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Calif. Gas Low, But Industry Copes

Labels Bolster Retail Drive

By STEPHEN TRAIMAN

NEW YORK—Aggressive label support at the dealer level for an anticipated increased flow of new product from major artists is seen as the best means for a turnaround in industry sales—and profits.

Disappointing first quarter results from virtually every publicly held label and distributor—EMI, MCA, Arista, Handleman and 20th Century-Fox most recently—and projections for a diminished first six months of 1979 are taking effect. Hence the in-store stimulations. There are positive moves on the branch level

from Polygram, RCA, CBS, MCA and others to augment dealer support to date with more visible merchandising and promotion efforts at the store level where the battle is won, or lost.

The industry is facing the reality of this year's economic slowdown, coupled with heavy January-March returns and lack of much superstar product, compared to the blockbuster sales period of a year ago spurred by the unprecedented success of "Saturday

(Continued on page 87)

Promoters Plan For the Future

By JEAN WILLIAMS

LOS ANGELES—The impact of the gas shortage may have a traumatic effect on West Coast concerts, with some promoters offering alternative methods of transportation for concertgoers.

Several promoters are planning to arrange for tie-ins with bus and train lines in their cities.

Sims Hinds, a tour director at Concerts West, which handles tours for Neil Diamond, John Denver and the upcoming Bee Gees Dodger Stadium date in July says: "We're not too worried about the Bee Gees show because we're only selling tickets through mail-order."

"For other shows there will be some major problems and if the gas shortage continues, I believe some concerts may have to be cancelled."

"The big shows will not suffer. People will pick and choose which concerts they want to attend and plan for those. The ones that will be hurt are the concerts which get a lot of walkup customers."

The first weekend of the extreme gas short-

(Continued on page 45)

Dealers Declare Sales Unaffected

By JOHN SIPPEL

LOS ANGELES — Record/tape/accessories retailing in the Southern California area thus far hasn't felt the impact of the gasoline crunch, a survey of major local chain stores indicates. Paradoxically, this is the region of the country most severely affected by gas shortages.

Related gas shortage stories appear on pages 4 and 50.

"It's not yet apparent what effect the gas shortage will have on our business," says Russ Solomon of Tower. "It's especially hard to determine because business from day to day is so up and down right now," says Solomon, who has Tower Records stores in the San Diego and Los Angeles area.

"It could be a boon in disguise if what happens this time turns out the way it did the last time we had a gas shortage. Our business increased. People stayed home and played records."

Halfway up the state in the Bay Area, retailers say the gas shortage hasn't hit. "I see no

(Continued on page 104)

FBI Piracy Fighter On IMIC Panel

NEW YORK—Nesuhi Ertegun, WEA International president, will chair "Piracy: Who's Winning the Fight?"—one of the plenary panels at IMIC '79 which will feature as key participants assistant director of the Federal Bureau of Investigation, Donald W. Moore Jr., and Jules Yarnell, special counsel on antipiracy to the Recording Industry Assn. of America.

The International Music Industry Confer-

ence will be held June 11-14, Monte Carlo, Monaco at the Loew's Monte Carlo hotel.

Moore, in charge of the FBI's criminal investigative division, and Yarnell, who directs the RIAA's antipiracy program and maintains close links with Interpol and other international law enforcement agencies involved with combatting counterfeiting, will be joined by other panelists.

These include Guido Rignano, managing

(Continued on page 91)



DRAMATICS "ANYTIME, ANYPLACE" Music that will keep you dancing—all night long. Smooth harmonies, soft ballads and funky uptempo rhythms. "ANYTIME, ANYPLACE" the followup to the gold "Do What You Wanna Do" LP includes their latest hit single "I Just Wanna Dance With You." Produced by Don Davis and managed by Forest Hamilton. Available on MCA Records and Tapes. MCA AA-1125. (Advertisement)

Beautiful Music Tops In January Arbitron Survey

By DOUG HALL

NEW YORK—Beautiful music is the top format in the top 12 markets measured by Arbitron in its January rating period.

These 12 markets are Baltimore, Boston, Chicago, Cleveland, Detroit, Houston-Galveston, Los Angeles, New York, Philadelphia, San Francisco, San Jose and Washington.

A total of 1,351,200 listeners tuned that format in on any average quarter-hour during the two-week measurement in January. This listenership is followed by contemporary music with 1,188,000 listeners.

If one totals the four formats playing contemporary and rock music—contemporary, Top 40, AOR and

(Continued on page 35)

Stevie Wonder Goes Digital As AES Opens

NEW YORK—Stevie Wonder's purchase of a complete Sony digital recording and editing system on the eve of the Audio Engineering Society convention heightens the new medium's increasing impact on the global music industry.

The first major artist purchase of a digital system, to be used in the final version of his long-delayed "The Secret Life Of Plants" album and a single, is just one digital highlight at the 63rd AES. It anticipates some 5,000 for its four-day run opening

(Continued on page 61)



The devastating Mr. Reed takes another exciting step forward. His brand new album THE BELLS, is already being hailed by critics as a milestone recording. Featuring great new songs driven by hard-edged guitar, unremitting rhythmic power, and the force of his own legendary persona. It's Lou Reed at his jagged, brilliant, artful best. On Arista Records and Tapes. (AB 4229) (Advertisement)

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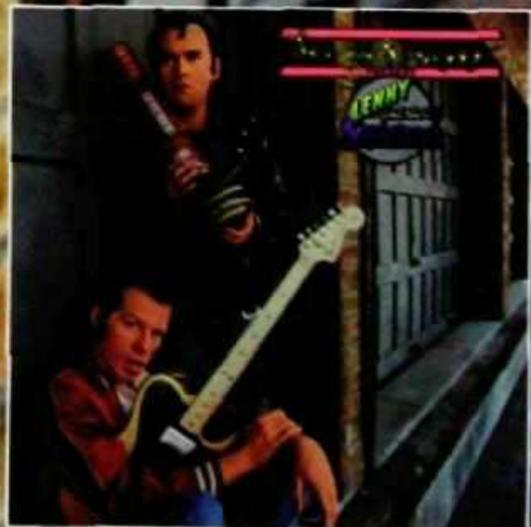
LENNY AND THE SQUIGTONES

NBLP 7149

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Management & Direction:
Ivan Hoffman, Los Angeles



UNEMPLOYMENT LINES *L.A. Industry Personnel Face Major Challenges To Rebuild Their Careers*

By PAUL GREIN

LOS ANGELES—Disk industry estimates have record numbers of workers on the streets, the victims of recent label consolidations and belt-tightening resulting from the slack first quarters most companies experienced.

The job market is so tight that, as one displaced employe laments, "Those who lost their jobs have nowhere to go."

The unemployment crunch is mostly an L.A. problem since most of the companies affected were California-based: A&M and 20th Century-Fox, which went to RCA for domestic distribution; ABC, which was purchased by MCA; and UA, which was acquired by EMI-America.

Of the dislodged employes, the lucky ones have been assimilated

into the consolidated companies or have relocated with other labels. More than a few former label staffers, particularly in the areas of promotion and publicity, have established their own independent firms, lining up accounts based on contacts made while in their label posts.

Others are still looking for an industry position while living on savings, unemployment and severance payments as well as occasional freelance gigs. Some, perhaps less committed to the business, are trying their luck in other fields.

"It's about as tight as it's going to get," says Frank Miko, who recently launched Talent Industry Associates, a record, radio and retail employment service with J.J. Jordan, who exited his post as national promotion director for EMI-America

Records when it acquired UA Records.

"The industry is at a low point because of the mergers," Miko says. Plus business is soft; everybody's complaining about the lack of product. The energy crunch has hurt; people are not shopping as much as they used to."

Miko estimates that upwards of 700 music industry workers are on the streets.

"But I would estimate that less than half of this number will still be unemployed six months from now as these problems get straightened out."

Out of the best-liked casualties of the industry's unemployment picture is Grelun Landon, the gentlemanly dean of West Coast publicists, who wound up 15 years of

service at RCA May 4 when the label decided to re-centralize key departments back in New York.

"I'll be in the unemployment line first thing Monday," Landon said when contacted. "I'll be working out of Bob Levinson's office for the next week or two sorting through some freelance accounts I've been offered."

"And I have an advance on a book I've deferred that would be a good time-killer, but I don't want to kill time now. I'm still violently interested in the business. You go crazy if you stay away from it."

"It's the first time I've ever been laid off," Landon says ruefully. While noting that the sympathetic reaction from his colleagues in the business has been gratifying, he muses: "all these goddamned calls... everyone is so pitying. It's almost

a running epithet: 'Let us know what we can do for you.'"

"I don't think it's a healthy situation," says Mort Weiner, former director of pop merchandising for RCA on the West Coast, who also lost his job in the label's restructuring.

"Every year the business is notorious for these layoffs after the first of the year and right before the summer. And then they go back and hire more people three months later."

Weiner, a four-year RCA employe who helped launch Triumph in the U.S., says that he reacted with surprise to his dismissal.

"It was tricky the way it was worded," he notes. "The terminology of a layoff begs the question. When do I get called back?"

(Continued on page 83)

Record World/TSS Web Sells At \$3.97

By IRV LICHMAN

NEW YORK—The Record World/TSS chain here has launched a "selective" \$3.97 pricing policy on \$7.98 product in direct response to Korvettes' \$3.99 move a week earlier (Billboard, May 12, 1979).

"I really don't like it, but I've been backed into it," claims Roy Imber, president of Elroy Enterprises, Inc., which services the 26 outlets, mostly in the Long Island area, also a Korvettes stronghold.

Imber's lowballing started on Sunday (6) with five albums, including product by Supertramp, the Cars, Dire Straits, Rex Smith and McFadden & Whitehead.

Korvettes first offered 18 albums

at \$3.99 and added more product in subsequent ads. Imber's tape pricing is \$4.47, while Korvettes charge \$1 more than LP counterparts.

Imber, too, added to his original five this past Sunday (13), including product by Blondie, Joe Jackson, Sister Sledge, Engelbert Humperdinck, Kenny Rogers and, again, Dire Straits.

Also, Imber offers two \$8.98 list albums at \$4.47: the Doobie Brothers and James Taylor.

"I don't feel we're in a good position when our customers see other ads with lower prices," Imber states.

In midweek ads, Korvettes continued its \$3.99 LP policy, adding product from Prelude (Theo Vaness and Martin Circus) and TK-distributed Marlin, Dash, LRC and Juana (Foxy, Voyage, Anita Ward and Joe Thomas).

Indicative of Record World/TSS' "selective" pricing in terms of ad direction is that a number of albums listing at \$7.98 are showcased at \$4.77, while the Korvettes' ads limit their pitch to \$3.99 product and specials on \$8.98 list LPs at \$4.44. As an example, Record World/TSS advertised five Columbia LPs at \$4.77, including performances by Art Garfunkel, Ron Wood, Steve Forbert, and the Boomtown Rats.



Billboard photo by Vernon Gawdy III

IAN INAUGURATES—Jethro Tull's Ian Anderson talks to a crowd of 600 enthusiastic record consumers as he helps launch the Oklahoma City Sound Warehouse. The Chrysalis artist took time off for the event from the group's current tour.

ANTI-NUCLEAR EVENT COULD RAISE \$700,000

Disk Stars For Garden Concert

By DICK NUSSER

NEW YORK—Controversy over the use of atomic power has triggered a new wave of activism among some of the country's leading rock stars, with a series of benefit concerts in the works that could add millions of dollars to the anti-nuclear movement.

The Doobie Brothers, James Taylor, Carly Simon, Jackson Browne, John Hall, Graham Nash, Bonnie Raitt and others launch their campaign Sept. 19-20 with a two-night stand at Madison Square Garden that has a potential gross of \$700,000, with the majority of the gate going to the anti-nuclear cause. In addition, negotiations are under-

way for a live recording of the affair.

While the event is probably the most ambitious benefit to be mounted by the rock community since the 1971 Bangladesh concert, what distinguishes it is its political potential and the fact it is being organized and run by the performers themselves through a group called Musicians United For Safe Energy Inc., along with an advisory committee consisting of leading figures from the scientific and academic community. Other industry figures are also lending support.

The artists, promoter Ron Delsenner, and Showco, the nation's leading concert light and sound supplier,

are all donating their services. In addition, the Garden is offering the 19,500-seat venue at a charity rate and waiving its usual demand for a percentage.

Although ticket prices are unusually high for a rock concert (\$15.50 and \$18.50), the organizers are hoping the stellar lineup draws a capacity crowd. It's also been learned that a desire to participate by other name acts has prompted the organizers to reserve several more nights at the Garden, just in case.

The group's optimism, it was explained, is partially based on the fact that a recent hastily-organized anti-

(Continued on page 79)

CONVENTIONS MAY GO WAY OF SHELLACS

By JIM McCULLAUGH

LOS ANGELES—Although CBS has cancelled its 1979 convention plans for San Francisco this summer, citing excessive costs and logistics (Billboard, May 12, 1979), other labels are going ahead with their convention plans.

But the CBS move does have more label executives mulling more seriously the necessity of having lavish and expensive confabs during inflationary and profit conscious times. In some instances, regional meets are more desirable.

Instead of a regular convention (Continued on page 104)

Nashville Women Make Strides In Music Publishing

By KIP KIRBY

NASHVILLE—Women are vigorously carving out professional niches for themselves here in music publishing.

Today, a songwriter walking through the doors of a professional manager's office in Nashville is quite likely to find a female sitting behind the executive desk ready to review his material. And female songpluggers no longer cause raised eyebrows in producer's offices or recording studios.

Within the last five years, opportunities for women as executives and professional general managers seem to have blossomed, with an increasing number of Nashville publishing companies featuring women at their helms.

And with the recent move by Dianne Petty from vice president of ABC Publishing (now MCA Publishing) to director of the country music division of SESAC, two of the three local performing rights organizations are now, to coin a phrase, manned by women.

Many of those who today hold titles in this field rose through the (Continued on page 72)

MAY 19, 1979, BILLBOARD

L.A. Radio Stations Gas Up On Fuel Features

KLOS-FM And KMPC Lead Way

By HANFORD SEARL

LOS ANGELES—KLOS-FM and KMPC-AM led the way as area music stations added special programs and features dealing with the ongoing gas shortage in Southern California.

ABC's AOR station, KLOS-FM, is programming "The KLOS Gas Station" feature which gathers phoned-in information by listeners about open gas stations and their locations.

"It was a self-inspired thing," says Greg Taylor, creative services director at KLOS. "We all were having trouble getting gas just like everybody else."

According to Taylor, the station airs two 15-second DJ spots per hour from 6-10 a.m. and 4-7 p.m. as well as one 15-second spot during hours from 7 p.m.-midnight.

During those time slots, switchboard numbers are given out for listeners to call in and report. The switchboard then passes information along to other callers.

Taylor maintains the station's music format is not affected by the new program, which encourages calls from the L.A., San Fernando Valley and Orange County areas.

John Felz, KMPC-AM assistant program director, says some records have been cut back to facilitate two air watches by the station's helicopter and airplane during traffic reports.

Scheduled from 6-10 a.m. and 3-7 p.m., the two reports deal with stations that are open and lengths of lines.

Felz reports "The Jeff Edwards Show" enhances the station's "Operation Gas Watch" program and that the loose adult-contemporary music format allows for occasional give-and-take.

Other music stations such as KFI-AM, KUTE-FM and KMFT-FM, are reporting on the gas shortage

(Continued on page 86)

Hawaiian Concerts Appear Unaffected

HONOLULU—This state, 3,000 miles from the U.S. mainland, which gets all its products shipped in, has more gas for its residents than usual, and predictions for the summer concert season are good.

More gasoline is available to residents reportedly because of the United Airlines strike. Tourism, the state's mainstay, is down, therefore, gasoline normally going to tourists is being consumed by residents, and they are not complaining about the 81 cents to \$1.50 a gallon.

HORMEL HAS THE GAS

LOS ANGELES—The Village Recorder studio complex here isn't too worried about the gas problem in Southern California.

Five-and-a-half years ago owner Geordie Hormel installed a small natural gas reservoir beneath his facility and had staff vehicles (eight automobiles and two vans) equipped with natural gas converters. A pump is located in the parking lot.

"So we're not dependent upon gas stations for our own people," he says.

The natural gas converters, which can be rigged to any car, cost around \$1,000. And any client at the studio who has one in his/her car is welcome to a fill, indicates Hormel.

The gasoline pinch has more clients thinking about turning to natural gas, adds Hormel. Members of Fleetwood Mac, now in the studio working on its upcoming double LP, were late to their own sessions recently because of the long lines.



ALICE LOOKALIKES—Entrants in an Alice Cooper lookalike contest in New Orleans show their stuff for WTX-AM and Warner Bros. officials. In the rear row are Kim Stephens, WTX, unidentified lady, Marty "With the Party," WTX and Michael Scurlock, WB.

Fuel Crunch Slaps At George Benson

LOS ANGELES—The impact of the gas crunch on local college concerts was tested Thursday (10) when UCLA presented George Benson for two shows at Royce Hall.

By late afternoon of the show, Ron Felmus, Campus Events director of concerts, reported about 900

tickets (out of 4,000) still unsold, more than Felmus anticipated.

"We'll see how many people drive to the show tonight," he says. "You have to look at the audience you're drawing and if they have to drive to campus." Most do.

Most of the shows at UCLA's Royce Hall the last month have drawn large crowds, but that was before the gas situation tightened and the shows were attended mostly by students within walking distance.

UNICEF Rights Go To Polydor

NEW YORK—Polydor International has obtained global rights to the soundtrack of "A Gift Of Song—The Music For UNICEF," the concert televised last January from the UN General Assembly Hall. The show was eventually telecast in more than 70 countries.

In the U.S., Polydor Records plans to release the LP and 8-track and cassette versions on May 24.

According to terms of the agreement, Polydor will recoup manufacturing costs and forward profits for the medical care, food, shelter and educational programs designated for needy children in more than 100 developing countries.

UNICEF is also benefitting from copyright royalties on songs donated by various writers and artists, including two recent number one hits, the Bee Gees' "Too Much Heaven" and Rod Stewart's "Do Ya Think I'm Sexy."

Executive Turntable

Record Companies

Kick Klimbie named director of European operations for Capitol/EMI America/United Artists Record Group, London. He previously was managing director of the EMI Holland domestic repertoire company. . . . John K. Mangini appointed division vice president of finance for RCA Records, New York. He was director of financial operations. John Betancourt tabbed RCA division vice president of pop promotion, New York and Chuck Thagard promoted division vice president of national field promotion with RCA Records, Los Angeles.



