11 St. Louis, Mo. Six Flags of Mid-America; 8/14-19 Dearborn, Mich. Hyatt Regency Hotel; 8/21 Los Angeles, Ca. Tonight Show; 8/22-27 Buena Park, Ca. Knott's Berry Farm; 8/29 Sacramento, Ca. Cal Expo & Fair; 9/1-10 Denver, Co. Turn of the Century; 9/14-15 Chicago, Ill. Park West; 9/18-24 Devon, Pa. Valley Forge Music Fair; 10/17-22 Cleveland, Oh. Front Row Theatre; 10/25-11/4 Toronto, Canada. Royal York Hotel; 11/7 Baltimore, Md. Martin's West; 11/10-11 Great Gorge, N.J. Playboy Club.

NUMEROUS LABELS HOPPING ON BANDWAGON

Oversaturation Of Picture Disks Feared

By JOHN SIPPEL

LOS ANGELES—U.S. retailers' exhilarating experience with the Heart, "Rocky Horror Show" and Beatles picture disks augurs an additional important consumer incentive. But dealers caution about an instant oversaturation that could throttle the innovation.

Record Bar purchasing nabob Fred Traub envisions a universe of 100,000 collectors nationally dedicated to the cult of possessing the "limited edition" picture disk. "If the industry releases too many picture disks, it's beyond even the affluent collector," Traub points out.

With picture disks by Blondie, Linda Ronstadt, Rod Stewart, Brothers Johnson, Meat Loaf, Styx, Boston and as yet unknown artist by Atlantic announced as imminent, plus rumors of Engelbert Humperdinck, Joe Cocker and a two-pocket Barry Manilow, Traub sees a possible oversupply as do a number of his peers.

Traub, like most interviewed, reports most of the Record Bars sold out quickly on the Beatles' initial shipments. Most sources report they are getting their allocation of Beatles' "Sgt. Pepper" picture LPs in three phases; others think they

will get only one while some expect two separate shipments.

Traub sees the picture disk creating a real collector's corner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable sellers and undersupply the market."

Labels, which are releasing commercial picture disks, report limiting quantities to 50,000 to 150,000 copies. There will be 50,000 unit editions on the Brothers Johnson, Rod Stewart and Blondie. Linda Ronstadt will be a 150,000 one-time pressing, set to hit the street Oct. 17. The Styx Picture-Disk will be 100,000 units. Stan Layton, Chrysalis national sales boss, says he called his domestic distributors and took their voluntary orders and got his 50,000 shipped in that manner. After he was finished, several distributors called to boost their orders, but he says he could not accommodate them. Up to now, all labels are suggesting \$15.98 as the list price.

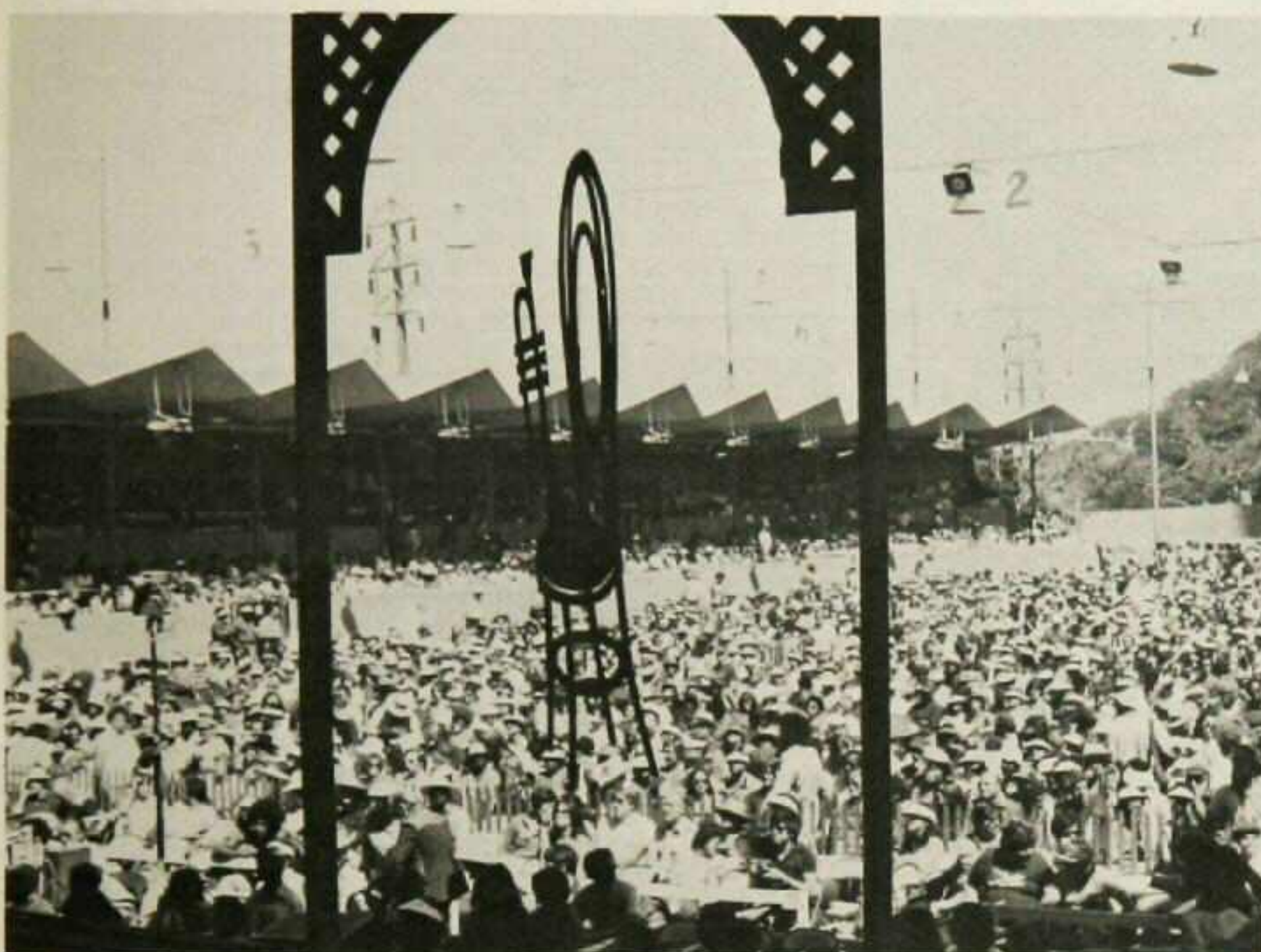
Traub is selling the Beatles LP for \$13.99. Alan Ostroff of

Integrity Entertainment Corp. here says he has received 3,000 units of his 4,500 order of the Beatles. He sold 1,200 of the "Rocky Horror Show" with no trouble, he says. Managers in Warehouse, Big Ben's and Hits-For-All stores in the chain report that hip customers somehow knew when shipments were in. Some bought from six to 10 copies. Most retailers reported hoarding by collectors as investments for the future. Ostroff says his stores were selling the disks for \$11.99.

Brad Bell of Music Grotto and Melody Lane, Cleveland, was selling his five copies at \$11.99, he says. Doug Severson of the four Full Moon stores in Detroit and Northern Michigan says he got 100 copies, with a sellout in 48 hours. He notes like many that the larger the city, the hipper were customers to when the Beatles' LPs were available.

Raul Acevedo of Disc, The Record & Tape store, didn't know exactly what quantity he got on the Beatles but he thought each of their 30-plus stores got about five copies. They were selling for full price. Ira Heilicher of Great

(Continued on page 78)



Billboard photo by Bonnie Tregel

JAZZY ILLUSION—No that's not a chair suspended in space. It's the Monterey Jazz Festival logo hung as a side stage prop as seen from backstage looking out into the Saturday afternoon blues concert audience. Full Festival coverage starts on page 34.

Goody Chain Proposes To Double Its Stores By 1983

By ROMAN KOZAK

ELLENVILLE, N.Y.—The Sam Goody retail chain plans to double the number of its stores by 1983, delegates to the chain's second annual convention were told here Monday (18).

In his keynote speech to the convention, George Levy, president of the 28-store chain acquired by American Can/Pickwick earlier this year, said that plans were being formulated to bring the Goody retail division to \$180 million in sales by 1983, with the number of employees increasing from 1,300 to 2,500.

"Every assistant manager in the audience will have the opportunity of advancing to store manager in the five years ahead," Levy told his audience. The convention was attended by 150 Goody store managers, assistant store managers and record and tape department managers.

There were also representatives from Pickwick International, as well

as from the various record labels who put on product presentations at the four-day convention.

The meetings were held this year, as last, at the Nevele Country Club. Chairman of the convention was Barry Goody, a senior vice president in the Goody chain. More than 50 of the delegates to the convention had also attended the recent Pickwick convention at McAfee, N.J.

Inasmuch as Pickwick reprised for the Goody delegates much of the same presentation made at its own recent meeting, some Goody store managers did not attend the Goody convention, giving assistant department managers a chance to see what the convention was like.

In addition to the product presentations there were a number of private meetings for Goody employees where the delegates had a chance to familiarize themselves with new

(Continued on page 102)

Martin LP \$8.98

LOS ANGELES—Warner Bros. becomes the first WEA-distributed label to break the \$8.98 suggested list price barrier with the Oct. 13 release of "Wild & Crazy Guy," the Steve Martin second comedy release.

The album carries a brand-new HS prefix.

Lieberman Hails Cassettes, Accessories

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Prerecorded cassettes and record and tape accessories are the explosive growth areas in the nation's racked accounts, with cassette products pushing 20% total volume in some departments.

The more than 2,500 racked departments today being handled by Lieberman Enterprises are reflecting these trends, it was learned at the company's largest national sales meet here Tuesday through Thursday (19-21).

More than 216 Lieberman people, including those joining through this year's ABC Record and Tape Sales

acquisition, came together for vendor-sponsored presentation and entertainment and gathered in small groups for operational meetings.

Vendors and the Lieberman sales reps met one on one over elaborately festooned display booths in the Playboy Resort Hotel's convention center.

"Our operations are on the road to being solid and strong," David Lieberman, chairman of the board, said in his opening remarks.

"The idea was to put two companies together and come up with one company better than either Lieberman or ABC. We're well on our

way to doing that," Lieberman said.

Prior to the acquisition, 1,100 accounts worked under Lieberman's fold. Lieberman and company president Harold Okinow revealed that the figure has since more than doubled, with the acquisition a stimulus to new expansion.

The trend away from LP's domination of industry thinking, with cassette becoming stronger was discussed at length by the key executives. Harold Okinow reports that prerecorded cassettes now are supplying more than 10% of total volume in racked departments with

(Continued on page 95)

INFINITY STARTS

Names & New Talent On Alexenburg Label

By ADAM WHITE

NEW YORK—Despite the "blank check" provided by MCA for talent acquisition, Ron Alexenburg is bypassing established disk superstars in the launch of Infinity Records. The ex-CBS executive, who introduced his label's name and staff at a press conference here Wednesday (20), declares, "I've not gone into the bidding wars for artists." Instead, the Infinity roster mixes familiar names of solid, though not spectacular, reputations with several fresh faces.

The former comprises Hot Chocolate, Dobie Gray and Orleans. The newcomers are Marva Hicks, Robert Johnson and New England.

First product, predominantly singles, will be available during October through MCA distribution.

The executive staff at Alexenburg's label so far consists of Peter Gidion, vice president of promotion; Bud O'Shea, vice president and general manager of West Coast operations; Barry Reiss, senior vice president of administration and business affairs; Gary Mankoff, vice president of finance and Lou Ragusa.

All but O'Shea will work out of Infinity's new headquarters on Manhattan's E. 53d St. from the end of October. Alexenburg reiterated the importance of the label's choice of New York as a base.

Infinity is at present without a head of marketing, but Alexenburg says he continues interviews to recruit "the right person."

In the field, five regional promotion representatives have been hired, reporting to Gidion. They are Frank Horowitz, covering the Northeast;

(Continued on page 95)

Presley (?) Record Generating Reactions

By SALLY HINKLE

NASHVILLE—A single now being released that's claimed to be Elvis Presley's first record is causing a storm of action and reaction here.

Touted to be a Presley disk predating his Sun Records days, the song, "Tell Me Pretty Baby," has been hailed as definitely Elvis and definitely not Elvis by various music industry figures.

Cin/Kay Distributing of Nashville has taken on the worldwide distribution and promotion of the release on the Elvis Classic label and reports that some 15,000 records are being pressed per day at Rainbow Record Pressing in Dallas, with an initial radio station mailing targeted to more than 8,200 stations throughout the U.S., excluding disco formats.

According to the story line, the recording was made in January or February 1954—prior to Presley's signing with Sun Records in July of '54—in Phoenix at Audio Recorders

(Continued on page 14)

New RCA Pop A&R Chief Schatz Boasts 20-Year Industry Stripes

By STEPHEN TRAIMAN

NEW YORK—The appointment of Warren Schatz as division vice president, pop a&r at RCA Records (see Executive Turntable), brings an aggressive personality with a 20-year background as artist, engineer, publisher and producer to the post that is a vital key to the label's continuing upward thrust.

Label topper Bob Summer calls the appointment a response to Schatz's "unique achievement of introducing several important new acts in 1978, including Bonnie Tyler, Toby Beau, Evelyn 'Champagne' King and Kristy and Jimmy McNichol." Schatz himself credits his own background and his biggest asset—energy—in developing his own tastes with his instincts intact. "If I can get my a&r people to trust their instincts—they don't have to trust me—then we'll really be successful. The biggest contribution I can make is to create a staff that I don't have to ask 'why?' when they bring me an act.

Man In The News

"I'll just rely on their judgment, and when I can get the job done for any act they say we should sign, then we'll have the a&r department we all want."

When he was responsible only for East Coast a&r prior to this new post, he formed a close relationship with Neil Portnow, his opposite number in Los Angeles, and reiterates his respect for that operation.

"Portnow will retain complete autonomy and authority on the West Coast. He's had the most difficult job—not only did RCA have no visibility there, but it was such a negative situation," he points out. "In a year we've got people coming to us

(Continued on page 102)



EUBIE HONORED—Songwriter Eubie Blake, 95, receives a special plaque from ASCAP membership director Paul Adler upon the Broadway opening of "Eubie!", a new musical at the Ambassador Theatre. Blake has been an ASCAP member for 56 years.

Disc, Zebra At Peace With Pickwick?

CLEVELAND—Disc, the Record & Tape Store chain plus the Zebra retail operation, are reported settling their differences with Pickwick International (Billboard, Sept. 23, 1978).

John Cohen is president of the 30-plus store chain and the Zebra store. He said he had "no comment" when informed of the report at presstime.

The tiff between Disc and Pickwick Distributing occurred when Raul Acevedo, the chain's general manager, was informed that the two Musicland stores, owned by Pickwick, in the Woodfield Mall, Schaumburg, Ill., were selling the

new Styx album Sept. 7 when he had been told national release date on the album was Monday, Sept. 11. Disc has one store in the same mall.

Acevedo sent out a directive Monday (11) to his store managers who buy direct to discontinue to buy from Pickwick Distributing.

Jail Sentence For Roshkind

LOS ANGELES—Michael Roshkind, Motown Industries' vice chairman, was sentenced in U.S. Federal Court here Sept. 15 to six months in jail under a work release program and 12 months in a community treatment center.

He is scheduled to begin serving his term Friday (29).

Roshkind, 57, was also placed on supervised probation for five years by Judge Robert Takasugi for failing to report \$136,000 in taxable income in 1972. He pleaded guilty to the count in July. At the same time, a second count was dropped, charging him with failing to report \$99,000 in taxable income in 1973.

Roshkind, who was indicted by a federal grand jury on both counts in March, also volunteered to spend 1,000 hours over the next two years establishing a "nationwide training program and talent showcase for disadvantaged minorities."

Executive Turntable

Si Mael becomes vice president, operations, for ABC Records, Los Angeles. He had been chief financial officer for the label. Also, Michael Parkinson is appointed vice president, finance and development. Parkinson joins from MCA where he was controller. ... Warren Schatz named division vice president, popular artists and repertoire, at RCA Records, New York. He steps up



Mael

from division vice president, popular a&r, East Coast. ... Mia Mather is named director, marketing information systems, at CBS Records, New York. She takes over the post, newly created, from director, Columbia record production systems. ... T. Morgan is appointed national secondary market promotion manager for Arista Records, New York, from program director of WPEZ, Pittsburgh. ... Jose Pastor named director, manufacturing and technical services, for CBS Records International's Latin American operations, based in Coral Gables, Fla. He was production and studio manager for EMI/Odeon, Argentina. Also at Columbia's Latin unit, Julie Sayres is named associate director, a&r, a new post. She was a&r manager for Latin American operations. ... Jerry Taub appointed controller for TK Productions, Hialeah, Fla. He was treasurer and controller of H&L Records. ... Logan Westbrook is president of Source Records with offices in Los Angeles. Westbrook formerly was managing executive of CBS International prior to becoming vice president of marketing for Cornelius-Griffey Entertainment. Kenneth Jackson is appointed vice president of administration. He was general manager of Invictus and Hot Wax Records.



Schatz

And Stan Bethel comes to Source as vice president of marketing after having previously heading his own marketing and merchandising company. ... Jack Bratel joins Venture Records in Los Angeles as director of national sales and marketing. A 20-year music industry veteran, he worked 12 of those years in various promotion/sales/marketing positions with Liberty/U.A. ... Shifts at



Morgan

Pickwick, Minneapolis, see Bob Newmark, formerly general manager of the Pickwick Records division, appointed to the newly created position of director, marketing services. George Port, general counsel and secretary, will continue in this role as well as assume additional responsibilities for directing the Pickwick Records division functions. Prior to joining Pickwick in December 1976 as marketing director for the proprietary division, Newmark had over 20 years' experience as a marketing professional. ... Diane McGowen Leedy becomes manager of accounting for 20th Century-Fox Records in Los Angeles. Most recently she was assistant controller of Lorimar Productions. Also, Marjorie Lomenzo becomes manager, royalty accounting. She had been a financial analyst for the record company. ... Quincy McCoy



Bratel

named to the newly created position of national jazz promotion director for Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. Prior to the appointment, he had been program director at San Francisco's KYA-FM and at Atlanta's Z-93. ... Randy Roberts named national singles sales manager, Polydor Inc., New York. Most recently he was national special projects manager. ... Bob Doyle becomes assistant a&r director of Warner Bros. country division basing in Nashville. ... Rachelle Fields and Janis Ross become national promotion managers for Chrysalis Records, Los Angeles. Fields had been national promotion coordinator while Ross was previously national secondaries coordinator. ... Susan Harrington now manager, national secondary promotion, Western region, for Epic/Portrait/Associated



Fields

Labels. Based in Los Angeles, she steps up from duties in the Epic/Portrait/Associated Labels promotion department. ... Guy Spellman named associate product manager for Columbia Records, New York, from planning analyst with CBS Records business development department. ... Al Privett takes over as manager, regional promotion, Southwest, for RCA Records, based in Dallas. He was national singles promotion representative in Chicago with Mercury. ... Alan Goodman named copy director, advertising creative services, at CBS Records, New York, from copywriter. Also at CBS, Jean Zimet is new associate director, creative services costs, from supervisor in creative services administration. ... RCA Records names 16 inventory/display specialists throughout the country, mostly drawn from the company's field sales force. They are Nancy Shadley, Boston; Fran Turner, Hartford, Conn.; Larry Feldstein and Neil Feder, New York; Tom Cavaliere, Philadelphia; James Kelly, Washington; Sandra Christenbury, Charlotte, N.C.; Julia Rainwater, Atlanta; Linda Rowsey, Detroit; Pegie Dawe and Linda Maraic, Chicago; James Maenner, Dallas-Houston; James Gray, San Francisco; Tom Inman and Chuck Comstock, Los Angeles. Turner joins RCA from ABC Records, Cavaliere was a freelance promotion man. ... Jim Wiefel joins WEA, Los Angeles, as manager of programming and development. Most recently he was director of data processing for the Santa Monica, Calif., school district. Also, Burt Margolis promoted to manager of data processing support for WEA. He had been performing quality control functions for the data processing control group. ... Murray Saul named Elektra/Asylum local promotion rep in Cleveland. He had worked in sales and public service programming at WMMS-FM in Cleveland. ... Stephen Barucard named to the position of West Coast talent acquisition for Elektra/Asylum, Los Angeles. With 16 years of music industry experience he had been general manager and administrative vice president of Robert Weir's Ace-Weir Studio in San Francisco. ... Caroline Burkhart appointed to area promotion manager for Capricorn Records for Washington, D.C., Baltimore and Philadelphia. She previously served as market coordinator for Polygram Distribution's Baltimore/Washington branch.



Parkinson



Mather



Pastor



Leedy



Spellman

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U.K. Retailers Now Realizing Their Strength

By PETER JONES

LONDON—EMI here believes 1978 is the "vital year" for the industry in terms of the relationship between record companies and the retail trade.

This, it insists, is the year when the dealers, now selling more than \$600 million worth of product annually, are realizing they have great muscle power and are no longer afraid to use it in dealing with the companies.

Peter Hulm, general sales manager of EMI's group repertoire sales division, talked to leading retail figures ranging from head buyers for the multiple stores to independent shop owners. Result was an audio/visual presentation unveiled at a meeting of dealers and media folk here.

In his introduction, Hulm says, "This represents the moment when the record industry at least realized it had to talk with and listen to the retail trade."

But he adds, "Rather than pandering to the trade, we have to incorporate an awareness of its opinions into how we run our business. We can't put ourselves into a position where the retail trade dictates how we run our business."

In the U.K., Boots Smith and Woolworths account for 35% of total

(Continued on page 71)

**A sound
has been forged that
will strike hard.
Presenting Toto.**

Toto is a group of musicians who have molded this sound together.

Toto is (from left to right): Steve Porcaro, keyboards and synthesizer; David Paich, vocal harmonies and keyboards; Steve Lukather, lead



guitar and vocal harmonies; David Hungate, bass; Jeff Porcaro, drums, and Bobby Kimball, lead vocals.

What led them to join forces for this mighty debut? It was their crusade to herald a powerful new age of rock.



JC 35317

**"Toto."
Their debut album.
On Columbia
Records and Tapes.**



Founded 1894

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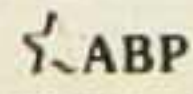
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Vol. 90 No. 39



JOEL'S PORTRAIT—WEA's Dallas branch manager Paul Sheffield and Atlanta branch manager Bill Biggs hold a portrait of WEA founder the late Joel Friedman. Making the presentation in Atlanta are WEA president Henry Droz, left and Vic Faraci, WEA's executive vice president.



INTRO TIME—Stan Marshall, Elektra/Asylum's sales vice president, introduces artist Stella Parton during WEA's sales meet in Atlanta.

CHAKA TALK—New Warner Bros. artist Chaka Khan discusses her first WB LP during WEA's Los Angeles area sales meet. Flanking her are Eddie Gilreath, director of black music sales and Tom Draper, vice president for black music marketing.

ASCAP Sees 2d \$100 Million Pot Society's \$69,153,000 Haul In 8 Months Exceeds 1977

LOS ANGELES—ASCAP's annual domestic receipts, which soared above \$100 million for the first time last year, will likely repeat in 1978.

The first eight months' total this year of \$69,153,000 is \$8.7 million ahead of the 1977 pace for a gain of 14.4%. For the first two-thirds of 1977, ASCAP reported \$60,453,000.

The 14.4% percentage of increase

in 1978 toppled 1977's 7.7% increase over the same period in 1976. The 1976 eight months' total was \$56,126,000.

Domestic receipts were derived as follows: licensees including symphonic and concert, \$67,656,000; interest on investment, \$1,179,000, and membership dues, \$318,000.

In the same 1978 period, monies received from foreign societies totaled \$6,860,000, compared to \$6,588,000 in 1977.

After deducting salary and office expenses of \$13,488,000, \$55,665,000 was left for distribution to membership, compared to \$47,783,000 distributed last year during the two-thirds-of-a-year period. In the first quarter of the year, ASCAP distributed \$14,315,000 and \$15,104,000 the second quarter. In addition, \$3.2 million was distributed from a special fund resulting from settling claims related to CBS' owned-and-operated tv stations from 1966-1976.

On July 28, \$6,825,000 was distributed to members from the following countries: Sweden, \$381,000; England, \$3,044,000; Germany, \$1,682,000; France, \$1,154,000; South Africa, \$174,000, and miscellaneous countries, \$390,000. All were 1976 payments except South Africa which covered part of 1975 and 1976.

A December foreign distribution of \$9.4 million will cover the following countries for 1976: Austria, Belgium, Brazil, Czechoslovakia, Denmark, East Germany, Finland, Holland, Hungary, Italy, Yugo-

slavia, Norway, Russia, Spain and Switzerland and Argentina. Other countries and periods included are Australia, July 1976-June 1977; Canada, 1977; Japan, April 1976-May 1977; Chile, 1975; Mexico, 1975, and Poland, 1975-76.

Electronic Cos. Bullish About AM Stereo—But

By STEPHEN TRAIMAN

NEW YORK—Initial reaction of various segments of the consumer electronics industry to the Federal Communications Commission move on rulemaking for AM stereo broadcast authorization is generally bullish—with a big BUT similar to the FCC's concern (see stories in radio-tv department).

A sampling of comments from the Electronic Industries Assn., hardware manufacturers and developers of the integrated circuit that will make mass production of low-cost receivers possible for AM stereo finds what might be described as "cautious approval."

Some manufacturers see short term losses due to consumers waiting on the new equipment while delaying purchases of existing auto and home units, while the IC industry has just gotten over the 4-channel

(Continued on page 34)

Letters To The Editor

Dear Sir:

Certainly the Rev. Jesse L. Jackson's objections to the Rolling Stones' "Some Girls" is with well intent, but as manager/buyer for a local record store, I have seen a lot worse cross the counters of my store. I am black, my girl friend is black and we both like the Rolling Stones. She doesn't think the reference to black women is any more degrading than the reference to Italian women since all women are created equal. (And yes, she does like cars and Cartier.)

Obviously Rev. Jackson is in some pretty unfamiliar waters in regard to rock 'n' roll. If he intends to change it, he'd better start with Chuck Berry. And like God said to Bruce Springsteen, "Let it rock."

Tom Cartwright,
Virginia Beach, Va.

His new album Cerrone IV "The Golden Touch" is ready to ship and we're set to establish him as a major star in America too.

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Record Sales & Earnings Posted By Schwartz Bros.

NEW YORK—Continuing its strong financial posture, Schwartz Brothers Inc. reports record sales and earnings for the second quarter and first half ended July 31, with both retailing and wholesale operations contributing, according to president James Schwartz.

During the second quarter, a new Harmony Hut was opened at Francis Scott Key Mall, Frederick, Md., and the 19th music center bowed Sept. 12 at Lakeforest, a new regional mall in Gaithersburg, Md., which should boost subsequent selling periods. It was the third this year and fifth in the last 13 months for the

chain, now the largest independent web in the Baltimore-Washington market.

Wholesale operations benefitted from a number of hit records on labels for which the firm is a regional indie distributor, and Schwartz sees this area continuing to grow with the big selling period coming up.

For April-July 1978, net income nearly quintupled to \$76,514 or 10 cents a share from \$16,737 or 2 cents a share the prior year, as sales hit \$7.388 million, up from \$5.985 million for the 1977 period.

For the first six months of fiscal 1979 net income more than doubled to \$116,132 or 15 cents a share, versus \$47,782 or 6 cents a share the year before. Sales volume topped \$13.937 million, up from \$12.196 million last year.

BARBRA AND NEIL DUET

By DOUG HALL

LOS ANGELES—"It's premature to say now, but if all goes well we should have a commercial release within two weeks."

That is the comment from Don Ellis, Columbia a&r vice president, who would only add, "We've done work on it," when questioned on the

(Continued on page 10)

Japanese Retailers Visit L.A.

By PAUL GREIN

LOS ANGELES—CBS/Sony Records of Japan flew about 50 Japanese retailers here earlier this month as part of its 10th anniversary celebration. The mission will be repeated next April, with more Japanese retailers traveling here to study American retail techniques.

CBS sponsored a similar program with French retailers a year ago.

While in L.A. the contingent gathered at the Sheraton Town House for demonstrations of retailing logistics by Russ Solomon of Tower Records, exemplifying a big chain of superstores, and Mark Ferjulian of Moby Disc Records representing a smaller independent location.

Moby Disc, co-owned by Ferjulian and Bruce Thomas, is a six-year-old retail store in Sherman Oaks, Calif., which specializes in imported and used records.

The retailers were also addressed by Don Ellis, Columbia's national vice president of a&r; Ron Oberman, vice president of merchandising, West Coast; Ken Susano, director of product management, West Coast, and Dennis Hannon, manager of the L.A. sales branch.

The group visited retail stores in Westwood and on the Sunset Strip, attended Columbia's night of the three-day West Coast Jazz Festival at the Ahmanson Theatre and met at the home of Barry White, whose Unlimited Gold custom label was recently acquired as a CBS Associated Label.

Half of the costs of the expedition were paid by CBS/Sony and half by the visiting retailers, who also toured the CBS plant in Santa Maria, Calif., and producer David Rubinson's Automatt Studio in San Francisco.

Guilty, Says Counterfeiter

PHILADELPHIA—Long standing charges against John Donald La Monte, whose House of Sounds was central to an FBI investigation of counterfeiting, will not be heard in a jury trial.

The case took a sudden turn when U.S. attorney Edward Dennis Jr., prosecuting the government action, was advised that La Monte had decided to change his plea to guilty.

Trial had been set for Monday (25). Charges against La Monte, head of the Upper Darby, Pa. company, included willful infringement of copyright, wire fraud and racketeering (Billboard, Sept. 2, 1978).

Instead of an open trial on the charges to which he originally pled not guilty, federal judge R.J. Broderick was informed by counsel for La Monte that his client would plead guilty.

A plea bargaining was effected by the attorneys, and Dennis says the government will accept the arrangement if it is accepted by the judge who will then set a time for sentencing.

If convicted under the original 149-count indictment, La Monte could have faced a sentence of up to 188 years imprisonment and maximum fines of \$931,000. His assets in his company could also have suffered forfeiture under the federal Racketeer Influenced and Corrupt Organizations Act.

Market Quotations

As of closing, September 21, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63%	34%	ABC	9	443	57%	55%	57%	+ 1/8
43%	34%	American Can	7	55	39%	38%	39	+ 1/8
19%	9%	Ampex	13	379	16%	15%	16%	- 1/8
4%	2%	Automatic Radio	-	4	3%	3%	3%	Unch.
28%	22%	Bealrice Foods	11	390	26%	26%	26%	- 1/8
64%	43%	CBS	8	198	57%	56%	57%	- 1/8
27%	13%	Columbia Pictures	3	591	21%	20%	21%	+ 1/8
14%	8%	Craig Corp.	5	35	12%	12%	12%	Unch.
47%	31%	Disney, Walt	14	737	40%	39%	40%	- 1/8
3%	2%	EMI	7	139	3%	3%	3%	- 1/8
26%	8%	Gates Learjet	10	93	24%	23%	24%	+ 1/8
16%	11%	Gulf + Western	5	769	14%	13%	14	- 1/8
24%	9%	Handieman	9	247	20%	18%	20%	+ 1/8
6%	3%	K-tel	12	1	4%	4%	4%	Unch.
6%	3%	Lafayette Radio	-	23	4%	4%	4%	- 1/8
39%	22%	Matsushita Electronics	11	42	37%	37%	37%	- 1/8
60%	32%	MCA	9	161	54	52%	53%	+ 1/8
60%	26%	Memorex	9	715	52%	48	50%	- 1/8
66	43	3M	15	493	60%	59%	60%	+ 1/8
54%	35	Motorola	12	182	46%	45%	46	Unch.
34%	24%	North American Philips	6	85	32%	31	31%	- 1/8
18	10	Pioneer Electronics	13	1	16%	16%	16%	- 1/8
32%	6%	Playboy	38	805	26%	23%	26%	+ 1/8
33%	22%	RCA	9	650	29%	29	29%	Unch.
8%	6%	Sony	16	684	8	7%	7%	- 1/8
13%	9%	Superscope	-	204	10%	9%	10	- 1/8
34%	14%	Tandy	10	1845	28%	26%	28%	+ 1/8
9%	5%	Telecor	7	17	9	9	9	Unch.
9%	2%	Telex	15	1259	8	7%	7%	+ 1/8
6	1%	Tenna	-	205	4%	3%	4%	+ 1/8
19%	12%	Transamerica	6	350	18%	18%	18%	+ 1/8
40%	20%	20th Century	4	540	35	33%	33%	- 1/8
59%	29%	Warner Communications	9	104	49%	48	49%	+ 1/8
19%	11%	Zenith	37	774	16%	16%	16%	- 1/8

OVER THE COUNTER

	P-E	Sales	Bid	Ask
ABKCO	-	5	2 1/2	3 1/4
Electrosound Group	8	39	7 1/2	7 1/2
First Artists Prod.	9	150	8	9
GRT	-	79	2	2 1/2
Integrity Ent.	12	107	5 1/2	6 1/2

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Koss Corp.	25	30	7 1/2	8
Kustom Elec.	-	32	2 1/2	2 1/2
M. Josephson	8	75	15 1/2	16
Orrox Corp.	-	57	3 1/2	3 1/2
Recoton	12	2	3 1/2	4
Schwartz Bros.	5	6	3 1/2	4 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.

Capitol Facing Suit Over Old Nat 'King' Cole Tapes

LOS ANGELES—Interlit Ltd., a British Virgin Islands firm, is suing Capitol Records here, alleging the label breached its contract and its fiduciary relations with the plaintiff.

The Superior Court filing charges that Capitol has underpaid royalties due the plaintiff on Nat "King" Cole masters, acquired from Associated Arts of the Netherland Antilles in January and June 1961. The Cole masters reverted to Interlit when that firm later acquired all assets of Associated Arts, the filing states.

Capitol and the plaintiff's immediate successor, E.S.T. Ltd. of the British Virgin Islands became involved in "an arbitration" at an unspecified time over the masters.

That arbitration is pending before Daniel Bonbright, the pleading reports. Bonbright, who was Capitol legal chief until his retirement in the mid-'60s, is retired in Hawaii.

Interlit and Maria Cole Devore, Cole's widow, had been trying to work out a full-length motion picture based on the late singer's life,

the court records show. The masters in question were to be a major part of the musical film soundtrack, the pleading states. Capitol would distribute the album.

The suit charges that the Cole masters in question were leased to Pickwick Records and Longines Symphonette Inc. Each of the settlements from these leaseings resulted in recoveries of money which were less than reasonable amounts for such settlements because of Capitol's lack of good faith and fair dealing, the pleading contends.

The suit asks the court to investigate the charges and determine the fair amount due Interlit.

Cole died of cancer in February 1965.

SENTENCING OF PIRATE ON OCT. 26

LOS ANGELES—A date for sentencing has been set for Bernard P. Mazel, a Pacific Palisades man accused of nine counts of tape piracy.

Mazel, the subject of a number of previous investigations into the piracy racket, is set to appear Oct. 26 in Municipal Court, Torrance, Calif., where he had earlier entered a plea of nolo contendere.

He has been accused of pirating recordings from the catalogs of Capitol, MCA and RCA Records. An FBI raid on a building in Lawndale, Calif., where Mazel allegedly operated an illicit duplicating plant, turned up 10,000 pirated tapes, labels, sleeves, unassembled tape cartridges, a master tape duplicator and 14 slave units.

Jethro Tull N.Y. Show Broadcast Worldwide

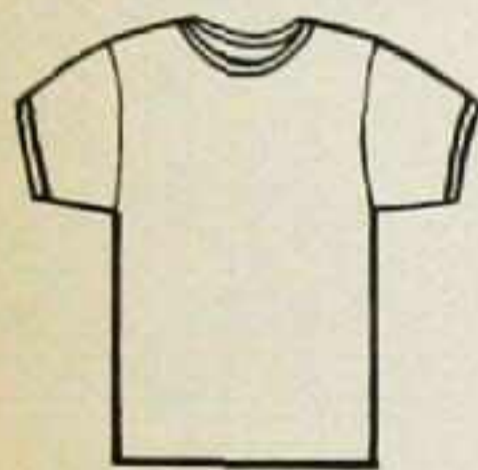
LOS ANGELES—Jethro Tull's Oct. 9 Madison Square Garden date will be broadcast live around the world to an estimated audience of 400 million persons.

According to the group's label, Chrysalis, the event marks the first time a rock concert will be broadcast live from America for television and the first time that a tv and radio stereo simulcast has been beamed from the U.S.

BBC-2 will show the concert to a British audience live by satellite with stereo sound on Radio One as a feature of the "John Peel Show."

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 - Oct. 14**
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 - Oct. 15**
The Paradise, Boston
 - Oct. 16**
Orpheum Theatre, Boston
 - Oct. 20**
Tower Theatre, Philadelphia
 - Oct. 21**
Univ. of New York, Middletown
 - Oct. 22**
State Univ. of N. Y., Stonybrook, L. I.
 - Oct. 23**
Rutgers Univ., New Jersey
 - Oct. 26**
O'Keefe Center, Toronto
 - Oct. 27**
Buffalo
 - Oct. 28**
Music Hall, Cleveland
 - Oct. 29**
Masonic Auditorium, Detroit
 - Nov. 1**
Bottom Line, New York
 - Nov. 2**
Palladium, New York
 - Nov. 4**
Saturday Night Live, NBC-TV
 - Nov. 5**
Capitol Theatre, Passaic, N.J.
 - Nov. 6**
Constitution, Washington, D.C.
- ...more to come!!

Direction: Bill Graham Management



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BLUE NOTE & PACIFIC PROMO

October Tagged 'Jazz Month' At UA

LOS ANGELES—United Artists has designated October "Blue Note ... And All That Jazz" month and will focus a marketing program around its Blue Note and Pacific Jazz Classic Series.

Included will be a special sampler featuring such artists as Les McCann, Wes Montgomery, Buddy Rich, Art Pepper and others from the Pacific Jazz catalog.

Seven thousand copies of the LP will be serviced to radio stations and retailers around the country.

A special advertising campaign aimed at retailers has also been developed. It includes dealer-made radio spots in major jazz markets such

as New York, Chicago, San Francisco and Los Angeles which will run for the length of the program.

Newspaper advertisements also are being planned.

The in-store segment of the program includes a four-color order form catalog featuring 75 album jackets from the Blue Note and Pacific Jazz catalogs as well as selected jazz-oriented United Artists acts such as Noel Pointer, Earl Klugh and Ronnie Laws. There will also be four-color posters.

In addition, there will be three foot by one foot banners with the "Blue Note ... And All That Jazz" inscription for in-store as well as a stand-up piece featuring 10 mixed titles.

A special pre-pack package including the sampler, poster and catalog will be mailed to 5,500 dealers.

In addition to just-released Pacific Jazz product, United Artists has released five new LP sets as part of the continuing Blue Note Reissue Series featuring such artists as Lee Morgan, Art Blakey, Chick Corea, Stanley Turrentine and Larry Young.

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Promotion Star: Stan Forman, second from left, Capitol's promotion manager for the Pacific Northwest, receives a plaque for winning "Promotion Manager Of The Year" accolades at the label's recent intra awards banquet in Los Angeles. Shown, left to right, are Bruce Wendell, vice president of promotion; Forman; Steve Meyer, national promotion manager; and Don Zimmermann, label president.

Cap Tabs Lazauskas No. 1 Salesman

LOS ANGELES—Vyto Lazauskas was named number one salesman of the year at Capitol Records "Sales And Promotion Awards for Fiscal 1977-78" held Sept. 15 here.

Lazauskas is the label's sales area manager in the Chicago district.

Other awards included Jerry Brackenridge, district manager for the label in Atlanta, named district manager of the year; Stan Foreman, promotion manager for the Pacific Northwest, chosen Capitol's promotion manager of the year, and Ken Benson, the label's Western AOR promotion coordinator, as AOR promotion manager of the year.

Russell "Rusty" Moody was named r&b promotion manager of the year, while the entire r&b staff received a Paul Johnson memorial award.

For EMI America, Jack Ashton, AOR promotion manager in Detroit, was named AOR promotion man of the year; Gary Gersh, EMI America's promotion man in Los Angeles, was named best promotion manager at the Top 40 level, and Al Marks, the label's promotion manager in Washington, D.C., was named all around promotion man.



R&b Man: Russell "Rusty" Moody, left, Capitol's r&b promotion manager for New York, receives congratulations from Capitol president Don Zimmermann after being named "R&B Promotion Manager Of The Year." Left to right: Moody, Bob Riley, national director of promotion, soul division and Zimmermann.

Streisand, Diamond Chirp Duet

Continued from page 8
possibility that Barbra Streisand and Neil Diamond will record a duet on "You Don't Bring Me Flowers."

The idea for a duet began with WAKY-AM Louisville program director Gary Guthrie who took separate recordings of the same tune by the two artists and put them together on tape. He got such good reaction that other stations copied him and made their own tapes. Other versions have been put together by WGN-AM Chicago and WJR-AM Detroit.

Streisand first cut the song in the

spring. It is in her most recent album. Diamond included it in his last album released last fall.

Guthrie says that Diamond's version had been a local favorite and he had "always thought it should be released as a single."

In the Guthrie version Diamond sings the first verse, Streisand the second and both sing the chorus. Then Diamond and Streisand take two more verses in that order.

Guthrie points out that on the chorus the duet is "not exactly note for note. They play off each other."

Steve & Eydie Suing Columbia Over Royalties

NEW YORK—Steve Lawrence and Eydie Gorme have filed suit in federal court here charging their former label, Columbia Records, with failure to account properly for more than \$500,000 in royalties.

Unauthorized deductions are alleged for records sold but given as "free goods," for packaging and container costs, and for coupling their recordings with those of other artists, state the plaintiffs.

Also alleged are the use of "fictitious prices in lieu of the suggested retail list price" in calculating royalties, and "underpayment of royalties due for foreign sales."

Lawrence and Gorme claim that an audit of Columbia's books disclosed a total underpayment of \$540,528.13 for the period Jan. 1, 1974 to Dec. 31, 1976.

A second claim charges royalty deficiencies for the periods before and after the audited period.

A jury trial is demanded by the plaintiffs.

Audiofidelity To Distribute Cos.

NEW YORK—Audiofidelity Enterprises is setting plans to handle national distribution of independent labels under Harold Drayson, newly appointed president of the company.

Drayson, currently restructuring the organization, will be adding personnel to the a&r, sales and promotion divisions of the company, formerly headed by William Gallagher.

In a resignation statement Gallagher says, "Although the continuing growth potential of Audiofidelity was most stimulating, I became more and more disenchanted with day to day distribution problems and the inability of small labels to successfully carry out innovative marketing and merchandising programs.

"The direction of the future is major label distribution and this is the direction I plan to pursue with a number of new projects in the immediate future."

Horizon Issues 3

LOS ANGELES—The initial three releases on A&M's reformed Horizon label will be Dr. John's "City Lights," Neil Larsen's "Jungle Fever" and Mark-Almond's "Other People's Rooms" all slated for release Friday (29).

LEGALITIES KEY SEMINAR IN ORLANDO

ORLANDO, Fla.—With an emphasis on the importance and intricacies of copyright and contracts, the Southern Recording Assn. Seminar aired both problems and potentialities at its Sept. 16 sessions here at the Hilton Inn West.

Some 165 persons attended the first public event staged by the fledgling organization, recently formed to "create an awareness of the local recording environment."

Mildred Henninger, from the copyright office in Washington, D.C., led an out-of-town contingent of panelists that included Ed Shea.

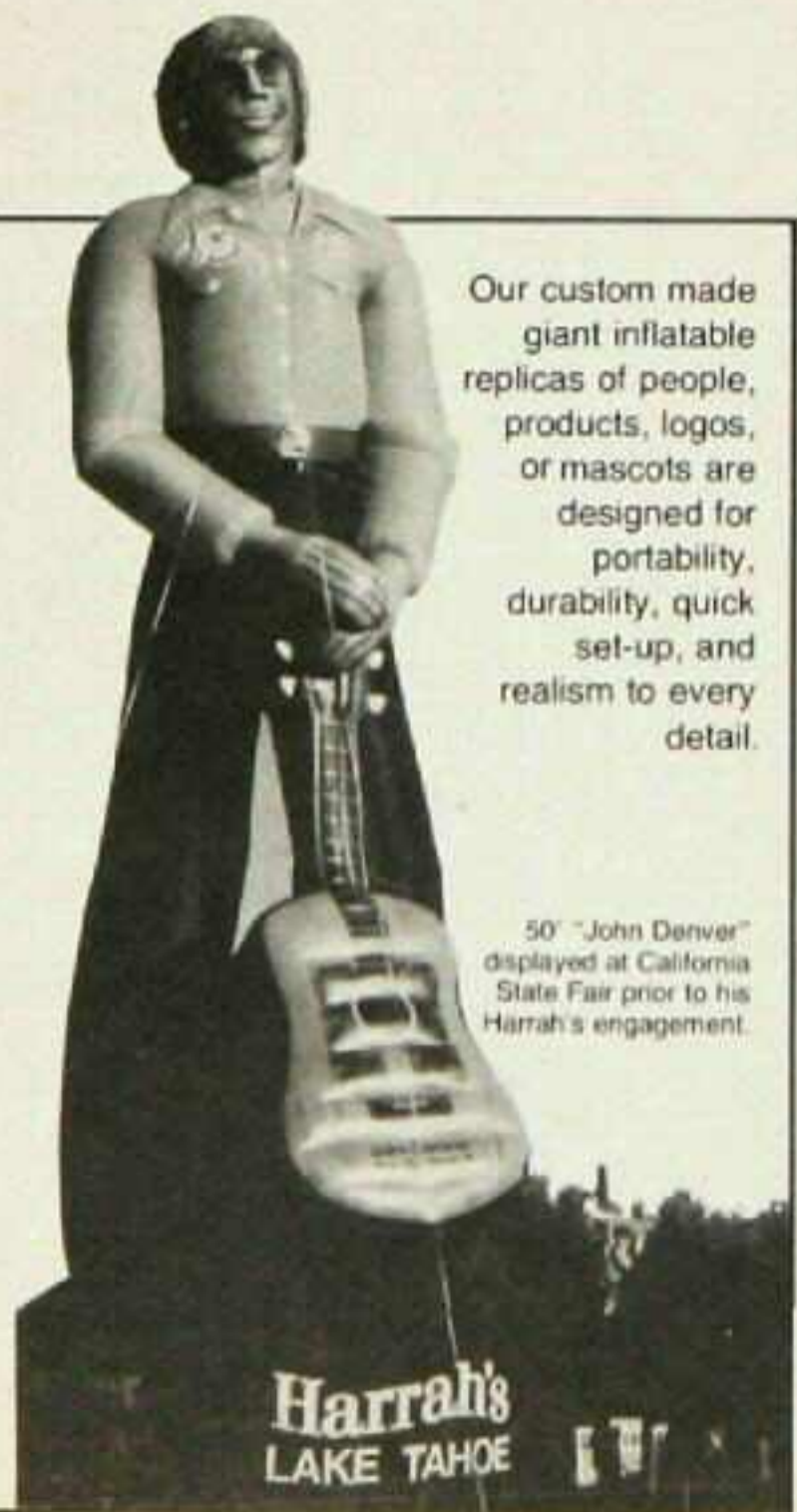
(Continued on page 64)

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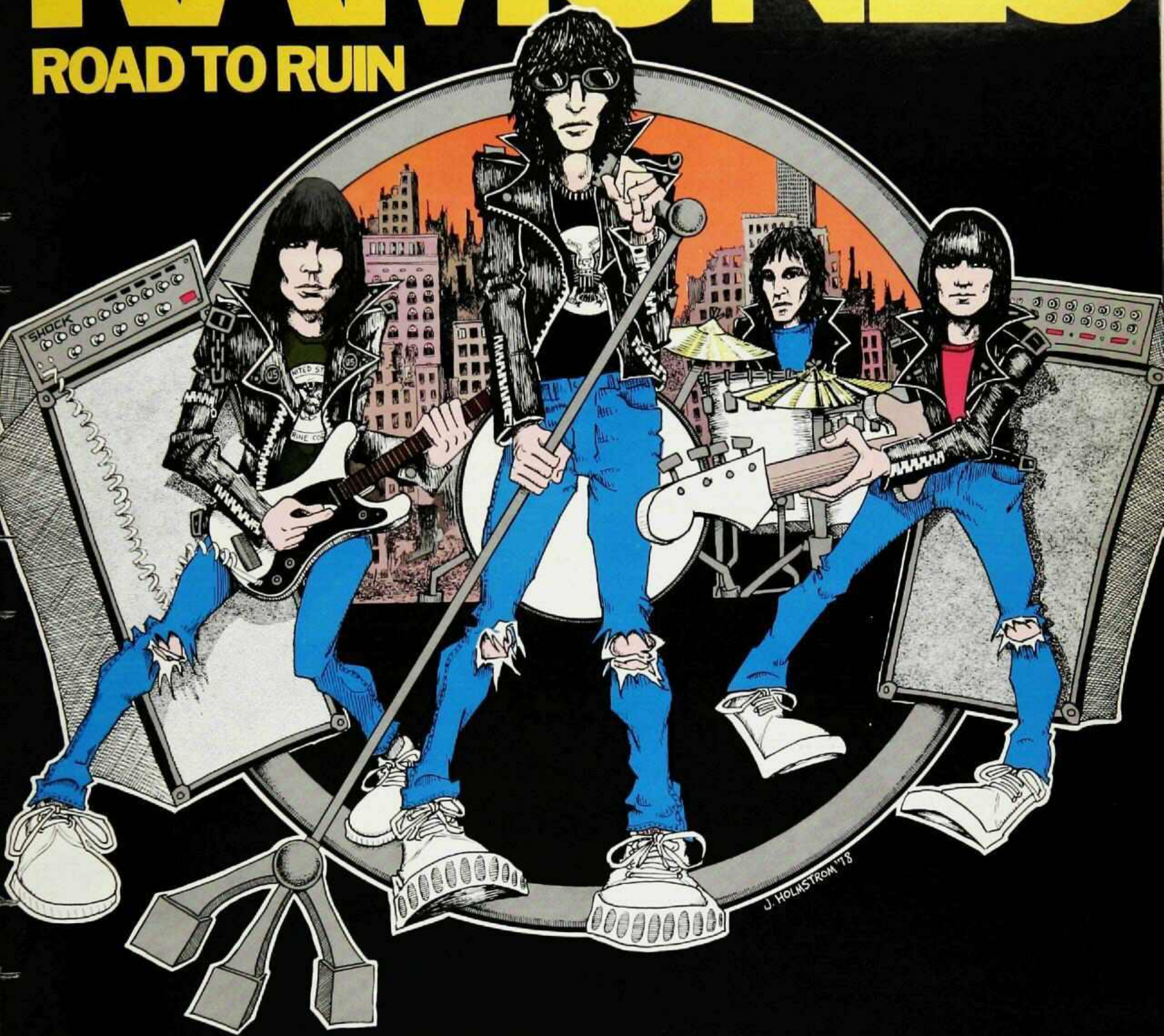
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SHOOTING FOR ADULT MARKET BLITZ

Polydor Pitching Donny & Marie

NEW YORK—First new product this year from Donny and Marie Osmond is the subject of a marketing push by Polydor which is pitching the pair at the adult contemporary market.

The strategy coincides with the release of their movie, "Goin' Coconuts," and the return of the "Donny & Marie" prime time television series.

October is Osmonds month at Polydor, reports Harry Anger, senior vice president of marketing, who says that the company's product plans are fully integrated with the movie promotion.

Leading the strike is a single, "On The Shelf," heard over the opening and closing titles of "Goin' Coconuts."

Label copy on promotional pressings of the record, which have gone to Top 40, soft rock and MOR stations, credit "D&M" as artists.

This is intended to let the record speak for itself, and overcome any programmers' resistance which

might be linked to the pair's past teenage image.

The album is tagged "Goin' Coconuts," though Anger claims it is not a soundtrack disk. Apart from "On The Shelf," only three of the 11 cuts come from the movie. Another tune, "May Tomorrow Be A Perfect Day" is a short instrumental that is the theme from Donny & Marie's ABC-TV series.

Integration of the disk and flick promotion extends to the tone and substance of the radio ad spots which will all run "On The Shelf" as their musical bed. Many of the tv commercials for the movie will also feature the music.

Polydor's push will be "event-oriented," says Anger. He calls it a high figure budget, though is reluctant to reveal specifics.

"We hope that our commitment to Donny & Marie to establish them firmly with young adult buyers is apparent by this project's scale. We'll do all that is necessary to bring the records home."

Merchandising aids include a five-foot Donny & Marie stand-up going to retail and rack accounts, plus 18-inch smaller versions for countertop and other uses.

Polydor is also preparing an eight-minute video clip of Donny & Marie, and organizing competition prizes and giveaway promotions with major customers.

Personal appearances by the Osmond couple in support of the product are only tentative at this stage, but Anger says they are calling stations to tie-in with weekend competitions and more.

The entire campaign has been in the planning some three months, involving Anger, vice president of sales Mario DeFilippo, director of creative services Bill Levy, and, more recently, the firm's new executive vice president, Dick Kline.

Anger agrees that big selling record acts who acquire prime time tv series sometimes lose their disk impetus, but says that Donny & Marie had a good year in 1977.

The new product for this year will do better, in his view, "and they realize that they need records; they know how important that is."

The "Goin' Coconuts" movie, out of the Osmonds' own production complex in Utah, goes into national release Oct. 4, though openings in New York and Chicago may be later.



Billboard photo by David Werth
ROCK GUEST—Leonard Bernstein chats with Ambrosia's David Pack during the recent 60th birthday celebration for the noted composer at the Wolf Trap Performing Arts Center in Virginia. In the center is Harry Kraut, Bernstein's manager.

BELIEVED A FIRST

Colleges Get Radio Show By Atlantic

By ED HARRISON

LOS ANGELES—Atlantic Records' college department is bowing the reported first-ever syndicated nationwide college radio program.

The initial program, 30 minutes in length, features artist Frank Carillo and is being shipped to 1,000 college stations. Atlantic field personnel also are being serviced with the album and are being encouraged to personally take it to commercial stations as well.

The program is a mix of music from the Carillo album "Rings Around the Moon," an interview with Carillo and information about the artist.

The program was recorded by WICB-FM at Ithaca Univ. in New York and produced in Atlantic's New York studio. The interview with Carillo was done by Harry Weinger of WICB. The joining of a

college radio programmer with professional studio facilities is also believed to be a first.

Earlier this year, Bruce Tenenbaum, director of the college department, sent his idea for the program to every station on his mailing list and asked for tapes of interviews done by students with Atlantic artists. WICB impressed Tenenbaum the most and subsequently got the nod to record the show.

Stations playing the program have the option of playing it through as is, or they can insert their own introduction utilizing the station's call letters.

Stations should be receiving the program later this week as they were mailed Monday (18).

Beyond Carillo there is nothing firmed yet as Tenenbaum awaits in-house reaction to the debut.

Is It Legitimate Presley?

• Continued from page 3

of Arizona, a studio no longer in business.

Presley was passing through Phoenix looking for work and ran into a local group, the Red Dots, at a club. He was invited to sit in with the band and then to the studio the following day for a demo session on some material Pete Falco, a member of the group, had written. Presley recorded three songs, one of which was "Tell Me Pretty Baby," and reluctantly accepted \$15.

An affidavit attesting to this fact has been signed by Falco, as has one by Don Reese of Dallas, a former

deejay who was present at the session.

Again, according to the story line, Falco sent the song to various record companies, and was told to re-do the record and tighten it up for consideration. Falco didn't know how to contact Elvis, so the tape was shelved.

"As far as I'm concerned, I've authenticated as much as I can, but I'm still looking for more," says Hal Freeman of Cin/Kay Distributing who met with the present owner of the tape, Andrew Lee Jackson, and went over papers compiled to confirm the recording, including one by John Godfrey, a Ph.D. with the Univ. of Texas at Dallas. Through an informal examination of sound spectographs of both the "Tell Me Pretty Baby" recording and a Sun recording by Presley entitled "Ain't That Lovin' You Baby," Godfrey concluded that it was probable that the singer was the same.

"Obviously there was no scientific test," notes Godfrey, "because it was represented to me as being the voice of Elvis Presley. To conduct a scientific experiment, you would have to be blind to the factors involved, and even then you couldn't make a positive finding. In my opinion, there is not a known methodology for doing that."

Other affidavits or documents are based on listenings of the record by

(Continued on page 88)

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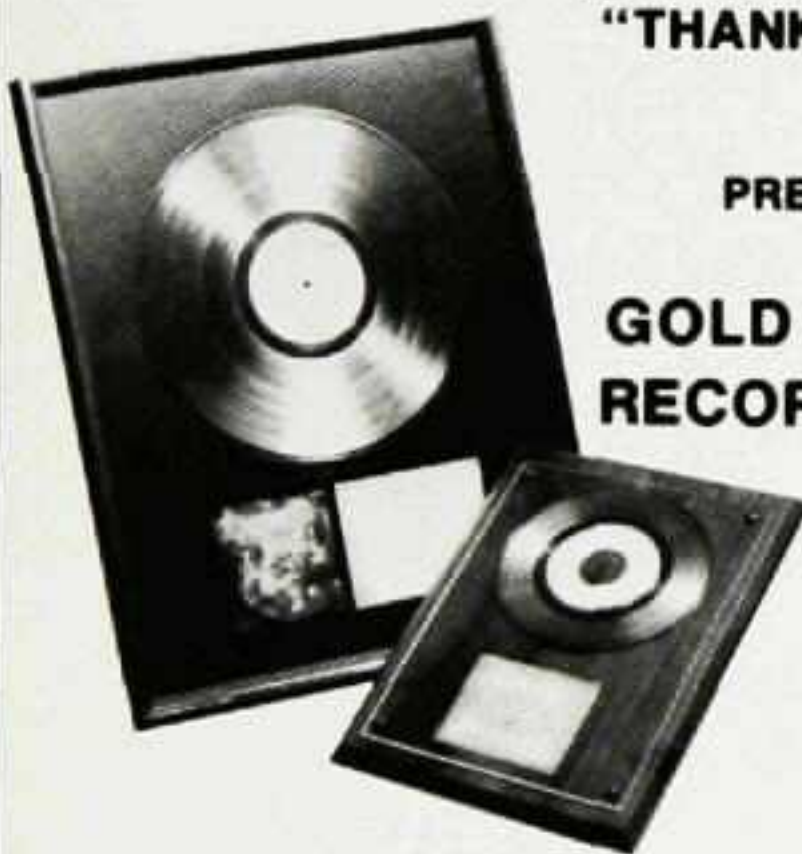
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John Travolta/Olivia Newton John's "Summer Nights" on RSO. Disk is their second gold single as a duo.

Barry Manilow's "Copacabana" on Arista. Disk is his fifth gold single.

Albums

Evelyn "Champagne" King's "Smooth Talk" on RCA. Disk is her first gold LP.

Lynyrd Skynyrd's "Skynyrd's First And ... Last" on MCA. Disk is its fifth gold LP.

The Dramatics' "Do What You Wanna Do" on ABC. Disk is its first gold LP.

Little River Band's "Sleeper Catcher" on Capitol. Disk is its second gold LP.



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Sept.

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- 15 Easton, PA
- 17 Cortland, NY
- 19 Albany, NY
- 20 Fairfield, CT
- 22 Lewisburg, PA
- 23 Annapolis, MD
- 24 Towson, MD
- 28 Charleston, SC
- 29 Cullowee, NC
- 30 Charlottesville, VA

Oct.

- 1 Elon, NC
- 4 West Palm Beach, FL
- 6 Lakeland, FL
- 7 Dothan, AL
- 8 Atlanta, GA
- 10 Louisville, KY

Oct.

- 11 Carbondale, IL
- 12 West Lafayette, IN
- 14 DeKalb, IL
- 16 Traverse City, MI
- 17 Muskegon, MI
- 18 Kalamazoo, MI
- 19 Mt. Pleasant, MI
- 20 East Lansing, MI
- 22 St. Cloud, MN
- 26 Medford, OR
- 27 Portland, OR
- 28 Corvallis, OR
- 29 Seattle, WA

Nov.

- 1 Sacramento, CA
- 2 Reno, NV
- 3 Berkeley, CA
- 5,6 Los Angeles, CA
- 8 San Diego, CA

Nov.

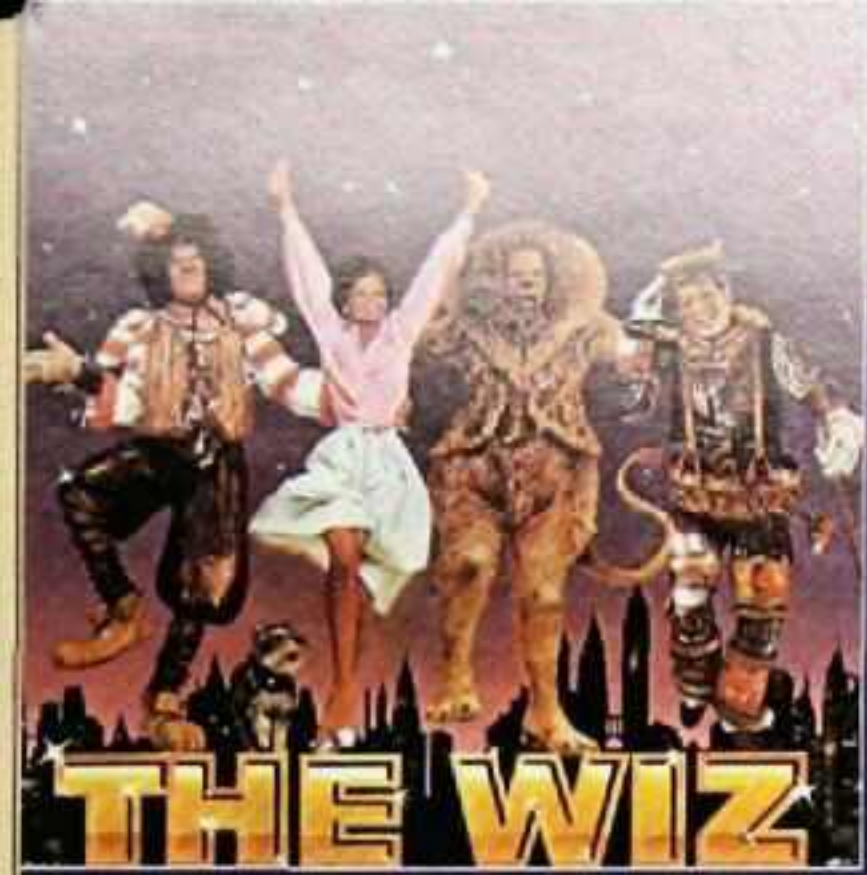
- 9 Tuscon, AZ
- 11 Denver, CO
- 12 Colorado Springs, CO
- 15 St. Paul, MN
- 18,19 Detroit, MI
- 21 Indianapolis, IN
- 22,23 Chicago, IL
- 24 Cleveland, OH
- 25 Columbus, OH
- 28 Erie, PA
- 30 Pittsburgh, PA

Dec.

- 1,2 Pittsburgh, PA
- 3 Williamsburg, VA
- 5 Amherst, MA
- 7-9 New York City, NY
- 10 Boston, MA
- 13-17 Philadelphia, PA

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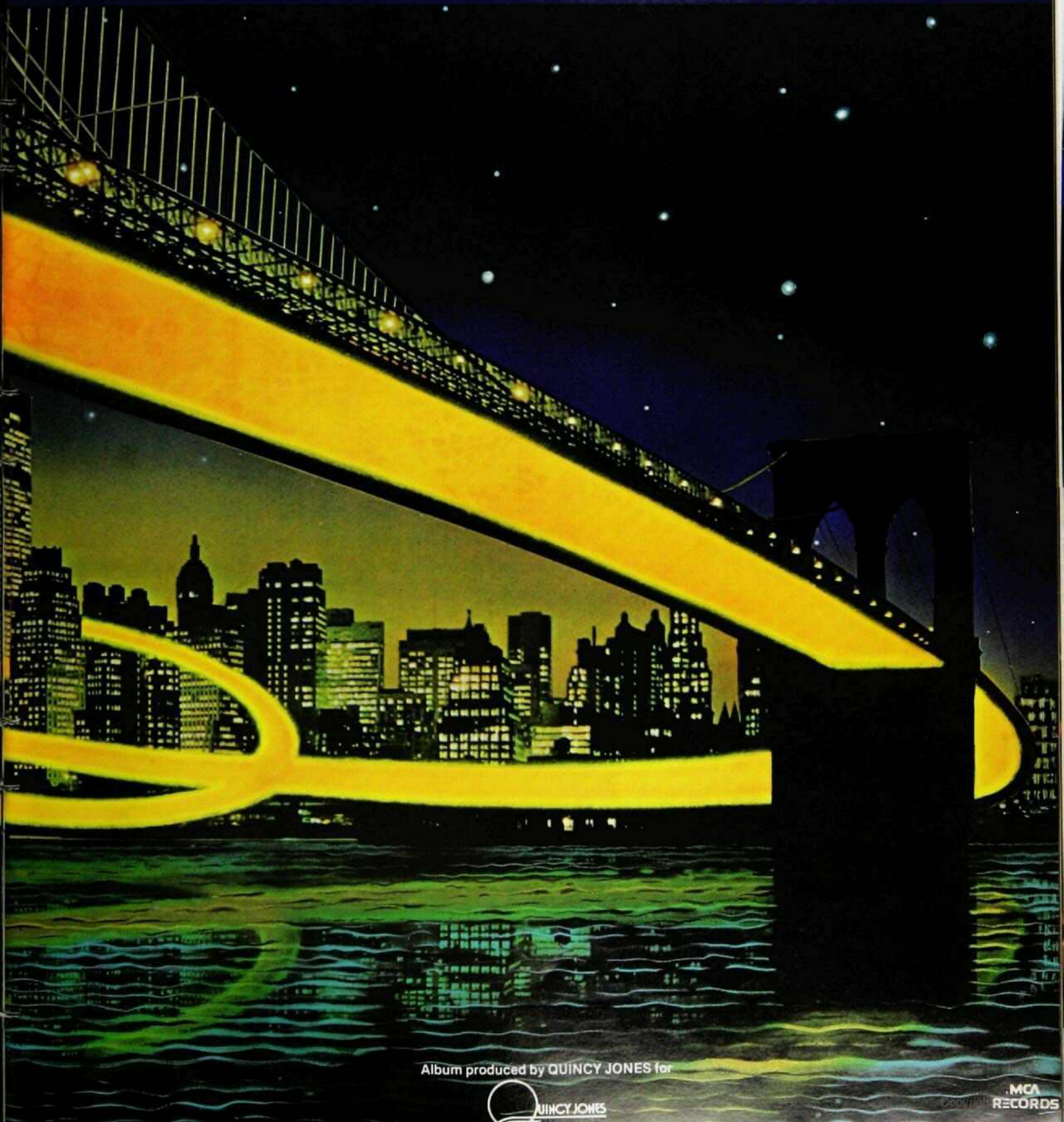
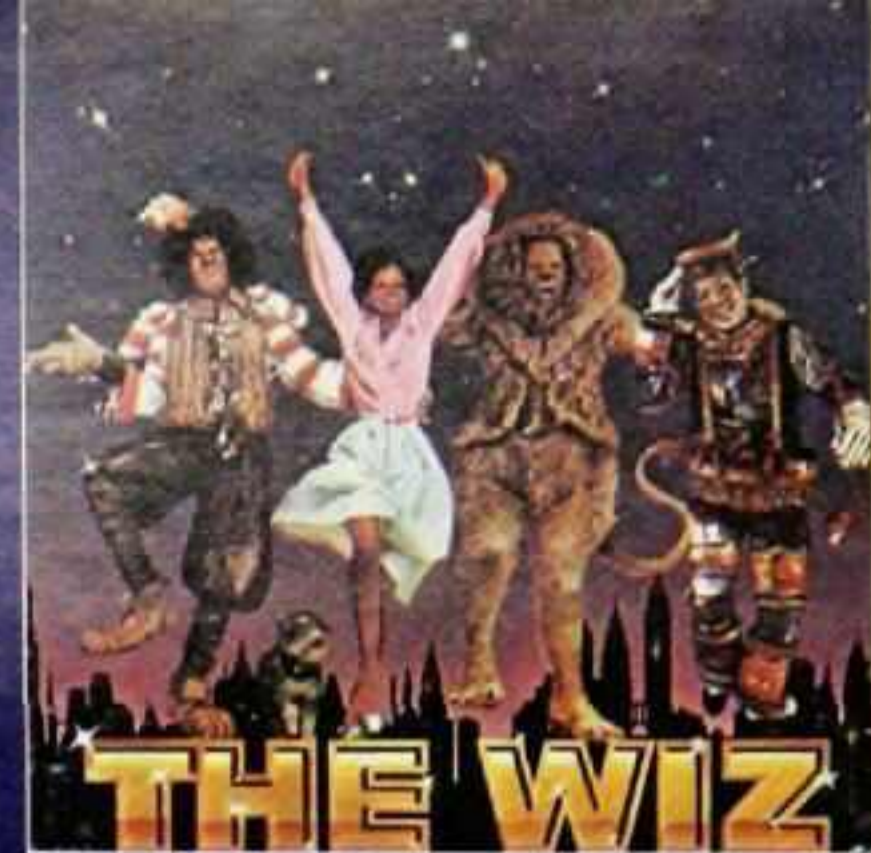
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"THE WIZ"

Also Starring
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TED ROSS · LENA HORNE
and RICHARD PRYOR (as "THE WIZ")

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Billboard photos by Chuck Krall

NRBA Highlights: NRBA president Jim Gabbert, above left, presents the association's Golden Radio Award to Rep. Louis Frey (R-Fla.) for Rep. Lionel Van Deerlin (D-Calif.), who was unable to attend. NRBA director Bernie Mann, center, assists. Above at right NRBA director Ted Dorf of WGAY-AM-FM Washington, wearing cap, joins with fellow director Bob Herpe of WPLR-FM New Haven, center, and Don Lebrecht, operations manager of WDVR-FM Philadelphia at the opening cocktail party of the convention. At right Gabbert confers with NRBA executive vice president Abe Voron at that party.

'Deregulation Now' Chant Heard Throughout S.F. NRBA Conclave

• Continued from page 1

committee, which wrote the new bill, told a luncheon convention gathering at the Hyatt Regency here, "You must tell your story. We cannot do it for you. You must fight for what you believe in."

Since he had to remain in Washington to vote on several important bills, Van Deerlin spoke to the gathering via Mutual Broadcasting's Westar satellite.



Arthur Godfrey

Godfrey In Form At 75

SAN FRANCISCO—Veteran broadcaster Arthur Godfrey was given a standing ovation by National Radio Broadcasters Assn. convention members when he joined dignitaries on the dias at a luncheon Monday (18), the opening day of the three-day convention.

Godfrey, looking younger than his 75 years, said he was in that stage of his life when people say, "My God, you look good." He said he was not sure about how he was supposed to look.

Godfrey urged broadcasters to restore pride in broadcasting, particularly in broadcast diction.

He gave a brief recap of how he began his broadcasting career as "Red Godfrey, the warbling banjo picker."

Speaking on his committee's efforts to rewrite the Communication's Act, Van Deerlin said he was surprised at how readily people accept regulation and resist change even if the situation is irrational.



