

## Labels Expect Results From College Radio

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visibility are assured of album service today.

Panelists included Bob Frymire, indie promoter through the Ampersand college rep network; Bruce Tenenbaum, head of Atlantic Records college department; Dean Alexenburg, head of Infinity/MCA's college promotion arm; Jim Delbazo, Polydor's college department head; and Paul Brown, independent college promotion service head.

Labels are scrutinizing stations carefully today with support going only to broadcast operations that have their act together, the panelists indicated.

Paul Brown, who services 600 college stations, said the "heyday" of extravagant support to college radio was over.

But Brown added that stations supplying good feedback aren't likely to disappear from album service roles.

Atlantic is maintaining its college department at full strength. However, Tenenbaum said some of the freebies to stations have been trimmed.

In working college radio promotions, explained Tenenbaum, consideration today is being given only if there is an artist appearing locally.

Local store tie-ins also are called for in most cases, said the college division chief. "Stick your head up and make yourself stand out from 1,000 other college radio stations in America," Tenenbaum advised.

Polydor's college department has not experienced cutbacks. However, Delbazo noted a tightening of requirements for service.

"We don't service carrier current stations unless they can prove they can do good with the product," noted Delbazo. "KLA, the UCLA carrier current station is one exception," he noted. "They (stations) have to prove to me that it's worth sending records."

Stations that work in partnership with retail stand an excellent chance of getting what they want, the panel concurred.

"If you check the store or have a sales report, that's important," related Brown.

Stations can help even when they do not play the records. "If you're not going to play it I want to know why," Infinity/MCA's Alexenburg explained.

The panel supplied some insights into the root mechanics of scoring service from record labels. It's suggested that only one station representative at a time correspond with labels, and the changeover of station personnel must not disrupt label relations, it's stressed. Many phone callers forget to leave their number, always a headache. Panelists said they were frequently bugged by repetitive callers, but admitted that this type of persistence often results in service.

Frymire recounted the shutdown of A&M's college department, which he formerly headed. Frymire said A&M has no immediate plans to reopen the wing, however there have been some special college mailings.

Infinity/MCA is taking a direction contrary to many pull-backs with its campus intern program, claimed Alexenburg. The program reportedly is being expanded.

## Talent



**NEW TEAM**—Michael McDonald joins Burt Bacharach in a song during a Mike Douglas show which was part of a week-long tribute to the composer. Bacharach recently produced McDonald's first solo recording, "I've Got My Mind Made Up," which will be featured in the soundtrack of the film "Together."

## Talent In Action

### BOB DYLAN

Warfield Theatre, San Francisco

Throughout his almost 20-year career, Bob Dylan has presented many faces to the public, but certainly none have been more confusing or problematic than his born again Christian persona as it was projected in an all-gospel show here Nov. 3, one of a series of 14 dates, coproduced at the 2,200-seat theatre by Bill Graham and Jerry Weintraub.

Backed by a basic rock quartet (Fred Tackett, guitar; Ken Drummond, bass; Spooner Oldham, keyboards; Jim Keltner, drums) and four gospel singers, Dylan presented 17 songs in 90 minutes, doing all the tunes from his current album "Slow Train Coming," plus brand new and unfamiliar songs such as "Saved By The Blood Of The Lamb" and "A Rock Made Before The Foundation Of The World" that were even more zealous.

Many of the patrons simply did not know what to make of the proceedings. There were periodic calls for older material, arguments broke out among various factions in the audience and at the conclusion a healthy dose of boos and catcalls accompanied the general applause.

The music was excellent throughout. At times the band plays rock'n'roll, directly reminiscent of that achieved by Dylan on the three albums of his golden age in 1965-66, and the wonderfully gifted women sang with voices that would stop an entire CB convoy. Best material was "Precious Angel" with its Dire Straits guitar hooks, and the aforementioned "Rock," a strong piece. Dylan played harmonica only once.

The content of the songs was something else again. It is clear that the most disastrous consequence of Dylan's conversion has been its effect on his lyrics. The best example of this is the current single (and show opener) "Gonna Serve Somebody." It is certainly one of the most embarrassingly banal things Dylan has ever written.

Dylan never thanked his audience—in fact, he never spoke to it at all—and he never introduced his players or gave them credit for their contribution.

Most serious of all, he took the fans' money (at the skyhigh prices of \$15 and \$12.50) and never gave them any of the songs they had full rights to expect to hear.

The man must decide if he is going to be an entertainer or a preacher. Like everyone else, he has a right to his own private beliefs, and if he wants to proselytize at revival concerts, that's fine.

But he should advertise the program that way. His failure to so inform the fans who have long supported him, and who are justified in expecting from a successful public entertainer at least a little bit of the material that made him successful, is certainly not Christian at all.