Kimbie



Mangini



Betancourt



Thagard

Donald Jarosz named to the newly created position of management services director at Infinity Records, New York. He recently was a legal management consultant in San Francisco. . . . Billy Brill selected national promotion director for Phonogram/Mercury, Chicago. He was national director of singles promotions at Ariola Records. . . . Bob Schnieders appointed director of national accounts with MCA Distributing Corp., Los Angeles. He formerly was a branch manager with MCA in Minneapolis. . . . Martin Kirkup named to the newly created position of vice president of artist development at A&M Records, Los Angeles. Previously he was director of artist development for two



Jarosz



Brill



Schnieders



Kirkup

years. . . . Harold Fein appointed East Coast regional product manager for MCA Records, New York, and Jerry Statler named Midwest regional product manager, Chicago, both newly created positions. Fein was Northeast regional sales and marketing manager for 20th Century-Fox Records and Statler was branch manager for Pickwick in Detroit. . . . Ron Peek tabbed new CBS branch manager, St. Louis. He formerly was at the CBS Dallas branch. . . . John Allison is the new sales manager at WEA, St. Louis. Previously he was a marketing coordinator for WEA in the area. . . . Lorine Mendell appointed director of trade relations/special projects with MCA Records, Los Angeles. She formerly was national secondaries promotion manager for MCA. Sandi Lifson has been named national secondaries promotion manager with MCA, Los Angeles. She was national promotion coordinator with MCA. . . . Edward DeJoya appointed RCA Records division vice president of pop artists & repertoire, West Coast, Los Angeles. . . . Steve Duboff tagged director of West Coast a&r at Polydor Records, Los Angeles. He was formerly a&r director of ABC Records.



Fein



Statler



DeJoya



McAuliffe

Marsha Bailey selected singles record coordinator at CBS Records, Los Angeles branch. She was country regional secretary for Epic in the western region. . . . John Weicheck appointed single records coordinator for CBS Records in the Cincinnati, Cleveland and Detroit markets. Based in Cleveland, Weicheck was with Northern Records Sales, a division of Transcontinent Records. . . . Debbie Henderson appointed artist development manager for CBS Records, Atlanta branch. She formerly was in promotion for CBS at the Atlanta branch. . . . Cindy Sanftner named inventory specialist for CBS Records, Denver branch. . . . Terry Mendoza pegged as accounts payable supervisor for Casablanca Records and FilmWorks, Los Angeles. Previously she was head of accounts payable for ABC Records. . . . Donna Russo named national publicity administrator for Warner Bros. Records, New York. She was manager/New York publicity administration/special projects with the company. . . . Nancy Goldstein promoted to East Coast publicity director for Elektra/Asylum Records, New York. She formerly was East Coast tour publicist for the label.

Music Publishing

John McAuliffe promoted to comptroller of Chappel Music and Interscope Music, New York. He joined Chappell in 1977 as director of finance. . . . Ge Duryea named West Coast general professional manager at Screen Gems-Columbia/EMI Music, Los Angeles. She previously was a professional manager with the same office.

Marketing

John Olds named Pacific Coast district manager for Buena Vista Distribution, Los Angeles. He once held the same position at Allied Artists.

Related Fields

Ervan James named the Nashville area representative for Musexpo '79. . . . Larry Bennett is now representing Klipsch & Associates, Inc., New York. Prior to this, he was with the Nashville-based Studio Revue operation. . . . Louis L.

In This Issue

CAMPUS.....	48
CLASSICAL.....	44
CLASSIFIED MART.....	78, 79
COUNTRY.....	72
DISCO.....	50
INTERNATIONAL.....	80
JAZZ.....	43
RADIO.....	30
SOUL.....	40
SOUND BUSINESS.....	57
TALENT.....	45
TAPE/AUDIO/VIDEO.....	58

FEATURES	
Commentary.....	20
Disco Action.....	54
Inside Track.....	106
Lifelines.....	92
Sounding Board.....	62
Stock Market Quotations.....	9
Studio Track.....	57
Vox Jox.....	39

CHARTS	
Top LPs.....	103, 105
Singles Radio Action Chart.....	24, 26
Album Radio Action Chart.....	28
Boxoffice.....	47
Bubbling Under	
Top LPs/Hot 100.....	39
Disco Top 80.....	55
Classical LPs.....	44
Jazz LPs.....	43
Hits Of The World.....	85
Hot Latin LPs.....	86
Hot Soul Singles.....	40
Soul LPs.....	42
Hot Country Singles.....	74
Hot Country LPs.....	76
Hot 100.....	100
Top 50 Adult Contemporary.....	57

RECORD REVIEWS	
Album Reviews.....	94
Singles Reviews.....	99
LP Closeup Column.....	92

*Columbia
Columbia

95
9

**David James Holster.
His hands are tied,
but his heart is pure.**

"Chinese Honeymoon" is the debut album from an imaginative new rock and roll talent who's responsible for the most exciting musical marriage in years. It was attended by J.D. Souther, Russ Kunkel,* Danny Kortchmar and more of the finest players this side of the Pacific. And it represents the emergence of a sound—and a sensibility—like no other.

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Chinese Honeymoon

including:
Good-Bye Carmelita/Constant Love
Teenage Tragedy Queen/Take Me Back
Gambler



Goodman Publishing Complex On Cover Binge

By IRV LICHMAN

NEW YORK—With a strong footing in the blues-rock area, the Goodman Group music publishing complex is on a binge of cover records. The successful exploitation of its catalog is being enhanced by seeking new catalog deals, a pitch for Broadway scores and renewed emphasis in print as a result of a switch from Big Bells to Big 3 last October.

Gene and Harry Goodman formed their company just before World War II, having several decades ago acquired the Arc (BMI) and Conrad (BMI) catalogs as part of their Regent (BMI) and Jewel (ASCAP) setups.

Gene Goodman operates domestic affairs, while his brother Harry handles Europe, where he resides.

"Harry tells me he gets a call a week to sell, but he tells everyone 'we're buying,'" comments Buddy Robbins, vet music publishing executive who joined the company a year ago as general manager.

The company's most recent purchase was Scepter's Our Children's Music (BMI), which includes gospel copyrights and old rock hits like "My Pledge Of Love."

The firm's other copyrights read like a who's who in classic blues-rock writers and talent who the company recently showcased in a four-LP publisher demo compendium.

The writers include Chuck Berry, Jerry Butler, Jimmy Reed, Sonny Boy Williams, Bo Diddley, John Lee Hooker and Django Reinhardt.

And the wide spectrum of talent covering this material is indicated by such names as George Thorogood, John Denver, Tanya Tucker, Linda Ronstadt, Rita Coolidge, Emmylou Harris and Donna Fargo, among others.

"We're lucky, too, in that much of this material is still exposed by the original talent who wrote the songs," adds Robbins.

Last year, the company had copyrights in two platinum and two gold albums. Also, copyrights are showing up in film projects, such as the upcoming "American Graffiti 2," "Apocalypse Now" and a new film to feature Joey Travolta.

Three Goodman copyrights recently reached the one million performance plateau as determined by

BMI. They are "Sincerely," "Flying Home" and "Hearts Of Stone."

Robbins, who spent many years at Chappell in the show acquisition area, says he's attending many Broadway and Off-Broadway auditions for possible acquisitions.

In print, the Goodman Group plans a Christmas folio featuring "Do You Hear What I Hear" and "I

Saw Mommy Kissing Santa Claus" plus other holiday copyrights from other catalogs.

A reprint is also due of two folios "House Of Soul" and "House Of Blues." The company, which already has offices here and in Nashville, plans to open a branch in Los Angeles in the near future.

AGENT RULE KEYS GRIPE BY SWEDES

This article prepared by Mike Hennessey in London and Leif Schulman in Stockholm

STOCKHOLM—Massive protest by Sweden's artistic community has greeted the government's rigid application of a 46-year-old statute which technically forbids private management companies and artist agencies to act on behalf of artists in securing employment.

More than 300 artists met at the Hamburger Boors restaurant in this city May 3 and signed a petition urging the government to abandon this literal interpretation of the Act, an interpretation which would have the effect of putting all private agencies and management companies out of business.

More immediately, it could lead (Continued on page 80)

CBS Holding Back Cutout Titles

By ROMAN KOZAK

NEW YORK—In the midst of one of the busiest cutout seasons ever, CBS Records has maintained a de facto policy of staying out of the schlock market.

According to cutout sources, an estimated 16 million to 18 million units entered the market from all the

other labels in the first quarter of this year. The total number of cutouts estimated to be on the market currently is about 100 million units.

"We have seen nothing from CBS this year, not even a list," says one top East Coast cutout dealer. "They tell me its because they don't have anything. I think it's unfair to ask me if I believe that."

"CBS has a policy not to sell cutouts," says another dealer, "though they have been known to unload sometimes. They move some of the

titles into their midline series, and some into their Special Products. Some they just warehouse."

According to sources, CBS also grinds up many of its unsold records and, one dealer says, some of the disks have found their way into a landfill somewhere in New Jersey. There are no indications that the cutouts are sold abroad.

"If we are not selling records a cutouts, than I guess you can say there is a policy not to do it," says CBS spokesman.

2 Publishers Link

LOS ANGELES—ATV Music Group here and Nashville's Blue Quill Music have formed a copublishing association for songwriters and recording artists.

ATV vice president Steve Love reports Brent Maher, Blue Quill owner and producer, will seek out songwriters with available publishing.

The recently signed agreement also lists Maher as a non-exclusive producer for ATV Music Productions to develop an undisclosed number of recording artists for major label commitments.

Skate Rink Assn. Refutes Plea To Skip Music Fees

By IS HOROWITZ

NEW YORK—Rinks affiliated with the Roller Skating Rink Operators Assn. have no intention of forming their own record pool nor of bypassing paying music performance fees to ASCAP and BMI.

Marvin Facher, president of the 1,600-rink association, denies that such proposals, made by a Colorado rink operator at the group's recent convention in Las Vegas (Billboard, May 12, 1979), are supported by his group.

"Nothing of this kind is contemplated," says Facher, who stresses that William Salyer, author of the proposal, is "not a spokesman for the association."

Salyer advanced his concept during an "idea fair" session at the convention. He suggested that a new organization of his, called ROLL, might be a medium for paying royalties directly to writers.

Facher characterizes this approach as "totally irresponsible." "In fact," says the newly elected head of the association, "we feel our members get good service from both ASCAP and BMI."

Facher does, however, give credence to Salyer's argument that roller rinks should receive more recognition as a promotional force in the music industry. But he points out that this position was adopted by the

association almost a year ago when it entered into an arrangement with Ed Chalpin of PPX Enterprises here (Billboard, July 22, 1978).

Under that plan, still in effect, Chalpin functions as the intermediary between the association and the entertainment industry.

While a test launched to test the effectiveness of rinks to break a hit record has proved inconclusive, other attempts to muster the promotional force of rinks will be made, says Chalpin.

Some 25 rinks sold 30,000 copies of the single, "Disco Dip" by Knight-En-Day, a record withheld from the regular retail trade and promoted only through rink performances, he states. Chalpin now hopes to mount a national dance contest built around the disk, which he produced and issued under the Disc-Trophy label.

While Chalpin feels that roller rinks eventually may prove potent retail outlets for record product, Facher's estimate is more cautious. Rinks do have the ability to set music trends, the association chief believes, but record retailing may be too "volatile a business" for them to engage in.

"As for me, I'll stick to running rinks," says Facher, "and leave record selling to retailers."

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9-Month Net An Arista Record But First Quarter Volume Lowers To \$16.121 Million

NEW YORK—Although Arista Records had the highest net revenues ever for the first nine months ended March 31, up 9% to a record \$55.2 million, the label's January-March volume dipped 14.5% to \$16.121 million.

For parent Columbia Pictures Industries, combined records and music publishing/print operations' profits dipped 83% to \$163,000 for the third quarter from \$985,000 the year before. Combined sales of \$18.27 million were nearly 12% below comparable 1978 January-March levels.

For the first nine months of fiscal 1979, combined music sales of \$61.758 million are 10% ahead of the prior year, while income from operations is about 6.6% below 1978, at \$3,023 million.

The separate Arista Music Publishing Group and Columbia Pictures Publications had a 15% revenues increase in the quarter to \$2.149 million, while nine-month revenues of \$6.574 million are 18% ahead of 1978 figures.

Impact of the Arista figures on parent Columbia Pictures revenues and profits is obvious. Combined music sales represented less than

10% of third quarter corporate revenues this year, compared to 13% a year ago, and only 0.7% of operating income, down from 3.2% a year ago.

For Columbia Pictures, third quarter net income of \$11,848 million was down 26% on a 14% sales gain to \$184,535 million. In the first nine months of fiscal 1979, net income is down 34% to \$29,908 million, before an extraordinary tax credit the prior year on a 13.5% revenues gain to \$465,683 million.

Arista's executive vice president and general manager Elliot Goldman attributes the label's profit dip to the fact that expenditures in-

involved in breaking new acts in the third quarter put a drain on revenues. He nixed the idea that the dip was related to a high volume of returns.

Low sales figures, compared to last year's, were blamed on a lack of high volume sellers such as the original Barry Manilow release that was responsible for the label's high earnings in the third quarter of fiscal 1978.

Goldman also decried the effect of inflation on artist development, claiming rising costs of advertising, tour support and other expenses were an industrywide problem.

Label a Loser, But MCA Profits Leap

LOS ANGELES—Although MCA Inc. is boasting record first quarter profits and revenues, its record and music publishing division has dipped from last year.

The company's profits rose to \$24,179,000 for the first three months of 1979, up over the same period last year when profits were

\$21,380,000. Not included in the \$24,179,000 is \$39,700,000 received from a tax refund case, bringing its first quarter net to \$63,879,000.

Losses in the record division dropped \$608,000 compared to last year's \$3,732,000 profits. This is largely attributed to the distribution and marketing of additional product from the recently acquired ABC Records and budgeted costs for Infinity Records, in addition to funds poured into the pot to enhance MCA Records' image in the music industry.

On the other hand, reportedly, MCA's publishing arm was profitable.

MCA Distributing Corp. cut its \$200,000 volume first quarter prediction down to approximately \$170,000 because of the sales slump being experienced in the record industry.

Due primarily to the acquisition of ABC Records, the distributing company still operates at full capacity with a full staff.

Losses by the record company and MCA Inc.'s Spencer Gifts result in the corporation's operating income increasing by merely 4% to \$34,704,000 from the same period last year when operating income was \$33,449,000.

Springboard Mixed

NEW YORK—A creditors committee rejected an initial repayment plan by Springboard International Tuesday (8) and set a meeting for June 7 to examine further proposals by the firm now operating under Chapter XI of the Bankruptcy Act (Billboard, May 12, 1979).

Main reason for the rejection, according to a source, was failure by Springboard to furnish revenue data for 1978 and through April of this year.

EMI Admits Second Half Losses Are a Probability

By PETER JONES

LONDON—Calling it a problem "that the entire industry needs to face and fight," Sir John Read, chairman of EMI Ltd., pointed to the failure of big name recording artists to deliver new product on schedule as the main factor in the current financial troubles of the company's music division—which are expected to drag the group's overall second-half results into the red.

The disclosure of these poor fiscal fortunes wiped around \$40 million off EMI's stock market value here, and came in sharp contrast to the first-half music division results, when the company reported a 21% increase in profits (to \$33 million) on sales of \$528 million.

Even in its midterm report (Billboard, March 17, 1979) the EMI board claimed: "Results of the group music operations, specially in the U.S., are satisfactory, and most of the U.K. activities are making progress despite the difficult trading conditions."

"Sales in the (record) industry at world level have flattened out," continued Read. "We just don't have the volume growth to cushion against higher costs."

Noting that "we must continue to fight our way out of our present difficulties," he laid the blame for EMI's troubles on sales volume of product dropping way below projected expectations, and on the fact

(Continued on page 80)

Market Quotations

As of closing, May 10, 1979

1979	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
38	32%	ABC	8	58	35%	35%	35%	—	1/4
39%	34%	American Can	6	143	38%	37%	37%	Unch.	
17%	14	Ampex	11	48	15%	15%	15%	—	1/4
3%	1%	Automatic Radio	—	4	2%	2%	2%	Unch.	
24	20%	Beatrice Foods	8	519	21	20%	20%	—	1/4
55%	44%	CBS	6	146	45%	45%	45%	Unch.	
26%	18%	Columbia Pictures	4	281	23	22%	22%	—	1/4
13%	9%	Craig Corp.	7	35	9%	9%	9%	—	1/4
44%	33%	Disney, Walt	10	607	34%	33	33%	—	1
3	2%	EMI	17	287	2%	2%	2%	Unch.	
23%	15%	Gates Learjet	7	39	17%	17%	17%	—	1/4
15%	13%	Gulf + Western	3	325	14%	14%	14%	Unch.	
17	11%	Handelman	5	60	12%	11%	11%	—	1/4
8%	3%	K-tel	20	12	7%	7%	7%	+	1/4
3%	2%	Lafayette Radio	—	2	2%	2%	2%	—	1/4
37%	30%	Matsushita Electronics	9	6	33%	33%	33%	—	1/4
46%	37%	MCA	7	39	38%	38	38	—	1/4
39	28%	Memorex	6	384	34%	32%	33	—	1
66	53%	3M	11	625	54%	53%	54	—	1/4
42%	36	Motorola	10	394	42%	41%	42	—	1/4
30%	24%	North American Philips	5	29	28%	28%	28%	+	1/4
22%	18	Pioneer Electronics	16	5	20%	20%	20%	—	1/4
25%	14%	Playboy	26	131	20%	19%	19%	—	1
28%	23%	RCA	7	441	24%	24%	24%	—	1/4
10%	7%	Sony	16	121	9%	9%	9%	—	1/4
8%	5%	Superscope	—	9	5%	5%	5%	Unch.	
29%	19%	Tandy	6	221	20%	20%	20%	—	1/4
11%	8%	Telecor	8	5	10%	10%	10%	Unch.	
7%	4%	Telex	9	229	4%	4%	4%	—	1/4
3%	2%	Tenna	—	20	2%	2%	2%	Unch.	
18%	16%	Transamerica	5	636	16%	16%	16%	—	1/4
42%	30	20th Century	5	66	39%	38%	38%	—	1/4
37%	32%	Warner Communications	7	139	33%	32%	32%	—	1/4
15%	12%	Zenith	12	221	14%	13%	13%	—	1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Koss Corp.	6	32	3%	4%
Electrosound Group	4	—	4%	4%	Kustom Elec.	—	—	2%	2%
First Artists Prod.	31	32	5%	6	M. Josephson	7	3	15	15%
GRT	—	20	1/4	1%	Orros Corp.	18	24	5%	5%
Integrity Ent.	5	72	2%	2%	Recoton	5	—	2%	2%
					Schwartz Bros.	4	—	3%	4%

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) 641-3761, member of the New York Stock Exchange, Inc.

Lundvall Sees Pattern In 1st Quarter Decline

NASHVILLE—Reacting to the decline of first quarter 1979 profits for the CBS/Records Group, Bruce Lundvall, president the CBS Records Division, commented at the recent CBS stockholders meeting here: "I have the strong suspicion that this is going to continue as a pattern in the industry. Major artists are going to want to release in the second quarter because of the summer tours—the best touring season with the big outdoor shows and the high-

est grossing shows." Lundvall believes a cyclic pattern is emerging that will be a problem for the industry. "There'll be heavy release in the second quarter preceding the summer tours, and then again in the third and fourth quarters preceding the Christmas season." Lundvall claims the Bee Gees were the only major act selling traditionally more than one million units that delivered a new album in the first quarter of 1979.