Rep. Lou Frey

"There is not a more irrational arrangement than current radio regulation," Van Deerlin said. He expressed amazement that support for continued regulation "unites National Radio Broadcasters Assn. president Vincent Wasilewski and former Federal Communications Commissioner Nick Johnson in a like position."

Van Deerlin noted that radio stations in number have grown from 583 in 1934 (the year the current Communications Act was adopted) to more than 8,000 today. "Regulation has increased, not decreased," he added.

In an apparent reference to the NAB, Van Deerlin warned against sitting back and waiting, "motivated by fear of uncertainty or someone else's self interest, keeping your options open to see what final form the legislation takes." NAB has officially taken a neutral position toward the legislation.

Van Deerlin advised, "You can help shape the law only if you are willing to fight for what you believe in and what makes sense." Said Van

Deerlin: "Our philosophy is that we should opt for competition and regulate only where the marketplace fails. We will not have perfect diversity, but the government cannot remedy all imperfections of our society."

He emphasized that radio is different from television and added, "the time is now, not 10 years from now, and we must deregulate in all markets not just the top markets."

His address was followed by Rep. Lou Frey (R-Fla.), ranking minority leader of the Van Deerlin committee, who said he was "amazed at the people who fought regulation in the past and now say it's wonderful to ascertain" community needs when seeking license renewal.

Frey promised, "We're determined to come up with a bill. We're not going to go away and we won't be nitpicked to death." But he added, "If it doesn't work I'd split radio from the bill."

"Some who are fighting the bill the hardest have the most to lose unless they want their stations run by the courts and FCC."

Advised Frey: "If you've got the guts to fight, you'll get legislation passed, otherwise the public interest will not be served."

In Van Deerlin's absence Frey was presented with the NRBA's Golden Radio award for Van Deerlin's "courageous efforts to free radio."

Gershwin Gala On L.A.'s KUSC-FM

LOS ANGELES—Miles Krueger's production of "S Wonderful, S Gershwin" will observe the 80th anniversary of George Gershwin's birth in a special broadcast Tuesday (26) over KUSC-FM here.

The program runs four hours, with old records featuring the composer at the piano programmed. Interviews also are scheduled with the composer's sister, Frances, and lyricists with whom he worked. Stanza will run from 8 p.m. to midnight on the station, operated by the Univ. of Southern California.



FCC's Quello Supporting Proposal Of Deregulation

SAN FRANCISCO—Federal Communications Commission Commissioner James Quello kept up the drum beating for deregulation of radio at the second day of the National Radio Broadcasters Assn. convention.

His strong luncheon speech which drew a standing ovation called for removal of federal controls over radio through passage of a new Communications Act.

He spoke Tuesday (19) only a day after luncheon endorsements of the proposed legislation by Rep. Lionel Van Deerlin (D-Calif.) and Rep. Lou Frey (R-Fla.) Van Deerlin is chairman and Frey a member of a House Communications Subcommittee which drafted the proposed new communications bill.

It is this bill that Quello also supports even though it would abolish the agency on which he serves, the FCC.

Quello said, "Radio seems to be the prime beneficiary of the all-important, much deliberated, new Communications Act" proposed by Van Deerlin, whom he termed "courageous and visionary."

Quello said "legislative surgery" is needed to remove the "major, pervasive defects and massive economic wastes of broadcasting regulation."

He said Congress must "unequivocally remove all First Amendment and regulatory constraints," and "subject all broadcasting to exactly the same regulations and First Amendment constraints as its major competitor and closest cousin—newspapers."

Quello endorsed an annual spectrum fee based on 2% of gross income before taxes for radio and 5% for television. He also said "a broadcasting license, once granted, should continue in effect until transferred or revoked."

Quello explained, "One immediate beneficial effect on open market competition (without regulation) would be elimination of government involvement in news and programming, where it has never belonged in a free society."

He added that, "The argument that removing the public interest standard would permit broadcasters to eliminate news, public affairs or meaningful programs is indeed specious."



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TELEVISION REVIEW

Rock Radio's Funny On 'WKRP' Series

LOS ANGELES—"WKRP In Cincinnati," a situation comedy from the Mary Tyler Moore factory which debuted on CBS-TV Monday (18), is probably television's most realistic depiction to date of rock music and specifically rock radio.

It is far more accurate than Universal's feature film "FM" in release briefly earlier in the year.

The premiere show, created and written by Hugh Wilson and directed by Jay Sandrich, concerned program director Andy Travis (well played by Gary Sandy) quitting his job in Santa Fe, N.M., on the promise that he would have a free hand to run 50,000-watt WKRP. He wants to change the format from "elevator music" to Top 40 rock'n'roll.

Naturally he encounters resistance from the station owners, which provides both the comedy and the realism. Travis is confronted by the sales and promotion director who wants to know, "Do you think the Shady Hills Rest Home, our oldest and dearest client, is going to advertise on a rock station?" His response: "For every one client we lose we'll gain three more and double your commissions."

More radio issues are developed when Travis meets the matriarchal owner of the station. "Are you responsible for these strange sounds?" she demands. "I like the sounds you heard this morning," Travis responds. She replies, "Young man, this radio station is a business. It's not here for your personal listening pleasure."

"I know this is a business," he says. "That's why it has no choice but to change its format." "But there are already lots of rock'n'roll stations in Cincinnati," he is told. "Why do you think that is?" he asks. "Well I personally think it's a plot of some sort," comes the comic response.

Another exchange that might be familiar to p.d.'s. who have gone a round or two with their station owners comes when Travis complains: "You're going back to playing music on this station that was out of date 20 years ago and losing 100 grand a year. Rock'n'roll is where the money is. I think we can break even the first year and the second year clear maybe \$800,000 after taxes."

"Too little and too late," charges the owner. "I can sell this station for five times that amount right now. I want a faster turnaround."

Another area of realism is the suggestion that these men's jobs are always in jeopardy. "You're going to love it in Amarillo," Travis is told when he makes a bold, far-reaching suggestion. "The last p.d. lasted 30 minutes before the big guy fired him."

Morning man Johnny Fever (played by actor Howard Hesseman) comments: "They all fire you sooner or later. I was making 100 grand a year and the next thing I know I'm in Amarillo, Denver, Boise, Fargo... It's all a blur to me."

The transient lifestyle of the career jock is also dealt with in the show's theme song in a manner similar to Harry Chapin's "WORLD": "Got tired of packing and unpacking/ town to town up and down the dial." Another human touch comes in the morning man's complaint that he can't get to sleep before 3 a.m. and yet has to be awake at 5 a.m. to be on the air at 6 a.m. "But coffee keeps me sharp as a tack," he says as he nods off. Nudged awake, he blurts in panic: "Am I on?"

More touches of realism come in the use of merchandising aids around the station. Posters of Kiss and ELO could be spotted opening night. **PAUL GREIN**



Format Discussions: Dan McKinnon of KSON-AM-FM, San Diego, top, center, shows a promotion piece touting his station's country format as fellow panelists Don Nelson of WIRE-AM Indianapolis and Jim Sloane of KCUB-AM Tucson look on. On the Top 40 panel, below, John Tobin, right, of KSLY-FM of San Luis Obispo, Calif., makes a point as Ron Gilbert of WICC-AM Bridgeport, Conn., and Ted Smith of KSLQ-FM St. Louis wait their turn to speak.

How To Fatten Bottom Line Is Most-Heard Phrase At NRBA

SAN FRANCISCO—How to fatten the proverbial bottom line, perhaps the most often used phrase heard at this National Radio Broadcasters Assn. convention, also dominated the direction of all five panels ostensibly structured to probe programming aspects of Top 40, country, AOR, MOR and beautiful music formats.

In fact, nearly one third of the attendees who originally sat in for the first of the five walked out before the Top 40 discussion was half finished. Of the five sessions it deviated most from the charted course of programming analysis.

Possibly one reason was the absence of Les Garland, programmer of KFRC-AM here known for his dynamic approach. Showing for the panel were moderator Ted Smith of KSLQ-AM St. Louis, John Tobin of KSLY-AM San Luis Obispo and Ron Gilbert of WICC-AM Bridgeport, Conn.

Smith touted the positive aspects of community involvement for a Top 40 outlet, such as his station's "Walk For Mankind" successes; Tobin, the benefits of lifestyle research

for a youth-oriented format, and Gilbert, the monetary rewards of welding more personality news and traffic operations with Top 40.

All presentations were polished and interesting, but attendees generally agreed that the focus on programming, as opposed to promotion, research or services, was lacking. As one disgruntled walkout muttered, "Tell me something I haven't already heard."

Despite the lackluster initial session, the remaining four were better attended and offered more information over the next three days. Formats generally agreed to be on the upswing in the industry such as AOR and country drew the most and generated substantive discussion. Formats in trouble for a variety of reasons, such as beautiful music, Top 40 and MOR, drew devotees hoping for solutions. Few were offered.

But analysis of what the problems are and how they have come about was rampant. In the country panel, moderated by Don Nelson of WIRE-AM Indianapolis, Jim Sloane of KCUB-AM Tucson dominated with his unique approaches to keeping employees content and handling progressive country music. Dan McKinnon of KSON-AM San Diego also served on the panel.

Sloane observed that happy employees provide quality production and a more salable product, while unhappy staffs "give me sleepless nights."

His solutions include one-on-one, closed door talks with every station staffer at least every 90 days, an incentive bonus for DJs who perform well in Arbitron ratings (\$500 dollars per book if number one; another \$500 if it is within 18-49 demographics), and year-end bonuses to all staff if the "bottom line" is healthy. "I'd rather give it to my people than the government," he added, followed by healthy applause.

But Sloane's comments on progressive country, known for liberal sprinklings of "hell" and "damn" as well as suggestive lyrics, sparked a discussion which ended only when the clock called time.

McKinnon noted that he had been forced to reduce the number of records aired on his station regularly and had even reduced the number of crossover hits, due to unacceptable content.

Sloane then announced, "At my station, I pick the music. And my criteria is simple. The song must be

able to reach the top 10 of Billboard and must not offend my listeners."

By that, he explained, he meant no "hells," no "damns" and nothing blatantly suggestive, i.e., no progressive country. He added that he had been criticized nationally for his stand as self-appointed censor, but felt in fact he was not alone.

A show of hands, one-third of the audience confirmed his belief, Nelson joined in adding, "Labels only think they are listening to feedback from country stations. If they were, then why do I still receive music with unacceptable lyric content?"

As Sloane's unusual approaches dominated the country panel, so did those of John Parikh of KSLY-AM San Luis Obispo at the AOR session. Parikh, a researcher for Joint Communications, was joined by Lee Abrams of Burkhart-Abrams, moderator; Steve Marx of

(Continued on page 82)



Format Advice: Bill Moyes of The Research Group, center, advises that format must rely on more than programming decisions. Joining him on the panel is Michael Hesser of Sunbelt Communications, left, and C.T. Robinson, also of Sunset.

AMs & FMs Closer On The Dial?

SAN FRANCISCO—Is the Federal Communications Communication getting ready to move AM and FM stations closer together on the dial in order to speed more stations into the band space?

There are enough early indicators of such a plan that a good number of radio broadcasters attending the National Radio Broadcasters Assn. convention last week were worried. These include NRBA president Jim Gabbert.

The suggestion of an AM plan to move the stations from a 10 khz spacing to a 9 khz spacing came up at a session on AM stereo. Harold Kassens of A.D. Ring and chairman of the national AM Stereophonic Radio Committee said, "There has been talk about this. I don't want to say it'll never happen."

He did add that this subject was "no business of the world radio conference" that opens in Geneva next year to discuss world allocation of radio frequencies. He noted Europe is now on a 9 khz spacing.

The panel of AM stereo experts agreed that the shorter spacing would mean an approximate 11% denigration in fidelity for both mono and stereo broadcasting.

The idea of cutting FM spacing from 200 khz to 150 khz is more serious, according to knowledgeable broadcasters. The shift would preclude forever the adoption of FM discrete quad and, according to a number of observers, would seriously denigrate FM signals.

The idea of pushing FM allocations closer together was given fresh attention when the FCC decided in

its most recent inquiry into FM quad to determine what impact quad will have on 150 khz spacing.

The FCC's chief engineer's office did a study on 150 khz spacing some time ago and concluded that 1,000 additional stations could be assigned to the existing FM band as a result.

There has been pressure for some time to find ways to make room for additional stations so minorities could have greater access to the airwaves.

Denver Repeats

NEW YORK—John Denver makes his sixth appearance in six years on NBC-TV's "Johnny Carson Tonight Show" when he plays host on the program Oct. 16.

3 DESPERATE FM STATIONS WANTED.

What would it be worth to you to be one of the Top 5 stations in your market?

This is for real. I'm a super-creative 33 YO record executive with 15 years of experience in the business, ready to give up a \$70,000-a-year occupation to program 3 "pilot" stations with an entirely new format that, I feel, simply cannot miss.

The three stations must be in major markets, at least 10,000 watts strong. And they must be desperate enough to stick to the format religiously, support it with a fair amount of advertising, and pay me \$500 a week plus expenses, for my services.

My new format is based on many radio-proven principles, all put together in a new way. The one record promotion man who I told about the format (he's one of the best in the industry) is just as excited as I am. He says it could revolutionize radio. He's right.

So, who wants to be first? Write for specifics only if you're ready to be a winner.

Oakland Gardens Station, Box 99, Flushing, N.Y. 11364

SEPTEMBER 30, 1978, BILLBOARD

Network does it in the dark.



They play hard without a break. 'Cause they're always up for rock and roll. And you'll be up for their new album, "Nightwork." It features new lead singer, B.G. Gibson. And it was produced by Eddie Leonetti, producer of Angel.

"Nightwork." The new Network album. Rock and Roll that does the job. On Epic Records and Tapes.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/21/78)

TOP ADD ONS - NATIONAL

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- DR. HOOK—Sharing The Night Together (Capitol)
- THE WHO—Who Are You (MCA)

PRIME MOVERS - NATIONAL

- ANNE MURRAY—You Need Me (Capitol)
- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis)

BREAKOUTS - NATIONAL

- FOREIGNER—Double Vision (Atlantic)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- FIREFALL—Strange Ways (Atlanta)

D—Discotheque Crossover

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

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

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

KAJY—Bakersfield

- NO LIST

KOPA—Phoenix

- DR. HOOK—Sharing The Night Together (Capitol)
- THE WHO—Who Are You (MCA)
- CLOUT—Substitute (Epic) 23-13
- CITY BOY—5-7-0-5 (Mercury) 30-25

KTKY—Tucson

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- DAVID GATES—Took The Last Train (Elektra)
- THE WHO—Who Are You (MCA) 29-33
- BOSTON—Don't Look Back (Epic) 15-9

KQEO—Albuquerque

- STARBUCK—Always Searching For A Thrill (UA)
- HEART—Straight On (Mushroom)
- HALL & OATES—It's A Laugh (RCA) 39-29
- FOREIGNER—Double Vision (Atlantic) 38-30

KENO—Las Vegas

- BILLY JOEL—She's Always A Woman (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- LITTLE RIVER BAND—Reminiscing (Harvest) 8-2
- CHRIS REA—Fool If You Think It's Over (Magnet) 18-10

Pacific Northwest Region

TOP ADD ONS:

- DR. HOOK—Sharing The Night Together (Capitol)
- ANNE MURRAY—You Need Me (Capitol)
- (D) FOXY—Get Off (Dash)

PRIME MOVERS:

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)

BREAKOUTS:

- THE COMMODORES—Flyin' High (Motown)
- TOTO—Hold The Line (Columbia)
- TOM PETTY & THE HEARTBREAKERS—Listen To Her Heart (ABC)

KFRC—San Francisco

- ANNE MURRAY—You Need Me (Capitol)
- TOTO—Hold The Line (Columbia)
- THE WHO—Who Are You (MCA) 18-12
- BOSTON—Don't Look Back (Epic) 21-10

KYA—San Francisco

- THE COMMODORES—Flyin' High (Motown)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- CARS—Just What I Needed (Elektra) 12-6
- LINDA RONSTADT—Back In The USA (Asylum) 19-14

KLIV—San Jose

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- SYLVESTER—Dance Disco Heat (Fantasy)
- PABLO CRUISE—Don't Want To Live Without It (A&M) 30-23
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 29-16

KNDE—Sacramento

- TOM PETTY & THE HEARTBREAKERS—Listen To Her Heart (ABC)
- COMMODORES—Flyin' High (Motown)
- BOSTON—Don't Look Back (Epic) 17-11
- BOB SEGER—Hollywood Nights (Capitol) 26-20

KROY—Sacramento

- FOXY—Get Off (Dash)
- JOHN TRAVOLTA—Greased Lightning (RSO)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 19-14
- THE WHO—Who Are You (MCA) 29-22

KYNO—Fresno

- PAUL DAVIS—Sweet Life (Bang)
- COMMODORES—Flyin' High (Motown)
- SYLVESTER—Dance, Disco Heat (Fantasy) 24-17
- RICK JAMES—You & I (Gordy) 16-8

KGW—Portland

- BOSTON—Don't Look Back (Epic)
- DR. HOOK—Sharing The Night Together (Capitol)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 25-23
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 23-21

KTAC—Tacoma

- PLAYER—Prisoner Of Your Love (RSO)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 8-5
- WALTER EGAN—Magnet & Steel (Columbia) 7-4

KIRB—Spokane

- DONNA SUMMER—MacArthur Park (Casablanca)
- DR. HOOK—Sharing The Night Together (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA) 17-8
- BOB SEGER—Hollywood Nights (Capitol) 18-12

KING—Seattle

- GABRIEL—Martha (Epic)
- DR. HOOK—Sharing The Night Together (Capitol)
- NICK GILDER—Hot Child In The City (Chrysalis) 10-5
- ANNE MURRAY—You Need Me (Capitol) 9-4

KCPX—Salt Lake City

- DR. HOOK—Sharing The Night Together (Capitol)
- BILLY JOEL—She's Always A Woman (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 28-22
- NICK GILDER—Hot Child In The City (Chrysalis) 10-14

KRSP—Salt Lake City

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- DR. HOOK—Sharing The Night Together (Capitol)
- STEELY DAN—Jasie (ABC) 16-6
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-8

KTLK—Denver

- FOXY—Get Off (Dash)
- ANNE MURRAY—You Need Me (Capitol)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-14
- BOB SEGER—Hollywood Nights (Capitol) 23-19

KIMN—Denver

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- BILLY JOEL—She's Always A Woman (Columbia)
- GERRY RAFFERTY—Right Down The Line (UA) 19-14
- CHRIS REA—Fool If You Think It's Over (Magnet)

North Central Region

TOP ADD ONS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- ROBIN GIBB—Oh Darlin' (RSO)
- (D) FOXY—Get Off (Dash)

PRIME MOVERS:

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- THE WHO—Who Are You (MCA)
- LITTLE RIVER BAND—Reminiscing (Harvest)

BREAKOUTS:

- FOREIGNER—Double Vision (Atlantic)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ROSE ROYCE—I'm In Love & I Love The Feeling (Whitfield)

CRLW—Detroit

- ROSE ROYCE—I'm In Love And I Love The Feeling (Whitfield)
- DONNA SUMMER—MacArthur Park (Casablanca)
- MICHAEL HENDERSON—Take Me I'm Yours (Buddah) 20-6
- LITTLE RIVER BAND—Reminiscing (Harvest) 20-6

WDRQ—Detroit

- AMBROSIA—How Much I Feel (W.B.)
- DONNA SUMMER—MacArthur Park (Casablanca)
- FOREIGNER—Double Vision (Atlantic) 21-10
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 8-2

WTAC—Flint

- FOXY—Get Off (Dash)
- FOREIGNER—Double Vision (Atlantic)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 28-18
- ANNE MURRAY—You Need Me (Capitol) 20-13

Z-96 (WZZR-FM)—Grand Rapids

- FIREFALL—Strange Way (Atlantic)
- VAN MORRISON—Wavelength (W.B.)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 14-8
- BOSTON—Don't Look Back (Epic) 10-5

WAKY—Louisville

- JUSTIN HAYWOOD—Forever Autumn (Columbia)
- BROTHERS JOHNSON—Ride O Rocket (A&M)
- MECO—The Theme From The Wizard Of Oz (Millennium) 21-15
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 14-9

WBGW—Bowling Green

- DONNA SUMMER—MacArthur Park (Casablanca)
- FIREFALL—Strange Way (Atlantic)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 19-11
- NICK GILDER—Hot Child In The City (Chrysalis) 10-11

WGCL—Cleveland

- ROBIN GIBB—Oh Darlin' (RSO)
- DONNA SUMMER—MacArthur Park (Casablanca)
- FIREFALL—Strange Way (Atlantic)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 19-11
- NICK GILDER—Hot Child In The City (Chrysalis) 10-11

WZZP—Cleveland

- WINGS—London Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- STEELY DAN—Jasie (ABC) 21-17
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 12-8

WSAI—Cincinnati

- NO LIST

Q-102 (WKRR-FM)—Cincinnati

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- THE WHO—Who Are You (MCA) 15-9
- LINDA RONSTADT—Back In The USA (Asylum) 33-24

WCOL—Columbus

- LINDA RONSTADT—Back In The USA (Asylum)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 22-15
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 24-13

WNCI—Columbus

- NONE
- NICK GILDER—Hot Child In The City (Chrysalis) 11-6
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 7-2

WCUE—Akron

- GINO VANNELLI—I Just Wanna Stop (A&M)
- COMMODORES—Flyin' High (Motown)
- THE WHO—Who Are You (MCA) 21-14
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 11-6

13-Q (WKTO)—Pittsburgh

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- FOXY—Get Off (Dash)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 15-7
- BOB SEGER—Hollywood Nights (Capitol) 17-14

WPEZ—Pittsburgh

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- DONNA SUMMER—MacArthur Park (Casablanca)
- LITTLE RIVER BAND—Reminiscing (Harvest) 14-8
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-10

Southwest Region

TOP ADD ONS:

- BILLY JOEL—She's Always A Woman (Columbia)
- (D) VILLAGE PEOPLE—Macho Man (Casablanca)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)

PRIME MOVERS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- ANNE MURRAY—You Need Me (Capitol)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)

BREAKOUTS:

- LEO SAYER—Rainin' In My Heart (W.B.)
- O'JAYS—Brandy (Motown)
- FOREIGNER—Double Vision (Atlantic)

KILT—Houston

- VILLAGE PEOPLE—Macho Man (Casablanca)
- LEO SAYER—Rainin' In My Heart (W.B.)
- DONNA SUMMER—MacArthur Park (Casablanca) 35-21
- O'JAYS—Brandy (P.I.R.) 34-24

KRBE—Houston

- FOREIGNER—Double Vision (Atlantic)
- AL STEWART—Time Passages (Arista)
- HEART—Straight On (Mushroom) 39-27
- DONNA SUMMER—MacArthur Park (Casablanca) 38-25

KLJF—Dallas

- DONNA SUMMER—MacArthur Park (Casablanca)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 22-15
- ROBIN GIBB—Oh Darlin' (RSO) 33-27

KNUS-FM—Dallas

- STONEBOLT—I Will Still Love You (Parachute)
- GERRY RAFFERTY—Right Down The Line (UA)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 19-1
- HEATWAVE—The Groove Line (Epic) 18-4

KFJZ-FM (Z-97)—Fl. Worth

- EXILE—Kiss You All Over (Warner/Curb)
- LINDA RONSTADT—Back In The USA (Asylum)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 18-11
- LITTLE RIVER BAND—Reminiscing (Harvest) 16-10

KINT—El Paso

- AMBROSIA—How Much I Feel (W.B.)
- HALL & OATES—It's A Laugh (RCA)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 22-11
- BOB SEGER—Hollywood Nights (Capitol) 30-17

WKY—Oklahoma City

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- AEROSMITH—Come Together (Columbia)
- ANNE MURRAY—You Need Me (Capitol) 16-10
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 14-7

KOMA—Oklahoma City

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ANNE MURRAY—You Need Me (Capitol) 21-13
- ROBIN GIBB—Oh Darlin' (RSO) 31-21

KAKC—Tulsa

- TOTO—I'll Supply The Love (Columbia)
- RENE ARMOND—Dancing In The Park (W.B.)
- JIM BYFIELD—Little Rachel (Pilgrim) HB-22
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) HB-11

KELI—Tulsa

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 5-1
- EXILE—Kiss You All Over (Warner/Curb) 7-2

WTIX—New Orleans

- BILLY JOEL—She's Always A Woman (Columbia)
- ANNE MURRAY—You Need Me (Capitol)
- LTD—Holdin' On (A&M) 28-22
- BOB SEGER—Hollywood Nights (Capitol) 13-8

WNOE—New Orleans

- FOREIGNER—Double Vision (Atlantic)
- NICK GILDER—Here Comes The Night (Chrysalis)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 23-14
- ANNE MURRAY—You Need Me (Capitol) 15-9

KEEL—Shreveport

- BILLY JOEL—She's Always A Woman (Columbia)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- BOSTON—Don't Look Back (Epic) 10-5
- NICK GILDER—Hot Child In The City (Chrysalis) 14-8

Midwest Region

TOP ADD ONS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- BOB SEGER—Hollywood Nights (Capitol)

PRIME MOVERS:

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- GERRY RAFFERTY—Right Down The Line (UA)

BREAKOUTS:

- FOREIGNER—Double Vision (Atlantic)
- RED SPEEDWAGON—Time For Me To Fly (Epic)
- JUSTIN HAYWOOD—Forever Autumn (Columbia)

WLS—Chicago

- BOB SEGER—Hollywood Nights (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 15-11
- BOSTON—Don't Look Back (Epic) 28-21

WMET—Chicago

- NONE
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 8-4
- BOSTON—Don't Look Back (Epic) 10-6

(Continued on page 24)

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WINDSTORM

GLORIA JONES

AN ELECTRIFYING
CURRENT OF DISCO/FUNK GENERATED
BY THE SPARKLING VOCALS OF
GLORIA JONES.
FEATURES HER INTERNATIONAL SOUL
CHARTED HIT "BRING ON THE LOVE
[WHY CAN'T WE BE FRIENDS AGAIN?]"

Single # 4563
Album # SW-11854



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Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (9/21/78)

Continued from page 22

- WRCK—Rockford**
- ROBIN GIBB—Oh Darlin' (RSO)
 - THE ROLLING STONES—Beast Of Burden (Rolling Stones)
 - ★ BOB SEGER—Hollywood Nights (Capitol) 31-24
 - ★ ANNE MURRAY—You Needed Me (Capitol) 20-11

- WIRL—Peoria**
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 17-12
 - D★ ATASTE OF HONEY—Boogie Oogie Oogie (Capitol) 14-6

- WNDE—Indianapolis**
- ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 8-3
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 18-11

- WOKY—Milwaukee**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ RED SPEEDWAGON—Time For Me To Fly (Epic)
 - ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 6-3
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 14-6

- WZLW-FM—Milwaukee**
- ★ DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ BOB SEGER—Hollywood Nights (Capitol) 10-7
 - D★ ATASTE OF HONEY—Boogie Oogie Oogie (Capitol) 9-5

- KSLO-FM—St. Louis**
- ★ JUSTIN HAYWOOD—Forever Autumn (Columbia)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ BOB SEGER—Hollywood Nights (Capitol) 10-7
 - ★ STYX—Blue Collar Man (A&M) 30-21

- KXOK—St. Louis**
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - ★ ROBIN GIBB—Oh Darlin' (RSO) 28-23
 - ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 30-27

- KIOA—Des Moines**
- ★ BOB SEGER—Hollywood Nights (Capitol)
 - ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-13
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 12-5

- KDWB—Minneapolis**
- ★ LINDA RONSTADT—Back In The USA (Asylum)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 14-7
 - ★ MICHAEL JOHNSON—Almost Like Being In Love (EMI) 21-15

- KSTP—Minneapolis**
- ★ NONE
 - ★ LINDA RONSTADT—Back In The USA (Asylum) 24-17
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 16-10

- WHB—Kansas City**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 16-2
 - D★ FOXY—Get Off (Dash) 24-14

- KBEQ—Kansas City**
- D★ RICK JAMES—You & I (Gordy)
 - ★ FIREFALL—Strange Way (Atlantic)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 30-26
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 30-26

- KKLS—Rapid City**
- ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ ANDREW GOLD—How Can This Be Love (Elektra)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 25-19
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 10-6

- KQWB—Fargo**
- ★ PAUL DAVIS—Sweet Life (Bang)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 17-10
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 22-15

Northeast Region

- TOP ADD ONS:**
- (D) DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)

- PRIME MOVERS:**
- BOSTON—Don't Look Back (Epic)
 - ★ ANNE MURRAY—You Needed Me (Capitol)
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest)

- BREAKOUTS:**
- GINO VANNELLI—Got To Have Lovin' (A&M)
 - ★ ERIC CARMEN—Change Of Heart (Arista)
 - ★ AL STEWART—Time Passages (Arista)

- WABC—New York**
- ★ BOB SEGER—Hollywood Nights (Capitol)
 - ★ DON RAY—Got To Have Lovin' (Polydor)
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 29-12
 - ★ BOSTON—Don't Look Back (Epic) 20-10

- 99-X—New York**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - D★ ALICIA BRIDGES—I Love The Night Life (Polydor)
 - ★ CARS—Just What I Needed (Elektra) 24-18
 - ★ ANNE MURRAY—You Needed Me (Capitol) 30-21

- WPTR—Albany**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 15-9
 - D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 23-12

- WTRY—Albany**
- ★ STEELY DAN—Jessie (ABC)
 - ★ HALL & OATES—It's A Laugh (RCA)
 - D★ FOXY—Get Off (Dash) 27-23
 - ★ ANNE MURRAY—You Needed Me (Capitol) 14-10

- WKBW—Buffalo**
- ★ LINDIS FARN—Run For Home (Atlantic)
 - ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 15-10
 - ★ BOSTON—Don't Look Back (Epic) 15-10

- WYSL—Buffalo**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ THE WHO—Who Are You (MCA) 21-12
 - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 30-21

- WBBF—Rochester**
- ★ LINDA RONSTADT—Back In The USA (Asylum)
 - ★ DONNY & MARIE OSMOND—On The Shelf (Polydor)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 16-9
 - ★ THE WHO—Who Are You (MCA)

- WBKO—Boston**
- ★ ERIC CARMEN—Change Of Heart (Arista)
 - ★ AMBROSIA—How Much I Feel (W.B.)
 - D★ DONNA SUMMER—MacArthur Park (Casablanca) 29-17
 - ★ ANNE MURRAY—You Needed Me (Capitol) 28-16

- WBZ-FM—Boston**
- ★ WINGS—London Town (Capitol)
 - ★ STYX—Blue Collar Man (A&M)
 - ★ NONE

- F-105 (WVBF)—Boston**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ BILLY JOEL—She's Always A Woman (Columbia)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-15
 - ★ ROLLING STONES—Beast Of Burden (Rolling Stones) 24-17

- WDRG—Hartford**
- ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ CITY BOY—5-7-0-5 (Mercury)
 - ★ EXILE—Kiss You All Over (Warner/Curb) 11-5
 - ★ BOB SEGER—Hollywood Nights (Capitol) 21-14

- WPRO (AM)—Providence**
- ★ AL STEWART—Time Passages (Arista)
 - ★ PLAYER—Prisoner Of Love (RSO)
 - ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 9-2
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 8-3

- WPRO-FM—Providence**
- ★ AL STEWART—Time Passages (Arista)
 - ★ CRYSTAL GAYLE—Talking In Your Sleep (UA)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 16-10
 - ★ BOSTON—Don't Look Back (Epic) 12-7

- WICC—Bridgeport**
- ★ GINO VANNELLI—I Just Wanna Stop (A&M)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ BOSTON—Don't Look Back (Epic) 12-7
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

Mid-Atlantic Region

- TOP ADD ONS:**
- ★ AMBROSIA—How Much I Feel (W.B.)
 - (D) ALICIA BRIDGES—I Love The Night Life (Polydor)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)

- PRIME MOVERS:**
- LITTLE RIVER BAND—Reminiscing (Harvest)
 - ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO)
 - (D) DONNA SUMMER—MacArthur Park (Casablanca)

- BREAKOUTS:**
- FUNKADELICS—One Nation Under A Groove (W.B.)
 - 10 cc—Dreadlock Holiday (Polydor)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista)

- WFIL—Philadelphia**
- ★ NONE
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-14
 - ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 12-5

- WZZD—Philadelphia**
- ★ NO LIST
 - ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ THE WHO—Who Are You (MCA)
 - ★ BILLY JOEL—She's Always A Woman (Columbia) 20-15
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-13

- WIFI-FM—Philadelphia**
- ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ THE WHO—Who Are You (MCA)
 - ★ BILLY JOEL—She's Always A Woman (Columbia) 20-15
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-13

- WPGC—Washington**
- ★ 10 cc—Dreadlock Holiday (Polydor)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista)
 - ★ FUNKADELIC—One Nation Under A Groove (W.B.) 17-8
 - D★ DONNA SUMMER—MacArthur Park (Casablanca) 29-13

- WGH—Norfolk**
- ★ NO LIST
 - ★
 - ★

- WCAO—Baltimore**
- ★ DR. HOOK—Sharing The Night Together (Capitol)
 - D★ ALICIA BRIDGES—I Love The Night Life (Polydor)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 14-5
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 16-9

- WYRE—Annapolis**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 13-7
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 16-12

- WLEE—Richmond**
- ★ BILLY JOEL—She's Always A Woman (Columbia)
 - ★ COMMODORES—Flyin' High (Motown)
 - ★ THE WHO—Who Are You (MCA) 12-6
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 17-8

- WRWQ—Richmond**
- ★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
 - ★ BILLY JOEL—She's Always A Woman (Columbia) 19-15
 - ★ THE WHO—Who Are You (MCA) 21-16

Southeast Region

- TOP ADD ONS:**
- ★ THE WHO—Who Are You (MCA)
 - ★ GINO VANNELLI—I Just Wanna Stop (A&M)
 - ★ HALL & OATES—It's A Laugh (RCA)

- PRIME MOVERS:**
- ★ ANNE MURRAY—You Needed Me (Capitol)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis)
 - ★ BOSTON—Don't Look Back (Epic)

- BREAKOUTS:**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ FIREFALL—Strange Way (Atlantic)

- WQXI—Atlanta**
- ★ ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
 - ★ THE WHO—Who Are You (MCA)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 19-10
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 15-9

- Z-93 (WZGC-FM)—Atlanta**
- ★ WALTER EGAN—Hot Summer Nights (Casablanca)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ ATLANTA RHYTHM SECTION—Champagne Jam (Polydor) 21-14
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 16-10

- WBBQ—Augusta**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ FUNKADELIC—One Nation Under A Groove (W.B.)
 - ★ THE WHO—Who Are You (MCA) 30-21
 - ★ BOSTON—Don't Look Back (Epic) 17-12

- WFOM—Atlanta**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ DAVID GATES—Took The Last Train (Elektra)
 - ★ PAUL DAVIS—Sweet Life (Bang) 19-14
 - ★ LINDA RONSTADT—Back In The USA (Asylum) 20-15

- WSGA—Savannah**
- ★ BILLY JOEL—She's Always A Woman (Columbia)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ BOSTON—Don't Look Back (Epic) 12-5
 - ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 13-6

- WFLB—Fayetteville**
- ★ HEART—Straight On (Mushroom)
 - ★ VAN MORRISON—Wavelength (W.B.)
 - ★ PRINCE—Soft And Wet (W.B.) 23-16
 - ★ FUNKADELIC—One Nation Under A Groove (W.B.) 14-9

- WQAM—Miami**
- ★ GERRY RAFFERTY—Right Down The Line (UA)
 - ★ BILLY JOEL—She's Always A Woman (Columbia)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 17-12
 - ★ EXILE—Kiss You All Over (Warner/Curb) 6-1

- WMJX (96X)—Miami**
- D★ MUSIQUE—In The Bush (Prelude)
 - ★ THE WHO—Who Are You (MCA)
 - D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 34-16
 - D★ DONNA SUMMER—MacArthur Park (Casablanca) 29-14

- Y-100 (WHY-FM)—Miami**
- ★ LTD—Holdin' On (A&M)
 - ★ ANNE MURRAY—You Needed Me (Capitol)
 - D★ DONNA SUMMER—MacArthur Park (Casablanca) 27-19
 - ★ CHRIS REA—Fool If You Think It's Over (Magnet) 12-7

- WLOF—Orlando**
- ★ ERIC CARMEN—Change Of Heart (Arista)
 - ★ LEO SAYER—Raisin' In My Heart (W.B.)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 29-10
 - ★ THE WHO—Who Are You (MCA) 40-24

- Q-105 (WRBQ-FM)—Tampa**
- ★ FOREIGNER—Double Vision (Atlantic)
 - D★ FOXY—Get Off (Dash)
 - ★ BOSTON—Don't Look Back (Epic) 15-10
 - ★ EXILE—Kiss You All Over (Warner/Curb) 7-3

- BJ-105 (WBJW-FM)—Orlando**
- ★ FIREFALL—Strange Ways (Atlantic)
 - ★ DR. HOOK—Sharing The Night Together (Capitol)
 - ★ ANNE MURRAY—You Needed Me (Capitol) 22-7
 - ★ BOSTON—Don't Look Back (Epic) 7-6

- WQPD—Lakeland**
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M)
 - ★ FIREFALL—Strange Way (Atlantic)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 11-5
 - ★ FOXY—Get Off (Dash) 36-23

- WMFJ—Daytona Beach**
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor)
 - ★ LEO SAYER—Raisin' In My Heart (W.B.)
 - ★ DR. HOOK—Sharing The Night Together (Capitol) 33-23
 - ★ DONNA SUMMER—MacArthur Park (Casablanca) 30-20

- WJPE—Jacksonville**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ PAUL DAVIS—Sweet Life (Bang)
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 17-3
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 10-4

- WAYS—Charlotte**
- ★ GINO VANNELLI—I Just Wanna Stop (A&M)
 - ★ ANNE MURRAY—You Needed Me (Capitol)
 - ★ PRINCE—Soft And Wet (W.B.) 25-19
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-6

- WKIX—Raleigh**
- ★ NONE
 - D★ ALICIA BRIDGES—I Love The Night Life (Polydor) HB-30
 - ★ DAN HILL—All I See Is Your Face (20th Century) HB-31

- WTOB—Winston-Salem**
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M)
 - ★ FOREIGNER—Double Vision (Atlantic)
 - ★ BOSTON—Don't Look Back (Epic) 20-13
 - D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 25-18

- WTMA—Charleston**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ GENE COTTON—Like A Sunday In Salem (Ariola)
 - D★ FOXY—Get Off (Dash) 10-4
 - ★ LINDA RONSTADT—Back In The USA (Asylum) 20-13

- WORD—Spartanburg**
- ★ THE WHO—Who Are You (MCA)
 - D★ FOXY—Get Off (Dash)
 - ★ GERRY RAFFERTY—Right Down The Line (UA) 24-6
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 13-4

- WLAC—Nashville**
- ★ GINO VANNELLI—I Just Wanna Stop (A&M)
 - ★ HALL & OATES—It's A Laugh (RCA)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 23-11
 - D★ FOXY—Get Off (Dash) 32-22

- 92-Q—Nashville**
- ★ HALL & OATES—It's A Laugh (RCA)
 - ★ BOB MCGILPIN—When You Feel Love (Butterfly)
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 10-4
 - ★ ANNE MURRAY—You Needed Me (Capitol) 11-5

- WHBQ—Memphis**
- ★ PABLO CRUISE—Don't Wanna Live Without It (A&M)
 - ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 17-4
 - ★ LITTLE RIVER BAND—Reminiscing (Harvest) 24-18

- WFLI—Chattanooga**
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA)
 - ★ THE WHO—Who Are You (MCA)
 - ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 16-8
 - ★ CARLY SIMON & JAMES TAYLOR—Devoted To You (Elektra) 14-9

- WRJZ—Knoxville**
- ★ FOREIGNER—Double Vision (Atlantic)
 - ★ AL STEWART—Time Passages (Arista)
 - ★ MECO—The Theme From The Wizard Of Oz (Millennium) 24-14
 - ★ LINDA RONSTADT—Back In The USA (Asylum) 27-18

- WGOV—Chattanooga**
- ★ NONE
 - ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 15-11
 - ★ ANNE MURRAY—You Needed Me (Capitol) 6-3

- WERC—Birmingham**
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor)
 - ★ AL STEWART—Time Passages (Arista)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 25-19
 - ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 27-22

- WSGN—Birmingham**
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
 - ★ AMBROSIA—How Much I Feel (W.B.)
 - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 29-22
 - ★ BILLY JOEL—She's Always A Woman (Columbia) 13-6

- WHYY—Montgomery**
- ★ HALL & OATES—It's A Laugh (RCA)
 - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista)
 - ★ DAVID GATES—Took The Last Train (Elektra) 22-16
 - ★ AMBROSIA—How Much I Feel (W.B.) 19-15

- KAAT—Little Rock**
- ★ STEELY DAN—Jessie (ABC)
 - ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
 - ★ BOB SEGER—Hollywood Nights (Capitol) 13-9
 - ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-7

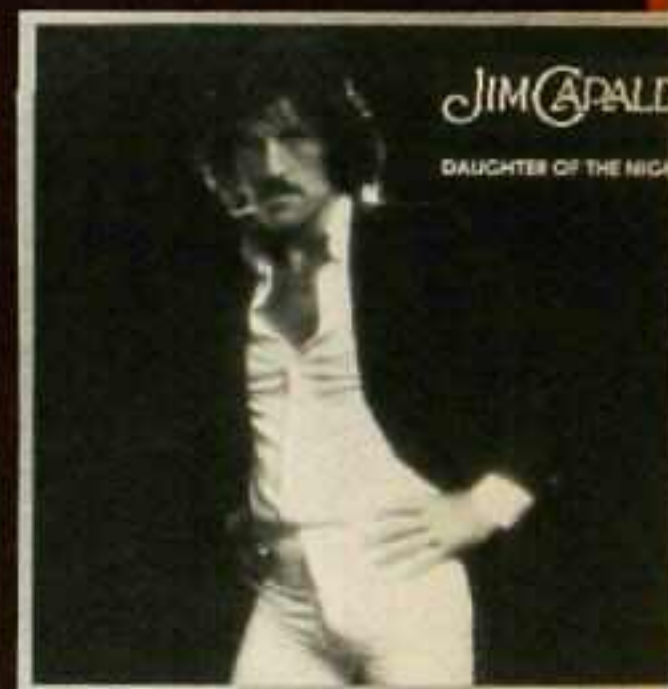


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"A GOOD LOVE"
"DAUGHTER OF THE
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"STAY WITH YOU"
AND SIX MORE
GREAT TRACKS**



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DESERVE MORE THAN

ELVIS: MEMORIES...

3-hour music special August 13, 1978 on the ABC Radio Network.

"Sensational! We liked it.
'Elvis: Memories...' created lots of
telephone inquiries."

CARL BRAZELL, JR.—KRLD—DALLAS, TEXAS

"'Elvis: Memories...' is dynamite! KIIS had
fantastic audience reaction. It's super.
Well done."

ED BOYD—KIIS—LOS ANGELES, CALIFORNIA

"Very well produced and very well
researched. The show was great."

JOHN GEHRON—WLS—CHICAGO, ILLINOIS

"'Elvis: Memories...' is a great show.
Exceptionally fine audience reaction."

RON RILEY—WCAO—BALTIMORE, MARYLAND

"Fantastic. Great audience response—
both calls and letters. Very favorable."

JIM CLEMENS—WPLO—ATLANTA, GEORGIA

"Excellent show. Could have sold
'Elvis: Memories...' two or three times!"

LARRY KNIGHT—WZZD—PHILADELPHIA, PENNSYLVANIA

"Very well done. Great emotional
appeal. Listener letters are still coming in."

AL BRADY—WHDH—BOSTON, MASSACHUSETTS

"Super program. It has excellent quality.
Good, good reaction from audience."

CHICK WATKINS—WGAR—CLEVELAND, OHIO

"WABC's audience response to
'Elvis: Memories...' was phenomenal."

GLENN MORGAN—WABC—NEW YORK, NEW YORK

"Excellent response!"

TED ATKINS—WTAE—PITTSBURGH, PENNSYLVANIA

"Excellent! Very good comments in
letters from listeners."

KEN CURTIS—WLEE—RICHMOND, VIRGINIA

"Memorable and moving. Michael has
put together a three-hour program that is
technically and musically well produced.
Through extensive interviews that wrap
around the music, Michael has probably
assembled as much information as an
Elvis fan would ever want to know."

BILLBOARD—AUGUST 12, 1978

"Thank you, George Michael!
(Producer/Host of 'Elvis: Memories...')
I couldn't agree with **Billboard** more! You
deserve every accolade on this page,
and it's only a partial listing. Space
doesn't permit us to include all the rave
reviews and notices we've received since
the airing of 'Elvis: Memories...'. And to our
affiliates who so successfully promoted
the show, and to the great radio network
team that helped make it the outstanding
show it is, my heartfelt praise and thanks."

EDWARD F. McLAUGHLIN ABC RADIO NETWORK



RADIO abc
NETWORK

Vox Jox

By DOUG HALL

NEW YORK—XETRA-FM, a new 100kw station in Tijuana, Mexico, signed on the air Sept. 15 with lineup of personalities drawn heavily from the San Diego market and a signal to blanket that market.

XETRA, known as 91-X, is the AOR sister station of beautiful music XETRA-AM (XTRA), which has been beaming a signal into the U.S. for years.

91-X signed on at 6 a.m. with the morning drive team of **John** and **Mary** from KPRI-FM San Diego. They are followed by another former KPRI personality **Cecile**, who has the mid-day shift.

She is followed by station p.d. **Gene Knight**, who handles afternoon drive and used to be music director at KFMB-FM (B-100) San Diego.

Early evenings are handled by "Sunset Bobby" **Cliff**, who comes from KPUR-AM Amarillo, and is followed by **Doc Rogers** from B-100. **Ralph** from KERN-AM Bakersfield does the overnight shift.

The new station operates with all music on carts and since it is located in Mexico does not have to meet U.S. requirements for news or public affairs programs.

Rich Dixon has been appointed music director of KFRE-AM Fresno. ... **Vinny Brown**, former morning man at WAMO-FM, Pittsburgh, has joined the staff of WOL-AM Washington. ... **Bob Cole** has moved from KIKK-AM-FM to KOKE-AM-FM Austin, Tex.

Barry Everitt and **Niki Mosberg** are the new co-hosts of the syndicated "Rock Around The World" show. Everitt has previously served as p.d. of Europe's late 1960s rocker Radio Geronimo and director of album programming for Radio Caroline. He is also founder of the British record label Revelation. Mosberg was an air personality on WXPN-FM.

Bud Thomas has been named p.d. at KDKB Mesa, Ariz. He is former manager of KEZC-FM Truckee, Calif. ... **WXLO-FM (99-X)** New York introduced last week a new ad campaign with the theme "Your Song Is Coming." Put together by **Ed Ramm** of Ramm Advertising after consulting with p.d. **Bobby Rich**. "I listened to Bobby. He gives the people what they want to hear," Ramm says. The campaign is a series of slice-of-life episodes in which the characters respond to hearing their favorite songs.

Terry Cavin is planning a first anniversary celebration for his station KCBW-FM Sedalia, Mo., as an AOR facility in November and is looking for promotion material from record companies to give away. He has been having service problems.

WHYN-AM-FM Springfield, Mass., morning-drive personality

For the Record

NEW YORK—In the Sept. 16, 1978, issue the DJ rating performance of John Gambling on WOR-AM in New York should have been listed as follows: 12.3 July/August 1977; 10.3 October/November 1977; 11.5 January/February 1978; 9.9 April/May 1978 and 11.8 January/February 1978. The share figures are for 6 a.m. to 10 a.m. Monday to Friday for 12+ total persons.

Doug Hawkes has been promoted to program director. ... **WLS-AM** Chicago personality **Bob Sirott** has added announcing winning Illinois "Tic Tac Dough" lottery winners from a drawing held on his show.

Bob McNeill has been appointed p.d. at WYNF-FM (Y 95) St. Petersburg, Fla. He comes from a similar post at WRBQ-FM Tampa. ... **WCLV-FM** Cleveland has added a series of San Francisco Symphony Orchestra concerts to its Sunday night schedule. ... Tuesday Productions in San Diego is signing up stations for its "The Great Air Show," a 12-hour special of hits and comments from 48 recording stars.

CHOM Montreal sponsored a near-soldout performance of Boston at the Montreal Forum. ... **Marc Fisher** moves from part-time announcer to full-time music director at WKTJ-AM Farmington, Me. ... **Plough Broadcasting** has dropped **Darrell Peters'** FM 100 "Beautiful

Country" from its WJEZ-FM Chicago to go to a live country format. A playlist of 50 singles is being used with selected album cuts part of the mix.

Skeeter Dodd, formerly of WKLC-AM St. Albans, W. Va., has joined WJRB-AM Nashville. The station is also moving into its new Music Square East headquarters. ... **WMPO-FM** Middleport-Pomeroy, Ohio, is looking for an air personality and will consider beginners. ... **WFPM-AM** Fort Valley, Ga., has gone country and is in "desperate need of country service," according to p.d. **Ray Rossi**.

KILO-FM Colorado Springs held its first outdoor concert recently; 3,000 persons turned out to see **John Hartford**, New Grass Revival and the Dillards. The station has also added DIR's "King Biscuit Flower Hour" and is about to feature a jazz album of the week. Additional jazz product is being sought.

KEX-AM Portland, Ore., is gearing up for a fall promotion giveaway. "The Best Things In Life Are Free." The station is also moving next month into the new Golden West Broadcast Center. ... **WGAR-AM** Cleveland is running an oyster shucking contest and giving away a crab and clambake for 25. The station's 8 p.m. to midnight man **Bob James** has been named chairman of the local county March of Dimes bike-thon.

Tom Moran, operations manager of Houston's KYND, takes on additional responsibilities as he moves up to director of beautiful music operations for Southern Broadcasting, which runs Phoenix's KQYT and Memphis' WEZI, as well as KYND.

Jim Lange has left KSFO-AM in San Francisco and been replaced by staffer **Gene Nelson** in the early morning slot. Lange had been with the Golden West outlet on and off for 18 years.

AM STEREO MYSTERY EVOLVES

Engineers' Reports In Limbo

WASHINGTON—The standoff between Federal Communications Commission engineers and the Commission's Broadcast Bureau over the speedup for AM stereo service at the Sept. 14 FCC meeting is having further repercussions.

The engineering staff's reports on AM stereo and FM quadraphonic broadcasting, which were available to the FCC commissioners before their open meeting on the new services, have still not been released.

The reports are now said to be undergoing "editorial changes that could take a week or two or even more." Originally, FCC spokesmen expected the "thorough and detailed" reports to be available either at the Sept. 14 meeting or the next day.

The National Assn. of Broadcasters has written to the FCC to complain that the lack of such reports leaves an observer at the so-

called "public" meetings in the dark as to what the Commission and staff discussion is all about. NAB suggests summaries be made available 24 hours before a meeting or at least on the same day.

Speculation is that some compromises may be underway between the different FCC bureaus about the Commission's AM stereo timetable, and possibly other matters.

The standoff was painfully clear at the Sept. 14 meeting, when the commissioners sided with the Broadcast Bureau and voted rulemaking to speed the AM stereo proceeding along.

The engineering staff wanted a slower approach, to assess and compare the five systems being considered, and the overall impact of AM stereo on existing monaural AM service.

An indirect but powerful influence on the Commission's ac-

tions at this time are the Van Deerlin (D-Calif.) hearings on his proposed rewrite of the Communications Act, and the criticism of the FCC it has produced.

At the hearings, the Commission has been accused over and over (acknowledging the truth of some of the charges) of delaying new broadcast technologies.

FCC chairman Charles Ferris has pledged speedy action on new technologies to improve both broadcast competition and diversified service to the public. Authorization for AM stereo could be an early test of this promise, onlookers feel.

Feelings ran so high at the recent FCC meeting on the prospects for AM stereo that Broadcast Bureau chief Wally Johnson said at one point, in answer to engineering demands for more extended inquiry, "We are trying desperately to expedite this matter."

MILDRED HALL

FCC CAUTION Problems Are Still To Be Solved Before AM Stereo Is Instituted

By MILDRED HALL

WASHINGTON—The Federal Communications Commission has issued a word of caution about problems still to be solved in AM stereo before ultimate authorization of the service is possible.

The warning is contained in a followup release, different in tone from the Commission's enthusiastic Sept. 14 vote to move quickly on rulemaking for authorizing AM stereo broadcasting.

The release, dated Sept. 15, first recounts the strong case for early action on AM stereo, made in the 90 comments by broadcasters and manufacturers and engineers. Their view was endorsed at the Sept. 14 meeting of the FCC's Broadcast Bureau and by the Commission vote.

In spite of all this, a cautionary note follows, saying: "This should not imply, however that it (the FCC) was totally committed to adopting standards for AM stereo transmission."

The release says the Commission has asked for more comment "on a number of important technical questions that have not been adequately addressed," and still has "reservations" on questions of compatibility and allocation.

This request was not mentioned at the Sept. 14 FCC meeting. At that time, the commissioners stressed the feasibility and desirability of what chairman James Quello called an obviously "superior and marketable" service, by their vote to go into rulemaking on AM stereo broadcasting.

Also, Rules and Policy Division engineer Wilson Lafollette said at the hearings that the June 19, 1977 notice of inquiry on AM stereo had posed 35 questions to be answered including those on compatibility with monaural service plus, technical and spectrum allocation problems.

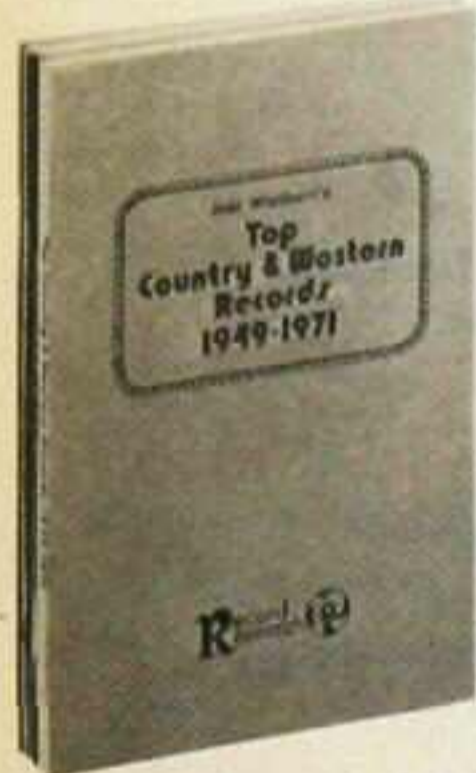
The FCC release reflects the wor-

ries of the Commission staff engineers about the problems ahead. These include comparative analyses of all five AM stereo systems proposed and adopting the best single standards. The engineers argued heatedly at the Sept. 14 meeting for extending the informal inquiry time before rulemaking, but were refused.

FCC Chairman Charles D. Ferris was sympathetic to the engineers, but told them they could get just as much information by comment submitted during the rulemaking, as by prolonging an inquiry, or setting up an "interim authorization."

Procedurally, Commission vote for formal rulemaking is the giant leap from mere "inquiry" toward the final standards and authorizing a new broadcast service. Technically, the authorization is final when the FCC adopts the standards and regulations decided upon during rulemaking.

Top C&W RECORDS 1949-1977



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Joel Whitburn's Top C&W book and supplements include every artist and record to hit Billboard's "Hot Country Singles" charts from '49 through '77.

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Billboard photo by Alan Penchansky

Cue Time: Jay Andres sets up his next LP cut with his engineer in the WGN-AM studios.

Classical Revived On Chicago's WGN

By ALAN PENCHANSKY

CHICAGO—A classical programming approach that was left by the wayside a decade ago is stirring due to efforts by WGN.

"Great Music From Chicago," launched by WGN late last year, is beaming classics across the U.S. and Canada in a throwback to a formula that was eased out of radio concurrent with the big growth of FM in the '60s.

Informality of approach, low-key presentation, frequent programming of excerpts from larger works, and a smattering of pop standards in the mix—these all define the avenue that WGN is taking seven nights per week.

"We don't try to educate the people, it's just music," explains Jay Andres, who hosts the broadcast Wednesday through Sunday from 11 p.m. to 5 a.m.

For the veteran all-night announcer, "Great Music" is a homecoming. Midwesterners heard Andres continuously as host of "Music Til Dawn," a long-running classical program that American Airlines sponsored in identical format on 10 U.S. stations.

Andres moved to WGN in 1968 as the American Airlines vehicle was

grounded after 15 years on the air. FM was growing in importance and bringing with it a more precise, more informed, more formal way with classics—the approach of a specialty supplier.

"Music Til Dawn," Andres explains, was one of the last classical strongholds on AM and today WGN's effort is virtually unique.

Per WGN's formula of handing music discretion to talent, Andres controls the content of his broadcasts. He works about two days in advance of broadcast, leaving enough "gaps" for listeners to phone in with suggestions.

"I said to Jay, talk to them as if they were in your living room," Dick Jones, WGN's program director, explains. "I don't care about the Koche (Mozart catalog) numbers and the opus numbers.

In addition to Strauss, Beethoven, Bernstein and Tchaikovsky, "Great Music" also can mean Sarah Vaughan, Bing Crosby, Elvis Presley, Cleo Lane and Al Jolson, says Jones.

And Andres also will sample from some of the latest Broadway original cast packages such as "Ain't Misbehavin'" and "Twentieth Century." (Continued on page 64)

'Boutique' In Dallas

By SUSAN SANDERS

DALLAS—Jim West describes his company as "a broadcaster's boutique," meaning he aims to offer a consulting service to fill almost every conceivable broadcasting need.

West formed the business (which is actually two companies—Jim West and Kershaw-West) in August 1977, after working with TM Productions, another major Dallas recording firm, as senior vice president.

"I had a number of really good contacts from my association with TM," West says, "and from listening to them, I saw a need for a diversified marketing and consulting company in this area."

He now represents Jim Lupas, engineering consultant; Tom Churchill of Phoenix, a specialist in beautiful music formats; David Denware, religious radio consultant; Norman Woodruff, news consultant, and Ron Fishman, sales consultant.

"What we have, basically, is total service in a variety of specialties available to any broadcaster," West says.

He maintained a relationship with TM during the first few months of putting his company together. But after getting started, he disassociated with that firm on friendly terms. At that time, around the first of June, he joined with writer Chris Kershaw to form Kershaw-West, a music production company.

With Kershaw as a full partner, the two produce almost anything in audio, including radio, campaigns, IDs, ads (through agencies or directly with clients) and anything else that is available in the Dallas area.

Kershaw-West came about after West began to desire a more per-

(Continued on page 82)

GARY KINES HAPPY

Tampa WSUN-AM Striving For Adults

By SARA LANE

ST. PETERSBURG, Fla.—Gary Kines is happy at the way things are going at WSUN-AM, leading country radio station in the Tampa/St. Petersburg area.

There is almost no competition in the country market for WSUN, but Kines says WSUN is after the adult contemporary market with audience demographics up for "grabs" right now.

"If you believe the ARB, we set the 18 to 24s. We lose them the next time around and pick up 24 to 35. It's back and forth."

WSUN competes with WDAE-AM and WFLA-AM for its share of listeners—as well as whatever rock station is leading the pack at that particular time.

"I think there were a lot of 'closet country listeners' before," he explains. "But with the homogenous sound of music today as well as no actual MOR station as such—as we knew it in the past—country has become more MOR than anything else out there."

Kines points to the crossover of such artists as Crystal Gayle, Olivia Newton-John, Dolly Parton and Kenny Rogers.

Kines started in radio 15 years ago while he was in the Armed Forces. He was stationed in Topeka, Kan. and had a nighttime job on a local radio station. After being discharged, he went into programming primarily for rock stations until he joined Blough Broadcasting in Boston at WACQ-AM.

"Now that I've been around coun-

try music for a while, I find it much more flexible than rock. The rock stations I worked on were mostly cut and dried. You played a lot of music but there weren't a lot of personalities. You did fairly good promotions, but there was little news. You weren't able to branch out."

With a playlist of about 36 tunes, Kines programs an "awful lot of gold" and during the evening hours programs album cuts and recurrences. Requests help determine the playlist for the following week with add-ons averaging five a week.

"Basically, we add on what we feel fits our sound. I guess it comes down to 'gut' feel. We don't look for anything hardcore. We don't look for a piece of material that's too far in either direction.

"We look for something in the middle," Kines explains. "We will play traditional country on special weekends or at special times. Sometimes at night we may work in some artists like Bill Monroe or bluegrass."

WSUN is heavy in promotions and community projects which Kines feels is essential to his station's success.

"We set up a citrus fair with proceeds going to the Florida Sheriff's boys ranch. We did a free remote from the mall for the recent muscular dystrophy drive." A recent promotion was a '50s weekend with giveaways of \$50 bills and albums for callers who could identify '50s records. Another promo was called "Famous Fathers Day."

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

CHICAGO:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WBBM-FM	1.9	1.8	1.1	1.2	1.6	WBBM-FM
Dick Bartley* Format: mellow						
WBMX-FM	2.4	2.6	3.0	3.1	4.8	WBMX-FM
Earnest James** Format: black						
WDAI-FM	2.1	1.6	1.8	2.3	1.2	WDAI-FM
Steve Dahl*** Format: AOR						
WFYR-FM	1.7	2.5	2.9	3.2	3.0	WFYR-FM
Fred Winston Format: contemporary						
WGN-AM	23.8	21.2	22.0	23.9	20.7	WGN-AM
Wally Phillips Format: MOR						
WLS-AM	6.9	9.0	8.0	7.1	7.5	WLS-AM
Larry Lujack Format: contemporary						
WMAQ-AM	4.5	4.4	5.7	4.3	5.4	WMAQ-AM
Lee Sherwood Formats: country						
WMET-FM	2.9	2.9	2.6	2.6	1.2	WMET-FM
Greg Brown Formats: contemporary						
WVON-AM	2.3	3.5	3.8	5.1	3.4	WVON-AM
John Bailey**** Format: black						

*Bartley was replaced the end of August by Lee D. Young
 **James was replaced in mid-August by John Silver
 ***Dahl has been on morning drive for eight months. He was preceded by John Lodge
 ****Bailey was replaced early in September by Jim Raggs. Bailey began the morning shift in May. He was preceded by Tom Joiner, who had the job nine months and was preceded by Joe Esch

Bubbling Under The HOT 100

- 101-TAKE ME I'M YOURS, Michael Henderson, Buddah 597 (Arista)
- 102-I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 103-SMILE, Emotions, Columbia 3-10791
- 104-THERE'LL NEVER BE, Switch, Gordy 7159 (Motown)
- 105-SATURDAY, Norma Jean Wright, Bearsville 0326 (Warner Bros.)
- 106-YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 107-FUNK-O-NOTS, Ohio Players, Mercury 74014
- 108-ONLY YOU, Loleatta Holloway & Bunny Sigler, Goldmine 4012 (RCA)
- 109-MELLOW LOVIN', Judy Cheeks, Salsoul 2063 (RCA)
- 110-IN THE BUSH, Musique, Prelude 71110

Bubbling Under The Top LPs

- 201-CLEO LAINE, Gonna' Get Through, RCA AFL1-2926
- 202-GARY CRISS, Rio De' Janeiro, Salsoul 8504
- 203-SHALAMAR, Disco Gardens, Solar BXL1-2895 (RCA)
- 204-AFRO-CUBAN BAND, Rhythm Of Life, Arista 4188
- 205-CREEDENCE CLEARWATER, Chronicle, Fantasy CCR 2
- 206-BOB MCGILPIN, Superstar, Butterfly FLY 010
- 207-STEVE GIBBONS BAND, Down The Bunker, Polydor PD1-6154
- 208-CROWN HEIGHTS AFFAIR, Dream World, Delite DSR-9506 (Mercury)
- 209-VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA 8505 (RCA)
- 210-CISSY HOUSTON, Think It Over, Private Stock PS 7015

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Willie Bobo crackles with Latin jazz to cement his position as an individual stylist at Monterey.



Billy Cobham is surrounded by his drums as he explodes with fusion jazz during the opening Monterey Jazz Festival concert.



Maynard Ferguson, right, hits stratospheric levels during his band's closing concert extravaganza.



Arnett Cobb, left, Buddy Tate and Ray Brown jam with Dizzy Gillespie during an evening devoted to Diz and his friends.



Dexter Gordon makes his Monterey debut performing even edged bop influenced music.



Johnny Griffin's first appearance in the U.S. in 15 years asserts his dominance on tenor sax.



Newcomer tenorman Scott Hamilton blows soft and warm during his guest shot.

'New Faces' Delight Monterey Fest Patrons

By ELIOT TIEGEL

MONTEREY, Calif.—A bevy of new faces, including some musicians who haven't worked in the U.S. for some time, produced just the right amount of pizzazz to spark the 21st annual Monterey Jazz Festival's five-concert extravaganza Friday through Sunday (15-17) at the Fairgrounds.

The new faces as Festival director Jimmy Lyons called them included Maynard Ferguson, Billy Cobham,

Dexter Gordon, Scott Hamilton, Ruth Brown, John Hammond, J.C. Heard, Al Haig, Arnett Cobb, Kenny Burrell, Arne Domnerus, the Grover Mitchell Groove band, the Hi-Los and Johnny Griffin.

Tenorman Griffin, marking his return to the U.S. after 15 years of living in Europe, and the Hi-Los, reunited after 17 years as the premier jazz vocal quartet, offered two

widely contrasting examples of music produced by new faces.

The whole shebang was broadcast live by KBCA-FM of Los Angeles, KJAZ-FM of Alameda, Calif., and KOCN-FM of Monterey. In addition, the mainstream, blues, crossover and Latin jazz which engulfed the 7,000-seat outdoor arena with nonplussed alacrity, was taped for later broadcast by the Voice Of America and the Tokyo Broadcasting System.

Three of the five concerts were sellouts with 32,988 paid admissions producing a boxoffice of \$222,916 (as compared to 30,250 paid admissions and a \$208,600 boxoffice last year).

This year's festival more accurately reflects what's happening with jazz in the marketplace: Billy Cobham and Maynard Ferguson represent the zenith of crossover, commercial success. Willie Bobo and his 10-piece Los Angeles-founded contemporary Latin band represents the clean lines of energized Latin music without going nuts with fuzz tone guitars.

Dexter Gordon and Johnny Griffin, both ex-patriate Americans living on the Continent, represent the bop idiom in its finery.

The musical crown of artistic achievement this year is shared by the bands of Ferguson and Bobo. For Bobo, who has appeared here as a sideman, this was his year to shine and interestingly, his hot, spicy

Latin jazz continues the example set last year by Tito Puente, who in his debut, shook the festival to its foundation with his Hispanic dynamics.

Ferguson's young rip and scream band closed the Festival in the time honored fashion of previous hot, big bands, showcasing his blend of modern jazz with today's commerciality (disco tempos, synthesizer, quasi-rock rhythms).

A third artist, a truly new face,

made a really impressive debut. She was Detroit vocalist Sheyvonne Wright, unfortunately a carbon copy of Nancy Wilson down to the same vocal range, intonation, phrasing and dramatic coy playfulness and siren sensuality.

But she sure could sing. And copy or no copy she made an impression with the people.

For both Bobo (who appeared

(Continued on page 70)

Harlem Fest Promoter To Try Again

By ROBERT FORD JR.

NEW YORK—Despite the problems of the first Harlem Jazz Festival, promoter Frank Weston feels confident there will be a second. "I made a lot of mistakes with this festival," Weston admits, "but I think I've learned from those mistakes."

The Aug. 17-31 event was plagued with problems. Only one-third of the artists who were originally advertised actually performed. Two people who had been hired by Weston to coordinate the festival were let go on the second day of shows.

Weston feels his biggest mistake was the size of the festival. The event was scheduled to run 15 days with an average of three different shows presented each day. "It was just too big," observes the promoter. "Next time I won't reach for the stars."

The grandiose scale of the festival

over extended Weston financially and when word of his troubles spread many musicians fearing non-payment backed out.

Most of the shows that did take place were held at Small's Paradise as other festival locations such as Vincent's Place and the Cotton Club also backed out.

The festival was able, however, to present excellent performances by some of the top names in jazz such as Dizzy Gillespie, Ahmad Jamal, Leon Thomas, Harold Ousley, Irene Reid, Charlis Rouse and Al King.

Weston says that next year's festival will be more of an event encompassing all forms of Harlem culture. Weston says he is also looking into the possibility of presenting r&b, blues and folk shows in addition to jazz.

Volatile Dialog At UCLA's Seminar

LOS ANGELES—Top music industry executives met with 250 newcomers to the industry in a highly volatile, day-long seminar Saturday (16) at UCLA's Dodd Hall entitled, "Breaking Into The Music Business."

Highlighting the event was special guest star, Barry White, who, drawing from his experience as a performer, writer, producer and record company executive, pulled no punches in delivering his address on industry survival.

Other industry executives taking part in the seminar were: Steve Diener, president, ABC Records; Don Ellis, vice president a&r, Columbia Records; Milt Suchin of ICM; Bobbi Cowan, Casablanca Records; manager Larry Thompson, and independent publicist Shannon Boyd.

Ellis stressed the importance of starting in the business by working in retail record outlets. With retail

experience comes the knowledge of marketing product. This could lead to marketing positions at record companies, he said.

Ellis insisted the music industry is launching a more comprehensive search for new people. He noted that newcomers could possibly learn the areas dealing with artist representation for label negotiations.

Diener pointed out that the music industry is becoming more retail-oriented, and working with field merchandisers could lead to important sales positions at labels. "All I can tell you is get in—get the hell in. Don't be embarrassed to say I'd like to break into the business."

Ellis insisted that one can enter the music industry "only by really wanting to and by being totally accessible to it. The real secret is to start anywhere you can." Diener underscored the importance of persistence.

(Continued on page 79)

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New Tour Strategy: Clubs Preferable?

By ADAM WHITE

NEW YORK—American Talent International, one of the nation's largest booking agencies is encouraging artists of substantial, though not superstar status to bypass one-night stands in large arenas and stadiums in favor of sizeable, rock-oriented clubs where they would play for several consecutive nights.

Tackling the club circuit in this fashion is generally seen as a guaranteed way of losing money, because the revenue generated cannot come close to covering the costs incurred by top touring rock acts, particularly in terms of equipment and entourage—never mind making profits for everyone involved.

But ATI's Bill Elson, vice president and partner in the firm, believes that by trimming these costs to more modest proportions, having the act play two shows per night over the several nights, and charging concert prices, this route can pay off.

He speaks with confidence, because the strategy was successfully employed for Todd Rundgren last month in seven cities. It was profitable, Elson claims, to the extent that Rundgren will reprise the scheme next month in another seven markets.

Furthermore, he will recommend the plan for other acts, including

Robin Trower and Wishbone Ash, both of whom have tours in the making via ATI.

The executive also points to other benefits. By spending several days in one location, the act has time to visit radio and television stations, meet local label representatives, conduct press interviews and drop in on retailers.

For club owners, it's a shot in the arm, declares Elson. "You can get to the point with clubs where you're asking for favors. This gives something back to them, and focuses attention on their facility."

Rundgren and his manager, Eric Gardner, approached ATI earlier this year to map touring dates. Their original club suggestion was restricted to prestige dates at New York's Bottom Line and Los Angeles' Roxy, which Rundgren subsequently played in May for five and six days respectively.