JACK McDONOUGH

### DARYL HALL & JOHN OATES THE STATES

Roxy, Los Angeles

Hall & Oates fractured the capacity crowd Nov. 3 as the six-piece ensemble had at least half of the audience on its feet at the end of ev-

ery tune and all of them standing at set's end during its 11-tune, 70-minute swinging set.

The reasons for this great response were manifold. Aside from the recognition value of some of the group's past hits ("Rich Girl," "Sarah Smile," "She's Gone," etc.) the principal enthraller was lead guitarist G.E. Smith.

Relatively new to the group (as are all the sidemen except drummer Jerry Morotta), Smith, whose crewcut, orange shirt and tie (and boots to match) made him look about as incongruous as chop suey in a deep-dish pizza tray. He did just about everything with his instrument but eat it.

He served up solo after sensational solo while running in place, jumping up and down, dancing back-to-back with bass player John Siegler or reed man Charley DeChant, jogging across stage at full speed, flashing it, pointing it and aiming his guitar at the audience like a machine-gun, and all the while attacking every note with the aplomb of a master.

Also excellent instrumentally was reed man DeChant, whose solo turn on alto sax in the Arthur Conley oldie "Sweet Soul Music" was scintillating.

Other highlights were "Blame It On Yourself," in which Smith and Oates held a sparkling instrumental conversation on their respective guitars; "It's A Laugh" and "X-Static." Both Hall and Oates' vocal work, their harmonies and falsetto melds were expectedly ebullient throughout.

Opening act, the States, preferred a somewhat dullsville seven-tune, 35-minute set. The Chrysalis act erred in paying no attention to pacing. All of its numbers had near-identical beats. The most memorable ditty it did was the Beatles' "I Want To Hold Your Hand," the only non-original in the package.

JOE X. PRICE

### BONNIE RAITT LAMONT CRANSTON

Palladium, New York

"You got it, you paid for it!" shouted Bonnie Raitt over the non-stop din as she returned for her third set of encore tunes. And for one given a hero's welcome by the SRO crowd here Nov. 3, Raitt also played the gracious and well-prepared host.

Supported by a five-piece backup band, she comfortably moved through the 17-song repertoire. Her 95-minute program struck an impressive balance between original material and an appetizing array of r&b and rock-folk covers.

The husky-voiced songstress opened with Aretha Franklin's "Baby I Love You" and then segued into "I Thank You," the Sam and Dave hit, infusing both with a hard-edged sensuality that grabbed the hall full of fans for the remainder of the evening.

Other cover material included a Jackson Browne selection, Little Feat's "Fool Yourself," and a powerhouse version of Robert Palmer's "You're Gonna Get What's Coming," her latest single on Warner Bros.

Raitt offered a musical boost with her sustained electric slide guitar notes charging broadside across the accompaniment. Her own material also shone, particularly the raucous tuba-fueled "Give It Up."