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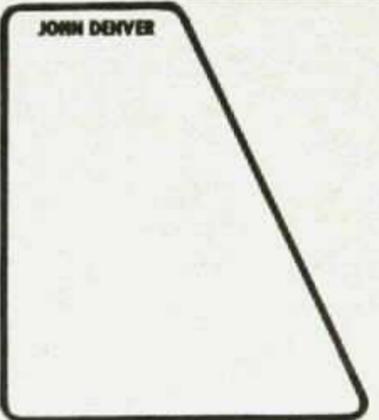
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General News



ARM FULL—Kenny Rogers, right, is congratulated by Jim Murray, head of the variety department at International Creative Management, after receiving the Academy Of Country Music awards for entertainer of the year and top male vocalist. The scene is backstage at the Hollywood Palladium.



BEST GROUP—The Oak Ridge Boys are all smiles backstage as they surround Charo. The vocalist presented them with the top vocal group accolade from the Academy of Country Music.

DIGITAL SESSION

100 Stephen Stills Albums Distributed To Producers

By JIM McCULLAUGH

LOS ANGELES—The Record Plant recording studios here has pressed and distributed 100 LP copies of Stephen Stills' digital session that took place at the complex last February.

"It's intended primarily for a&r people and producers, mostly on the East Coast," says Record Plant owner Chris Stone, "who haven't been exposed yet to digital recording or have had a chance to see the equipment in person."

The LP, containing two tracks, is identical on both sides.

"That way," explains Stone, "people can have what amounts to two fresh pressings."

The first track—a song called "Cherokee"—is digital while the second track is analog. It's meant to give listeners a comparison on disk between the two formats.

The song was recorded during a midnight session at the Record Plant on Feb. 7 (Billboard, Feb. 17, 1978) when Stills became the first major rock artist to cut a digital session. Three tunes were cut that night.

A few days previous to that Record Plant, along with A&M and Warner Bros. studios in Los Angeles, received delivery of 3M's new digital audio mastering equipment.

The song was cut conventionally (24-track analog) and digitally simultaneously. There was some speculation that CBS, Stills' label, might issue the track as a commercially available digital single but the artist decided to include the material on his upcoming analog album.

Record Plant shouldered the cost of the mastering and pressing, indicates Stone, and it's intended for

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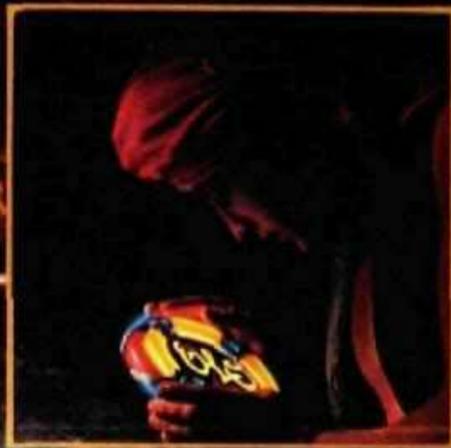
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On Polydor Records & Tapes

3 Firms Suing Solar & Griffey

LOS ANGELES—Sylro Enterprises, Century Entertainment Corp. and Rosy Publishing are suing Solar Records and Dick Griffey, the label's owner, charging the defendants interfered contractually with Leon Frank Sylvers III.

The Superior Court suit here asks the court to award the plaintiffs a \$4 million damages total because the defendants allegedly induced Sylvers to breach three pacts he had with the plaintiffs.

Court filings indicate that the plaintiffs signed individual universal appearance, songwriting and recording binders with Sylvers.

In the case of the recording paper, the entire Sylvers family, comprising the act, the Sylvers, signed the contract.

The filing asks the court to hand down an injunction to stop the defendants from further interfering.



JAZZ ROCK—Herbie Hancock plays keyboards as the guest of Journey on "Midnight Special" which airs Friday (18). Journey hosts the program and jams with Hancock on "I'm a Road Runner."

Polygram Push On Old Singles

NEW YORK—A "Spring Singles Oldies Polygram" distributor is underway at Polygram Distributors.

The deal, which features a 10% cash discount from May 1 to June 1, is a sequel to a program initiated last summer.

"Last year, we went to our labels and had them submit or create an oldies catalog for our first program and it turned out to be successful," says Rick Bleiweiss, national singles sales manager.

The new program lists about 500 titles, many of which offer back-to-back singles success. Bleiweiss adds that catalogs have been sent to key singles users, as well as bulk shipments to Polygram branches.

Among the newcomers to the series this year are Millie Jackson, James Brown, Roy Ayers, Atlantic Rhythm Section, Alicia Bridges,

(Continued on page 107)

NO ANALOG Philly Recording Firm Believed First In Nation Going All-Digital

By ALAN PENCHANSKY

CHICAGO—Digital audio technology is being used exclusively by a new Philadelphia commercial recording services company.

Digital Recording Systems Co., the firm, using Sony digital equipment, is believed to be the nation's first all-digital fee-for-services recording operation.

Remote recording services are being offered, and construction of a

digital editing and mixdown studio facility is near completion, according to Peter Jensen, one of the firm's principals.

The newly formed company recently completed its first session assignment in Nashville.

Though half a dozen U.S. recording studios house digital equipment today, Jensen's firm is believed to be the first commercial recording oper-

ation to dedicate itself entirely to digital.

Dr. Thomas Stockham's Soundstream Inc. in Salt Lake City offers similar digital recording and editing services—completing more than two dozen projects to date—however all work is done on a royalty basis by Soundstream.

Jensen, who has a background in computer technology and recording session engineering, says he waited until digital audio recording was a reality before acting on his desire to open a studio business.

Company's first assignment was for Audio Directions, a Nashville audiophile label, using Sony's PCM-1600 two-channel digital system.

According to Jensen, Digital Recording Systems owns one of a handful of these machines in the country today.

Percussionist Farrell Morris was recorded with jazzmen Stan Getz and Ron Carter among the session musicians (Billboard, April 21, 1979).

A large factory building has been taken over in the Elkins Park district of Philadelphia, where editing and mixdown will be accomplished, explains Jensen.

"We want to create a listening environment where from the moment listeners hear a digital tape they will know that they've never heard anything that good before."

Jensen's HQD playback systems will be used for monitoring, relates Jensen. These big customized stereo rigs are regarded as state-of-the-art by many audiophiles today.

According to Jensen, three additional Sony PCM-1600s are on order. Jensen also has placed an order for the Sony 24-track digital recorder—expected to be delivered sometime this year—and for the new advanced Sony digital editing unit.

'Superman' Folio: Pictures & Poster

NEW YORK—Warner Bros. Publications' upcoming "Superman" songbook is designed to match the WB label's "Superman" soundtrack. It includes 16 pages of four-color art and a pull-out wall poster.

In addition, the company's standard and educational department is scheduling 17 arrangements, including bands, suites, chorals, and jazz-rock ensembles for the film's love theme, "Can You Read My Mind" and "Theme from Superman."

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EARNs 9 NOMINATIONS

Sondheim's 'Todd' Hogs Tony Lists

NEW YORK—Stephen Sondheim, the musical wizard behind such Tony Award successes as "Company," "Follies" and "A Little Night Music," is in the forefront of this year's Tony nominations with his latest Broadway musical bonanza, "Sweeney Todd." RCA has the cast LP.

"Sweeney Todd," an operatic musical about a murderous barber in 19th century London, has been nominated for nine Tonys. The nominations are for excellence in almost every category of musical theatre except choreography.

The show's closest competitor is "Ballroom" with eight nominations. Ironically, this show, based on the successful television special, "Queen Of The Stardust Ballroom," closed several weeks ago.

In what has been a season with a paucity of outstanding shows, the Tony nominating committee, comprised of five theatre critics and journalists, were obviously stretching for eligible contenders. Consequently, many of the nom-

inations went to shows which have already closed. Among them are "King Of Hearts," which survived a single performance; "Platinum" with Alexis Smith, which did little better, and "The Grand Tour," which limped through a few weeks of performances with Joel Grey in the lead role.

The much-vaunted Neil Simon musical-comedy "They're Playing Our Song" picked up four nominations, including best musical, best book of a musical, best director, and best actor (Robert Klein). But not best score. Casablanca has the cast LP.

A dark horse contender among many stalwarts is the endearing little musical comedy, "Best Little Whorehouse In Texas." This show started off-Broadway, later moved to Broadway and picked up seven nominations in the process.

Also in the running is "Eubie," based on the music of Eubie Blake and Noble Sissle. It picked up two nominations for best score, and best choreography.



GLASS GOLD—Debbie Harry, second from left, and group Blondie receive gold disks for "Parallel Lines" LP and "Heart Of Glass" single at Chrysalis headquarters in L.A. Shown, left to right, are Scott Kranzberg, national promotion director; Harry; drummer Clem Burke; keyboardist Jimmy Destri; label vice president Billy Bass; and guitarist Nigel Harrison.

Charge L.I. Dealer With Bootlegging

NEW YORK—A record dealer in Cedarhurst, L.I., was arrested here last week, the first instance of an arrest under a recent state law that makes it a crime to sell bootleg recordings of live concerts.

(Continued on page 107)

PRE-BROADWAY REVIEW

Singers Good, But 'Evita' Chances Iffy

By ELIOT TIEGEL

LOS ANGELES—"Evita," London's smash musical attraction since last June, has opened its pre-Broadway trials here but there will be problems in this country.

The Tim Rice-Andrew Lloyd Webber play is a one-song production and the strong acting and singing by its three principals—Patti LuPone, Mandy Patinkin and Bob Gunton—cannot overcome this shortcoming.

"Evita's" main song is the already well known and internationally worn "Don't Cry For Me Argentina" which is repeated several times (an old Hollywood film trick) and which has no other musical competition.

The Robert Stigwood/David Land production is due for major exploitation efforts by MCA which has the cast rights and RSO which has film and soundtrack rights.

Already a number of artists have cut "Argentina" including Olivia Newton-John, Stan Getz and the Carpenters with Patti LuPone who plays the wife of the dogmatic Argentine president, Juan Peron, reported to have cut "Argentina," with a disco version of "Buenos Aires" also slated for RSO.

The production plays here through July 7 and then goes to San Francisco before its Broadway bow in the fall.

The problems this extravaganza faces in this country are these: will Americans care enough about the life of the Argentine dictator's wife? Argentina is not one of those nations with which Americans have a strong emotional tie.

Eva Peron's ascent from being a streetlady to almost becoming the vice president is not the most pressing subject with which to spend two hours in a theatre.

With a cast of dancers and singers pushing past 40 in number, the Harold Price-directed play fails to meet its choreographical potential. The dance routines are mediocre, although the utilization of actual movie footage of the Perons plus black and white slides of Eva and Juan and of the Argentine people and political unrest, add an arresting dimension to the stage environment.

Sometimes the visuals flashed on a movable screen above the stage compete for our eye attention while the actors are busily engaged in their craft.

LuPone possesses a lovely voice, much more attuned to soft balladizing than to shouting as the score forces her to do. Her dancing is weak, her acting good and she is believable as the actress, aggressive status seeker who became Peron's lady at age 26. At age 33 she was dead of cancer, but her domineering presence had helped change Argentina's posture toward its people who revered her as a saint.

Mandy Patinkin is outstanding as Che Guevara, the Argentine born revolutionary, whose role in the production is as narrator, fact revealer and questioner of Eva's actions and humanity. His tenor voice is especially fine on "I'd Be Surprisingly Good For You."

All the principals use tiny portable mikes which allow everyone in the huge Dorothy Chandler Pavilion of the Music Center to hear their solo efforts.

"Eva Beware Of The City," "Another Suitcase In The Hall" and "And The Money Kept Rolling In

(And Out)" are tunes which fit in precisely with the propulsion of Eva from unknown to favored lady of men of influence. As single records they would not have the broad-based commercial message required. As segments in the play they work.

Bob Gunton as the stolid Peron, also works in his role. He is the only character using a Spanish accent which means that Eva sounds very English indeed in their conversations. But there is not that much spoken dialog.

Tim Rice's lyrics are pristine clear in their imagery and supportive of the meteoric rise to power of this golden haired lady called the "Rainbow" of Argentina by her husband. Andrew Lloyd Webber's music blends rhytha, tango and yes, some slight disco tempos into the score which is orchestrated by Hershey Kay and Webber. Strings are effectively showcased as soft contrasts for both LuPone's and Patinkin's expletives.

"Evita" is being presented here by the Los Angeles Civic Light Opera which notes that this is the second British musical to make its American debut under its auspices. "Oliver" was the first in 1962.

"Evita" is about power, greed, corruption, class struggles and double standards. Not exactly the kinds of things one usually associates with a Broadway musical. The opening night audience Tuesday (8) was reserved in its applause. "Evita's" bigness covers the shallowness of its soul.

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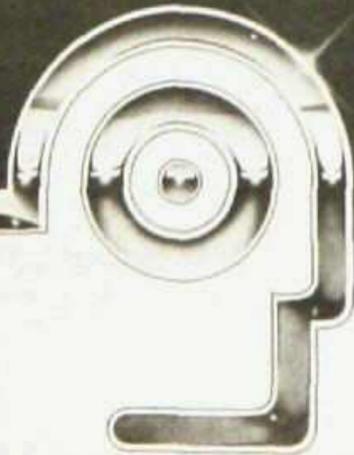
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MAY 19, 1979, BILLBOARD

AVI Testing Waters With 33 $\frac{1}{3}$ 7-Inch Pop Single

By ED HARRISON

LOS ANGELES—American Variety International Records is test marketing a seven-inch pop single pressed at the slower 33 $\frac{1}{3}$ r.p.m. speed.

According to AVI general manager John Jossey, the label is hopeful that the configuration will attract radio programmer interest to "Are You Free Tonight" by the label's only mainstream pop act, Passion.

The record will also be advantageous to radio in that programmers will not have to change speeds from album to single.

And if the idea of the slower speed single hits, it could do away with the 45 spindles. "A lot of people don't have the spindles or lose them," states Jossey.

The Passion disk is pressed with a conventional album sized small hole instead of the wide 45 hole.

The only apparent hitch right now, states Jossey, is the servicing of jukebox operators, although he says "we'll cross that bridge when we get to it."

AVI has pressed 5,000 copies of "Are You Free Tonight" for promotional and commercial use. If necessary, AVI is prepared to resort back to conventional 45 r.p.m. pressings.

While it is not any cheaper to press at the 33 $\frac{1}{3}$ speed, Jossey notes that future disco singles running at least five minutes in length might be pressed on seven-inch 33 $\frac{1}{3}$ to cut down on costs.

"It would cost less than with a 12-inch jacket," states Jossey. "We could make three of the seven-inch for the price of one 12-inch."

AVI was one of the early pioneers of the 12-inch single along with Salsoul and has been a trendsetter in the disco field.

Get It Together of El Coco's "Since Its 1976" on 12-inch vinyl, AVI established the "giant 45" with individual jackets, artwork and different colors to resemble an album and give each release its own identity.

Last year AVI standardized the 12-inch single at 33 $\frac{1}{3}$ and in August became the first label to raise its 12-inch prices from \$2.98 to \$3.98.

The seven-inch 33 $\frac{1}{3}$ single made its initial appearance in the late 1940s-early 1950s when CBS issued a few and RCA and Capitol pressed them for custom labels.

"During the early '50s battle between the 45 and 33, RCA pressed some," says Larry Schnapf, RCA director of recording. "We have cut some mainly for custom clients and educational series but I don't recall ever releasing any on the RCA label."

John Krauss, Capitol Recording studio manager, doesn't recall Capitol ever releasing any seven-inch 33 $\frac{1}{3}$ singles but says some might have been pressed for other labels because he does have the spec book.

And Columbia released a limited number of commercial seven-inch 33 $\frac{1}{3}$ singles in the early '50s. Dubbed "mini LPs," they remained in the Columbia catalog a short time.



JET CONVO—John Cohen, left, president of Disc Records, chats with John Kotecki, vice president of marketing and national accounts for Epic and Associated Labels during a Friday cocktail reception at the Jet Records convention in London.

PUBLISHING EXPLOSION

Exec Sees 3-Fold Hike In Catalogs

By IRV LICHMAN

NEW YORK—Acquisition-minded music publishers face at least a threefold increase in the cost of buying existing catalogs since 1975.

This is the assessment of Rick Smith, vice president and general manager of April-Blackwood Music.

Smith, who for the past 1 $\frac{1}{2}$ years has started a "catching up" process for the company in creating a solid catalog base, cites three basic reasons for this price escalation.

"Tremendous changes since 1975 have included a 37 $\frac{1}{2}$ % rise in mechanical income as a result of the new Copyright Law, the platinum sales phenomena and the growth of international music income," he explains.

This translates, he adds, into greater income for a publisher and therefore a higher price tag when his company is put on the block.

"We've gone from 2 cents on mechanicals on average hit sales of 500,000 to 2 $\frac{1}{4}$ cents to million plus sales on today's hit product. Another factor is the growth of the international music market in dollar terms, with particularly high copyright rates in Germany and Japan. International ties are no longer stepchild, licensing arrangements. There's a parity now."

Smith claims that while a strong catalog deal remains a "good investment, we're not going to get a steal. Everybody is out looking. There are too many buyers and too many lawyers and managers taking a long term outlook."

Smith says he's presently investigating "four or five" major acquisitions. "We're looking for a good mix, hoping to make deals

for r&b, country and standard catalogs."

Over the past 1 $\frac{1}{2}$ years, April-Blackwood has made major publishing deals with Don Kirshner, Billy Joel and Heath-Levy (U.K.).

"During 1977-78, we've doubled our gross," he claims. He finds profit margins more difficult to measure, however. "The bottom line is looking good, but you must realize that in a period of heavy investment, you're in an unearned position."

One of the risk factors unique to publishers, he declares, is that "copyrights can move around," while labels continue to retain recordings by artists who might switch label affiliations.

Currently, April-Blackwood has copyrights on 11 albums on the album chart, including releases by James Taylor, Billy Joel, Kenny Rogers/Dottie West, Saint Tropex, Anne Murray, Roxy Music, among others.

The company's print division, formed in January of 1978 with marketing by Bradley Publications, is gearing for "new product elements," according to Smith. They will include teaching books for such instruments as piano, guitar and trumpet.

Billy Joel songs are the current print standouts with the company's first \$1 million print sales award just awarded to the performer/writer. In an age of cover difficulty, Smith notes that Joel's "Just The Way You Are" has received 25 cover versions to date.

"With strong creative resources, a staff of 12 professional managers and a strong line of communications, we're now seeing the fruits of our investments," Smith maintains.

Newton-John Appeals Record Ban

LOS ANGELES—The California Supreme Court has been petitioned to hear a lower court decision barring Olivia Newton-John from recording for any label other than MCA.

Attorneys for Newton-John, MCA and the Recording Industry Assn. of America are expected to be

notified by May 31 as to whether the Supreme Court will act on the petition.

In March, an appeals court in Los Angeles upheld a preliminary injunction issued by a lower court which reduced the injunctive ban prohibiting Newton-John from (Continued on page 83)

GEORGE MARTIN

Producer On the Go With Dates, Studio

By JIM McCULLAUGH

LOS ANGELES—Former Beatles mentor George Martin continues as active as ever as a producer.