The artist enjoyed the experience so much, explains Elson, that it led to discussions about the nature of his 1978 swing, with Bearsville president, Paul Fishkin, also participating.

Rundgren's previous tour was through October, November and

(Continued on page 79)



Glamour Gal: Diana Ross is all sparkles as she opens her act at the Universal Amphitheatre.



Billboard photos by Bonnie Tiegel
 Lover Gal: Diana sings convincingly of human relationships.

New Diana Ross Show a Dazzler Singer Is Super, But Opening Night Production Flawed

By ELIOT TIEGEL

LOS ANGELES—Diana Ross' multi-talented abilities are certainly enough to provide a concert audience with the goods for an evening's entertainment.

She sings with a sophisticated polish and confidence and strength which was not totally there after she went out on her own in 1970.

She now uses her body sensually, swaying delicately yet knowingly and she can get funky when the tempos get bright.

She knows how to transfer film dialog to the stage and play several roles, injecting different voices to match the characters, as she did on a medley from the forthcoming film "The Wiz."

And she laughs a lot.

For most performers having those attributes would suffice. Not Diana and her Motown backers.

On opening night Tuesday (19) at the Universal Amphitheatre:

- A helicopter hovered over the outdoor theatre blinking out the fol-

lowing message: "Thanks for being a part of my life. Have a good time. Love, Diana."

- A laser light show cascaded three dimensional images on a stage screen.

- A multi-media film and slide show integrated the segments of the hour and 20-minute show.

- Nine male dancers added flash and humor to Diana's four costume changes, at times dazzling in content.

- A 14-voice chorus shouted its message with a gospelly tone.

Now the good news: vocalist/interpreter Ross who last played Los Angeles two years ago at this same Amphitheatre in Universal City, was brilliant in her singing. She has developed a strength in her voice which allows her to hold sustained notes on the gutsy ballads while soaring lightly on the disco flavored tunes which don't require that much intensity. She has the vocal flair and

drama and tonal clarity one associates with a Barbra Streisand.

Diana can sustain your attention with her voice; she can endear herself to your heart with her gracious smile, beaming eyes and lithe body.

And now the bad news: for all the money put into this elaborate stage production, opening night was a series of errors and goofs. Obviously they would be corrected rather quickly so that the audience attending this week's run which ends Monday (25) is not subjected to:

Diana asking what song comes next, who starts the song, a dark stage where there should be film running, several awful dancers who were klutzes and therefore stood out where there should have been group precision (there were two groups of dancers and the second team of five were really super, showing how poor the first four were), several tune endings which were too abrupt to be comfortable, a closing which was

(Continued on page 79)

10-YEAR GRAHAM OPERATION

S. F. Winterland To Go Dark On Dec. 31

SAN FRANCISCO—Bill Graham's 5,000-seat Winterland facility will close at the end of the year.

According to Graham, spiraling costs in keeping the facility properly maintained and operable, structural changes in the live entertainment field and continuing pressure from various Fillmore District neighborhood organizations are the reasons for the closing.

Graham, who has operated the facility for the past 10 years with Winterland being his primary concert hall until about a year ago, is planning a series of major concerts for December.

The promoter advised several artists of the closing in a letter, pointing out that Winterland will be available for all the Bay Area-based

headline artists to perform a final time at the facility.

Each headline act will be able to invite one or two local acts to share the bill. Graham notes that each performer will be dealt with independently; standard negotiating procedures will be adhered to.

Graham is asking that each headliner donate \$1,000 of his night's earnings to the Haight-Asbury Free Medical Clinic. Graham will also contribute \$1,000 of his firm's profits per show to the clinic.

"If we could man a dozen tours in the month of December, I would be more than pleased to try and kick in a final grand." He is looking to raise \$25,000 for the clinic.

In terms of structural changes in the live entertainment field, Graham says, Winterland does not lend itself to enough use to warrant keeping it going simply in order to have it available for sporadic use.

In the past 270 days, the facility has been used 11 days. "Under these circumstances, it is not hard to see why the economics are what they are," he says.

As for pressure from neighborhood organizations, "Although we have managed to work with these groups over the years, whereby we have been able to comply with their requests to clean up the neighborhood after a show, with beefed up security at major events, it is simply not economically feasible to keep doing this belabored work once every 25 days.

"Also, we have been informed by the various leaders of these civic minded groups that no shows would be allowed at Winterland after our scheduled departure on Dec. 31, 1978. For me the facility is the large stepchild of the original Fillmore, which makes it the place where the traditions of the Fillmore were carried on."



Shoe Gal: Diana rests inside a pink shoe while emoting about love's tenderness.



Tender Gal: Diana asks the audience to "Reach Out And Touch" during one of the soulful moments.

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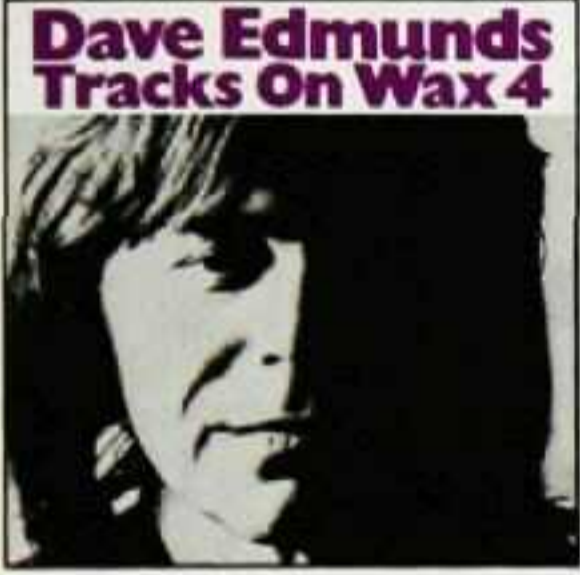
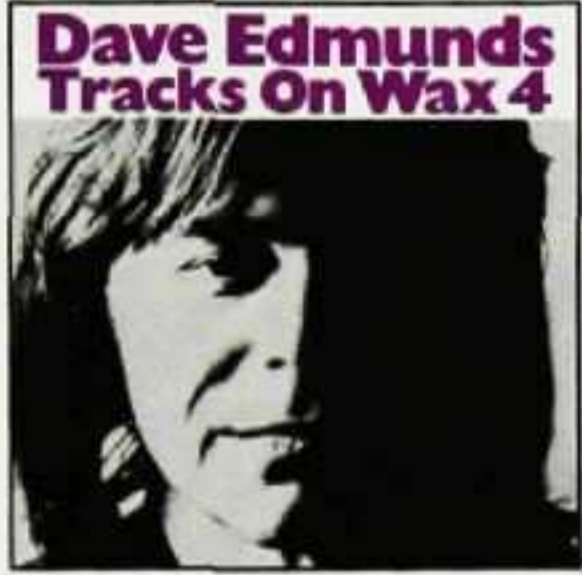
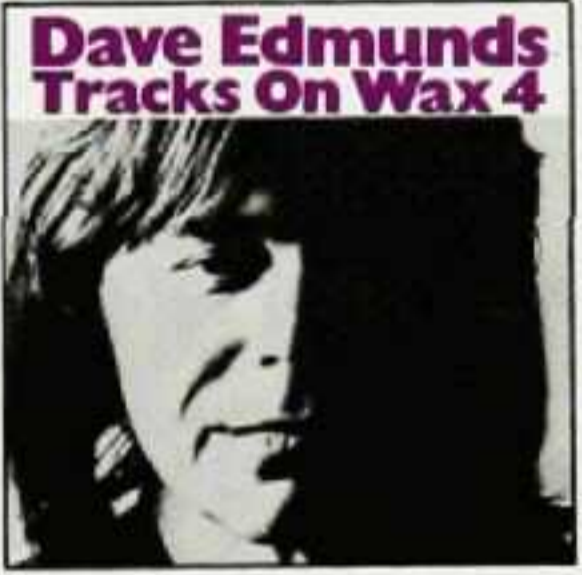
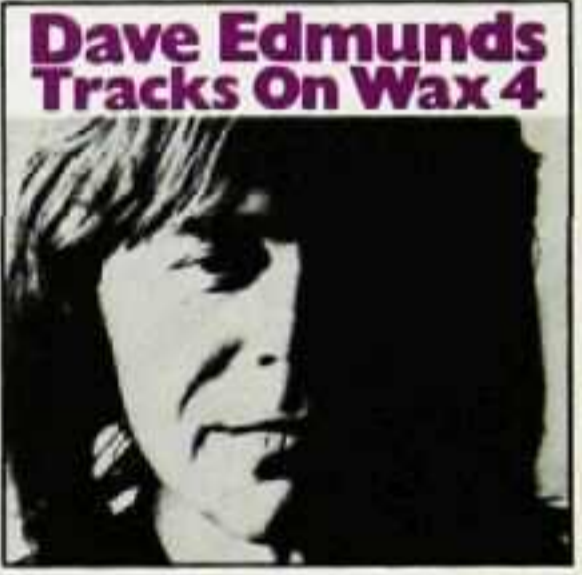
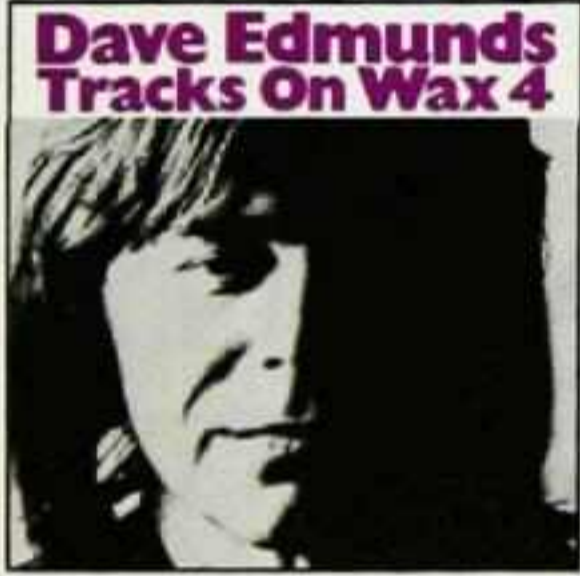
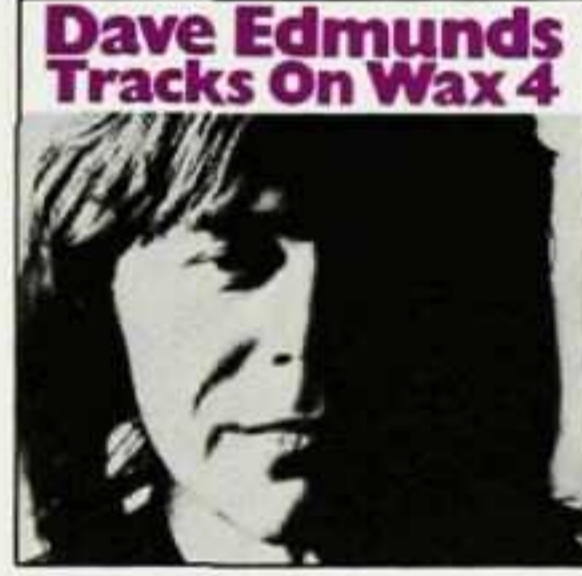
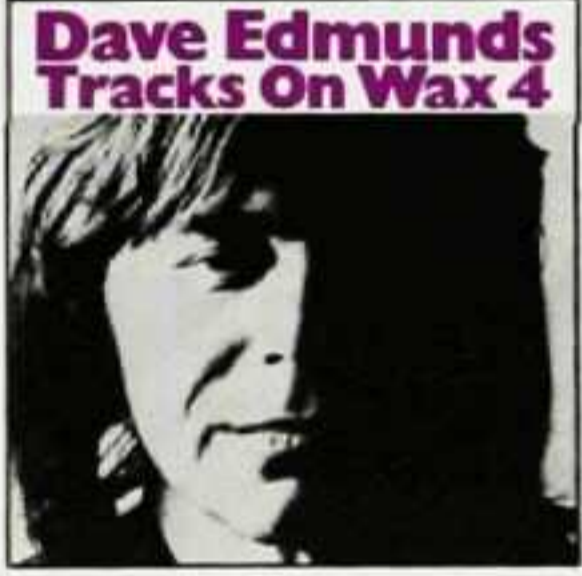
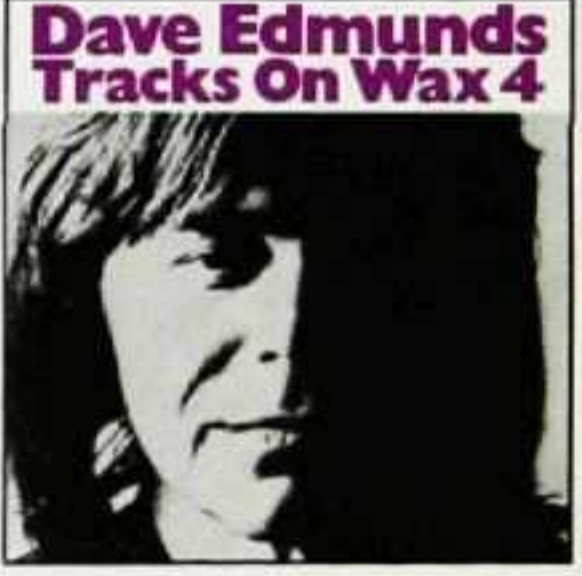

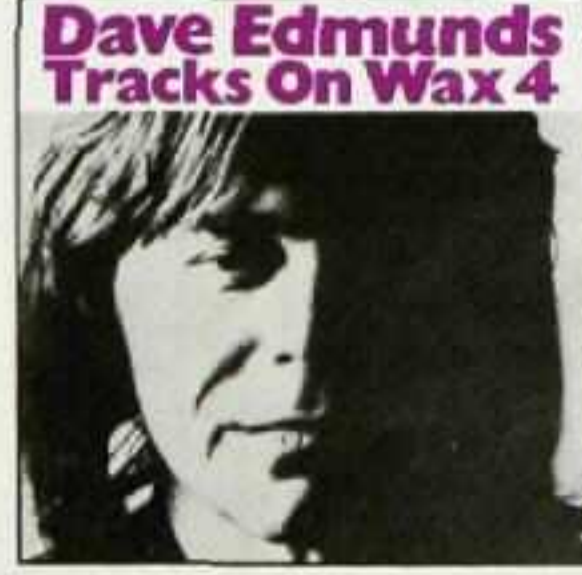
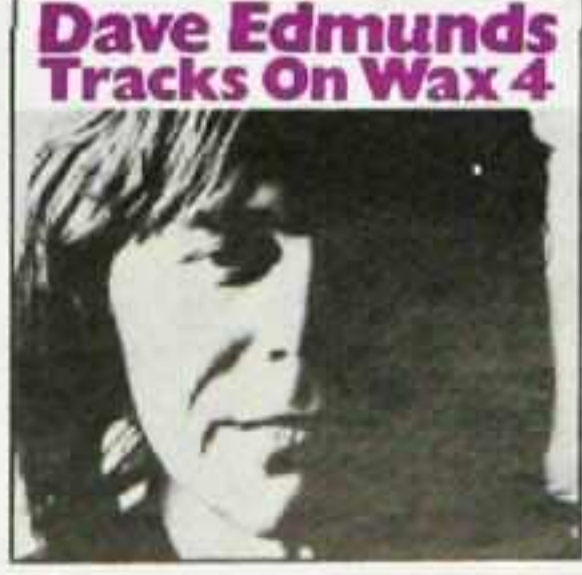

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<p>5</p> <p>Play</p> <p>"WHAT LOOKS BEST ON YOU"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>6</p> <p>Play</p> <p>"READERS WIVES"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>7</p> <p>Play</p> <p>"DEBORAH"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>8</p> <p>Play</p> <p>"THREAD YOUR NEEDLE"</p> <p>Dave Edmunds Tracks On Wax 4</p> 
<p>9</p> <p>Play</p> <p>"A.1. ON THE JUKEBOX"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>10</p> <p>Play</p> <p>"IT'S MY OWN BUSINESS"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>11</p> <p>Play</p> <p>"HEART OF THE CITY"</p> <p>Dave Edmunds Tracks On Wax 4</p> 	<p>Rock 'n Roll was never this good. Who knows if it will ever be this good again.</p> <p>Grab the moment.</p> <p>On Swan Song Records and Tapes</p>  <p>Produced by Dave Edmunds</p> <p>SS 8505</p>

Campus

WUMB Host To Radioites Oct. 27-29

LOS ANGELES—WUMB-FM at the Univ. of Massachusetts, Dorchester, will host the second National Student Broadcasters Convention, slated for Oct. 27-29 at the Sheraton-Boston Hotel.

The main emphasis will be on the FCC, since last June 7, it decided to abolish 10-watt college stations. Charles D. Ferris, chairman of the FCC, has been invited to address the convention.

Forty sessions are scheduled, covering every facet of the broadcast industry. The record company panel will be chaired by Eric Doctorow of ABC and will detail what it takes in manpower and dollars to produce an album.

Other sessions include "Horror Stories," chaired by Vic Wheatman, former program director at WBUR Boston Univ., who will recount illustrious stories of "programming vs. school administration."

Sessions are slated on "personality radio," announcer's training, programming, news, management, jazz, public affairs, investigative reporting, radio theatre, promotions, engineering, internships and a special video seminar titled "All About the Music Business."

Representing record companies will be Bob Frymire, A&M; Paul Yeskel, Ariola; Marilyn Lipsius, Arista; Bruce Tenenbaum, Atlantic; Dan Blaylock, CBS; Paul Brousseau, MCA; David Young, Warner Bros.; Hedy Jackson, RSO; Ben Gant, Big Sound; Bob Segal, T.K.; Tom Burns, Tomato; and Paul Brown, Paul Brown Promotions.

There will be hardware and software exhibits by various industry firms. Other highlights include a disco with album prizes courtesy of Atlantic Records, educational radio award ceremony, artist showcases and banquet.

For more information contact associate convention coordinators B.J. Plattner or Mark Bourbeau at (617) 282-2074.

Black Music In Nevada Classes

LOS ANGELES—Like Jerry Tarkanian's basketball teams at the Univ. of Nevada, Las Vegas, the school's music department is off and running with unusual courses in music which are drawing large classes as the 1978-79 academic year gets underway.

New in the curriculum this fall is "The History Of Black Popular Music" with emphasis on sociology and esthetics and running the gamut from primitive country blues to contemporary soul. It is taught by Arnold Shaw, former New York music publisher who now writes books and lectures and makes his residence in the Nevada city.

Shaw also teaches "The History Of Rock Music," a course he instituted at the school a year ago.

Shaw uses records to make the learning process easier for students, some of whom are professional musicians. In his black music classes, Shaw spins disks by Leadbelly, Bessie Smith, Big Bill Broonzy, Louis Jordan, Little Richard, Muddy Waters, B.B. King, the Mills Brothers, the Ink Spots, Aretha Franklin and Gladys Knight & the Pips.

The registration fee for the black music studies is \$69.

Talent

Talent Talk

It seems Marshall Tucker's contract with Capricorn Records is up and there's heavy bidding by some major labels for Tucker. Reportedly, label executives are flying down to Atlanta to talk to manager Joe McConnell. Tucker is there recording with Stewart Levine producing.

E/A's Queen set for another U.S. tour, beginning in Dallas Oct. 28. A new single and LP will be shipped for the occasion. Lee Guber and Shelly Gross of Music Fair Enterprises are booking Harry Chapin and the American Symphony into New York's Radio City Music Hall Oct. 13. Diana Ross is set for a longer run, Oct. 5-12 and Frank Sinatra enters the hall Oct. 14 for seven nights. Tim Curry, star of the popular "Rocky Horror Picture Show," has postponed his tour until October, when he'll mix club dates (week-ends) and promotional appearances.

Leif Garrett debuts his new single, "I Was Made For Dancin'," on CBS-TV's "Wonder Woman" series. He'll also gain additional exposure on ABC-TV's "Family" series this season.

The Dirty Angels, a group praised by Bruce

Springsteen, among others, has its first release out on the A&M label after moving from Private Stock. Paul Williams to have his own Home Box Office special, with Diahann Carroll and Melissa Manchester as guests. Show bows Oct. 15.

Al Anderson of NRBQ is looking for a solo recording deal, but wants to continue with the group.

Frank Sinatra chairs a Nov. 9 testimonial to Joe Lewis at Caesars Palace, Las Vegas. Sinatra is not slated to be honorary chairman of the event, he will work. The tribute is being tagged "A Night With The Champ" with tickets priced at \$500 per person. All monies raised will go to the Joe Louis International Sports Foundation.

The Bay Area's new wave community staged a benefit concert Sept. 11 to help raise funds to defeat the anti-gay Briggs Initiative. The concert was held at San Francisco's Mabuhay Gardens, and the committee of New Wave Against Oppression grossed more than \$2,000. Six bands performed including Crime, Crispy Baby, DV-8, the Liars, the Offs, On The Rag, and the Ready-mades.

Signings

Ray Price to management contract with the Jim Halsey Co. Clifford Curry to Caprice Records. Hoyt Axton to a management contract with the Jim Halsey Co. Dick Moebakken to ASI Records.

Linda Hargrove, singer/songwriter, to RCA

Records. Walt Wilder to Door Knob Records. Stoney Edwards to newly reformed JMI Records. Teddy Huffman, a gospel artist, to ASCAP affiliation. Dan Peek, former lead guitarist with America, to Lamb & Lion Records for his first solo LP. The LP will be produced by Chris Christian, with a February release date.

Talent In Action

VILLAGE PEOPLE

Municipal Auditorium, New Orleans

An atmosphere somewhat similar to Mardi Gras prevailed at the Village People's concert Sept. 17.

The group's 90 minute, seven song set was so intense and invigorating that the aisles and open area in front of the stage remained a frenetic dance floor throughout the show.

With strobe lights flashing and the introduction to "Key West" pounding in unison, the six members danced onto the stage one by one, giving each a chance to individually acquaint the crowd with their different macho images.

All six projected well in their sex-symbol roles, especially Glenn Hughes (the leather biker). Lead singer Victor Willis was also exceptional and easily took command of the audience.

The group's well rehearsed choreography added much to the show and was appropriate. The movements were never overly slick or restricting, but were always natural, and most of all, powerful.

But it wasn't only the visual entertainment that was appreciated. The group and its six-member backup band received enthusiastic response after each number.

Performed were all four songs on the group's debut album ("San Francisco," "Hollywood," "Fire Island" and "Village People") and three

cuts off the "Macho Man" LP (the title track, "Key West" and "I Am What I Am").

Though this is what the audience came to hear, a song or medley of material other than the group's own would have been welcome.

Except in the closing "Macho Man," the complex sounds of the group's recordings were reproduced amazingly well. "Macho Man" seemed a little watered down, but it was still the crowd's favorite and the group was called back for an encore.

KELLY TUCKER

EDDIE DANIELS

Hoppers, New York

Reedman Daniels is the latest successful studio musician to try his hand as a solo act. But unlike most of his predecessors, Daniels did not surround himself with an all-star army of studio cohorts for his live debut. He was backed only by pianist Mike Nock, bassist Rick Laird and drummer Brian Brake.

The quartet setting worked well in this intimate Greenwich Village supperclub and the Sept. 5 opening turned into a fascinating evening of music.

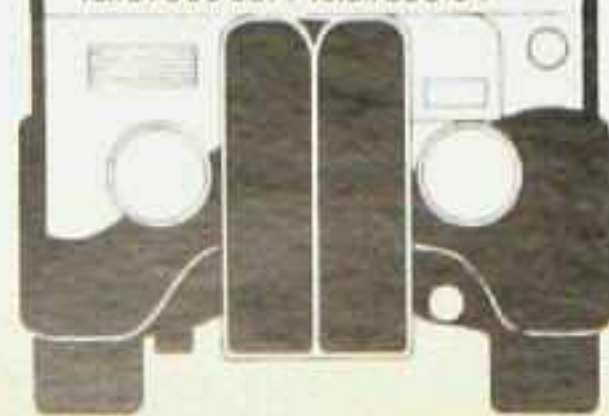
Daniels' chief assets as a musician are his versatility and his excellent taste. In his long two-hour, 12-song set he displayed his virtuosity on flute, clarinet, and tenor sax. Highlights included the cheerful "Fantasy Of A Street Corner Flute Player," Patti Austin's ballad, "What's At The End Of A Rainbow," and a jumpy rendition of Peter Allen's "I Go To Rio."

Daniels received exemplary support from his sidemen with each musician turning in strong solo work.

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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	BOSTON/SAMMY HAGAR—John Bauer Concerts, Col., Seattle, Wash., Sept. 15	15,000	\$8.50	\$127,432*
2	COMMODORES/LTD—Taurus Productions, Col., Greensboro, N.C., Sept. 16	13,476	\$8.59	\$115,882
3	BOSTON/SAMMY HAGAR—John Bauer Concerts, Col., Vancouver, B.C., Sept. 12	13,909	\$8.59	\$112,363
4	FOREIGNER/BILL CHAMPLIN—Feyline Presents, McNichols Arena, Denver, Colo., Sept. 16	13,154	\$6.58	\$109,465
5	BLACK SABBATH/VAN HALEN—Contemporary Productions, Checker Dome, St. Louis, Mo., Sept. 16	13,133	\$6.58	\$98,486
6	COMMODORES/LTD—Taurus Productions, Carolina Col., Columbia, S.C., Sept. 17	10,423	\$8.25-\$9.25	\$95,018
7	BOSTON/SAMMY HAGAR—John Bauer Concerts, Col., Portland, Ore., Sept. 11	11,000	\$8.50	\$93,330*
8	REO SPEEDWAGON/UFO—Brass Ring Productions, Cobo Arena, Detroit, Mich., Sept. 13	10,473	\$8.59	\$92,162
9	BOB SEGER/TOBY BEAU—Frank J. Russo, Inc., Civic Cen., Providence, R.I., Sept. 17	11,805	\$7.58	\$87,585*
10	BLACK SABBATH/VAN HALEN—Contemporary Productions/Chris Fritz & Co., Mun. Aud., Kansas City, Mo., Sept. 17	11,000	\$7.58	\$70,896*
11	YES—Sound 70 Productions, Mun. Aud., Nashville, Tenn., Sept. 16	9,900	\$7.58	\$70,645*
12	YES—Mid South Concerts, Mid South Col., Memphis, Tenn., Sept. 17	9,203	\$6.50-\$7.50	\$68,506
13	CHEAP TRICK/EDDIE MONEY—Star Date Productions, Dane Co. Col., Madison, Wis., Sept. 15	10,100	\$6.50	\$65,210*
14	BOB SEGER/CARS—Cross Country Concert Corp., Col., New Haven, Conn., Sept. 16	7,044	\$6.50-\$8.50	\$56,861
15	AL JARREAU/ROY AYERS/LARRY CARLTON—Bill Graham Presents, Greek Theat., Berkeley, Calif., Sept. 16	7,239	\$7.50-\$8.50	\$55,687
16	BRUCE SPRINGSTEEN—Cross Country Concert Corp., Civ. Center, Springfield, Mass., Sept. 13	6,664	\$6.50-\$8.50	\$53,217*
17	BLACK SABBATH/VAN HALEN—Sunshine Promotions/Celebration Productions, Convent Center, Indianapolis, Ind., Sept. 12	7,653	\$6.50-\$7.50	\$51,272
18	SEALS & CROFTS/EXILE—Bill Graham Presents, Pavilion, Concord, Calif., Sept. 17	7,261	\$6.50-\$7.50	\$50,038
19	BOSTON/SAMMY HAGAR—John Bauer Concerts, MacArthur Cts., Eugene, Ore., Sept. 14	6,260	\$5.50-\$7.50	\$47,530
20	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Brown Co. Arena, Green Bay, Wis., Sept. 15	7,100	\$6.50-\$7.50	\$47,177*
21	REO SPEEDWAGON/STONE BRIDGE—Brass Ring Productions, McMoran Arena, Port Huron, Mich., Sept. 12	3,041	\$7.58	\$22,454
Auditoriums (Under 6,000)				
1	FRANK ZAPPA—Frank J. Russo, Inc., Fox Theat., Atlanta, Ga., Sept. 17 (2)	5,889	\$7.50-\$8.50	\$48,410
2	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Lakeview Arena, Marquette, Mich., Sept. 17	4,400	\$5.50-\$7.50	\$28,750*
3	BLUE OYSTER CULT/THIN LIZZY—Brass Ring Productions, T.M.A., Flint, Mich., Sept. 11	3,153	\$7.50-\$8.50	\$26,416
4	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, McMoran Arena, Port Huron, Mich., Sept. 14	3,950	\$5.50-\$7.50	\$25,835
5	CRUSADERS/MOUTH—Brass Ring Productions, Music Theat., Royal Oak, Mich., Sept. 16 (2)	3,041	\$7.50-\$8.50	\$24,931
6	ATLANTA RHYTHM SECTION/LE ROUX—Fantasma Productions, St. Lucie Co. Civ. Center, Ft. Pierce, Fla., Sept. 15	3,746	\$6.50	\$24,349
7	ATLANTA RHYTHM SECTION/LE ROUX—Fantasma Productions, Mun. Aud., Pensacola, Fla., Sept. 13	3,046	\$6.50-\$7.50	\$19,878*
8	CRYSTAL GAYLE/BOBBY ARVON—Landmark Productions, Performing Arts Center, Milwaukee, Wis., Sept. 15	2,066	\$6.50-\$7.50	\$15,303
9	CHEAP TRICK/EDDIE MONEY—Schon Productions, Music Hall, Omaha, Neb., Sept. 17	2,450	\$6.50-\$7.50	\$13,800
10	THIN LIZZY/AC/DC—Brass Ring Productions, Music Theat., Royal Oak, Mich., Sept. 13	1,636	\$7.50-\$8.50	\$13,797
11	BONNIE RAITT/SIPPY WALLACE/AMOS GARRETT/GEOFF MULDUAR—Brass Ring Productions, Music Theat., Royal Oak, Mich., Sept. 12	1,610	\$7.50-\$8.50	\$13,576
12	MARTIN MULL/HUGH MOFFATT—Feyline Presents/C.U. Program Council, Macky Aud., C.U., Boulder, Col., Sept. 13	1,948	\$6.50-\$7	\$13,567
13	MILESTONE JAZZ STARS FEATURING MCCOY TYNER, SONNY ROLLINS, RON CARTER, AL FOSTER—Bill Graham Presents, Arlington Theat., Santa Barbara, Calif., Sept. 16	1,349	\$7.50-\$8.50	\$11,257
14	MILESTONE JAZZ STARS FEATURING MCCOY TYNER, SONNY ROLLINS, RON CARTER, AL FOSTER—Bill Graham Presents, Civ. Center, San Diego, Calif., Sept. 17 (2)	1,172	\$6.58	\$9,153
15	SAVOY BROWN/GREG KINN—Brass Ring Productions, Music Theat., Royal Oak, Mich., Sept. 15	730	\$7.50-\$8.50	\$6,201
16	TOM PETTY/WALTER EGAN—Contemporary Productions/Chris Fritz & Co., Uptown Theat., Kansas City, Mo., Sept. 16	886	\$6.50	\$5,759



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Stresses Of Growth Is Talent Forum Theme

By PAUL GREIN

Coping with the stresses of growth in the live talent field was the dominant theme of Billboard's fourth International Talent Forum Sept. 6-9 at the Century Plaza Hotel here.

The rewarding side of this growth is that there is more money to be made than ever before. And yet that has its own side effect. As promoter Bill Graham said in the session on advanced techniques in booking: "This has to be a ruthless business because of the level at which we roll the dice."

The issues that were repeated throughout the 17 sessions and four training seminars were the dangers of oversaturation, the need to break new promoters and acts, rising costs and problems with security.

The oversaturation issue was raised by promoter Barry Fey in the session, "Open Season—Speak Your Mind," which he moderated. "Stadium shows were a novelty in 1972-73," he said. "People now have grown tired of them, having to wait in lines, beat the traffic and deal with the heat and crowds. I did four stadium shows this year. Next year I might do two."

In the booking agents training session, designed to provide information to newcomers to the industry, Rand Stoll of Headliners commented on oversaturation in the

concert field. "I think there will be a trend toward smaller buildings now," he said, "and toward packaging."

Ron Rainey of Magna Artists posted a similar view. "Acts realize it's better to do two or three smaller indoor shows under more control than one big outdoor concert subject to problems."

Promoter Larry Vallon of Wolf/Rissmiller stated in the session on advanced techniques in promotion, that agencies frequently book two top acts into one major market the same evening.

"The agents rightfully hope, and fully expect," he said, "that the pro-

motors will go at one another tooth and nail. Los Angeles could handle that kind of competition but certainly not a smaller market such as Fresno."

The only way for a promoter to avoid this type of oversaturation, according to fellow panelist Tats Nagashima of Taiyo Music in Tokyo, is to find out which other acts will be appearing locally at any given time. "Do your homework in advance of the buy. You'll reduce the chances of heavy competition, rather than end up thinking of how to outsell somebody."

Another problem area that was debated in several sessions was the

need to expose new acts. In the panel, "Second Generation—How Is It Different?" Danny Scher, vice president of Bill Graham Presents, charged that more space is needed for opening acts to break into the business.

The panelists lamented that concerts have evolved from being three-act shows early in the decade, with a headliner, a guest star and an opening act; to being two-act shows with just a headliner and an opener; to the point that now many shows are the one-man or one-woman endeavors, "An Evening With. . . ."

In the same session, John Frank-

enheimer, music business attorney with the law firm of Loeb & Loeb, noted: "Alternatives must be explored to facilitate the entrance of new people and ideas to the music industry before dollars and demographics supersede the music."

In the training session on booking agents, long-time manager Ira Blacker raised the "Catch 22" situation facing new promoters, namely, how does a new promoter gain the attention of an established agency and act?

Panelist Hal Ray of William Morris agreed with his concern. "It is in our best interests to develop new promoters. Obviously the more promoters who make it out there, the better it is for agencies and acts as well."

The growth of the talent industry has produced another side effect—soaring costs. In the session on "Advanced Techniques In Personal Management," it was pointed out that tour costs now often equal recording costs and artist advances combined. Suddenly it's a major decision as to which acts a label will put on the road—and when.

Panelist Bill Graham noted that putting an act on tour has become such a big investment, that a label can no longer afford to send out all its acts. He said the decision of which acts to support has to be

(Continued on page 52)



Billboard photos by Melvin Richardson
The Amazing Ricky Jay tries his magic on Agora club owner Hank LoConti.



Barbara Hubbard of the Univ. of New Mexico gives some pointers to industry newcomers at the Talent Forum's One-On-One luncheon.

Newcomers Learn Ropes At Training Seminars Series

By RAY HERBECK JR.

Aspiring booking agents, managers, public relations experts and promoters attended the Forum's training seminars in record numbers this year.

More than 300 showed at each

session, paneled with recognized leaders of the particular field being probed. Also attending and usually asking the most definitive questions were music industry leaders of equal stature of those seated on the panels.

For instance, during the session on booking agents, long-time manager Ira Blacker, now guiding Brainstorm, interjected the most pertinent point regarding the "Catch 22" situation facing new

promoters, i.e., how does a new promoter gain the attention of an established agency and act? A discussion between panelists and attendees had degenerated into a quipping contest. The more

any agency is that of an employment agency—to get work for its acts, the best work available and for the best money.

"And if that means a choice between a top and established promoter and a new one, there's simply no contest."

However, panelist Hal Ray of William Morris pointed out in agreement, "Yet, it is in our best interests to help develop new promoters. Obviously, the more promoters who make it out there, the better it is for agencies and acts as well."

Joining Ray on the panel were Ron Rainey of Magna Artists and Rand Stoll of Headliners. All three agreed that the problem of how to train new promoters is one which will not easily be solved.

For one thing, since a new promoter cannot ask agents for advice without in effect compromising his own reputation at that agency, he has nowhere else to turn but an established promoter for advice.

But, as Ray observed, "Top promoters see a threat in passing along too much information to new people. After all, you then can become a threat."

Stoll predicted that, training notwithstanding, more and more promoters were coming to the fore-

front and one result has been an oversaturation of the concert and live performance market. "I think there will be a trend toward smaller buildings now," he said, "and toward packaging."

Arden embraces the total approach, believing a manager should be "prepared to fight the world and think in terms of investing big money, or I don't even know how you can begin to start."



Don Arden, manager of ELO and George Greif of Greif/Garris offer diverse methods of management.

session, paneled with recognized leaders of the particular field being probed. Also attending and usually asking the most definitive questions were music industry leaders of equal stature of those seated on the panels.

For instance, during the session on booking agents, long-time manager Ira Blacker, now guiding Brainstorm, interjected the most pertinent point regarding the "Catch 22" situation facing new

newcomers complained that top agencies never pay them attention regarding top acts, the more the agents on the panel responded with answers such as, "The fastest way not to get a date is to ask an agent how to promote it," or "There are a lot of flaky people out there, maybe 75%, trying to buy talent."

Blacker correctly observed that the discussion had deviated from the issue. He added, "It's been my experience that the true function of



Paul Wasserman of Mahoney & Wasserman, Paul Bloch of Rogers & Cowan and Paul Shefrin of Shefrin Co. discuss the pros and cons of public relations/artist relations.

"But we'll be staying away from outdoor shows," added Rainey. "Acts realize it's better to do two or three smaller indoor shows under more control than one big outdoor concert subject to problems."

Managers Don Arden (ELO and others) and George Greif (Crusaders and others) personified two divergent points of view regarding management and answered questions accordingly.

Arden pointed out that a label will not finance a beginning group regarding food and lodging on a tour. "You must be prepared to spend a hell of a lot of time and money on your group, and learn to sense when the punches are coming. Like me, maybe after 25 or 30 years in the business you'll learn how to take them."

Arden believes in handling every

(Continued on page 52)



Ron Rainey, Magna Artists.



Hal Ray of William Morris Agency and Rand Stoll of Headliners discuss different aspects of booking.



Jeff Kruger, Chairman, Ember Records, London



Jim Rissmiller, Wolf/Rissmiller, L.A.

SEPTEMBER 30, 1978, BILLBOARD

'Open Season' Panel Cites Success 'Disease'

By ED HARRISON

"One of the key diseases of the industry is that the headliner forgets it was once an opening act. Change begins with the artist who has the power to deal with its manager," promoter Bill Graham told a

erated by Barry Fey, president of Feyline Presents. Joining Graham on the panel were Jeff Franklin, American Talent International; Jonathan Coffino, CBS Records; Claire Rothman, the

"With that money, they should build sets, special effects and help create a picnic atmosphere," Graham said. Fey said if people stayed away from outdoor shows, only then

vance and \$16.50 at the door. A total of 6,200 tickets were sold. Graham and Fey agreed that ways to keep a crowd entertained and comfortable during the long afternoon shows must be imple-

used on national tours to make a show more consistent. When asked if national touring was fair, Fey simply replied "No." Said Graham: "The agency has the ethical power to freeze a na-



Barry Fey, president of Feyline, opens the panel for question and comments.



Bill Graham



Jeff Franklin



Peter Kauff



Maribeth Medley



Jonathan Coffino

packed room at the Forum during the session "Open Season—Speak Your Mind." The panel, which took the form of a sounding board for the airing of talent industry problems, was mod-

Forum, Los Angeles; Maribeth Medley, Sir Productions tour director; and Peter Kauff, King Biscuit Flower Hour.

"Why can't the headliner take \$500 less and give it to the opener?" asked Graham. "It's the disease of success." Graham also criticized headliners for not showing respect to opening acts, as in some cases the headliner will not even give the opener the courtesy of an encore or sound check. He urged headliners to remember the time when they were opening acts.

Improvements in the quality of outdoor shows also lies with the headlining act, insisted Graham. The headliners, he said, must relinquish some of the large sums of money they receive from the \$12.50-\$10 admission prices.

would there be corrections in the business.

"Stadium shows were a novelty in 1972-1973," said Fey. "People now have grown tired of them, having to wait in lines, beat the traffic, deal with the heat and crowds. I did four stadium shows this year. Next year I might do two."

Coffino, speaking from the record company point of view said that the \$12.50 ticket is a bargain to see three or four headlining acts and putting up with traffic and the other problems associated with large crowds is part of the price you pay to see these major acts.

Countered Graham: "You have to deal with the stupidity of the manager." He recounted one headliner who wanted to play a 35,000-seater with tickets selling for \$13.50 in ad-

mented. Graham said that for one show he dispersed fortune cookies, balloons and candy which helped create a "good time atmosphere." Fey sprayed down Folsom Field on hot days to keep the fans and field cool. Things like this could be done for a small expense at the cost of the headliner.

"Managers are the key to the survival of this business," insisted Graham.

Said Franklin: "You're dealing with egos. You could try and try to change things, but it doesn't happen."

Replied Graham: "Find a responsible manager and agent, and you will find respect for the opening act."

Another hotbed of debate was whether local promoters should be



Claire Rothman

tional promoter if he fails to work with a local promoter who has worked with the artist in its beginning stages. "Were you involved before is my criteria for getting a tour," continued Graham. "Not just because it's my turf." (Continued on page 53)

SEPTEMBER 30, 1978, BILLBOARD



Ron Henry, president, Ron Henry Management.

Mull Label Support

"To What Extent Will Labels Go To Support Their Artists" reported here (Billboard, Sept. 16) from the Talent Forum was tackled by industry executives Don Zimmermann, president of Capitol Records; Artie Mogull, co-owner of U.A. Records; Steve Diener, president of ABC Records, and Ron Henry, president of Ron Henry Management & Consultants, with Lee Zhitto, Billboard's publisher and editor-in-chief moderating.

The dangers of touring prematurely and "neglecting where the music is going" can result in tour mediocrity as well as be demoralizing to the artist, according to Diener.

Henry feels that tours should be based on good business judgment, common sense and clearly defined artist objectives.

Zimmermann said because too many records are being released, support should initially begin in the local market where the artist is breaking. "Lock that market and spread from there."



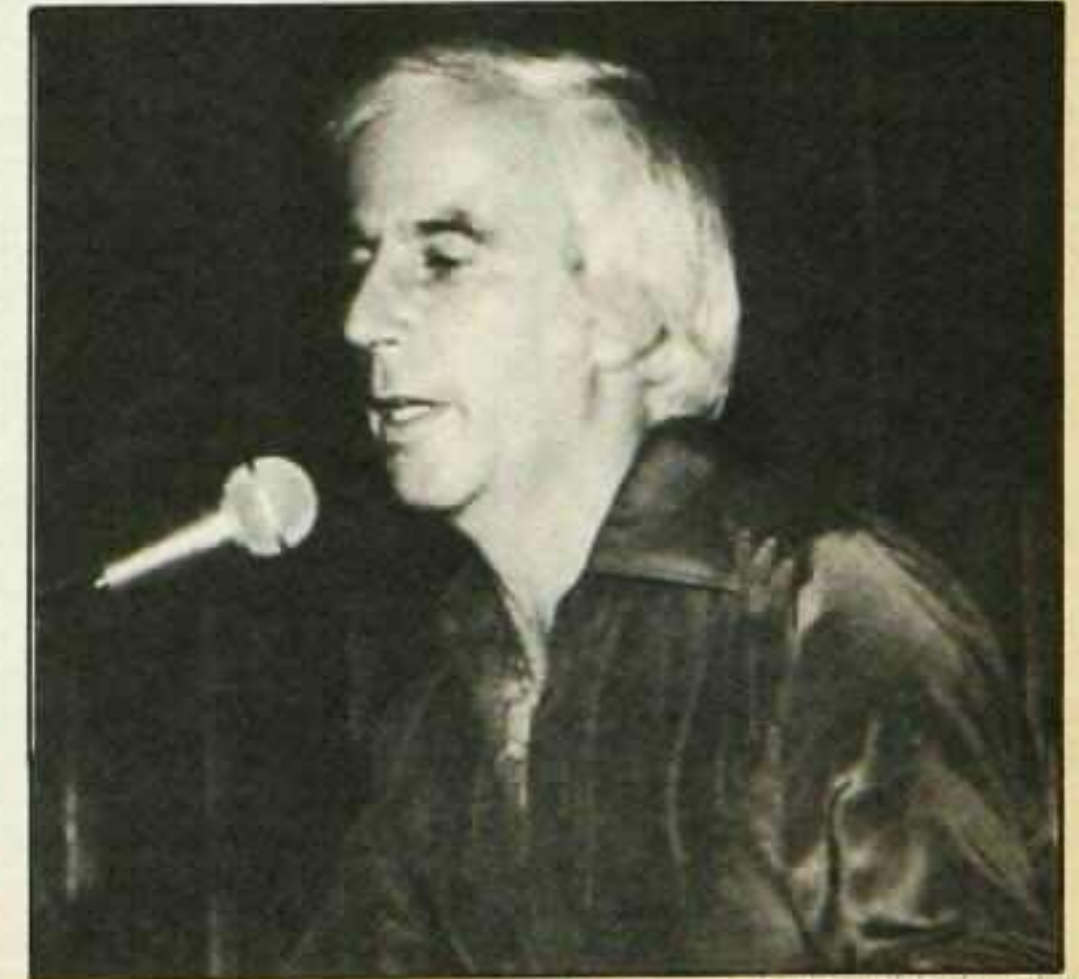
Lee Zhitto, publisher of Billboard, leads panel in label support.



Steve Diener



Don Zimmermann



Artie Mogull

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Print, TV Interviews Merit Solid Responses

The importance of the press was stressed at the Forum in the panel on ways artist relations and publicity agents can better serve artists.

Bob Merlis, director of publicity for Warner Bros., stressed that he always tries to get to know the

with the same people farther on down the line."

Mike Gormley, A&M's director of communications, added that press sells records not just images. "Artists can be successful without press, but how long will their ca-

sometimes his primary concern is to keep the press away from his high-powered acts.

"A client may not want to do an interview," he explained, "but I still want to give the press access to him. I could give them access to a

man explained the need for independent press agents to supplement what the record company may do inhouse. "Not to denigrate record companies," he said, "but they may be handling 100 or more artists. I handle 11 music persons

have that close rapport with all of its artists."

A considerable amount of the panel's time was devoted to the issue of television. A&M's Gormley noted: "Television can be detrimental if an act is overexposed. If it



Mike Klentner, during an explosive segment of "Artists Relations—Publicity."



Bob Merlis



Blues Brothers—Dan Akroyd, John Belushi in one of their comedy routines.



Zohn Artman



Paul Wasserman



Howard Bloome



Mike Gormley



Sandy Wardlaw



Bruce Garfield



Arma Andon

tastes and likes of individual members of the press. "It seems the people in the press stay year after year but the artists come and go. You know you're going to be dealing

reers last?" he asked. "The image can make the career last."

Paul Wasserman, president of Mahoney, Wasserman & Associates, refuted the suggestion that

sound check or give them an early test pressing to get a story. I don't ever see my function as warding off the press."

In answer to a question, Wasser-

and have four staffers in L.A. and two in New York just to do music. We have total access to our clients, whereas a record company can't go beyond a certain level, people

will become blasé about that artist. But that can happen with straight press, too. A good campaign, with

(Continued on page 53)

Radio Station Must Go All-Out In Concert Tie-Ins . . . Or Else

"In promoting any concert, you've got to make the radio stations you're dealing with feel it's their concert," said Billy Bass, vice-president promotion, Chrysalis Records at the "Radio-Concert Tie-in" session at the Forum.

"So many concerts fall on their faces because the radio station involved is not fully committed in respect to on-the-air promotion and airplay," he said.

Moderating this session was Larry Vallon of Wolf/Rissmiller, L.A., who led a discussion which alternately covered the pros and cons of low-price concerts, live on-the-air concerts, disco tie-ins and related matters.

Referring to Bass's statement, panelist Renny Roker, president of R&B promotions, talked about the big smash he recently had in Soldier Field, Chicago, where he put on the First Funk Fest. "Because the Chicago radio stations really got behind it, the gig drew 70,000," he said. "It was a real breakthrough for a black concert."

Larry Williams, program director of KUTE-FM, L.A., took up the cudgels for live concerts emanating from discos. Specifically, he referred to one he taped from the Whisky in L.A. and aired it after the fact. He said he has been doing this for the past four years and it works. "We believe very strongly in disco tie-ins."

Vallon talked about Wolf/Rissmiller's strong tie-in with KMET, L.A. "It's totally committed to our shows," he said. "Lots of times you

lose money on these low-ticket concerts but it's a great way to launch a new act. If they're done right, you make them look bigger than they really are."

Vallon's statements prompted the question from the floor: "Can you do a low-ticket concert, then come back at full price?" to which Roker answered in the affirmative: "If you present the act properly the first time."

Vallon confirmed Roker's reply by stating: "You can get as much as \$17.50 a ticket and gross as much as \$60,000 a night if the comeback concert is staged and timed right. This is not uncommon."

Roker stressed the importance of radio as an advertising medium in the making of a concert. According to Roker, radio is responsible for 75% of audience attendance at concerts. "In promoting any concert," he said, "you must start with radio, then billboards, newspapers and so forth. This is especially true of disco acts."

On the subject of disco radio, Williams is convinced that "it's a frontier format" which offers limitless opportunity to those stations that are progressive enough to take advantage of it.

"We launch a lot of disco records at KUTE—for example, 'Macho Man'—his point being that most rock stations are 'very slow' to pick up on disco records, but not his.

Bass made reference to a concert put on earlier this year by FM 94 for which tickets sold for 94 cents. The gig, he stated, "fell on its face" sim-

ply because the radio station was not fully committed to the project in regards to on-the-air promotion.

The big problem with these present-day shows, Bass elucidated, is that these frequency identification concerts are now too commonplace for a station to get excited about. "This was not the case as recently as three years ago," he said.

In spite of all the negatives emanating from both the panel and the floor, consensus was that dollar concerts are still a "sweet deal" for the promoter. They provide him with a practically "riskless" venture in that the station and/or label involved underwrites the entire event, including cost of sound, lights, tickets, etc.

It was further brought out that the dollar concert does not lower the image of the act if time and place are correct.

On the contrary, they benefit the act greatly, particularly those artists whose careers are in the throes of come-back. "They provide a great shot in the arm to any career," stated Roker.

Harking back to the importance of the disco concert, Williams brought up another plus: "Personal appearances," he said, "were practically a thing of the past till now, especially for the disk jockey.

"Now they're back and these concerts not only benefit the DJ in regards to providing him with this additional work and exposure, but they also help the station, the record label and the club involved."



Larry Vallon, Wolf/Rissmiller, L.A., moderator.



Bill Bass



Renny Roker



Larry Williams

Strategy Involved In Achieving Crossovers

"Crossover is like busing; some communities accept it, some fight it!" So said Larry Baunach, vice president of Tulsa-based Jim Halsey Co., at the "Crossover Music—R&B/Jazz/Country" session at the Forum. The statement seemed to

over records is that most pop stations are reluctant to play country artists, while the opposite is true of country stations. "They're always looking to get wider demographics," he said.

Hale referred to a new music

cross over from pop to r&b. Now how do we fuse those two audience together?" he asked.

Krump took an opposite stance on the subject, stating, "Audiences are definitely becoming more integrated now," which drew the com-

Baunach embellished upon his opening busing analogy with: "The problem starts with an r&b or country artist deciding to cut a rock record. This is a mistake. The artist should stick to his bag and let the promoters and record company

with white acts? Why this segregation among concert promoters?"

Duke, a black artist himself, answered by saying he was now being handled by black promoters, whereas before, when he was working with Frank Zappa, he had white



LeBaron Taylor, vice president special markets, CBS Records, N.Y. introduces panelists.



From left: Cecil Hale, Phonogram/Mercury; George Duke, artist; Jeff Krump, Feyline; Larry Baunach, vice president, Jim Halsey Co.; Renny Roker, R&B Productions answer questions from audience.

capsulize the overall tone and tenor of the 75-minute confab.

Moderator LeBaron Taylor, vice-president of special markets, CBS Records, led the panel of six in a sometimes heated look-see into the music business phenomenon known as crossover. Other panelists were: jazz artist George Duke, Phonogram/Mercury's Dr. Cecil Hale, Renny Roker, head of R&B Promotions; and Jeff Krump of Feyline Presents.

Krump pointed out that one of the big problems concerning cross-

business development known as "reverse crossover." He gave as an example the Bee Gees. "Black radio is playing the hell out of the Bee Gees simply because they like their sound." He added that the sudden explosion of major black FM radio stations around the country is forcing AOR stations to play black music. "Either they'll change or they'll go out of business, it's as simple as that," he said.

Roker pointed out that audiences have not crossed over, even though disco "has helped considerably

ment from Hale: "Music is now crossing over from white to black faster than it is from black to white," and he continued by stating that the problem could be traced to station policies and referred to a major AOR chain that "will not play black records no matter what."

Duke, speaking on behalf of the working musician, stated he, like the great majority of musicians, deplored many labels. "It's my intention to make sure crossovers are handled in such a way as to benefit the musician."

execs determine the fate of the finished product—crossover or not."

A personal manager in the audience posed a question, how can we make "mixed music"—black, white, r&b, jazz, rock, etc.—more appealing to audiences?

Baunach answered, "It's a matter of dollars. You can't always afford to promote a record on pop, country and r&b stations all at once. Funds are limited."

Another member of the audience asked: "Why won't black acts work

promoters—still with the same company. "It all depends on what market you're aiming at," he said. "It's not a matter of segregation."

An interesting sidenote brought out was that the Southern markets in the U.S. will cross over much more readily than the Northern markets—r&b to pop, pop to r&b.

Moderator Taylor wrapped up the proceedings by stating, "You really have to have a plan to make crossover happen. It requires a collective strategy among the executives within the label."

"It's much tougher to book today than it was as little as three years ago," said George Carroll of Athena Artists, referring to the growing complexities in the techniques of booking in this age of specialization.

Also on the dais at this session titled "Advanced Techniques In Booking" were David Forest, of the Whiskey/Roxy, L.A.; Hal Ray of the William Morris Agency; Jerry Heller,

Booking: Tougher Every Year?

By JOE X. PRICE

president Artists/Heller Agency, L.A.; Bill Graham, president of Bill Graham Presents, San Francisco, and Alex Hodges of the Paragon Agency. Ron Rainey of Magna Artists served as moderator.

Elaborating on Carroll's opening remarks at the Forum was Forest, who said: "First of all, the venue must be correct if you're going to have a good booking. Agents, managers and buyers must all know the correct market for an act. Also, ticket prices have to be right and the price of the act has to be right. Routing is an important factor, too, when you're on tour. Long jumps are devastating."

"Your creative thrust in booking always has to do with allegiance to the artist, never to an agent," said Graham. "Everyone in this business is a power broker. Everyone has this power and unfortunately

it's too often abused," he stated. He went on to stress the importance of determining whether the headliner and the supporting act are musically compatible. "That's got to be a manager's main concern."

Carroll echoed these sentiments: "The days of doing favors for an agent are over," he said.

Examining the subject of teamwork, a phenomenon in modern day booking that has become increasingly commonplace, Hodges said: "Sophistication in booking is most intense today. An agent is part of a team now, part of a game plan to expand an artist's career. The needs of an artist help you develop that game plan. You must stay flexible in choosing a market. Timing, when and where to launch him, especially the new act, is of prime importance."

"New acts are the adrenalin that stimulates all the creative juices in our business," Heller chimed in. "Coordination with the record companies is important."

Speaking from the point of view of a personal manager, Graham offered advice to the artist: "Don't forget who is there when you're an opening act—when you're a nobody—because they'll all be there when you're a somebody."

Graham, who manages Santana and Eddie Money, among others, went on to win Billboard's manager of the year award at the fourth annual awards banquet later that night.

Ray referred to the ever-expanding booking techniques which have evolved since the early 1960s. "Today with rock, MOR, r&b, pop, rock, etc., we have to choose only those

promoters who have good track records.

"All kinds of questions have to be answered before the act ever gets on the road, like the electronic output capabilities of the hall, the size of the stage and whether or not the stage is covered so that the equipment is protected. Advance ticket sales and advertising campaigns all have to be checked constantly."

(Continued on page 53)



Alex Hodges



Ron Rainey



Bill Graham



David Forest



Jerry Heller



Hal Ray



George Carroll

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Generation Gap Not So Wide, Panel Concur

The subject under analysis at the Forum was "Second Generation—How Is It Different?" and the consensus was that the second generation of show business people is not necessarily better than these of the past but things are definitely different.

Also, tribute was paid unanimously to those founding fathers who laid down the foundation for what has become a multibillion-dollar industry, at the Talent Forum.

Moderator Carol Sidlow of the William Morris Agency contributed to the levity which keyed this session via her roast-like introductions of the individual panelists:

John Frankenheimer, music business attorney with the law firm of Loeb & Loeb; Danny Bramson of Universal Amphitheatre, who, incidentally, won Billboard's facility manager of the year award later that evening; Danny Scher, vice president of San Francisco-based Bill Graham Presents; Connie Pappas of Ken Fritz Management, L.A.; Stan Goldstein of Magna Artists, L.A.; Norm Epstein of Norm Epstein Management; L.A. Queenie Taylor, also of Bill Graham Presents; and Peter Jay Philbin of CBS Records' a&r Department.

What is better about the music business in the second generation, it was agreed, is that there is much more money to be made today than ever before. What is problematical about it was also brought out. Today, money has to be divided up largely among the major companies, thus creating a sort of monopoly situation where new firms are concerned.

The latter comment was amplified by Scher, who said it was much more difficult for the new artist to make it today for the same reason.

Philbin countered the remark by expressing optimism about the overall situation for new acts and new companies. "What has changed is that the business has gotten bigger and that has changed the a&r man's role only in that they not only sign the talent but also help pave the way for that new act to be received in the industry."

He added that because of the

power of the majors, there would be more independent production and promotion companies emerging and, instead of fighting the giants, they would use them for marketing.

Scher held to the point that more space was needed for opening acts to break into the business.

pointed out that it is up to the headliner to decide on who would be its opening act, which is part of the problem. "The manager can only try to influence the headliner in making his selection," he said.

Epstein took exception to the entire idea on the dire need for new

in a show. People pay to see headliners and that establishing new opening acts was "not the answer" to breaking in new artists.

The answer, as far as Philbin was concerned, still rested with the a&r man. He said, "In the old days, a fellow like John Hammond would

"Now a&r is more specific. Everyone's a specialist. My feeling about the future of a&r is that it's in the hands of the independent. People like Bill Graham are a fine example. He recently made a production deal with Epic and he's having a lot of success."

Taking a more comprehensive and perhaps deeper look at growth in the music business was attorney Frankenheimer, who said: "Today you must be prepared to advise and assist your clients not only in record negotiations, but in tax planning, corporate law and the legalities surrounding the publishing, tv and motion picture industries. It requires a dedication to continuing education and involvement in all aspects of a growing and constantly changing industry."

"Perhaps one of the most significant problems to be dealt with in the next two years will be the effect that corporate growth and dominance has in the record business and the similar dominance enjoyed by relatively few entrepreneurs in the personal appearance field."

"Competition and acceptability of new ideas is the life-blood of not only productive economic growth, but artistic growth as well. Alternatives must be explored to facilitate the entrance of new people and ideas to the music industry before dollars and demographics supersede the music."

Pappas was first to bring up the emergence of women in the music business over the past decade and how important a part they play, both as artists and as executives.

Moderator Sidlow added, "I think women will become increasingly involved because they do a better job than men in dealing with the more sensitive problems of our business—like handling artists and their temperaments."

She wrapped it all up commenting, "We are part of the future of the music business—the third generation, if you will—and we all have to work together if it's going to continue to improve. If we're not part of the solution, we're part of the problem."



Queenie Taylor



John Frankenheimer



Connie Pappas



Norm Epstein



Carol Sidlow opens the panel with a flair of excitement.



Danny Scher



Stan Goldstein



Peter Philbin



Danny Bramson

Speaking from the floor from the point of view of a personal manager (not as a promoter), Bill Graham

opening acts. He said it wasn't fair to the audience nor to the headliner to have them take up so much time

sign the act, promote a record and that was just about it. Everything was more basic then,



David Forest meets the audience with enthusiasm.



Bob Merlis

Punk Rock, although not everyone would agree that's the correct term, is still a vital musical expression and represents what's new and energetic in rock music today.

Punk Rock Far From Deceased, 4 Top Experts On Panel Declare

This was a paramount feeling at the "Whatever Happened To Punk Rock?" session at the Forum with panelists David Forest, Whisky/Roxy; Rory Johnston, vice president, Glitter Best, Inc.; Bob Merlis, Warner Bros.; and Rick Dobbis, Arista Records.

Forest contended that "new wave" music has gained mass acceptance and press attention in the U.S.

"At first," he noted, "some of these acts get characterized as one thing or another, but many are good musically and with something to say."

According to Johnston, "Punk rock was created by the media. The idea behind punk rock has always been there since rock'n'roll, young kids playing for themselves. That's always been going on."

"What did happen," he continued, "with the media, especially in England, the press took it up to sell papers. The English press created a storm in a tea cup. A lot of kids were rebellious but there was nothing exceptionally different about that."

Johnston maintained, however,

that the English economic and social climate contributed to punk rock's birth in England with the same set of depressing circumstances not existing in the U.S.

Merlis, public relations director of Warner Bros., maintained that punk rock groups were the easiest to get publicity for.

"The press wants something new," he said. "And some groups now have a degree of press acceptance far outstripping their record sales."

Merlis added that Warner Bros. has just signed an act called Devo but "I don't want to put them in a category. What it does is represents a new vision. Labels are meaningless. What they do is one of a kind. They have their own unique vision."

The publicity director also noted that the key for any band is exposure and radio play in order to sell records. "There's a lot of vitality in the music and it's potentially the music that's closest to the participant. You're involved in it," he stated.

Said Dobbis: "I don't think the

criteria for signing an act has changed by a record company. You are looking to sign a band that has vitality and that will sell records. It's nice to see a rock'n'roll band come out of the garage and have vitality.

"Many of those acts are unpolished and are maturing. I agree there was a press and media hype but they needed a label."

"We have a number of artists at Arista that wouldn't want to be characterized punk rock."

"Patti Smith sold some records but not a lot until she had a hit single. Acquisition of artists is based on whether people will like them."

As to why AOR stations don't play new wave music, Dobbis responded that many stations will only take a chance with new material "in the middle of the night."

"If quality of the group improves," he said, "then labels really don't mean very much. Don't forget there's all kinds of music that's hard to get on radio such as jazz."

The label executive indicated that a new wave act needs to be visual as well during a performance.



Robert Johnston



Rick Dobbis

Responding to a question as to the best way to promote a new wave act, Merlis indicated that you have to treat the entire project seriously.

"The record company put the

(Continued on page 53)

Double 'Opening Nights' Preferable To One?

Disk jockeys, press and retailers are routinely offered the best seats on opening night, concluded a panel of record company publicity directors, while tickets should also be saved for other promoters and managers important to an artist's



Russ Shaw

longevity, other artists who might cover his material and publishers.

But the consensus of the panel at the Forum was that the invitations should not all be for opening night in the first place. Mike Gormley, director of communications for A&M, noted: "We like the reviewers to come the second night, when the acts have the kinks worked out. Especially early in a tour, opening night isn't a true indication of what an artist can do."

Michael Lippman, vice president of West Coast operations for Arista, made the point that an all-industry audience opening night is generally unresponsive. "The policy has to be changed," he said, "so acts can get the energy from the crowd that they need to do their best."

Janis Lundy, executive assistant to the president at RSO, added, "Unless there is a huge opening night party, we'll split the guest list between two nights. We also like to do radio promotional tie-ins where we give away 200 tickets through a station, so it's not entirely a stacked house."

The high cost of buying tickets for a big tour was stressed by panel chairman Russ Shaw, vice president of artist development for Chrysalis, who noted that buying the club for a one night showcase at the Roxy in L.A. costs \$4,000 to \$6,000, including drinks.

Bob Jones, director of publicity for Motown, also indicated that on a recent 80-city Commodores tour, the label had to purchase 8,000 tickets, while the promoters didn't buy any.

Gary Davis, vice president of artist and public relations for ABC, noted: "It's humanly impossible for a record company to buy spots all the way on a 50-city tour. Sometimes the group must take care of itself rather than thinking we're First National."

One solution to the problem of the high cost of tickets is splitting the guest list. Motown's Jones suggested the list should be split with the headliner's label picking up 75% of the names and the opening

act's label paying for the remaining 25%.

Chrysalis' Shaw countered that the list should be divided evenly, because the times one label will have the opening and closing acts will even out in the end.

Paul Cooper, Atlantic's national director of publicity, West Coast, noted that someone on each coast at that label calls every other label on Mondays to see what press functions, parties and openings it will be holding that week. The purpose is to avoid conflicts, which would decrease turnout.

Another issue concerning opening nights was raised by a representative of Barry Fey's promotion company in the audience, who charged that backstage should be just for production personnel working on a show and that labels should stop giving away passes for backstage access.

ABC's Davis countered that sometimes "promoters start acting like the Army, Air Force and Marines rolled into one" keeping

people away from the backstage area. "In a couple instances it cost us a record when important radio programmers couldn't get backstage. You know their egos: if they'd met the artist, it might have made a difference."



Janis Lundy



Gary Davis



Mike Gormley



Paul Cooper



Michael Lippman



Bob Jones

Cooperation Stressed As Concert Security Insurance

By JIM McCULLAUGH

A greater spirit of cooperation by all parties concerned will lead to better concert security. That was the tenor of feeling expressed at the "Concert Security/Facilities" panel at the Talent Forum.

The Philadelphia Spectrum's Stephen Greenberg elicited the most response when he suggested that the only way to improve concert security is have the artist cultivate new attitudes on the part of the audience.

He recalled a recent Aerosmith concert at the Spectrum where cherry bombs hurled at the stage injured lead singer's Steve Tyler's cornea as well as the group drummer's hand.

"The group was so shook up," he

noted, "that the second night was cancelled."

A subsequent concert by Steve Miller saw firecrackers hurled by the audience but Miller told the audience that if he heard one more he would walk offstage and not come back.

"The audience was in awe," said Greenberg, "but that's what it is going to take."

He pointed out the problem of unbridled crowd action is a severe one and if not rectified could lead to a drying up of concerts in certain markets.

"There are already pressures," he noted, "in Minneapolis to ban concerts at the Civic Center there."

Tom Liegler, manager of South-

ern California's Anaheim Stadium, said there were three key problem areas at concerts for him.

"Ninety percent of all our problems occur before the gates even open," he said. Major problems exist in the parking lot before the concert, with alcoholic beverages.

"We do a thorough search at the gates for alcohol," he noted. "No alcoholic beverages are sold at the stadium. The second major problem has to do with the length of time between acts. The expected 20 minutes turns into an hour so we provide continuous entertainment such as parachutists, aerialists and circus acts.

"And the third most difficult area is backstage with the so-called VIPs.

It's fairly easy to handle the 60,000 people in front of the stage but most of the VIPs just get in the way.

"We feel good planning, control and agencies make for a good performance," Liegler footnoted. "Future success rests with that. At \$12.50 a ticket, the financial rewards are spectacular but the damages to facilities can also be spectacular. We'll see more demands in the future by artists and producers. If we continue to strive to work together, we'll all prosper."

Commander Homer Broome of the Los Angeles Police Department indicated, "There's a real necessity to have a close strong working relationship with the commanding officer in the area from the outset, in

the area where a concert is to be held. All key people must maintain a liaison.

"The police would like you to handle your shows as much as possible. However, it might become necessary for police to take control and things might turn out to be something you don't want. You have to take care of it yourself. The police have a real concern with the welfare and safety of the patrons attending the concert."

Broome also indicated that the number of large outdoor rock concerts in L.A. have been minimal in recent years because of strict conditions.

"The securing of a permit is not a
(Continued on page 52)



Claire Rothman



Tom Liegler



Homer Broome



Bob Bartlett



Stephen Greenberg



Gerald Graham



Nancy Engler



Richard Francisco



Peter Grosslight



Jim Halsey

Youth Appeal Acts Unwanted In Gaming Clubs

"R&b, hard rock and most country acts are not welcome in Las Vegas because they attract non-gamblers," said Peter Grosslight, vice president of Regency Artists, Talent Forum panelist on the session titled "Gaming Cities—Vegas/Atlantic City/ Reno."

Also on the panel were Gerald Graham, associate producer for the Aladdin Hotel, Las Vegas; Dick Francisco, the Aladdin's technical director; Nancy Engler, the hostelry's show director, and Jim Halsey, president of Tulsa-based Halsey Co. Moderating was Billboard's managing editor, Eliot Tiegel.

The basic problem with booking

talent in the gaming cities, it was unanimously agreed, is to sign only those acts that attract gamblers. This is a problem that has been made twice as difficult since the demise of the lounge, which was always strategically placed adjacent to the casinos.

"Unfortunately, lounges became small showrooms," Engler said. "Acts got too big and that's what killed the lounges." Engler added that even when she worked the Caesars Palace lounge as far back as 1966, lounges were already showing signs of doing el foldo.

Her budget for talent then ran to \$20,000 per week. In the Las Vegas

Hilton lounge, where she also worked, it went to \$40,000 per week for talent.

Halsey followed through on these same sentiments by bemoaning the fact that since the disappearance of the lounge, there is no "proving ground for talent anywhere in the country anymore."

He also complained about the fact that there was great resistance to buying country acts in Vegas. While there were exceptions, like the Hughes hotels and the Aladdin, where country acts have been successful, "we still have to prove ourselves the hard way every time."

"It's a known fact," he contin-

ued, "that acts like Roy Clark, Mel Tillis and the Oak Ridge Boys have mass appeal. And what about Emmylou Harris She's a smash in Vegas right now, but Vegas buyers just don't see it."

Making matters even worse, according to Francisco, is that the departmentalization of the Vegas hotel necessitated showing a profit all the way down the line. "The days are gone when we could depend on the 'high roller' to absorb the cost of talent," he stated.

According to Engler, Vegas has turned into a convention city in recent years. "The big months are now January through Memorial

Day," she stated, adding that Reno is now getting into the market and Atlantic City is expected to follow suit soon.

Graham commented on the union situation in Vegas, stating that it has become so "drastic" the existence of Atlantic City and Reno as gambling towns might cause the unions to loosen their holds on Vegas, thus improving its lot.

Moderator Tiegel tossed out the question, "Was the so-called elite group of people who do one show a night in Vegas—the Frank Sinatras, the Dean Martin—a growing trend?" Said Grosslight: "The Sahara has

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Manager Must Have Clout & Power, Says Bill Graham

"Find a manager who really cares, who has ability and has time for you," Bill Graham advised those attending a Talent Forum session on personal management, "but make sure he also has clout and power. A manager without connections and brokerage is like an army without tanks."

"It's important that your manager knows someone at 'Midnight Special' and 'Saturday Night Live' Graham said, "and that he can send a videocassette to an agency and get them to take a look at it. He can be honest and nice and all the rest, but he's worthless to you if he can't do those things."

Other qualities a manager must have, according to Graham, are common sense and a sense of humor. "He has to have the street sense or instincts to guide an artist. The average rock'n'roll career lasts three to four years, until the hit singles run out. Good management can increase an artist's lifespan."

This point was echoed by Steve Gold, president of Far Out Management, who noted that "managers are either a positive or negative parasite. We live off our artists and either add to their careers or drain years off that they might have had."

George Schiffer, President of Corporate Affairs Ltd. in Los Angeles, noted that one problem is that the line of separation between managers and attorneys is weakening. Gold agreed, saying: "A good attorney is trained to be objective while a manager should be as subjective as possible without losing control."

Eric Gardner, president of Panacea in New York, suggested that managers should not be attorneys but should have attorneys to pro-

tect their relationship with their client.