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# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Tiger Flower & Co., Capital Centre, Landover, Md., Nov. 2	20,476	\$8-\$9	\$177,474*
<b>Arenas (6,000 To 20,000)</b>				
1	THE GRATEFUL DEAD—Monarch Entertainment/Ruffino & Vaughn/Ron Delsener, Col. Uniondale, N.Y., Oct. 31-Nov. 2 (3)	48,066	\$9.50-\$10.50	\$491,928
2	FLEETWOOD MAC/DANNY DOUMA—Feyline Presents, McNichols Arena, Denver, Co., Oct. 31-Nov. 1 (2)	20,978	\$11-\$15	\$299,714*
3	EARTH, WIND & FIRE—Pace Concerts/Louis Messina, Summit, Houston, Tx., Nov. 1 & 2 (2)	26,754	\$9-\$11	\$268,800
4	THE JACKSONS/LTD—Rowe Productions, Cobo Arena, Detroit, Mich., Nov. 4 & 5 (2)	24,000	\$9.50-\$10.50	\$242,489*
5	STYX/APRIL WINE—Brass Ring Productions, Cobo Arena, Detroit, Mich., Oct. 31 & Nov. 1 (2)	20,657	\$9-\$10	\$201,495
6	THE JACKSONS/LTD—Rowe Productions, Stadium, Chicago, Ill., Nov. 2	19,000	\$7.50-\$9.50	\$176,706*
7	THE CARS/BRAM TCHAIKOVSKY—Donald K. Donald, Forum, Montreal, Canada, Oct. 30	14,644	\$9.50	\$138,263*
8	EARTH, WIND & FIRE—South West Concerts, Col., Dallas, Tx., Nov. 3 & 4 (2)	13,524	\$8.50-\$9.50	\$126,139
9	THE GRATEFUL DEAD—Frank J. Russo, Inc./Monarch Entertainment, Civic Center, Providence, R.I., Nov. 4	13,296	\$7.50-\$9.50	\$118,051*
10	EARTH, WIND & FIRE—Lewis Grey Productions, Assembly Center, L.S.U., Baton Rouge, La., Oct. 29	14,834	\$7.50-\$9.50	\$117,654*
11	EARTH, WIND & FIRE—South West Concerts, Events Center, Univ., Austin, Tx., Oct. 31	13,652	\$7-\$9	\$115,494*
12	KISS/BREATHLESS—Schon Productions/Concert Group, McNichols Arena, Denver, Co., Nov. 4	10,543	\$9-\$10	\$113,487
13	FLEETWOOD MAC—I.J.S. Productions, Col., Albuquerque, N.M., Nov. 2	10,700	\$10	\$107,000*
14	BOB MARLEY & THE WAILERS—Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Nov. 1	11,007	\$9-\$10	\$106,483*
15	JETHRO TULL/U.K.—Gulf Artist Productions, Spooratorium, Hollywood, Fla., Nov. 4	11,500	\$9-\$9.50	\$104,790
16	THE JACKSONS/LTD—Rowe Productions, Public Hall, Cleveland, Ohio, Nov. 3	9,688	\$9	\$87,192*
17	THE CARS—Ruffino & Vaughn/Andy Govatsos, Civic Center, Portland, Me., Nov. 2	9,300	\$9	\$85,194*
18	OUTLAWS/MOLLY HATCHET/JOHN COUGAR—Schon Productions, Met. Center, Minneapolis, Minn., Oct. 30	12,000	\$7-\$8	\$84,516*
19	JETHRO TULL/U.K.—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Oct. 30	9,696	\$7.50-\$8.50	\$75,221
20	FOREIGNER/CHARLIE—Ruffino & Vaughn, Civic Center, Providence, R.I., Oct. 29	8,481	\$8.50-\$9.50	\$74,700
21	JETHRO TULL/U.K.—Gulf Artists Productions, Civic Center, Lakeland, Fla., Nov. 3	8,000	\$9	\$71,883*
22	SAMMY HAGAR/PAT TRAVERS—Pace Concerts/Louis Messina, Convention Center Arena, Dallas, Tx., Nov. 3	9,816	\$6.50-\$7.50	\$70,117*
<b>Auditoriums (Under 6,000)</b>				
1	ENGELBERT HUMPERDINCK/DICK CAPRI—Dick Clark Presentations, Syria Mosque, Pittsburgh, Pa., Nov. 1-4 (6)	22,220	\$8-\$15	\$263,500*
2	OUTLAWS/MOLLY HATCHET—Jam Productions, Aragon Ballroom, Chicago, Ill., Nov. 2 & 3 (2)	11,000	\$9.50	\$104,500
3	ELTON JOHN—Concert Productions Int'l., O'Keefe Center, Toronto, Canada, Oct. 30-Nov. 1 (2)	6,498	\$12.50-\$15	\$91,435*
4	ELTON JOHN—Electric Factory Concerts, Tower Thea., Philadelphia, Pa., Nov. 2 & 3 (2)	6,004	\$15	\$90,060*
5	ASHFORD & SIMPSON—Lewis Grey Productions, Paramount Thea., Oakland, Calif., Nov. 2-4 (3)	8,518	\$8.50-\$9.50	\$75,520
6	ELTON JOHN—Brass Ring Productions/Univ. Major Events, Hill Aud., Univ., Ann Arbor, Mich., Oct. 29	4,136	\$10-\$15	\$55,170*
7	BAR KAYS/KOOL & THE GANG—Feyline Presents/R'n'B Productions, Bruce Hall, Milwaukee, Wisc., Nov. 3	5,800	\$7.50-\$8.50	\$47,865*
8	BONNIE RAITT—Ron Delsener, Palladium N.Y.C., N.Y., Nov. 3	3,300	\$8.50-\$9.50	\$30,000*
9	OUTLAWS/MOLLY HATCHET—Contemporary Productions, Mem'l Hall, Kansas City, Mo., Nov. 5	3,300	\$9	\$29,700*
10	JUDAS PRIEST/POINT BLANK—Ron Delsener, Palladium, N.Y.C., N.Y., Nov. 4	3,220	\$8.50-\$9.50	\$29,000
11	LITTLE RIVER BAND—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Nov. 4	3,521	\$6.50-\$8.50	\$28,874
12	TODD RUNDGREN & UTOPIA—Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 31	3,410	\$7.50-\$8.50	\$27,817*
13	AMERICA/GALLWAY REVUE—Jack Utsick Presents, Forum, Presque Isle, Me., Nov. 4	3,014	\$8.50	\$24,769
14	JEAN LUC PONTY/ANGELA BOFILL—Don Law Co., Orpheum Thea., Boston, Mass., Nov. 2	2,800	\$7.50-\$8.50	\$22,669*