He's currently working with America—which has just switched labels from Warner Bros. to Capitol—and he's completed the album with Gary Brooker, formerly with Procul Harum, which is due shortly on Chrysalis.

In addition, AIR Montserrat, his state-of-the-art "vacation" studio on that British Crown Colony island in the Caribbean is finally open and he intends devoting more time to it.

Operational since January, AIR Montserrat has had the Climax Blues Band in recording, with America set to do vocals there. After that, Jimmy Buffet plans his next LP at the site. It will rent for \$16,000 a week.

"But I'm leaving my options open," he says, "after the America project. In fact, I've been deliberately turning people down. I'm considering another film project for perhaps later in the year."

Still making his home in England, Martin also has a book due out shortly touching on his experiences as a producer as well on the recording industry.

Admittedly, according to Martin, America, which first gained prominence in 1972 with the smash "A Horse With No Name" single, has had a checkered album career with some LPs fairs well saleswise and others not.

"I've been very conscious," he observes, "that they needed stronger material. The new LP will contain a much harder sound."

Essentially America remains a two unit group with vocalists/guitarists Gary Beckley and Dewey Bunnell after one original member exited the group in 1977 to pursue a solo career.

"The group has gone through a very traumatic period," Martin says, "and I must say they have come through extraordinarily well. When you think of a three-part group becoming a two-part group it might seem that they would be only two thirds as good as the original."

The Tower of Power horn section was cut by Martin for the LP. Martin also recorded backing tracks in Los Angeles at Britannia Studios with such musicians as Dave Dickey on bass, Mike Woods on lead guitar, Willie Leacock on drums, Jimmy Carlile on keyboards and saxophone and Tom Walsh on percussion.

Vocals will be done at AIR Montserrat with strings and sweetening set for London.

The Gary Brooker project was recorded in England with Martin observing. "Procul Harum finally broke up two years ago but Gary has been itching to do a solo LP since that time. He began writing and sending me songs and I would critique them and send them back to him."

"He's got a great voice. He wrote and sang 'Whiter Shade Of Pale.' He also agreed to accept other people's material. So I assembled a collection of 16 songs which we whittled down to 10. Seven of the songs are his."

Martin characterizes the music as "more contemporary than Procul Harum. It's a mixture. There are quite a few driving rock numbers on it although not in an Aerosmith vein. It's really a framework for his voice.

And there are a few powerful ballads."

The AIR Montserrat facility is located on a 30-acre site on that island and on a finger-like ridge 500 feet up which points toward the sea.

A main building contains living quarters for the staff (manager, two maintenance engineers and two recording engineers) as well as accommodations for clients. Outside is a 50 foot swimming pool with a golf course nearby.

A walkway connects the villa with the new building containing the studio. The interior dimensions are 40 feet by 30 feet for the studio with the control room 28 feet by 24 feet. There's also a small overdub/vocal room as well as a piano trap. A window in the control room points out on the bay.

The console is a new generation, custom made Neve with a 52 in and 32 out capability.

"It's practically transformerless," states Martin "and it's one of the cleanest consoles I've worked with. A criticism in the past with Neve is that the board is a little cloudy at the top end but not with this board."

The board has the availability of Neve's NECAM computer-assisted mixing capability but it has not been installed yet.

"The original concept of the studio," he explains, "was for tracking and not mixing. But I may have to change my mind on that and build a mix room since so many prospective clients want to mix there also."

The tape machines are new MCI 2432s recorders and Ampex two-tracks, with the monitors JBL, Tannoy and Auratone.

There's a full array of outboard gear as well as instruments. Because the studio is remote, a wealth of spare parts is on hand.

The \$16,000 rental fee includes all accommodations up to 10 people. Non-stop air transportation is available from London, New York, Toronto, Miami and Los Angeles to Antigua. Thereafter, a private plane takes the 27 miles to the island.

"My first choice for a studio," he says, "was Hawaii but that's a long way for European and East Coast artists."

Martin, who joined EMI in London in 1950 and was a&r chief for the company's Parlophone label, signed the Beatles in 1962 and produced the group's albums from 1962 to 1969. He also resurrected live tapes Capitol had cut at the Hollywood Bowl for an album two years ago.

In 1965 he formed his AIR Studios complex in London which now consists of four 24-track rooms. The Chrysalis Group of companies acquired controlling interest in the AIR operation several years ago so Martin could devote more time to producing.

He indicates a Los Angeles studio in partnership with Chrysalis is a real possibility but not until "digital recording is sorted out."

The massive "Sgt. Pepper's Lonely Hearts Club Band" soundtrack for RSO consumed major portions of 1977 and 1978 for him.

"I was signed for the film," he recounts, "in November of 1977. Yet we didn't begin recording for several months after that. We finished the next June."

(Continued on page 83)

ROY AYERS ON POLYDOR RECORDS & TAPES.



For almost a decade, Roy Ayers has been giving off good vibes. And they keep getting better all the time. Through the years, Roy Ayers has set the pace for rock, jazz, pop and R&B artists alike, and he helped build R&B/jazz fusion into a new, highly progressive category all its own.

As often as some artists change record labels, Roy has varied his musical approach.



Joel F. Neuman © 1974

Some companies might discourage an artist's restless musical search. But in Roy's case, his eclecticism has resulted in new beginnings and new challenges. His uniqueness, incorporating various styles of music, has gained him world wide recognition, and he consistently racks up heavy album sales.

Roy Ayers' new album is "Fever." It follows the string of successes that began with "Mystic Voyage,"

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and it continues in the exciting directions that Roy has always sought. Roy Ayers' distinctive style bursts with energy and his music carries his audience to all the new places he goes.

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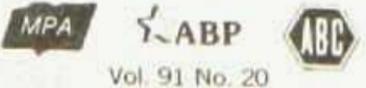
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Vol. 91 No. 20

Commentary

Pricing And the Bottom Line

By AL FRANKLIN

The record industry is recession-free. That's what we have been hearing for at least the last 20 years—so often that it has us all believing it's the truth. I hope we will never have to put it to the test.

With \$3.98 list prices (even \$4.98, \$5.98 and, at worst, \$6.98) this can be true. But how high must prices go before much of the record buying public is taken out of the market? Every increase in list price eliminates another 12% of our customers, many never to return.

And the majors keep telling us about their increased expenses as they merrily up the list prices. Seems we heard for years: "A penny saved is . . ." That's a lesson the big spenders in the major manufacturing wings could learn. A little less partying, a little less company paid lunches (and dinners), fewer conventions overseas with 3,000 paid guests invited, less out-of-state affairs, and maybe prices won't have to go up so fast.

Pricing and the bottom line is something modern day record merchants could learn more about. If more of us learned to price correctly, or had the guts to get a fair price for a fair product, we'd have many more healthy businesses.

Are there five different prices for a record, depending on who you are, what you are, how big you are or who you know? The same day a superhit album is offered to the retailer by the major label at his regular cost price, why should the same album be available to anyone who wants it from a one-stop or rackjobber at 30 cents to 50 cents below the retailer's usual cost price?

Why not one price for retailers, and a graduated price (an extra 1/2% to 1%, with maximum to 4%) for any very large

to ship him merchandise in the hope that he may not be in as bad a position as is thought.

Why is new and over-pressed merchandise available to certain sources at cutout prices? Is there truly any need for cutouts? Seems we were better off years ago when the majors would call in a deleted catalog item and recycle it by melting it down.

The higher the record price, the more defects we find on it. Now that the industry has accepted the thin disk, almost 10% of records sold come back to us as warped. And, when we try to return the accumulated pile of defects, we wait for months for

papers allowing return (seems it suddenly got lost—by the salesman, in the office, etc.). Strange, your order never gets lost, only your request for R.A., your credit paper, your advertising credit.

When we finally get our request to return, then we wait three more months to receive the credit. And how often it is less a dozen records which unaccountably were never in the carton (says the receiving warehouse). Or your credit is at a lower price, even though six months ago there was a factory price increase.

Maybe retailers should pay their bills to the record companies with the same promptness that record companies issue credits. This also applies to advertising allowances and credits, which never seem to come to us until three months after the media payments are overdue.

But dare a retailer fall behind one month in paying his bills to the majors and he is immediately put on credit hold. Of course this applies more to the small retailer, who is easily pushed around, and not necessarily to the large account, which can move enough product in total for the record company.

Today, we see the movement to the national distributors, and possibly the end for the independent distributors, who cannot compete with a national. This concentration of strength into large supernational distributors is disastrous to the small retailer. The bigger the national distributor becomes, the less recourse we small retailers have.



Al Franklin: "The price structure is hurting the record and tape industry."

'A small dealer soon learns that he has no leverage'

volume user? The price structure is what is hurting the record and tape industry.

Several years ago, we watched a retailer single-handedly almost destroy an entire major market by cost-pricing all his top 100 merchandise to the public. He virtually destroyed the credibility of all other retailers within 100 miles who offered their product at legitimate (and even at "almost" cost) prices to the consumer.

This discounter was extended almost unlimited credit by the majors, far in excess of what a smaller retailer would be allowed. And, when he went down, he went down for millions of dollars.

Can this happen again? You're damn tootin' it can. In the case of a national retailer, it may be getting ready to happen right now. Yet many manufacturers and distributors continue

'The higher the disk price, the more defects we find'

The attitude of the national distributor is "Sue me," or "Stop buying from me if you don't like it." A small retailer soon learns he has no leverage when he disagrees with the supernational distributor.

Al Franklin, one-time head of a retail chain, now describes himself as a small dealer. He is owner of Al Franklin's Music World, a full-line store in Hartford, Conn.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

If I were to reply to the second item in the "Inside Track" column in Billboard's May 12 issue, following both the style and the obvious bias in it, it might read something like this:

Isn't it time Billboard started worrying more about checking on the accuracy of its information before rushing into print?

The Recording Industry Assn. of America, rather than having decelerated its antipiracy program, has just received authorization from its board of directors to increase both its legal staff as well as its corps of investigators. This was over and above the replacement made of the investigator covering Los Angeles and the West Coast where RIAA's former representative was not its most veteran investigator, but ranked third in seniority.

Furthermore, although Phil Alperer was indeed transferred by the FBI, it hardly signals a diminution of the cooperation with the industry and the zeal in enforcing the copyright laws continually exhibited by both the FBI and the U.S. Dept. of Justice, as is evidenced by the massive sweeps against pirates conducted within the last six months. In fact, Alperer was one of the agents who participated in the Eastern raids.

I think the item referred to above was not only gravely misleading, but also a slur against all our member companies who have expanded, and are expanding, considerable effort and money to curb illegal prac-

tices that are robbing them of hundreds of millions of dollars each year.

It is not a resurgence of piracy about which we are concerned. As meaningful and productive as our antipiracy efforts have been to date, let no one think that we have the situation under control and are only concerned about piracy coming back. Piracy was and is with us, it is one of our principal concerns.

The efforts to rid ourselves of this blight accounts for a major part of our annual budget, and the implication that we are treating this problem lightly does the legitimate industry a great disservice.

Jules E. Yarnell
Special counsel, antipiracy
RIAA
New York

Dear Sir:
After reading Bill Moran's article in the May 12 Billboard on artist interviews, I feel like a few comments are needed.

I am program director and one half a morning show team on WTBF AM in Troy, Ala. . . . not one of the major markets. . . . 5,000 watts daytime, 500 at night. We have consistently high ratings, excellent community relations, a light news and public affairs/service operation, and we're a starter station on many new artists and/or singles. There's only one thing we lack and that's more than two artist interviews a year.

It seems to me that although larger markets and

stations (and there are plenty) may decide to turn down visiting artists, we never are privileged to have that option. In the last year, we had four major artists in town for concerts at our local university: Dolly Parton, Andrew Gold, Helen Reddy and Jimmy Buffet.

We were privileged to talk to one, Dolly Parton, in a press conference. The others didn't even telephone interviews to the point of rudeness. I have tried for over a year to interview Barry Manilow over the telephone, but have been turned down by his publicist (and practically everyone from his beagle up). The list goes on and on, unfortunately.

What is the matter? In each of the above cases, our station has had a tribute day with massive airplay of the visiting artists' singles and albums, complete with contests and album giveaways. My local record distributors have gone overboard to help me, and their cooperation has been very commendable. Obviously, the artists (and especially their managers) are not as enthusiastic about us as the record companies are.

We have had a few interviews with up-and-comers, mostly thanks to record company folks, and our audience loves 'em. Since we're in a basically rural area, many of our listeners only have one station they can listen to, us. They want to hear their favorite artists and we want to make them welcome.

Doc Kirby
Program director
WTBF
Troy, Ala.

MAY 19, 1979, BILLBOARD

Here's who we are:



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Graham Parker is SQUEEZING OUT SPARKS.

"PICK HIT. A+!

...perfect rock and roll. An amazing record."

—*Village Voice*

"The album against which everything else this year will have to be judged."

—*Melody Maker*

"It's as explosive a piece of rock & roll as we are likely to hear this year."

—*Rolling Stone*

"SQUEEZING OUT SPARKS is an urgent, melodic, commanding, bitchy, rockin', devastating piece of vinyl."

—*Miami News*

"The album is as tight as Parker's constantly raised fist."

—*Boston Phoenix*

"This is rock and roll, played hard, smart and for keeps."

—*Chicago Sun Times*

"Graham Parker has all the makings of a rock legend; his music is nothing less than brilliant, and his performance is electrifying... thunderous rock and roll."

—*The Hollywood Reporter*

"Parker is one of the most compelling rock figures to emerge in the 1970s."

—*Los Angeles Times*

"SQUEEZING OUT SPARKS, is not only the definitive Graham Parker but a watershed work that may one day be regarded as the first true Eighties record."

—*Stereo Review*

"Angry and passionate and exciting."

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"If a better LP has been released in the past two years, I haven't heard it. Graham Parker and the Rumour are in short, the finest band rock has to offer."

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—*Circus*

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Its first week of release, SQUEEZING OUT SPARKS was instantly named FLASHMAKER—radio's most added album.

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Now, sparks are flying at Parker's electrifying live appearances, burning a trail of sales all across the country.

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the country!

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Graham Parker's
SQUEEZING OUT SPARKS.
Featuring the first single,
"Local Girls"—just shipped.^{AS 0420}
On Arista Records and Tapes.

ARISTA™

Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/10/79)

TOP ADD ONS - NATIONAL

- RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- CHEAP TRICK—I Want You To Want Me (Epic)

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 summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KTKT—Tucson

- POCO—Heart Of The Night (MCA)
- CHEAP TRICK—I Want You To Want Me (Epic)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 12-6
- DOOBIE BROTHERS—Minute By Minute (WB) 26-19

KQED—Albuquerque

- DOOBIE BROTHERS—Minute By Minute (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- ROD STEWART—An' I Love A Bitch (WB) 26-10
- SISTER SLEDGE—We Are Family (Cotillion) 18-6
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-21

KENO—Las Vegas

- TYCOON—Such A Woman (Arista)
- SISTER SLEDGE—We Are Family (Cotillion)
- DONNA SUMMER—Hot Stuff (Casablanca) 23-14
- BEE GEES—Love You Inside Out (RSO) 11-4

KFMB—San Diego

- NEW ENGLAND—Don't Ever Wanna Lose You (Infinity)
- ROBERT JOHN—Sad Eyes (EMI)
- CHEAP TRICK—I Want You To Want Me (Epic) 28-22
- DOOBIE BROTHERS—Minute By Minute (WB) 23-17

Pacific Southwest Region

TOP ADD ONS:

- DONNA SUMMER—Hot Stuff (Casablanca)
- CHEAP TRICK—I Want You To Want Me (Epic)
- ROBERT JOHN—Sad Eyes (EMI)

PRIME MOVERS:

- SISTER SLEDGE—We Are Family (Cotillion)
- SUPERTRAMP—The Logical Song (A&M)
- DOOBIE BROTHERS—Minute By Minute (Warner Brothers)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- ABBA—Does Your Mother Know? (Atlantic)
- NEW ENGLAND—Don't Ever Wanna Lose You (Infinity)

KHJ—LA

D+ DONNA SUMMER—Hot Stuff (Casablanca)

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SUPERTRAMP—The Logical Song (A&M) 25-15

D+ SISTER SLEDGE—We Are Family (Cotillion) 30-19

KRTH (FM)—LA

- CHEAP TRICK—I Want You To Want Me (Epic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- REX SMITH—You Take My Breath Away (Columbia) 12-7

D+ SISTER SLEDGE—We Are Family (Cotillion) 21-13

KFI—LA

- ABBA—Does Your Mother Know? (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)

D+ THE JACKSONS—Shake Your Body (Epic) 14-6

D+ SISTER SLEDGE—We Are Family (Cotillion) 25-15

KFXM—San Bernardino

- DOOBIE BROTHERS—Minute By Minute (WB)
- BILLY JOEL—Honesty (Columbia) 27-19
- SUPERTRAMP—The Logical Song (A&M) 23-16

KERR—Bakersfield

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- REX SMITH—You Take My Breath Away (Columbia)
- KENNY ROGERS—She Believes In Me (UA) X-24
- CHEAP TRICK—I Want You To Want Me (Epic) X-23

KOPA—Phoenix

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 16-6
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-16

PRIME MOVERS - NATIONAL

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- SISTER SLEDGE—We Are Family (Cotillion)
- KENNY ROGERS—She Believes In Me (UA)

KING—Seattle

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- KENNY ROGERS—She Believes In Me (UA) X-23
- RICKIE LEE JONES—Chuck E.'s In Love (WB) X-20

KJRB—Spokane

- AMBROSIA—If Heaven Could Find Me (WB)
- NEIL DIAMOND—Say Maybe (Columbia)
- STYX—Renegade (A&M) D-16
- SISTER SLEDGE—We Are Family (Cotillion) 18-6

KTAC—Tacoma

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- REX SMITH—You Take My Breath Away (Columbia)
- RAYDIO—You Can't Change That (Arista) 30-25
- BEE GEES—Love You Inside Out (RSO) 7-4

KCPZ—Salt Lake City

- DOOBIE BROTHERS—Minute By Minute (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- VAN HALEN—Dance The Night Away (WB) 21-13
- KENNY ROGERS—She Believes In Me (UA) 14-7

KRSP—Salt Lake City

- EARTH, WIND & FIRE—Boogie Wonderland (Arc)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SUPERTRAMP—The Logical Song (A&M) 17-11
- DONNA SUMMER—Hot Stuff (Casablanca) 13-8

KIMN—Denver

- ROGER VOUDOURIS—Get Used To It (WB)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BEE GEES—Love You Inside Out (RSO) 18-10
- SUPERTRAMP—The Logical Song (A&M) 29-21

KJR—Seattle

- ROGER VOUDOURIS—Get Used To It (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- THE JACKSONS—Shake Your Body (Epic) 9-5
- SUPERTRAMP—The Logical Song (A&M) 16-7

KYYZ—Seattle

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- EARTH, WIND & FIRE—Boogie Wonderland (Arc)
- DONNA SUMMER—Hot Stuff (Casablanca) 27-16
- DOOBIE BROTHERS—Minute By Minute (WB) 20-15