"Managers work on commission

while attorneys get a flat fee," he said. "Otherwise if there's ever a conflict with an artist, he can say

you arranged the contract one way because you had a piece of it."

Jonathan Coffino, national direc-

tor of artist development at CBS in New York, added that while CBS might pick a manager for a new act, it would always tell the artist to pick its own lawyer and not have the manager or the record company pick him.

The reason for this was suggested by Schiffer, who noted that the interests of management and the label do not always completely coincide. "Management has only the interests of its artist at stake," he said, "while record companies are primarily concerned with the bottom line."

Someone from the audience claimed that tour costs now often equal recording costs and artist advances combined. When, he wondered, is the proper time for a label to invest in a tour?

George Greif of Greif/Farris Management said that an act should work only when offers start coming in. "An act should wait until there's a demand, so when he goes out he'll do business. It can break an artist's heart to go to joints and only play to eight people."

Eric Gardner countered that a manager can't wait for the offers. "By the time you secure the availabilities and take care of pre-production, the record will be over, and interest will have diminished considerably. If you believe in an artist's ability to sell records, he should go out about four to six weeks after the record is released."

A final point made at the session, chaired by Tom Noonan, associate publisher of Billboard, was that the "walk before you run" philosophy applies to artist development. Said CBS' Coffino, "Acts may sell records with their first albums, but they're very seldom broken unless the groundwork or structure has first been laid."



Tom Noonan initiates the volatile topic.



Eric Gardner



Bill Graham



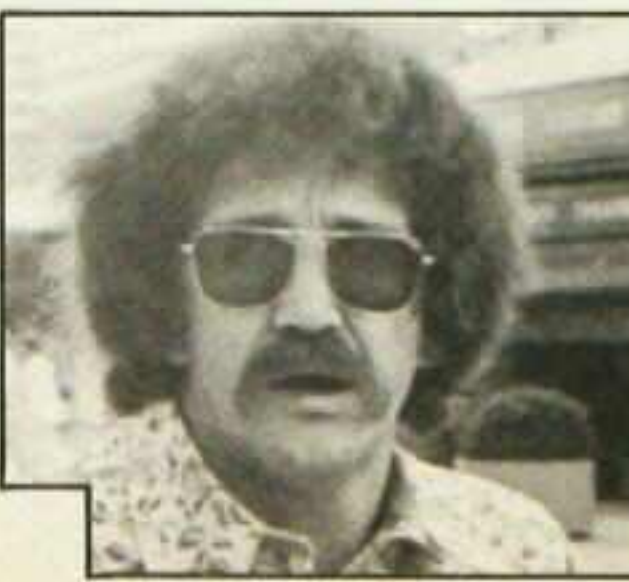
Jonathan Coffino



Susan Munao



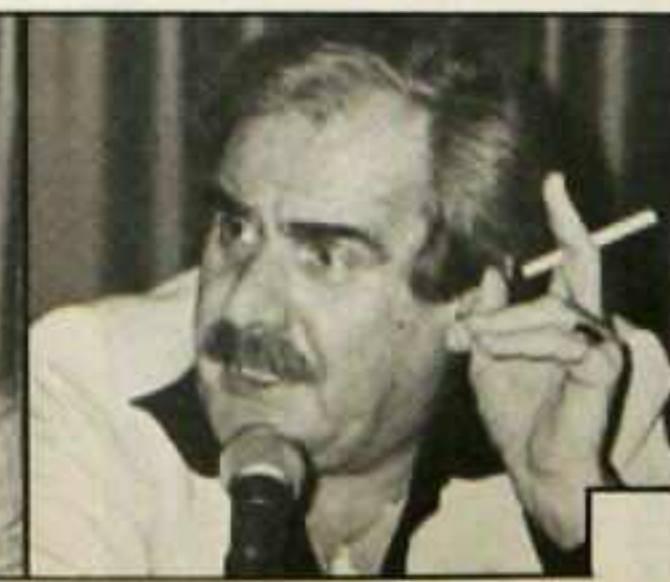
Steve Gold



Dick Waterman



George Schiffer



George Greif

SEPTEMBER 30, 1978, BILLBOARD

Slumping Artists May Find Boost In Overseas Tours

By JIM CLEAVER

Artists whose careers have gone downhill may find a brand new market abroad, according to the six panelists at the Forum who addressed the pros and cons of overseas touring.

Moderated by Jerry Rubenstein, co-owner of United Artists Records, the panel consisted of Dick Alen of the William Morris Agency; Patrick Donnellan, American International Entertainment; Toby Mamis, Eric Gardner of Panacea, Inc.; singer Al Jarreau; English promoter Joe Lustig, and Japanese promoter Tats Nagashima.

As an example of how this kind of phenomena takes place, Nagashima cited a group called the Ventures.

"It first came overseas 18 years ago. And its records sales in Japan have been incredible. Another example would have to be the Brothers Four."

Rubenstein, however, pointed out that overseas tours are not always profitable. He candidly explained the profit is not always there.

He said, "A manager can look at a tour at least two ways. He can either lose money or make an investment to break a new act."

Lustig looked at the cost of touring his native England and explained, "If a group has a large expense to deal with, it will be lucky to break even."

"A lot of groups have big road crews, and three pounds (\$6) is a lot of money. Now when Diana Ross was there, she got 20 pounds for three shows. But she is a superstar."

Jarreau interjected, "A handful of artists get this kind of money. A large portion of the Top 40. These acts are no problem. But touring is largely a promotional kind of thing. Touring in the U.S. is just now beginning to break even. But then I've always gotten support from Warner Bros."

According to Gardner, tours overseas often must deal with promot-

ers who do not provide lights or sound and must play in facilities with a much lower gross potential than the act is normally accustomed to. He said, "Most tours have required subsidies from the international departments of the record companies."

All panelists seemed to agree an act should get an offer from an overseas promoter, then budget the tour out, cross-checking against liabilities.

"There is often a pretty wide gap," explained Gardner. "The tour may cost \$120,000 but only gross \$80,000. Is the tour profitable enough for deficit financing?"

Mamis declared, "The timing of a release is very important. And it is going to be necessary to determine which territory is going to be hot."

The use of a local agency on foreign tours was questioned by Rubenstein. Lustig explained, "In England, it is important to have a local agent. It is imperative that the promoter have an enforceable contract."

Gardner stated that in Japan there may be only one promoter, but in Europe there are at least two major competing promoters in every country. So, it is necessary to have a guide in every market. He suggested that U.S. promoters choose an agency with a history of cooperation.

Alen said, "You must really know the people. It is a matter of personal contact. It is the function of an agent to get the most money for his client, and they are sharks over there."

The role of support groups came into play, as it was revealed that many supporting acts are up for sale and these groups will often pay for the right to go on tour.

Jarreau explained that when he first went abroad, he dealt with club owners, but that there will not be that many agents willing to work with acts.

The Italian market was named as one of the more risky markets,

since it is felt by several promoters that the Communist party is the most effective promoter in Italy.

Alen said, "Get your money in front and expect the worst in Italy." Gardner explained, "You cannot bring Lira out of Italy. You must get dollars. On the other hand, you cannot take the money until the contract is executed in Scandinavia."

The role of video for promotion was opened up as the question, "How do you get a new act into the international market?" was posed.

Gardner said that the use of video clips is becoming more widespread and cited Australia as an example. He charged that video clips are being used daily on Australian television with good results.

Norman Taylor of Australia said from the floor the trend in New Zealand and Australia is to bring new groups for promo tours. And he concurred that video clips are being used with excellent results.

Lustig advised the use of video clips as well as the creation of video displays for foreign distribution. He suggested that the foreign and international debts of the various record companies each contribute one-half of the cost for such displays.

Some of the pitfalls of overseas touring were discussed and Gardner admonished the audience to be mindful of a few of the problems it can expect on these tours.

"First of all, you will need to know the laws of the country you are planning to tour. In some countries you may not be able to drive your trucks on Sundays. And you must be mindful of the carnet (manifest). You will need a list of every piece of equipment you might bring into the country.

"You will need information about border crossings. And on your carnet, you will need to list the country of origin of each piece of equipment, its costs, its weight, and how many boxes of equipment you will be carrying. You can't just take your

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Al Jarreau



Tats Nagashima



Eric Gardner



Toby Mamis



Jerry Rubenstein



Dick Alen



Patrick Donnellan



Joe Lustig

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1978 Concert Promotion Techniques Becoming 'Art'

Moderator Donald K. Donald, a Toronto promoter, quickly dispensed with the intended thrust of the advanced promotion technique panel, i.e., how to counter promote against an evening of major competition.

"Other than to go out and tear down quite a few of the competition's posters, I really don't know," said Donald, receiving thunderous laughter and applause from forum attendees.

On a more serious note, co-panelist Larry Vallons of L.A.'s Wolf/

Rissmiller noted that it is in the best interests of top agencies to book two top acts into one major market the same evening.

"The agents rightfully hope, and fully expect," he said, "that promoters will go at one another tooth and nail. A Los Angeles market could handle that kind of competition, but certainly not a smaller market such as Fresno."

Joining Vallons and Donald for the heavily attended session were Army Granat of JAM Productions, Chicago; Chuck Morris and Carol



Donald K. Donald

Walden of Feyline, Denver; and Tats Nagashima of Taiyo Music, Tokyo.

Nagashima pointed out that promotion has not changed in 200 years. "It is only the publicity methods used which have changed," he said. "But the success of a show is really decided as it always has been—when you make the buy."

He expounded on the fact that a promoter must properly do homework in advance of the buy. "Check out which acts will be touring Europe when you want to have your

show," he said. "Find out who's scheduling studio time. You'll reduce chances of heavy competition, rather than end up thinking how to outsell somebody."

Granat concurred, but insisted that in any competition situation there's only one way to win. "Have the better act," he said. "And you'll draw more people. It's simple."

Morris and Walden of Feyline explained their situation in different terms. Feyline has little, if any, competition in its markets. The problem

(Continued on page 52)



Chuck Morris



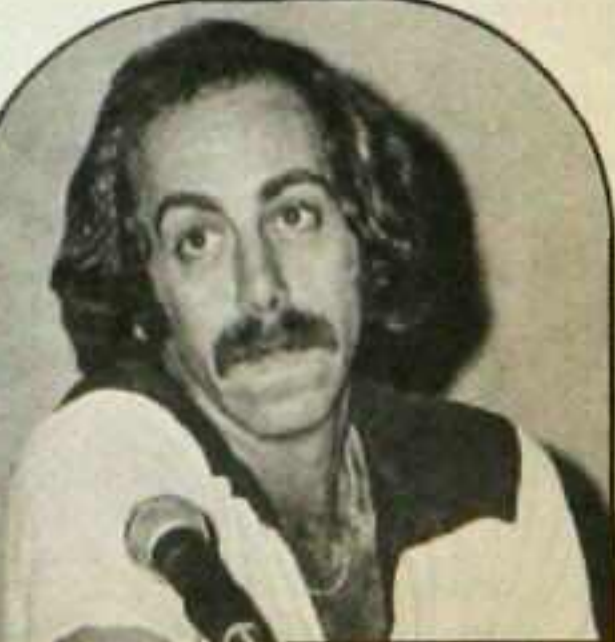
Carol Walden



Larry Vallon



Tats Nagashima



Army Granat

Merchandisers Plan Move For Battling Bootleggers

Bootleggers in the merchandising industry may soon be out of business if Barry Imhoff of Imhoff manufacturing and moderator of the merchandising panel has his way.

Imhoff rallied against bootleggers at the Forum and said a committee is currently being formed to combat and get rid of them.

The merchandising panel was made up of Stanford Blum of The Image Factory, Ron Boutwell of Boutwell Inc., Del Furano of Winterland productions and Gene Germaine.

According to Imhoff, it will be necessary for the legitimate merchandisers to go to conventions and stadiums and other facilities and to urge the people not to buy from bootleggers. He also claimed the small stores just don't know who to buy from.

A question from the floor sought

to determine if the sales of T-shirts and other merchandised items are of any real value to artists.

Furano explained, "The logistics are tremendous. But this is generally the last thing taken care of. However, there is no way to change the priorities."

Imhoff piggy-backed on Furano's answer and explained that at one point, when groups merchandised, other groups would call them commercial, but when a group could realize \$100,000 for the rights to sell T-shirts, it became a different story.

Boutwell stated that record companies spend a lot of money for

point-of-purchase displays, and the exposure doesn't hurt at all. He also said that if they (merchandisers) could get posters in all stores, it would create even more exposure.

The artwork on merchandised items has been the selling point of much merchandise, according to Imhoff. He said this was a major selling point rather than the musicians.

The panel warned the audience that copyrights should be obtained as quickly as possible and advised young artists to get lawyers who understand copyright laws.

In answer to the question "Are

managers doing in-house merchandising?" Blum replied, "No. Most artists and record companies come to the experts in this business, and mass merchandising is where the dollars are.

"Take your big stores for an example, Sears, J.C. Penney, K mart. They order big. Maybe a million pieces at one time. They were selling a half-million transfers per month for Star Wars. At 10 cents per transfer. There are lunch boxes, beach towels, etc.; anything you can put a name on."

Imhoff cited the new Kiss pinball machine and explained that the

Rolling Stones, Bee Gees, Captain Fantastic and several other have them coming out soon. "And there will be 20,000 Kiss machines."

Blum said, "We can create items for merchandising. But then look at the Beatles. They never copyrighted their name and they have been ripped off from every end. I suppose they could sue. But there are four separate people with four separate corporations and four sets of lawyers, so they might be in court for the next 10 years and everything that is sold under the name of the Beatles is bootleg."

Imhoff explained, "Managers must answer calls to merchandisers. If they don't, they will force the merchandisers to become bootleggers."

The idea that artists and managers should own copyrights and trademarks drew considerable in-

(Continued on page 53)



Stanford Blum



Ron Boutwell



Del Furano



Gene Germaine



Barry Imhoff stress the importance of Copyright.

Vast College Market Out There, But 'Problems' Persist

The agent's obligation to the performer to insure that every date goes properly is the reason open promoters have, to a degree, taken over the college market.

This dramatic trend in college buying habits came to light in the panel "The College Market: How Do College Promoters Fare Against Open Concert Promotion?" moderated by Marilyn Lipsius of Arista Records.

The Talent Forum panel consisted of Phil Citron, William Morris Agency; Stan Goldstein, Magna Artists; Bob Frymire, A&M Records; Phil Lobel, Univ. of Colorado; Barbara Hubbard, Univ. of New Mexico, Las Cruces; Al Evers, U.S. Berkeley; and artist Tom Scott.

Said Citron: "An artist like Jackson Browne will play a college date but will insist that an outside consultant be brought in to insure that the date goes properly."

Stated Hubbard: "The problem is the committee which doesn't act fast enough and eventually the promoter takes the date away from us.

Timing is it. I have students I can count on but the bottom line happens to be green."

Citron said he would prefer working with a good student promoter

than with an outside promoter who doesn't know the business.

Goldstein, also speaking from the agency viewpoint, said the student talent buyer must be thoroughly familiar with his market, as well as "knowing how to handle himself as soon as he gets on the phone."

"When someone calls and asks for Kris Kristofferson for \$2,500 I know he doesn't know what he's talking about," said Goldstein.

Both agents agreed the final decision as to whether an outside promoter or college will get a date rests with the manager.

"We'll take into consideration who has done the act in the market before," said Citron. "We have an obligation to pass all offers, make recommendations and leave the final decision to the attraction."

Citron also stated that colleges should face up to the "favor situ-

ation" whereby a school agrees to play an act, mainly because the agency needs a stop-off date, with the intent that the school will be

(Continued on page 53)



Marilyn Lipsius



Phil Lobel



Al Evers



Tom Scott



Barbara Hubbard



Bob Frymire



Phil Citron



Stan Goldstein

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TV Via Home Box Office Potent Exposure For Acts

Video offers vast applications for the record industry, agreed Talent Forum panelists at the "Creative Opportunities In Video" seminar.

Panelists included Iris Dugow, director of programming for Home Box Office and session moderator; Gerry Landry, president, Landry Video; Ralph Morris, vice president, Tycobrahe; producer Robert Nader, and promoter/entrepreneur Bill Sargeant.

Discussing Home Box Office, Dugow noted that it is a wholly owned

subsidiary of Time, Inc., that began in 1972 and which incorporated satellite in 1975.

She indicated that Home Box Office claims 82% of the market, is in 47 states and has 500 affiliates.

"We are in about one million homes," she said, "but mostly in rural areas except for New York. Our demographics are between the ages of 29-45, 70% of people with Home Box Office in their homes have college degrees. Over 50% have \$22,000 a year incomes."

The system had 60 specials last year with approximately five per month and will expand. Areas to be enlarged include comedy, entertainment documentaries, theatre and new forms of entertainment.

The entertainment documentaries could include, for example, the making of an LP in the studio or of recording artists. Home Box Office has filmed a Tom Jones and Tina Turner concert for home showing. Another program features Pat and Debby Boone, Eddie Rabbitt and Lynn Anderson in an effort to expose country and new talent.

Relating directly to the record industry, Dugow indicated that seeing a recording artist on Home Box office does not deter live performances because it's not in major markets. In fact, Steve Martin built his recent tour around Home Box Office and it didn't hurt his gate, she noted. Home Box Office appearances by artists "whet" the audiences' appetite to buy product and see the performer in person.

The fact that shows are aired 15 times a week is for "convenience" added Dugow and will also not hurt an artist's record sales or live appearances.

When Home Box Office produces a show of a recording artist, "We will give the record company the



Gerry Landry

Bill Sargeant

tape for use as in-house promotion.

"I think network tv has ceased to be an interest for many artists," she added. "There is a strong relationship between Home Box Office and the recording industry. People who have Home Box Office buy 16 LPs per year. That compares to 10 for the average tv viewer."

Dugow also expressed that Home Box office is expanding its music interests and hopes to produce and air more music related specials.

Producer Morris reiterated Dugow's comment about artists losing interest in network tv because "there are no good shows for them."

Morris has been associated with the "In Concert" tv series as well as Cal Jam.

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Iris Dugow



From left: Ralph Morris and Bob Nader



Times Square Theatrical exhibits its lighting equipment at the Talent Forum.



Cat's Pyjamas shows off its T-shirts and jackets at the Forum.



Rockbill/Music Merchandising/Chrystal Magick display their T-shirts and other merchandising aids in the exhibition area.



Anvil Case exhibits its musical instrument cases.



Louisville Manufacturing offers the convention attendees a look at its Cap 'n Jacs.



Penn Emblem displays its emblems for jackets and other wearing apparel.



Winterland Productions shows off its T-shirts and other merchandising aids.



The Image Factory hit with its posters and other merchandising aids.

Talent Forum Report



Capitol's Louisiana LeRoux performs on the Forum's opening night showcase.



Marilyn Scott of Atco Records and Spunk Productions showcases her vocal talents at the Forum.



Fantasy's Side Effect pleases the crowd with its special brand of music at a talent showcase.



Mushroom's Doucette gives up some tasty mellow rock at an evening's showcase.



Regency Artists' Jose Feliciano performs during the awards night.



20th Century-Fox's Rubicon gets the audience going with its high energy show at a Forum's talent showcase.



Hologram Network's Axis plays heavy rock during a talent showcase.



The Agency's Guess Who takes the easy approach to rock during its showcase.



Above: Ronnee Blakely, songwriter, singer and actress, takes on the chores of MC for the opening night's talent showcase. Left: Chrysalis recording group Auracle treats the lunch crowd to some tasty jazz. Right: Tabu/CBS' Brainstorm captures the audience at a talent showcase with its vocals, musicianship and highly visual show.



Copyrighted material

SEPTEMBER 30, 1978, BILLBOARD



Barry Fey is flanked by Lynda Carter (Wonder Woman) and Ali McGraw lookalikes, while showing off his award for concert promoter of the year.



Bill Graham, flanked by Olivia Newton-John lookalike and Forum director Jean Williams, after the winning manager of the year award.



Mike Klenfner with his award as the artist relations executive of the year award. A Donna Summer lookalike looks on.



Carol Sidlow of the William Morris Agency thanks the crowd on behalf of Danny Bramson, Universal Amphitheatre, winner of the facility manager of the year award.



Bill Graham poses with Raquel Welch lookalike and Larry Vallon after presenting the newest award the Steve Wolf Memorial Award, which went to Jim Rissmiller. Vallon, Rissmiller's partner accepted.



Phil Lobel of the Univ. of Colorado at Boulder, expresses his thanks after winning the college talent buyer of the year award.



Nancy Eshew of Disneyland accepts the award for Sonny Anderson, who topped for the talent buyer of the year award—hotels, fairs, parks.



Mike Klenfner and Paul Cooper of Atlantic Records accept award on behalf of Foreigner, which won as the breakout group of the year award.



David Forest, talent booker at the Whisky and Roxy, collects the award for Elmer Valentine who won as nightclub owner of the year.



Jonathan Coffino of CBS accepts the award for Elvis Costello, winner of the breakout solo artist of the year.



Jeff Siroy of Epic Records accepts the award on behalf of Meat Loaf for breakout solo artist of the year.



Jean Williams, Talent Forum director, is surrounded by Ron Smith's Celebrity lookalikes.



Jonathan Coffino points to Barry Fey and Phil Lobel, both award winners. Fey also won the award for Billboard helper of the year.

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Training Seminars

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detail both professional and personal, to a large degree, for his artists. "This is the only way you free their time and energy to be totally applied to creativity," he affirmed.

Taking the contrary approach, Greif refuses even to take phone calls from artists on weekends unless they qualify as true emergencies. "I like the idea of 'impersonal' personal management," he said. "I don't get involved financially with acts, either. Perhaps they can call me a bad manager someday, but they'll never be able to call me a thief."

Answering, Arden defined his role as that of "a godfather, if you will. My artists look upon me as the guy who will take care of everything; financier, advisor, fighter of all the battles."

Depending on which approach an embryonic manager chooses to take, each agreed, a newcomer could enter the business with either little financial backing (Greif's method) or substantially funded (Arden's).

Reflecting the nebulous nature of their professions, public relations men Paul Wasserman of Mahoney, Wasserman & Associates, Paul Sheffrin of the Sheffrin Co. and Paul Bloch of Rogers & Cowen agreed thoroughly on Wasserman's opening remark and definition of the job. "I wish I knew what I did."

Expanding as listeners finished laughing, Wasserman explained that it is not entirely known to any pr flack how things happen with the media. "You try your best to orchestrate it toward your client's interests," he said. "But, in fact, some of the best things which have happened for me I only wish were by my design."

Sheffrin, who handles publicity for Dick Clark Productions, described his role in more personal terms. "You're constantly riding a fence," he said, "trying to guide clients and not have them do things detrimental to the image you're trying to build."

Bloch addressed the only concrete issue which arose, aside from discussing basic techniques. Asked how a baby act should go about obtaining a pr firm, he responded simply by saying a baby act should not try.

"We are not the first step in career development," he said. "An act should first get a good manager,

then a good agent. Finally, we should be contacted. In fact, we won't take on an unknown artist without proper representation."

Wasserman added that it boils down to being provided the tools needed by pr people—having a product you can publicize; something which is newsworthy. "Agents and managers give us the fodder to work with," he said. "But the artist must provide the basics, the material which is interesting to media."

To promoters, the material which is interesting is a top act available on a night when no other top acts are playing the same market. Jeff Kruger of Ember Records in the U.K. and Jim Rissmiller of Wolf/Rissmiller in L.A. agreed it is an idyllic situation. But it seldom, if ever, happens anymore. The business has grown too big, they assured attendees to the promoter session.

However, young promoters can insure themselves of having top acts to book at some later point by getting in at the beginning of an act's rise to stardom.

"If you initiate exposure," said Rissmiller, "and help build a baby act through booking successively larger halls, they'll probably stick with you. After all, this industry is built on personal relationships. That's how you get started."

Kruger, however, shed the most illuminating light during the session on an area enshrouded with mystery for most new promoters—overseas touring. He cited the most important matter for any booking of an overseas tour as taking care of explicit and detailed incidentals.

"If you plan it right," he said, "overseas can be profitable for acts whose labels support them in practical terms."

Kruger said the U.K. is especially good for acts "because the British have long memories. They'll pay to see an act long ago forgotten in the U.S."

But to book such a tour, every member of the act and entourage must have "full legal name, place and date of birth, passport, etc. ready and supplied to us 30 days before the tour begins—or forget it."

Additionally, an artist exchange with a U.K. act must be set up in advance, he said. "And there is no such thing with us as a 30-day cancellation clause, simply because of all this detail work."

Promotion Techniques

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is to promote shows against itself.

"We have to maximize sales for each show," said Morris, "in the face of an upcoming show only days away." Usually, Feyline will end up splitting radio spots once a certain number of tickets have been sold for the first show of a week, to begin selling the second while still pushing the first.

A point on which all agreed was the power a promoter can wield with radio and television stations in the form of an advertising dollar. This leverage can be used to gain airplay for acts which the promoter plans to book. Baby acts were recommended in the case of smaller markets which cannot hope to draw top artists.

In the face of the ever-growing popularity of computerized radio format programming, such as that by Burkhart-Abrams, Drake-

Chenault, etc., which limits local control by program directors as to what acts get played, the panel agreed it is a threat. But little can be done, other than to work more closely with the local program director in hopes of influencing future taped selections.

One recourse suggested was to book more regional artists or unknown acts which hold promise, and convince local stations to play the group's material in addition to formatted selections.

"Take the local p.d. down to your venue," suggested Morris, "and show him the lines around the block . . . show him that even though the act is not 26 with a star, it still is drawing."

"This technique worked for Feyline when we booked Lynyrd Skynyrd and Marshall Tucker into Denver, and we broke them there. You must fight for what you believe enough in to book."

Concert Security

• Continued from page 45

problem but the pre-conditioning requirements for the permit can be," he said. "And they relate to health, safety and welfare of the community."

Broome also added that the police are concerned about traffic and fire regulations. Large outdoor rock concerts in L.A. have seen a ratio of one policeman to every 200 attendees.

Bob Bartlett, president of National Event Services (NES), told the seminar, "People think we don't want kids dancing in the aisles but we are concerned about fire and other hazards."

"We want to maintain a low profile and supply a degree of control for everyone."

Bartlett referred to NES as "peer group" control, a concept that didn't exist until the last few years. The "peer group" concept allows for better rapport, he maintained.

Like others on the dais, he indicated that NES's prime concern is the safety of everyone at a concert. "What it takes," he said, "is all parties concerned working together and co-ordinating. That is what we try to do and that is what must be done and maintained to provide best and safest situation for all participants."

Responding to a suggestion from the audience that metal detection devices be used at concerts as they are at airports, Claire Rothman, the Forum, Inglewood, Calif., and session moderator, indicated she felt it was an inappropriate idea because "it will make the patrons feel like they are going into an armed camp. There's only so much you can force on people. It's the changes they desire that are the changes which are most effective."

Responding to a question about the best ways to handle crowd hysteria, Greenberg noted that it's a good idea to have sections staggered. That way a wall of people rushing a stage won't have a clear aisle all the way to the stage.

And Rothman noted that it is a good idea to always have one line kept open in the sound system in case instructions need to be given to the crowd.

Discussing festival versus reserved seating, Greenberg told the attendees that the Spectrum has experimented with keeping the main floor as festival with certain second and third level sections reserved.

"It may cost a little extra money to keep those certain sections secure," he said, "but we've had success with it."

"And," he continued, "during a recent two-night stand by Electric Light Orchestra, we had the first night festival and the second night reserved seating and that seemed to work very well."

Greenberg noted that festival seating is better from a security standpoint.

Reiterating his earlier point about cultivating new crowd attitudes at concerts, Greenberg suggested an industry-wide campaign might be effective where artists could cut spots for radio talking about this situation or else develop a series of print ads focusing on the problem.

TV Via Home Box Office Potent Exposure For Acts

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Those concerts that are filmed by outside production companies seem to work better on tv, Morris noted. For regular music variety specials, he observed, "What artists want to look like the Bay City Rollers on tv?"

Nader urged attendees to become familiar and educated with the different video equipment and systems on the market today.

He pointed out the developments World Stage is making with two-way tv applicable to concert situations with screens 80x100 feet and 20 feet high.

He pointed out that syndicated tv was an important way music could be conveyed via a video medium and used the Sha Na Na show as an example.

"It's a very successful show," he noted, "already in 200 markets."

He also noted that variety shows for tv with music have pretty much fallen on their face in recent years.

"Elton John in his best moment had trouble shopping his special to tv here," he said. "Just because an artist is a platinum seller doesn't mean the whole tv viewing world is going to turn on to him. Even a gigantic special with the top 20 artists on it might not beat out 'Little House On The Prairie.' That's why alternate avenues have to be looked at carefully. Dick Clark's recent premiere show on prime-time on network tv had 20 share points less than the rerun of 'Roots.' Keep that in mind."

Promoter Sargeant who produced the legendary "Tami" show from the Santa Monica Civic Auditorium in 1964 that is still a video/music success, and who tried to promote a Beatles reunion concert,

Growth Is Forum Theme

• Continued from page 40

made on the basis of which have striking visual appeal versus those which merely stand and replay their albums.

Another area of high costs was discussed in the panel "Record Company Opening Night Invitational Policy." Moderator Russ Shaw, vice president of artist development for Chrysalis, noted that buying the club for a one-night showcase at the Roxy in L.A. costs \$4,000 to \$6,000 including drinks.

Fellow panelist Bob Jones, Motown's director of publicity, added that on a recent 80-city Commodores tour, Motown had to purchase 8,000 promotional tickets while the promoters didn't buy any.

Gary Davis, a vice president at ABC, echoed this point. "It's humanly impossible for a record company to buy spots all the way on a 50-city tour. Sometimes the group must take care of itself rather than thinking we're First National."

The point that Graham made about the high stakes nature of the talent industry today and "the level at which we roll the dice" was seconded by Tom Leigler, manager of Southern California's Anaheim Stadium in the concert security/facilities panel.

"At \$12.50 a ticket," he said, "the financial rewards are spectacular but the damages to facilities can also be spectacular. He noted that the major security problems at stadium shows are alcohol, the ever-increasing length of down time between acts and the fact that in-

indicated that he is engaged in a project that will have 500 theatres nationwide which will be closed circuit and will feature rock concert programming. He hopes to have the first concert Nov. 22 in 150 of those theatres.

"We know that 60% of our programming will be rock concerts," he said.

Landry indicated that video is a remarkable tool for the record industry.

Landry's L.A. firm has already done videos of musical groups and he indicated that record companies can make videos of groups for wide-scale promotional purposes. Groups can use video to rehearse, he added.

"Groups spend a lot of time rehearsing their sound but they are also a visual act. With video they can actually see how they perform, see themselves as the audience sees them and make changes if they want."

"Frankly," he continued, "that's the way artists should be shown. A smart manager has a video of his act as well as a demo of its sound. That way when the a&r man wants to see the act, it's immediately available."

A number of managers in the audience agreed with Landry in the sense that videos of their artists enabled them to get bookings and opened tv and other avenues for them as well.

While there was a lot of heated discussion during the question and answer session as to which hardware would eventually dominate the home market, nearly everyone could agree that the software side of it is here, is growing, is loaded with profit potential, and is still only in its infancy stages.

industry VIPs tend to wander around backstage, getting in the way of legitimate production staffers.

On the same panel, Stephen Greenberg of the Philadelphia Spectrum pointed out that the problem of unbridled crowd action is a server one and if not rectified could lead to a drying up of concerts in certain markets.

But panel moderator Claire Rothman of the Forum in Inglewood, Calif., said that she would draw the line at installing metal detection devices at the door such as are used at airports. "It would make the patrons feel like they are going into an armed camp," she said. "There's only so much you can force on people."

Another aspect of growth with which the industry must cope was raised by George Carroll of Athena Artists in the session on "Advanced Techniques In Booking." "It's much tougher to book today than it was as little as three years ago," he said, referring to the growing complexities in booking techniques in this age of specialization.

Credits

Talent Forum coverage provided by Ed Harrison, Paul Grein, Joe X. Price, Jim Cleaver, Jim McCullaugh, Ray Herbeck. Section edited by Jean Williams. Photos by Melvin Richardson. Graphics by Bernie Rollins.

Interviews Merit Response

• Continued from page 42

the right press at the right time can be beneficial."

Howard Bloom countered that tv can be detrimental to a rock artist in that the rock artist's appeal is in the 14-35 age group and the audience for the Johnny Carson or Merv Griffin shows is more in the 35-55 range.

"By getting a strong identification with the older audience, an act can turn off the younger audience," Bloom suggested. The appeal or rock is rebellion, kicking away ties with your parents and the establishment. You remove that element which makes an artist attractive when you put him on the show with Merv."

WB's Merlis made the point that tv can be used effectively by rock acts. "There are notable excep-

tions," he said. "The element of contrast can work to an act's advantage. We had Tom Waits on the 'Dinah Shore Show' and the difference between them worked well. This counterposing has been used for years, with the Rolling Stones on Ed Sullivan and Bob Dylan on Les Crane."

Arma Andon, vice president of artist development for CBS in New York, said he values tv exposure and that he went to a lot of effort to get Billy Joel booked on "Saturday Night Live." "We tried for a long time to get him on the show. He had the number two album in the country so we told them about the sales and airplay it was getting to override his 'Piano Man' image."

In terms of control that the publicists seek to exert over stories, there were various opinions. A&M's Gormley said: "You can't ask the interviewer to give you a list of the questions he's going to ask, but you should give the artist a clear picture of what the story will be about, what the publication is about and hopefully what the interviewer is about."

Bruce Garfield, Capitol's director of publicity and artist relations at the time of the Forum and now the label's director of talent acquisition, noted: "I try to educate my artists that I'd prefer them to walk out

of an interview halfway through if it's not going well."

And Wasserman added, "I never sit in on an interview with a client. It's much better if it's just one-on-one with him and the interviewer. If I don't think the client can handle it, I won't have him do it."

Wasserman added that he does have "A" and "B" lists for his mailings, stating, "It's a fact of life that there are important and less important people, and we have to make those value judgments."

Gormley added that in setting up his press and product mailing lists, he considers the size of the publication or market, in the case of a tv station. "And you make sure you're sending them the right kind of product," he added. "Creem isn't going to do much with Herb Alpert or the Captain & Tennille."

The session, moderated by Mike Klennner, senior vice president of artist relations for Atlantic Records, featured a humorous appearance by the label's the Blues Brothers, otherwise known as Dan Akroyd and John Belushi of "Saturday Night Live."

In addition to numerous satiric quips, Belushi offered one legitimate piece of advice regarding press. "Always be selective," he said. "Don't do all the press you can get."

Vast College Market

• Continued from page 48

compensated with a headliner when they play that market.

"Colleges ask if the act's record is in the Top 10," Citron said. "Colleges should be faced with the same situation as a promoter."

Another reason why acts are leaning towards promoters is that colleges can't fulfill rider requirements. Therefore even if a college offers a higher price, the act will still favor a promoter at a lower price.

Youth Appeal

• Continued from page 46

been successful with it. If you have a \$200,000 budget, you can get away with it. But most of the Vegas hotels have absolutely resisted it."

Engler echoed: "We all want superstars. Now the market is \$200,000 a week, but there's a healthier trend brewing, pairing two acts, both with 100% billing. It's a far better way to go."

On rock music, Francisco, who recently featured the Electric Light Orchestra at the Aladdin, said it was disappointing because the kids who came to see them were all from Vegas—"and, as you know, kids don't spend."

Engler said she has a "very tough time" convincing management that contemporary music is the thing to book. Tiegel added, "Rock music has always been a problem in Vegas because kids don't gamble."

On the subject of jazz in Vegas, Graham cited the Crusaders who, after selling out at the Roxy here three nights running last month, went to Vegas and immediately "bombed out." He concluded with, "Hey, it's Western in Vegas. They're just not ready for jazz!"

Of the handful of country acts whose names have practically become synonymous with Vegas are Conway Twitty and Roy Clark; among the MOR acts are Ann-Margret, Wayne Newton, Lola Falana and Charo, it was agreed.

Merchandisers Plan Battle

• Continued from page 48

terest from the audience. The question was asked, "Do record companies get involved with merchandising as a rule?" Furano answered in the negative, but it was stated that record companies are wising up, and when a record is stuffed by a merchandiser, the record company winds up paying for it.

Imhoff also advised strongly that artists and managers should not attempt to deal directly with copyrights and trademarks themselves. "Researching and the like takes months. You should use a qualified lawyer."

That some artists are seeking to copyright their album covers was brought out by Imhoff, who explained that contracts relative to these rights should be with the artists, but that often there are complications and some committees must be formulated to make sure the copyrights are protected.

He also explained that merchandisers should get longterm contracts with artists, since shortterm contracts lead to constant negotiations and renegotiations.

He cited several incidents where performers had shortterm contracts, and as their acts became bigger, they were constantly going back and forth to the merchandiser, seeking to renegotiate their contracts.

Imhoff stated that he now seeks to work out a reasonable contract between himself and the artists on a longterm basis, so neither will have to lose time or money for the renegotiations.

Booking

• Continued from page 43

On the subject of promoters, Heller stressed the importance of "artistic compatibility." Embellishing Ray's reference to a promoter's track record, Heller pointed out that another major consideration for the agent and manager is to decide "which promoter is going to do the best job for that act."

Elaborating, he went on to say that while one promoter might have a more impressive track record than another, it is possible that the one with less experience might be "hungrier" and therefore better equipped to do a more aggressive and effective job.

Another consideration would be the part of the country in which a promoter works best and for what type of act. "The fact that he did a great job for a country act doesn't necessarily mean he can do the same type of job for a rock act," said Heller.

How do you break in as a promoter? This question was expertly fielded by Graham, who said: "If the new promoter is going to make a dent, he's got to fight the established promoter on his level. An established promoter worked hard to get where he is and the new guy has got to take into account how the established promoter is going to react to new competition. He's got to ask himself what he's going to do."

Graham put the capper on the session when he referred to the "ruthlessness" of the successful promoter. "Let's face it, we all want the same thing, a better life, a lot of money and a lot of action. This has to be a ruthless business," he said, "because of the level at which we roll the dice."

Copacabana Will Reopen

NEW YORK—This city's famous Copacabana club is being re-launched as a talent showcase for contemporary recording acts.

First attraction in the refurbished upstairs room of the venue, which this year celebrates its 50th anniversary, is the Sylvers.

The Casablanca combo kicks off Oct. 9-14, followed by Kenny Rankin, Tavares and Crown Heights Affair with Vicki Sue Robinson in subsequent weeks.

Booking the shows and blue-printing the new policy on the Copa's behalf is Artist In Motion Inc., whose Vincent Marchese claims the venue is attracting the interest of acts like England Dan & John Ford Coley, Billy Davis Jr. & Marilyn McCoo, Tina Turner and Johnny Mathis.

He believes the move will augment other Gotham talent showcases such as the Bottom Line and Reno Sweeneys, and claims that record labels, with whom he originally discussed the concept, welcome and support it.

This is one of two ingredients vital to the success of the plan, he admits, and is looking for advertising, body and promotion support. The other element is that acts going into the Copa should be visually strong.

Close to \$250,000 is being spent on refurbishing the Copa upstairs (downstairs is a disco, open some two years now). Location is on the city's E. 60th St.

Seating capacity will be around 275, and the stage and pull-away extension boasts a total of 232 square feet.

To insure high acoustic qualities, the walls are to be carpeted, and a three-foot drop ceiling constructed down from the original.

The sound system will include four JBL studio monitors, tri-amplification using McIntosh units and built-in sub-woofers and a 16-channel Shure console.

Contracted to supply this equipment, to the reported tune of \$60,000, is Rosner Custom Sound of Long Island City, N.Y.

Marchese says ticket prices will vary according to the act, but start at \$8 and go via \$10-\$15 to reach "around \$17.50 for a Natalie Cole or a Johnny Mathis."

These and other established but contemporary recording artists are the type that Marchese believes are best suited for the new room.

There'll be no "hard rock or acid" acts, Marchese says, but the room will be open to contemporary jazz attractions.

Marchese's company, AIM, is newly formed, but the executive claims long experience in the music industry. The firm has production, publishing, personal management and artist development interests, and Marchese is joined by Glen Knight and Alan Lorber.

New Wilson Date

LOS ANGELES—Nancy Wilson's 25th anniversary concert, originally slated for June 17, will be held Sept. 30 at the Terrace Theatre in Long Beach, Calif.

Wilson was injured in a motoring crash hours before the original celebration and she has since pleaded not guilty to misdemeanor drunk driving charges that followed. Now recovered, the veteran Capitol Records singer will perform along with other acts at the Long Beach gala.

Open Season

• Continued from page 41

"Everyone feels he has his own turf. Like little Mafioso, we go to sleep at night knowing the cement is dry. Sure someone else can come in. They just can't get out," said Graham jokingly.

Graham asked about the lack of attendance of industry "heavies" like Frank Barselona (Premier Talent), Jerry Weintraub (Concerts West) and ICM. "I abhor the absence of the heavies. If you're a heavy, you try to be involved in creating change. These people have power. Where are they?"

Other topics of discussion dealt with merchandising, bootlegging, videodisks, and limitations on the decibel level at rock concerts.

Rothman said that although there are limitations on the amount of weight hung from ceilings, facilities are losing control on the power equipment assembled onstage.

Medley said that many groups are now going out with smaller amps for a crisper sound. Graham said the problem lies with the ego of the sound engineer who sits at the board and doesn't relate to the audience.

Returning to the responsibility of the headliner, Graham said "The opening act gets half the power, the middle act maybe gets three quarters and the headliner gets all of it. It has to prove it's the big boy on the block with 115-120 db's."

Punk Rock

• Continued from page 44

product out for a reason," he said. Said Dobbis: "If you can't get airplay and if the artist doesn't perform, then you have a problem and have to re-evaluate the situation."

He cited one of Stiff's artists, Ian Dury (Arista distributed), who puts on a striking visual show.

Added Johnson, "San Francisco has been a very good town for new wave exposure. Try to get a program director to see the artist."

On the retail side, added Johnson, "there is at least one store in every big city which concentrates on new wave and it would pay to maintain contact with those stores to expose product."

Dobbis indicated that record companies have "trend accounts" that experiment with new wave in-store play and have marketing people who promote new wave at record stores like radio stations.

"If you don't have radio airplay," he said, "then in-store play and displays are important."

U.K. Tape Market Up In Hardware & Software

By STEPHEN TRAIMAN

NEW YORK—While the tape equipment market in the U.K. has shown a substantial increase in the last three years, neither prerecorded nor blank tape sales have quite kept pace though the latter remains at higher levels of increase.

In one of the most extensive demographic studies of the British market to date, WEA-U.K. has come up with important new information on consumer buying habits.

The report is patterned after a similar research undertaken by Warner Communications in the U.S. (Billboard, Sept. 23, 1978).

While there are no links drawn between the alleged inroads of home taping on prerecorded disk and tape sales, the figures on hardware and software purchases—both blank and prerecorded tape—tend to give more support to the industry position of substantial retail losses.

This serves to counter the recent claims by

Henry Pattinson, chairman of the European Tape Industry Assn. and head of BASF U.K. that the effect of home taping has been to stimulate retail trade, rather than damage it.

Based on extensive interviews with 32,000 persons on the street in 1978, the WEA study indicates that the proportion of households with tape equipment went from only 39% in 1974 to 56% in 1977. And in homes with 15 to 19-year-olds, the biggest music buying group, penetration is up to 81%, from only 53% in 1974.

In the month prior to the actual interviews, 15% of the sample made an LP purchase, 9% bought singles, and 4% prerecorded tape, while 6% purchased an average of three blank tapes.

• The 15 to 24 age group account for only 15% of the population sample but make up 31% of blank tape purchasers and 29% of total sales volume. However, over the half the total

sales are made by the combined 25 to 34 and 35 to 54 age groups, which represent just 40% of the population.

• Cassettes account for 95% of sales in 1977, up from 91% in 1975, while 8-track cartridge has dropped from 4% to 2% in the same period, and reel-to-reel remains steady with a slight dip from 4% to 3%.

WEA Study Offers Key Demographics

• Quality has become a key factor in the two years this information has been collected, with "superferric" more than doubled to 17% in 1977 from 8% the year before, while "low noise" dropped to 79% from 88% of the market.

(Continued on page 57)



MEXICAN PLANT—Major duplicating companies get a first look at Montage Mexico's new tape plant in Veracruz, a joint venture with Corporex of Los Angeles. George Vargas of Corporex, above left, points out new custom-designed slitter, while Veracruz Gov. Hernandez Ochoa gets a demo of Superscope winder, above right. Plant will manufacture consumer and professional products, and prepare hubs for duplicating.



LADD: \$100 MILLION SALES

Fisher Turnaround—Wider Product Line, U.S. Manufacturing

By JIM McCULLAUGH

LOS ANGELES—At one time Fisher was one of the most potent names in the audio business.

In the late '60s, however, the company, originally founded by audio pioneer Avery Fisher, was sold to Emerson Electric and when manufacturing was transplanted to Hong Kong, its market share dropped considerably.

But in 1976 Sanyo bought the firm and with the injection of a new management team spearheaded by ex-Sanyo president Howard Ladd and a broadening of product and technology philosophies, Fisher is now completing a remarkable turnaround that already sees the privately held subsidiary doing more than \$100 million in annual sales.

That type of annual volume makes the Chatsworth, Calif.-based Fisher one of the top five audio manufacturers in the U.S., if not one of the top three.

"If you compare Fisher today to what it was three years ago," says Ladd, "when we took it over, the company was primarily in the receiver business and was also doing a little speaker business. We expanded the product line to include tape decks and turntables.

"We expanded the speaker business considerably as well as enlarging on the concept of audio components and integrated audio components. We've also been able to recapture a lot of the volume in areas which Fisher was dominant at one time."

Part of Fisher's growth can be linked to an OEM relationship it enjoys with Sears, the nation's largest retailer. In many Sears stores,

audio components bear the logo "Sears by Fisher," indicating the giant retailer's recognition of Fisher's brand-name importance.

Ladd likes to call his management philosophy "the right product at the right price at the right time. I know it sounds basic but that's what we've been able to do."

One major reason for Fisher's success—with sales doubling every year since Sanyo took it over—has been an ability to combine affordable,

(Continued on page 58)

AM STEREO OUTLOOK

Electronics Industry Bullish—But!

• Continued from page 6

hype that brought literally millions of "chips" into production that never saw the inside of a quad receiver.

At the same time, EIA confirms the clarified FCC position that its recent action doesn't imply a total commitment to adopting AM stereo transmission standards.

An EIA engineering spokesman notes that there are a number of significant questions to be resolved, and it's a little unclear what further action might be required of the National AM Stereo Radio Committee set up with EIA support to test three of the five systems under FCC consideration.

Acknowledging the interests of all car radio manufacturers who sold about 13 million units in the U.S. alone last year, the spokesman

shared the belief that an AM stereo radio or tape combo as a standard new car accessory could be a significant new sales item.

At the same time, the EIA sees AM stereo representing an opportunity to upgrade the standard broadcast service, emphasizing that this depends as much on what broadcasters will do with their programming as on what manufacturers do with the equipment.

Certainly the much-neglected "front end" of the AM tuner in both auto and home receivers has to be upgraded to give good separation for stereo performance, the EIA notes, observing that Magnavox has a new line of "stereo ready" radios in preparation, and others like Motorola have units "ready to go" depending on the system selected.

The EIA's basic optimism is

shared by Jack Doyle, president of Pioneer Electronics of America, a major supplier of both auto and compact stereo equipment.

Reiterating his comments at the recent Summer CES he sees the possibility of a short-term loss of sales as consumers wait for an AM stereo unit, depending on how fast the stations shift to whatever system is selected.

"Anybody who's heard it has to be excited," he says, "and I think it's going to expose millions of people to stereo who never were aware of how great it sounds before. I don't see how anybody can be down on it, but the doubters are always there, as they were with stereo versus mono."

Keeping in mind everyone also will have to improve their basic AM tuners, he sees an add-on factor of

(Continued on page 59)

Competing U.K. Disco Expos Both Score Well

By NICK ROBERTSHAW

LONDON—Despite the scheduling of two simultaneous disco exhibitions here the second week of September, both Discotek '78 and the London Disco Fair organizers claim success for the basically "non-rival" events.

Discotek '78, organized by the British Assn. of Discotheque Equipment Manufacturers, and the Disco Fair, impromptu brainchild of leading equipment dealer Roger Squire, both stress there was no real conflict.

The equipment manufacturers hosted what is basically a trade event for dealers, distributors and owners, while the Disco Fair was aimed at end-users, the deejays themselves.

Attendance at Discotek '78, held in the Bloomsbury Center Hotel, was around 2,000, with 260 visitors coming from overseas. American presence was once again virtually nil, but two U.S. firms—the New York lighting company Loebner,

and Stanton Cartridges—were enterprising enough to exhibit, with Walter Stanton himself playing host in the Wilmes hospitality suite.

Orders to the value of \$850,000 were written at the show, according to a spokesman, and a large amount of followup business can be expected.

Numerous new products were on show from more than 40 exhibitors, evidence of Britain's continuing lead in disco equipment technology. New

consoles from Citronic, Deltec, Futuristic Aids and Soundout were among those on display, with the latter presenting the new Soundcenter, a versatile unit available with Garrard or Technics turntables.

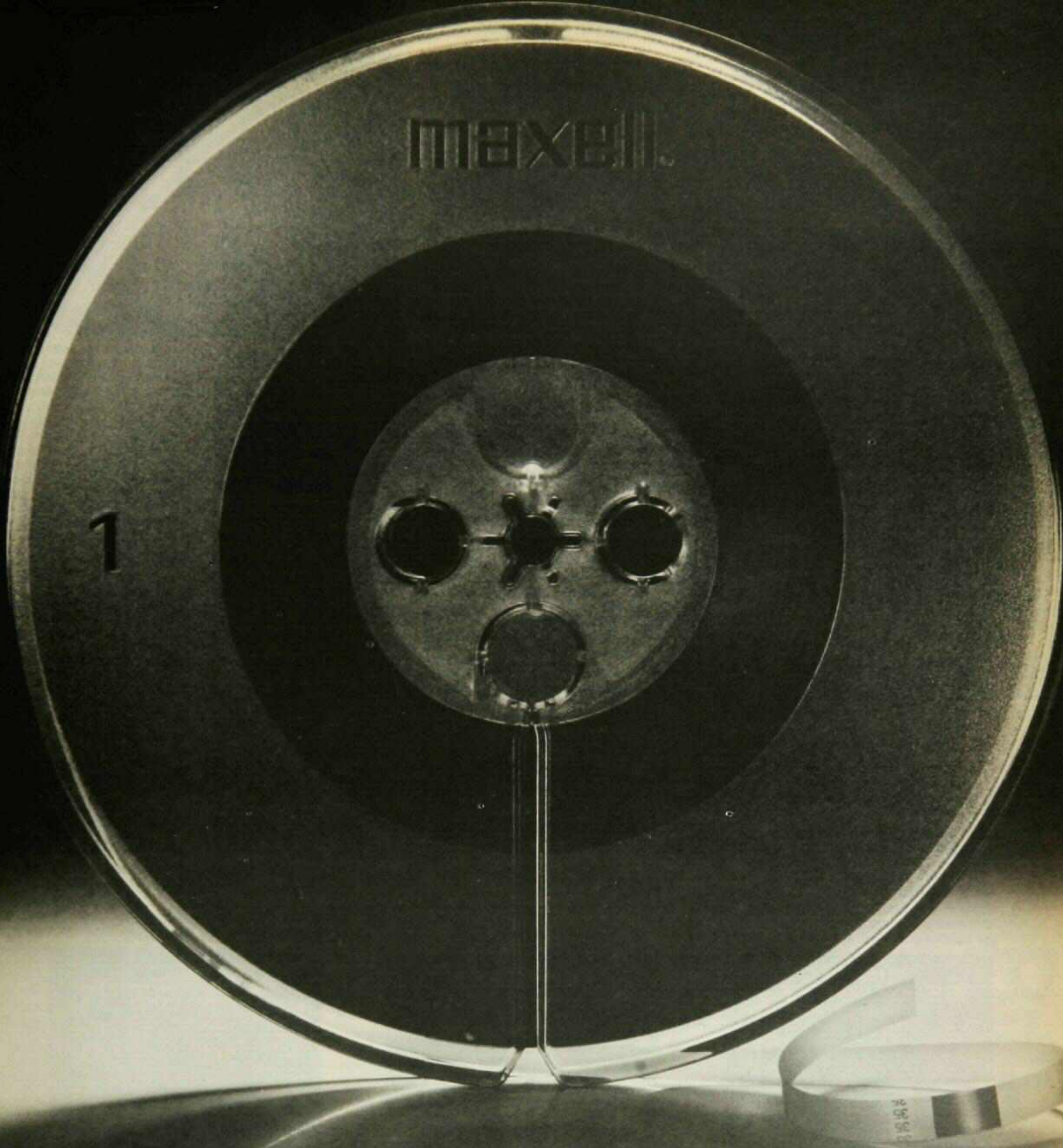
Lighting effects of all kinds were available from MultiForm, Optikinetics, Illusion, Project, Raydec, new company Perception and others, while prizes for spectacular usage went to Mike Geary's Lasertronics

and Le Maitre's range of pyrotechnics.

The large number of new companies exhibiting—and new products on show—testified to the vitality of an industry which was already growing rapidly long before "Saturday Night Fever" put the word disco on everybody's lips.

Meanwhile, in the Global Village venue, the London Disco Fair notched total attendance of around

(Continued on page 60)



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AT N.Y. SEMINAR

ITA To Get NARM Video Update

NEW YORK—An update on how the music industry is handling initial prerecorded videocassette distribution and merchandising is set by Joe Cohen, National Assn. of Recording Merchandisers executive vice president, at the International Tape Assn. Home Video Tape/Disk Programming Seminar, on the closing day of the Oct. 18-20 sessions at the St. Regis-Sheraton here.

from experience, showing what people in our business are doing right now to establish a franchise with the newest software," the NARM executive emphasizes. He hopes to have representative slides from those distributors and retailers now getting into the market "to show we're more aggressive than they give us credit for."

Cohen's presentation dovetails with the preceding session on Friday

afternoon (20), which centers on creative opportunities for the recording industry in home video.

Backed by videocassette samples of current projects to be shown on the GE PJ5000 large-screen projector, the panel includes Dan Davis, Capitol Records vice president, creative services/film & video production; Imero Fiorentino, president, Fiorentino Associates; John Weaver, Keef & Co., and Floyd Glinert, vice president, Shorewood Packaging, with moderator Stephen Traiman, Billboard tape/audio/video editor.

With maximum registration of 150 already filled, ITA executive director Larry Finley sees the 15 sessions covering virtually every area of interest in the developing market. As noted earlier, Magnavox will demonstrate the videodisk player set to launch the Philips/MCA Disco-Vision optical system in limited distribution by year-end.

Thursday morning topics and speakers include a keynote address by Jack Valenti, MPAA president, on "The Motion Picture Industry And The Prerecorded Market;" Bob Gerson, TV Digest, "Overview—The Emerging Home Video Industry;" "How The Analysts View The Prerecorded Market," with R. Joseph Fuchs, Kidder Peabody & Co.; Ted Anderson, Argus Research; David Londoner, Wertheim & Co., and Jim Hartke, Nomura Securities Intl; Ron Schneiderman, Merchandising magazine, "Consumer Attitudes



SOLID PROMO—Akai's Jay Menduke and Maxell's Gene LaBrie and Paul Miller cement a series of tie-ins for the two companies. Buyers of any of the four new Akai decks get a free UD—XL I (normal bias) C-60 Cassette, a Maxell Tape Guide and a discount certificate for savings on more Maxell tape.

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Advertising Deadline: April 21, 1978

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WEA-U.K. STUDY

Tape Decks Pace Software

Continued from page 54

Chrome is up slightly to 4% from 3%, and ferrochrome stays 1% or less. In superferrie, 82% are C-90 lengths and 12% C-60, while ratio is almost 50-50 in the lower priced low noise market. The C-120 length overall is down to 11% from 17% in 1975.

In company shares, while EMI and Philips each retain 10% of the market in both 1977 and 1976, Memorex climbed to 7% from 3%, sharing third place with BASF, down 1%, the Boots drugstore chain brand, down 2%, and 3M Scotch, down 4%. AudioMagnetics lost half its share, to 4% in 1977 from 8% the prior year, with TDK steady at 5% each year. Biggest gain was Contek/Audio Gold International to 6% last year, from less than 1% in 1976.

In type of outlets' market share, the Boots chain lost 2% to share the lead at 14% with record/tape specialists, as "other electrical shops" lost a point to a 10% share. Increasing their shares are the W.H. Smith newspaper/book/card chain and discount warehouses, each to 7% from 5% in 1976, and department stores, to 6% from 4%. Losing are hi fi shops, to 7% from 8% in 1976, and mail order, to 5% from 7%, with the Woolworth chain steady at 6% each year.

A final software note—males make up only 48% of the population, but represent 58% of blank tape purchases and 61% of total volume.

The demographics for equipment purchases and ownership also are illuminating. In addition to overall tape growth noted earlier, cassette equipment ownership is up to 82% from 77% in 1976, 8-track is down slightly to 6% from 7%, and open-reel decks dipped to 13% from 17%.

Purchases in the past year show cassette decks representing 92%, up from 90% in 1976; 8-track decks almost stable at 6% last year and 7% in 1976, and open reel at 3% in 1977, from 4% the prior year.

Though nine of 10 purchases were in the cassette mode, cartridge equipment accounts for 6% of total purchases and 6% of total ownership, maintaining a fairly "youthful" image with 67% of purchases in the last three years. This compares with 71% of cassette equipment bought in the same period, and 17% of open reel decks.

A greater proportion of households have both record and tape equipment, and fewer have either only phono equipment or no audio units at all, the study indicates, another possible indication of home taping growth.

In the February-April 1977 period during which the survey was taken, 50% of homes had both types, up from only 33% in 1974; 17% had no equipment, compared with 25% in 1974; 29% had only phonographs, down from 38% in 1974, and 5% had only tape equipment, virtually unchanged from 4% in 1974.

VIDEODISK JOCKEYING

TOKYO—Demonstrations here last week of the RCA SelectaVision capacitance videodisk system and Philips' "Compact Disk" optical digital audio "mini-disk" system previewed last fall in Europe, brought new speculation on major Japanese moves in videodisk compatibility.

Matsushita officials had no comment on reports in TV Digest and elsewhere that it was abandoning its Visc pressure-pickup system for JVC's capacitance-type machine. While the Visc and RCA systems are relatively compatible, the JVC system reportedly uses an ungrooved disk mastered optically that revolves at 900 i.p.s. Both the RCA and Matsushita disks are mastered with exiting audiodisk equipment, and revolve at 450 i.p.s.

Likewise, Philips officials here and elsewhere had no comment on reports of a new half-inch videotape system under development for Europe that uses an eight-hour cassette, playing four hours in each direction—similar to the audio cassette the firm developed. It is totally different from the half-inch machines now sold by Philips and Grundig in Europe.

The Philips Compact Disk system for digital audio is incompatible with the optical videodisk machines that Magnavox is building for the limited marketing introduction of the Philips/MCA system in the U.S. by year end.

Winter CES Sellout As Space Tops Chi

NEW YORK—With a waiting list of nearly 50 firms, the 1979 International Winter Consumer Electronics Show has more than 700 exhibitors using 460,000 net square feet, compared to only 435,000 at Chicago's McCormick Place and McCormick Inn for the recent Summer CES run.

Included are some 275 hi fi exhibitors, with 175 grouped in the Las

Vegas Convention Center East Hall, adjoining demo room complex and rotunda perimeter, and about 100 esoteric audio firms in the nearby Jockey Club for the Jan. 6-9 event.

According to Jack Wayman, senior vice president of the EIA/CES, all facilities of the Convention Center are being utilized, with companies grouped by product category

(Continued on page 59)

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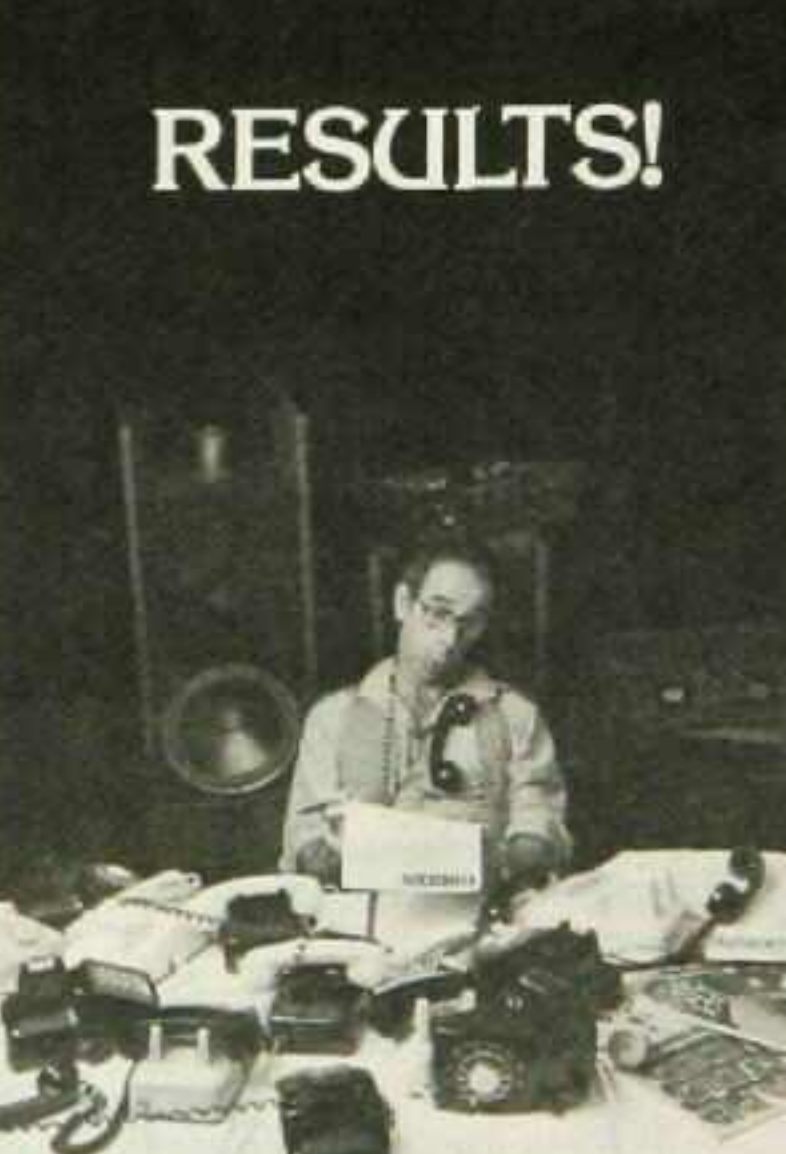
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Ladd Outlines More Fisher Growth



Fisher Drive: Howard Ladd, Fisher Corp. president, demonstrates the firm's linear motor direct-drive turntable system, introduced at a recent CES.

• Continued from page 54
high technology products with an expanding hi fi market.

"We'll make technology fit the market or what we perceive is the future market," states Ladd.

A year ago Fisher introduced the first cassette decks with wireless remote editing, still the only audio manufacturer in the industry to offer this feature at retail.

With three Dolby decks now in the line, they allow users to edit out commercials by remote control while recording. The top of the line unit, model CR5150 with three

heads, includes fully wireless control of all tape transport functions.

Fisher is also the second hi fi manufacturer (after JVC) to incorporate built-in graphic equalizers into receivers, part of the new RS2,000 series. The graphic equalizer provides independent level controls for separate sections of the audio frequency spectrum and allows the listener to "shape" sound.

Fisher also makes available dual tape decks—featuring both cassette and 8-track—with Dolby as well as Dolby 8-track decks.

The compact line, what Ladd re-

fers to as "integrated components" has also been expanded with great strength now at the department store level.

Distribution overall has been strengthened, according to Ladd, with the various product lines in audio chains, salons and department stores.

With a staff of 70 to 80 persons in Japan and Chatsworth involved in r&d, Ladd promises more innovation for the future, such as metal tape compatible tape decks. He says the firm is also eyeing a number of consumer electronics areas Fisher is

not in such as car stereo, which it may enter in the future.

The Chatsworth facility now encompasses approximately 150,000 square feet. A Milroy, Pa., plant makes speakers and speaker components and Fisher is building a new 19-acre or 400,000 square foot manufacturing complex in San Diego expected to be operational within a year.

"The purpose of the San Diego plant," expands Ladd, "is not necessarily to expand but to make products there at a lower cost because of the yen/dollar situation. Most of our electronics are made offshore now in Japan and Korea."

Fisher expects to eventually shift all its manufacturing to the U.S. because of the international currency situation.

"The dollar will continue to deteriorate, in my opinion," says Ladd, "because of the lack of any policy on the part of the U.S. government to do anything about energy conservation. In fact, what we seem to be doing is encouraging energy consumption when the rest of the world is trying to reduce it."

Ladd also credits a lot of Fisher's overall success to international growth with sizable inroads already made in such areas as Europe and South America.

"Europe is about as large a market as the U.S.," Ladd points out.

While Fisher is looking at metal tape compatible tape decks, Ladd observes, "We'll make tape decks compatible with whatever software is available but I wonder in terms of the basic market if you really hear anything."

"Theoretically they do something but do they really do anything you can hear? If you consider today's music which has very little high-end in most of it... having an improved frequency response at above 10,000 cycles really doesn't do anything. Most consumers can't hear that and most have speakers that won't reproduce that well anyway."

The hi fi market in the U.S. continues to surge, indicates Ladd.

"I recently saw figures that point out that only 15% of U.S. homes have component systems. If that's true, there's an awful lot of room to grow."

Ladd sees a particularly strong tape deck market, both cassette and 8-track. "8-track is still half the market," he observes.

Ladd also contends that home taping is not cutting into the record business as some maintain.

"What's happening," he says, "is that a lot of consumers are buying records and taping them for car use. Consumers may think they will do a lot of taping but they don't. It's a lot of work and many don't hear on radio the type of programming they really want. There's a spiraling market for tape decks and raw tape and I don't see the record business being hurt by it. And consumers with tape decks are buying prerecorded tape."

Ladd, who says he is also eyeing developments with AM stereo, feels "it's likely" but cautions "I hope the FCC doesn't screw that up as they did CB. If AM stereo is announced, I feel it should be a full year before stations are allowed to broadcast that way."

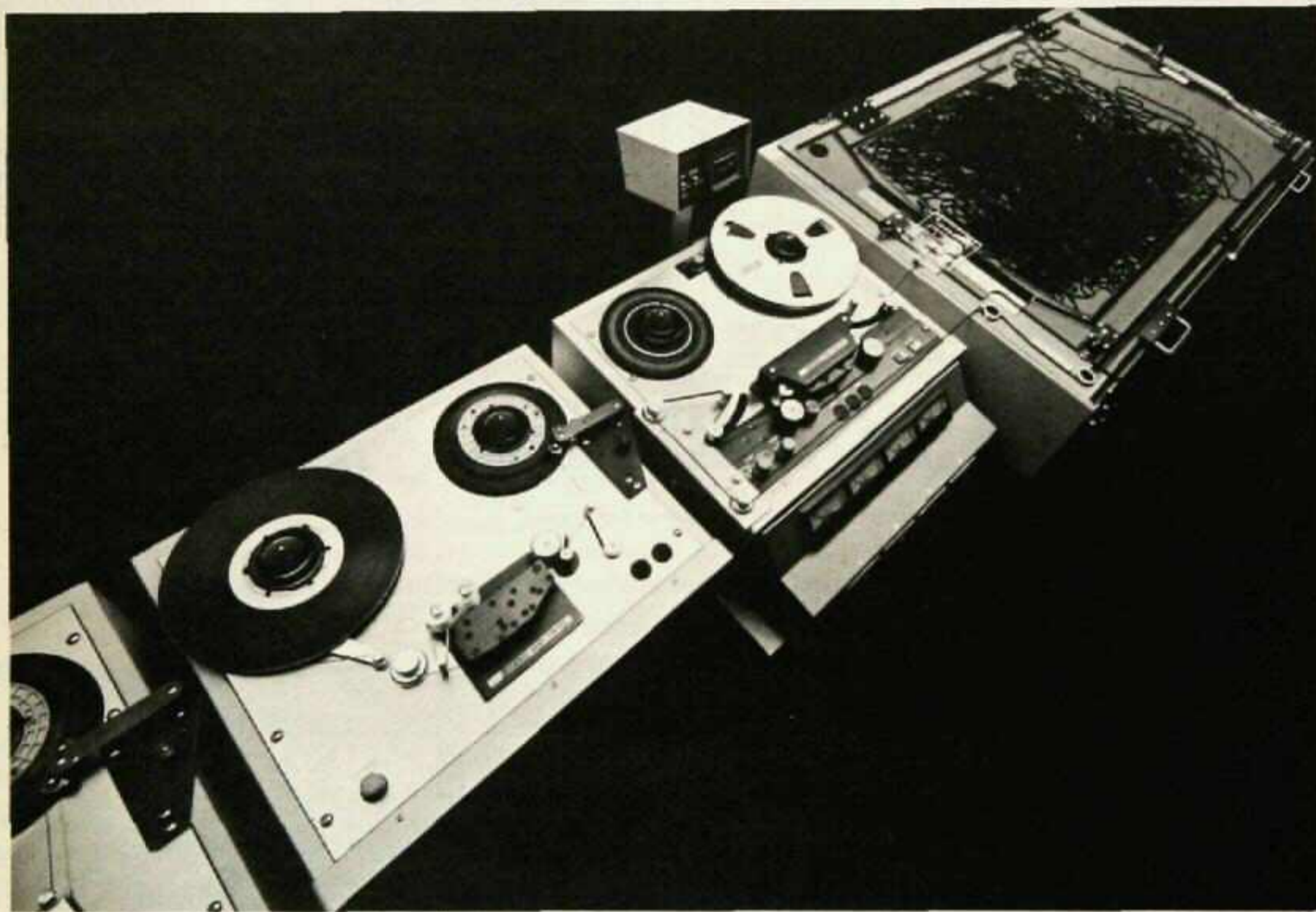
"That will give manufacturers time to make the equipment available. You can't develop that equipment overnight. It will take at least a year."

Fisher has just withdrawn its membership from the Institute of High Fidelity.

"The IHF has insisted," Ladd says, "on going ahead with another

(Continued on page 59)

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AM STEREO OUTLOOK

Electronics Industry Bullish And Cautious

• Continued from page 54

perhaps \$40 to \$50 per unit, in either car or home machines. While Doyle sees the compact stereo market as important, where Pioneer itself has gradually upgraded its Centrex line, AM stereo definitely will hit the auto sound field first.

Noting that it's the reverse of the recent highway hi fi phenomenon that has seen high-end technology move from home to auto, he sees that replacement factor in the auto sound market offering much faster turnover.

This could lead to the home owner trading his system a year earlier for an AM stereo model to get that better sound he has in the car.

Perhaps the most cautious optimism is expressed by the IC suppliers, who've been burned all too often with technology advances that fizzled out. Signetics in 1973 designed and built two 4-channel de-

coder ICs, notes the firm's Neil Williams, who is now monitoring AM stereo.

"They're now useable only for tie-bars, and you know how many guys wear those, or aggregate for concrete—and they're even too soft for that," he notes as *historical perspective*.

Observing that Signetics has offered an IC for a wider AM bandwidth for some time now, he emphasizes that very few manufacturers are using it—Magnavox for table radios here, Grundig in Europe for about 18 months. "And only Delco of the big three auto makers uses an AM IC in its car radios," Williams says.

Sharing FCC concern, he sees major technical questions still to be answered but will take a lot more work and investment before any one system is likely to be approved.

Certainly Williams sees the opportunity for the IC industry to expand its offering of both a better AM radio and AM stereo chip. But he also observes that the industry is strapped for capacity now and has "more certain" projects in development than AM stereo. "All we can do is remain prudent and become familiar with what it would take to integrate any of the systems."

At any rate, it would be some time for an FCC "green light" before the

first equipment makes it to market.

Doyle of Pioneer estimates seven to eight months for the first auto sound models in consumers' hands after a single system is approved. And Williams sees a lead time of six months to a year for AM stereo IC chips, noting some of the systems couldn't be realized without a significant degree of integration.

Big Winter CES

• Continued from page 57

more than at any prior show. In addition to hi fi, audio/video will be in East Hall, on the concourse at the entrance, and in the rotunda. Autosound and CB radio are in the North Hall.

Based on response to the first semi-pro audio seminar, another will be held Sunday (7), and two esoteric hi fi sessions are set for Saturday (6) and Sunday. CES retail workshops on Saturday through Monday afternoons will feature retail advertising and sales promotion, retail sales training, inventory control and sales analysis.

Also audio related are the "Outlook '79—Audio Systems" conference Sunday Morning, followed by "Outlook '79—Autosound." And the new home video recorder and projection systems will be covered at the "Outlook '79—Video Systems" session on Monday morning (8).

The CES retail idea center will showcase the best merchandising techniques of 100 retailers, including theme promotions, retail advertising, direct mail, community relations, store design and product display. And a retail recourse center will offer dealers consultation with 15 exhibitors providing nationwide services in financing, management, store display and lighting, sales training, group insurance, merchandising aids, freight bill auditing and audio demo rooms.

The continuing emphasis on hi fi as a strong entity within the consumer electronics field should be enhanced by a change in EIA bylaws expected to be approved at the Oct. 24 board meeting, Wayman notes. All companies will be able to join EIA, rather than just U.S. manufacturers as before, with a sharply lower dues structure as a result of the anticipated expanded membership.

NARM Update

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ducers Arthur Whitelaw and Albert Seiden, attorney Franklin Weissberg and Bob Jacobs, Telemine; "Untapped Market For Book Publishers," with Paul Caravatt, Caravatt Communications; Martin Keltz, Scholastic Magazines, and Emma Cohen, American Library Assn.; "New Sources Of Revenue," with Dick Kelly, Video Corp. of America; Steve Wilson, Fotomat; Gene Kahn, Columbia Video Systems; Dave Rothfeld, Korvettes, and Milton Menell, Select Films Library.

In addition to the two music industry presentations Friday afternoon, other sessions include Paul Eisele, Time-Life Multimedia, "Business Considerations In Entering the Market," Irwin Tarr, Panasonic, "Programming Opportunities For Tape & Disk," Larry Finley, ITA, "The Present & Potential Market," and a wrap-up talk by Martin Roberts, Videocassette & CATV Newsletter.

Sound Business



THE NEW ODYSSEY—Bill McEachen, new member of RCA's Odyssey trio, is flanked by sisters Lillian, left, and Louise Lopez at House of Music studio in West Orange, N.J., during the completion of their soon-to-be-released second album, "Hollywood Party Tonight."

Studio Track

LOS ANGELES—Bobby Martin producing *Tavares* for Capitol at *Total Experience*.

Peter Allen working on a new A&M LP at *Filmways/Heider Recording*. Other *Filmways/Heider* activity sees engineer *Biff Dawes* mixing a recent *America* concert recorded by Heider remotes for *King Biscuit Flower Hour* radio syndication with *Dawes* also at the controls for live *Richard Pryor* dates as a Heider unit cut the comedian at *Kennedy Center*, Washington, D.C., the *Circle Star Theatre* in San Carlos, Calif., and the *New York City Center* for a new double LP for *Warner Bros*.

Mike Guzauski mixing a double live *Chuck Mangione* LP at *Larrabee*. Guzauski, Mangione's engineer, also joins *Larrabee's* engineering staff. Other *Larrabee* activity sees *Roberto Carlos* tracking, *Marc Priscitelli* at the board assisted by *Sheri Klein* and *John Stewart* overdubbing for *RSO*, *Don Gooch* at the board.

At *Record Plant*: Hoyt Axton working on a new project, *Bob Morgan* producing with *Tom Flye* engineering and *Phil Jantaas* assisting; *Ron Nevison* producing and engineering *Lion* for A&M, *Mike Clink* assisting; *Brooks Arthur* producing *Crystal Mansion* for 20th Century-Fox with *Bob D'Orleans* engineering and *David Latman* assisting. *Record Plant* remotes cut *Willie Nelson* at *Harrah's* in Lake Tahoe for *Chuck Braverman Productions*, *Pete Carlson* engineering with *Mark Eshelman* assisting; *Michael Murphy* at L.A.'s *Palomino*, *John Boylan* producing; and the *Blues Brothers* at the *Universal Amphitheatre*, *Warren Dewy* engineering with *Peter Lewis* assisting.

Activity at *Kendun*: Producer *Frank Wilson* overdubbing strings and vocals and mixing on *Lamont Dozier's* *Warner Bros.* project, *Stillman Kelly* and *Joe Laux* engineering; *Fantasy Record's* *Orin Keepnews* in to supervise EQ and master refs on *Terry Garthwaite's* LP with *John*

Golden at the console; *Stephan Gaffas* working on lead vocal overdubs for *Magnet* on A&M Records assisted by *Jackson Schwartz*; and horn and string overdubs and mixing dates for *Motown's* *Syreeta* LP with producer *Jerry Peters* and engineer *Frank Clark*, assisted by *Jackson Schwartz* and *Terry More*.

Bob Brown produced a direct-to-digital album at *Filmways/Heider* with *California Smoker*. *John Klemmer* also cut a direct-to-disk LP at *Heiders*. The *Filmways Audio Services Group* also provided total live and broadcast from the *Pasadena Civic Auditorium*.

Steve Goldman at *Mama Jo's* mixing *Randy Crawford* for *Warner Bros.* with *Billy Taylor* at the controls. And *Chuck Girard* there doing overdubs for his next *Good News Records* LP.

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Londoners Resist Club 54 Plan To Launch U.K. Spot

By RADCLIFFE JOE

NEW YORK—Studio 54, the chic New York discotheque where even the most influential persons stand in line for hours to boogie, is persona non grata in England.

According to reports from London, the planning subcommittee of the Westminster City Council has voted unanimously "to do all in its power" to prevent the London version of Studio 54 from being housed in the New Victoria Theatre.

Prior to this setback, London's powerful Theatre Trust also opposed conversion of the theatre to a disco.

It is reported that the Trust's opposition to the venture, representing a \$1.9 million investment for owners Steve Rubell and Ian Schrager, is backed by London's theatre Equity group and Lord Delfont. It is believed that the Theatre Trust would prefer to see the New Victoria fall under the ownership of an unnamed "wealthy London theatre management company" rather than go to Studio 54.

Compounding Studio 54's problems in England is the fact that Scotland Yard has reportedly closely

scrutinized a dossier of the club's New York activities. Studio 54 has in the past run afoul of New York officials and has been cited for building code and liquor license violations.

It is reported that Scotland Yard officials are particularly intrigued by a line in a report from the N.Y. State Liquor Authority which accuses the owners of Studio 54 as having shown "a blatant disregard for the law."

Also troubling British officials are allegations that members in good standing of the New York club have been having difficulty gaining admission to the popular nitery.

The fact that Studio 54 has reportedly come to a workable agreement

with New York's Dept. of Consumers Affairs on this issue has not alleviated the concern of the Britishers.

One member of the Westminster City Council is reported to have said: "I understand the police are very unhappy about this proposed club. There is also enormous local opposition." A petition by local residents is being circulated in an effort to halt Studio 54's incursion into British lifestyles and entertainment structure.

Steve Rubell, one of the principals of Studio 54, states that he and his partners are aware of the rising opposition, but he feels they can overcome it as "it is not a legal thing."

CREDIT MIKE COLLIER

U.K. Carlin Music Hogs Disco Chart

By NICK ROBERTSHAW

LONDON—Clear leader in the U.K. disco publishing field is Carlin Music, which recently brought off the unprecedented feat of owning U.K. publishing rights to the top six

records on Billboard's National Disco Action Top 40 for the first week in September.

Instrumental in this success is Carlin director Mike Collier, involved with black music for 25 years, head of Gamble-Huff's U.K. operation for the last six and a disco fan since hearing Gloria Gaynor's "Never Can Say Goodbye."

Collier recalls that until last year's MIDEM it was hard to arouse interest in disco cuts. Since then, however, he has picked up representation of the Prelude publishing division, Sylvester, Taste Of Honey, Karen Young and Jack Robinson, writer of the Grace Jones hit, "Do Or Die."

Carlin has a full time three-man promotion team responsible for disco and dealer mailouts and radio-TV plugging. A measure of their aggressive approach can be judged by their success in charting "Hot Shot," "Oogie Oogie Oogie" and "You Make Me Feel (Mighty Real)" in British sales charts more swiftly than they charted in America.

Collier's view of publishing coincides with the approach of Carlin president Freddie Bienstock who has long maintained that "if you don't promote you don't get hits."

However, Collier feels many small labels in the U.S. are either unaware of overseas potential or unsure how to set about arranging overseas release for their product.

"Many of the newer labels in America get themselves a disco hit and don't even think about overseas. But in the U.K. the media do not pay as much attention to labels as in the States. They don't immediately categorize a record as disco, MOR or whatever but simply as a potential hit or not."

"The problem for us is in tracking down smaller labels. I picked up U.K. rights to 'Hot Shot' from West End Records and master and publishing rights to 'Other Side Of Midnight' from Aves Records, but there are many other potential disco hits that could find a worldwide market if only the labels responsible knew whom to contact," Collier concludes.

Publish Biography

NEW YORK—A 104-page soft cover biography, "Fleetwood Mac/ The Authorized History," by Samuel Graham was published last week by Warner Bros. Publications in arrangement with Sire Books.



DISCO WHEELS—Swedish disco singer Madleen Kane sports an "I Love New York" T-shirt as she lounges against Ford's new "disco" sub-compact car. The automobile, Ford's 1979 version of its popular Fiesta series, was introduced in France.

2 U.K. Disco Expos Butt Heads, Survive

• Continued from page 54

3,000 over three days. Some 24 exhibitors, including manufacturers, record companies, disk jockey associations and even T-shirt makers, took stands while a continuous Light Circus played to packed audiences in the disco cinema.

Ian Levine of Roger Squire Disco Centers used 32 projectors in his demonstration of lighting effects, but it was Lasertronics' Mike Geary, participating in both the equipment show and Disco Fair, who stole the show with a 20-minute display. As the fair closed, 500 visitors joined in the Deejay Ball.

Roger Squire said afterwards: "We knew response would be good but not this good. We are really delighted. Every exhibitor has said he will come back next year, and the only question is whether we will need a bigger venue."

"There were minor hitches, but then there was a lot going on, so you would expect that. Besides, this was the first time we have sponsored a major event, and it was organized from scratch in the space of 10 weeks."

Relations between Squire and the

equipment group remain amicable. Squire says: "They felt I was not basically a manufacturer, which is true, and my only complaint is that having booked for the equipment event nearly a year beforehand, it was only a couple of months before the show that they decided I could not give catalogs out, which was the crunch. That was when we decided to put on our own show."

Next year an agreement is likely on alternative dates, though both events will be in September. The equipment group has already announced Sept. 11-13, and Squire feels strongly that September is the month the disco season kicks off.

"I think it would be to the advantage of the industry as a whole not to overlap. Some firms have said they are pleased to be able to kill two birds with one stone, as it were, but for most it poses a problem in staffing two stands at the same time."

Squire points out that his show should resolve what he regards as a slight identity problem in the equipment event. "Up till now they have attracted some users as well as the trade, though they are basically a trade show."

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 5 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 6 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 7 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 HOT SHOT—Karen Young—West End (12 inch)
 - 10 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 11 #1 DEE JAY—Goody Goody—Atlantic (LP/12 inch)
 - 12 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 13 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 14 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 15 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)

DALLAS/HOUSTON

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 3 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 5 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 7 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 8 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 9 HOT SHOT—Karen Young—West End (12 inch)
 - 10 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 11 I'M A MAN—Macho—Prelude (LP)
 - 12 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 13 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 14 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 15 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)

NEW ORLEANS

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 3 I'M A MAN—Macho—Prelude (LP)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 6 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 7 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 8 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
 - 9 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 10 JUNGLE D. J.—Krikrok—Polydor (LP) (IMP)
 - 11 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 12 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 13 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 14 HOT SHOT—Karen Young—West End (12 inch)
 - 15 #1 DEE JAY—Goody Goody—Atlantic (LP/12 inch)

PHILADELPHIA

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 3 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 4 HOT SHOT—Karen Young—West End (12 inch)
 - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 6 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 7 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 8 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 9 LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)
 - 10 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 11 NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP/12 inch)
 - 12 #1 DEE JAY—Goody Goody—Atlantic (LP/12 inch)
 - 13 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 14 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 15 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)

BALT./WASHINGTON

- This Week**
- 1 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 2 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 3 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 4 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 5 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 6 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 7 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
 - 8 BURNIN'—Carol Douglas—Midson (LP)
 - 9 I'M A MAN—Macho—Prelude (LP)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 12 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 13 HOT SHOT—Karen Young—West End (12 inch)
 - 14 DANCING IN MY FEET—Laura Taylor—TK (12 inch)
 - 15 KEEPIN' MY HEAD ABOVE WATER—Ted Taylor—MCA (LP/12 inch)

DETROIT

- This Week**
- 1 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 2 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 3 BOOGIE FUND—Solar Flare—RCA (12 inch)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 6 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 7 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 8 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 9 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 10 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 11 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 12 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 13 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12 inch)
 - 14 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
 - 15 PLATO'S RETREAT—Joe Thomas—TK (12 inch)

NEW YORK

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 3 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 6 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 7 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 8 I'M A MAN—Macho—Prelude (LP)
 - 9 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 10 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 11 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 12 DANCING IN MY FEET—Laura Taylor—TK (12 inch)
 - 13 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12 inch)
 - 14 BURNIN'—Carol Douglas—Midson (LP)
 - 15 LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)

PHOENIX

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 3 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 5 NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP/12 inch)
 - 6 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 7 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 8 BURNIN'—Carol Douglas—Midson (LP)
 - 9 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12 inch)
 - 10 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 11 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 12 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 I'M A MAN—Macho—Prelude (LP)
 - 15 SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsilver (LP/12 inch)

BOSTON

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 5 NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12 inch)
 - 6 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 8 I'M A MAN—Macho—Prelude (LP)
 - 9 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 10 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 11 HOT SHOT—Karen Young—West End (12 inch)
 - 12 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 13 DANCING IN MY FEET—Laura Taylor—TK (12 inch)
 - 14 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 15 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)

LOS ANGELES

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 4 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 6 I'M A MAN—Macho—Prelude (LP)
 - 7 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 8 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 9 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 10 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 11 HOT SHOT—Karen Young—West End (12 inch)
 - 12 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 13 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12 inch)
 - 14 BURNIN'—Carol Douglas—Midson (LP)
 - 15 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)

SAN FRANCISCO

- This Week**
- 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 4 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 6 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 7 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 8 I'M A MAN—Macho—Prelude (LP)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 10 BURNIN'—Carol Douglas—Midson (LP)
 - 11 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
 - 12 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 14 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 15 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 4 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 6 I'M A MAN—Macho—Prelude (LP)
 - 7 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
 - 8 BURNIN'—Carol Douglas—Midson (LP)
 - 9 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 10 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 11 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 12 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 15 HOT SHOT—Karen Young—West End (12 inch)

CHICAGO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 4 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 5 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 6 HOT SHOT—Karen Young—West End (12 inch)
 - 7 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 8 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 9 BURNIN'—Carol Douglas—Midson (LP)
 - 10 I'M A MAN—Macho—Prelude (LP)
 - 11 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 12 YOU AND I—Rick James—Motown (12 inch)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 14 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 15 MISS YOU—The Rolling Stones—Atlantic (12 inch)

MIAMI

- This Week**
- 1 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 3 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 4 #1 DEE JAY—Goody Goody—Atlantic (LP/12 inch)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 6 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 7 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 8 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 9 RHYTHM OF LIFE—Alo Cuban Band—Arista (LP/12 inch)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 I'M A MAN—Macho—Prelude (LP)
 - 12 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 13 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 14 BURNIN'—Carol Douglas—Midson (LP)
 - 15 HOT SHOT—Karen Young—West End (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 3 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12 inch)
 - 4 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
 - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 6 HOT SHOT—Karen Young—West End (12 inch)
 - 7 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 8 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch) (Remix)
 - 9 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 10 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 11 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 12 I'M A MAN—Macho—Prelude (LP)
 - 13 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 14 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 15 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)

MONTREAL

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Quality (LP)
 - 2 LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - 3 SWEET REVENGE—Amanda Lear—CBS (LP)
 - 4 THINK IT OVER—Cissy Houston—Quality (12 inch)
 - 5 #1 DEE JAY—Vince Montana Jr.—WEA (12 inch)
 - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 7 HOT SHOT—Karen Young—Landon (12 inch)
 - 8 SUPERSTAR—Bob McGilpin—RCA (12 inch)
 - 9 BURNIN'—Carol Douglas—MCA (LP)
 - 10 I'M A MAN—Star City—Quality (12 inch)
 - 11 RHYTHM OF LIFE—Alo Cuban Band—Arista (12 inch)
 - 12 THE VISITORS—Gino Sacco—Quality (12 inch)
 - 13 VICTIM—Candi Staton—WEA (12 inch)
 - 14 PARIS CONNECTION—Alec Costandinos—RCA (LP)
 - 15 HEAVEN—Gibson Brother—RCA (12 inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
★	3	INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
	3	1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
★	5	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
	5	4 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
	6	8 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
	7	9 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
★	18	I'M A MAN—Macho—Prelude (LP)
	9	6 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
★	24	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
	11	7 HOT SHOT—Karen Young—West End (12 inch)
	12	12 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
	13	13 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
	14	15 BURNIN'—Carol Douglas—Midson (LP)
	15	11 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
★	28	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
	16	16 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
	17	17 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
	19	19 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
	20	10 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
	21	14 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
	22	25 #1 DEE JAY—Goody Goody—Atlantic (LP/12 inch)
	23	26 NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
	24	27 BOOGIE FUND—Solar Flare—RCA (12 inch)
★	31	DANCING IN MY FEET—Laura Taylor—TK (12 inch)
★	36	QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
	27	21 LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)
	28	22 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
	29	30 NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12 inch)
★	37	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12 inch)
	31	34 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
	32	20 MISS YOU—The Rolling Stones—Atlantic (12 inch)
	33	23 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
	34	29 SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsilver (LP/12 inch)
	35	33 YOU AND I—Rick James—Motown (LP/12 inch)
	36	35 RHYTHM OF LIFE—Alo Cuban Band—Arista (LP/12 inch)
★	37	JUNGLE D.J.—Krikrok—Polydor (Import)
★	38	KEEPING MY HEAD ABOVE WATER—Ted Taylor—MCA (LP/12 inch)
	39	38 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
	40	32 LET THEM DANCE—D.C. LaRue—Casablanca (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.

Philly Abandons Rock For Disco

PHILADELPHIA—The Cultural Affairs Council of the City of Philadelphia has substituted disco for rock concerts at its annual series of free open air concerts.

The switch, according to city officials, is aimed at eliminating rowdiness created by patrons at the rock shows. The organizers of the concerts feel disco would appeal to a more orderly, adult audience.

Among the disco entertainers slated to appear on the program which originally featured pop, rock and folk music, is Vince Montana Jr. Montana, and his 30-piece disco orchestra, will appear in front of the Art Museum near the center city. The space can accommodate 15,000 persons.

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WESTHAMPTON BEACH CLUB EXPANDS

Another Marakesh In Florida

NEW YORK—Club Marakesh of Westhampton Beach, N.Y., is expanding its operations to West Palm Beach, Fla.

The new club, scheduled for a Nov. 30 opening, is being patterned along the same lines as the Westhampton facility which, for two years, has been a favorite spot for vacationers at the popular summer resort area.

The West Palm Beach disco, also called Club Marakesh, will be housed in an existing facility. It boasts 7,000 square feet of space, 2,000 square feet more than its Westhampton counterpart. The multi-level facility can legally hold 500 patrons.

Located less than five minutes away from the popular Palm Beach resort area, Club Marakesh will cater to disco dance lovers of all ages.

According to Ned Dougherty, co-owner of the venture, deejay Hermone Matos will spin Benny Goodman, Glenn Miller, Frank

Sinatra, Tommy Dorsey and other records of the big band era especially for older patrons seeking entertainment in the early evening.

Toward midnight, however, and until the club closes at 5 a.m., the music will be all "New York style" disco.

Matos will be spinning his records on G.L.I. Technics, and other sound components especially selected by the club's owners.

The music will be accompanied by a light show which will span the spectrum of neon starbursts, 10-way chaser lights by Meteor Light & Sound, rain lights, strobes and mirrored balls.

Dougherty explains that the club is designed to appeal to "dancers and people watchers of all ages." He states that the area around the 24 foot by 24-foot oak is decorated in North African colonial fixtures.

The club features two bars. One is located near the dance floor and

the other on an upper level "offering a spectacular view of the entire room."

On the main level, sound, lights and other special effects are located under a huge tent.

When Matos is not at the turntables, his place will be taken by guest deejays who are said to include Bobby "Deejay" Guattadaro and Johnny "Jellybean" Benitez.

To celebrate the club's opening, Dougherty and his partners have arranged for a special United Airlines flight to take the club's friends and supporters from New York to Miami to share in the festivities. A ride on the L1011, and three nights at a Sheraton Inn in the area is tagged at \$185.

The club will be open seven nights a week in the winter tourist season. It will be a straight disco without any of the sideshows offered by many other clubs. Dress is casual and there is no cover charge.

FIREWORKS AT FRIDAY PREMIERE

New \$1 Million Club For Atlanta

ATLANTA — A spectacular fireworks display and possible in-person appearances by the governor of Georgia will mark the opening Friday (29) of the new million-dollar Breezie's discotheque here.

The club, said to be the most lavish of its kind in Atlanta, is located on two floors of a new office building, and is said to have a capacity of 1,200 persons.

Headed by seven young entrepreneurs, Breezie's is billed as a people-oriented club. Jerry Robb, one of the owners and head of marketing and advertising, explains that six months of research into the discotheque business focused on the likes and dislikes of club audiences.

"In putting Breezie's together we utilized all this data to accentuate the positive and eliminate or minimize the negative," he states.

Breezie's sound and light systems, said to cost more than \$100,000, were designed and installed by CMC Stereo of St. Louis, and Dick Hollenshead, lighting designer and club co-owner respectively.

The sound system includes power and preamplifiers, equalizers and turntables by Technics. Mixers were supplied by G.L.I. and the speakers are DLK. Tivoli Light & Sound of Los Angeles supplied the light show which included state of the art four circuit Tivoli lamps which allow for limitless design combinations.

There is a mirrored dance floor, supplemented by a 600 square foot mirrored ceiling. The two are connected by mirrored columns.

For patrons seeking a respite from the sounds of the music, the club features a patio overlooking a small lake ringed with weeping willows and other trees. Another feature of Breezie's is a four-tiered bar which, according to Robb, adds significantly to the aesthetic effects of the club.

The room will be opened by New York spinner Sharon Lee but the permanent deejay will be Geoff Everett who will play a combination of New York disco sounds, pop and evergreens.

Breezie's is a membership club aimed at the 25 and over upper middle class group. The cost of membership prior to opening will be \$60 a year. Following the opening,

however, the price will leap to \$175 a year. More than 800 memberships have reportedly been sold. There will also be a general admission policy costing \$2 per person mid-week and \$4 per person on weekends. This price includes one free drink.

Membership will be based along the lines of such card clubs as Playboy and Gaslight. Cardholders will receive preferential treatment including check cashing privileges. They will also have access to the club

through their own separate entrance.

Innovations such as changing scenery, and tobacco papers "to roll your own," are among the novelties being used to nip any threat of boredom in the bud. Breezie's T-shirts, featuring a full-color shot of the Atlanta skyline, are also being offered at nominal cost.

The club has a strict dress code, offers valet parking and is open for business six days a week.

Disco Mix

By BARRY LEDERER

NEW YORK—West End Records has completed the final tracks for the debut LP of Karen "Hot Shot" Young. Overall reactions to test pressings of this product have been immediate and positive. The highlight seems to be "Bring On The Boys." It utilizes hand clapping and percussion as a steady background tempo, Young's voice gushes with enthusiasm on this earthy tune.

"Where Is He," though more moderate in beat, incorporates a sizzling brass and drum break to heighten the spicy cut. "God Knows I'm Just A Woman" is laidback and funky and brings out the gospel quality of her voice. Also included is the 8.40 version of the hit "Hot Shot."

Epic Records has released a 12-inch 33½ disco disk of "Light My Fire" from the Silver Blue album. Especially remixed for disco by Jim Burgess, the record has more punch, drive and excitement than the original. Running eight minutes in length, this remake should bring some attention to this new version.

Also remixed and extended for disco play is "Only You" by Teddy Pendergrass. Philadelphia International Records has taken this strong cut from the artist's LP "Life Is A Song Worth Singing," and brightened the intensity and upbeat tapestry of this already hot cut.

Sara Dash, well-known member of the trio that made up the group called Patti Labelle, is now out on her own with a soon-to-be released LP on Kirshner Records.

This 10-song album is produced by Wally Gold, with Don Kirshner as executive producer. The songs range from sizzling disco to torchy ballads. One of the highlights of the album is "Sinner Man." It will be released as a 12-inch 33½ r.p.m. disco disk shortly. This disco gem features backup vocals by Jerry Butler and an incisive sax solo by David Sanborn.

The song spotlights Sara's strong voice and the instrumentation is solid but unobtrusive. This raucous uptempo vocal will surely become a disco favorite.

"You Stepped Into My Life" is the next disco

release by Melba Moore. As part of her new LP on Epic Records, this song will first appear as a 12-inch 33½ disco disk. The remix is by John Luongo. Starting as an easy flowing instrumental, Melba adds her inimitable style and polished quality to this infectious and tight cut. Though moderate in tempo, the tune includes guitar, timbales and hand clapping as a break that add to the vigor and power of an intense production.

The Larry Page Orchestra LP on London Records is titled "Skin Heat." Although not as punchy and formidable as his previous effort, there are several cuts that stand out: "You Do It Good," "Restless Senorita," "Thunder Struck" and "Ecstasy In You." The orchestration on all these cuts is lush, rousing and effective in providing a danceable beat.

Le Joint Records, distributed by London Records, has released a 7-inch 45 r.p.m. disco disk by Zulema, titled "Change." It is produced by Van McCoy and the artist, and will be extended to a 12-inch record for disco play. Zulema's impeccable and enticing vocals sustain themselves throughout this high voltage tune.

When it comes to funk played right, General Johnson usually fills the bill. His Arista release is called "Can't Nobody Love Me Like You Do," and runs 5:25. This 12-inch 33½ r.p.m. disco disk has burning guitar and drum contributions throughout.

If a reggae-flavored tune can fit into the DJ's repertoire, then Anola's release of "Montego Bay" by Sugar Cane should be of interest. Although the length of the record is under four minutes, this 12-inch 33½ r.p.m. is catchy, lighthearted and unique.

Polydor has released test pressings of "Substitute" by Gloria Gaynor. The tune runs 8:29 on a 33½ 12-inch disk. The record was produced by Dino Fekaris in association with Freddy Perrin who also arranged the rhythm section.

Polydor states that the record will be remixed especially for the discos some time in the near future.

Label Credit: DJ Savarese Sues Prelude

NEW YORK—In an unprecedented action, New York disco deejay Tom Savarese has filed a \$1 million damage suit against Prelude Records and its president Marvin Schlachter for failing to list his (Savarese's) name among the credits for the album "I'm A Man" by the disco group Macho.

Savarese allegedly did the mix for the disk.

In seeking to enjoin Prelude and Schlachter from selling, distributing "or otherwise exploiting" the record, Savarese and his manager, Marilyn Green-Fisher, are arguing that defendants failed to live up to an agreement to credit Savarese with the words "Mix by Savarese" on the album cover and the disk label of the product in contention.

Savarese allegedly mixed three tunes on the album, "I'm A Man," "Music In The Air" and "Hear Me Calling," under an agreement with Freddie Petrus of Goody Music in Milan, Italy.

Prelude subsequently picked up U.S. and Canadian distribution rights to the record. "I'm A Man" is currently at 18 with a star on Billboard's National Disco Action Top 40 chart.

Savarese is claiming that the omission of his credits was willful and deliberate and has caused him "irreparable harm."

In addition to \$500,000 in actual damages, and another \$500,000 in punitive damages, he is also asking the court to enjoin the label from further selling, distributing or advertising for sale any copies of "I'm A Man" by Macho until reparation has been made.

Regine's Chain Sponsors World Dancing Contest

NEW YORK—Regine's international chain of discotheques will sponsor a world disco dance contest with finals to be held in Paris in June of 1979.

The firm, with clubs in New York, Paris, Monte Carlo, Brazil and Canada, is also sponsoring a best disco deejay contest which will run simultaneously with the dance competition.

The contests are open to amateur dancers and disco deejays worldwide, and will be administered by Regine's personnel and panels of selected celebrities who will act as judges.

Dancers will be judged on rhythm, execution, grace and poise choreography and creativity. Deejays will be judged on ability to attract and sustain audience interest, mixing ability, personality and overall professionalism.

The contest will begin in New York on Oct. 13, 1978, as part of a celebration of Regine's 25 years in show business. Judges for the first show will include Broadway stage actress Donna McKechnie and Bill Wardlow, assistant publisher, Billboard Magazine.

Rick Friedman, internationally known dance promoter, has been retained to coordinate the national segment of the contests. He will also be emcee on the opening night's show.

Winners of the preliminaries will all be flown to Paris for the finals.

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	4	6	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
2	2	10	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
3	3	21	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
4	1	11	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
5	5	7	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
6	6	8	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Jolefsongs, BMI)
7	8	7	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI America 8004 (United Artists, ASCAP)
8	9	6	ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
9	14	5	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
10	10	9	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems/EMI, BMI)
11	11	9	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
12	15	6	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
13	7	15	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
14	16	7	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
15	13	14	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
16	12	12	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
17	20	9	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
18	26	3	SWEET LIFE Paul Davis, Bang 738 (Web TV, BMI/Tanta/Chappell, ASCAP)
19	17	11	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
20	23	7	I WILL STILL LOVE YOU Stonebalt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
21	18	14	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
22	22	8	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
23	24	6	OH! DARLIN' Robin Gibb, RSO 907 (Maclen, BMI)
24	38	2	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
25	29	3	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
26	50	2	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
27	19	8	KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
28	21	15	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
29	25	16	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
30	NEW ENTRY		EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
31	31	4	BACK IN THE U.S.A. Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
32	NEW ENTRY		THEMES FROM THE WIZARD OF OZ Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP)
33	40	4	THERE WILL BE LOVE Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)
34	34	11	BLUE SKIES Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
35	30	9	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Maclean, BMI)
36	NEW ENTRY		SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
37	41	4	THINGS WE SAID TODAY Jackie De Shannon, Amherst 737 (Maclen, BMI)
38	42	3	LITTLE THINGS MEAN A LOT Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP)
39	47	2	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
40	28	8	MAGNET AND STEEL Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
41	36	5	25 WORDS OR LESS Bill LaBounty, Warner/Curb 3206 (Captain Crystal, BMI)
42	43	5	MOONLIGHT SERENADE Tuxedo Junction, Butterfly 1210 (Robbins, ASCAP)
43	44	3	THAT GRAND ILLUSION Jams Ian, Columbia 310813 (Mine, ASCAP)
44	45	3	STAY WITH ME Nick Noble, Churchill 7713 (UA/Zoobie, ASCAP)
45	NEW ENTRY		EASE ON DOWN THE ROAD Diana Ross & Michael Jackson, MCA 40947 (Fox Fanfare, BMI)
46	46	2	PEGGY SUE Beach Boys, Brother/Reprise 1394 (MPL, BMI)
47	48	2	SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI)
48	49	2	LOVE THEME FROM EYES OF LAURA MARS Barbra Streisand, Columbia 310777 (Just Over The Bridge/Diana, BMI)
49	NEW ENTRY		JOSIE Steely Dan, ABC 12404 (ABC/Dunhill, BMI)
50	NEW ENTRY		CHANGE OF HEART Eric Carmen, Arista 0354 (Carames, BMI)

Colored Vinyl Pressings In Classic Field

CHICAGO—Entra'cte Recording Society, local label specializing in film music and classics, has entered the colored vinyl field.

Remove the new Entra'cte pressing of Tchaikovsky's Fifth Symphony from its sleeve and you'll discover white plastic. White plastic was used also for Entra'cte's reissue of several Franz Waxman compositions conducted by the composer in an album called "Music For Jazz Orchestra."

The records are among six \$7.98 list titles being released this month by the indie label. Horst Stein conducts the Bamberg Symphony in the Tchaikovsky, a performance label chief John Lasher got from European sources.

The Waxman disk, leased from MCA, includes "Three Sketches For Jazz Orchestra," "Music From Crime In The Streets," and "Theme, Variations and Fugato."

"We did it as a promotional gimmick to see what the reaction would be," explains the Entra'cte topper. Distributors are ordering more of the colored vinyl titles, Lasher notes.

Two albums of concert music by Miklos Rozsa also are being issued this month by the company. The original soundtrack from the picture "Sayonara," licensed from RCA, and an LP of Lalo Schifrin's music from the films "The Four Musketeers" and "The Eagle Has Landed," complete the release. The conventional black coloring was added to clear vinyl resin for these disks.

Use of the white pigmentation, according to Lasher, adds 15 cents to the cost of each pressing, as the vinyl vats have to be flushed clean before work can begin. "They can't have any of the old black extruder in the pipes," Lasher notes.

White vinyl pressings generally are of higher quality, he maintains. "White vinyl has to be virgin vinyl," notes Lasher.

This year's boom in colored vinyl production saw a transparent green used by RCA for its David Bowie narrated "Peter And The Wolf." Classics have been pressed in red transparent vinyl frequently over the years, too.

However, Lasher boasts his colored vinyl pressings are the only straight classical titles in the vinyl rainbow today.

Lasher's firm, in addition to reissuing original soundtracks and recordings of film composers' concert works, is active in the production of new masters. Label plans to tape Hugo Friedhofer's Oscar-winning score to the 1946 picture "The Best Years Of Our Lives," in October with 70 members of the London Philharmonic.

Classical Notes

A recording of Fanny Mendelssohn's Trio in D Minor, released by Crystal Records, will be of interest to the current feminist movement, the label claims. Fanny, the talented sister of Felix Mendelssohn, was a classic victim of male chauvinism, says Peter Christ, label president. "Fanny Mendelssohn was a precocious pianist and composer as a youth, whose aspirations were repressed by her brother and father," he explained. The new recording, reportedly the first of a major work by the distaff Mendelssohn, features the group Camerata Canada.

ALAN PENCHANSKY

Classical



Billboard photo by Alan Penschansky
Expert Words: Jay Andres completes his introduction to a piece of classical music and cues his WGN-AM engineer to let the music roll.

Chicago's WGN Reviving Nightly Classical Airings

• Continued from page 32

"It's a classical format with a potpourri of lighter things thrown in," Jones explains. "We're not opposed to playing Barbra Streisand if it's a good Streisand."

Most symphonic works are excerpted for the program, such as the Beethoven "Emperor" Concerto, which was heard in its final two movements in recent weeks. The Respighi "Fountains Of Rome," also aired recently, at 20 minutes length is about the maximum allowable, Jones indicates.

Jones says there are no stated limitations on material, but that dissonant and excessively abstruse modern works are avoided. A calming effect is sought, particularly in the show's first hour which follows a tension-filled talk feature. Andres' deep-set, unhurried delivery completes the mood.

Listener requests receive encouragement, with the number of phone callers and letter writers reportedly growing.

Andres says requests run toward Johann Strauss Jr. waltzes, and the realm of operetta and light operatic selections. There's interest in nostalgia and vocalists gone from the scene as well. While older listeners favor Tchaikovsky and Rachmaninoff, the tendency of the young is toward baroque music, Andres thinks.

"There's got to be more than a sprinkling of young people in the audience," the deejay notes. Overall, instrumental selections are asked for most, he reports.

Request programs are featured on Thursday evenings, with listeners encouraged to devise whole hour segments. Then there are hours that sample audience suggestions.

Special segments that highlight one composer or performer—often tied-in with a local appearance—also figure in the program, as does an occasional two-hour special. A 120-minute Lyric Opera special has been devised to coincide with the company's season opening, and there have been Chicago Symphony and Ravinia Festival tie-ins.

Interviewing for the special features is done by Andres, with the informality and relaxed feeling carried to these segments.

"He tries to find the humanistic

side of people," Jones explains. "Do they really live classical music 24 hours a day?"

WGN's classical library has had to be rebuilt to support "Great Music," the program director notes.

"I go into stores and buy them. Jay's been using his library, I've been using mine," he explains. Jones observes that record labels no longer are producing disks of opera excerpts. The big arias and ensembles are hard to pick out of unbanded complete recordings, he complained.

According to Jones, an all-talk format was considered when WGN decided to revamp the all-night slot. However, classical was selected for its uniqueness, and because it filled a need. The clear channel signal carries to 36 states after dark, and Jones says many markets are reached that receive no classical broadcasts whatsoever.

"We're servicing markets in Kentucky and Tennessee, Alabama and Texas," explains Jones. "They write letters thanking us, because AM and FM are not giving them an alternative."

Says Andres: "Compared to what we've had it is a winner. Everything is formula, hanging onto someone else's coattails. At least we've got a unique audience."

2 LABELS AID DEALERS

CHICAGO—Dealers receive extended dating on more than 30 DGG and Philips titles under a Polygram Distribution program for the fall season. Dating is extended to Jan. 10 under the plan, covering a number of multiple disk packages.

Albums to which the delayed billing applies have special appeal as Christmas gifts. Titles on Philips include the Colin Davis-conducted Handel "Messiah," the new Marriener-led Bach B-Minor Mass and the complete Dorati "Nutcracker."

Highlights of the DGG offerings are the complete Beethoven Symphonies on eight records with Herbert Von Karajan, a new Boston Pops "Christmas Festival" LP and the Bach "Christmas Oratorio" conducted by Karl Richter.

Nashville Prepares For Country Music Week

3 Weeks To Go; City Is Coming Alive

By KIP KIRBY

NASHVILLE—Country music week, still three weeks away, is into the final planning stages as performing rights societies and other organizations ready their festivities, annual awards dinners and ceremonies, banquets, seminars and showcases.

The upcoming "Grand Ole Opry's" 53rd birthday celebration in Nashville will contain a few changes, a few firsts and is expected to bring record-breaking attendance this year, including top music executives and industry staffers, deejays and other radio station personnel, award nominees and past winners, entertainers and fans from all over the world.

Launching the celebration a week earlier than usual, the 12th annual CMA Awards Show will be televised live from the new Opry House Oct. 9. The schedule change was made to avoid a conflict with the broadcast of the World Series. For the first time in CMA history, the 90-minute star-studded show will be aired both live over CBS-TV and simulcast over 50 selected radio stations around the country.

Also for the first time, the CMA's traditional letter of invitation to the awards show, sent out this year by Dolly Parton, contained a letter of invitation to all 50 U.S. governors, as well as to the mayors and state legislators of Tennessee.

This year's awards presentations, hosted by Johnny Cash, will include 10 categories, topped by the CMA awards for female vocalist of the year, male vocalist of the year, single of the year, album of the year and entertainer of the year.

During the program, the newest member voted into the Country Music Hall of Fame will be announced from this year's list of nominees: Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow and the Sons of the Pioneers. Also announced will be the winner of a special new award presented to "someone inside or outside the industry

who has made major contributions to the field of country music."

Expected to attend the CMA Awards Show either as a performer or a presenter are Ronnie Milsap, Dolly Parton, Larry Gailin, Bill Anderson, Mel Tillis, Barbara Mandrell, Minnie Pearl, the Oak Ridge Boys, Crystal Gayle, Dave & Sugar, Emmylou Harris, Eddie Rabbitt, Charley Pride, Kenny Rogers, Dottie West, Roy Clark, Tammy Wynette, Glen Campbell, the Statler Brothers, June Carter and the Charlie Daniels Band.

More than 4,500 CMA members and their guests, performers, dignitaries and music industry people active in the field of country music are anticipated.

Designed specifically for talent coordinators, club owners and college buyers, the CMA Talent Buyers Seminar will be held Oct. 13-15 at the Hyatt Regency Hotel. More than 300 registrants who enroll in the seminar will participate in discussion, panels and showcases that offer buyers a chance to view prospective talent.

Slated to appear for the three-day series are Dickey Lee, Marcia Ball, Tommy Overstreet, Don King, Charly McClain, John Conlee, Jacky Ward, the Thrasher Brothers, Margo Smith, Little David Wilkins, the Four Guys and Jimmy C. Newman.

Winding up the Talent Buyers Seminar on Oct. 15 will be the CMA Supershow, preceded by a dinner. Headlining the show for this talent showcase being held at the Opryland Hotel will be the Sunshine Express, Ray Stevens, Jimmy Dean, Jim Ed Brown and Helen Cornelius. The dinner and show are open only to registrants of the Talent Buyers Seminar.

Later in the week, the CMA's annual membership meeting, at which new CMA board members are elected, will take place Oct. 19 at the Opryland Hotel.

At the meeting, the CMA Founding President's award established by Connie B. Gay will be given to

taped interviews with various performers and artists.

Concluding its activities for the week, the CMA hosts its 20th anniversary banquet show at Municipal Auditorium for CMA members and invited guests expected to number 2,000.



WARD PROMO—Phonogram/Mercury artist Jacky Ward, right, does an on-the-air interview with Bob Pepas, program director of WTOD in Toledo, Ohio, as part of Ward's radio station rap tour to promote his new single "I Want To Be In Love."

"someone not a board member who has made significant contributions to the CMA." At the same meeting, the three radio station winners of last year's country music month promotion contest will receive their plaques.

A special DJ interviewing session will be co-sponsored by the "Grand Ole Opry" and the CMA Oct. 20-21 with record labels and indies setting up booths for deejays to record

As in the past, SESAC will provide all decorations for the banquet tables, speaker's dais and stage. Tickets for both the banquet and the entertainment which follows are \$20; \$8 for the show and cocktails only.

The Nashville Songwriters Assn. International will be staging its ninth annual Hall of Fame ceremony and dinner Sunday, Oct. 15, at the Sheraton South Hotel. Four songwriters will be inducted into the Songwriters Hall of Fame, with the presentation of these awards made by members already in the Hall of Fame. Tickets for this event are \$20.

The following day, the songwriters group will hold its membership meeting at the new AFM local 257 headquarters.

A newcomer to country music week activities, the Federation of International Country Air Personalities has been invited to participate officially in the "Grand Ole Opry" birthday celebration for the first time this year. The three-year-old broadcasters organization founded "to fulfill the needs of career disk jockeys" will host its third annual banquet Oct. 19 in the main ballroom of the Hyatt Regency.

"The purpose of our banquet," says executive director Georgia Twitty, "is to bestow one living and one posthumous award to the Disk Jockey Hall of Fame." She notes that due to a tie-in voting, the nominees for the "living" category of present or former deejays will number four this year instead of three. They are Biff Collie, Cliffie Stone, Paul Kallinger and T. Tommy Cutrer. Nominees for the posthumous award are Pappy Hal Horton, Texas Bill Strength and Grady Cole.

The federation's board of directors has been expanded for the first time to include 25 members rather than 15, and all new board members will be announced at the banquet Thursday night.

A special "secret" president's award voted by the board of directors whenever it feels there has been

meritorious service to the field of country music will be given out this year at the show, and the organization will award a \$750 scholarship donated by Music City News to a qualifying senior enrolled in a school of broadcasting as part of its award presentations.

Sponsors for the Federation's black-tie awards banquet are chosen upon requests by record companies and are announced a year ahead. This year's sponsor is Hickory Records, with RCA getting in line for 1979. Headlining the Hickory Records roster of entertainment for the show will be Don Gibson, Carl Smith, Eddie Raven, Lori Morgan, Jim Chesnut, Roy Acuff and the Smokey Mountain Boys, and Moe Bandy, all Acuff-Rose affiliates.

The Federation expects more than 500 guests to attend its award ceremonies, drawing disk jockeys from country stations around the world, music executives and industry personnel, and entertainers including Charley Pride, Ronnie Prophet and Billy Edd Wheeler.

Following its awards dinner, the organization holds its trimester board of directors meeting on Oct. 20 at the Hyatt Regency.

Considered a highlight of the week-long festivities during country music week, the annual awards banquets staged by ASCAP, BMI and SESAC bring together the top songwriters, publishers and artists of the past 12 months.

BMI leads off this year's performance society galas with its annual awards banquet Oct. 17, which will be held, as in the last few years, at the BMI building on 16th Ave. South. BMI awards are given for the most performed songs within the period April 1, 1977, through March 31, 1978, based on the actual number of logged broadcast performances in that time span. There will be a total of 101 awards given out this year, including the prestigious Robert J. Burton award honoring "the most performed country song of the year."

BMI nominees and award winners who have been invited to attend this year's BMI banquet and presentation ceremonies include Mel Tillis, Jimmy Buffett, Bobby Goldsboro, Larry Gatlin, Willie Nelson, Waylon Jennings, James Taylor, John Farrar, Don Gibson, Bob McDill, Wayland Holyfield, Mac Davis and Dolly Parton.

Presenting the awards will be Edward M. Cramer, president of BMI, and Frances Preston, vice president of BMI and head of the Nashville

(Continued on page 67)

165 AT ORLANDO SESSIONS

Copyrights And Contracts Feature Southern Seminar

• Continued from page 10

Southern executive director of ASCAP; Jerry Smith of BMI/Nashville; Jim Black of SESAC/Nashville; and Gerry Wood, Billboard's Nashville bureau chief.

They joined Herbert L. Allen, Orlando copyright attorney, in discussing topics ranging from contracts to performing rights organizations.

Allen launched the opening session by discussing the meaning and history of copyrights, the validity of the "poor man's copyright," and international copyrights and the Berne Convention.

Henninger followed with a look at copyright forms and the 1978 copyright law. Then both copyright experts fielded a flurry of questions from the registrants.

The afternoon session began with a report on the meaning and history of publishing by Wood, followed by specifics on the role of the performing rights organizations by their representatives.

Black spoke on the difference between mechanical and performance rights royalties while Shea and Smith conducted a brief analysis of a standard songwriter's agreement.

The strength of the seminar was the question and answer periods.

The afternoon session provoked a solid series of pertinent and sometimes pointed queries. Synchronization rights, jingles, jukebox legislation, licenses and ramifications of the new copyright law led the list of topics that sparked questions.

The event helped showcase the burgeoning recording scene in this central Florida city that houses the world's largest entertainment complex, Disney World.

Members of the Southern Recording Assn. include Ambidextrous Recording Studio, Bee Jay Recording Studios, Creative Recording Workshop, Glen Gettings Productions, Orlando Recording Center, Southeastern Recording Studios and Startrip Productions.

Schabacker played a leading role both in the establishment of the organization and the conception and direction of the seminar.

He hopes the success of the initial event leads to more of the meets, possibly as soon as this winter. The first seminar drew registrants from various sections of Florida, including West Palm Beach, Jacksonville and Tampa.

"We hope to have a series of these seminars, focusing on different topics," commented Schabacker, president of Bee Jay.

Airplane Used By Promo Co.

NASHVILLE—Promotions Unlimited, a newly-formed independent promotion firm under the direction of Jerry Hayes in Nashville, is offering a service geared to fly its clients to the country's top radio tracking stations.

Prompted by Hayes' initial promotional effort of this type with Colonial artist Jenny Lynn, whose first record, "A Taste Of Love," made its debut on Billboard's Hot Country Singles chart at a starred 86, the company claims to be the first promotion firm working with independent labels to offer the use of its private plane as a service.

"We certainly feel that flying Jenny to all the tracking stations where she could personally meet the music directors and deejays was a big plus for the record doing so well," notes Hayes.

"A lot of time is wasted by artists who try to fly to all the tracking stations by commercial flights. With our own plane, we will be able to work out a schedule that covers the area, such as the Southwest, and personally take our clients to the stations."

Promotions Unlimited operates from the United Artists Tower at 50 Music Square W.

330 Stations Get Personalized Disk

NASHVILLE—A personalized promotion version of the new Tommy Overstreet single, "Fadin' In, Fadin' Out," has been shipped to 330 radio stations.

Overstreet has been cutting these personalized versions at Woodland Studios here.

The record, which refers to a radio station, is being specifically tagged with different call letters, working the station into the lyrics. The project has kept Overstreet in the studio most of a week with his producer Ron Chancey, vice president of a&r, and Erv Woolsey, director of promotion for the Nashville operation.

Though more than 300 of the customized singles have been made, ABC officials expect even more stations to request a version with the station's own call letters in the song.




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Billboard Hot Country Singles

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SEPTEMBER 30, 1978, BILLBOARD

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MUNDO EARWOOD

This Week			Last Week			Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	☆	☆	★	☆	☆			★	☆	☆	★	☆	☆			★
★	2	7	★	44	2	HEARTBREAKER—Dolly Parton (D. Wolffert, C. Sagers), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI)	★	68	65	14	RAKE AND RAMBLIN' MAN—Don Williams (B. McCall), ABC 12373 (Hall Clement, BMI)					
★	4	8	☆	36	37	8	IT'S BEEN A GREAT AFTERNOON/ LOVE ME WHEN YOU CAN—Merle Haggard (M. Haggard/M. Haggard), MCA 40936 (Shadette, BMI/Shadette, BMI)	★	79	3	BLUER THAN BLUE—Beverly Spector (R. Goodrum), RCA 11360 (Let There Be/Springcreek, ASCAP)					
★	5	9	★	50	3	WHO AM I TO SAY—Statler Brothers (K. Reid), Mercury 55037 (Cowboy, BMI)	★	70	68	19	ROSE COLORED GLASSES—John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/ Fomard, BMI)					
★	4	10	★	NEW ENTRY		I JUST WANT TO LOVE YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45511 (Briarpatch/Debbase, BMI)	★	71	74	5	YOU'RE A DANCER—Eddy Raven (E. Raven), Monument 260 (Phonogram) (Milne, ASCAP)					
★	7	8	★	49	4	TEAR TIME—Dave And Sugar (J. Crutchfield), RCA 11322 (Forrest Hills, BMI)	★	72	67	15	HELLO! REMEMBER ME—Boby Swan (H. Meaux), A&M 2046 (Crazy Cajon, BMI)					
★	6	12	★	53	3	WOMANHOOD—Tammy Wynette (B. Braddock), Epic 8-50574 (Tree, BMI)	★	73	83	3	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN—Arthur Blanch (J. Steiner, P. Jordan), MC 5015 (Caseyem, BMI)					
★	7	11	★	48	5	PENNY ARCADE—Credly Lane (B. Bryant, F. Bryant), LS 167 (GRT) (House Of Bryant, BMI)	★	74	76	3	I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone)—Sonny Throckmorton (S. Throckmorton), Mercury 55039 (Tree, BMI)					
★	8	10	★	54	3	IF THE WORLD RAN OUT OF LOVE TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevis, M. Garin, S. Wilson, K. Wilson), RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP)	★	75	NEW ENTRY		WHAT'S THE NAME OF THAT SONG—Glenn Barber (G. Barber, B. Barber), Century 21 100 (Glenn To Glenn, BMI/Merilark, ASCAP)					
★	13	5	★	43	47	5	LET'S TAKE THE LONG WAY AROUND THE WORLD—Rennie Milcap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi Gem, BMI)	★	76	78	4	IF YOU THINK I LOVE YOU NOW—Jim Mundy & Terry Melton (J. Mundy), MCM 100 (Mundy/Sherman/Merilark, ASCAP)				
★	10	11	★	44	10	10	HERE COMES THE HURT AGAIN—Mickey Gilley (J. Foster, B. Rice), Epic 8-50580 (Jack & Bill, ASCAP)	★	77	82	2	CAN YOU FOOL—Glen Campbell (M. Smotherman), Capitol 4584 (Royal Oak/Windstar, ASCAP)				
★	16	5	★	57	3	CRYIN' AGAIN—Oak Ridge Boys (K. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI)	★	78	NEW ENTRY		WHAT CHA DOIN' AFTER MIDNIGHT—Helen Cornelius (B. Mevis, M. Garvin), RCA 11375 (ABC/Dunhill, BMI)					
★	15	8	★	55	6	NO SLEEP TONIGHT—Randy Barlow (R. Barlow, F. Kelly), Republic 024 (Frebar, BMI)	★	79	81	5	DIG DOWN DEEP—Del Reeves (F. Fischer, D. Wayne), United Artists 1230 (Annie Over, ASCAP/Don Wayne, BMI)					
★	13	14	★	47	51	5	DO IT AGAIN TONIGHT—Larry Gatlin (L. Gatlin), Monument 45 255 (Cavaliers, BMI)	★	80	80	5	ALL NIGHT LONG—Peggy Sue (F. Stanton, A. Badale, G. Johnson), Door Knob 123 (WIG) (Anson/Journey/Chip 'N' Dale, ASCAP)				
★	18	4	★	61	4	AIN'T NO CALIFORNIA—Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI)	★	81	84	2	SECRETLY—Jimmie Rodgers (Hoffman, Manning, Markwell), Scrimshaw 1218 (Planetary, ASCAP)					
★	21	5	★	59	5	ANYONE WHO ISN'T ME TONIGHT—Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldstone, ASCAP)	★	82	85	4	I OWE IT ALL TO YOU—Jerry Abbott (J. Abbott), Churchill 7715 (Valence/Churchill, BMI)					
★	19	8	★	50	52	6	I FOUGHT THE LAW—Hank Williams Jr. (S. Curtis), Warner/Curb 8541 (Acuff-Rose, BMI)	★	83	90	2	STRAWBERRY FIELDS FOREVER—Toni Hollerell (Lennon, McCartney), Can Bro 129 (Maclean, BMI)				
★	17	17	★	51	6	12	57 CHEVROLET—Billie Jo Spears (R. Bowling), United Artists 1229 (ATV, BMI)	★	84	88	3	ALL I WANT TO DO IN LIFE—Jack Clement (A. Reynolds, S. Theurel), Elektra 45518 (Good, ASCAP/Aunt Polly's, BMI)				
★	18	12	★	64	4	EASY FROM NOW ON—Emmylou Harris (S. Clark, C. Carter), Warner Bros. 8623 (Song Of Cash, ASCAP)	★	85	92	3	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH—Charlotte Hart (S. Johnson), Compass 9020 (Play Pub, ASCAP)					
★	22	6	★	53	58	4	ANOTHER GOODBYE—Donna Fargo (C. West, S. English), Warner Bros. 8643 (ATV/Mann & West/Frascatti, BMI)	★	86	86	2	TASTE OF LOVE—Jenny Lynn (D. Heavener), Colonial 102 (Superior) (K. Sal/SPD, ASCAP)				
★	25	6	★	54	20	11	ONE SIDED CONVERSATION—Gene Watson (J. Allen), Capitol 4516 (Joe Allen, BMI)	★	87	NEW ENTRY		IF THAT'S NOT LOVING YOU (You Can't Say I Didn't Try)—Ruby Falls (Falls, Rio, Ravenscroft), 50 States 83 (NSD) (Amberways, ASCAP/Blue Max, BMI)				
★	21	23	★	55	32	12	SWEET FANTASY—Bobby Borchers (R. Bourke), Epic 8-50585 (Chappell, ASCAP)	★	88	89	5	DON'T THINK TWICE, IT'S ALRIGHT—Doc & Marie Watson (B. Dylan), United Artists 1231 (Warner Bros., ASCAP)				
★	29	4	★	56	24	9	SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell (K. Yieming, D. Morgan), ABC 12403 (Pi Gem, BMI)	★	89	94	2	THE HAPPY DAYS—Roy Clark (B. Craig, C. Amador), ABC 12402 (Chappell/ Amador, ASCAP)				
★	28	4	★	57	38	12	LITTLE THINGS MEAN A LOT—Margo Smith (C. Stutz, E. Ludeman), Warner Bros. 8653 (Lee East, ASCAP)	★	90	93	3	A LOSER'S JUST A LEARNER—Roger Bowling (R. Bowling, S. Tuttle), Louisiana Hayride 784 (WIG) (ATV, BMI/Welbeck, ASCAP)				
★	27	8	★	58	NEW ENTRY		WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razy Bailey (S. Pippin, J. Slate), RCA 11338 (House Of Gold, BMI)	★	91	91	4	SHED SO MANY TEARS—Isaac Payton Sweet (Shuler Anderson), Gusto 49010 (Kemoica/Fort Knox, BMI)				
★	31	7	★	59	39	12	TOE TO TOE—Freddie Hart (I. Fuller), Capitol 4609 (Blackwood/Fullness, BMI)	★	92	NEW ENTRY		TURN ON THE BRIGHT LIGHTS—Lenny Coult (Ray Pennington), MRC 1020 (NSD) (Amarie, BMI)				
★	26	9	★	60	41	11	THE FEELING'S SO RIGHT TONIGHT—Don King (D. King, J. Walker), Can Bro 137 (Wiljex, ASCAP)	★	93	NEW ENTRY		SHARE YOUR LOVE TONIGHT—Ann J. Merton (J. Foster, B. Rice), Prairie Dust 7527 (NSD) (April, ASCAP)				
★	34	6	★	61	45	12	DANGER HEARTBREAK AHEAD—Zella Lehr (D. Allen, D. Cook), RCA 11359 (Dutches/Tree/Posey, BMI)	★	94	77	5	TRUE LOVE WAYS—Randy Gurley (N. Petty, B. Holly), ABC 12292 (MPL Communications/Melody Lane, BMI)				
★	43	3	★	62	46	13	WHAT HAVE YOU GOT TO LOSE—Tom T. Hall (T. Hall), RCA 11376 (Hallnote, BMI)	★	95	70	15	WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride (K. Robbins), RCA 11287 (Pi Gem, BMI)				
★	33	7	★	63	60	9	BORDERTOWN WOMAN—Mei McDaniel (M. Barnes), Capitol 4597 (Screen Gems/EMI, BMI)	★	96	87	4	ME—Sherry Groves (D. Tyler, E. Stevens, D. Malloy), Parachute 514 (Casablanca) (Debbase/Briarpatch, BMI)				
★	30	8	★	64	56	9	FAIR AND TENDER LADIES—Charlie McCoy (M. Carter), Monument 45 258 (Phonogram) (Acuff-Rose, BMI)	★	97	NEW ENTRY		SO GOOD—Jewel Blanch (B. Morrison), RCA 11329 (Music City, ASCAP)				
★	36	5	★	65	63	15	TWO HEARTS TANGLED IN LOVE—Kenny Dale (W. Wimberly), Capitol 4619 (Publishers, ASCAP)	★	98	98	2	I WANNA BE HER #1—Danny Hargrove (D. Hargrove), 50 States 64 (NSD) (Bird Max, BMI)				
★	35	7	★	66	62	13	NIGHTS ARE FOREVER WITHOUT YOU—Buck Owens (P. McGee), Warner Bros. 8614 (Dawbreaker, BMI)	★	99	100	4	I'M TIRED OF BEING ME—Jack & Trink (J. Rutten), NSD 4 (Hit Kit/Blue Branch, BMI)				
★	42	2	★	67	66	16	SWEET DESIRE/OLD FASHIONED LOVE—The Kendalls (T. Kendall/M. Martin, M. Johnson), Ovalton 1112 (Terrace, ASCAP/Dawbreaker, BMI)	★	100	NEW ENTRY		HEAVEN IS BEING GOOD TO ME—Dick Moebakken (Bednarchuk Jensen), ASI 1016 (Elektra, BMI)				
★	40	5					THINGS I'D DO FOR YOU—Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI)									



Fingerlicking Good: Barbara Mandrell rehearses one of the two top winning songs in the national Kentucky Fried Chicken country music songwriting contest. Looking on is one of the winners, Tommy Joe Faia of Los Angeles, right.

Chicken Firm Finds Talent

NASHVILLE—Bucking 12,000 to one odds, two amateur songwriters have won first prize honors in a national country music songwriting contest sponsored by Kentucky Fried Chicken.

John Moffat of Indianapolis and Tommy Joe Faia of Los Angeles won out over some 12,000 other writers for a chance of having their songs recorded by a top country music star.

The songs were recorded by ABC Records artist Barbara Mandrell. Both writers also were awarded contracts with Pi-Gem Music for the publishing rights to the songs.

Moffat and Faia were flown here to see their songs recorded by Mandrell and will return in October for country music week activities. A special record of their compositions will be distributed to country music radio stations nationwide that month.

A panel of leading country music professionals—headed by Mandrell and her producer Tom Collins—judged the final entries. The decision was based on originality of music and lyrics, quality of the composition and uniqueness of expression.

Faia won with his song "One Good Lover Deserves Another" while Moffat scored with "Falling In Love Alone."

Everyone's Alert To Country Week

• Continued from page 64

operation. A crowd of nearly 800 is expected to attend.

The next evening, ASCAP holds its 15th annual country awards banquet being held for the first time at the new Opryland Hotel. This year's program will offer 700 invited guests "more production and staging" at the awards portion of the ceremony, with emphasis being placed on audio/visual entertainment.

ASCAP awards its top honors to the winning songwriters and publishers based on 10 weeks of chart activity in the national trade publications. ASCAP award winners for 1977-78 will include Randy Goodrum, Kenny Rogers, Archie Jordan, Ronnie Milsap, John Denver, Joe Brooks and multiple winners Bob Morrison, Rory Bourke, Don King and the songwriting team of Jerry Foster and Bill Rice.

A posthumous award will be made to the late Elvis Presley for "Softly As I Leave You" and "Unchained Melody."

Although plans are not definite, ASCAP is also considering a small ceremony to commemorate the Oct. 14 date 10 years ago when groundbreaking began for the construction of its present Nashville site on Music Row.

Saluting the two-decade anniversary of the CMA, SESAC has announced that the theme of its 1978 annual country music awards party being held Oct. 19, will be "The 20th birthday Party For The CMA."

"Our awards dinner this year will feature just what you'd expect at a big birthday party," promises Brad McCuen, SESAC director of country music, adding that "vintage film footage and slides are in the editing stages now and will feature early country music stars and some humorous and nostalgic moments in the CMA's history from 1958 to the present."

Footage will include Tex Ritter, Rod Brasfield and Minnie Pearl, Carl Smith, Goldie Hill, Eddie Arnold and stars from tv's "Hee Haw."

In accordance with its streamlined awards presentation ceremonies, SESAC will make 10 regular awards this year, and 30 writers, publishers and artists' achievements will be given honorable mention during the evening.

Besides the 450 invited expected to attend the buffet dinner at the Woodmont Country Club will be SESAC president Norman Weiser and board chairperson Alice Prager.

Nashville Scene

By SALLY HINKLE

The Country Music Foundation and its board of trustees previewed a special exhibition of photographs by Leonard Kamsler and J. D. Sloan at the Country Music Hall of Fame and Museum Sept. 14 to members of the Nashville industry. The collections portray country music entertainment personalities in their offstage roles in contrasting color and black and white views as visualized by both photographers and will remain on exhibit through next summer to the public.

WIRB Radio hosted an open house Sept. 15 at its new building location at 48 Music Square East in Nashville. Chicago's WMAQ presented live broadcasts from the Chicago area's Marriot Great America entertainment park Saturday and Sunday (23 and 24) as part of its country music weekend features. Spot-lighting Johnny Rodriguez's performance at the park, the station will also cover Tom T. Hall's appearance slated for Saturday and Sunday (30 and Oct. 1) at the park. WMAQ additionally plans to simulcast the CMA Awards Show Oct. 9 with night coverage including some 38 states. Several live broadcast programs and interviews with country artists are being planned for October as part of its Country Music Month activities.



DESIGNATED SINGER—Freddy Fender visits the Chicago Cubs dugout for a talk with Cubs manager Herman Franks. Fender sang the national anthem before the 30,000 fans at the Cubs game with the San Francisco Giants.

Emmylou Harris was honored recently in Holland for her latest Warner Bros. LP release, "Quarter Moon In A Ten Cent Town." Distributed in the Netherlands by WEA Records B.V., the LP garnered the Edison Award—equivalent of the Grammy, for the best international album of the year.

RCA recording artist Tom T. Hall headlined the fourth annual Truck Drivers Country Music Awards show Sept. 9 in Kansas City, Mo., which was taped by WSM Radio and played the following week on the radio. Hall donated his services to the American Truckers Benevolent Assn. and was presented a special award at a VIP cocktail reception as a token of their appreciation.

Wendy Holcombe generated some underwater excitement during a "Nashville On The Road" filming at Manneland when she donned a 175 pound helmet and diving suit to frolic with 600 pound dolphins. David Allan Coe will be taking time out from his "Suicide Tour II" in mid October to make a cameo appearance in the upcoming movie, "Living Legend."

Randy Cornor and his group, Texas Cookin' will be appearing at the Fender Showcase and Seminar at Nashville's Opryland Hotel Oct. 18-20.

Lucille Ball visited Music City Monday-Wednesday (18-20) for a press conference and taping of a television special entitled "Lucy Comes To Nashville." Produced by Nashville International, tapings were held at Opryland's tv production facilities and featured Barbara Mandrell, Mel Tillis, Ronnie Milsap, Lynn Anderson, the Oak Ridge Boys, Tom T. Hall, Pat Butrum, of "Green Acres" fame, and the Fisk Jubilee Singers.

Johnny Paycheck recently mounted an ambitious campaign to prove he was indeed "Armed & Crazy"—the title of his forthcoming Epic LP, by playing both Houston and San Francisco in the same night. Probably entering the record books for the most miles in a single night between two sets, Paycheck played two 40-min-

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/30/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
2	3	14	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
3	4	10	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
4	2	21	STARDUST—Willie Nelson, Columbia JC 35305
5	6	33	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
6	5	8	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
7	7	16	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2789
8	9	35	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12685
★	13	25	VARIATIONS—Eddie Rabbitt, Elektra KE 127
10	11	11	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
11	8	23	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
12	10	36	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
★	18	16	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
14	15	16	OH! BROTHER—Larry Gatlin, Monument MG 7626
15	12	37	THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037 (Phonogram)
★	21	2	TEAR TIME—Dave And Sugar, RCA APL 1-2861
★	37	2	EXPRESSIONS—Don Williams, ABC AY 1069
18	19	10	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
19	16	25	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB54H
20	20	35	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
21	22	13	I BELIEVE IN YOU—Mel Tillis, MCA 2364
22	14	9	WOMANHOOD—Tammy Wynette, Epic KE 35442
23	23	23	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
★	36	5	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
25	25	51	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
26	17	18	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
27	27	2	20 GOLDEN GREATS—Buddy Holly, MCA 3049
28	31	18	THE VERY BEST OF CONWAY TWITTY—MCA 3041
29	29	44	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★	35	49	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
31	34	24	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
32	32	51	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
33	33	63	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	41	55	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
35	39	11	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1 5011
36	26	5	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1 1312
37	24	91	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
38	38	9	CLASSIC RICH—Charlie Rich, Epic IE 35394
39	40	56	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL 1-2439
40	28	24	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
41	30	51	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
42	46	31	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
43	44	7	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
44	45	57	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
45	42	8	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
46	43	13	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
47	47	4	C.W. McCALL'S GREATEST HITS—C.W. McCall, Polydor 1-6156
48	49	2	REFLECTIONS—Gene Watson, Capitol ST 11805
49	NEW ENTRY		THE BEST OF GENE WATSON, Capitol ST 11782
50	50	3	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173

ute sets at Houston's Astroworld before being whisked away to the Houston airport where he boarded a Lear jet to San Francisco's Cow Palace joining Tanya Tucker, Freddy Fender, Don Gibson, Asleep At The Wheel and Cotton Ivy in a benefit for the National Cerebral Palsy Assn. of California. As if he hadn't seen enough airtime, he climbed aboard the jet once again for a Dallas date the following night.

Roy Head will be at the Martinsville Coliseum in Martinsville, Va. Oct. 7 and plays Busch Gardens in Williamsburg, Va. on Oct. 8. Jody Miller travels to Cutler Ranches in Frederick, S.D., for a show on Sunday (1) before heading to Virginia for two shows at the Halifax Country Fair in Roanoke-Lynchburg on Thursday (5) and the Martinsville Mini Coliseum in Martinsville on Oct. 7.

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Soul Sauce

Billboard Hot Soul Singles

Charts Help Teach Kids Essentials

By JEAN WILLIAMS
LOS ANGELES—The Afro American Heritage Schools in L.A. have set up a simulation game using Billboard's charts to teach junior and senior high school students marketing, bookkeeping, and the "dangers" of the record business.

The schools, developed and headed by Dr. Walter Watts, begin operations Oct. 1 from 3:30-6 p.m. According to Watts, the game may be played in the home, at work or in the classroom for an exercise in problem solving.

"The kids relate best to music played on AM radio. They feel they are experts in this area, so we have devised a system whereby they can use the knowledge they already have about music and expand it into practically every part of their learning experiences," says Watts. He notes that his program is keyed into the Scholastic Aptitude Tests.

"First we tell the student that he is a record wholesaler and he has \$10,000 a week to spend on product. If we're dealing with an older student, we twist the storyline and make it investment income. We want to get across the point that there are some people who have money at all times coming from different sources.

"The object of the game for them is to buy records that are going up the charts and to stay away from records dropping down the charts. The assumption is that the moment a record starts to sag, its appeal is also dropping to some degree and the wholesaler should not be overstocked.

"He also wants to make sure that he has the new releases well in hand. He doesn't want to be caught short with a full supply of records in the top 10 and have no appreciation for what's coming up the chart.

"We teach that there is more money to be made by purchasing a record that's way down on the chart which jumps 30 points than there is to be made on a record that's in the number seven spot and goes to number six.

"The cost of the record one way or another is predicated on the position of the record. If a record is in the number one spot and goes to number two, the most he will make on the disk is one penny. But if it's in the 80 spot and jumps to 50 he will make 30 cents."

Watts points out that after a person plays the game for awhile, he soon learns that the money is made on the newer releases.

"This game teaches the individual that he must overcome his personal biases, his likes and dislikes because that's not what sells. He also learns from dealing with the charts weekly what the new trends in music are.

"He may like the new Gladys Knight record, but he learns to recognize that if the record doesn't have crossover appeal it probably won't hit the top of the charts.

"But it he understands that with the trend being what it is now, if a disk is keyed into a movie the record has a different kind of marketability.

"He will also learn that there are certain artists who will practically always get into the top 10 and that he should buy these artists. We teach that if a record is tied into a product, the sales will generally be higher."

According to Watts, not only does (Continued on page 69)

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST. Includes entries like 'ONE NATION UNDER A GROOVE', 'GOT TO GET YOU INTO MY LIFE', 'CLOSE THE DOOR', 'IF MY FRIENDS COULD SEE ME NOW', etc.