KCBN—Reno

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SISTER SLEDGE—We Are Family (Cotillion)

North Central Region

TOP ADD ONS:

- RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- BILLY JOEL—Honesty (Columbia)

PRIME MOVERS:

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- REX SMITH—You Take My Breath Away (Columbia)
- STYX—Renegade (A&M)

BREAKOUTS:

- DOOBIE BROTHERS—Minute By Minute (Warner Brothers)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville)

CKLW—Detroit

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BILLY JOEL—Honesty (Columbia)
- CHEAP TRICK—I Want You To Want Me (Epic) 26-12
- SISTER SLEDGE—We Are Family (Cotillion) 14-4

BREAKOUTS - NATIONAL

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- DOOBIE BROTHERS—Minute By Minute (Warner Brothers)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC)

WPEZ—Pittsburgh

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- ORLEANS—Love Takes Time (Infinity)
- DONNA SUMMER—Hot Stuff (Casablanca) X-23
- PEACHES & HERB—Reunited (MVP/Polydor) 19-10

Southwest Region

TOP ADD ONS:

- (D) SISTER SLEDGE—We Are Family (Cotillion)
- TYCOON—Such A Woman (Arista)
- VAN HALEN—Dance The Night Away (Warner Brothers)

PRIME MOVERS:

- BEE GEES—Love You Inside Out (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)

BREAKOUTS:

- ABBA—Does Your Mother Know? (Atlantic)
- CHEAP TRICK—I Want You To Want Me (Epic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)

KILT—Houston

- ABBA—Does Your Mother Know? (Atlantic)
- TYCOON—Such A Woman (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol) 11-7
- DAVID NAUGHTON—Makin' It (RSO) 13-8

KRBE—Houston

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- JOHN STEWART—Gold (RSO)
- D+ CHERYL LYNN—Star Love (Columbia) 21-18
- SUPERTRAMP—The Logical Song (A&M) 17-11

KLIF—Dallas

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- D+ SISTER SLEDGE—We Are Family (Cotillion)
- BEE GEES—Love You Inside Out (RSO) 21-10
- ERROL SOBER—Heart To Heart (Atlantic) 31-25

KNUS-FM—Dallas

- DONNA SUMMER—Hot Stuff (Casablanca)
- CHEAP TRICK—I Want You To Want Me (Epic)
- TYCOON—Such A Woman (Arista) 17-11
- D+ SISTER SLEDGE—We Are Family (Cotillion) 38-21

KFJZ-FM (Z-97)—Fl. Worth

- BEE GEES—Love You Inside Out (RSO)
- CHEAP TRICK—I Want You To Want Me (Epic)
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 18-11
- GEORGE HARRISON—Blow Away (Dark Horse) 13-7

KINT—El Paso

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- TYCOON—Such A Woman (Arista)
- BEE GEES—Love You Inside Out (RSO) 12-6
- D+ CLAUDIA BARRY—Boogie Woogie Dances' Shoes (Chrysalis) AD-21

WKY—Oklahoma City

- DOOBIE BROTHERS—Minute By Minute (WB)
- D+ SISTER SLEDGE—We Are Family (Cotillion)
- ORLEANS—Love Takes Time (Infinity) 20-13
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA) 23-16

KEEJ—Tuba

- ROCKETS—Can't Sleep (RSO)
- ST. TROPEZ—One More Minute (Butterfly)
- DONNA SUMMER—Hot Stuff (Casablanca) 12-4
- ROD STEWART—An' I Love A Bitch (WB) 15-10

WTIX—New Orleans

- VAN HALEN—Dance The Night Away (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- BLOWDIE—One Way Or Another (Chrysalis) 38-27
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 16-7

WNOE—New Orleans

- LEIF GARRETT—Feel The Need (Scotti Brothers)
- ANITA WARD—Ring My Bell (TK)
- FOXY—Hot Number (TK) 17-9

- BEE GEES—Love You Inside Out (RSO) 25-15

KEEL—Shreveport

- G.Q.—Disco Nights (Arista)

- SISTER SLEDGE—We Are Family (Cotillion)

- GEORGE BENSON—Love Ballad (WB) 10-6

- BILLY JOEL—Honesty (Columbia) 25-22

Midwest Region

TOP ADD ONS:

- SUPERTRAMP—The Logical Song (A&M)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)

PRIME MOVERS:

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- BEE GEES—Love You Inside Out (RSO)
- KENNY ROGERS—She Believes In Me (UA)

BREAKOUTS:

- CHEAP TRICK—I Want You To Want Me (Epic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- JOHN STEWART—Gold (RSO)

WLS—Chicago

- SUPERTRAMP—The Logical Song (A&M)

- CHER—Take Me Home (Casablanca) 34-10

- D+ DONNA SUMMER—Hot Stuff (Casablanca) 28-16

WEFM—Chicago

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)

- SUPERTRAMP—The Logical Song (A&M)

- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 26-21

- D+ THE JACKSONS—Shake Your Body (Epic) 23-18

WROR—Rockford

- BILLY JOEL—Honesty (Columbia) 22-16

- CHIC—I Want Your Love (Atlantic) 12-4

WIFE—Indianapolis

- FAITH BAND—You're My Weakness (Mercury)

- SUPERTRAMP—The Logical Song (A&M)

- REX SMITH—You Take My Breath Away (Columbia) 11-4

- ROD STEWART—An' I Love A Bitch (WB) 17-7

(Continued on page 26)

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SUZI QUATRO

Just released the single,
"If You Can't Give Me Love"

RS-929

The second single
from her smash hit album
"If You Knew Suzi"

RS-1-3044

on RSO Records and Tapes.

Produced by Mike Chapman

www.americanradiohistory.com



Billboard Singles Radio Action

Based on station playlists through Thursday (5/10/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 24

- WNDE—Indianapolis**
- **CHEAP TRICK**—I Want You To Want Me (Epic)
 - **SUPERTRAMP**—The Logical Song (A&M)
 - **WINGS**—Goodnight Tonight (Columbia) 10-5
 - **REX SMITH**—You Take My Breath Away (Columbia) 9-2

- WOKY—Milwaukee**
- **KENNY ROGERS**—She Believes In Me (UA)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **WINGS**—Goodnight Tonight (Columbia) 12-3
 - D+ **AMII STEWART**—Knock On Wood (Ariola/Hansa) 8-4

- WZUU-FM—Milwaukee**
- **BEACH BOYS**—Good Timin' (Caribou)
 - **CHEAP TRICK**—I Want You To Want Me (Epic)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 18-6
 - **RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 24-18

- KSLQ-FM—St. Louis**
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **JOHN STEWART**—Gold (RSO)
 - **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol) 23-17
 - **BILLY JOEL**—Honesty (Columbia) 24-18

- KLOK—St. Louis**
- **SUPERTRAMP**—The Logical Song (A&M)
 - **SAMMY HAGAR**—The Dock Of The Bay (Capitol)
 - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA) 13-9
 - **BEE GEES**—Love You Inside Out (RSO) 16-11

- KIOA—Des Moines**
- **BILLY JOEL**—Honesty (Columbia)
 - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
 - **WINGS**—Goodnight Tonight (Columbia) 12-9
 - **BEE GEES**—Love You Inside Out (RSO) 19-16

- KDWB—Minneapolis**
- **ROGER VOUDOURIS**—Get Used To It (WB)
 - **CHEAP TRICK**—I Want You To Want Me (Epic)
 - **ROD STEWART**—Am I Love A Bitch (WB) 28-21
 - **KENNY ROGERS**—She Believes In Me (UA) 30-24

- KSTP—Minneapolis**
- **REX SMITH**—You Take My Breath Away (Columbia)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca)
 - **BEE GEES**—Love You Inside Out (RSO) 20-11
 - **DOOBIE BROTHERS**—Minute By Minute (WB) 25-20

- WHB—Kansas City**
- D+ **DONNA SUMMER**—Hot Stuff (Casablanca)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **REX SMITH**—You Take My Breath Away (Columbia) 25-14
 - **KENNY ROGERS**—She Believes In Me (UA) 26-10

- KBEQ—Kansas City**
- **ROD STEWART**—Am I Love A Bitch (WB)
 - **FRANK ZAPPA**—Dancin' Fool (Zappa)
 - **DOOBIE BROTHERS**—Minute By Minute (WB) 38-28
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 35-8

- KKLS—Rapid City**
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB)
 - **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song)
 - **KENNY ROGERS**—She Believes In Me (UA) 18-12
 - **BEE GEES**—Love You Inside Out (RSO) 13-8

- XQWB—Fargo**
- **REX SMITH**—You Take My Breath Away (Columbia)
 - **KENNY ROGERS**—She Believes In Me (UA) 35-22
 - **NIGEL OLSSON**—Little Bit Of Soap (Bang) 18-13

- KLEO—Wichita**
- **TOTO**—Georgy Porgy (Columbia)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **SUPERTRAMP**—The Logical Song (A&M) 13-10
 - **DONNA SUMMER**—Hot Stuff (Casablanca) 14-8

Northeast Region

• **TOP ADD ONS**

SISTER SLEDGE—We Are Family (Cotillion)
BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
DAVID NAUGHTON—Makin' It (RSO)

★ **PRIME MOVERS**

(D) DONNA SUMMER—Hot Stuff (Casablanca)
WINGS—Goodnight Tonight (Columbia)
KENNY ROGERS—She Believes In Me (UA)

BREAKOUTS

DOOBIE BROTHERS—Minute By Minute (Warner Brothers)
ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
POCO—Heart Of The Night (MCA)

- WABC—New York**
- **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **SUZIE QUATRO & CHRIS NORMAN**—Stumble In (RSO) 16-10
 - **WINGS**—Goodnight Tonight (Columbia) 21-15

- 99 X—New York**
- **DOOBIE BROTHERS**—Minute By Minute (WB)
 - D+ **DONNA SUMMER**—Bad Girls (Casablanca)
 - **SUPERTRAMP**—The Logical Song (A&M) 29-17
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 15-7

- WPTR—Albany**
- **ART GARFUNKLE**—Since I Don't Have You (Columbia)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **BILLY JOEL**—Honesty (Columbia) 18-11
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 19-13

- WTRY—Albany**
- **ROGER VOUDOURIS**—Get Used To It (WB)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 11-3
 - **SUPERTRAMP**—The Logical Song (A&M) 14-8

- WKBW—Buffalo**
- D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 29-23
 - D+ **THE JACKSONS**—Shake Your Body (Epic) 25-15

- WYSL—Buffalo**
- **ROXY MUSIC**—Dance Away (Alco)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **CHER**—Take Me Home (Casablanca) 12-7
 - **ENGLAND DAN & JOHN FORD COLEY**—Love Is The Answer (Big Tree) 19-14

- WBBF—Rochester**
- **CHEAP TRICK**—I Want You To Want Me (Epic)
 - **DUKE JUPITER**—Taste The Night (Mercury)
 - **SUPERTRAMP**—The Logical Song (A&M) 24-16
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 28-20

- WRKO—Boston**
- D+ **DAVID NAUGHTON**—Makin' It (RSO)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 16-10
 - **McFADDEN & WHITEHEAD**—Am I No Stoppin' Us Now (P.I.R.) 24-18

- WEZ FM—Boston**
- **CHEAP TRICK**—I Want You To Want Me (Epic)
 - D+ **GIBSON BROTHERS**—Cuba (Island)
 - F-105 (WVBF)—Boston
 - **RANDY VANWARMER**—Just When I Needed You Most (Bearsville)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **CHEAP TRICK**—I Want You To Want Me (Epic) 14-4
 - **WINGS**—Goodnight Tonight (Columbia) 11-7

- WDRG—Hartford**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - D+ **G.Q.**—Disco Nights (Arista) 13-6
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 19-10

- WPRO (FM)—Providence**
- **ROGER VOUDOURIS**—Get Used To It (WB)
 - **BARBARA MANDRELL**—If Loving You Is Wrong (MCA)
 - **KENNY ROGERS**—She Believes In Me (UA) 21-18
 - **REX SMITH**—You Take My Breath Away (Columbia) 10-6

- WPRO-AM—Providence**
- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
 - **POCO**—Heart Of The Night (MCA)
 - **BEE GEES**—Love You Inside Out (RSO) 5-3
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) X-19

- WICC—Bridgeport**
- **TOTO**—Georgy Porgy (Columbia)
 - **KENNY ROGERS**—She Believes In Me (UA)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 22-17
 - **ROD STEWART**—Am I Love A Bitch (WB) 20-14

Mid-Atlantic Region

• **TOP ADD ONS**

REX SMITH—You Take My Breath Away (Columbia)
McGUINN, CLARK & HILLMAN—Don't You Write Her Off (Capitol)
(D) SISTER SLEDGE—We Are Family (Cotillion)

★ **PRIME MOVERS**

(D) SISTER SLEDGE—We Are Family (Cotillion)
(D) DONNA SUMMER—Hot Stuff (Casablanca)
BEE GEES—Love You Inside Out (RSO)

BREAKOUTS

DOOBIE BROTHERS—Minute By Minute (Warner Brothers)
EARTH, WIND & FIRE—Boogie Wonderland (Aric)
RANDY VANWARMER—Just When I Needed You The Most (Bearsville)

- WFIL—Philadelphia**
- **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **REX SMITH**—You Take My Breath Away (Columbia)
 - **KENNY ROGERS**—She Believes In Me (UA) X-17
 - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA) HB-18

- WZZD—Philadelphia**
- D+ **ANITA WARD**—Ring My Bell (TK)
 - D+ **PAMELA NEIL**—Charlin Hustle (Free Flight)
 - D+ **DAVID NAUGHTON**—Makin' It (RSO) 23-14
 - D+ **DIRECT CURRENT**—Everybody Here Must Party (TEC) 17-12

- WIFI FM—Philadelphia**
- **RANDY VANWARMER**—Just When I Needed You Most (Bearsville)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **GEORGE HARRISON**—Blow Away (Dark Horse) 23-15
 - **CHEAP TRICK**—I Want You To Want Me (Epic) 21-14

- WPGC—Washington**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
 - **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 26-19
 - **KENNY ROGERS**—She Believes In Me (UA) 26-22

- WGH—Norfolk**
- **BEACH BOYS**—Good Timin' (Caribou)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **TOTO**—Georgy Porgy (Columbia) 12-9
 - **BEE GEES**—Love You Inside Out (RSO) 15-10

- WCAO—Baltimore**
- **McGUINN, CLARK & HILLMAN**—Don't You Write Her Off (Capitol)
 - **REX SMITH**—You Take My Breath Away (Columbia)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 8-6
 - **RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 19-11

- WYRE—Annapolis**
- **McFADDEN & WHITEHEAD**—Am I No Stoppin' Us Now (P.I.R.)
 - **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 20-8
 - **VAN HALEN**—Dance The Night Away (WB) 25-20

- WLEE—Richmond**
- **REX SMITH**—You Take My Breath Away (Columbia)
 - **STYX**—Renegade (A&M)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 30-20
 - **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 26-18

- WRVQ—Richmond**
- **CHEAP TRICK**—I Want You To Want Me (Epic)
 - **KENNY ROGERS**—She Believes In Me (UA)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 13-5
 - **BEE GEES**—Love You Inside Out (RSO) 15-9

- WAEB—Allentown**
- **ROGER VOUDOURIS**—Get Used To It (WB)
 - **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
 - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA) 24-21
 - **BILLY JOEL**—Honesty (Columbia) 22-17

- WKBO—Harrisburg**
- D+ **FOXY**—Hot Number (Dash)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **NIGEL OLSSON**—Little Bit Of Soap (Bang) 24-18
 - **KENNY ROGERS**—She Believes In Me (UA) 28-15

Southeast Region

• **TOP ADD ONS**

RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers)
JAY FERGUSON—Shakedown Cruise (Asylum)
POCO—Heart Of The Night (MCA)

★ **PRIME MOVERS**

(D) SISTER SLEDGE—We Are Family (Cotillion)
(D) DONNA SUMMER—Hot Stuff (Casablanca)
BEE GEES—Love You Inside Out (RSO)

BREAKOUTS

EARTH, WIND & FIRE—Boogie Wonderland (Aric)
ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
TARNEY SPENCER—No Time To Lose (A&M)

- WQXI—Atlanta**
- **TARNEY SPENCER BAND**—No Time To Lose (A&M)
 - **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 11-5
 - **CHEAP TRICK**—I Want You To Want Me (Epic) 14-8

- Z-93 (WZGC-FM)—Atlanta**
- **KINKS**—(I Wish I Could Fly Like) Superman (Arista)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **VAN HALEN**—Dance The Night Away (WB) 26-19
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 19-11

- WBBQ—Augusta**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **JAY FERGUSON**—Shakedown Cruise (Asylum) 30-19
 - **SUPERTRAMP**—The Logical Song (A&M) 28-18

- WFOM—Atlanta**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **VAN HALEN**—Dance The Night Away (WB) 19-10
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 19-10
 - **STYX**—Renegade (A&M) 2-1

- WSCA—Savannah**
- **BILLY JOEL**—Honesty (Columbia)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 10-5
 - **REX SMITH**—You Take My Breath Away (Columbia) 14-8

- WFLB—Fayetteville**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol) 31-27
 - **SUZIE QUATRO & CHRIS NORMAN**—Stumble In (RSO) 6-2

- WQAM—Miami**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **RICKIE LEE JONES**—Chuck E.'s In Love (WB)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 20-11
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 32-27

- WMIX (96X)—Miami**
- D+ **GLORIA GAYNOR**—Anybody Want To Party (Polydor)
 - D+ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia)
 - D+ **CLAUDIA BARRY**—Boogie Woogie Dancin' Shoes (Chrysalis) 17-13
 - **ANITA WARD**—Ring My Bell (TK) 23-10

- Y-100 (WHYI-FM)—Miami**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **RICKIE LEE JONES**—Chuck E.'s In Love (WB)
 - **DAVID NAUGHTON**—Makin' It (RSO) 23-18
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 19-5

- WLOF—Orlando**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **FRANK ZAPPA**—Dancin' Fool (Zappa)
 - D+ **G.Q.**—Disco Nights (Arista) 15-9
 - **BEE GEES**—Love You Inside Out (RSO) 24-15

- Q-105 (WRBQ-FM)—Tampa**
- **ROGER VOUDOURIS**—Get Used To It (WB)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **G.Q.**—Disco Nights (Arista) 13-7
 - **REX SMITH**—You Take My Breath Away (Columbia) 22-11

- BJ-105 (WBFW-FM)—Orlando**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **POCO**—Heart Of The Night (MCA)
 - **FRANK ZAPPA**—Dancin' Fool (Zappa) 35-25
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 18-12

- WMFJ—Daytona Beach**
- **NIGEL OLSSON**—Little Bit Of Soap (Bang)
 - **KENNY ROGERS**—She Believes In Me (UA)
 - D+ **G.Q.**—Disco Nights (Arista) 20-11
 - **BEE GEES**—Love You Inside Out (RSO) 31-20

- WAPE—Jacksonville**
- **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **JOHN STEWART**—Gold (RSO)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 18-2
 - **ENGLAND DAN & JOHN FORD COLEY**—Love Is The Answer (Big Tree) 21-16