SEPTEMBER 30, 1978, BILLBOARD

HISTORY OF BLACK MUSIC SERIES

Ashford-Simpson As TV Hosts

By ADAM WHITE

NEW YORK—Nickolas Ashford & Valerie Simpson, Warner Bros. recording act currently hot in pop and soul markets, will host a new educational television series based on the history of black music.

The project, tagged "From Jumpstreet," is being put together by WETA, Washington, D.C., Public Broadcasting Service outlet which also has WETA-FM in that market. It is being funded by a \$1.6 million grant from the Dept. of Health, Education and Welfare.

The 20-part series will employ the talents of black musicians, scholars, educators and broadcast professionals. It is expected to premiere on national tv in the fall of 1980.

Ashford and Simpson will augment their duties as hosts with performances, and "From Jumpstreet" will feature stock film footage illustrating all aspects of black music's history, with extra emphasis via special graphics.

The series is now in pilot production with Charles Hobson, a 15-year broadcasting veteran who has been director of WETA-FM

for the past two years as project director and executive producer.

Deadline for the pilot to go to HEW for approval is April 15, 1979.

He calls the budget "tight"—WETA originally asked for \$2.7 million from the government—and says that it will look to corporate sources to underwrite research and promotional costs.

"From Jumpstreet" is the brainchild of Hobson, Toby Levine, WETA director of curriculum, and director Hal Hutkoff, whose past experience include the 10-part "Music" PBS series.

"WETA proposed this project to address the general need for secondary school music education and the specific need for directed exposure to the black cultural heritage," adds president Ward Chamberlin. "The subject has been neglected too long."

The proposal was assembled during the early months of this year to meet an April approval deadline at HEW. Competition for funding was strong, Hobson observes, with up to 20 other educational blueprints looking for government dollars.

It was Hobson who approached Ashford and Simpson to anchor "From Jumpstreet."

He knew the couple previously, and says they are a natural choice for the task, considering their background and experience as backup vocalists, songwriters (including a stint with Motown Records) and now fully fledged recording and performing artists.

Hobson also hopes that the Rev. James Cleveland will be involved in the series' making.

Senior content advisor is Dr. James Standifer, chairman of the department of music education at the Univ. of Michigan's school of music.

Once the "From Jumpstreet" pilot is complete and submitted to HEW, the government unit will sub-contract out for "formative evaluation," i.e. test marketing.

Then it will arrange for the program's distribution. Says Hobson: "That doesn't necessarily mean the show has to go on public television. Because of its content, it could be attractive to a lot of stations; it could go on commercial tv. We're certainly going to make it up to network quality."

Soul Sauce

Continued from page 68

this training help the students in their school work, it also prepares them to enter the business end of the music business.

Chaka Khan along with Bobby Womack, Dick Gregory and others appeared on "Super Night Before The Fight" on KJNO-TV in New Orleans. The artists appeared on the show to talk about the fight. The program was hosted by husband/wife team Leon Isaac and Jayne Kennedy. . . . Freddy Hubbard is soloing on Rufus' new ABC LP "Numbers," on the cut "Bet My Dreams On You."

Shalamar on Solar Records is embarking on a 50-city tour, sponsoring dance contests in each city starting Oct. 18 in Dallas. First prize is \$3,000 and a weekend in New York. Finals will be held Feb. 5, at New York's Studio 54. Shalamar is comprised of former "Soul Train" dancers.

A number of industry personalities are being featured in a six-part educational film series on black contributions to the American culture. The package is being distributed nationally to educational tv and schools.

Acts taking part are George Benson, Donald Byrd, Louie Contrell jazz band, James Cleveland with the Cleveland Singers, the Fisk Jubilee Singers and the Grant A.M.E. Choir.

The series is funded by a grant from AT&T and the Bell System companies and sponsored by the NAACP. The films trace black heritage and contributions to the arts.

Benson is host for the music segment in which he talks of influences of blacks on the growth of music in the U.S.



Billboard photo by Judi Lesta

YOUNG FANS—Roy Ayers embraces two fans who came to the VIP retail record outlet in Los Angeles for his special in-store appearance. Ayers not only signed autographs but sang over the house p.a. system.

Inner City Broadcasting Corp., the firm that owns WBL5-FM in New York, which was set to take over KJLH-FM in L.A., reportedly will not be moving into KJLH. Reports are that the deal fell through.

Lois Adams joins KJLH in the 2-4 p.m. slot. She also hosts the 4-6 a.m. program. Dick Lawrence has left the station.

Roadshow recording artist Shirley Caesar will hold her sixth annual Crusade Convention in Durham, N.C., Oct. 9-13, at the Durham Civic Center.

In addition to a daily noontime broadcast from WSRC-AM, each day will have choirs and gospel groups performing.

Hob Records, a Roadshow affiliate is sponsoring a special luncheon in honor of "The First Lady" on Oct.

12, at the Governor's Inn in Durham.

Jon Badeaux has been upped at KDAY-AM, Los Angeles, to assistant program director and program consultant. Badeaux joined the station earlier this year as production manager. He was a KHJ-AM staffer for 10 years.

Otis Redding III and Dexter Redding, members of the newly formed band The Reddings, are recording a new LP at Sea Saint studios in New Orleans with Jackie Avery producing.

The Reddings are sons of the late Otis Redding and are managed by Zelma Redding Management in Macon, Ga.

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	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	8	11		BLAM Brothers Johnson, ASM SP 4714	31	29	11	NATALIE COLE . . . LIVE Natalie Cole, Capitol SKBC 11709
2	2	16		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	32	31	25	SUNBURN Sun, Capitol ST11723
3	4	16		TOGETHERNESS L.T.D., ASM SP 4705	33	30	5	THE ONE AND ONLY Gady's Knight & The Pips, Buddah BDS 5701 (Arista)
4	3	11		GET OFF Foxy, Dash 30085 (TK)	34	33	10	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
★ 8	12	12		IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	35	35	23	CENTRAL HEATING Heatwave, Epic IE 35268
★ 9	4	4		IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	36	16	7	THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)
★ 10	4	4		STRIKES AGAIN Rice Royce, Whitfield WHK 3227 (Warner Bros.)	37	34	10	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Deniece Williams, Columbia JC 35435
8	6	19		COME GET IT Rick James & the Stone City Band, Gordy G7 981	38	37	23	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)
9	5	18		NATURAL HIGH Commodores, Motown M 790	39	39	34	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
10	7	15		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.F.R. JZ 35895 (CBS)	40	45	6	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)
★ 15	11	11		STEP II Sylvestre, Fantasy F9556	41	41	27	MACHO MAN Village People, Casablanca NBLP 7096
12	11	16		BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	42	42	21	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
13	13	7		SUNBEAM Emotions, Columbia JC 53385	43	40	20	THIS IS YOUR LIFE Norman Connors, Arista AR 4177
14	14	19		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	44	48	3	FOREVER YOURS Sylvers, Casablanca NBLP 7103
15	12	16		LOVE SHINE Con Funk Shun, Mercury SRM 1-3725 (Phonodisc)	45	44	17	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175
16	17	7		YOU SEND ME Roy Ayers, Polydor PD1 6159 (Phonodisc)	46	43	36	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)
17	18	11		SPARK OF LOVE Lenny Williams, ABC AA1073	47	47	21	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072
★ 23	5	5		SWITCH Switch, Gordy G 7980 (Motown)	48	46	22	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CLK 5021 (Warner Bros.)
19	19	14		FIRE UP 'N' KICKIN Fatback Band, Spring 1 6718 (Polydor)	★ 49	NEW ENTRY		ROBERTA FLACK Roberta Flack, Atlantic SD 19186
20	20	15		SOUNDS Quincy Jones, ASM SP 4685	50	49	16	COME FLY WITH ME Bobby Bland, ABC AA 1075
21	21	7		JASS-AY-LAY-DEE Ohio Players, Mercury SRM1 3730 (Phonogram)	51	51	18	DON'T LET GO George Duke, Epic IE 35366 (CBS)
★ 32	2	2		LIVE AND MORE Donna Summer, Casablanca NBLP 7119	52	NEW ENTRY		ANY WAY YOU WANT IT Deborah Washington, Arista SW 50040
23	26	15		SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)	53	53	18	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
24	22	23		SO FULL OF LOVE G'ays, P.F.R. JZ35755	54	54	5	DO IT ALL NIGHT Curtis Mayfield, Curtom CLK 5022 (Warner Bros.)
25	27	6		WHO DO YA LOVE K.C. & The Sunshine Band, TK 607	55	55	2	THE BEST OF DONNY HATHAWAY Donny Hathaway, Alco SD 38107 (Atlantic)
26	25	11		GET IT OUT'CHA SYSTEM Mable Jackson, Spring SP 16719 (Polydor)	56	NEW ENTRY		WELCOME TO MY ROOM Randy Brown, Parachute RPLP 9005 (Casablanca)
27	24	7		ATLANTIC STARR Atlantic Starr, ASM SP 4711	57	57	2	THE BEST OF . . . TRAMMPS Trammps, Atlantic SD 19194
★ 36	4	4		SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189	58	58	2	UNDER THE INFLUENCE Denise LaSalle, ABC AA 1087
29	28	10		HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207	59	59	6	LOVE BROUGHT ME BACK D.J. Rogers, Columbia JC 3593
★ 38	11	11		FOR YOU Frank, Warner Bros. BSK 3158	60	NEW ENTRY		MOTHER FACTOR Mother's Finest, Epic IE 35544 (Epic)

SEPTEMBER 30, 1978, BILLBOARD



Billboard photos by Bonnie Tiegel

The Hi-Los sing pretty—after a 17-year hiatus—for Monterey Jazz Festival listeners.

Monterey Fest Grosses \$222,916

Continued from page 34

Saturday night) and Ferguson, Monterey provided a platform for exploitation of their new Columbia LPs. And both leaders spoke about their new products. The other musicians spoke hardly a word about any recording tie-ins.

Cobham and his quintet were the opening act Friday, a somewhat questionable selection since its brand of hard pounding fusion jazz is not exactly the kind of music one may want to initially sit down to during the opening minutes of a long festival.

Still, Cobham built the bridge upon which his associates rambled about on, synthesizer and electric

guitar and bass building their own tension points for a music which keynotes the direction jazz is heading.

A delightful bop influenced pianist, Bob Dorough, played some of his whimsical compositions with assistance from electric bassist Bill Takas during several of the stage setups to keep the musical party going. Dorough reminds one of a funny Mose Allison.

Vocalist Ruth Brown never caught fire in her set backed by the house quartet of John Lewis on piano, Mundell Lowe on guitar, Mel Lewis on drums and Ray Drummond on bass. She emphasized pop tunes rather than the blues which

of 18 sidemen along Basie lines, with the ensemble sections cutting smoothly against each other's grain while such soloists as Buddy Collette (reeds), Al Aarons (brass), and Fred Jackson (sax) romp unencumbered.

And with a number of ex-Basieites in the band, the charts—Mitchell originals (like "Slats" and "Ms. Cool") plus some workouts by other composers—take on the unmistakable aura of Basie/Mitchell's swing world.

Saturday afternoon's blues bonanza (the second sellout) was a disappointment artistically. The blues were a bland experience, although players represented a good spectrum of styles: guitarist/vocalist Albert



Bob Dorough's salutes to Charlie Parker keep the intermission periods musical.



John Hammond's harmonica adds to the rural feeling of his blues presentation.

was her mistake, although her past hit of "Mama He Treats Your Daughter Mean" had some gutsiness and pathos.

Dexter Gordon's set had time standing still, he romped and vamped and intensified his tone as he built complex phrases, cascading runs of notes, some husky, some soft, a burst of power added for emphasis. Pianist George Cables' tinkling left hand and flowing right hand added to the empyrean feeling.

With Stan Kenton officially mending from his illness of last year, he selected Los Angeles arranger/leader Grover Mitchell's new rehearsal band as his replacement, advising the audience of that via a brief movie clip which was run onstage.

Mitchell, a former Count Basie trumpeter, has patterned his hand

Collins working with a San Francisco band; the Sun Seals band from Chicago playing its urban themes; Little Willie Littlefield playing boogie woogie piano; John Hammond playing and singing authentic rural sagas of despair and Clifton Chenier and his sextet laying down some Zydeco Louisiana style gumbo.

Collins' fuzzy tone and raw approach on guitar plus his cutting vocals ("they cut my lights off this morning... my whole family's got nutrition... I don't know what to do") got the audience dancing in the aisles. The usual exhibitionists strutted their fannies and wild costumes while some of the regular folks also sauntered about.

Hammond, alone with his har-

(Continued on page 92)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	11	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
2	3	5	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
3	2	15	SOUNDS Quincy Jones, A&M SP 4685
4	11	5	SECRETS Gil Scott Heron & Brian Jackson, Arista AB-4189
5	7	9	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
6	5	6	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
7			NEW ENTRY CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
8	4	7	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
9	6	50	FEELS SO GOOD Chuck Mangione, A&M SP 4658
10	10	9	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
11	8	13	SUNLIGHT Herbie Hancock, Columbia JC 34907
12	9	34	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb 3139
13	12	6	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
14	18	2	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563
15	15	34	RAINBOW SEEKER Joe Sample, ABC AA 1050
16	13	15	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
17	16	10	TROPICO Gato Barbieri, A&M SP 4710
18	14	17	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
19	22	8	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
20	19	13	DON'T LET GO George Duke, Epic JE 35366 (CBS)
21	20	15	ARABESQUE John Klemmer, ABC AA 1068
22	24	3	NIGHT DANCING Joe Farrell, Warner Bros. BSK 3225
23	21	17	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
24	17	9	MY SONG Keith Jarrett, ECM 1-1115 (Warner Bros.)
25	23	7	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
26	26	15	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
27	31	2	NEW WARRIOR Bobby Lyle, Capitol SW 11809
28	28	3	THE BLUE MAN Steve Kahn, Columbia JC 35539
29	36	2	TIME AND CHANCE Caldera, Capitol SW 11810
30	27	13	SUPER BLUE Freddie Hubbard, Columbia JC 35386
31	29	21	LOVELAND Lonnie Liston Smith, Columbia JC 35332
32			NEW ENTRY BEFORE THE RAIN Lee Oskar, Elektra 6E-150
33	32	14	BREEZIN' George Benson, Warner Bros. BS 2919
34	30	26	SAY IT WITH SILENCE Hubert Laws, Columbia JC 35022
35	33	21	MODERN MAN Stanley Clarke, Nipper JZ 35303 (CBS)
36	41	2	UPTOWN DANCE Stephane Grappelli, Columbia JC 35415
37	46	2	GONNA GET THROUGH Cleo Laine, RCA AFL1 2926
38	35	12	ALIVEMOTHERFORA Various Artists, Columbia JC 35349
39	25	21	CASINO Al DiMeola, Columbia JC 35277
40	37	10	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
41	40	17	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
42	34	26	LOVE ISLAND Deodato, Warner Bros. BSK 3132
43	38	7	STORMY MONDAY Kenny Burrell, Fantasy F-9558
44	39	8	CHARACTERS John Abercrombie, ECM 1-1117 (Warner Bros.)
45			NEW ENTRY THE BEST OF LONNIE LISTON SMITH Lonnie Liston Smith, RCA AFL1 2897
46	42	41	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
47	47	3	SILENT FEET Eberhard Weber, ECM 1-1107 (Warner Bros.)
48	48	4	EASY Grant Green, Versatile MSG 6002
49	49	5	SUNNY SIDE UP Wilbert Longmire, Tappan ZEE JC 35365 (CBS)
50	50	9	GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)

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MULTIPLES ACCOUNT FOR 50% OF EMI'S TOTAL SALES

U.K. Retailers Now Realize Own Strength

Continued from page 4

EMI trade; and the multiple stores all together for nearly 50% of total sales.

Woolworths, with 854 outlets, has 9% of the total market. Bob Egerton, chief buyer, says his view is the multiples took former specialist dealer customers who got married and involved in mortgages back into the record buying habit.

He says there is some truth in the multiple forcing out smaller dealers by discounting and aggressive marketing. "I believe there should be retail price maintenance on records anyway. I think we should discount an artist twice a year for no more than four weeks. That way it is pro-

motional activity rather than just price cutting.

"But I believe that the small record shop with expertise, personal service, and range of product, will never go out of business.

"Woolworths believes that allowing new releases to be severely cut in price from the day of release affects the sales of back catalog material.

"Most sales are on top 100 albums. If some form of two-tier price structure can be brought in where no releases aren't cut, and there is flexibility on back catalog, it would be in the interest of the trade as a whole."

He said price-cutting was good as promotion for an artist "but just nonsense as far as the industry is

concerned if it is just two dollars off the top 50."

Egerton believed there is a certain type of music which sells in chain stores. "For me, a record is a can of beans. I wouldn't have the audacity to tell an a&r man what is good or bad. What we have to do is get the a&r people to be able to differentiate between the type of music that we should feature, or the type of new artist, and that which, if we take it, is not going to sell."

And he wanted the big companies to be more flexible in giving the right kind of advertising matter to the multiples.

Brian Austin, record merchandise manager of Smiths, with 14% of the record market says, "I don't think

back-catalog is dead. We give first-class service in that area. And as a percentage of the total of cut-price records, our is smaller than others.

"I suspect it is true that some of the bigger accounts have dragged their feet on the introduction of new artists over the past few years. If we live up to what I saw us doing, which is helping the record market, then we must tackle this more vigorously. But we suffer from financial constraints. If things don't sell, we're left with stocks which have to be disposed of. That is the cross we have to

bear in being involved with new artists.

"Most customers say they want a record because they first heard it on radio. That puts the onus on a record company to ensure that they have heard it. Something has to happen beforehand to generate the primary demand. And I look to record companies to be more flexible in the way they treat us. I mean the straight-jacket of 36% or 33% or whatever is a straightjacket and we ought to have more, many more, individual

(Continued on page 74)

SEEKS FOREIGN LICENSEES

Czech Firm Concentrates On Native Music & Artists

By LUBOMIR DORUZKA

PRAGUE—Panton, the Czech record company and publishing house controlled by the Czech Music Foundation, concentrates on local contemporary music and artists. Unlike the two other Czechoslovak companies Supraphon and Opus, it does not release any foreign-produced recordings on a license basis.

But it does use foreign copyrights for cover recordings by certain contemporary artists in the pop sphere.

Panton's best-selling groups in this area are country-tinged groups like Plavec (Rangers) or Zelenaci (Greenhorns) who enjoy constant and steady sales. Their repertoire consists of a mixture of U.S. country copyrights and local originals. Sometimes it happens that some of the U.S. titles are already controlled on sub-publishing bases by Supraphon or Opus.

But where in the import field Panton's international relations are limited, in the export line it has a lot of material available today for foreign partners. In certain territories, Panton seeks affiliates other than Supraphon as the interest in Czech classical music and artists is wide enough to make it possible for classical works to be available in two differ-

ent versions by various Czech orchestras and soloists.

So, while Supraphon is represented in Japan by Nippon Columbia, Panton has set up a partnership deal with Japanese Victor. The latter has taken material for more than 26 albums, including Panton's leading classical performer violinist Vaclav Hudecek, who even has a fan-club organized in Tokyo.

Now plans are on for similar representation of Panton classical product in Italy by Milan-based Scia Scia.

In other territories, companies prefer to represent the entire catalog of Czech music, including both Supraphon and Panton. Barenreiter in Germany, Rediffusion in the U.K. and General Music/Joshua Music in the U.S. deal both with Supraphon and Panton as far as classical and contemporary music is concerned.

In Germany, Panton does particularly well with its top Czechoslovak brass band product. Moravanka has now had four albums released there, each selling here more than 200,000 copies, which makes the band the best-selling Czechoslovak act after Karel Gott.

Panton's second biggest Czechoslovak brass band, Burinky (Top Hats) sold around 100,000 of each of four albums released. Licensing rights for both bands in Germany are with EMI Electrola, while sub-publishing rights to most brass-band material is controlled by German publishing houses Halter, Accord or Ewoton.

31st CISAC In Canadian Meet

NEW YORK—More than 300 delegates from 48 countries are expected to attend CISAC's 31st Congress in Canada from Monday through Friday (25-29).

Four major papers will be presented: "The Economist—A New Factor In Copyright;" by Canada's John Mills, general manager of CAPAC; "Rationalization and Viability In Copyright Field," by Germany's Professor E. Schulze, general manager of GEMA; "State Intervention In The Operations Of Authors' Societies In Latin America" by Mexico's J.M. Fernandez Unsan; and "Private Use Of Protected Works" by T. Colliva of Mexico.

Barbara Ringer, U.S. register of copyrights, will be honored with the CISAC Gold Medal Award in acknowledgement of her contributions to the field of international copyright at the Four Seasons Hotel in Toronto. The Congress, the third to be convened in North America, will move to Montreal's Meridien Hotel at the halfway mark.

Paris Grand Prix Set

PARIS—The International Paris Grand Prix is to be held in the Champs Elysees Theater, Nov. 2, with a \$500 prize and gold medal for the best new song entered.

The event is organized by the Academie de Lutece and is open to all countries. A jury will pick the winning song.

In the same event, a prize will be awarded by the Friends of Edith Piaf, another for performance and one from "Tele Poche," a television magazine. Copyright society SACEM is providing an award for the best French song and the Prix Maurice Chevalier goes to the second best French entry.



CAPTAIN OBERSTEIN—CBS U.K. managing director Maurice Oberstein, second from right, takes the helm at an award ceremony for Abba's "Summer Night City" single at the company's annual sales conference in London. From left are Peter Robinson, director of CBS international a&r; Tony Woollcott, marketing director; and John Spaulding, receiving the award for Bocu Music.

23 Countries Will Battle At Tokyo's World Song Fest

By HARUHIKO FUKUHARA

TOKYO—The World Popular Song Festival, sponsored by the Yamaha Music Foundation, will kick off a 3-day stint at Tokyo's Nippon Budokan Hall on Nov. 10. Entries from 17 countries have already been accepted. The remaining six entries will be submitted on Oct. 5. Participants from 23 countries in all will be battling for honors.

The song festival was first held in 1970. This year, the organizers were inundated with 1,700 songs from 53 countries. Particularly numerous were entries from the U.S., U.K., Italy and France.

"There are quite a few disco and country entries this year," commented a Yamaha music foundation official. "This was in addition to the large number of folk entries. We feel that more composers and singers are trying to put across a message that transcends their nation's boundaries."

Among the entries already on the books are four from the U.K., three each from the U.S. and France, two from Italy and one each from countries as diverse as Austria, Brazil, Czechoslovakia, Greece, New Zealand and Spain. Korea, Australia, the Philippines and Hong Kong have held individual contests and are sending the top prize-winners to Tokyo.

Japan will be represented by the top songs honored at the popular

song contests held this spring and fall by the Yamaha Music Foundation. The final selection will be made on Oct. 5.

Some of the more famous composers and singers include Brazil's Astrud Gilberto, Holland's Dee Dee, Ireland's Geraldine and Bill Martin, and England's Tina Charles and Elton John.

Special guest stars will be Japan's Masanori Sera & Twist who won the grand prix at the 8th festival with "A Ballad for You," and Crystal Gayle who won the grammy award this year for best country song.

Rocket Makes Phonogram Deal

LONDON—Rocket Records has signed a distribution deal with Phonogram International effective for all territories worldwide except the U.S., Canada and South Africa.

Inking of this longterm deal follows Rocket's failure to agree to terms with EMI for renewal of its three-year old licensing arrangement with the British major (Billboard Sept. 23, 1978).

Negotiations were conducted by Aart Dalruisen, vice president for pop product, Phonogram International in Baarn, together with Rocket chairman John Reid and managing director David Croker.

First product from the new deal will be Elton John's "A Single Man" album, scheduled for Oct. 20 release.

Reid comments, "We are very enthusiastic about this new association. We believe the alliance between this European-based organization, with its aggressive marketing expertise, and our own company, with its promotional activities, will be of mutual benefit to both of us."

\$20 FOR SINGLE ALBUM

French Discounter To Sell Direct-To-Disk Recordings

By HENRY KAHN

PARIS—FNAC, the French discount retail chain, has decided to promote direct-to-disk recordings, convinced that there is a demand here even though only a limited amount of product is available and then only at high prices.

The chain points out that on top of the high price there is Value Added Tax here of 33%, pushing the cost to around \$25.50 for an LP. But FNAC is offering single albums at around \$20 and doubles at \$40, discounted down well below the national average.

At least one retailer in each French city keeps a limited direct-to-disk stock, mostly jazz. A new LP from Dave Brubeck is in strong de-

mand. As the major record companies and distributors do not handle these recordings, they come in via small importers.

The development of this trade in France is the direct result of the near-mania growth of hi fi in the territory. Most of those who can afford say \$1500 for hi fi hardware can run to \$20 for a direct-to-disk album. Since editions are strictly limited, the records increase in value.

Even so, one importer here admits it is very rare to sell more than 1,000 of any one title. But with the entry of FNAC into the field, sales could rise substantially. Promotional outlets for this kind of product is limited, so the best sales gimmick is a price cut.

ANNUAL SALES MEET OUTLINES FUTURE

Fruin Says WEA Can Be No. 1 In Decade

By NICK ROBERTSHAW

LONDON—WEA U.K.'s annual sales conference this year took the form of three one-day sessions held in London, the Midlands and the North of England. These took place during the week following the company's Savoy Hotel meeting with American and European executives from the "WEA Roadshow."

In his conference speech, managing director John Fruin provided detailed insight into his long-term strategies for the growth and development of the company, concluding, "If the three American companies can continue to be the power base of repertoire which they unquestionably are at the moment, and if we in the U.K. continue to support them and build alongside their efforts a U.K. repertoire base, then in a decade this company can be number one in Britain."

Fruin emphasized that though he was delighted with WEA U.K.'s short-term successes, there was no area of the company where a short-term view had been adopted at the expense of long-term solidarity and growth, nor had he been under any pressure to produce quick results.

He described his overall philosophy as one of balance. "Ever since the end of 1976, we have endeavored to obtain a balance between showing the music world that the company is moving forward at a fast pace, while at the same time estab-

lishing the confidence of the corporation as a whole that we were building solidly for the future. All our investments in people, buildings and machinery have made sense from a profitability point of view, both short and long term."

In this context Fruin paid tribute to the speedy cooperation by international management in capital investment programs such as the acquisition of Island's record plant and WEA's investment in Damont. He stressed again that the intention was to use these facilities in building for the future, not as a source of quick returns.

A bold step had been taken in increasing the field strength of sales and merchandising teams, and particularly so in the case of the new sales promotion force which took a year to put together but was now working marvelously well. The force had played a part in turning the company round from an album-oriented outfit to a broad-based company with strong singles success. A distribution service as efficient as any in the country provided essential back-up at costs representing a considerably lower percentage of turnover than any competitor could boast.

Discussing a&r strategy, Fruin said a conscious decision had been made in early 1977 to work hard with existing American repertoire and break U.S. acts in Britain.

This decision overrode all other considerations and was still WEA's major policy. In planning for 1980, however, the company was aware of the need to supplement overseas repertoire with U.K. signings in order to aid growth and establish WEA U.K. as a repertoire source for the rest of the world, and had now achieved the a&r balance it wanted.

Fruin dwelt on the importance of catalog sales, and the importance of encouraging them. "There is no way that I want to try and topple the market leader without a strong foundation. The WEA catalog is the first priority, to provide a base for building this company in the marketplace."

For these reasons WEA had not bought market share by making up compilations of top acts for tv marketing. "We have turned our back on this in favor of digging deep foundations for future activities." However, Fruin did award the company a "flyer of the year" accolade for breaking the Nolan Sisters, an MOR act with no track record, via a strong and risky tv push.

In conclusion Fruin said, "We are not interested in becoming Number One by having a major industrial distributor of records for other people; we are only interested in acting as a total marketing company on our own or on product licensed to us as a complete record organization. If, worldwide, we continue to build sensibly and plan comprehensively, which I am sure we will do, then the outrageous may happen, and an English company will no longer be number one in the U.K."

BBC-1 AND 2 TO SEPARATE IN SEPTEMBER

LONDON—In a major programming shake-up, BBC Radio One and BBC Radio Two will separate completely for the first time in November, and Radio Two will become a 24-hour station.

These changes suggest better times ahead for the BBC. In recent years, economy measures have led to dramatic cutbacks in broadcasting hours with part-merging of networks One and Two and Three and Four.

New controller of Radio One is Derek Chinnery, until now in charge of the Radio One production department. The split between Radios One and Two is expected to cost the BBC around \$2 million a year but Aubrey Singer, managing director of BBC Radio says, "The pips are squeaking, but not everywhere. We are paying for it by careful husbandry and re-allocation of budgets."

Now Radio One will be the key pop station broadcasting from 6 a.m. to midnight on weekdays, with slightly shorter hours for the weekends, and Radio Two, first BBC network to broadcast round the clock, will concentrate on easy listening music through the night.

A new program planned is to be called "Star Special" on which a big-name artist will introduce a two-hour record show. Stevie Wonder is the first international name signed.

There will be a series of specials on Radio Two spotlighting the work of different music world personalities, the first involved include Connie Francis, Johnny Mathis and lyricist Alan Jay Lerner.

Good news for the record industry is that more rock will be played on Radio One, including more live music. A newly-signed disk jockey for the BBC team is ex-public schoolboy Andy Peebles, 29, drummer with an amateur rock group.

TOTAL NOW 39

BMI Adds 5 U.K. Songs To U.S. Million Plays

By PETER JONES

LONDON—Five new citations have been made by BMI in the U.S. for Performing Right Society members' songs which have hit a million-performance broadcast mark in the U.S.

Full total now is 39 and the five new additions, commemorated at a BMI-hosted lunch here were: "Daniel," by Elton John and Bernie Taupin (Dick James Music); "Penny Lane," John Lennon and Paul McCartney (Northern Songs); "Your Song," Elton John and Bernie Taupin (Dick James Music); "Smile A Little Smile For Me," Tony Macaulay and Geoff Stephens (A. Schroeder Music); and "If You Love Me (Really Love Me)" by Geoffrey Parsons, (no publisher specified).

Of the 39 now qualified through air-play in the U.S., 11 are by Lennon and McCartney, two by ex-Beatle George Harrison and one by McCartney and his wife Linda.

Anthony Newley has three, John H. Rostill two, and Tony Hatch two, plus one with his wife Jackie Trent.

Another set of awards went to PRS members' songs licensed to BMI in the U.S. which were "most performed of 1977." These were: "Crackerbox Palace," by George Harrison (Ganga); "Ev-

ery Face Tells A Story," Don Black and Peter Sills (AIR Music London/Lords Music); "The First Cut Is The Deepest," Cat Stevens (Cat Music); "How Deep Is Your Love," Barry Robin and Maurice Gibb (Abigail); "Jeans On," David Dundas and Roger Greenaway (Air Edel Assoc.); "Living Next Door To Alice," Mike Chapman and Nicky Chinn (Chinnichap).

"Livin' Thing," Jeff Lynne (Jet/United Artists); "Looks Like We Made It," Richard Kerr (Rondor); "Maybe I'm Amazed," Paul McCartney (Northern); "Say You'll Stay Until Tomorrow," Roger Greenaway (Dick James); "Telephone Line," Jeff Lynne (Jet/United Artists); "Things We Do For Love," Graham Gouldman and Eric Stewart, and "Year Of The Cat," Al Stewart (Gwyneth Music).

Edward M. Kramer, president of BMI hosted the lunch with Theodora Zavin, senior vice president, and it was organized by Bob Musel, BMI representative in the U.K.

Kramer told guests that the top 15 of all the U.S. charts one week towards the end of June this year was of BMI-licensed works. "And three out of every five songs played on U.S. radio is BMI-licensed."

New Greek Copyright Bill Will Soon Be Submitted

By LEFTY KONGALIDES

ATHENS—A new bill for the protection of copyrights is to be submitted soon by the Ministry of Culture and Civilization to Parliament here.

Reportedly the new proposals will cover all problems which arise from the inadequacies of the original 1920 law. Officials here say Italy has already asked for a copy of the new Greek proposals in order to study and adapt to suit copyright law there. Most interested parties in Greece have approved the proposed law.

But Mimis Traiforos, president of AEPI, Societe Hellenique Pour La Protection de la Propriete Intellectuelle, insists that the new bill proposed by the ministry is "anti-intel-

lectual and strangling" and he wonders why organizations such as EMSE, the union of Greek composers and lyricists and the record companies, should be in favor of "this anti-constitutional bill which hits the intellectual creators."

The new bill, details as yet not revealed, covers the protection of copyrights of artists, record and video film producers and radio and television networks, and was prepared by a committee made up of Giorgio Mihailidis-Mouatos, a professor and member of the Athens Academy; Y. Koumantos, professor of Athens University; V. Melas, a lawyer; and G. Kournoutos, general manager of the Ministry of Culture and Civilization.

UA's Berman Says Industry Fails Young Non-Rockers

LONDON—Forget pinning the blame solely on home taping for slumping album sales. Instead, consider a situation where the record industry as a whole is failing "to deliver the goods or alternatively communicate its existence."

So said Howard Berman, United Artists' U.K. marketing manager, in a hard-hitting sales convention speech in which he accused the industry of not catering properly or adequately to the massive market made up of young adults from the post-war "baby boom" who may not be rock fans.

He asserted, "This middle section of the market has changed more than any other section. But by and large it is still being bombarded with what is horribly termed middle-of-the-road music by record companies who are just singularly unaware that this area of the market has changed so much."

"If it is not obsolete MOR being churned out, then it is bland Europop, which certainly isn't doing much for album sales. In the U.S. they call this music for the new middle market 'adult-orientated rock,' he added.

"That is as crass a description as 'middle-of-the-road' and even more meaningless. But at least it represents an awareness of a massive slice of the album market being made up

of people who, while not perhaps relating totally to the excesses of contemporary rock, do not relate to the same easy listening stuff which has dominated this area.

"As soon as record companies, and equally important, the radio programmers, cater adequately to this market, the better for the industry as a whole."

EMI Far East Meet

HONG KONG—Under the baton of Malcolm Brown, director of music operations in Southeast Asia, delegates from all Far East countries assembled in Hong Kong Sept. 9th thru 12th for the second EMI regional a&r and marketing meet. Guests from Capitol, U.K., New Zealand and Australia made up the party.

Directly aimed at improving marketing strategies in the region the conference featured product presentations from all participants emphasizing the depth of talent available to the EMI group and its associates. These were backed up by sessions on inter-country collaboration, classical product, retailing, and a studio workshop. Held in Hong Kong's New Arts Centre, the conference included a 'come together' show at the Lee Theatre. Copyrighted material

SEPTEMBER 30, 1978, BILLBOARD

International Turntable

LONDON—Peter Prince, previously a&r director of Pye Records here, has been named vice president and managing director of Motown International, to be based in London. He replaces Ken East, now joint managing director, EMI Music Operations, with Leslie Hill.

Prince's new role includes overseeing the Motown publishing arm Jobete Music. He had been with Pye for nine years and was previously in a&r positions here with EMI, MCA and MGM, plus an earlier spell with Pye itself. He is 41.

Marco Bignotti, once marketing director of EMI Italiana, has left to take over EMI's Greek office. His previous job is now divided between Danilo Ciotti, director of promotion and international product, and Bruno Fedetto, director of publicity and classical catalog. Bruno Tibaldi remains artistic director for Italian music and Giorgio Pegolotti stays as sales director.

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TOTAL

'78 Vital Year For Retailers & Cos.

• Continued from page 71

deals. Not so much regimentation." Wilf Price, Boots chief buyer, insisted the multiples offered the mass market a service which individual dealers didn't. Customers went into the stores for something else, with no intention of buying a record, and ended up buying one on display. "We try to support new artists, though it is true we don't always give support. It would be stupid to support some new artists in certain stores."

He attacked the record company timing on released product. First a hit single... "then before we know it an album. Let's build it slowly. You anger retailers in this way. There is a single hopping away and an album sitting on the shelves. Probably we'll never hear of the artist again. But the dealer has his money tied up in that album in the bin."

"And our shops don't have rubber walls. There is restricted space area and somebody has to pay for it. The manufacturer has to think how much he will spend to get his product on display."

David Price, general manager HMV shops says, "I don't think the multiples have realized the power they've got to squeeze record companies for advertising money and sale-or-return deals. EMI should reconsider the roles of the independent dealer and support him on new releases and back-catalog he carries."

HMV is now discounting in a limited number of shops. "We were faced with the fact we were just not selling chart albums in any volume. We joined the multiples because there was no alternative. Unless the independent has an established specialist business with a good staff with product knowledge then I'm afraid they'll go to the wall."

"The gap between record companies and retail trade will widen unless companies help the dealer through extended credit and sale-or-return. The benefit is to get stock into shops rather than sitting in warehouses."

Hassan Akhtar, managing director of rackjobbers Record Merchandisers, said in the last quarter some 80% of sales came from roughly the top 30. If we treat back-catalog as product on which record companies have recorded their investment, then there is a case to be made up for offering better terms on that and perhaps not such good discounts to retailers on new releases. It is vital for record companies to maintain back-catalog sales."

Tony Harding, general manager of Pickwick U.K., said his company would "probably be the biggest buyers of records in the U.K. in five years." With Marks and Spencers entering the retail record trade this fall, the conventional retailer "can no longer be an enthusiastic amateur, but a pure businessman. With the multiples discounting, he has to find other ways of getting people into his stores."

He felt a 5% returns allowance overall would only help "inefficient people."

Tony Relf, independent dealer, of Long Player Record Store, says, "We as indies should think up new techniques of selling, instead of moaning about the multiples. The chains have a job to do and so do we. We should do the job we can do, which is selling back-catalog and selling full-price

product at full price. It can be done. Not that you'll sell as many as the multiples, but you'll sell some. Bad independents will go to the wall."

"But I want to see fewer releases from companies like EMI. Some stuff is issued for no apparent reason, unless it is contractual. A waste of time."

Pete Stone, marketing manager of Virgin, says, "Nowadays you don't increase your sales by discounting. We're one of the first to do so in this country. But now you're merely competing with the guy down the road. I agree with sale-or-return and EMI has not been flexible enough in this."

"A 5% return means the ability for us to send back things we take a risk on. If they don't sell, we must return. We don't want to worry about where these 'risk' records are going to go tomorrow."

Colin Reilly, of Wynd Up Records in Manchester, said his company carried the entire catalog of all manufacturers it was involved with. "Our one-stopping operation is simply an extension of the manufacturer. If you tell me as a company you're spending thousands on advertising and promotion, then I'm honor bound to take the product. If I don't, I shouldn't be in the business."

He adds, "But there are some from the multiples who sit on their ivory thrones and refuse product because they personally don't like it. For the independent, the best weapon against the multiple is having it in stock."

"But from record companies I want less coming through my mail box from different departments; a more professional approach to selling, with overselling as big a sin as underselling; tapes simultaneously released with albums, which could help in the problem of home taping; an end to cheap imports coming in."

In summary, Peter Hulm said the trade clearly demanded higher margins, more s-o-r, less product, and more marketing expenditure. The multiples wanted the independents to survive because they created initial demand. Back catalog had to be handled more aggressively. The multiples were in problems with escalating discounting... one's latest financial report showed an increased turnover for its record department of more than \$2 million, but its profits had dropped.

"The retailers have realized their strength and they're just getting used to the idea of using it."

Driving Test LP

LONDON—Spartan Records here is launching its first special project with the release of a 60-minute driving-test album.

Backed with selected television advertising, the album has a sleeve featuring a torn "L" plate—the symbol of the learner driver here. The instructional LP has been written by Gordon Cole, a one-time driving test examiner.

The album sells at \$7.60 and Spartan director David Thomas claims, "The whole package takes you through for half the price of a single driving lesson. In the U.K., 1.8 million people take the driving test each year and one million fail."

DIRECT DISK LABELS EYE DIGITAL MOVE

TORONTO—Canada's three direct disk labels are cautiously watching and listening to U.S. and Japanese PCM (pulse code modulation) developments and considering switching over to digital recordings in the near future.

Bob Brown of Salisbury Lab recordings in Toronto is to be the first to record a PCM disk out of the Canadian three, although the record was actually done in a Los Angeles studio.

A skeptic for the longest time, Brown's conversion to PCM recordings is relatively new, and he confides that "digital recording is the future of the industry. I'm willing to bet that direct disks are obsolete in another two years."

Brown's new philosophy surprises Peter Clayton at Soundstage Studios, the base for the Umbrella direct-to-disk label, although Brown's prediction about the death of direct disks, does not surprise him.

"The technology for PCM recordings is expanding day by day," says Clayton. "I'm still waiting to hear a PCM disk that can sound as good as a direct-to-disk, but I know it's coming. Umbrella is constantly talking to the industry about developments in the field and with the 3M digital mastering system going into four U.S. studios, I'd say that direct disks will ultimately become obsolete."

Kiras Records, formerly known as Labyrinth Records, has just issued its third direct disk, "Overholt, Tate & Phillips," and plans modest expansion in its release schedule over the next 16 months.

According to co-owner, Paul Gross, Kiras is aiming for a commercial base in its repertoire and has no immediate plans to start experimenting with digital systems on the market. "We are watching with interest," Gross says, "but for the time being we are happy with the quality of the direct disk process. It has its limitations, true, but for sound quality it can't be beat at this time," he says.

With Umbrella Records recently switching pressing plants, from Teldec in Germany to CBS Canada's custom pressing facility, all three Toronto-based labels are now pressing locally.

Brown's Salisbury Lab label is pressing in white vinyl at the Capitol manufacturing plant in Mississauga; Umbrella at the CBS plant in Don Mills; and Kiras Records is making use of the small Golden Records pressing plant just outside of the city limits.

From The Music Capitals Of The World

TORONTO

Atlantic signing, **Streetheart**, shortly back into the studio for single sides and likely recording a second album with **Nazareth's Manny Charlton**. ... **Domenic Troiano** is back on the road in support of his second Capitol LP, "The Joke's On Me." Support billing on the cross Canada trek is new CBS signing, **Dale Jacobs**.

Martin Mull pulled an enthusiastic crowd of 2800 to Massey Hall recently, getting an SRO house, despite a transit strike and torrential rain storm. The humorist also made a brief appearance on the network CBC-TV show, 90 Minutes Live.

Attic Records has bagged the second Rounder Records **George Thorogood** album release, and also plans on releasing U.K. punkers' **The Electric Chairs** on "puke colored vinyl," label president, **Al Mair**, allows.

Canada



GOLDEN PRIDE—Charley Pride, second from left, receives a gold record for Canadian sales of his LP "Somebody Loves You Honey" from Ed Preston, second from right, vice president and general manager of RCA Canada during his visit to the Canadian National Exhibition. With them are from left, Chris Allicock, Ontario promotion representative Marghi Cocks, national administrator of publicity; and Barry Haugen national promotion manager country.

BOTH COMPANIES EXPAND

WEA, CBS Battle For Lead Position

By DAVID FARRELL

TORONTO—The battle for market share supremacy between WEA and CBS is not confined to the U.S. as any Canadian retailer will quickly tell you. Here the stakes may be smaller, but the marketing fights can be just as heated and the victories, just as well publicized.

CBS Canada threw its gauntlet into the ring when it hired Arnold Gosewich, luring him away from Capitol Records-EMI of Canada and appointing him chairman and vice president international. Rapid expansion at CBS ensued, ultimately giving the label a number of coups and a marketing department that seemed intent on turning everything it focused on into multi-platinum sellers.

WEA Canada at the time was embroiled in a number of complex internal policy change-overs ranging from installation of a new computer programming system, to warehouse expansion. According to WEA Canada's newly appointed executive vice president, Ross Reynolds, "The company plans to assert itself in the marketplace now."

Quick to point out that internal changes were instigated long before he arrived at his desk, Reynolds, the former GRT Canada president, suggests that the label is now out to create a lot of excitement in the marketplace. He notes how WEA achieved Canada's first ever million seller with Fleetwood Mac's LP

"Rumours" and suggests that the promotion and marketing projects will be ordained from now on with a lot more teeth.

As proof positive of WEA's new aggressive stance in the marketplace, Reynolds reviews the marketing plan behind Streetheart, a new signing on the Atlantic label.

"The first promotion on the group came with the release of a red vinyl 12" EP, a promotional tool aimed at radio," he points out. "Then the EP was commercially released with what I consider to be, sensational jacket artwork, the whole project was intended to preview the album and it worked, which was followed by a national club tour and getting the media out to see the band."

Not only did EP and LP sell well, but the band scored a number of FM "In Concert" programs, as well as immediate interest from Nazareth helmsman Manny Charlton, who has voiced interest in producing the band's next album.

"The point to be made in all of this is that WEA isn't just distributing foreign hit material. This company has the apparatus to sign and break talent and Streetheart is just one of the acts we are working with right now," Reynolds explains.

Beyond his own appointment to the company, Reynolds cites the recent additions of product managers for Atlantic, Elektra/Asylum and WEA as further evidence of a growing company, along with artist relations and publicity departments.

Specific areas of development right now include a more aggressive a&r stance expanding promotion and marketing departments, more national fieldwork and increasing budgets for in-store promotional materials to profile product releases.

While WEA doesn't have the numbers in staff that CBS Canada has today, through hard-nosed marketing campaigns the label has maintained its leadership in the market through all.

If one were to find one weakness the label has that its chief competitor doesn't, it would have to be the absence of its own pressing plant. But, as one independent retailer opined recently, "You can have all the record labels in stock, but without WEA you have nothing." The expanded warehouse in Ontario is designed to ensure that no retailer is left without anything.

DAVID FARRELL

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	2	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	
2	1	THREE TIMES A LADY—Commodores (Motown TMG 1113)	
3	5	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)	
4	6	JILTED JOHN—Jilted John (EMI Int. INT 567)	
5	3	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)	
6	10	KISS YOU ALL OVER—Exile (RAK 279)	
7	21	SUMMER NIGHT CITY—Abba (Epic EPC 6595)	
8	4	IT'S RAINING—Darts (Magnet MAG 126)	
9	19	GREASE—Frankie Valli (RSO 12)	
10	7	HONG KONG GARDEN—Siouxsie & The Banshees (Polydor 2059 052)	
11	56	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 18)	
12	13	PICTURE THIS—Blondie (Chrysalis CHS 2242)	
13	14	AGAIN AND AGAIN—Status Quo (Vertigo QUD 1)	
14	8	BRITISH HUSTLE/PEACE ON EARTH—Hi Tension (Island WIP 6446)	
15	16	FORGET ABOUT YOU—Motors (Virgin VS 222)	
16	11	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	
17	46	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Whitfield K 17236)	
18	12	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)	
19	15	I THOUGHT IT WAS YOU—Herbie Hancock (CBS 6530)	
20	26	YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester (Fantasy FTC 160)	
21	9	SUPERNATURE—Cerrone (Atlantic K 11089)	
22	17	TOP OF THE POPS—Rezillos (Sire SIR 4001)	
23	22	YOU'RE THE ONE THAT I WANT—Hylda Baker/Arthur Mullard (Pye 7N 46121)	
24	18	IT'S ONLY MAKE BELIEVE—Child (Ariola Hansa AHA 522)	
25	28	DAVID WATTS/A BOMB IN WARDOUR STREET—Jam (Polydor 2059 054)	
26	24	GALAXY OF LOVE—Crown Heights Affair (Philips 6168 801)	
27	25	A ROSE HAS TO DIE—Dooleys (GTO GT 229)	
28	32	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)	
29	66	I CAN'T STOP LOVIN' YOU—Leo Sayer (Chrysalis CHS 2240)	
30	23	WHO ARE YOU—The Who (Polydor WHO 1)	
31	40	WINKER'S SONG—Ivor Biggam (Beggars Banquet BOP 1)	
32	20	BABY STOP CRYING—Bob Dylan (CBS 6499)	
33	27	FOREVER AUTUMN—Justin Hayward (CBS 6368)	
34	33	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)	
35	34	GOT A FEELING—Patrick Juvet (Casablanca CAN 127)	
36	—	LUCKY STARS—Dean Friedman (Lifesong LS 402)	
37	29	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)	
38	31	SUBSTITUTE—Clout (Carrere 2788)	
39	44	WHAT YOU WAITING FOR—Stargard (MCA 382)	
40	63	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE—Manhattan Transfer (Atlantic K 11182)	
41	—	NOW THAT WE'VE FOUND LOVE—Third World (Island WIP 6457)	
42	53	EVE OF THE WAR—Jeff Wayne's War Of The Worlds (CBS 6496)	
43	42	SHE'S GONNA WIN—Bilbo (Lighting LIG 548)	
44	36	DON'T KILL THE WHALE—Yes (Atlantic K 11184)	
45	43	AIN'T WE FUNKIN' NOW—Brothers Johnson (A&M AMS 7379)	
46	35	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)	
47	39	HOT SHOT—Karen Young (Atlantic K 11180)	
48	55	METEOR MAN—Dee D. Jackson (Mercury 6007 182)	
49	—	HAVE YOU EVER FALLEN IN LOVE—Buzcocks (United Artists UP 36455)	
50	58	IDENTITY—X Ray Spex (EMI INT 563)	
51	48	DON'T WANNA SAY GOODNIGHT—Kandidate (RAK 280)	
52	—	BLAME IT ON THE BOOGIE—Jacksons (Epic EPC 6683)	
53	49	SHAME—Evelyn "Champagne" King (RCA PC 1122)	
54	51	RAININ' THROUGH MY SUNSHINE—Real Thing (Pye 7N 46113)	

55	52	AIN'T NOTHING GONNA KEEP ME FROM YOU—Ten De Sario (Casablanca CAN 128)	
56	45	SMURF SONG—Father Abraham (Decca F 13759)	
57	47	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)	
58	57	DANCE GET DOWN/HOW DO YOU DO—Al Hudson (ABC 4229)	
59	59	I WON'T MENTION IT AGAIN—Ruby Winters (Creole CR 160)	
60	73	LONDON TOWN—Wings (Parlophone R6021)	
61	71	DAYLIGHT KATY—Gordon Lightfoot (Warner Bros. K 17214)	
62	38	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)	
63	30	WALK ON BY—Stranglers (United Artists UP 36429)	
64	—	BAMA BOOGIE BOOGIE—Cleveland Eton (Gull GULS 63)	
65	50	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)	
66	54	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)	
67	72	YOU GOT ME RUNNING—Lenny Williams (ABC 4228)	
68	—	MEXICAN GIRL—Smokie (RAK 283)	
69	—	AND THE BAND PLAYED ON—Flash & The Pan (Ensign ENY 15)	
70	—	SWEET SUBURBIA—Skids (Virgin VS 227)	
71	37	5-7-0-5—City Boy (Vertigo 6059207)	
72	—	HEADS DOWN NO NONSENSE MINDLESS BOOGIE—Alberto Y Lost Trios (Logo GO 323)	
73	74	HOLDING ON—L.T.D. (A&M AMS 7378)	
74	67	GIMMIE YOUR LOVIN'—Atlantic Starr (A&M AMS 7380)	
75	69	COME BACK JONEE—Devo (Virgin VS 223)	

LPs

This Week	Last Week	Title	Artist
1	1	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)	
2	4	IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)	
3	3	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	
4	2	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	
5	5	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
6	6	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	
7	7	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Haase) Red Seal RL 25163 (R)	
8	9	WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)	
9	10	DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C)	
10	12	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	
11	8	STAR PARTY—Various, K-Tel NE 1034 (K)	
12	33	ARE WE NOT MEN? NO WE ARE DEVO—Devo (Brian Eno) Virgin V 2106 (C)	
13	New	PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)	
14	11	STREET LEGAL—Bob Dylan (Don Devito) CBS 86067 (C)	
15	13	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	
16	23	NEW BOOTS AND PANTIES—Jan Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	
17	14	20 GOLDEN GREATS—The Hollies, (Roger Greenaway) Target TGS 502 (W)	
18	21	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)	
19	27	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	
20	20	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	
21	31	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	
22	25	WHO PAYS THE FERRYMAN—Yannis Markopoulos, BBC REB 315 (A)	
23	16	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)	
24	18	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Calliat) Warner Bros. K 56344 (W)	
25	22	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Daniece Williams (Jack Gold) CBS 86068 (C)	
26	15	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	
27	26	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)	
28	39	SUNLIGHT—Herbie Hancock (Herbie Hancock/David Rubinson & Friends, Inc.) CBS 82240 (C)	

29	24	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongiovi) Sire K 56530 (W)	
30	17	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)	
31	19	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B)	
32	29	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	
33	35	EVITA—Various, MCA MCX 503 (E)	
34	30	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	
35	47	SHADOW DANCING—Andy Gibb (Albhy Galuten/Karl Richardson) RSO R55 0061 (F)	
36	46	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	
37	51	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	
38	34	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	
39	44	A SONG FOR ALL SEASONS—Renaissance (David Hentschel) Warner Bros. K 56460 (W)	
40	New	DREAM WORLD—Crown Heights Affair (Nerangis/Britton) Philips 6372 754 (F)	
40	New	EVEN NOW—Barry Manilow (Ron Dante/Barry Manilow) Arista SPART 1047 (F)	
42	42	ITCHY FEET—Johnny Cash (Various) CBS 10009 (C)	
43	New	WHEN I DREAM—Crystal Gayle (Allen Reynolds) United Artists UAG 30169 (E)	
44	32	DOUBLE VISION—Foreigner (Keith Olsen/Mick Jones/Ian McDonald) Atlantic K 50476 (W)	
45	41	LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E)	
46	36	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	
47	28	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	
48	38	HANDSWORTH REVOLUTION—Steel Pulse (K. Pitterson/P. King) Island ILPS 9502 (E)	
49	—	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	
50	50	THEIR GREATEST HITS 71-75—Eagles, Asylum K 53017 (W)	
51	59	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)	
52	60	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)	
53	—	A TRICK OF THE TAIL—Genesis (David Hentschel/Genesis) Charisma CDS 4001 (F)	
54	45	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52061 (W)	
55	48	BLAM—Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 64714 (C)	
56	37	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	
56	—	SKELLERN—Peter Skellern (Peter Skellern) Mercury 9109 701 (F)	
58	—	I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)	
59	New	SOLID SENDERS—Solid Senders, Virgin V 2105 (C)	
60	43	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)	

CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 9/6/78
SINGLES

This Week	Last Week	Title	Artist
1	—	THREE TIMES A LADY—Commodores (MOT)	
2	—	GREASE—Frankie Valli (RSO)	
3	—	COPACABANA—Barry Manilow (ARIS)	
4	—	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO)	
5	—	LIFE'S BEEN GOOD—Joe Walsh (ASYL)	
6	—	BREAK IT TO THEM GENTLY—Burton Cummings (PORT)	
7	—	MISS YOU—Rolling Stone (WEA)	
8	—	RIVERS OF BABYLON—Boney M (ATLA)	
9	—	HOT BLOODED—Foreigner (ATLA)	
10	—	TWO OUT OF THREE—Meatloaf (EPIC)	
11	—	MAGNET & STEEL—Walter Egan (CBS)	
12	—	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)	
13	—	LOVE WILL FIND A WAY—Pablo Cruise (A&M)	
14	—	YOU NEEDED ME—Anne Murray (CAP)	
15	—	MY ANGEL BABY—Toby Beau (RCA)	
16	—	HOT CHILD IN THE CITY—Nick Gilder (CHRY)	
17	—	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)	
18	—	LAST DANCE—Donna Summer (CASA)	
19	—	MACHO MAN—Village People (CASA)	
20	—	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
21	—	SHADOW DANCING—Andy Gibb (RSO)	
22	—	LOVE IS IN THE AIR—Martin Stevens (CBS)	

23	—	BAKER STREET—Gerry Rafferty (UA)	
24	—	I CAN'T STAND THE RAIN—Eruption (GRT)	
25	—	SUMMER NIGHTS—Olivia Newton-John & John T (POL)	
26	—	DANCE WITH ME—Peter Brown (PRIV)	
27	—	TAKE A CHANCE ON ME—Abba (ATLA)	
28	—	STAY—Jackson Brone (ASYL)	
29	—	TAKE ME AWAY—Prism (GRT)	
30	—	BLUER THAN BLUE—Michael Johnson (EMI)	
31	—	RAISE A LITTLE HELL—Trooper (MCA)	
32	—	MUSIC BOX DANCER—Frank Mills (POL)	
33	—	AN EVERLASTING LOVE—Andy Gibb (RSO)	
34	—	ROCK 'N' ROLL COWBOY—Cooper Brothers (POL)	
35	—	FOLLOW ME FOLLOW YOU—Genesis (ATLA)	
36	—	DON'T LOOK BACK—Boston (EPIC)	
37	—	YOU—Rita Coolidge (A&M)	
38	—	YOU & I—Rick James (MOT)	
39	—	LET'S ALL CHANT—The Michael Zager Band (PRIV)	
40	—	YOU LIGHT UP MY LIFE—Debbie Boone (WARN)	
41	—	USED TO BE MY GIRL—O'Jays (CBS)	
42	—	MR. BLUE SKY—Electric Light Orchestra (CBS)	
43	—	CHATTANOOGA CHOO CHOO—Tuzedo Junction (RCA)	
44	—	RUNAWAY—Jefferson Starship (GRUM)	
45	—	GIRL'S SCHOOL/MULL OF KYNTYRE—Paul McCartney & Wings (CAP)	
46	—	THE GROOVE LINE—Heatwave (EPIC)	
47	—	DANCE DANCE DANCE—Chic (ATLA)	
48	—	YOU BELONG TO ME—Carly Simon (ELEK)	
49	—	KING TUT—Steve Martin (WARN)	
50	—	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)	

LPs

1	—	GREASE—Various (RSO)	
2	—	DON'T LOOK BACK—Boston (EPIC)	
3	—	SATURDAY NIGHT FEVER—Various (RSO)	
4	—	SOME GIRLS—Rolling Stones (RSR)	
5	—	DOUBLE VISION—Foreigner (ATLA)	
6	—	BAT OUT OF HELL—Meatloaf (EPIC)	
7	—	THE STRANGER—Billy Joel (CBS)	
8	—	NATURAL HIGH—Commodores (MOT)	
9	—	SGT. PEPPERS LONELY HEARTS CLUB—Various (A&M)	
10	—	DREAM OF A CHILD—Burton Cummings (Port)	
11	—	CITY TO CITY—Gerry Rafferty (UA)	
12	—	FROZEN IN THE NIGHT—Dan Hill (GRT)	
13	—	STRANGER IN TOWN—Bob Seger (CAP)	
14	—	SHADOW DANCING—Andy Gibb (RSO)	
15	—	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)	
16	—	EVEN NOW—Barry Manilow (ARIS)	
17	—	RUMOURS—Fleetwood Mac (WARN)	
18	—	PYRAMID—Alan Parsons Project (ARIS)	
19	—	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	
20	—	WHO ARE YOU—The Who (MCA)	
21	—	SEE FOREVER EYES—Prism (GRT)	
22	—	THE ALBUM—Abba (ATLA)	
23	—	RUNNING ON EMPTY—Jackson Browne (ASYL)	
24	—	LET'S KEEP IT THAT WAY—Anne Murray (CAP)	
25	—	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
26	—	OUT OF THE BLUE—Electric Light Orchestra (UA)	
27	—	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)	
28	—	20 GOLDEN GREATS—Buddy Holly (MCA)	
29	—	BOYS IN THE TREES—Carly Simon (ELEK)	
30	—	WORLD'S AWAY—Pablo Cruise (A&M)	
31	—	THEN THEY WERE THREE—Genesis (ATLA)	
32	—	EDDIE MONEY—Eddie Money (CBS)	
33	—	FEELS SO GOOD—Chuck Mangione (A&M)	
34	—	OCTAVE—The Moody Blues (LON)	
35	—	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	
36	—	A CANADIAN TRIBUTE—Elvis Presley (RCA)	
37	—	AJA—Steely Dan (ABC)	
38	—	THE GRAND ILLUSION—Styx (A&M)	
39	—	SONGBIRD—Streisand (CBS)	
40	—	PETER GABRIEL—Peter Gabriel (ATCO)	
41	—	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	
42	—	STREET LEGAL—Bob Dylan (CBS)	
43	—	HOT CALIFORNIA—Eagles (ASYL)	
44	—	EARTH—Jefferson Starship (RCA)	
45	—	MACHO MAN—Village People (CASA)	
46	—	ENDLESS WIRE—Gordon Lightfoot (WARN)	
47	—	CRIME OF THE CENTURY—Supertramp (A&M)	
48	—	EXCITABLE BOY—Warren Zevon (ASYL)	
49	—	NEWS OF THE WORLD—Queen (ELEK)	
50	—	LONDON TOWN—Wings (CAP)	

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 9/18/78
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	KIMINO HITOMIWA 10,000 VOLT—*Takao Horiuchi (Express/Toshiba-EMI)—Noel Music, On Associates	
2	—	HIKIGANE—*Masanori Sera & Twist (Aardvark)—Yamaha	
3	—	TOUMEININGEN—*Pink Lady (Victor)—NTVM	
4	—	KATTENI SINBAD—*Southern All-Stars (Invitation)—Burning, PMP	
5	—	ZETTAIZETSUMEI—*Momoe Yamaguchi (CBS/Sony)—Top	
6	—	BLUE SKY BLUE—*Hideki Saijo (RCA)—Geiel	

7	—	JOHNNY-NO KOMORIUTA—*Alice (Express/Toshiba-EMI) JCM	
8	—	MONTE CARLO DE KAMPAL—*Mayo Shono (BLOW-UP) Columbia	
9	—	"YAMATO" YORI AIO KOMETE—*Kenji Sawada (Polydor)—Watanabe	
10	—	GOOD LUCK—*Goro Noguchi (Polydor)—Fuji, NP	
11	—	LOVE—DAKISHIMETAI—*Kenji Sawada (Polydor)—Watanabe	
12	—	THE STRANGER—Billy Joel (CBS/Sony)—April	
13	—	BLUE—*Machiko Watanabe (CBS/Sony)—PMP	
14	—	MONSTER—*Pink Lady (Victor)—NTVM, T&C Music	
15	—	AOBAJO-KOIJUTA * Sato (King)—Shinko	
16	—	TASOGARE MY LOVE—*Juniko Ohashi (Philips)—	

From The Music Capitals Of The World

LONDON

Singer **Frankie Vaughan**, celebrating his 25th anniversary in show business, being honored at a special Variety Club of Great Britain lunch (Oct. 12). He has already been awarded the Order of the British Empire for raising in excess of \$3 million for boys' clubs in Britain.

Cleo Laine, plus husband **John Dankworth**, playing week-long season at the London Palladium (Nov. 20) following sell-out success in eight-show stint there a year ago. ... "With A Little Help From My Friends," from the Beatles' "Sgt. Pepper" album and a previous smash for **Joe Cocker**, being released here as a single for the first time (EMI).

Deal between **Sandy Robertson** (Roxbury Records) and **Shelley Segal** of Mushroom Records in Los Angeles for **Ian Matthews** product, with immediate U.S. release of the album "Steal in Home" and single "Shake It." ... Re-release by DJM of **Elton John's** "Goodbye Yellow Brick Road" (October) pressed in yellow vinyl. ... **Tim Rice** charting 20 years at the top of **Cliff Richard** via five hour-long programs on BBC Radio 1, the singer's first hit "Move It" having entered the chart in September 1958.

First solo European tour of guitarist **Al Di Meola**, promoted by **Harvey Goldsmith**, takes in Germany, France, Spain, Austria, Sweden, Denmark, and Holland with U.K. gig at Hammersmith Odeon coming Oct. 18. ... Consensus of opinion among polled disk jockeys here is that **Roddy Llewellyn's** debut album will be a hit when it is out via Phonogram October 13. The "close friend" of **Princess Margaret** sings 13 songs, one "Everybody Wants To Find A Bluebird" tipped as a possible hit single.

Amakata here set up deal with Sire Records' publishing arm Bleu Disque for U.K. rights of **Flamin' Groovies'** works. ... Big local campaign for **Linda Ronstadt's** new Asylum album "Living In The U.S.A." ... Extra dates added to **Renaissance's** U.K. tour, reflecting public demand for the WEA band.

Nearly up to two million sales mark: the **John Travolta/Olivia Newton-John** single "You're The One That I Want." ... **Connie Francis** in for a two-week press and promotion trip. ... **Mattumbi**, harvest-signed roots reggae band, headlined the First International Reggae Festival here at the Alexandra Palace.

Official music industry football league set up here by publisher **Ray Williams**. ... New publishing company, **Gingersnaps**, set up here by **Terry Winstone**, deals already made with Multi-Sound (Belgium, a soundtrack library); Cuda (headed by U.K. writers **Michael Dan** and **Tony Cummings**); Blue Monday, Sound Illustration; and Six-O-Clock. Phone: London 01-223 1029.

New deputy managing director of the **Mervyn Conn** Organization here is **John Burrows**, formerly in the same role with theater/publishing group Howard and Wyndham. ... MCA campaign for the **Wishbone Ash** album "No Smoke Without Fire" includes an extra two-track live single, which will not be sold separately from the LP.

Warners sales conference here told that **Paul Simon** has finalized his move from CBS and that his first Warner release will be in August next year. ... Gold disk here for the **Nolan Sisters** for U.K. sales of their "20 Giant Hits" tv merchandised album. ... Different Records, until now tied closely to reggae product, now has a MOR division, first product featuring disco versions of Strauss waltzes for November release.

The Pirates, re-formed and touring, have released an updated version of the **Johnny Kidd** classic "Shakin' All Over," the number which was a hit when the band backed the late rocker.

... **Phil May**, formerly lead singer with the **Pretty Things**, one of the most controversial early U.K. rock bands, now said to be fronting a new line-up called **Fallen Angels**. **PETER JONES**

LISBON

Teal Records of South Africa now operating in Portugal as producer (Chrysalis), publisher (Alegro) and manufacturer, via the factory in Odrinhas, Sintra. **Gomes Leitao** is general manager of the Teal set-up, with **Hugo Lourenco** as chairman, **Luis Lourenco** as promotion chief and **Joao Henrique** handling a&r. International repertoire comes first, then emphasis will go on Portuguese product. First releases are from **Al Jones**, **McCully Workshop**, **Melba** and **Peter Lloyd**. Teal operates from Calçada do Combro 33/2/E, phone: 360081, Lisbon.

U.S. jazzman **Max Roach** and his group, guests of the annual Jamor Festival (Sept. 9-11), organized by the weekly Avante. Also billed: singer-songwriter **Eugenio Finardi**, Spanish band **Nuestro Pequeno Mundo** and Polish team **Gold Washboard**. ... My Life, a song from the

television series "O Casarao" has the original version by **Michael Sullivan** (Rossi) and the Brazilian treatment by **Ed Costa** (Chantecler) competing in the local Top 10.

South African duo **Sergio and Madi** topped the single chart here with a version of "Cry To

Me," the original being on the old **Rolling Stones'** album "Out Of Our Heads". ... Break-down of chart statistics for May-July shows **Kate Bush** (EMI) top female artist in Portugal, with the single "Wuthering Heights" and the album "The Kick Inside" both topping the respective

charts for eight weeks. She plays September concerts in Cascais.

The "Saturday Night Fever" soundtrack topped the album chart here in advance of the movie premiere. ... New breakers on the album scene include: "New Horizon," by **Isaac Hayes**

(Polydor); "Life On The Line," **Eddie and the Hot Rods** (Island); and "Excuse Me Monsieur," by French singer **Nadine Expert** (Rossi). ... And U.K. band **Genesis** has a big Charisma hit with "And Then There Were Three."

FERNANDO TENENTE



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Rock Singles Best Sellers

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As Of 9/19/78

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

- | | |
|--|--|
| 1 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 21 TOOK THE LAST TRAIN —David Gates—Elektra 455500 |
| 2 THREE TIMES A LADY —Commodores—Motown 7902 | 22 AN EVERLASTING LOVE —Andy Gibb—RSO 904 |
| 3 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 23 HOLLYWOOD NIGHTS —Bob Seger—Capitol 4618 |
| 4 SUMMER NIGHTS —John Travolta/Olivia Newton John—RSO 906 | 24 DON'T LOOK BACK —Boston—Epic 50590 |
| 5 HOT BLOODED —Foreigner—Atlantic 3488 | 25 ALL I SEE IS YOUR FACE —Dan Hill—20th Century 2378 |
| 6 YOU NEEDED ME —Anne Murray—Capitol 4574 | 26 JOSIE —Steely Dan—ABC 12404 |
| 7 GREASE —Frankie Vallie—RSO 897 | 27 MACHO MAN —Village People—Casablanca 922 |
| 8 MAGNET & STEEL —Walter Egan—Columbia 3-10719 | 28 READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357 |
| 9 LIFE'S BEEN GOOD —Joe Walsh—Asylum 45493 | 29 THEMES FROM THE WIZARD OF OZ —Meco—Millennium 620 (Casablanca) |
| 10 HOPELESSLY DEVOTED TO YOU —Olivia Newton John—RSO 903 | 30 PARADISE BY DASHBOARD LIGHTS —Meat Loaf—Cleveland International 8-50588 (Epic) |
| 11 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 31 ALMOST LIKE BEING IN LOVE —Michael Johnson—EMI America 8004 |
| 12 OH DARLIN' —Robin Gibb—RSO 907 | 32 MAC ARTHUR PARK —Donna Summer—Casablanca 939 |
| 13 KING TUT —Steve Martin—Warner Bros. 8577 | 33 YOU AND I —Rick James—Gordy 7156 (Motown) |
| 14 REMINISCING —Little River Band—Harvest 4605 (Capitol) | 34 SHAME —Evelyn "Champagne" King—RCA 11122 |
| 15 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 | 35 BACK IN THE U.S.A. —Linda Ronstadt—Asylum 45519 |
| 16 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 36 STAY —Jackson Browne—Asylum 4548 |
| 17 YOU'RE THE ONE THAT I WANT —John Travolta & Olivia Newton John—RSO 891 | 37 MISS YOU —Rolling Stones—Rolling Stone 19307 (Atlantic) |
| 18 RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233 | 38 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063 |
| 19 IT'S A LAUGH —Daryl Hall & John Oates—RCA 11371 | 39 LOVE WILL FIND A WAY —Pablo Cruise—A&M 2048 |
| 20 ROCK AND ROLL FANTASY —Kinks—Arista 0342 | 40 SHE'S ALWAYS A WOMAN —Billy Joel—Columbia 310788 |

Rock LP Best Sellers

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As Of 9/19/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 FEELS SO GOOD —Chuck Mangione—A&M SP 4658 |
| 2 DON'T LOOK BACK —Boston—Epic FE 35050 | 22 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 3 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 23 LIFE IS A SONG WORTH SINGING —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 4 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 24 SLEEPER CATCHER —Little River Band—Capitol SW 11783 |
| 5 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 | 25 AJA —Steely Dan—ABC AB 1006 |
| 6 THE STRANGER —Billy Joel—Columbia JC 34987 | 26 STARDUST —Willie Nelson—Columbia JC 35305 |
| 7 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 | 27 LOVE ME AGAIN —Rita Coolidge—A&M SP 4699 |
| 8 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 28 NIGHTWATCH —Kenny Loggins—Columbia JC 35387 |
| 9 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 29 THE ALBUM —Abba—Atlantic SD 19164 |
| 10 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 30 A TASTE OF HONEY —A Taste Of Honey—Capitol ST 11754 |
| 11 NATURAL HIGH —Commodores—Motown M790 | 31 TOGETHERNESS —LTD—A&M SP 4705 |
| 12 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 32 THE GRAND ILLUSION —Styx—A&M SP 4637 |
| 13 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 33 OCTAVE —Moody Blues—London PS 708 |
| 14 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 34 BOSTON —Epic PE 34188 |
| 15 EVEN NOW —Barry Manilow—Arista AB 4164 | 35 LOVE OR SOMETHING LIKE IT —Kenny Rogers, United Artists UALA 903 |
| 16 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 | 36 BLAM —Brothers Johnson—A&M SP 4714 |
| 17 WHO ARE YOU —The Who—MCA MCA 3050 | 37 LET'S KEEP IT THAT WAY —Anne Murray, Capitol SW 11743 |
| 18 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 38 VAN HALEN —Van Halen—Warner Bros. BSK 3075 |
| 19 BUT SERIOUSLY, FOLKS —Joe Walsh, Asylum 6E 141 | 39 COME GET IT —Rick James—Gordy G7981 (Motown) |
| 20 SONGBIRD —Barbra Streisand, Columbia JC 35375 | 40 SLOWHAND —Eric Clapton—RSO RS1 3030 |

Grammy Nominating Forms Distributed

LOS ANGELES—Final entry forms have been mailed to voting members of NARAS and record companies for them to list product released during the second half of the awards eligibility year which they want to be considered in the Grammy competition.