- WAYS—Charlotte**
- **TYCOON**—Such A Woman (Arista)
 - **BEE GEES**—Love You Inside Out (RSO) 11-9
 - D+ **DAVID NAUGHTON**—Makin' It (RSO) 15-10

- WRX—Raleigh**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **DOOBIE BROTHERS**—Minute By Minute (WB)
 - **RICKIE LEE JONES**—Chuck E.'s In Love (WB) AD-23
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) AD-21

- WTMA—Charleston**
- **McFADDEN & WHITEHEAD**—Am I No Stoppin' Us Now (P.I.R.)
 - **JOHN STEWART**—Gold (RSO)
 - **CHEAP TRICK**—I Want You To Want Me (Epic) 29-24
 - **REX SMITH**—You Take My Breath Away (Columbia) 25-16

- WORD—Spartanburg**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **JAY FERGUSON**—Shakedown Cruise (Asylum)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) AD-22
 - **ROD STEWART**—Am I Love A Bitch (WB) 30-16

- WLAC—Nashville**
- **LIQUID GOLD**—My Baby's Baby (Parachute)
 - **THELMA HOUSTON**—Saturday Night, Sunday Morning (Tama)
 - **KENNY ROGERS**—She Believes In Me (UA) 25-4
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) X-10

- (WBQ) 92-Q—Nashville**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **JAY FERGUSON**—Shakedown Cruise (Asylum)
 - **STYX**—Renegade (A&M) 18-11
 - **RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 9-4

- WHBQ—Memphis**
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 16-7
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) D-14

- WFLC—Chattanooga**
- D+ **FOXY**—Hot Number (Dash)
 - D+ **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 16-11
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion) 22-15

- WRJZ—Knoxville**
- **ROCKETS**—Can't Sleep (RSO)
 - **TOTO**—Georgy Porgy (Columbia)
 - **BEE GEES**—Love You Inside Out (RSO) 26-9
 - **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song) 16-5

- WGOW—Chattanooga**
- **BEACH BOYS**—Good Timin' (Caribou)
 - **POCO**—Heart Of The Night (MCA)
 - **KENNY ROGERS**—She Believes In Me (UA) 22-7
 - **BEE GEES**—Love You Inside Out (RSO) 23-17

- WERC—Birmingham**
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **KENNY ROGERS**—She Believes In Me (UA) 26-13
 - D+ **DONNA SUMMER**—Hot Stuff (Casablanca) 17-9

- WSGN—Birmingham**
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - D+ **SISTER SLEDGE**—We Are Family (Cotillion)
 - **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol) 18-11
 - D+ **THE JACKSONS**—Shake Your Body (Epic) 4-1

- WHYY—Montgomery**
- **TARNEY SPENCER BAND**—No Time To Lose (A&M)
 - **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song)
 - **SUPERTRAMP**—The Logical Song (A&M) 26-18
 - **REX SMITH**—You Take My Breath Away (Columbia) 28-20

- KAAT—Little Rock**
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB)
 - **WINGS**—Goodnight Tonight (Columbia)
 - **ORLEANS**—Love Takes Time (Infinity) 13-8

- WSZZ (2-83)—Winston-Salem**
- **EARTH, WIND & FIRE**—Boogie Wonderland (Aric)
 - **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet)
 - **SUPERTRAMP**—The Logical Song (A&M) AD-27

- WAIV—Jacksonville**
-

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/9/79)

Top Add Ons-National

JOHN STEWART—Bombs Away Dream Babies (RSO)
HENRY PAUL BAND—Grey Ghost (Atlantic)
SWEET—Cut Above The Rest (Capitol)
DOUCETTE—The Douce Is Loose (Mushroom)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFML AM—Denver (Larry Bruce)

- FLASH AND THE PAN—(Epic)
- DOUCETTE—The Douce Is Loose (Mushroom)
- JENNIFER WARNES—Shot Through The Heart (Arista)
- DUNCAN BROWNE—The Wild Places (Sire)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- ROCKETS—(RSO)
- JOHN HALL—Power (ARC/Columbia)
- RICKIE LEE JONES—(WB)
- SUPERTRAMP—Breakfast In America (A&M)

KZEL FM—Eugene (Chris Kewarik)

- MALCOLM TOMLINSON—Rock & Roll Hermit (A&M)
- FRANKIE MILLER—A Perfect Fit (Chrysalis)
- CARILLO—Street Of Dreams (Atlantic)
- ROBERT GORDON—Rock Billy Boogie (RCA)
- WET WILLIE—Which One's Willie (Epic)
- TIM MOORE—High Contrast (Aoyam)
- MISSOURI—Welcome Two Missouri (Polydor)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- PATTI SMITH GROUP—Wave (Arista)
- BOB DYLAN—At Budokan (Columbia)

KZOR FM—Seattle (Mario Mackoff)

- DIXON HOUSE BAND—Fighting Alone (Infinity)
- PATTI SMITH GROUP—Wave (Arista)
- JOHN STEWART—Bombs Away Dream Babies (RSO)
- NEW ENGLAND—(Infinity)
- SUPERTRAMP—Breakfast In America (A&M)
- DIRE STRAITS—(WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- VAN HALEN—II (WB)

Southwest Region

TOP ADD ONS

RON WOOD—Gimme Some Neck (Columbia)
JOHN HIATT—Slug Line (MCA)
TIM MOORE—High Contrast (Aoyam)
HENRY PAUL BAND—Grey Ghost (Atlantic)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
VAN HALEN—II (WB)
BAD COMPANY—Desolation Angels (SvanSong)
THE WARRIORS—Soundtrack (A&M)

BREAKOUTS

PATTI SMITH GROUP—Wave (Arista)
ALVIN LEE TEN YEARS LATER—Ride On (RSO)
CARILLO—Street Of Dreams (Atlantic)
NEW ENGLAND—(Infinity)

KZEW FM—Dallas (Doris Miller)

- JOHN HIATT—Slug Line (MCA)
- TIM MOORE—High Contrast (Aoyam)
- PATTI SMITH GROUP—Wave (Arista)
- CARILLO—Street Of Dreams (Atlantic)
- BAD COMPANY—Desolation Angels (SvanSong)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- BILLY THORPE—Children Of The Sea (Capricorn)

KTZQ FM—Dallas/Ft. Worth (Tim Spencer)

- ALVIN LEE TEN YEARS LATER—Ride On (RSO)
- MARFED WANN'S EARTH BAND—Angel Station (WB)
- RON WOOD—Gimme Some Neck (Columbia)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- RICKIE LEE JONES—(WB)
- BILLY THORPE—Children Of The Sea (Capricorn)
- SUPERTRAMP—Breakfast In America (A&M)
- ORLEANS—Forever (Infinity)

KLDL FM—Houston (Paul Biann)

- RON WOOD—Gimme Some Neck (Columbia)
- DIXON HOUSE BAND—Fighting Alone (Infinity)
- DOUCETTE—The Douce Is Loose (Mushroom)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- BAD COMPANY—Desolation Angels (SvanSong)
- VAN HALEN—II (WB)
- THE WARRIORS—Soundtrack (A&M)

Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (SvanSong)
CHEAP TRICK—At Budokan (Epic)
VAN HALEN—II (WB)

KLBI FM—Austin (W. Bell/T. Quarles)

- JEAN LUC PONTY—Live (Atlantic)
- EMMYLOU HARRIS—Blue Kentucky Girl (WB)
- PASSPORT—Garden Of Eden (Atlantic)
- ZBIGNIEW SEFYERT—Passion (Capitol)
- ALVIN LEE TEN YEARS LATER—Ride On (RSO)
- NEW ENGLAND—(Infinity)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)

KRST FM—Albuquerque (Bob Skolman)

- WET WILLIE—Which One's Willie (Epic)
- CARILLO—Street Of Dreams (Atlantic)
- PATTI SMITH GROUP—Wave (Arista)
- PHILLIPS/MACLEOD—Le Partie Du Cocktail (Polydor)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- JAY FERGUSON—Real Life Ain't This Way (Aoyam)
- TRIUMPH—Just A Game (RCA)

KY102 FM—Kansas City (Max Floyd)

- FRANKIE MILLER—A Perfect Fit (Chrysalis)
- ALVIN LEE TEN YEARS LATER—Ride On (RSO)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- PATTI SMITH GROUP—Wave (Arista)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- JOE JACKSON—Look Sharp (A&M)
- NEW ENGLAND—(Infinity)
- THE WARRIORS—Soundtrack (A&M)
- SUPERTRAMP—Breakfast In America (A&M)

Midwest Region

TOP ADD ONS

FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
RUNNER—(Island)
DIXON HOUSE BAND—Fighting Alone (Infinity)
ALVIN LEE TEN YEARS LATER—Ride On (RSO)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
VAN HALEN—II (WB)
BAD COMPANY—Desolation Angels (SvanSong)
CHEAP TRICK—At Budokan (Epic)

BREAKOUTS

THIN LIZZY—Black Rose/A Rock Legend (WB)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
PATTI SMITH GROUP—Wave (Arista)
CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WVWV FM—Detroit (Joe Urbel)

- PATTI SMITH GROUP—Wave (Arista)
- HERMAN BROOD & HIS WILD ROMANCE—(Arista)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (SvanSong)

WVKT FM—Chicago (Bob Gelms)

- McCOY TYNER—Together (Milestone)
- PATTI SMITH GROUP—Wave (Arista)
- ELVIS COSTELLO—Armed Forces (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

WLVQ FM—Columbus (Steve Runner)

- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SvanSong)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)

WAEI FM—Detroit (Ted Ferguson)

- ALVIN LEE TEN YEARS LATER—Ride On (RSO)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- RUNNER—(Island)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)
- JOUBREY—Evolution (Columbia)

WYDD FM—Pittsburgh (J. Robertson/M. Krewen)

- THIN LIZZY—Black Rose/A Rock Legend (WB)
- DOUCETTE—The Douce Is Loose (Mushroom)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (SvanSong)
- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

WQFM FM—Milwaukee (Paul Kelly)

- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BAD COMPANY—Desolation Angels (SvanSong)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

KSHE FM—St. Louis (Ted Haebeck)

- THIN LIZZY—Black Rose/A Rock Legend (WB)
- DIXON HOUSE BAND—Fighting Alone (Infinity)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- WET WILLIE—Which One's Willie (Epic)
- RUNNER—(Island)
- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- JOURNEY—Evolution (Columbia)
- VAN HALEN—II (WB)

Southeast Region

TOP ADD ONS

JOHN STEWART—Bombs Away Dream Babies (RSO)
EMIGRE—(Chrysalis)
FAITH BAND—Face To Face (Mercury)
CHRIS REA—Delics (UA)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
CHEAP TRICK—At Budokan (Epic)
RON WOOD—Gimme Some Neck (Columbia)
GEORGE HARRISON—(Dark Horse)

BREAKOUTS

DIXIE DREGS—Night Of The Living Dregs (Capricorn)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
PATTI SMITH GROUP—Wave (Arista)
SWEET—Cut Above The Rest (Capitol)

WVLS FM—Atlanta (Rich Piombino)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- CHRIS REA—Delics (UA)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- D.R.—Danger Money (Polydor)
- DIXIE DREGS—Night Of The Living Dregs (Capricorn)
- TRIUMPH—Just A Game (RCA)
- CHEAP TRICK—At Budokan (Epic)
- MOLLY HATCHET—(Epic)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)

WRAS FM—Atlanta (Ciedra White)

- CARILLO—Street Of Dreams (Atlantic)
- FLASH AND THE PAN—(Epic)
- SIOUXIE & THE BANSHIES—The Scream (Polydor)
- BUJARROS—(Mercury)
- McCOY TYNER—Together (Milestone)
- ROLAND VAZQUEZ—Urban Ensemble (Arista/GRP)
- DIXIE DREGS—Night Of The Living Dregs (Capricorn)
- RON WOOD—Gimme Some Neck (Columbia)
- PAT METHENY—New Chautauqua (ECM)
- TOD ROBINSON BAND—The Two Harrows

National Breakouts

PATTI SMITH GROUP—Wave (Arista)
CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
FRANKIE MILLER—A Perfect Fit (Chrysalis)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

WQZM FM—Tampa (Rick Van Ciew)

- SWEET—Cut Above The Rest (Capitol)
- PATTI SMITH GROUP—Wave (Arista)
- BAD COMPANY—Desolation Angels (SvanSong)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)

ZETA-7 (WOR) FM—Orlando (Bill Mims)

- LOUISIANA'S LE ROUX—Keep The Fire Burnin' (Capitol)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- DOUCETTE—The Douce Is Loose (Mushroom)
- DIXIE DREGS—Night Of The Living Dregs (Capricorn)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)

WQSR FM—Tampa (Steve Huntington)

- JOHN STEWART—Bombs Away Dream Babies (RSO)
- BOB DYLAN—At Budokan (Columbia)
- PATTI SMITH GROUP—Wave (Arista)
- NEW ENGLAND—(Infinity)
- JAMES TAYLOR—Flag (Columbia)
- SWEET—Cut Above The Rest (Capitol)
- GEORGE HARRISON—(Dark Horse)
- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DOOBIE BROTHERS—Minute By Minute (WB)

WHFS FM—Washington, D.C. (David Einstein)

- EMIGRE—(Chrysalis)
- RUMOR—Kraits (SHR)
- MISSOURI—Welcome Two Missouri (Polydor)
- FAITH BAND—Face To Face (Mercury)
- DANNY KIRWAN—Hello There Big Boy (DJM)
- KAZOOS BROTHERS—(Rhino)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- RON WOOD—Gimme Some Neck (Columbia)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- JENNIFER WARNES—Shot Through The Heart (Arista)

Northeast Region

TOP ADD ONS

JOHN STEWART—Bombs Away Dream Babies (RSO)
SPARKS—No. 1 In Heaven (Elektra)
WET WILLIE—Which One's Willie (Epic)
SWEET—Cut Above The Rest (Capitol)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (SvanSong)
CHEAP TRICK—At Budokan (Epic)
RICKIE LEE JONES—(WB)

BREAKOUTS

CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
BOB DYLAN—At Budokan (Columbia)
FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
FRANKIE MILLER—A Perfect Fit (Chrysalis)

WPIX FM—New York (Jay Crawford)

- ORLEANS—Forever (Infinity)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- TYCOON—(Arista)
- JOE JACKSON—Look Sharp (A&M)
- RICKIE LEE JONES—(WB)
- BOB DYLAN—At Budokan (Columbia)
- PATTI SMITH GROUP—Wave (Arista)

WCMF FM—Rochester (Gary Whipple)

- TARNEY SPENCER BAND—Run For Your Life (A&M)
- PAT METHENY—New Chautauqua (ECM)
- JOHN STEWART—Bombs Away Dream Babies (RSO)
- GOSS WHD—All This For A Song (Hilltek)
- SPARKS—No. 1 In Heaven (Elektra)
- WET WILLIE—Which One's Willie (Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- BLONDIE—Parallel Lines (Chrysalis)
- RICKIE LEE JONES—(WB)

WSAB FM—Babylon (Bernie Bernard)

- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Kadanscope)
- MISSOURI—Welcome Two Missouri (Polydor)
- SPARKS—No. 1 In Heaven (Elektra)
- LOUISIANA'S LE ROUX—Keep The Fire Burnin' (Capitol)
- WET WILLIE—Which One's Willie (Epic)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- THE TUBES—Remote Control (A&M)
- D.R.—Danger Money (Polydor)
- CARILLO—Street Of Dreams (Atlantic)

WVWB FM—Philadelphia (Dick Hengstler)

- FRANKIE MILLER—A Perfect Fit (Chrysalis)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- JOHN HIATT—Slug Line (MCA)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SvanSong)
- CHEAP TRICK—At Budokan (Epic)
- FRANK ZAPPA—Sheik Yerbouti (Zappa)

WCRQ FM—Buffalo (John Velichoff)

- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- SWEET—Cut Above The Rest (Capitol)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)
- TRIUMPH—Just A Game (RCA)

WLRN FM—New York (D. McNamara/L. Kleinman)

- FAITH BAND—Face To Face (Mercury)
- DOUCETTE—The Douce Is Loose (Mushroom)
- JOHN STEWART—Bombs Away Dream Babies (RSO)
- LOU REED—The Belts (Arista)
- ROCHES—(WB)
- FRANKIE MILLER—A Perfect Fit (Chrysalis)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- THE POLICE—Outlandos D'Amor (A&M)

WTSF FM—Philadelphia (Eric Margolin)

- PATTI SMITH GROUP—Wave (Arista)
- SWEET—Cut Above The Rest (Capitol)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BAD COMPANY—Desolation Angels (SvanSong)
- CHEAP TRICK—At Budokan (Epic)
- SUPERTRAMP—Breakfast In America (A&M)

WPLR FM—New Haven (G. Weingarth & E. Wickham)

- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- McGUIRE, CLARK & HILLMAN—(Capitol)
- BAD COMPANY—Desolation Angels (SvanSong)

WSAN FM—Allentown (Kevin Graf)

- DALE INCOSS & COBRA—(Epic)
- PASSPORT—Garden Of Eden (Atlantic)
- JENNIFER WARNES—Shot Through The Heart (Arista)
- BOB DYLAN—At Budokan (Columbia)
- NEW ENGLAND—(Infinity)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BOB WELCH—Three Hearts (Capitol)
- GEORGE HARRISON—(Dark Horse)

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KCBS-FM's Program Woos Disco Callers

By HANFORD SEARL

LOS ANGELES—KCBS-FM in San Francisco has added a new twist to its nighttime disco programming.

Listeners can call into the 8 p.m. Wednesday-Saturday show and ask for favorite cuts from host and musical director Steve Walker.

"Our request lines have become popular fast," says Walker. "I don't even have to mention the phone number since the lines light up as soon as we get underway."

A brainchild of Walker, general manager Tom Pierce and program director Bill Keffury, the new disco format began Jan. 4 after a decision to revamp the station's nighttime sound to a higher energy level.

During the disco show, Walker, who utilizes the latest digital read-out Technics turntables and updated equipment, also makes impromptu outgoing calls to Bay Area discos and night clubs.

According to Pierce, club DJs inform Walker about hot songs in their respective discos in keeping the show's listeners abreast of what's popular along the club circuit.

Walker also uses a special computer, variable speed turntables and sophisticated club engineering techniques to enhance certain selections

including previously peaked Chic's "Le Freak."

Entitled "Dance With The Monster At Night," the show is aimed for the disco party-oriented listener, says Pierce. The station adopted a promotional "Green Monster" mascot when it dropped its mellow format for an adult contemporary sound the first of the year.

"We've found the 18-34 age group likes to dance at home during this program and since San Francisco is considered the number two market for disco next to New York, this show is having an impact," says Pierce.

Programmed adult-contemporary during the day, the station changes to disco at 8 p.m. and is phased back to adult-contemporary about 3 a.m.

Pierce is confident the station's top 15 rating from Arbitron's sweep in January will increase in the upcoming book and will reflect the six-month promotional campaign.

That promotion included city-wide billboards of the "Green Monster" looming over San Francisco, the station's power increase to 82,000 kw and the new disco night-side show.