The filled-out forms are due in the Academy's national office on Oct. 17 for companies and Oct. 24 for mem-

bers. After screening committees confirm eligibility requirements, a pre-nominations list will be compiled.

The 21st Grammy awards show will air on CBS-TV Feb. 15, 1979. It will emanate from the Shrine Auditorium here for the second year in a row and will be produced by Pierre Cossette Productions for the ninth straight year.

Picture Disks Oversaturation

Continued from page 3

American Music Co., the three-store Minneapolis chain, ordered 300. He was allocated 75, which he sold out at \$11.98.

John Thomas of Poplar Tunes, the three-store Memphis chain, was allocated 618. He sold them at \$13.50. He is holding out 50 for the holiday season. Walter McNeer of the Hastings Books & Record stores out of Amarillo, Tex., like a number of dealers, says he had 200 coming but hadn't received them all. He reports an instant sellout at \$13.99. Steve Cook of Pipe Dreams, the four stores out of Green Bay, Wis., ordered 40 pieces on the Beatles and got 15

TV REVIEW

Clark NBC Bow A Hodgepodge

LOS ANGELES—If there was ever such a thing as Top 40 television, "Dick Clark's Live Wednesday" which bowed on NBC Wednesday (20) would be it. The show is an entertainment smorgasbord geared to the tastes of middle America.

With a concentration on music, the entertainment, presented in Clark's hypey locomotive delivery, spanned comedy by Korean comedian Johnny Hune, daredevil stunts courtesy of Dar Robinson, dance by the L.A. Rams cheerleaders, a tune by Donny & Marie copycats Kristy & Jimmy McNichol, a song by Rick Nelson and a special guest appearance by Diana Ross.

Also included was a potpourri of filler like a "where are they now" feature zeroing in on the whereabouts of Tiny Tim and vintage film clips based on teen idols Frank Sinatra, Bing Crosby, Paul Anka, Pat Boone, Frankie Avalon, Elvis Presley, the Beatles and the modern day Bee Gees, Peter Frampton and Andy Gibb.

The highlight was the second Super Jam, first presented on Clark's American Bandstand 25th anniversary show last year.

Led by Chuck Berry, the all-star line-up gracing the stage (give Clark credit for this) consisted of Nigel Olsen, Pete Best, Rick Danko, James Guercio, Billy Preston, Charlie Daniels, Doug Kershaw, Jimmy Seals, Dash Crofts, Eddie Money, Frankie Avalon, Donald Byrd, Bo Diddley, Johnny Rivers, Elvin Bishop, Mongo Santamaria, Charlie Rich, Marvin Hamlisch (seeming extremely out of place), Walter Murphy, Hoyt Axton and Hot.

Paul Williams and Doc Severinsen conducted the band through a rousing rendition of Berry's classic "Roll Over Beethoven." Each musician had a few seconds to solo before unifying into a super jam.

Because the program is live, there is no luxury of editing miscues. And although the show progressed smoothly, the funniest moment was when Berry, dancing and plucking his guitar, gave Severinsen a poke in the mouth while Doc blew his horn. The expression on Severinsen's face was worth the wait through the monotony of the rest of the show.

For one, the entire presentation was hokey, not helped by what seemed like forged enthusiasm on the part of Clark. On screen he is likeable enough, but the chore of keeping the momentum of a live show going with fast talking and unnecessary hype, detracted from Clark's charisma.

ED HARRISON

General News

which sold out in two days at \$10.98.

He will boost his store price on future picture LPs. Cook feels the graphics on the Capitol disk is "a work of art," emphasizing that such

Assistance in preparing this story provided by Stephen Traiman, Jim McCullough, Paul Grein, Ed Harrison, Jean Williams and Roman Kozak.

graphics must be top quality to match the increased price of the novelty record.

Alan Dulberger, of the five-store 1812 Overture chain in Milwaukee, says he received 55 of a 165 Beatles allocation so far and they were out of stock in 24 hours at \$11.95 per. Dale Schonrock of Alexander's, a Chicago independent, says he got two, sold one for \$20 and is holding the other for future sale.

Richard Sanzare, general manager of the three Circles stores, Phoenix, says Associated got 70 of the 210 Beatles copies promised, all of which sold out immediately at \$12.98. The allocation was divided up between the Circles and the seven Hollywood stores.

Marketing chief John Houghton of Licorice Pizza, Southern California chain, wasn't aware of the allo-

cation total, but reports a quick sell-off at \$11.99. He says reports from stores indicates that store staffers purchased in quantity from the chain's initial shipment.

Bob Higgins of TransWorld Music Corp., Albany, N.Y., and his aide, Jack Miorin, report allocations of 200 thus far, with one more burst of 100 coming to the combination rack/retail chain operation.

Higgins says most rack accounts sold out the Beatles LP in the first couple of days of \$13.97.

Charlie Fach, executive vice president of Phonogram/Mercury, reports his label tried to get a Rush picture disk made recently for delivery with the new Rush album coming in October. His production department was told that the first open manufacturing time would be about February 1979, he says.

In the next month CBS plans to release its two picture disks, Meat Loaf's "Bat Out Of Hell," and the first Boston LP, says Tom McGuiness, vice president of sales for Columbia. He says that limited quantities of the LP will be distributed to the branches in proportion to the billing of the branches. The branches will then allocate the disks to retail accounts according to the same criteria.

Billboard SPECIAL SURVEY For Week Ending 9/30/78

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		NO. CALIF. (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SALVADOR'S Derrumbes, Arriba 3005	1	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 16-021
2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
3	CHELO A La Inspiracion de J.A. Jimenez, Muzart 1738	3	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106
4	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	4	LISSETTE Sala, Coco 148
5	IRENE RIVAS Vida Mia, Cara 004	5	GRUPO MILAGRO Pa Que y Por Que, Mar 105
6	LOS POLIFACETICOS Cameron Pelao, International 5057	6	DIEGO VERDAGUER El Pasadisco, Discolando 8424
7	LOS TIGRES DEL NORTE No. 8, Fama 564	7	CHELO La Inspiracion de J.A. Jimenez, Muzart 2738
8	JOAN SEBASTIAN Muzart 10711	8	REYNALDO OBREGON Sangre de Vino, Orfeon 38039
9	LOS HUMILDES Bestias, Fama 560	9	LOS REBELDES Te Esperare, Luna 1018
10	LOS ANGELES NEGROS Serenata Sin Luna, International 925	10	YNDIO 50 Aniversario, Atlas 5047
11	JUAN GABRIEL Espectacular, Pronto 1036	11	LOS SAGITARIOS Adios Amor, Olimpico 5001
12	CONDESA TROPICAL Mi Venganza, Yurico 5002	12	LUIS DE NERI Naila, Orfeon 38040
13	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	13	SERGIO Y ESTIVALES Canciones Sudamericanas
14	YNDIO 50 Aniversario, Atlas 5047	14	JOSE LUIS Top Hits 2021
15	RAMON AYALA Besos Y Caricias, Fredy 1086	15	EL NEGRO JOSE Gas 4179
16	DANIEL MAGAL Cara de Gitano, Caytronics 1516	16	DANIEL MAGAL Cara de Gitano, Caytronics 1516
17	ROBERTO CARLOS Amigo, Caytronics 1505	17	IRENE RIVAS Vida Mia, Cara 004
18	COSTA AZUL Carita de Angel, Novavox 318	18	EL Jefe y su Grupo Risa Me Caspas, Cronos 1108
19	ACAPULCO TROPICAL Noches de Cabaret, Carino 5200	19	ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031
20	ALDO Y LOS PASTELLES VERDES Disco de Oro, Microfon 5001	20	LOS FREDYS Carnito Malo, Peerles 10040
21	GENERACION 2000 Caramba Dona Leonor, Atlas 5045	21	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002
22	BROWN EXPRESS Pilares de Cristal, Fama 562	22	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327
23	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 16-021	23	WILKINS Te Amo, Velvet
24	TONY DE LA ROSA Dame Una Cachetada, De La Rosa 1008	24	GENERACION 2000 Caramba Dona Leonor, Atlas 5045
25	CAMILO SESTO Entre Amigos, Pronto 1034	25	CEPILLIN En Un Bosque de La China, Orfeon 120

Barry White Most Volatile At UCLA Industry Seminar

• Continued from page 34

Concerning recording acts, Cowan said: "There's a way to break any act if the act is good. If all the rules don't apply, then break the rules. There's a lot of people who will tell you that you can't do it—that's just because they couldn't do it."

It was pointed out that the industry is looking for self-sustaining, self-supporting artists. It's no longer good enough to only be able to perform.

Larry Thompson, Barry White's manager, spearheaded the topic: "Breaking into the music business starts with a belief in yourself. Don't let anyone prostitute your creativity. You need to find a friend who is a believer in your music—build a team of believers behind you."

White spoke of attitude and determination as being the most important ingredients for entering the industry. "It's how you reach it, where you place your values that counts. People have to like you before they do business with you."

White, outspoken in his presentation said: "The record industry is a business of whores—you'll find very few people with their own minds in the music industry." He cautioned, however, that many of the persons he was speaking of are sitting in top level positions, while reminding the newcomers that they are still on the bottom hoping to get to the top.

ASCAP and NARAS are offering special partial scholarships for this

program. The seminar was a part of UCLA's "Professional Designation In the Recording Arts And Sciences," a coordinated series of courses in all aspects of the recording arts and sciences designed in consultation with industry leaders and professional associations to serve those seeking to advance their careers.

JOHN DEEGAN

Diana Ross Delights At Amphitheatre

• Continued from page 36

more a walk offstage by the star without a formal goodnight which left the audience anticipating her return, and the embarrassment of bringing the 14-voice chorus out in front only to discover there were no mikes planned for them.

All through these embarrassing moments Diana smiled and laughed, but one has to wonder what she's really thinking. There were changes in the program right through the rehearsal since Diana wanted to present her home audience with "something new."

Obviously more time was needed. But the show business veteran made her opening deadline and did her part.

So, too, did the Joe Guercio-led orchestra planted stage center and visible several times when the screens parted.

Musically, the 17 songs were a potpourri of past, present and up-

coming tunes from "The Wiz," in which she stars.

First there was a movie of Diana singing "Ain't No Mountain High Enough" to begin the concert. Then she emerged from the screen to pickup the lyrics and the rest of the show was the former Supremes lead singer in the flesh having a good time performing: "Gettin' Ready For Love," "Touch Me In The Morning," "Ready For Love," "I Wanna Be," "Remember Me," "All Night Lover," "Too Shy To Say" and "Love Hangover."

These commercial songs were contrasted by a medley from the film "Lady Sings The Blues" with Diana reprising "Ain't Nobody's Business If I Do," "The Man I Love," "Them There Eyes" and "Our Love Is Here To Stay."

The "Wiz" medley was the showstopper. Playing the parts of Dorothy, the Scarecrow, Tin Man, Lion, and the bad witch, Diana sang seven

Agency's New Club Philosophy

• Continued from page 36

December of last year, predominantly in 3,000 seaters.

Elson explains that, like many other rock artists of his stature, Rundgren has been on the road for many years.

"It's often hard for such acts to feel any new excitement about touring. They've been playing the same size venues, to the same number of people, for years."

And to be realistic, he continues, many big name attractions—despite healthy record sales and good performing reputations—are not consistently selling out the large locations.

"Agencies are not entirely without responsibility for this state of affairs, either," Elson agrees.

The blueprint for Rundgren to go into clubs was drawn up, and he, Gardner and the tour manager set to

trimming the roadshow and entourage to economically feasible but artistically sound proportions. Crew numbers, instances Elson, were reduced by at least 25%-30%.

"The club owners were pre-sold on the idea, of course," he continues, "and we went for those venues which offered the best facilities and a good physical location in each market."

"With tickets, we tried to keep as close to modest-priced concert levels as we could, though we didn't want anything to have the feel of a giveaway. It's important not to abandon the act's prestige with this strategy."

Prices varied according to the club, but Elson says none was under \$6, none more than \$8.

Club cuts also varied, but there were guarantees and percentage of the gross over a certain figure, he adds, which was similar to arrangements made for one-night, one show, 3,000-seat dates.

Venues toured during August were the Agora Ballroom, Youngstown, Ohio; Old Waldorf, San Francisco; Texas Opry House, Houston; Armadillo, Austin; Old Man River, New Orleans; Agora, Atlanta; Agora, Cleveland; Park West, Chicago; and Paradise Fall, Boston.

The dates ranged from two to five nights per club, with two shows per night. Rundgren played Youngstown for just one night, comments Elson, because of its proximity to Cleveland. Venue capacity was between 400 and 700.

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General News

Polygram's Returns

• Continued from page 1

and tape releases effective with a May 24 date will be non-returnable for 90 calendar days after the release date.

The Polygram directive is the first indication of what accounts have long felt is a growing move on the part of more and more vendors to hold merchandise out in the field for longer periods of time.

Retailers, racks and one-stops have found holding overstock inventory costs them bitterly both in warehouse storage space and in tying up dollars and hampering cash flow.

Historically, the industry has swung from a straight 10% return to 100% exchange and/or return over the past 20 years.

Peisinger notes the following releases should not be accepted for return prior to November:

Capricorn: Cooper Brothers; Mercury SRM: Chuck Mangione, Ohio Players, Con Funk Shun, Hamilton Bohannon, Charles Earland, Gary Toms, Graham Parker, Statler Bros., Demis Roussos, Key Largo, the Stylistics, Esther Phillips,

Jerry Lee Lewis, Johnny Rodriguez, and Heaven And Earth.

Polydor PD: ARS, Gloria Gaynor, James Brown, Trax, Rainbow, Wayne Henderson, U.K., Phil Manzanera, Bill Bruford, Don Ray, Kenny Nolan, Independent Movement, J.B.'s, Steve Gibbons, Richard Supa, C.W. McCall, La Bionda, Alicia Bridges, Roy Ayers, Chick Corea and Band of Joy; Verve VE: Young/Eldridge, Stan Getz; Spring SP: Millie Jackson and Fatback; MGM: Original soundtrack from the musical "Grease."

Other albums listed: Monument MG: Larry Gatlin and Gary Apple; De-Lite: "Saturday Night Disco" and Crown Heights Affair.

Handwritten on the bulletin were: RSO soundtracks: "Grease," "Saturday Night Fever" and "Sgt. Pepper."

For the Record

HONOLULU—Mike Michaels, listed as program director at K-108-AM in last week's issue, is in actuality responsible for disco programming only at the station.

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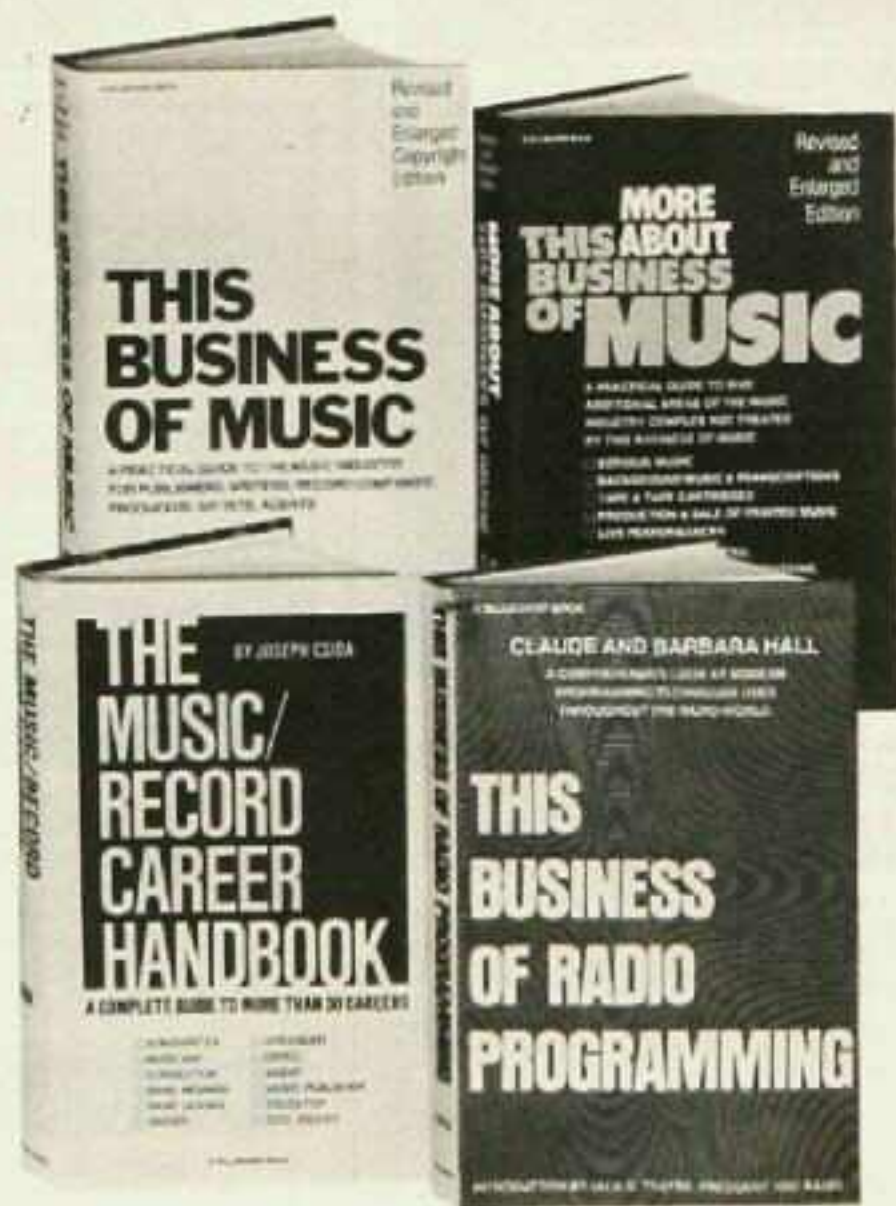
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Radio-TV Programming

5 Panels Mull Fattening The Elusive Bottom Line

• Continued from page 20

WAAF-FM Worcester, Mass., and Jack Popejoy of KZLA-FM (formerly KPOL) Los Angeles.

Marx opened by explaining that radio "is the only business I know where the clientele is part of the product; where there's an interacting relationship unlike any other communications medium." Consequently, at AOR stations listeners must perceive that the DJs are "loving the music and living the lifestyle."

To achieve this, and subsequently produce better bottom lines, the perception must be merchandised through promotions in keeping with that same image, several of which he elaborated on.

Popejoy followed suit by pointing out that in Los Angeles, with 72 signals of which an average of 2.8 are listened to per week, "you must become a part of their lifestyle to be successful."

Popejoy sees his format as "the MOR of AOR," avoiding strident vocals and loud guitars and using softer rock. "We appeal to the weekend hippie who wears a three-piece suit to work," he added, explaining that constant research tells him who he is reaching and why.

Dex Allen, a last minute panel member from KPRI-FM San Diego, agreed that lifestyle research is essential. And he added that, if successful, he shares profits on a percentage basis with his program director, "so he has a vital interest in bottom line performance."

But it fell to Parikh to explain in precise, almost scientific terms why these various approaches worked and how important it is today to make them work, noting that "old AM Top 40 has failed because it did not keep track of the changing lifestyle of its audience. FM and AOR snuck up and took Top 40 by surprise."

Parikh startled the audience when he announced that males and females should not be researched independently of one another for music preference, as is standard procedure. "You must take into account interaction of any number of parts," he said, "which means that when men and women listen to radio together, they choose a different kind of format than when they listen apart."

Additionally, he said, music is no longer a social force as in the 1960s. "Today it is escapism and pure entertainment," he said. "People are more conservative, more afraid of change, more insecure. It shows in fashions, in films and in musical tastes."

"Today's music, more and more, is bland and traditional, an indicator of uncertainty and fear. People don't want anything new. And AOR must

respond to all of this by recognizing the shift in the lifestyle of its listeners."

He astounded some attendees with a detailed explanation of the right and left side functions of the human brain, relating this to creation of lifestyle images for a station through proper logo design.

"Choice of color and typeface must be right for proper retention," he said. "In other words, today you must give your logo design to someone more qualified than a DJ who happens to draw well."

The bottom line syndrome surfaced quickest in the beautiful music discussion, featuring panelists Jim Schulke, Schulke Radio Productions; Marlin Taylor, Bonneville Broadcast Consultants; Jim Schlichting, Starborne Productions; Harvey Wittenberg, Century Broadcasting, and moderator Darrell Peters of WLOO-FM Chicago and the FM 100 Plan.

While Peters pronounced beautiful music as the most efficient and profitable format available, Schulke underlined its problems when he said, "while we are profitable, the format is no longer intriguing to young programmers. We are not a hot item anymore."

The primary reason for the decline, panelists agreed, is the difficulty faced by beautiful outlets in obtaining music compatible with their formats. Labels simply are not interested in it and the alternative is costly.

"Syndicators are turning to custom recording of music," Schulke said, "and it is expensive. But we are dedicated to maintaining freshness in the format and it can only be done now through customization. It is either that or the format must change. But those stations which are willing to pay the extra cost will continue to reap the profits."

Taylor agreed on the need for customization, though he and Schulke disagreed on exclusivity. Bonneville believes the problem should be solved by the industry, while Schulke keeps his custom recordings strictly for his clients.

"I didn't come here to make a sales pitch for Bonneville," Taylor opened icily. "But I do believe beautiful music is alive and growing. However, we must be bold and test new waters to stay alive."

He coupled his plea for more and better customization with a request that stations stand up against government regulation, a pervasive theme at this confab.

"Government encroachment is increasing while we stand here talking about deregulation," he said. "Meanwhile, any station in trouble for some infraction receives little industry support. If we continue to stand idly by, we will be strangled by our own government."

Wittenberg, sales head for Century, agreed that beautiful outlets must change with the times, whether political or musical, but once again for the bottom line reasons.

"The consistency of this format is its strongest selling point," he said.

The MOR panel attacked the bottom line squeeze from the aspect of big market versus little market and the problems inherent with this more traditional radio approach, usually slanted toward older demographics.

Panelists Mark Blinoff of KMPC-AM Los Angeles and moderator Ron Garner of Northwest Broadcasting squared off verbally on the issue being separated in point view by Jan Claire of KPAY-AM Chico, Calif. **RAY HERBECK JR.**

Jim West

• Continued from page 32

sonal relationship with his clients. "It was really frustrating after all the years I had spent dealing with people (nine years with PAMS, Inc., nine with TM). I guess you could say my specialty is in developing a one-on-one association with broadcasters," he says.

While there is a great deal of competition in the music and recording industry in Dallas, the competition in the area of consulting is somewhat less, West says. And though there are numerous other consultants locally, "it's the diversity of what we offer that makes us different," he says.

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Labels Warning Of Catalog Product Shortage

Continued from page 1
 vember or December. You may have to wait until January or March."
 Piccolo's blunt words to the delegates reflect a growing concern by

other manufacturers. Polygram, WEA and RCA are also mounting their catalog push now to clear the decks for the upcoming pre-Christmas rush.

"I agree with CBS in regard to problems with catalog fulfillment," says Henry Droz, WEA president. "It's going to be hard to find the fives and tens and the ones and twos,

when we're shipping boxes of hits we expect to come in October and November."
 He says WEA personnel are cautioning accounts to "anticipate in-

telligently and realistically" in buying catalog in phases I and II of its year-end sales program.
 Ed Rosenblatt, vice president of marketing and promotion at Warner Bros., adds that dating is being offered so that accounts can order now and not have to pay until later when the warehouses will contain only new releases and hit product.

Capitol Records is "suggesting" to its retail accounts that they order early, a spokesman says in case production isn't up to sales volume in the coming months.

He notes, however, that since acquiring three pressing plants from United Artists recently, Capitol's manufacturing capability has been "in a lot better shape," and the label now feels secure in its manufacturing capabilities.

The Polygram Distribution "World of Music" music program, launched Aug. 1, involved an extensive catalog program, allowing dealers plenty of time to order catalog product. Jon Peisinger, vice president of marketing development at Polygram, notes that most dealers have been aware of the upcoming Christmas crunch, and have ordered accordingly.

Assistance in preparing this story provided by Stephen Traiman, John Sippel, Jim McCullaugh and Ed Harrison.

RCA sales reps have also been urging dealers to order early to ensure delivery for the big selling season. RCA has a "Superstar Sellathon" running until the end of the month, which carries an 8% discount on RCA stock and 10% on Salsoul.

It is, however, at CBS Records, the world's largest manufacturer of recorded product, which supplies about 60% of all recorded product where the concern is greatest. CBS not only presses for itself, but also does custom pressing for a number of other labels including Arista, RSO and A&M.

Piccolo says that even though CBS is now using outside pressing facilities, the demand is such that as the season progresses, the emphasis will be on new pop product, and facilities will simply not be available to press catalog, classical, or fringe and specialty product.

"You will not be able to get the deliveries you have been used to," says Piccolo. To meet demand for future needs CBS is now building a \$50 million pressing plant in Georgia.

In the meantime, CBS has also issued a statement asking its own labels as well as its custom clients for "help, planning, anticipation, and professionalism at this critical time."

It urges the labels to establish priorities on critical releases and to consider postponing marginal releases. It asks additional lead time on all record and tape releases. It asks labels to spread the quantities of releases to avoid congestion when large volumes are shipped in one day.

Maclen Music Suit

NEW YORK—Maclen Music, publisher of songs by Paul McCartney, John Lennon and George Harrison, has petitioned for an injunction against further performances of "Abbey Road—A Tribute To The Beatles."

In a complaint filed in U.S. District Court here, Maclen charges that Music I Ltd. infringed 19 copyrights in presenting the show. The suit asks damages and costs.



Billboard Chic

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FOR WEEK ENDING SEPT. 30, 1978

Billboard

HOT 100

*** Chart Bound**

DRIFTWOOD—The Moody Blues
(London 273)
DO YOU FEEL ALRIGHT—
K.C. & The Sunshine Band (TK 1030)
SEE TOP SINGLE PICKS REVIEWS, page 90

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★			
	2		
		13	

KISS YOU ALL OVER—Exile
(Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589

CPP

Clay, thank you.

Warner Bros. Records



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/30/78

Number of LPs reviewed this week **49** - Last week **35**

Spotlight

Pop

10cc—Bloody Tourists, Polydor PD16161. Produced by Eric Stewart, Graham Gouldman. This consistent group's Polydor debut ranks as its most stimulating in some time. Stalwart members Eric Stewart and Graham Gouldman wrote or cowrote all tunes and pace the orchestration with nifty guitar and bass riffs. The rest of the 10cc unit now consists of Duncan McKay, keyboards; Rick Fenn, guitar; Stuart Tosh, percussion; and Paul Burgess, drums. The tracks combine clever hard edged rock with a melodic base and intelligent lyrics. The single, "Dreadlock Holiday," has a strong reggae feel while the other cuts alternate between midtempo ballads and rockers. Most cuts display 10cc's wry sense of humor which cuts through the superb vocal and instrumental passages. A very tasty package.

Best cuts: "Dreadlock Holiday," "For You And I," "Reds In My Bed," "Take These Chains," "Lifeline," "Last Night."
Dealers: In-store and radio play could break this LP big. Also its first tour in three years is slated.

BAY CITY ROLLERS—Strangers In The Wind, Arista AB4194. Produced by Harry Maslin. The Rollers become a five-man group as Alan Longmuir rejoins the lineup. And on this latest package the emphasis is on original material. Group members Eric Faulkner and Stuart "Woody" Wood cowrote six of the 10 songs, which range from pretty ballads to bouncy, effervescent pop. Two of the outside tunes were written by Iain Sutherland. The full-bodied instrumental backup, which features strong brass and string arrangements, is played entirely by the Rollers with the exception of Nicky Hopkins' keyboards.

Best cuts: "Another Raining Day In New York City," "Where Will I Be Now," "Love Brought Me Such A Magical Thing," "When I Say I Love You (The Pie)."
Dealers: "The Krofft Superstar Hour Starring The Bay City Rollers" airs on NBC-TV on Saturdays this fall.

GROVER WASHINGTON JR.—Reed Seed, Motown M7910R1. Produced by Grover Washington Jr. Taped in his home bailiwick, Philly, Washington is the whole show here as producer and soloist on flute, soprano, alto, tenor and baritone sax. Album has only seven tracks, but with his enviable record over the last three years it's certain to be an overwhelming success. Grover composed and arranged a couple of tracks, but are those singers necessary on "Do Dat?" Otherwise, a first-rate entry.

Best cuts: "Just The Way You Are," "Reed Seed," "Maracas Beach."
Dealers: Simply let your customers know that Washington has a new one. He's headed for high altitudes on the chart with this LP.

RARE EARTH—Grand Slam, Prodigal P710027R1 (Motown). Produced by John Ryan. Rare Earth's comeback attempt spirals upwards again on this tasty collection of r&b flavored driving rock and sensitively delivered ballads. Peter Hoorelbeke, drummer and man with the smooth voice, is an arresting interpreter of other writers as he handles such standards here as "When A Man Loves A Woman," "I Heard It Through The Grapevine" and "I Wish It Would Rain" with enthusiasm and a bit of flair. Strings and horns supplement the rhythm section, which is always effective. In the tradition of last album's Barry Gibb-penned tune "Warm Ride," is another Gibb song, "Save Me, Save Me." John Ryan's crafty production ties the package together.

Best cuts: "My Eyes Only," "Save Me, Save Me," "When A Man Loves A Woman," "I Wish It Would Rain," "You Got My Love."
Dealers: There are numerous singles selections to make this album happen.

DONNY & MARIE—Goin' Coconuts, Polydor PD16169. Produced by Mike Curb, Michael Lloyd, the Osmonds. The brother-and-sister duo begins the new season of its popular ABC-TV variety show this month and here has an album with much the same broad demographic appeal. Included are songs by both Chuck Berry ("You Never Can Tell") and Harold Arlen ("Let's Fall In Love"). Four of the songs here are from Donny & Marie's upcoming "Goin' Coconuts" movie, including the single and three originals by Alan, Wayne and Merrill Osmond. The rest of the songs, all of which have sleekly arranged orchestra backings, range from an oldie and good singles candidate ("You Don't Have To Say You Love Me") to new tunes by such contemporary pop tunesmiths as Michael Lloyd and Tony Macauley.

Best cuts: "On The Shelf," "You Don't Have To Say You Love Me," "Gimme Some Time."
Dealers: Merchandise around tv show.

LINDA RONSTADT—Living In The USA, Asylum 6E155 (WEA). Produced by Peter Asher. Aside from being one of Ronstadt's more perfect albums, this collection of 10 songs ranging from Hammerstein/Romberg's "When I Grow Too Old To Dream," to Elvis Costello's "Alison" provides a unique display of her vocal charm. The instrumentation, for the most part, is sparse, and it enables the special qualities of Ronstadt's voice to shine through. There are many moods portrayed here, including some husky ones that indicate maturity and a broadening taste, although Ronstadt has always chosen material beyond the merely popular. "All That You Dream" is a classic and could be her biggest song so far.

Best cuts: "All That You Dream," "Back In The USA," "Mohammed's Radio," "Just One Look," "Love Me Tender," "Alison."
Dealers: Play in-store.



HEART—Dog And Butterfly, Portrait PR35555 (CBS). Produced by Mike Flicker, Heart, Michael Fisher. One of the most endearing traits about Heart has been its ability to effectively switch off between heavy metal hard rock and romantic and acoustic interludes, often within the context of one song. On this LP the division is more marked. The first side, the "Dog" side, features Heart as a straight ahead rock band. Though only the first song of the side was recorded live, the whole side sounds as if it could have been. Side two is a bit more ambitious, and at the same time more effective. There are more quiet moments, and the Wilson sisters, Nancy on acoustic guitar, and Ann on vocals, have more of an opportunity to show off their individual talents.

Best cuts: "Dog & Butterfly," "Nada One," "Lighter Touch."
Dealers: In the last two years this act has established itself as a superstar attraction.



YES—Tormato, Atlantic SD19202. Produced by Yes. Following last year's "Going For The One" is this bold and adventurous followup which continues the quintet's tradition of futuristic romantic lyrics mingled with the lush interplay of four instrumentalists. The result is a haunting sound tapestry that is full of rich instrumental passages that could almost be described as science-fiction rock, so ethereal is the sound. Keyboardist Rick Wakeman again makes his presence felt while vocalist Jon Anderson's high tenor vocals set the lush mood. Steve Howe, Chris Squire, and Alan White all contribute brilliant instrumentation.

Best cuts: "Future Times," "Circus Of Heaven," "On The Silent Wings Of Freedom," "Rejoice."
Dealers: Yes is on tour to support this album.

ORIGINAL MOTION PICTURE SOUNDTRACK—The Wiz, MCA MCA21400. Produced by Quincy Jones. This deluxe two-record soundtrack features songs by A&M's Quincy Jones, Ashford & Simpson, Charlie Smalls, Luther Vandross and Anthony Jackson. Backed by a full brassy orchestra, the instrumental backup ranges from a dixieland band to Michael Brecker's blazing tenor sax solo on "Ease On Down The Road," the chart single by Motown's Diana Ross as Dorothy and Epic's Michael Jackson as the Scarecrow. The two stars are united on another tune ("Be A Lion") and Ross has five solos: "Can I Go On," "Soon As I Get Home," "Is This What Feeling Gets," "Home" and "Believe In Yourself." Richard Pryor appears on side three for several imposing monologs as the Wiz.

Best cuts: Ross' solos among many.
Dealers: This has the participation of five major labels. Expect a major push from all concerned.



KISS GENE SIMMONS, Casablanca NBLP7120. Produced by Sean Delaney, Gene Simmons.

KISS ACE FREHLEY, Casablanca NBLP7121. Produced by Eddie Kramer, Ace Frehley.

KISS PETER CRISS, Casablanca NBLP7122. Produced by Vini Poncia, Peter Criss, Sean Delaney.

KISS PAUL STANLEY, Casablanca NBLP7123. Produced by Paul Stanley, Jeff Gilsman.

Geared to the Kiss Army, Casablanca intends on merchandising these four solo albums as a set. Choosing which one to buy might prove tough as each album sounds awfully similar, sparked by hard driving primitive riffs and banal lyrics. Yet each LP contains enough high points to justify its release. The Gene Simmons LP boasts an impressive cast of "special guests" paced by the unrelenting bass riffs of Simmons. Lead guitarist Ace Frehley, drummer Peter Criss and guitarist Paul Stanley all shine on a couple of cuts, but in each case, it's the more subdued rockers and ballads which are most effective. And not surprisingly, since it's been the Kiss ballads which have been the group's biggest successes. There are ample enough hooks, lyrically and musically to keep listener attention. However, the notion of each LP shipping platinum remains mind boggling. And the packaging is ultra-commercialized. Each LP is groomed with identically tailored jackets, merchandise accessory forms inside, color posters that piece together to form a Kiss mural and respectful dedications to each member of the group.

Best cuts: Kiss fans will probably like them all.
Dealers: The Kiss television movie slated for next month should help spur sales.

way while the slower ballad type material changes the pace. The package also includes a 45 EP containing a live version of "Maggot Brain." Clinton's imagination, audible on vinyl, becomes quite visual on the spaced out album jacket concept.

Best cuts: "One Nation Under A Groove," "Maggot Brain," "Promentalshitbackwashpsychosis Enema Squad (The Doodoo Chasers)," "Groovallegiance."
Dealers: The title cut is happening.

POCKETS—Take It On Up, Columbia JC35384. Produced by Verdine White, Robert Wright. This Baltimore octet delivers a fine second album, spiced with the sound of mentors Earth, Wind & Fire, but additionally flavored with originality. Recipe is tight vocals (Larry Jacobs is a strong lead singer) atop equally together brass, horn and keyboard work, all underpinned by emphatic drum rhythms. Most of the tunes are uptempo, as in "Heaven Only Knows" and "Funk It Over," but the band is good on ballads like "In Your Eyes," too.

Best cuts: "Take It On Up," "Heaven Only Knows," "Happy For Love," "Lay Your Head."
Dealers: Act's debut did well, backed by national tour, so customers are out there for Pockets' second.

JOHNNY GUITAR WATSON—Giant, DJM19. Produced by Johnny Guitar Watson. Watson turns in a one-man show as he plays guitar, moog synthesizer, organ, clavinet and percussion, in addition to writing all songs with the exception of War's "Baby Face (She Said Do Do Do Do)." Backing support comes only from drummer Emory Thomas and background vocalists. Within all of Watson's songs lies a healthy dosage of funk which combined with hot guitar licks and hip moving rhythms makes for danceable boogie music.

Best cuts: "Miss Frisco (Queen Of The Disco)," "Gangster Of Love," "Baby Face (She Said Do Do Do Do)."
Dealers: Watson, under the Polygram umbrella, should see a sales increase.

Country

WAYLON JENNINGS—I've Always Been Crazy, RCA AFL12979. Produced by Richie Albright, Waylon Jennings. Another hard driving, yet smooth, collection of widely varied material by Jennings. As usual the predominant bass beat is there, along with solid, low and rumbling guitar runs and Jennings' on-the-mark voice. Particularly meaningful is his tribute to Buddy Holly as he's backed by the Crickets and produced by Duane Eddy.

Best cuts: "I've Always Been Crazy," "A Long Time Ago," "As The 'Billy World Turns,' Medley of Buddy Holly Hits ("Well All Right," "It's So Easy," "Maybe Baby," "Peggy Sue"), "Whistlers And Jugglers."
Dealers: Jennings is hot, his record is good and appealing to a wide audience. Expect solid sales.

BILLY "CRASH" CRADDOCK—Turning Up And Turning On, Capitol SW11853. Produced by Dale Morris. Craddock's second release for the label is a collection of material counterbalanced between sweet and soothing ballads and brassy, uptempo offerings. Production focuses upon Craddock's smooth vocal performance while a refined instrumentation develops in the background utilizing string and horn sections in addition to piano, lead guitar, steel, bass, rhythm guitar and background vocals.

Best cuts: "Hubba Hubba," "Let's Go Back To The Beginning," "You Are Everything I Wanted You To Be," "Lonely Weekends."
Dealers: Capitol has spared no expense for an attractive package complete with jacket lyrics. LP will also be spurred by Craddock's current success.

First Time Around

TREVOR RABIN, Chrysalis CHR1196. Produced by Trevor Rabin. Rabin is a 22-year-old musician who plays all instruments on this debut LP except for drums which are handled by session player friend Kevin Kruger. It's an impressive outing marked by a rock style that invites comparisons to Boston at times or a Tom Petty. Most of the tunes are loaded with either vocal or instrumental hooks and Rabin's keyboard and electric guitar work are explosive.

Best cuts: "Getting To Know You Better," "All I Want Is Your Love," "Live A Bit," "Fantasy," "Stay With Me."
Dealers: This is a Chrysalis priority.

(Continued on page 88)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Penchansky, Jean Williams, Dave Dexter Jr., Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

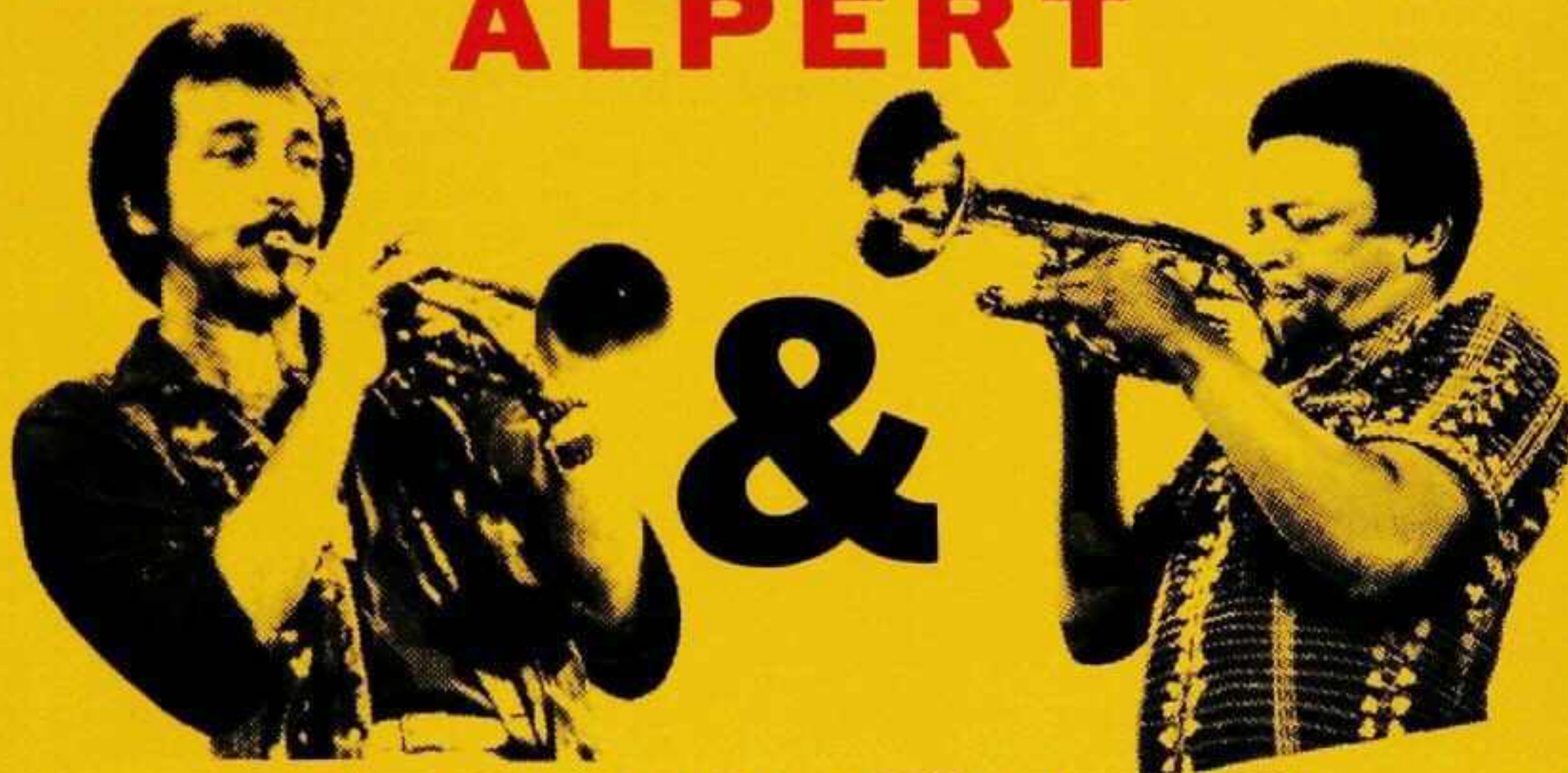
Soul

FUNKADELIC—One Nation Under A Groove, Warner Bros. BSK3209. Produced by George Clinton. George Clinton, the mastermind behind Parliament/Funkadelic and its splinter groups, comes up with another conceptualized LP based on funk, or what Clinton calls "a state of mind." The title cut, which already looms as a major crossover hit, is a funk anthem that sets the stage for the unfolding of the funk tale. The music is churning rhythms, delivered in a semi-frantic

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On A&M Records & Tapes  **SP 4727**

Produced by Herb Alpert, Hugh Masekela and Mosa Jonas Gwangwa

Associate Producer: Don Hahn

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Closeup



Cheryl Ladd

"Skinnydippin'" offers the striking Ladd with her first chance to be sexy on wax, and it comes off successfully with a sultry silkiness.

The album's highlight comes with a powerful interpretation of "I Know I'll Never Love This Way Again." She starts softly and carries a big stick to the chorus. She's surrounded by effective piano riffs, guitar and warm strings. Ladd's ability to convey a song of this strength may provide insight into how her material should be selected for the future.

Side Two comes alive with "Good Good Lovin'," an uptempo ditty that gets some classy string arrangements, horns and a spicy vocal run. On the next song, "You Turn Me Around," Ladd sings with meaning. "Just your hand on my shoulder/Just your eyes reaching into mine/Makes the little kid in me grow older/And before I know it/I slip right back in line."

This is the second side's apex, a gem of the album and a beacon for her future direction.

"I'll Come Running" is a frothy and catchy selection that doesn't pretend to go anywhere—and doesn't. "Here Is A Song" proves Ladd can grasp a ballad with scant instrumental support. Acoustic guitar paves the way, then she's joined by background voices in an under-

stated but powerful performance in a notable vocal achievement.

A flashback to the first cut, the last selection features the pumping piano intro for "The Rose Nobody Knows." Percussion, horns and voices are shoved high on the VU meter to complement Ladd's voice.

Ladd is almost there as a soulful entity. This is a brilliant initial album.

Now it's time for her to loosen up, be creative and reach for the funk and earthiness that an artist acquires by being talked over, shouted at and sometimes booed at the cheap pay-your-dues bars and lounges.

She probably doesn't have time for that. But if she does, there are no boundaries standing between Cheryl Ladd and her ultimate music business success. **GERRY WOOD**

Presley? Some Say 'Yes'

Continued from page 14

persons who played on shows that Presley was on in the early '50s or were connected with the "Louisiana Hayride" at the time Presley was.

"I have two more affidavits coming in from a piano player and from a lady in Dallas who was a close friend of Elvis," notes Freeman. "The piano player played with Elvis in the early '50s and will swear to the fact that Elvis did rave about a band called the Red Dots. The lady will state again that Elvis did talk about a band called the Red Dots."

The single is being released as a double A-side record, and Freeman says that they will probably follow this procedure with the remaining cuts, then put out a mini-compilation LP.

"I don't know why they sat on it this long because they could have

sold individual records in Memphis last August and become rich," says Freeman. "So if it is a scam, why weren't they there? On that particular day, they probably could have gotten \$8-\$10 per record."

Shelby Singleton, a Nashville producer and label owner who has recently done battle with RCA Records over some Presley Sun Records sessions, believes Presley was never in Arizona at the time the recording was claimed to have taken place.

"We heard this tape last September, or thereabouts, and from what we can figure out, Presley was not in Arizona at the time this was supposedly recorded," notes Singleton. "It doesn't even sound like early Elvis to me, and as far as we could find out, Elvis never recorded with any voices until he came to Nashville. This record has voices on it."

According to other sources, when Presley started recording with Sun Records in '54, he was singing with two musicians, Bill Black on slap bass and Scotty Moore on guitar with no backup vocals. This style continued until '56, when Presley was joined by the Jordanaires. So the question is why did Elvis go back to a more primitive style for two years before picking back up on vocal accompaniment in '56?

"I think it's a crock!" says Scotty Moore, who was also Presley's first manager. Bob Neal, Presley's second manager, who entered the picture at the end of 1954 before Col. Parker assumed Presley's management, is also skeptical and thinks it's a complete fabrication.

Meanwhile, the first major country station to pick up on the record is WHN in New York, which previewed "Tell Me Pretty Baby" Thursday (21) on its morning program.

"Our morning deejay played the record and talked to some of the people involved with it, including Don Reese, Pete Falco, Hal Freeman and Shelby Singleton," notes Ed Salamon, program director for the station.

As for RCA Records, officials are looking into the situation.

9 Trainees Go To Work For Warner

NEW YORK—The first nine trainees selected for Warner Communications Inc.'s management trainee program begin their duties this week in the company's record divisions.

The program, inaugurated last April under the direction of David H. Horowitz, office of the president, drew 1,000 applicants. Several hundred candidates were interviewed.

The training period will last from 12 to 18 months, during which the participants will be exposed to the fields of publicity, artist development, sales and promotion, and production. Each trainee will also spend three months at a WEA branch.

Horowitz says the program has "major long-term implications for all WCI record companies." "All of our businesses are people businesses, and it is our obligation to provide for the development and advancement of qualified executives within all our divisions," he adds.

The trainees are Mark Curtis from Stanford Univ., Tim Devine from the Univ. of California at Berkeley, and Susan McKenna from the Univ.

of San Francisco, all of whom will work at Warner Bros. Records; Ornetta Barber from UCLA and Al Hanna from Calif. Chico State, who will work at Elektra/Asylum; Ben Hill from Harvard Univ. and Virginia Morton from Pace Univ., who will work at Atlantic, and Jennifer Cohen from Radcliffe, who will work at WEA International. Another WEA trainee will be announced shortly.

Mancini On Move

LOS ANGELES—Henry Mancini continues his symphony concert tour as he conducts and performs with the Toledo Symphony, Sept. 23; the Indianapolis Symphony, Sept. 24; and the Pittsburgh Symphony, Oct. 28-30.

Mancini has already worked this season with the Los Angeles Philharmonic, the Cleveland and Philadelphia Orchestras; the Detroit, San Francisco and Pittsburgh Symphonies and the National Symphony in Washington D.C.

Billboard LPs

Continued from page 86

BLISS BAND—Dinner With Raoul, Columbia JC35511. Produced by Jeff Baxter. This five-man outfit from England whips up a dynamic rock sound with jazzy flavorings reminiscent at times of Steely Dan. Paul Bliss is a first-rate lyricist and vocalist with a blue-eyed soul style while band members add guitars, bass, keyboards and drums. Bliss also contributes keyboards while other musicians such as Tower Of Power inject spicy horn work. Doobie Brother Baxter guides with a skillful production.

Best cuts: "Rio," "Over The Hill," "On The Highway," "Stay A Little Longer," "Here Goes," "Take It If You Need It"
Dealers: Play in-store.

The Night," "You Burned Me," "Elixir Of Life," "The Contender"

ZWOL, EMI AMERICA SW17005. Produced by Roger Cook, Ralph Murphy, Walter Zwol. Walter Zwol is a keyboardist/vocalist from Canada and on this debut effort turns in a tasty set of rock. Background players on the mostly uptempo material contribute guitars, drums, congas and saxophone while Rhodes, Chalmers and Rhodes add background vocals. Zwol has a gritty enough vocal style and frequently offers infectious keyboard work. **Best cuts:** "New York City," "Don't Care," "Use My Love," "A Little Bit Crazy," "Every Man For Himself"

CHARLIE DANIELS BAND—Volunteer Jam III & IV, Epic E235368. Produced by Paul Hornsby. Recorded at the Municipal Auditorium in Nashville in January of this year and last, the "Volunteer Jam" was hosted by the Charlie Daniels Band and featured a host of artists who bridge the gap between country and rock. Guests on this include Willie Nelson, the Marshall Tucker Band, Wet Willie, Bonnie Bramlett, Papa John Creach, Winters Brothers Band, Mylon Lefevre, and Grinderswitch. Performances on this prove once and for all that there is rock in the country, and country in the city. **Best cuts:** Pick your choice.

JIVA—Still Life, Polydor PD16165. Produced by Stephen Barncard, Stuart Alan Love. Jiva, a five-man unit that used to be on Dark Horse, debuts on Polydor with a versatile effort that mixes infectious pop melodies with clean layered harmonies. Michael Scott Lanning handles lead vocals while Patric Pearsall shines with some concise guitar riffs. **Best cuts:** "Take My Love," "Still Life," "Just For You"

THE MUPPET SHOW—2, Arista AB4192. Produced by Jim Henson, Peter Harris. Arista's second album by the Muppets, which just won the Emmy for best variety series on television, has lots of highlights for the young and young-at-heart. Among them: a chicken clucking on the standard "Baby Face" and relatively straight versions of Stephen Stills' "For What It's Worth," Jim Croce's "Time In A Bottle" and Billy Joel's "New York State Of Mind." Orchestra conducted by Jack Parnell. **Best cuts:** All are good.

HAPPY THE MAN—Crafty Hands, Arista AB41 91. Produced by Ken Scott. With six and 12 string guitars, pianos, harpsichord, saxes, flute, clavinet, bass, drums and percussion, this five-unit band continues its mostly instrumental blend of pop/rock/jazz. The music takes on a distinctive free form feel with excellent sound all around. **Best cuts:** "Service With A Smile," "Morning Sun," "Wind Up Doll Day Wind," "I Forgot To Push It"

LUCIFER'S FRIEND—Good Time Friend, Elektra 6E159. Produced by Peter van Asten, Lucifer's Friend. This German rock band has a strong European following with this product one of last year's top imports. The group, using multiple keyboards, guitars, drums, percussion and synthesizer, produces a high energy rock sound influenced by American rock and rock/country. Lead vocals and harmonies are very strong and catchy. **Best cuts:** "Old Man Roller," "I'll Meet You In L.A.," "Good Times," "Sweet Little Lady," "Warriors"

SYNERGY—Cords, Passport PG6000 (Arista). Produced by Larry Fast. Synergy is Larry Fast. In addition to producing this LP he also engineered and "programmed" it. Except for guitar synthesizer work by Pete Sobel, a whole variety of esoteric and exotic musical hardware was programmed and played by Fast. What emerges is state of the art modern electronic music. Fast creates symphonies with his machines. The music itself is indebted as much to classical as to pop traditions. The LP is pressed on high quality clear vinyl and carries a \$8.98 list price. **Best cuts:** All of them.

BIG STAR—3rd, PVC PVC7903 (Jem). Produced by Jim Dickinson. The force behind Big Star is Alex Chilton, the former lead singer of the Box Tops. This, the band's third LP, is an introspective effort on the part of Chilton. The songs reveal a melancholia that is both haunting and poignant. **Best cuts:** "O, Dana," "Big Black Car," "You Can't Have Me," "Femme Fetale"

soul

RAY CHARLES—Love And Peace, Crossover SD19199 (Atlantic). Produced by Ray Charles. The veteran's latest is a fine,

workmanlike set which encompasses his classic ways with a song—the gospel-flavored "Is There Anyone Out There" is quite stunning—and some excellent contemporary material. Arrangements are often economic and funky, sounding good on "You 20th Century Fox," "Take Off That Dress," "A Peace That We Never Before Could Enjoy." **Best cuts:** Those cited.

KOOL & THE GANG—Everybody's Dancin', De-Lite DSR9509. Produced by Robert Bell, Dennis Thomas. Funk is the word on the latest album from the steady selling five-man group. A highlight is "You Deserve A Break Today," which borrows its melody and lyric hook from the famous McDonald's spot. Kool & the Gang co-wrote all of the cuts, which range from driving dance floor numbers on side one to more radio-oriented cuts on side two. Included is an eight-minute version of "Everybody's Dancin'," the group's big disco hit. Strong horn arrangements and female backup vocals. **Best cut:** "Everybody's Dancin'."

country

MAURY FINNEY—Country Sax Comes To Town (Nashville, That Is!) Soundwaves SWS3303. Produced by Joe Gibson. Billboard's "top country instrumentalist of 1977" displays his saxophone prowess on this lively LP. Backed by some of Nashville's top session players and studio vocalists, Finney successfully blends country standards with popular uptempo tunes. Mellow sax leads alternate with piano, electric and steel guitars, bass and drums. **Best cuts:** "Happy Sax," "Almost Persuaded," "Send Me The Pillow That You Dream On."

disco

VARIOUS ARTISTS—Hot Disco Night, Vol. 1, AVI AVI6041. Produced by Michael Kunze, W. Michael Lewis, Laurin Rinder, Clarence Lawton. AVI pulls together its biggest hits for one non-stop dancing excursion featuring Le Pamplemousse's "Get Your Boom Boom (Around The Room Room)," El Coco's

(Continued on page 90)

Billboard's Recommended LPs

pop

CRAWLER—Snake, Rattle and Roll, Epic IE35482. Produced by Gary Lyons. After a well-received first outing last year, this group of veteran musicians comes through with a solid followup. In this fusion of funk, boogie and blues, Terry Wilson-Stesser's smokey lead vocals combine with a driving but spare guitar, keyboard and harmony framework that makes for effective credibility. **Best cuts:** "How Will You Break My Heart," "First Class Operator," "Midnight Blues," "Liar"

JIM CAPALDI—Daughter Of The Night, RSO RS13037. Produced by Jim Capaldi, Peter Sullivan. Ex-Traffic member Capaldi goes solo here with a solid enough effort of r&b flavored rock. The soulful vocal style remains intact and he's joined by the likes of Steve Winwood on lead guitar and Ray Parker. Lots of feisty bass and electric guitar work as well as horns pace the production. **Best cuts:** "A Good Love," "Daughter Of



JORGE SANTANA ON TOMATO

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/30/78

Number of singles reviewed
this week **83** Last week **76**

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FIREFALL—Strange Way (3:50); producers: Tom Dowd, Ron Albert, Howard Albert; writer: Rick Roberts; publishers: Stephen Stills/Warner-Tamerlane/EI Sueno BMI, Atlantic 3518. The first single from the group's forthcoming "Elan" LP is a haunting midtempo rocker with an r&b flavor. As usual Rick Roberts' high pitched vocal is commanding and evocative.

THE MODDY BLUES—Driftwood (3:56); producer: Tony Clarke; writer: Justin Hayward; publisher: Bright, ASCAP London 5N273D. The second single from the "Octave" LP is a lush romantic ballad featuring the smooth, identifiable vocals of Justin Hayward. Accompanying instrumentation complements the easy vocals while horns spice the arrangement.

KC AND THE SUNSHINE BAND—Do You Feel All Right (2:45); producers: Casey Finch; writers: H.W. Casey, R. Finch; publisher: Harrick, BMI, T.K. 1030. The group's patented sunshine sound is intact here, with bright horn work topping the instrumental mix. The tune is from KC's "Who Do Ya (Love)" album, which has been on the charts for seven weeks.

EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (3:40); producer: T. Life; writers: T. Life, J.H. Fitch; publishers: Six Continents/Mills & Mills, BMI, RCA JH11386. King follows her million-selling top 10 pop, soul and disco smash "Shame" with a mellow, midtempo ballad which features strong sax work.

JOHNNY MATHIS/DENIECE WILLIAMS—That's What Friends Are For (3:30); producer: Jack Gold; writers: C. McDonald, L. Groves, F. Baskett, J.D. Williams; publisher: VIP Newbag, Columbia 310826. Second single from the duet album again showcases the vocal talents of Mathis and Williams as each plays off the other. The song has a perky arrangement but it's the Mathis/Williams vocal interplay that shines.

EMOTIONS—Whole Lot Of Shakin' (3:19); producer: Maurice White; writers: M. White, A. McKay; publishers: Saggfire, BMI, Steeichest, ASCAP, Columbia 310828. This midtempo number is highlighted by layered harmonies and funk laden instrumentation including some tasty horn and string arrangements. The title is given a repetitious working over which makes for a catchy hook.

FREDDY FENDER—I'm Leaving It All Up To You (2:36); producer: Huey P. Meaux; writers: Terry-Harris; publisher: Venice, BMI, ABC AB12415. Fender's staccato delivery puts his original stamp on this song. There's a bluesy background influenced by female voices, strings, piano, drums and some effective electric guitar in the bridge.

CHARLIE RICH—On My Knees (3:11); producer: not listed; writer: Charlie Rich; publisher: Hi Lo, BMI, Epic 850616. Rich offers a smooth, lushly orchestrated release. He's backed by Janie Fricke and cascading strings as the song builds.

VERN GOSDIN—Break My Mind (3:36); producer: Gary S. Paxton; writer: John D. Loudermilk; publisher: Acuff-Rose, BMI, Elektra E45532A. The John D. Loudermilk evergreen is revived in a fast paced version. It's spiced by saucy guitar licks, blasts of horns and open throttle background voices.

BOBBY BARE—Sleep Tight, Good Night Man (2:55); producer: Kyle Lehning; writers: J. Silbar, S. Lorber; publisher: Bobby Goldsboro, ASCAP, Columbia 310831. A love ballad gets a good reading from Bare. Smooth pacing and an artful blend of instruments create a soulful sound.

JERRY WALLACE—I Wanna Go To Heaven (2:57); producer: Joe Johnson; writer: Lorene Mann; publisher: Fireweed, ASCAP, 4 Star 5103575088. Wallace's best release in years features the singer in a confident, sensitive mood. The song is mellow and the singing is both smooth and gutsy at the same time.

BRENDA KAY PERRY—My Daddy Was A Travelin' Man (2:43); producer: Ray Pennington; writer: Ray Pennington; publisher: Almarie, BMI, MRC MRC1021.

AUDREY LANDERS—The Apple Don't Fall Far From The Tree (3:19); producer: Buddy Killen; writers: A. Landers, T. Lehrman, L. Bush, A. Goldstein; publisher: Landslide, ASCAP, Epic 850615.



recommended

GARY TOMS EMPIRE—Welcome To Harlem (3:18); writers: Michael Zaeger, Alvin Fields; publisher: Sumac, BMI, Mercury 74023.

KENNY BRAWNER & RAW SUGAR—Whups It On Me (3:34); producer: Horace Ott; writer: K. Brawner; publishers: Planetary/Itpan, ASCAP, United Artists UAX1241Y.

JOHN DAVIS AND THE MONSTER ORCHESTRA—Ain't That Enough for You (3:28); producer: John Davis; writer: John Davis; publishers: Midson/Mideb/John Davis, ASCAP, Sam 785010.

recommended

PAUL STANLEY—Hold Me, Touch Me (3:40); producer: Paul Stanley; writer: Paul Stanley; publisher: Kiss, ASCAP, Casablanca NB940D.

ACE FREHLEY—New York Groove (3:01); producers: Eddie Kramer, Ace Frehley; writer: Russ Ballard; publisher: Island, ASCAP, Casablanca NB941D.

CHILLIWACK—Never Be The Same (3:15); producers: R. Turney, B. Henderson, M. Gilutin; writer: B. Henderson; publishers: Chilliwack/Mushtunes, BMI, Mushroom M7038.

TODD RUNDGREN—You Cried Wolf (2:30); producer: Todd Rundgren; writer: Todd Rundgren; publisher: Earmark, BMI, Bearsville BSS0330 (WB).

FOGHAT—High On Love (3:30); writers: Peverett, Price; publisher: Riff Bros., ASCAP, Bearsville BSS0329 (WB).

PIERCE ARROW—Can't Break The Habit (3:08); producers: Ron Albert, Howard Albert; writer: R. Ballard; publisher: April, ASCAP, Columbia 310833.

CINDY BULLENS—High School History (3:11); producers: Tony Bongiovi, Lance Quinn; writer: C. Bullens; publishers: Fleur/Gooserock, BMI, United Artists UAX1248Y.

DEAN FRIEDMAN—Rocking Chair (It's Gonna Be All Right) (3:05); producer: Rob Stevens; writer: D. Friedman; publisher: Blendingwell, ASCAP, Lifesong ZS81774 (CBS).

STARBUCK—Searching For A Thrill (4:00); producers: Bruce Blackman, Mike Clark; writers: B. Blackman, J. Cobb; publisher: Brother Bill's, ASCAP, United Artists UAX1245Y.

JOEY TRAVOLTA—If This Is Love (3:44); producer: John Davis; writers: Robbie Patton, Kerry Chater; publishers: Rocket/Unichappell, BMI, Millennium MN623D (Casablanca).

recommended

BRASS CONSTRUCTION—Help Yourself (4:04); producer: Jeff Lane; writer: R. Muller; publishers: Desert Rain/BigBoro, ASCAP, United Artists UAX1242Y.

BONNIE POINTER—Free Me From My Freedom/Tie Me To A Tree (Handcuff Me) (3:35); producers: Jeffrey Bowen, Berry Gordy; writers: A. Bond, T. Thomas, B. Pointer; publishers: Jobete/Stone Diamond, BMI, Motown M1451F.

WAR—Sing A Happy Song (3:36); producers: Jerry Goldstein, Lonnie Jordan, Howard Jordan; writers: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller; publisher: Far Out, ASCAP, United Artists UAX1247Y.

BOBBY CALDWELL—What You Won't Do For Love (3:30); producer: Ann Holloway; writers: Caldwell, Kettner; publishers: Sherlyn/Lindesyanne, BMI, Clouds 11 (T.K.).

ROLAND BAUTISTA—Steal Your Love Away (3:30); producer: Wayne Henderson; writer: Joe Romano; publishers: Electric Mistress/Relaxed/Somsco, BMI, ABC AB12411.

JERRY BUTLER—(I'm Just Thinking About) Cooling Out (3:35); producer: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff, J. Butler; publishers: Mighty Three, BMI, Fountain, ASCAP, Philadelphia International ZS83656 (CBS).



STELLA PARTON—Stormy Weather (3:13); producer: David Malloy; writers: Leo Sayer, Tom Snow; publishers: Longman/Chrysalis/Braintree/Snow, BMI, Elektra E45533A. This isn't the classic of the same name, but a modern up-tempo item. Parton's rhythmic delivery and the crisp production provide for a polished sounding record.

recommended

NARVEL FELTS—One Run For The Roses (3:10); producer: Johnny Morris; writer: Jerry Chesnut; publisher: Jerry Chesnut, BMI, ABC AB12414.

RONNIE McDOWELL—This Is A Holdup (2:54); producer: Slim Williamson; writers: Daniel & Bill Wence; publisher: Cristy Lane, ASCAP, Scorpion SC0560.

HANK THOMPSON—I'm Just Gettin' By (2:43); producer: Larry Butler; writers: Jerry Foster, Bill Rice; publisher: Jack & Bill, ASCAP, ABC AB12409.

STERLING WHIPPLE—Then You'll Remember (3:50); producer: Jimmy Brown; writer: Sterling Whipple; publisher: Tree, BMI, Warner Bros. WBS8632.

LESLEE BARNHILL—Someday I'd Like To Love You (2:30); producer: Dave Burgess; writers: Leslee Barnhill, Joe Bob Barnhill; publishers: Lariat/Songmaker, ASCAP, Republic REPO26A.

BOBBY HOOD—Come To Me (2:45); producer: Gary Lamb; writer: Bobby Hood; publisher: Starcast, ASCAP, Chute CR102.

POACHER—Darling (3:15); producer: Robert Kingston; writer: Oscar Stuart Blandemer; publisher: September, ASCAP, Republic REPO28A.

PAUL CRAFT—Brother Jukebox (2:48); producer: Paul Craft; writer: Paul Craft; publisher: Black Sheep, BMI, RCA JH11321.

BILLY STACK—Near Me (2:55); producer: J. Hunter & R. Le Blanc; writer: Sonny Garrish; publisher: Sound Off, BMI, Caprice CA 2050.



TOTO—Hold The Line (3:29); producer: Toto; writer: D. Paich; publisher: Hudmar, ASCAP, Columbia 310830. Toto is a six-man group comprised of stalwart session players David Paich, Jeff Porcaro, Steve Porcaro, Steve Lukather, Bobby Kimball and David Hungate. Kimball's exciting vocals and the scorching instrumentals highlight this tune that also boasts a scorching mix and a solid hook.

KING OF HEARTS—Stay With Me (3:18); producer: Richard Landis; writers: Tobaly, Storie, Bitton, Morris; publishers: Seldak/Applewood/Victaaza/Talisman, ASCAP, Capitol P4634. This is a catchy midtempo rock 'n' roll song with fiery guitar work and an arresting string arrangement. It's a debut single from the group's soon to be released "Close, But No Guitar" LP.

CORBIN & HANNER—Broken Man (2:54); producer: Jimmy Darrell; writer: D. Hanner; publisher: Sabal, ASCAP, Lifesong ZS81773. Tasteful guitar, bass, piano and strings bracket a solid singing effort that could go country, pop or easy listening. The lyrics offer advice to those who have loved and lost.

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 88

"Let's Get It Together" and "Mondo Disco" and the Coney Island Chorus Girls' "Hooray For Hollywood." Also in the set are cuts by Jerry Rix, Sweet Potato Pie and the Destinations. Driving rhythm and smooth orchestrations are the unifying elements here. **Best cuts:** all are strong.

jazz

MILT JACKSON + COUNT BASIE + THE BIG BAND VOL. 2, Pablo 2310823. Produced by Norman Granz. An encore performance of the Vol. 1 LP issued a few weeks back, with Jackson's vibes giving the Basie band a different and likable flavor. All 10 titles are identified with Basie over the decades. **Best cuts:** "Every Tub," "9-20 Special," "Easy Does It."

THE BUTCH MILES SEXTET—Butch's Encore, Famous Door HL124. Produced by Harry Lim. This label's top seller goes to the post again with laudable help from Russell Procope and Carmen Leggio's reeds. It's undated, understandable mainstream small combo jazz sans synthesizers and other electronic novelties. LP comprises eight tracks and a notably strong rhythm section. **Best cuts:** "Jumpin' At The Woodside," "Lover Man," "Shiny Stockings."

WILLIE BOBO—Hell Of An Act To Follow, Columbia JC35374. Produced by Wayne Henderson. Working within the Latin/jazz genre, Bobo mixes rich Latin rhythms with contemporary jazz charts. He plays timbale and Latin percussion instruments. Other players include Oscar Brashear, Bobby Lyle, Er-

nie Watts, Roland Bautista and Victor Pantoja. R&b, salsa and jazz meet at Bobo's musical crossroads. **Best cuts:** "Dindi," "Keep That Same Old Feeling."

JOE PASS & PAULINHO DaCOSTA—Tudo Bem, Pablo 2310824. Produced by Norman Granz. Superb guitar sounds by Pass blend niftily with DaCosta's Brazilian percussion pyrotechnics for an attractive 10 song program consisting exclusively of Brazilian repertoire. It's a little different from the usual fare and amounts to a welcome change of pace for Pass, surely one of the most prolific soloists on records. **Best cuts:** "Wave," "The Gentle Rain," "Carcovado."

THE CAL COLLINS QUINTET—Ohio Boss Guitar, Famous Door HL123. Produced by Harry Lim. Collins popped into prominence a year or so ago touring on a Benny Goodman concert trek. He's one of the better guitarists to emerge in the '70s and in this intimate, swinging setting Collins is at his best. Kudos, too, to pianist John Bunch and saxophonist Carmen Leggio for their backup contributions. **Best cuts:** "Tis Autumn," "For All We Know," "You're My Everything."

TOSHIKO AKIYOSHI—Finesse, Concord Jazz CJ69. Produced by Carl E. Jefferson. Akiyoshi becomes more prominent with every record. She is an inventive pianist, facile with old standards and her original compositions alike. Monty Budwig (bass) and Jake Hanna (drums) lend strong assets in this collection of eight instrumentals, elegantly recorded in San Francisco earlier this year. **Best cuts:** "Love Letters," "Solveig's Song," "You Go To My Head."

SARAH VAUGHAN—How Long Has This Been Going On? Pablo 2310821. Produced by Norman Granz. This is precisely what

Sarah has long needed, a simple, uncluttered backup of four expert musicians and room to improvise without the constrictions of complex charts. This LP is Vaughan's first for Pablo, and it's a winner despite her frequent phony glissandos. The songs, 10 in all, are superior standards and Oscar Peterson, Ray Brown, Louie Bellson and Joe Pass provide impeccable backup. **Best cuts:** "Easy Living," "More Than You Know," "When Your Lover Has Gone."

MONTY ALEXANDER'S SEVEN—Jamento, Pablo 2310826. Produced by Monty Alexander. The Jamaican pianist shows a lot of originality in this package of six tunes taped last June in Los Angeles. Percussion may be a tad heavy, yet it comes off well as Alexander successfully blends U.S. jazz with Jamaican rhythmic spice. A highlight is his odd version of "Weekend In L.A." popularized by George Benson. **Best cuts:** "Slippery," "Mango Rengue," "Weekend In L.A."

GEORGE BARNES—Plays So Good, Concord Jazz CJ67. Produced by Carl E. Jefferson. Jazz lost a powerful champion just a year ago when guitarist Barnes died in Northern California. This is the last LP he taped (in San Francisco) and it features 10 engaging and entertaining tracks including one in which he is heard speaking. Guitar bass-drums backup melds well with Barnes' physical skills and heart. **Best cuts:** "At Sundown," "Night And Day," "Days Of Wine And Roses."

classical

GREAT VOICES OF THE ARENA OF VERONA—Cine ANC25004 (London). Electricity charges the atmosphere of these operatic selections recorded live in the outdoor amphitheatre be-

fore a Veronese audience. The arias spark with visceral excitement and dramatic fervor as the singers vie to delight the huge open air throng. Piero Cappuccilli, Katia Ricciarelli, Ruggero Raimondi and others perform Donizetti, Verdi, Giordano, Cilea, Puccini and Gounod, with the import showcasing superstar Luciano Pavarotti on two stirring cuts.

THE BEST OF THE BOSTON POPS, VOL. 1—DG 2584019. If the Fiedler/Boston Pops imprint doesn't sell this package, then the program of all time favorites will, and failing that DG's spectacular Symphony Hall Boston sonics should do the trick. Many audiophile productions are surpassed by this package's big orchestral sound of superb perspective, imaging and detail. Khatchaturian's "Sabre Dance," Bernstein's "Candide" Overture, and "1812 Overture" and more.

BRAHMS: QUINTET FOR PIANO AND STRINGS—Fleisher, Juilliard Quartet, Odyssey Y35211. A basic chamber music collection must include this deeply expressive opus in which string quartet and piano are blissfully wedded. Columbia's reissue of this lean and vigorous performance establishes a new preferred edition in the budget price category. Leon Fleisher's projection of the piano part is magnificent, and the ensemble rapport ranks highly.

SCHUBERT: SONATA IN B-FLAT, OP. POSTH—Horowitz, RCA ARM12873. Horowitz' name together with Schubert's most lovely solo instrumental creation spell certain success for this release. It is a combination dealers have not been able to offer this effectively before, since the 1953 Carnegie Hall performance was available only in a boxed set. Brahms and Chopin selections on Concord—all minor cuts—enhance the value



A Toast:

*To the artists, their managers, agents, stage crews
and record companies, for the first 5 vintage years.*



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Production Glut Affecting Singles Orders

• Continued from page 1

"It's really crazy," says Rod Huff, production coordinator at Capitol Industries' Winchester, Va., plant. In past years, he recalls, "We might run at capacity one week and lay off the next." But the escalating demand for 45s has changed all that. He says seven-inch presses have been running full tilt for "at least the last three months."

Singles capacity at Winchester is 75,000 a day, far less than production orders for Capitol and Warner Bros. product which is all the factory handles. Huff says that orders are

now being farmed out to "four or five" custom vendors in an attempt to catch up.

Capitol's experience is shared by major and independent pressers, a survey of facilities affirms, with managers mulling the reasons for the surge and attempting to predict its longevity.

They point to the increasing number of gold singles and the emergence of the platinum single as a more achievable goal. All credit the year-long Elvis Presley phenomenon as impacting strongly on 45s. For some, the stability of the \$1.29

list price is seen as making the 45 an increasingly attractive buy as the LP advances in price.

The phenomenal spread of disco music is also cited as prodding heightened interest in singles, as is a more frequently used consumer lure of picture sleeves.

"We're working up to where the seams are breaking," says Clark Galehouse, president of Shelley Products, a large plant in Huntington Station, N.Y., specializing in seven-inchers. He claims current backlogs running into "the millions," whereas "we formerly used to get concerned over a backlog of 200,000."

Galehouse sees an element of unreality in the booming 45 production demand, and he expresses no confidence that it will last. As a result, he plans no expansion investment. In his view, not supported by others contacted, some labels are over-ordering as they nervously react to the production squeeze.

The Shelley chief feels much of the crunch can be traced to capacity cutbacks following precipitous sales decline in 45s in 1974 and 1975.

Recording Industry Assn. of America statistics peg singles sales at

228 million units in 1973, dipping to 204 million in 1974, further dropping to 164 million in 1975, rising a bit to 190 million in 1976 and in a holding pattern at that level in 1977. All indications are that the recovery trend is well underway this year.

Unlike Shelley, Allied Records in Los Angeles is trying to keep pace with the rise in singles demand. Allied's Sam Broadhead says his plant has increased capacity by more than 50% in the last 18 months to a current level in excess of 80,000 per three-shift day. Further expansion and an update of present equipment is also in the works, he says.

Labels with poorer credit ratings are the first to feel the pinch, says Broadhead, with slow payers bypassed in favor of established clients with good credit histories. In general, he adds, he is unable to accommodate small indie labels at this time.

The Columbia plant in Pitman, N.J., still has some singles capacity open, but only by extending its three-shift schedule to weekends. Joe Kroll, plant manager, confirms that seven-inch business is better than last year with "many healthy back orders." He gives the Pitman

capacity as 300,000 singles a day, fully recovered after the strike last spring.

RCA in Indianapolis, which does little custom pressing of 45s, reports its own label requirements so heavy in July and August that it had to go outside for "several million" singles.

Greg Steer of PRC in Richmond, Ind., notes that percentage increase in singles demand has outpaced that of LPs. "We've been on a six-day, three-shift schedule all summer," he says, with singles production "quite a bit higher" than the last two years. Backlogs at four to five days "are nicely balanced in favor of the presser, while not really hurting anybody."

Steer looks forward to a continued strong demand for singles. PRC's capacity is 160,000 singles a day.

For Joe Talbot of United Record Pressing in Nashville the singles surge beginning last spring was "totally unexpected." He's not sure of the cause, but his plant is turning out some 70,000 seven-inchers a day, six days a week, and "unhappily" turning down additional business.

United plans to expand its 45 capacity by 25% before the end of the year, says Talbot.

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Another Successful Monterey Event

• Continued from page 70

monica and acoustic guitar, sang of forlorn experiences in a realistic manner. There was no dancing to his music, but there sure as hell was once Chenier got cracking. "We come from where crawfish got soul," the accordionist boasted. The joy and openness of his band's music reaffirmed the good side of the blues.

Saturday evening (the third sell-out) was devoted to Dizzy Gillespie and his friends. With the stage set like a small club and the musicians sitting and eventually sipping libations brought forth by a waitress, Diz and his quartet began the frolicking and then the guests were brought forth: Texas tenors Arnett Cobb and Buddy Tate; James Moody, Ray Brown, Milt Jackson, J.C. Heard, Al Haig, Arne Domnerus, and Bengt Hallberg (pianist) from Sweden and Trummy Young.

Cobb's attack was softer and smoother than was Tate's which this evening was heavy and breathy.

Various combinations of guests changed the sound of the music, with Diz wandering in to impromptu add some pungent high pitched contributions.

Vocalist Wright was the shocker of the evening. She had been sitting quietly at the front table but once it was her turn in the spotlight, this quiet lady turned into a groove merchant.

The heat of her performance was perpetuated by Willie Bobo whose timbales, singing and humorous dancing all melded perfectly. The band has an electric keyboard, a sax/flutist, trumpeter and trombonist and they produced a big, broad, warm sound.

The music ranged from Bob James' "Westchester Lady" to a fast, mamboish "Summertime" to "Oye Como Va," a specially charted tune which had time changes uncommon to Latin music like a strong dixieland romp, for example.

Naturally Willie sang in Spanish and Diz played trumpet and traded hip shakes and dance steps with Willie. It couldn't have been more fun in the chilly, late night air.

Sunday afternoon was devoted to the California high school all star jazz band with the youngsters af-

firming their technical skills and prowess and playing with Thad Jones, Mel Lewis and Kenny Burrell.

The closing evening concert began with the Listen quartet, a Bay Area group which brought out Buddy Tate and Scott Hamilton, the much discussed 24-year-old East Coaster. Tate destroyed Hamilton. Where Hamilton was soft and understating, Tate was brash and aggressive and he dominated the youngster throughout their 4/4 tradeoffs.

Johnny Griffin, on the other hand, played beautifully and assertively. San Franciscans Walter Davis on piano, Kenny Washington on drums and Tom Barney on bass were individually impressive in their supportive roles.

"Hello America," Griffin said after building, winding and circumventing the melody to "Autumn Leaves." He played with hesitating phrases when interpreting his own "A Monk's Dream" in honor of Thelonious Monk. There were shotgun bursts of notes—cascading, lolling notes on the ballad "When We Were One" and the blues "The Jumps Are Coming."

The Hi-Los' delicate blend of four-part harmonies (with greater emphasis on the high side), stopped the clock. This was a one-time reunion, Gene Puerling said, although the quartet has just recorded an LP for MPs in Germany. "Tenderly," "Georgia," "Come Rain Or Come Shine" were among the 10 tunes offered with some piano, bass, drums accompaniment on most of the songs.

Clark Burroughs' lead tenor set the midpoint for the other voices, but this sweet kind of singing somehow seems lost amidst today's forceful vocal styles.

Forceful is an accurate way to describe Maynard Ferguson, a constant in-motion person whether leading the band, introducing the soloists or jabbing at the cold night air with his array of trumpets and stratospheric-reaching note patterns.

Much of the band's repertoire came from the new "Carnival" LP—a continuation of Ferguson's explorations into fusion music. There was some hardcore modern jazz playing with some nifty solos by the leader and his associates.

And then there was the crossover material which got the crowd swaying and even dancing. So the two sides of Ferguson were well received notably, "Battlestar Galactica" the commercial quasi-disco effort, the enervating "M.F. Carnival" suite and the slow starting "Stella By Starlight" which changes gears and blasts into its own orbit.

There were also plenty of percussive sounds (trumpeter Joe Mosello is an outstanding conga and bongo player) on the aforementioned "Carnival."

Ferguson has his own carnival on-stage and his playing is sharp, pristine and amazingly clear regardless of the background behind him. And with 14 pieces to his rear, Ferguson has plenty of support. Including the closing night audience.

Ferguson's upper register predictions naturally helped Monterey end on—you guessed it—a nifty high note.

A&M Ties With Japanese Alfa

LOS ANGELES—A&M Records has switched its Japanese licensee from King Records to Alfa Records effective Oct. 1. Victor Musical Industries, Inc. will distribute Alfa product in Japan.

As part of the agreement, A&M will have the rights to release Alfa product in the U.S. which Alfa has been producing here for the inter-

national market using American and Japanese producers and artists.

Alfa will also be stationing staff member Satoru Yoda at A&M's Hollywood headquarters to work directly with David Hubert's international staff. Alfa and A&M join forces for the first time later this fall when Peter Frampton makes a tour of Japan.

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SIZZLERS!



LOLEATTA HOLLOWAY: Queen of the Night. This supersoulstar reigns supreme with regal cuts, "I May Not Be There," "Catch Me On The Rebound" and "You Light Up My Life." Her royal single, "ONLY YOU" (G7 4012), by and with **BUNNY SIGLER**, is ruling on **WBLB, WDAS, WWIN, WOL, WMBM, WYON, KATZ, WYOK, WJQ, KQIA, WYLD** and **WBLS**. **GOLD MIND** GA 9501



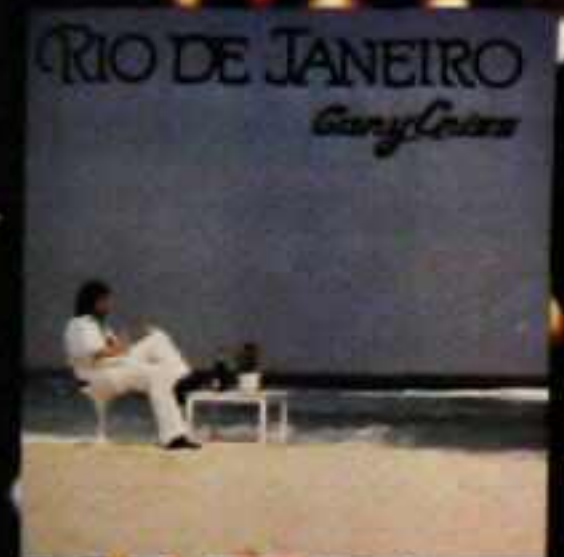
KONGAS Anikana-O. The contributions of **ALEC COSTANDINOS** and **JEAN-MARC CERRONE** plus the mixes of **TOM MOULTON** make the untamed, frenzied sounds a smash. Featured cuts include the wildly exotic "ANIKANA-O," "Jungle" and "Kongas Fun." **SALSOU** SA 8512



SALSOU SATURDAY NIGHT DISCO PARTY. **THE SALSOU ORCHESTRA's** own Saturday Night Fever gives personalized flavor to the Bee Gee's "Stayin' Alive," "Night Fever" and "You Should Be Dancing," as well as bigger "Dr. Love," "Hit and Run" and "My Love Is Free." **SALSOU** SA 8507



METROPOLIS Greatest Show On Earth. Sassy title single and great album representing the newest and brightest sounds from the group that gave you "I Love N. Y." Future hits include "THE GREATEST SHOW ON EARTH" (S7 2070), "New York Is My Kind of Town," "Every Time I See Him," plus the now classic "I Love N. Y." Produced by **TOM MOULTON** and **THOR BALDURSSON**. **SALSOU** SA 8511



GARY CROSS: Rio De Janeiro. The night lights of Rio give life to the hit title single (S7 2059) and giant 12" (S7 2058), which have been moving them from coast to coast. Bonus benefits are in "My Rio Lady," "Amazon Queen" and "The Girl from Ipanema." **SALSOU** SA 8504



LUV YOU MADLY ORCHESTRA. Contemporary hip treatments of the Ellington legacy conducted and arranged by the Duke's nephew, **STEPHEN JAMES**. Firey danceables are "Rocket Rock" and "Moon Maiden" as mixed by dj **WALTER GIBBONS**. Standards include "Take The A Train," "Satin Doll," "Mood Indigo" and "Love You Madly." **SALSOU** SA 8507



LIPSTIQUE: At The Discotheque. Heated madley of "AT THE DISCOTHEQUE" (T7 6004), makes the dance floors burn with energy. More fuel for the fire is contained in "Mah-Nah-Mah-Nah," and "I Wanna Play With You" in electric mixes by **TOM MOULTON**. **TOM N' JERRY** TA 4701



THE SALSOU ORCHESTRA: Greatest Disco Hits. Another big party containing a grab bag of **THE SALSOU ORCHESTRA's** greatest songs designed for non-stop dancing pleasure. "Salsoul: 3001," "Nice 'N' Naasty," "Getaway," "Magic Bird of Fire," and a host of others together for the first time on one lp. Produced, Arranged and Conducted by **VINCENT MONTANA, JR.** **SALSOU** SA 8508



KEBELEKTRIK. The hot rhythms of "WAR DANCE" (S7 2073) keeps sizzling at the discos and burning up the air waves in the newly released hit single. The album is generating heat at the retail level with explosive cuts "Magic Fly," "Mirage" and "Bolero" torridly mixed by **TOM MOULTON**. **SALSOU** SA 8502



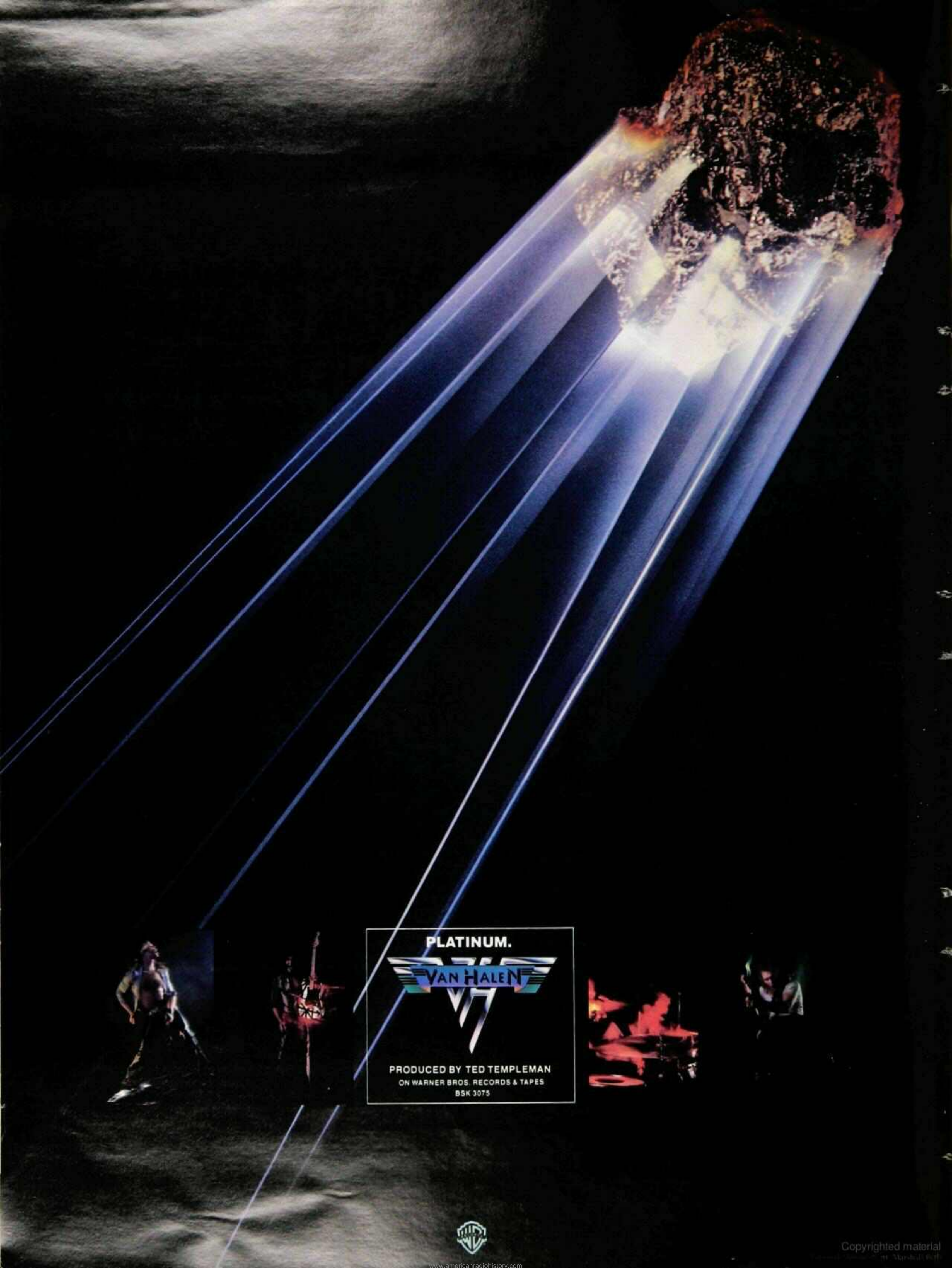
LOVE COMMITTEE: Law And Order. That Committee of Love keeps pumpin' and drivin' with their combustible embers that glow into hits the likes of "Cheaters Never Win," the new **WALTER GIBBONS** mix of "LAW AND ORDER" (GG 4011), and their forthcoming new single, "TIRED OF BEING YOUR FOOL" (G7 4013). **GOLD MIND** GA 9500

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Lieberman Wisconsin Convention

• Continued from page 3

some departments pushing 20%. Okinow was critical of the industry's handling of prerecorded cassette product, bemoaning the back seat cassette still takes to 8-track and album product.

"The unavailability of prerecorded cassettes is costing the industry dollars," Okinow charged. He provided the example of the new Styx release on A&M.

"Styx shipped last week and they didn't ship the tape," noted Okinow. "Some people even forget to advertise the tape availability," he said.

On the subject of cassettes, the Lieberman top brass surveyed the ongoing packaging/fixturing dilemma. A simple packaging interchange ability for cartridge and cassette was called for by the executives.

"Up until now all the tape merchandising has been based on 8-track, so why not start delivering cassettes in the 8-track package so we can use it in transition?" asked David Lieberman.

"Bring cassette packaging up to the physical quality level that 8-track enjoys," Lieberman said.

The chairman of the board took aim at the "esoteric" tape packaging innovations now being explored by the industry, noting that many of these concepts would involve enormous fixturing costs to racks.

"With the current investment in racks out there, the impact of a larger 8-track package would be back-breaking," explains Lieberman. "The experimentation flies in the face of existing fixturing."

Blank tape and accessory products also are up dramatically, it was learned. "Cassette and blank tape is exploding, a lot of that in the high-

end," observed Lieberman. Memorex, TDK, AudioMagnetics, Maxell and 3M were among the suppliers represented here.

The Lieberman executives noted a tendency toward less in-department manpower in discount stores today. Open display of tapes therefore is being called for, they explained, noting that the Venture stores have successfully converted to unlocked fixturing.

Lieberman said the Airway chain, an Indianapolis base account acquired through the ABC takeover, also would be converted to unlocked display. Both chains will use a high rise, horizontal fixture containing tapes packaged in hard plastic long boxes.

Okinow and Lieberman revealed plans for in-store video merchandising and for an expansion of their one-stop operation at the meeting here.

"We're going to put video in our stores," assured Lieberman. However, the executive noted that the capital investment in playback hardware remains a giant hurdle. One of 40 vendor's displays that the Lieberman traveling managers visited was Televac Corp., attempting to put together a video network but still without retail support.

"We can't afford to buy a Beta-max and put it in one-half or even one-quarter of our accounts."

Current in-store video programs are geared to resale, Lieberman explained. "Manufacturers want to spend dollars promoting breaking acts. That's fine for a Licorice Pizza or a Record Bar. But based on the clientele in our stores, we're more inclined to maximize existing artists sales."

Lieberman expects to enter the home video market this year, stocking blank tape, the executive said. Betamax and VHS blanks were shown here by the 3M Co.

Lieberman's one-stop business also received attention. The company's fifth one-stop, in Portland, will open in mid-October as Lieberman's Pacific Northwest facilities are expanded. Lieberman told the convention of a dramatic growth in one-stopping, noting that it allowed the racks to be closer to breaking developments in the industry.

"Our being plugged into that is an opportunity for profits and also for breaking acts. When we see a record break we can spread it into the racks," explained Lieberman.

Songwriter Harry Chapin made an unannounced convention appearance. Chapin's performance brought the gathering to its feet, as had singers Anne Murray and Michael Johnson before him. Groups Gypsy and Staller Brothers, and Teddy Pendergrass also found favor with the Lieberman assembly.



High Hopes: MCA Inc. chairman Lew Wasserman, left, and Infinity president Ron Alexenburg during the New York presentation of the new label.

Infinity Label Bares Plan

• Continued from page 3

Bob Osborn covering the Southeast; Wayne McManners tackling the Southwest; Jim Taylor overseeing the Midwest, and Joel Newman handling the West Coast.

Newman is also associate director of national promotion, with Rick Swig as director of national promotion and Denise Gorman as West Coast promotion coordinator.

Local Infinity representatives presently number 17, working out of the MCA branches. Two more will be added shortly.

Though a&r duties in the label's embryonic stages have naturally been in the hands of Alexenburg himself, he says an executive will be recruited for the post in time.

Talking about the decision not to launch Infinity with established and expensive superstars, he says that it was not for the lack of opportunity.

"We've been offered five major acts. You can buy a hit record company, but it's not my desire to start that way.

"It's more fun and more satisfying to develop superstars by your own promotion, marketing, sales and merchandising efforts.

"Artists and management often

play labels off against each other through big money deals. I don't want to be used by anyone."

This does not mean that he is by nature opposed to stellar signings. Alexenburg emphasizes, but only those under the right circumstances.

Alexenburg says there will be no arbitrary limit to the number of acts on Infinity, though "the size of the roster will remain as tight as can be."

Referring to the five months that have elapsed since he resigned from CBS April 13, Alexenburg says that much time was taken up by worldwide clearance of the label's name.

Among the first release will be singles by Gray and Hot Chocolate, both acts with previous chart credentials domestically and worldwide. Latter's Infinity debut is "Every One's A Winner."

Of the label's new acts, Robert Johnson is a Memphis-born singer-guitarist, New England a rock band from that region of the country and Marva Hicks, a young stylist from the Washington-Baltimore area.

Overseas, product will go through MCA's licensees (Hot Chocolate and Robert Johnson are for North America only), although Alexenburg has set up a London office under Gary Davidson, liaising with MCA there.

Lifelines

Births

Boy, Christopher Ivanhoe, to Stanley and Carolyn Clarke Sept. 16 in Los Angeles. Father is composer, arranger and recording artist as well as president of Contemporary Artist Enterprises, Inc. Mother is artist's manager and executive director of Contemporary Artist Enterprises, Inc.

Girl, Lucy Jo, to Jeffrey and Deborah Lesser Sept. 12 in Los Angeles. Father is producer of Head East and other acts.

Boy, Jesse Taylor, to Susan and Richard Walker Sept. 15 in Nashville. Mother is a songwriter.

Boy, Ethan Kindrick, to Geoff and Barbara Berne in Freehold, N.J., Sept. 16. He is proprietor of the Englishtown Music Hall and producer of the Indian Summer Country-Bluegrass Festival at Sterling Forest Gardens, Tuxedo, N.Y.

Marriages

Janis Ian, 27, composer and singer, to Tino Mendes Sargo, 47, Portuguese producer and novelist, Sept. 18 in New York. Couple now is on a six-week tour in the Orient.

Jill Greenberg, singer, to Rusty Citron, manager and booker, in Los Angeles Sept. 9.

Deaths

Larry Nunes, long active in the music industry as manager of Barry White, and as a rackjobber with Monroe Goodman and Tip Top Music in California, Sept. 17 in Berkeley. Nunes recently had been serving as personal manager of Fantasy act Brent Maglia.

John Winnaman, 42, vice president and general manager of ABC's KLOS-FM in Los Angeles and vice president of the Southern California Broadcasters Assn., of a heart attack following a softball game in Culver City, Calif., Sept. 16. Survivors include his widow and two children.

Ralph Thompson, 32, special assistant to Barney Ales of Motown Records, Los Angeles, and head of that label's creative department, Sept. 18 of a gunshot wound. Thompson was with Motown six years, four of which were spent as regional sales representative in the Midwest. A Chicagoan, he was a graduate of the Univ. of Illinois and is survived by his widow, Karen; his mother, Gloristine Lewis and a five-year-old son, Brian Thompson.

GRT Divisions: Janus, Ranwood

By JEAN WILLIAMS

LOS ANGELES—The newly formed GRT Record Group, the result of a merger and/or acquisition of several labels, has been split into two divisions—Janus Records and Ranwood.

Janus Records will distribute Berserkley, Shadybrook, Shock and Ember Records. Ranwood will handle LS, Sunnysvale, Barnaby and Soundbird.

Larry Welk, former head of Ranwood, is now head of the GRT Record Group; Ed DeJoy is president of Janus; Budd Dolinger is the newly appointed general manager of Ranwood; Matthew Kaufman and Steve Levine head up Berserkley; Joe Sutton is president of Shadybrook and Jeffrey Kruger is owner of the British label, Ember Records.

The combined artists roster includes acts in the areas of MOR, r&b, country, pop and rock.

Janus is expected to lead the Group's thrust into the contemporary market with its roster of acts which includes Charlie, Kayak, Paul Korda, Moe Koffman, David Surkamp & Doug Rayburn and David McCluskey.

Berserkley, with progressive avant-garde artists, will take the Group in still another direction with a lineup that includes Greg Kihn, Jonathan Richman, Earth Quake, the Rubinoos and the Tyla Gang. Shady Brook, with Kellee Patterson and Sweet Cream & Delegation, has recently taken on singer O.C. Smith.

Janus' Shock label is the Group's r&b wing with acts including Ron Preyer, Jackie Payne and C.B. Overton; and Ember Records has Nikki Richards and Kenny Williams.

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DRIFTWOOD—The Moody Blues (London 273)
DO YOU FEEL ALRIGHT—K.C. & The Sunshine Band (TK 1030)
SEE TOP SINGLE PICKS REVIEWS, page 90

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)	
★	2	13	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chin, Warner Curb 8589 (Warner Bros.) CPP	★	37	8	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Loewe, EMI America 8004 B-3	69	34	19	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsay Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	
	2	1	15 BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Ribble, Capitol 4565 CPP	★	38	7	DEVOTED TO YOU—Carly Simon & James Taylor (Arl Mardin), B. Bryant, Elektra 45506 C.C.	70	45	7	YOU—McCrary's (Trevor Lawrence), S. McCrary, L. McCrary, A. McCrary, Portrait 6-70014 (CBS) WBM	
	3	3	13 HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	★	40	6	HEARTBREAKER—Dolly Parton (Keith Klein), D. Wolffert, C.B. Seger RCA 11296 B-3	★	83	3	SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS—Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4612 WBM	
	4	4	16 THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	★	67	2	DOUBLE VISION—Fogelhorn (Keith Olson), M. Jones, L. Gramm, Atlantic 3514 WBM		72	74	5	LET'S GET CRAZY TONIGHT—Rupert Holmes (Rupert Holmes), R. Holmes, Private Stock 45199 WBM
★	6	9	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	★	44	7	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP	★	21	NEW ENTRY	GREASED LIGHTNIN'—John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909 WBM	
★	7	7	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	★	41	8	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Mallin), D. Hill, 20th Century 2378 WBM	★	85	2	FLYING HIGH—Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452 CPP	
★	9	17	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP	★	42	42	7 BADLANDS—Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310801 WBM	★	75	52	13	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS) WBM
★	10	10	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	★	43	39	8 PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic) B-M	★	86	2	YOU SHOULD DO IT—Peter Brown (Cory Wade), P. Brown, R. Luss, Drive 6272 (TK) CPP	
★	11	12	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M	★	47	8	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP	★	87	2	GOT TO HAVE LOVIN'—Don Ray (Cerroone, Don Ray), D. Ray, Cerroone, Polydor 14489 WBM	
★	10	5	12 AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Micky Galanter, Karl Richardson), B. Gibb, RSO 904 WBM	★	45	23	19 GREASE—Frankie Valli (Barry Gibb, Micky Galanter & Karl Richardson), B. Gibb, RSO 897 WBM	★	88	2	LISTEN TO HER HEART—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62011 CPP	
★	14	12	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	★	53	3	READY TO TAKE A CHANCE AGAIN—Barry Manilow (Barry Manilow, Ron Dante), M. Gimbel, C. Fox, Arista 0357 WBM	★	79	81	5	SUBSTITUTE—Clout (Graham Beagles), W.H. Wilson, Epic 8-50591 CPP
★	16	10	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	★	49	6	SWEET LIFE—Paul Davis (Phil Berlin, Paul Davis), P. Davis, S. Collins Bang 738 WBM	★	90	2	BRANDY—D'Jays (Thom Bell), J.B. Jefferson, C.B. Simmons, Philadelphia International 83652 (CBS) WBM	
★	13	13	14 YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	★	55	4	LONDON TOWN—Wings (Paul McCartney), P. McCartney, D. Lane, Capitol 8908 WBM	★	81	84	3	HOT SHOT—Karen Young (Andy Kahn, Kurt Borusiewicz), A. Kahn, K. Borusiewicz, West End 1211 WBM
★	15	8	8 HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	★	49	51	7 'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, I.C. McChes, A&M 2057 ALM	★	82	78	15	MACHO MAN—Village People (Jacques Morali), J. Morali, V. Willis, P. Whitehead, H. Sekola, Casablanca 922 CPP
★	15	8	14 HOT BLOODED—Foreigner (Keith Olson, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	★	56	4	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40947 CPP	★	82	78	15	LIKE A SUNDAY IN SALEM—Gene Cotton (Steve Gibson), G. Cotton, Arista 7723 B-3
★	17	12	13 FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1158 (United Artists) WBM	★	58	4	4 THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovanni, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca) B-3	★	87	89	2	SEARCHING FOR A THRILL—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, J. Cobb, United Artists 1245 CPP
★	20	8	8 RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	★	59	3	3 BLUE COLLAR MAN—Styx (Styx), T. Shaw, A&M 2087 ALM	★	84	NEW ENTRY	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 WBM	
★	21	11	11 GET OFF—Fazy (Cory Wade), C. Briggs, I. Lediana, Dash 5046 (TK) CPP	★	65	4	4 I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072 CPP	★	85	NEW ENTRY	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 WBM	
★	24	7	7 BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 B-3	★	54	54	6 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields, Curtom 0140 (Warner Bros.) B-3	★	87	89	2	WHAT GOES UP—Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0352 ALM
★	21	22	10 LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	★	63	4	4 PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908 CPP	★	87	89	2	RAININ' IN MY HEART—Leo Sayer (Richard Perry), B. Bryant, F. Bryant, Warner Bros. 8682 WBM
★	26	8	8 SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM	★	64	4	4 CRAZY FEELIN'—Jefferson Starship (Larry Cox, Jefferson Starship), J. Barish, Grunt 11374 (RCA) CPP	★	89	91	3	NEW YORK CITY—Zwof (Roger Cook, Ralph Murphy, Walter Zwof), W. Zwof, EMI America 8005 (Capitol) CPP
★	25	9	9 COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	★	66	3	3 SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621 CLM	★	91	94	2	WHEN YOU FEEL LOVE—Bob McGilpin (Norman Ratner), B. McGilpin, J. Hoke, Butterfly 1211 ALM
★	28	9	9 YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kishner, A&M 2063 WBM	★	58	19	16 SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122 WBM	★	91	94	2	DREADLOCK HOLIDAY—10cc (Eric Stewart), E. Stewart, G. Gouldman, Polydor 14511 WBM
★	50	4	4 MAC ARTHUR PARK—Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 WBM	★	59	61	4 PEGGY SUE—The Beach Boys (The Beach Boys), J. Allison, N. Patty, B. Holly, Brother/Reprise 1394 (Warner Bros.) WBM	★	91	94	2	RUN FOR HOME—Lindisfarne (Gus Dudgeon), Hull, Atza 7093 (Atlantic) CHA
★	29	6	6 WHO ARE YOU—Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948 WBM	★	69	3	3 EVERYBODY NEEDS LOVE—Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406 WBM	★	92	NEW ENTRY	LOU, LOUIE—John Belushi (Kenney Vance), R. Berry, MCA 40950 WBM	
★	30	13	13 I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	★	70	3	3 WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661 WBM	★	93	93	2	JOKER—Snail (Jerry Barnes & Snail), R. Zaccaro, Cream 4532 ALM
★	31	10	10 TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	★	71	3	3 CHANGE OF HEART—Eric Carmen (Eric Carmen), E. Carmen, Arista 0354 WBM	★	94	NEW ENTRY	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599 CPP	
★	48	5	5 HOW MUCH I FEEL—Ambrosia (Freddie Firo & Ambrosia), Pack, Warner Bros. 8640 WBM	★	63	27	16 JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasak, Elektra 45491 WBM	★	95	57	11	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Micky Galanter), B.R.M.&A. Gibb, RSO 893 WBM
★	32	8	8 5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	★	64	33	19 MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	★	96	96	25	SHAKE AND DANCE WITH ME—Con Funk Shun (Skip Scarborough), M. Cooper, Mercury 74008 CPP
★	35	4	4 BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19305 (Atlantic) WBM	★	75	3	3 CHAMPAGNE JAM—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504 CPP	★	97	60	6	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926 WBM
★	36	6	6 JOSIE—Sleazy Dan (Gary Katz), W. Becker, D. Fagen ABC 12404 WBM	★	76	3	3 DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise (Bill Schnee), C. Leros, D. Jenkins, A&M 2076 ALM	★	98	98	21	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM
★	46	6	6 IT'S A LAUGH—Daryl Hall & John Gates (David Foster), D. Hall RCA 11371 CLM	★	77	3	3 ONE NATION UNDER A GROOVE—Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618 WBM	★	99	62	11	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Leros, D. Jenkins, A&M 2048 ALM
★	34	17	11 GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	★	79	2	2 STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS) WBM		100	68	18	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Leros, D. Jenkins, A&M 2048 ALM

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

All I See Is Your Face (Webb/ASCAP)	41	Crazy Feelin' (Bright Moments)/Omen/Black (BM)	56	Got To Get You In My Life (Madden, BM)	34	I Just Wanna Stop (Ross Vannelli, ASCAP)	53	Love Is In The Air (Edward B. Marks, BM)	9	Ready To Take A Chance Again (Ernie/Kamaka/ASCAP)	46	She's Always A Woman (Joni/Joni/ASCAP)	58	Took The Last Train (Kipahulu, ASCAP)	44
Almost Like Being In Love (United Artists, ASCAP)	25	Dance, Disco Heat (Jubels, BM)	40	Got To Have Lovin' (Cerroone/Dun Ray, M.T.B. EHSAC)	77	I Love The Night Life (Lonny, BM)	27	Love Theme From Eyes Of Laura Mars (Diana, BM)	21	Remembering (Steven-Gam, EMI, BM)	86	Strange Way (Stephen Mills, BM)	86	Whenever I Call You "Friend" (Mik/Mack/Mack, BM)	12
An Everlasting Love (Sizwood/Unichappell, BM)	10	Don't Look Back (Punch, ASCAP)	6	Grease (Sizwood, BM)	45	I Will Still Love You (WB, ASCAP)	39	Love Will Find A Way (Living/Pablo Cruise, BM)	100	Right Down The Line (Shaban/Bur, BM)	18	Substitute (Touch Di Gold, BM)	79	What Goes Up (Woolson/Parsons/Careers/Irving, BM)	87
Back In The U.S.A. (Ari, BM)	20	Don't Want To Live Without It (Living/Pablo Cruise, BM)	66	Heartbreaker (Sergio Di Marcobianchi/Unichappell/Regina Melodias, BM)	73	It's A Laugh (Hot Cha/50 Centennials, BM)	33	Mac Arthur Park (Canopy, ASCAP)	82	Rock & Roll Fantasy (Dunbar, BM)	99	Summer Nights (Edwin H. Morris, ASCAP)	5	Who Are You (EEL/P/Townser, BM)	91
Beast Of Burden (Colgans, BM)	31	Double Vision (Sumner/Est/Eames/WB, ASCAP)	38	"Holdin' On (Almo/McRae/ASCAP/Irving/McDonough, BM)	92	Josie (ABC/Dunbar, BM)	32	Macho Man (Carl Stop, BM)	69	Searchin' For A Thrill (Brother Bull, ASCAP)	84	Talking In Your Sleep (Roger Cook/Chirwood, BM)	26	You And I (Stone Diamond, BM)	13
Boogie Oogie Oogie (Dunbar/On Time, BM)	2	Everybody Needs Love (Stephen Mills, BM)	50	Just What I Needed (Galt, BM)	49	Last Day (Frimus Artists/Orga, BM)	1	Miss You (Coltrane/BM, ASCAP)	64	Shame (Dunbar/Mills, BM)	71	Themes From The Wizard Of Oz (Leo Feist, ASCAP)	51	You Never Done It Like That (Neil Sedaka, BM)	24
Brandy (Mighty Three, BM)	80	Flying High (Jubels/Commodores)	65	Hot Child In The City (Beachwood, BM)	74	Let's Get Crazy Tonight (Warner Bros./The Holmes/Life, ASCAP)	83	Paradise By Dashboard Lights (Edward B. Marks/Reese/ASCAP)	43	Shake And Dance With Me (Wal LR Joe, BM)	97	Time Passages (DJM/Fabulous, ASCAP)	4	You Should Do It (Sergio/Dunbar, BM)	76
Champagne Jam (Line-50, BM)	65	Hot Blooded (Somerset Songs/Edwards/WB, ASCAP)	74	Hot Child In The City (Beachwood, BM)	74	Let's Get Crazy Tonight (Warner Bros./The Holmes/Life, ASCAP)	83	Peggy Sue (BM)	59	Share (Dunbar/Mills, BM)	58	Time Passages (DJM/Fabulous, ASCAP)	4	You Should Do It (Sergio/Dunbar, BM)	76
Change Of Heart (Carmes, BM)	62	Hot Child In The City (Beachwood, BM)	74	Hot Shot (Scully, ASCAP)	81	Love, Louise (Fuj, BM)	29	Paradise By Dashboard Lights (Edward B. Marks/Reese/ASCAP)	43	Share (Dunbar/Mills, BM)	58	Time Passages (DJM/Fabulous, ASCAP)	4	You Should Do It (Sergio/Dunbar, BM)	76
Close The Door (Mighty Three, BM)	75	Hot Child In The City (Beachwood, BM)	74	How Much I Feel (Rubicon, BM)	29	Love, Louise (Fuj, BM)	29	Paradise By Dashboard Lights (Edward B. Marks/Reese/ASCAP)	43	Share (Dunbar/Mills, BM)	58	Time Passages (DJM/Fabulous, ASCAP)	4	You Should Do It (Sergio/Dunbar, BM)	76
Come Together (Modern, BM)	23	Hot Child In The City (Beachwood, BM)	74	How Much I Feel (Rubicon, BM)	29	Love, Louise (Fuj, BM)	29	Paradise By Dashboard Lights (Edward B. Marks/Reese/ASCAP)	43	Share (Dunbar/Mills, BM)	58	Time Passages (DJM/Fabulous, ASCAP)	4	You Should Do It (Sergio/Dunbar, BM)	76

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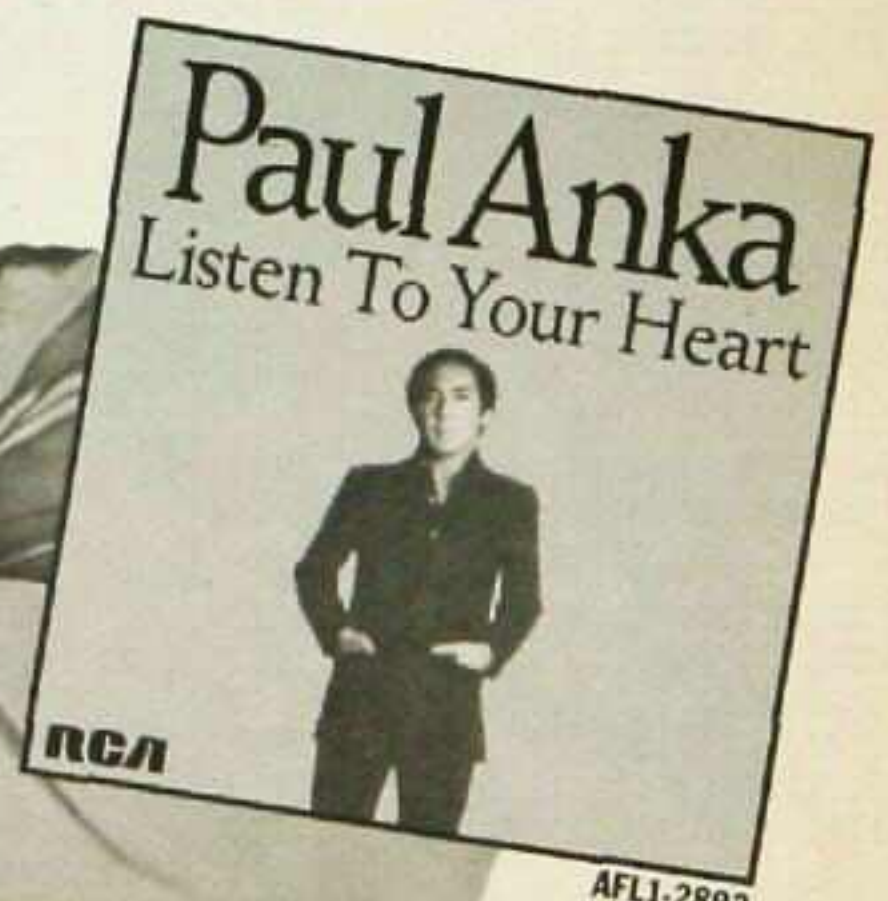
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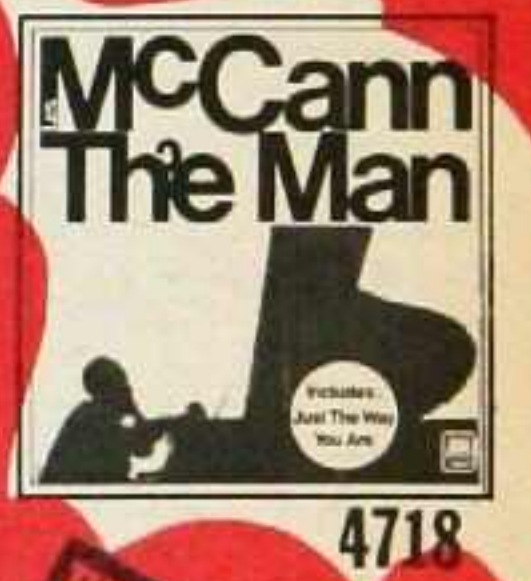
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TOP LPs & TAPE

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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	110	44	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	7.98		7.98		7.98	
107	107	6	BEATLES Beatles 1962-66 Capitol SKBO 3403	10.98		10.98		10.98	
108	112	12	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A		N/A		N/A	
151	2	2	NICK GILDER City Nights Chrysalis CHR 1202	7.98		7.98		7.98	
119	4	4	GIL SCOTT-HERON & BRIAN JACKSON Secrets Arista AB 4189	7.98		7.98		7.98	
111	73	13	BOB DYLAN Street Legal Columbia JC 35453	7.98		7.98		7.98	
112	116	45	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Int'l Int'l NJZ 35467 (CBS)	11.98		11.98		11.98	
123	3	3	JOE COCKER Luxury You Can Afford Arylum 6E 145	7.98		7.98		7.98	
114	74	21	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	
115	115	8	LEON RUSSELL Americana Parade PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
127	5	5	SOUNDTRACK Animal House MCA 3046	7.98		7.98		7.98	
117	117	34	JOURNEY Infinity Columbia JC 34912	7.98		7.98		7.98	
118	122	2	DAN HILL Frozen In The Night 20th Century F 558	7.98		7.98		7.98	
119	94	25	GENESIS And Then There Were Three Atlantic SD 19173	7.98		7.98		7.98	
120	120	15	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		7.98		7.98	
131	3	3	LEE OSKAR Before The Rain Elektra 6E 150	7.98		7.98		7.98	
122	98	17	TOBY BEAU RCA AFL 1 2771	7.98		7.98		7.98	
161	2	2	MECO The Wizard Of Oz Millennium MNLP 8009 (Casablanca)	7.98		7.98		7.98	
124	124	8	SOUNDTRACK Eyes Of Laura Mars Columbia JS 35487	7.98		7.98		7.98	
125	125	16	RITA COOLIDGE Love Me Again A&M SP 4699	7.98		7.98		7.98	
126	130	8	HAMILTON BOHANNON Summertime Groove Mercury SRM1 3728	7.98		7.98		7.98	
127	NEW ENTRY		GINO VANELLI Brother To Brother A&M SP 4722	7.98		7.98		7.98	
128	128	34	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	12.98		12.98		12.98	
140	3	3	JANIS IAN Columbia JC 35325	7.98		7.98		7.98	
130	132	9	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL 1 2901	5.98		6.98		6.98	
132	101	7	LEO SAYER Keep On Jumpin' Prelude PRL 12158	7.98		7.98		7.98	
133	133	15	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
134	136	6	NORMA JEAN Beauville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
135	141	13	LE ROUX Louisiana's Le Roux Capitol SW 11734	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
136	102	5	SOUNDTRACK Foul Play Arista AL 9501	7.98		7.98		7.98	
137	111	24	HEATWAVE Central Heating Epic JE 35260	7.98		7.98		7.98	
149	6	6	PAT METHENEY GROUP ECM 1 1114 (Warner Bros.)	7.98		7.98		7.98	
139	139	4	THE TRAMMPS The Best Of The Trammps Atlantic SD 19194	7.98		7.98		7.98	
NEW ENTRY			BLUE OYSTER CULT Some Enchanted Evening Columbia JC 35503	7.98		7.98		7.98	
141	143	5	SANTA ESMERALDA Beauty Casablanca NBLP 7109	7.98		7.98		7.98	
142	114	70	BEE GEES Here At Last Live RSD RS 2-3901 (Polydor)	11.98	12.98	12.98		12.98	
143	118	14	DAVE MASON Mariposa De Ora Columbia JC 35285	7.98		7.98		7.98	
144	153	25	SOUNDTRACK The Rocky Horror Picture Show ODE ODSU 21653 (JEM)	8.98		8.98	NA	8.98	
155	5	5	BONEY M Night Flight To Venus Sire SRK 8062 (Warner Bros.)	7.98		7.98		7.98	
146	148	5	LEO KOTTKE Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98	
157	3	3	CITY BOY Book Early Mercury SRM 13737	7.98		7.98		7.98	
148	150	5	RITCHIE FAMILY American Generation Mercury SRM 13737	7.98		7.98		7.98	
NEW ENTRY			HEART Dreamboat Annie Mushroom MRS 005	7.98		7.98		7.98	
150	159	226	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
162	4	4	SALSOUL ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA 8508 (RCA)	7.98		7.98		7.98	
152	154	24	RED SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic JE 35082	7.98		7.98		7.98	
163	4	4	MCCRARY'S Loving Is Living Portrait PR 34764 (CBS)	7.98		7.98		7.98	
154	121	11	SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98		7.98	
155	126	7	SAMMY HAGAR All Night Long Capitol SMAS 11812	7.98		7.98		7.98	
156	156	6	JESSE WINCHESTER A Touch On The Rainy Side Beauville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
173	11	11	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95	
158	158	8	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2 35290	13.98		13.98		13.98	
172	3	3	GLADYS KNIGHT & THE PIPS The One And Only Buddah BDS-5701 (Arista)	7.98		7.98		7.98	
160	160	6	FRANKIE VALLI Is The Word Warner/Curb. BSK 3233	7.98		7.98		7.98	
161	165	2	SOUNDTRACK Ain't Misbehavin' RCA/Red Seal CBL 2 2963	11.98		11.98		11.98	
186	2	2	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98	
163	167	3	LEON REDBONE Champagne Charlie Warner Bros. BSK 3165	7.98		7.98		7.98	
164	164	66	ANDY GIBB Flowing Rivers RSD RS 1 3019 (Polydor)	7.98		7.98		7.98	
175	3	3	SYNERGY Cords Pamport PB 6000 (Arista)	8.95		8.95		8.95	
166	129	8	CHERYL LADD Capitol SW 11808	7.98		7.98		7.98	
183	45	45	DONNA SUMMER Once Upon A Time Casablanca NBLP 70762	11.98		11.98		11.98	
168	168	20	FOGHAT Stone Blue Beauville BRK 6977 (Warner Bros.)	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
179	2	2	DELLS New Beginnings ABC AA 1190	7.98		7.98		7.98	
180	3	3	SYLVERS Forever Yours Casablanca NBLP 7103	7.98		7.98		7.98	
171	171	35	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98	
172	174	45	ERIC CLAPTON Slowhand RSD RS 1 3030	7.98		7.98		7.98	
NEW ENTRY			MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98	
190	2	2	DON RAY Garden Of Love Polydor PD 1 6150	7.98		7.98		7.98	
175	177	20	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98	
176	176	6	LARRY CARLTON Warner Bros. BSK 3221	7.98		7.98		7.98	
177	134	11	THIN LIZZY Live And Dangerous Warner Bros. ZBS 3213	9.98		9.98		9.98	
178	178	24	HEART Magazine Mushroom MRS 5008	7.98		7.98		7.98	
179	187	52	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
180	184	3	STANLEY TURRENTINE What About You Fantasy F 9563	7.98		7.98		7.98	
181	181	93	EAGLES Hotel California Arylum 6E 103	7.98		7.98		7.98	
182	182	14	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98		7.98		7.98	
183	189	6	SHAUN CASSIDY Warner/Curb. BS 3067 (Warner Bros.)	6.98		6.98		6.98	
184	135	12	VARIOUS ARTISTS Disco Party Mercury SRM 13737	8.98		8.98		8.98	
185	185	11	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
186	137	22	SUN Sunburn Capitol ST 11723	7.98		7.98		7.98	
NEW ENTRY			ALICIA BRIDGES Polydor PD 1 6158	7.98		7.98		7.98	
188	188	8	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98		12.98		12.98	
NEW ENTRY			OZARK MOUNTAIN DAREDEVILS It's Alive A&M SP 6006	9.98		9.98		9.98	
190	138	14	BOBBI HUMPHREY Freestyle Epic JE 35338	7.98		7.98		7.98	
191	191	20	KISS Double Platinum Casablanca NBLP 7100-2	12.98		12.98		12.98	
192	144	13	JOHN PRINE Bruised Orange Arylum 6E 139	7.98		7.98		7.98	
193	193	22	JAMES BROWN Jam 1980's Polydor PD 1 6140	7.98		7.98		7.98	
194	194	45	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3052	7.98		7.98		7.98	
195	195	13	HERBIE HANCOCK Sunlight Columbia JC 34907	7.98		7.98		7.98	
196	198	25	WINGS London Town Capitol SW 11777	7.98		7.98		7.98	
197	145	3	GREG KIHN Next Of Kihn Beverly JBZ 0056 (Janus/GRT)	7.94		7.94		7.94	
NEW ENTRY			CHILLIWACK Lights From The Valley Mushroom MRS 5011	7.98		7.98		7.98	
199	146	51	KANSAS Point Of Know Return Kirtley JZ 34929 (Epic)	7.98		7.98		7.98	
200	147	5	GENYA RAVAN Urban Desire 20th Century 7562	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	83
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Sammy Hagar	1

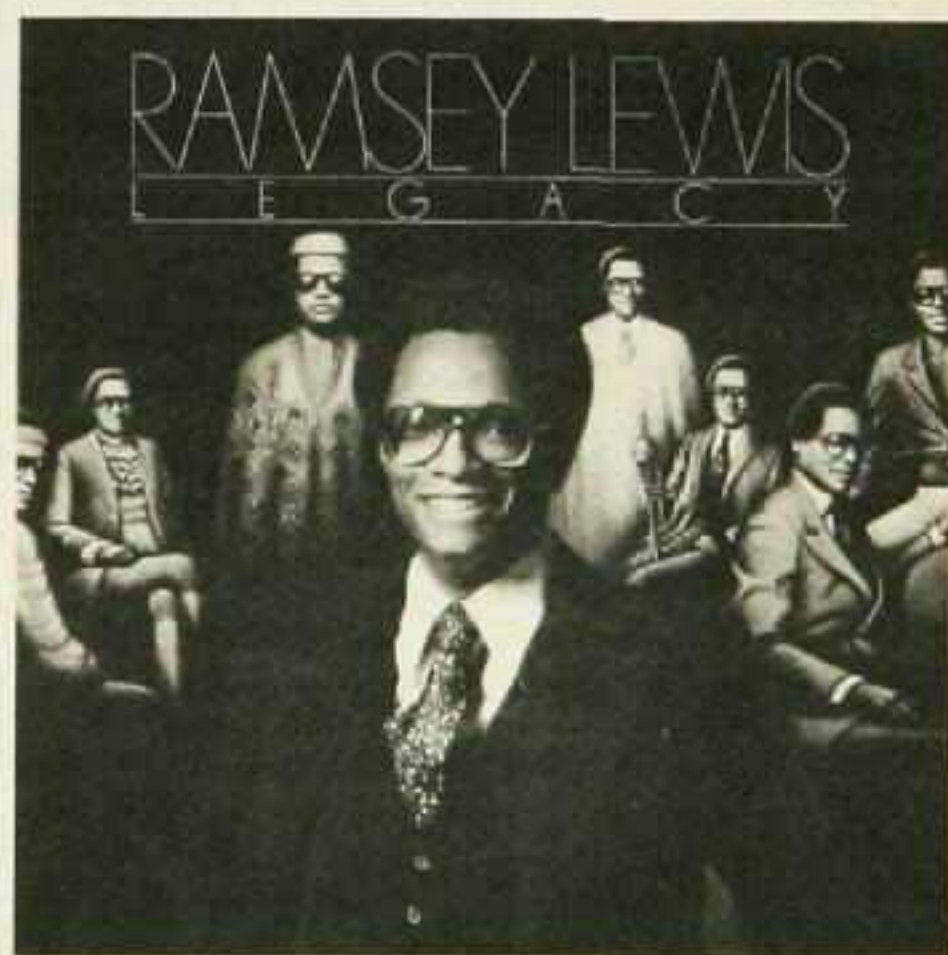
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Inside Track



DOUCETTE HUGS—Mushroom Records artist Jerry Doucette gives artist relations director Susie Gershon an appreciative hug at the label's first international convention in Scottsdale, Ariz.

Goody Chain Convention

• Continued from page 3

procedures relating to Goody's affiliation with Pickwick.

Sources at the convention said that despite the acquisition by Pickwick, the Sam Goody chain will retain its autonomy and its own identity within the Pickwick organization. There are no plans, for instance, to incorporate Goody within Pickwick's own Musicland retail division.

"Why would they want to give up on the Goody name?" said one Goody source, "when they bought the chain they also bought the name. They didn't just buy the leases on the stores."

He added that the question of whether Goody would have any more conventions on its own depended on a number of variables. Should Pickwick continue to hold its own conventions, as it did this year, then Goody too, would have its own separate meeting. However, he said, should Pickwick resume its practice of holding divisional meetings, then future Goody conventions would be held in conjunction with the meetings of the Pickwick retail division.

The various product presentations were opened by Polygram Distribution, whose Jon Peisinger, vice president of marketing development, joked that while last year Polygram was sixth in line to give its presentation, this year, due to its success, it was first.

He revealed that the Polygram sales staff now numbers 100, with 45 merchandising experts around the country. Polygram is also planning a new facility in Edison, N.J., to ease warehousing pressure on the three existing facilities in Sun Valley, Calif., Indianapolis and Union, N.J.

The product presentation had a "Star Wars" theme, with three screens used for a slide and film show that briefly highlighted the recent releases of the numerous artists on the Casablanca, Capricorn, Polydor, Mercury, and RSO labels.

The Pickwick Records presentation was a tongue-in-cheek performance that saw Pickwick executives dress up like gangsters to pressure dealers to give good display space to Pickwick's own budget line. "The word, 'Pickwick' on that label is the same as 'Sam Goody.' It is now our product," added George Levy.

The WEA presentation was in two parts. The first was a slide show pointing out various ideas that retailers can use for in-store and window display merchandising. The

WEA presentation stressed the value of cross merchandising where a record display will use items in the display from other departments in the store or even from other retailers in the area.

WEA also revealed its "Wrap Up Your Shopping In Record Time" merchandising campaign which stresses both catalog and new releases. The presentation then was turned over to the individual WEA labels. Atlantic showed videotapes of performances by the Rolling Stones and Foreigner; Elektra/Asylum showed tapes of the Pointer Sisters and Linda Ronstadt; and Warners presented Chaka Khan and Alice Cooper.

ABC's presentation featured snippets of music and pictures of various ABC artists. The label announced plans to release a "Best Of Steely Dan" compilation LP next month. It also stressed its country and classical product.

A&M had a humorous and low-key presentation, built around a specially prepared videotape that showed top A&M executives and the artists parodying themselves and poking fun at some business practices and situations.

During the Arista presentation, the delegates had an opportunity to hear cuts from the new Brecker Brothers, Baby Grand, and Happy the Man LPs. That was followed by a videotape presentation that featured music by Eric Carmen, Al Stewart and Barry Manilow.

Among the highlights of the convention was the presentation by Direct Disk Records. It featured a slide show detailing the production and manufacturing process of a Direct Disk record. Selections from the superior-quality Dave Brubeck "A Cut Above" LP were also played.

The Capitol presentation videotaped performances by a host of Capitol artists, including Wings, Taste of Honey, Little River Band, Cheryl Ladd, Natalie Cole, Anne Murray, Bob Seger, and Kate Bush. Among the LPs due from Capitol are "best of" releases from Wings and Steve Miller.

After playing cuts from the upcoming Toto and Dragon LPs, the CBS presentation turned to an audio/visual showcase of coming releases, among them Ted Nugent, Lou Rawls, Aerosmith, and Chicago with others further down the road by Earth, Wind & Fire, Kansas, Neil Diamond and Barbra Streisand.

In remarks to the delegates, Ron

After several years of preparation, an album of previously unreleased **Jim Morrison/Doors** material will be released by **Elektra Records** on Nov. 5. Titled "An American Prayer," the album is a compilation of lyrics and poetry of Morrison, who initiated the project in the months before his death seven years ago. Accompaniment is provided by the original **Doors**.

Country singer **George Jones** is free on bond in Florence, Ala., after being arrested on an assault with intent to murder warrant. Jones was apprehended at his Florence home after songwriter **Earl "Peanut" Montgomery** told police Jones shot into Montgomery's car with a .38-caliber revolver. The alleged incident occurred after the two met in a remote spot to discuss differences.

The **Warner** family of labels gets its first number one single of 1978 this week with the **Exile** "Kiss You All Over" hit on **Warner-Curb**. It is the fifth number one on Curb's label in 2½ years, following hits by the **Four Seasons**, the **Bellamy Brothers**, **Shaun Cassidy** and **Debby Boone**.

Jim Greenwood, founder of **Licorice Pizza**, has opened the chain's first Pasadena store and has three more locations set in Southern California before Christmas, bringing the stores' total to 24.

If the album art on **Queen's** next **Elektra/Asylum LP** attracts as much attention in the bin as it did in production, the group has another smash on its hands. The label hired 55 "stunningly naked" models to ride bicycles around London's Wimbledon Stadium to provide pictures for the forthcoming album.

Although some outlets are billing it as a new show, the syndicated musical television series starring **Dolly Parton** was actually taped early in 1976, prior to her crossover success. Dolly's managers and public relations advisors are a bit upset over the incorrect billing since they feel it doesn't represent the new directions in her work.

Bill Lombardo, 30-year-old son of **Lebert Lombardo**, will wield the baton at the New Year's Eve appearance of his late uncle **Guy's Royal Canadians** at the **Waldorf-Astoria** in New York this year. . . . Meanwhile, the **Waldorf** has moved Cole Porter's Louis XVI Steinway small grand piano from Porter's old Tower suite into the **Peacock Alley** lounge, where pianists **Jimmy Lyon** and **Judd Wolfin** will re-create the ballads Porter created on it.

Bandleader **Frankie Yankovic**, who gave **Cleveland International Records** president **Steve Popovich** his first job at the CBS Cleveland branch, was honored with a special gold disk award by CBS Records Division president **Bruce Lundvall** at a party for **Meat Loaf** recently. Yankovic is a 25-year veteran of the recording scene.

A group of prominent Democrats, including **Frank Si-**

natra and **Andy Williams**, host a dinner for **Mike Curb**, republican candidate for Calif. Lt. Gov. Monday (25) at L'Orangerie Restaurant in Los Angeles.

Lee Hartstone reportedly visited Dallas and Houston scouting for **Integrity Entertainment Corp.** locations. . . . Composer **Richard Markowitz**, who has signed with the **Robert Light** agency, will score the theme for the new **NBC-TV** series "The Dunaways." . . . **Frasier Jameson**, who became president of **London Records of Canada** in Montreal in 1948, will be roasted on the occasion of his 30th anniversary at a Dominion industry bash Monday (25) at the Ritz Carlton Hotel, Montreal. At his side will be his wife, **Alice Koury**, who long has been his right arm in the business. His 30 years as the boss is an industry first.

Record Center, which has been located at the corner of Pulaski and North Ave. in Northwest Chicago for 32 years, will close its doors next February. **Andy Anderson**, who opened the first of two locations at the corner in 1946, has been notified that a new building owner wants the space. Anderson, who has had health problems, will probably retire.

Merrill and **Aaron Rose** of **M&A Record Wholesalers, Surplus Record & Tape Distributors** and the **Rose Record Stores**, Chicago, will also be roasted at their 40th anniversary party Tuesday (26) at the Park West, Chicago.

The **Atlanta Rhythm Section** plays for **President Carter** and his family on the White House lawn Monday (25). . . . The **Spinners** soul group was in Pittsburgh recently to soundtrack one song of the **Gary Stromburgh** produced movie "The Fish That Saved Pittsburgh." Instead the group found themselves written into a gospel church scene with dialog and singing on camera.

Freddie Piro, president of **Rubicon Music**, has acquired the **Ambrosia** print catalog from **Irving Almo Music**. . . . **Columbia** is confused as to the next **Johnny Mathis/Deniece Williams** single. The label was touting "That's What Friends Are For" but the publisher of "I Just Can't Get Over You" (the same as "Too Much, Too Little, Too Late") are pushing their song. **Columbia** has decided to work both sides and let radio response determine which song gets the nod.

Willie Nelson writes and signs the title song of the current "Rockford Files" serial on **NBC-TV**. Script deals with a country artist who gets double-crossed by his business managers.

The U.S. soundtrack rights to the **Who's** "The Kids Are Alright" are still up for grabs, with **Polydor** president **Freddie Haayen** believing his company has the inside track.

RCA's Schatz: 20 Years' Experience

• Continued from page 4

when they make the rounds of other L.A. labels."

Schatz also has strong praise for the rest of his a&r staff, pointing out most, like himself, have a publishing background—"we're very song-oriented." Included are **Jeff Benjamin** in L.A. and **Al Garrison, Jerome Gaspar** and **Ethel Gabriel** here, with a new staffer to be added soon.

"I don't want administrators in my a&r department," he emphasizes. "I want people who are musicians like myself," recalling his early

Piccolo, vice president of marketing, northwest region, **CBS**, said that the singles market should not be neglected as it establishes new artists, breaks albums, and introduces young buyers to the records market. He also said the manufacturing crunch means that some catalog product may not be available during the hot holiday buying season.

The product presentation ended with **RCA Records** which introduced a display contest for Goody personnel. First prize is a Panasonic videotape machine and a Sony television set. Also new product by **Waylon Jennings, Odyssey, Hall & Oates** and **Elvis Presley** was unveiled.

Appearing live at the convention were **Helen Schneider**, the **Dramatics**, and **Harry Chapin**, who reminded the retailers that music was a cultural force as well as a business, and that they couldn't just be "vinyl salesmen."

artist career since age 13. "I was on every label except **RCA** and **U.A.**," he notes facetiously, with three charted singles ("very low," he says) and three LPs, including a less-than-successful effort on **Columbia**. "You might call my style 'menopause soul,'" Schatz says candidly.

He had his biggest success as a U.S. representative at several major foreign songfests, and won a press prize at the **Polish SOPOT** fest in the early '70s. He placed 33rd in the first **Yamaha Music Festival** in Japan, forming a friendship with Finnish singer **Jukka Kuoppamaki** that led to Schatz producing several LPs for the artist, who now has his own label.

Production deals aren't really Schatz's favorite way to go, as he feels in the past they've been handed out too freely without all the ramifications thought out. "I don't believe in a situation that leads to delivery of product I have to swallow," he says.

Acknowledging that such deals are vital to the label in the current time-frame when solid progress is being made, he feels **RCA** will wind up with better and better product as time goes on. "I won't be as concerned with production deals when I know the people better," he admits, revealing his first such arrangement with **T. Life**.

"I can probably say that right now we're on the verge of making the roster we want to have." Promotion, sales and merchandising now see a&r as much an in-house sales function as a recording function, he says. Acknowledging a personal feeling

of success or failure with every act he's brought to the label, including **Vicki Sue Robinson, NYCC** and **Brother** before this year, he knows he can't continue his recent track record. "But I won't release an album just to have product—we won't participate in that kind of B.S. anymore, or I'll be gone," he emphasizes.

"I like music that draws everything out of you, and if nothing else, we are now a rock'n'roll record company. What we're doing in the black area is significant—but we're putting out records, and if they happen to be black, they better be as brilliant as any other release. There's no division as to how a piece of product is treated anymore. People are responding to good music—it's that simple."

Schatz began his music career as a delivery boy at **Associated Recording Studios**, and was general professional manager of **Bourne Music** when he joined **RCA** in 1974 as manager, music publishing and creative productions, at **Sunbar/Dunbar**, then the label's publishing arm. He was promoted to director, **Sunbar Productions**, in 1976 and then moved to his East Coast a&r post.

Set Subpublishing

LOS ANGELES — **Musicways, Inc./Flying Addrisi Music** has signed a subpublishing agreement with **A.R.T. Music for France, Monaco and Andorra**. The agreement is in effect until 1981.

BILLY JOEL

1978 NORTH AMERICAN TOUR



9/26	Veterans Memorial Coliseum New Haven, Conn.	10/12	Crisler Hall Ann Arbor, Mich.	10/28	Oakland Coliseum San Francisco, Calif.	11/15	Pan American Center Las Cruces, N.M.	11/29	The Sportatorium Miami, Fla.
9/28	The Spectrum Philadelphia, Pa.	10/13	Chicago Stadium Chicago, Ill.	10/30	The Forum Los Angeles, Calif.	11/17	The Summit Houston, Texas	12/ 1	Jacksonville Civic Center Jacksonville, Fla.
9/29	The Spectrum Philadelphia, Pa.	10/15	Milwaukee Arena Milwaukee, Wis.	10/31	San Diego Sports Arena San Diego, Calif.	11/18	Dallas Convention Center Dallas, Texas	12/ 3	Greensboro Coliseum Greensboro, S.C., N.C.
9/30	Boston Gardens Boston, Mass.	10/16	St. Paul Civic Center St. Paul, Minn.	11/ 2	Arizona State University Phoenix, Arizona	11/20	L.S.U. Assembly Center Baton Rouge, La.	12/ 4	The Scope Norfolk, Va.
10/ 3	Capital Center Landover, Md.	10/18	Kemper Arena Kansas City, Mo.	11/ 6	Seattle Coliseum Seattle, Wash.	11/22	Birmingham Arena Birmingham, Ala.	12/ 6	Charlotte Coliseum Charlotte, N.C.
10/ 5	Maple Leaf Gardens Toronto, Canada	10/20	Checker Dome St. Louis, Mo.	11/ 7	Portland Coliseum Portland, Ore.	11/23	Mid South Coliseum Memphis, Tenn.	12/ 8	Freedom Hall Louisville, Ky.
10/ 6	Memorial Auditorium Buffalo, N.Y.	10/22	Omaha Civic Center Omaha, Neb.	11/ 8	Vancouver Coliseum Vancouver, B.C.	11/24	Jackson Coliseum Jackson, Miss.	12/ 9	Municipal Auditorium Nashville, Tenn.
10/ 8	Centennial Hall Toledo, Ohio	10/24	McNichols Sports Arena Denver, Colo.	11/14	Tucson Civic Center Tucson, Arizona	11/26	The Omni Atlanta, Ga.	12/10	The Riverfront Cincinnati, Ohio
10/ 9	Market Square Arena Indianapolis, Ind.	10/26	Salt Palace Salt Lake City, Utah			11/28	Lakeland Civic Center Lakeland, Fla.	12/11	Civic Center Pittsburgh, Pa.
10/11	Richfield Coliseum Cleveland, Ohio							12/14	Madison Square Garden N.Y.C.
								12/15	
								12/16	



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