Gospel Music Assn. Radio Seminar Undergoes Change

By SALLY HINKLE

NASHVILLE—Restructuring of the Gospel Music Assn.'s annual radio seminar has resulted in a new date, new location and new agenda items for its 1979 meet.

Now known as the National Gospel Radio Seminar, the seventh annual event is expected to draw some 150 gospel broadcasters for meetings at the Clayton Plaza Holiday Inn in St. Louis, Mo., July 14-16.

Among the firsts for the event are record company showcases and presentations of broadcasts media awards in four categories at its annual banquet slated for Sunday evening, July 15. Concerning seminar topics, emphasis will concentrate on spot sales and music programming.

The three-day meet will begin with registration from 9 a.m.-12 noon on Saturday to be followed by a 12 noon opening luncheon featuring keynote speaker John Styll, editor of Contemporary Christian Music and former radio broadcaster. Concluding Saturday's activities will be an 8 p.m. reception open to all seminar participants to meet with Christian Bookseller Assn. board members.

Sunday will begin with a worship service at 8:30 a.m. led by Jerry Bryant, host of the syndicated radio show, "Jesus Solid Rock." The first session of the seminar will begin at 9:40 a.m. and will pertain to station promotion/awareness. Concurrent sessions follow at 10:30 a.m. on programming/station sound and spot sales.

Following lunch, a question and answer session will be conducted with a Federal Communications Commission consultant. At 3:15 p.m., there will be a session on record company and radio station relations with emphasis on advertising and co-op dollars. Closing Sunday's activities will be the annual banquet, slated for 6 p.m., with guest speaker Grady Nutt.

New product showcases by record companies will open Monday's

agenda at 8: a.m., followed by a final session dealing with research on formats and music programming.

Members of this year's steering committee are Jim Black of SESAC, who serves as seminar chairman; Elecia Davis of SESAC, Jack Bailey of GME Productions, Steve Horton of Paragon Associates, Inc., Matt Steinhauer of the Benson Co., who also serves as agenda chairman, and Dave Wortman of On The Air Promotions.

A \$60 registration fee will be charged for all participants. Additional information may be obtained by contacting Jim Black, SESAC, 11 Music Circle South, Nashville 615 244-1992.

M.G. KELLY QUILTS RADIO

LOS ANGELES—M.G. Kelly has departed his daily 8 p.m.-midnight program at KTNQ-AM here to devote full attention to his acting career.

A top priority for Kelly is the launching of his own 30-minute syndicated television variety show, "The M.G. Kelly TV Show," which is now in production with Steve Syatt Productions.

"I'm leaving radio because I feel my acting is all-encompassing and time consuming," says Kelly. "It's time to move forward to the next stage of my performing."

The format for the tv show will include music, interviews and comedy sketches with an ensemble of players, according to Kelly.

He has several other appearances scheduled for the immediate future including a special guest starring role on CBS-TV's "WKRP In Cincinnati" to air May 28 as well as hosting "The Rock Show," a syndicated music tv show airing this summer.



FOXY VISIT—TK Productions/Dash recording artists Foxy visit KACE-FM Los Angeles. KACE's Billie Burdette, left, is host to Foxy members, right to left, Joe Galdo, Richie Puente, son of Tito Puente, and Charlie Murciano.

Alienation Boosts Disco: Sklar

WASHINGTON—Disco radio "has a big future in specific cosmopolitan markets with many single person households," ABC vice president programming Rick Sklar says, "if disco is the surrogate family."

Sklar made the suggestion as he spoke to the Washington Ad Club May 3 and pointed to heavy disco listening among divorced and single persons. Sklar made a similar point when he spoke to a seminar for New England ad agencies and advertisers a day earlier (Billboard, May 12, 1979).

"If we really do live in the age of the alienated, lonely individual, seeking solace in the rhythm of disco, and the trend continues, then disco could become even stronger," Sklar said.

Noting that rock has been around so long that it now appeals to two generations, Sklar asked, "Will some future programmer talk about two disco generations? Probably not. Disco is certainly high energy music, a sound normally assigned to younger listeners. But it seems to spread its appeal into the late 30s age group," Sklar noted.

Sklar also noted that "statistics show that various Spanish culture groups will be the largest ethnic minority by the end of the 1980s," and he added, "this will influence radio formats. Expect growth in music formats like disco based to some degree on this culture."

Meanwhile, "with fewer teens and no recent increases in the birth rate, we are experiencing some consolidation of album rock."

Pennsy U. Seeks WXPN-FM Pact

PHILADELPHIA—The Univ. of Pennsylvania decided it would apply for a new license for its WXPN-FM rather than appeal a FCC decision not to renew the university's former license because of broadcast obscenities. Univ. president Martin Meyerson says he would accept the recommendation of the Univ. Council not to fight the FCC and seek a new license.

The university will ask the FCC to waive a one-year disqualification period and grant the station interim authority to continue to operate until a new license is granted. On April 10, the FCC denied a university petition for reconsideration of its decision.

But Sklar added, "That means stations with smaller shares opting for other formats and fewer stations remaining in the pure AOR area, those that remain are doing well because there are fewer stations cutting up the pie."

He also predicted "that in the next decade we'll see a further upsurge of news-talk stations" and he pointed to ABC's recent conversion of WXYZ-AM Detroit from contemporary to news-talk.

Sklar also said the future of radio programming would be shaped by changes and improvements in ratings techniques and methodologies as programmers and advertisers demand additional information.

"The more we know about our listeners, the better service and enjoyment we'll provide. The future depends on how well we listen to our

audiences, and how quickly we learn to identify new tastes and interests," he said.

"Part of ferreting out the future of radio programming involves demographic detective work and responding to cultural needs and tastes," he continued. "But fashioning this response also depends on how the audience is measured."

Turning to a familiar theme—that radio needs research methodology beyond the Arbitron diary-keeping system—Sklar said, "Radio needs multiple measuring instruments. Some additional techniques have already emerged, including telephone retrieval methods, introduced by some of the newer rating services, which have located substantial numbers of persons who were not being counted by traditional techniques."

ABC-FM Managers Called For Huddle

By DOUG HALL

NEW YORK—Marty Greenberg, who took over the reins of ABC's FM group Wednesday (7), is calling all seven FM managers to Chicago Tuesday (15) before flying to a president's meeting later that week.

Greenberg is calling the managers to Chicago while wrapping up his duties as general manager of WLS-AM Chicago, a post he has held since 1973.

This meeting will be Greenberg's first attempt to learn more about the FM group. "I think we're in good formats, but I don't know that much about our FMs." After the meeting in New York Greenberg will be off on a tour of the stations.

Greenberg's appointment may be the first step of a general shakeup since Ben Hoberman succeeded Hal Neal as president of ABC Radio in March, moving up from general manager of KABC-AM Los Angeles.

Greenberg succeeds Alan Shaw, who says Hoberman was "interested in a change of the guard. With Hal leaving and Ben coming in it seemed like the right time to make a move," Shaw adds.

"We talked about other positions in the company, but I've been thinking of going out on my own for three years," Shaw explains. He adds that

his departure is "amicable."

Shaw joined ABC in 1968 as director of FM special projects. He was named vice president of the FM stations in 1970 and president of the group in 1976. Shaw was assistant program director at WCFL-AM Chicago before joining ABC.

Shaw is not yet ready to say what he will do, but he is looking at two areas: ownership of an FM station and management consultation.

Greenberg says that his administration will put an emphasis on success at the station level. "I want the managers to know the ABC spirit and operate these stations like they owned them. That's how I ran WLS."

ABC owns seven FM stations, the maximum permitted by law. These stations are WPLJ New York, WDAI Chicago, KLOS Los Angeles, KSVX San Francisco, WRIF Detroit, KAUM Houston and WRQX Washington.

Greenberg joined ABC in 1964 as advertising promotion director of WXYZ-AM Detroit. He became national sales manager in 1966, general sales manager in 1968 of KXYZ-AM Houston and general sales manager of WXYZ in 1971. He moved up to general manager of WLS in 1973.

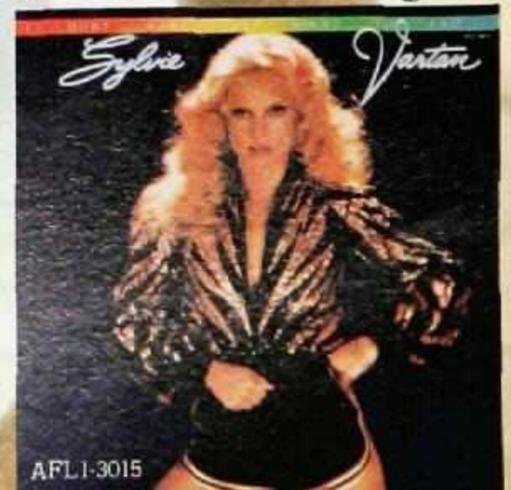
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Stan waltz

**Issue date:
June 30, 1979**

**Ad deadline:
June 8, 1979**

Billboard

Beautiful Music Top Format In Jan. Poll

• Continued from page 1

progressive rock—this category comes out on top with 2,276,800 listeners.

The third most popular format is MOR with 792,700 listeners, followed by news with 728,200 listeners. In fifth position is AOR with 601,300 listeners, followed by disco with 578,100. Then comes talk with 571,500, black with 486,600, country with 402,700 and Top 40 with 260,500.

All of these figures are for total listenership among persons who are 12 years old or older.

Among those 18 or older, beautiful is also in the top position with 1,337,200. This is followed by contemporary with 963,200 and MOR with 772,900.

AOR is the favorite format among men 18 to 24. In this age group it wins 153,100 listeners. Second in this age group is contemporary with 110,600 followed by disco with 92,100 and progressive rock with 70,800.

Contemporary is the top format among men 25 to 34—it captures a 150,600 listenership—and is also the favorite among women 18 to 24 and 25 to 34. These groups of women tune this format in for totals of

162,500 and 155,800 listeners, respectively.

Beautiful music is the favorite among men 45 to 54 and 55 to 64 as well as women 35 to 44, 45 to 54 and 55 to 64. This format comes in second among women 25 to 34.

Disco is the second choice among men 25 to 34 and among women 18 to 24.

Among teens the top format is contemporary with 224,800 listeners. This is followed by AOR with 151,300 listeners, disco with 125,600 listeners and black with 103,800 listeners. In fact, teens comprise the biggest age category for the black format.

Big band has its greatest listenership among men 45 to 54 with a total of 3,100. Classical music does best with women 45 to 54 for a total of 23,000, followed by women 55 to 64 for a total of 19,900.

Country's strength lies with men 25 to 34 and 35 to 44 for totals of 47,000 and 47,100. Disco does best with women 18 to 24 for a listenership of 97,800.

Jazz does best with women 25 to 34 for a total of 13,900 while the mellow sound gets the highest listenership from men 25 to 34 for a total of 34,800.

MOR does best with women 35 to 44 for a total of 87,100. Oldies is tops with women 25 to 34 for a total of 19,600. Progressive rock gets its biggest listenership from men 18 to 24 for a total of 70,800. Spanish wins its most listeners among women 25 to 34 for a total of 35,100.



POINTED COMMENT—Capitol recording artist Ian Carr, center, makes a point to Doreen D'Agostino, Capitol press and artist relations coordinator, and WYNT-FM Greenvale, N.Y., music director John Weston. Carr was visiting to promote his new album "Out Of The Dark."

FCC Reports Radio Broadcasters Ahead Of Deregulation Guides

By JEAN CALLAHAN

WASHINGTON — A Federal Communications Commission staff report shows radio broadcasters to be so far ahead of the FCC guidelines on programming news and information that chairman Charles

Ferris questioned Tuesday (8) if the Commission should not broaden its deregulation plans beyond a limited experiment.

Citizen groups have expressed concern that deregulation would free broadcasters to give up news and public affairs and play more music, but the FCC's office of plans and policy chief Nina Cornell reported that broadcasters consistently program news and information at peak hours.

"The marketplace is outperforming our guidelines," said Ferris. "This leaves us to consider whether the FCC is really the 'driving force' for the public interest in today's marketplace or whether other forces better perform this role."

Cornell also reported "there are very few instances" of radio broadcasters exceeding the 18-minute per hour commercial time limit the FCC requires. "In fact," says Cornell, "the majority are well below our guidelines. Our guidelines are not the leading restraints; the market holds

the rate significantly below 18 minutes."

Since 1975 only 13 or 14 radio stations have proposed airing less news and public affairs than required by FCC minimum guidelines. Accord-

(Continued on page 36)

China Tour On TV

NEW YORK—The Boston Symphony's tour of China last month was the subject of a "CBS Reports: The Boston Goes To China" on March 27 on CBS-TV.

JANUARY 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA

FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64		
AOR	6013	4500	1531	1001	124	51	34	1030	531	93	63	12	1513	AOR
BEAUTIFUL	13512	13372	133	577	934	1337	1560	299	947	1254	1721	1910	140	BEAUTIFUL
BIG BAND	91	90	1	6	3	31	16	1	8	3	13	5	1	BIG BAND
BLACK	4866	3828	612	509	266	161	79	653	668	368	192	159	1038	BLACK
CLASSICAL	2079	2068	50	184	187	191	215	45	178	186	230	199	11	CLASSICAL
CONTEMP	11880	9632	1106	1506	681	433	236	1625	1558	937	626	376	2248	CONTEMP
COUNTRY	4027	3875	123	470	471	411	251	184	361	400	417	282	152	COUNTRY
DISCO	5781	4525	921	721	304	135	12	978	831	321	198	64	1256	DISCO
ETHNIC	31	31	0	0	1	6	6	0	1	2	2	6	0	ETHNIC
JAZZ	679	666	63	124	79	54	19	89	139	28	43	13	13	JAZZ
MELLOW	1767	1661	232	348	90	23	15	418	329	100	41	24	106	MELLOW
MOR	7927	7729	278	525	652	731	582	276	683	871	870	738	198	MOR
NEWS	7282	7178	103	431	496	662	883	77	312	447	702	812	104	NEWS
OLDIES	824	778	111	152	99	36	11	67	196	37	28	15	46	OLDIES
PROG ROCK	2270	1913	708	447	40	29	21	369	242	21	27	2	357	PROG ROCK
RELIGIOUS	289	279	10	15	6	23	15	14	28	35	32	40	10	RELIGIOUS
SPANISH	1933	1857	97	255	149	99	49	177	351	253	180	142	76	SPANISH
TALK	5715	5654	73	320	277	468	618	66	208	334	736	744	61	TALK
TOP 40	2605	1607	238	238	126	43	20	404	286	143	50	41	998	TOP 40

Above average quarter hour figures are expressed in hundreds (add two zeros).

Philly WMMR-FM In Tape Band Set

PHILADELPHIA—The legendary radio concerts, which were a first for WMMR-FM in the early 1970s and which played an important role for the station to reach the top of the FM rock heap here, will be resumed by the station and Sigma Sound Studios.

The shows, featuring rock'n'roll's hottest bands, will be taped at Sigma's recording complex here and broadcast over WMMR. The tapes will also be made available to the other Metromedia stations in other cities.

Horselips, the Irish rock group which made its local debut Saturday (24) at the Spectrum. The taping took place at midnight following their concert. On Sunday (1) an "April Fools Mystery Concert" was taped with a hot, new English band on A&M Records; following on Tuesday (3) with Big Tree recording artist Jimmie Mack the featured artist. Other concerts will be announced later.

During the early 1970s, the series of radio concerts was an important programming item for the station.

Another Country Awards On TV

NASHVILLE—Country entertainers Kenny Rogers, Larry Gatlin, Marty Robbins, Conway Twitty, the Statler Brothers, Loretta Lynn and Barbara Mandrell are among the top fan-voted award nominees for the 13th annual Music City News Cover Awards Show to be televised nationally June 4 on the Hughes Television Network.

Viewed last year by some reported 7,580,000 households on its first telecast, the show will emanate live from Nashville's Grand Ole Opry House.

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Everything Goes In Chicago's Shoot-Out For Top Radio Ratings

By ALAN PENCHANSKY

CHICAGO—A rich diet of radio station ads is being fed to Chicago tv viewers in the latest radio ratings battle.

Radio stations are inundating the market with advertisements and promotions, with tv getting especially heavy usage.

More of ads, contests and promotions has been the trend here for several years, and some observers believe this is the nation's most hype-oriented market.

Latest efforts to build listenership could easily carry a \$1 million price tag, with most of the expense in tv advertising.

The tube is being used by almost all of the major radio stations to lure listeners.

Some of the cost of the advertising campaigns is being handled on trade-out, bringing the actual dollar outlay below the \$1 million mark.

The promotional pitch has run high for several years, but a new intensity has been added by recent station changes, say observers.

Among pop music stations, WLUP-FM and WLS-AM are believed to have budgeted the most for promotions, with both stations heavily into tv advertising.

According to Jesse Bullett, WLUP program director, \$300,000 has been poured into a six-week tv campaign.

The AOR station, which has a new anti-disco slant, also has plunged into other media with heavy promotion.

The total value of WLS' tv campaign has not been disclosed, but it's believed to be close to the WLUP outlay.

One WLS executive says \$100,000 is being spent, not counting the tv time being bartered.

Though heavy promotion is the rule in this market, it may be the most intense period of tv spot use to date.

Stations using television also include:

WFYR-FM, WIND-AM, WGN-AM, WCLR-FM, WLAK-FM, WDAI-FM, WJPC-FM, WBBM-FM and WBMX-FM.

Most of the ad campaigns will shut off in mid-May when the latest Arbitron sampling period draws to a close.

Stations also are rallying listeners around major contest promotions during the ratings period.

WLS is holding out a \$75,000 furnished suburban home. At WFYR, listeners are competing for the chance to be set free in a bank vault containing \$1 million cash, while WCFL-AM is offering two Hawaiian vacations.

Perhaps the most successful giveaway was that of black station WVON-AM, which staged its own roll-back of gasoline prices.

Motorists lined up for blocks at a south side filling station where fuel was being pumped for 13.9 cents per gallon (the station is located at 1390 on the band).

Several local tv stations gave news coverage to the timely promotion.

Dozens of smaller cash and prize giveaways also occupy stations.

According to observers, recent shake-ups in the market have added fury to the promotional battle, as

several new operations seek to establish themselves.

At the same time, radio executives say the big outlays and massive hype represent no new thing.

"I don't think this is an exceptional year," explains Alan Burns, WLS music director. "The general trend is that promotion is getting bigger," he notes.

Harvey Pearlman, general manager at WMET-FM, believes Chicago is one of the most promotionally-oriented markets in the nation.

"The market has been so bloody intense for the last three years people are going to go after it," Pearlman relates.

"It isn't that abnormal for Chicago," he adds.

Pearlman's station, which recently switched from Top 40, is one of the few outlets not using tv.

Changes in the market include several recent format shakeups and a big ownership switch at WLUP.

Among the newly formatted stations are WDAI, a disco convert; WMET, now hard rock and WKQK-FM adult soft rock.

WLUP was recently purchased by Hawaiian congressman Cecil Heftel, and the station is driving hard to cut into WLS' traditional dominance.

More than 160 outdoor billboards have been taken over by WLUP in its campaign, and newspaper advertising also is being used.

The station's tv spot, produced by L.A.'s Chuck Blore, is being viewed on all three network affiliate stations. Spots for WLS are airing on five tv stations.



WARM WELCOME—Atlantic recording artist Herbie Mann, left, is greeted by WABC-AM New York personality Ron Lundy as Mann visits the station to promote his new album "Super Mann."

Broadcasters Ahead Of the FCC

• Continued from page 35

ing to Dick Shibben, chief of renewals and transfers in the Broadcast Bureau, all of these stations have been FMs and most have been in a classical music format.

An impressive performance of smaller market stations in the FCC study leads to a much increased possibility that small markets will be included in any deregulatory plans the FCC launches. Commissioner Joseph Fogarty even suggests a reexamination of the exclusion of single station markets from the proposed inquiry, convinced by small market broadcasters' lobbying efforts that satellite beams insure that there is no longer really such a thing as a single-station market.

One very real possibility is that the FCC will convert from station by station to market by market regu-

lation. In this instance, the Commission would be satisfied if a diversity of formats within a market produced a variety of programming aimed at different groups within the area's population.

Another deregulatory method would see the FCC operating on an ad hoc basis, without maintaining guidelines and only interfering when a particular broadcaster's operations are in flagrant disregard of the public interest.

Commissioner Tyrone Brown proposes that in place of present unwieldy ascertainment requirements, broadcasters be required only to determine the nonentertainment needs of a particular audience which fits that station's format.

Even FCC staffers are impatient with talk of experiments and the Commission's slow and cautious approach to deregulation.

"What I've heard thus far today has been regulation by deregulation," said renewals and transfer chief Saiben at Tuesday's hearings. "Maybe marketplace forces are sufficient to warrant deregulation without any experiments. Maybe our experiment has been the industry's growth and performance since 1934. I think the industry basically provides the public with what it wants to hear."

"People have the freedom to turn off the radio," added Cornell, "stations must be very careful to put on programming listeners want to hear in order to be able to sell ear drums to advertisers."

Still, FCC general counsel Robert Bruce cautioned the commissioners that any notice of proposed rule-making "needs to be an open-ended document with a wide range of options."

As commissioner Ferris said, Tuesday's hearings were just the "beginning of the beginning" of radio deregulation.

Atlantic Artists All Over Tube Throughout May

NEW YORK—No less than a dozen Atlantic Records-affiliated artists are making U.S. television appearances in May. Possibly the most exposed of these artists is Leif Garrett, who is making three network appearances.

His own CBS-TV special is set for Friday (18), while he will also be on ABC's "The Battle Of Network Stars" and the Bob Hope special on NBC Monday (14).

In addition to their regularly weekly syndicated series, the newly signed to Atlantic Muppets will star in a CBS special "The Muppets Go To Hollywood" Monday (14). Atlantic will be releasing the soundtrack from the upcoming Muppets feature film.

Making appearances on Don Kirshner's "Rock Concert" in May are Swan Song artists Bad Company and Atlantic's own Herbie Mann and the Temptations. Cotillion's Sister Sledge appeared on the "Merv Griffin Show" Monday (8) and Atlantic artist Ray Charles is due on "Dinah" Monday (14). The Blues Brothers were guests on "Saturday Night Live" Saturday (5).

Atlantic's Narada Michael Walden does ABC's "American Bandstand" Saturday (19) and the new disco group Kleer has taped a segment for "Soap Factory."

Atlantic artist Tasha Thomas appeared on NBC's "Midnight Special" Friday (11) and the syndicated "Kicks" on May 5. And Abba was the subject of a special on KPTV Portland, Ore., Monday (8).



Station Band: The WDBF Band swings into a number as leader Vic Knight takes a trumpet solo. The sign above the band represents an added plus to this station promotional vehicle—a tie-in with a local advertiser.

Knight Series Stress Tradition 'Seven Decades Of Sound' Airing On 20 U.S. Stations

DELRAY BEACH, Fla.—As radio station audiences fragment, an ever increasing diversity is being sought by programmers so that a particular station will stand out among the others. Among the growing formats this effort has spawned is the big band and/or nostalgia format aimed at a 35-plus audience.

Among those riding on the crest of this phenomenon is Vic Knight, producer and host of the nationally syndicated "Seven Decades Of Sounds" program, which Knight notes is not just playing "a bunch of old big band records, but includes what he calls "traditional American popular hits, album tracks, standards, past hits, light jazz, ballads and show tunes."

Knight, a veteran broadcaster who over the years has owned four

Florida stations, says he feels American music is slowly evolving into two major categories: traditional and contemporary, with the major difference being the absence or presence of electronic music versus the big band sound.

Knight's base of operations is centered around WDBF-AM Delray Beach, which fits his show into a format known as "Big Bands And A Whole Lot More." The show, which airs in the Delray Beach market from 2 to 4 p.m. and 9 p.m. to midnight, includes a good deal of "inside" data on the artists as Knight is a former working musician.

To promote the station and Knight's show, Knight has formed a WDBF 16-piece band, staffed with musicians with name-band credentials who have settled along Flor-

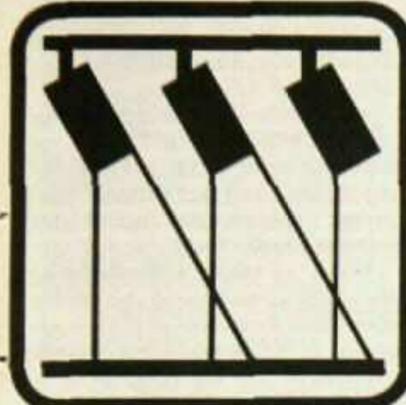
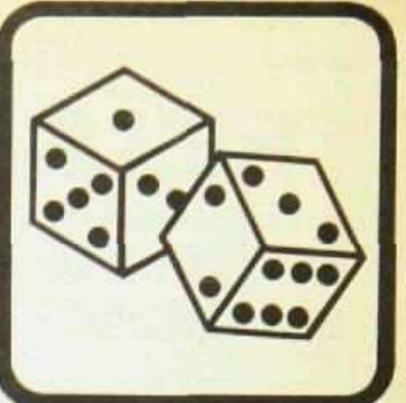
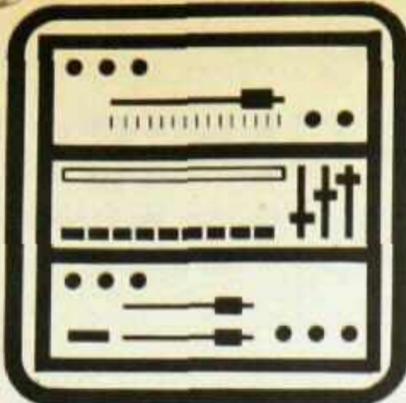
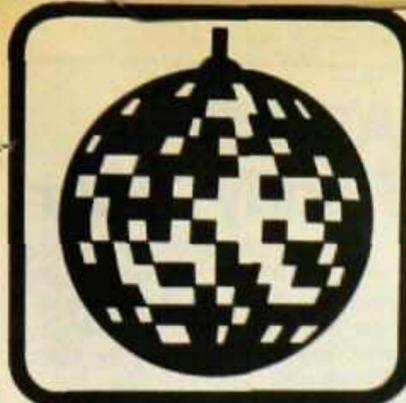
ida's Gold Coast.

As a promotional vehicle, the band has a major asset for the station. For example, the station produced a sellout show for the Royal Palm Festival and Oakbrook Square at the Palm Beach Auditorium.

In addition to the station band, the show presented old-time big band singer Helen O'Connell, Ray Eberle, Paula Kelly and the Modernaires and Jimmy Nelson. Nearly 5,000 turned out.

Knight's show is heard on close to 20 stations, including WLNK-FM Chicago, which mixes in the music with a telephone-talk format.

WDBF is not the only station of this type with its own big band. WAMB-AM Nashville, which runs a ballad vocals and big bands format, also has its own house band.



INTERNATIONAL ENTERTAINMENT EXPOSITION



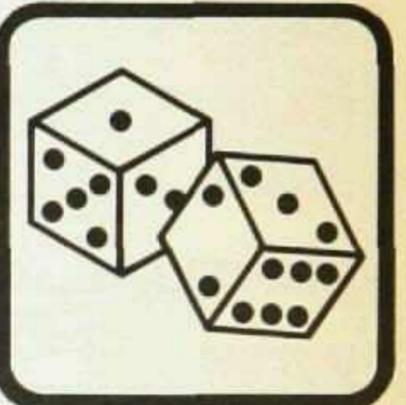
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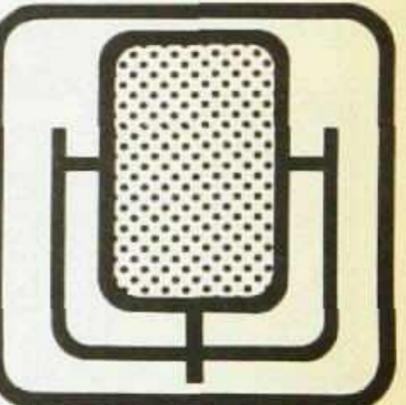
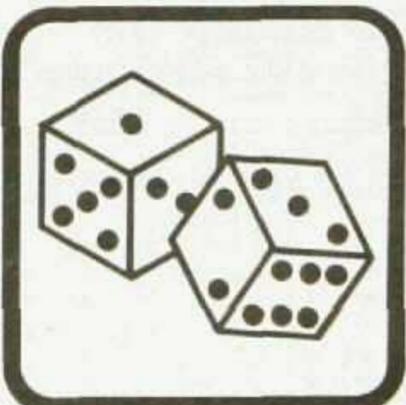
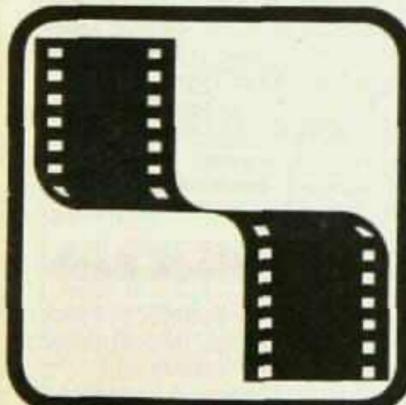
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BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

BALTIMORE JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
ADR	264	158	55	39	9	2	0	25	20	3	1	1	106	ADR	9.3	22.5	13.6	5.3	1.4	10.5	8.0	1.5	0.5	30.3		
BEAUTIFUL	396	395	7	14	27	32	34	15	25	57	53	71	1	BEAUTIFUL	14.1	2.9	4.8	15.9	22.0	6.3	10.0	28.5	24.3	0.3		
BLACK	183	149	15	31	15	8	10	21	18	13	7	7	34	BLACK	6.5	6.1	10.8	8.8	5.5	8.8	7.2	6.5	3.3	9.7		
CONTEMP	386	351	46	28	31	15	21	43	34	37	43	15	35	CONTEMP	13.7	18.8	9.6	18.2	10.4	18.0	13.6	18.5	19.7	10.1		
DISCO	222	164	25	31	11	2	1	40	34	7	12	1	58	DISCO	7.9	10.3	10.8	6.5	1.4	16.8	13.6	3.5	5.6	16.6		
MELLOW	77	73	26	9	1	1	0	21	10	5	0	0	4	MELLOW	2.7	10.7	3.1	0.6	0.7	8.8	4.0	2.5	0.0	1.1		
MOR	635	620	14	38	30	59	60	16	43	32	65	82	15	MOR	22.5	5.7	13.2	17.7	40.7	6.7	17.2	16.0	29.8	4.3		
NEWS	31	31	2	4	8	4	6	0	1	0	0	3	0	NEWS	1.1	0.8	1.4	4.7	2.8	0.0	0.4	0.0	0.0	0.0		
RELIGIOUS	49	49	1	7	1	0	5	0	8	0	8	8	0	RELIGIOUS	1.7	0.4	2.4	0.6	0.0	0.0	3.2	0.0	3.7	0.0		
TOP 40	276	197	29	33	17	9	9	37	28	13	7	11	79	TOP 40	9.7	11.9	11.5	10.0	6.2	15.5	11.2	6.5	3.3	22.6		

BOSTON JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
ADR	280	234	85	40	12	0	1	69	19	5	3	0	46	ADR	5.4	17.2	8.9	3.6	0.0	15.2	4.1	1.6	0.8	11.0		
BEAUTIFUL	779	771	13	32	63	88	109	32	34	63	87	118	8	BEAUTIFUL	15.0	2.6	7.0	18.9	24.3	7.0	7.4	19.8	24.6	1.9		
BLACK	52	47	11	5	0	3	0	6	3	6	6	6	5	BLACK	1.0	2.2	1.1	0.0	0.8	1.3	0.6	1.9	1.7	1.2		
CLASSICAL	68	68	0	8	7	10	5	1	5	7	6	2	0	CLASSICAL	1.3	0.0	1.8	2.1	2.8	0.2	1.1	2.2	1.7	0.0		
CONTEMP	1274	1038	145	126	72	67	39	164	129	78	57	82	236	CONTEMP	24.6	29.5	28.1	21.6	18.5	36.0	28.0	24.4	16.1	56.4		
DISCO	239	205	44	33	17	10	1	39	35	4	7	3	34	DISCO	4.6	8.9	7.3	5.1	2.8	8.6	7.6	1.3	2.0	8.1		
MELLOW	177	175	27	43	14	1	0	44	33	4	0	1	2	MELLOW	3.4	5.5	9.6	4.2	0.3	9.6	7.1	1.3	0.0	0.5		
MOR	894	877	38	47	79	44	48	11	85	91	68	105	17	MOR	17.3	7.7	10.5	23.7	12.2	2.4	18.3	28.4	19.2	4.0		
NEWS	388	383	5	8	23	50	25	2	8	18	32	57	5	NEWS	7.5	1.0	1.8	6.9	13.8	0.4	1.7	5.6	9.0	1.2		
PROG ROCK	274	251	88	68	0	2	0	50	40	2	1	0	23	PROG ROCK	5.3	17.9	15.2	0.0	0.6	11.0	8.7	0.6	0.3	5.5		
RELIGIOUS	50	50	0	1	0	2	4	0	5	3	5	4	0	RELIGIOUS	1.0	0.0	0.2	0.0	0.6	0.0	1.1	0.9	1.4	0.0		
TALK	146	145	7	12	7	23	8	0	7	2	17	14	1	TALK	2.8	1.4	2.7	2.1	6.3	0.0	1.5	0.6	4.8	0.2		

CLEVELAND JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
ADR	230	178	50	29	1	8	0	53	14	5	7	0	52	ADR	9.2	29.8	15.9	0.7	4.9	26.6	6.1	2.7	3.2	19.6		
BEAUTIFUL	692	688	22	35	48	68	63	12	51	79	109	77	4	BEAUTIFUL	27.8	13.1	14.1	33.8	41.4	6.0	22.2	43.2	49.4	1.6		
BLACK	141	103	8	4	8	6	3	16	27	12	12	3	38	BLACK	5.6	4.8	1.6	5.6	3.6	8.0	11.8	6.5	5.4	14.4		
CLASSICAL	80	79	13	8	2	6	4	1	4	3	17	5	1	CLASSICAL	3.2	7.7	3.3	1.4	3.7	0.5	1.7	1.6	7.7	0.4		
CONTEMP	317	259	30	56	16	9	7	53	36	19	18	4	58	CONTEMP	12.7	17.9	22.9	11.2	5.4	26.6	15.7	10.4	8.2	21.9		
COUNTRY	197	196	2	25	29	17	7	4	27	10	17	12	1	COUNTRY	7.9	1.2	10.2	20.4	10.3	2.0	11.8	5.5	7.7	0.4		
ETHNIC	31	31	0	0	1	6	6	0	1	2	2	6	0	ETHNIC	1.2	0.0	0.0	0.7	3.7	0.0	0.4	1.1	0.9	0.0		
MOR	152	147	4	21	10	10	13	10	16	14	10	19	5	MOR	6.1	2.4	8.6	7.0	6.1	5.0	7.0	7.7	4.5	1.9		
NEWS	178	177	0	4	6	10	24	1	4	10	11	31	1	NEWS	7.2	0.0	1.6	4.2	6.1	0.5	1.7	5.5	5.0	0.4		
TALK	79	79	3	14	3	8	5	0	3	1	9	11	0	TALK	3.2	1.8	5.7	2.1	4.9	0.0	1.3	0.5	4.1	0.0		
TOP 40	228	133	15	22	12	4	0	41	23	11	1	3	95	TOP 40	9.2	8.9	8.9	8.4	2.4	20.6	10.1	6.0	0.5	35.9		

WASHINGTON, DC JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
ADR	398	306	103	66	8	1	1	74	38	11	4	0	92	ADR	9.5	27.5	14.4	2.9	0.4	18.8	7.3	3.3	1.3	20.4		
BEAUTIFUL	571	569	13	32	33	63	63	9	57	59	83	57	2	BEAUTIFUL	13.6	3.4	7.0	11.8	23.9	2.3	11.1	17.6	27.5	0.4		
BLACK	664	548	101	103	37	14	5	95	103	52	23	5	116	BLACK	15.9	26.9	22.6	13.2	5.3	24.0	20.1	19.8	7.6	25.8		
CLASSICAL	142	141	0	6	13	10	14	7	21	8	10	16	1	CLASSICAL	3.4	0.0	1.3	4.6	3.8	1.8	4.1	2.4	3.3	0.2		
CONTEMP	240	216	23	36	8	9	12	30	60	24	10	3	24	CONTEMP	5.8	6.1	7.9	2.8	3.5	7.6	11.6	7.2	3.3	5.4		
COUNTRY	231	220	21	27	32	26	16	15	17	14	35	2	11	COUNTRY	5.5	5.6	5.9	11.5	9.9	3.9	3.3	4.2	11.6	2.4		
DISCO	123	119	34	25	13	3	1	23	15	3	0	2	4	DISCO	2.9	9.1	5.5	4.6	1.1	5.8	2.9	0.9	0.0	0.9		
MOR	440	430	6	25	37	45	54	3	29	53	46	54	10	MOR	10.5	1.6	5.5	13.2	17.0	0.8	5.9	15.8	15.2	2.2		
NEWS	188	185	3	10	17	16	39	2	8	9	20	17	3	NEWS	4.5	0.8	2.2	6.1	6.1	0.5	1.6	2.7	6.6	0.7		
PROG ROCK	40	35	2	12	0	0	0	17	4	0	0	0	5	PROG ROCK	1.0	0.5	2.8	0.0	0.0	4.3	0.8	0.0	0.0	1.1		
RELIGIOUS	144	135	9	7	4	17	4	14	14	23	14	14	9	RELIGIOUS	3.5	2.4	1.5	1.5	6.5	3.6	2.7	6.9	4.6	2.0		
TALK	153	153	2	12	16	13	20	3	18	12	23	6	0	TALK	3.7	0.5	2.6	5.7	4.9	0.8	3.5	3.8	7.6	0.0		
TOP 40	453	300	3	44	21	6	2	72	74	28	9	10	153	TOP 40	10.9	9.0	9.6	7.5	2.3	18.2	14.4	8.4	3.0	34.0		

Above average quarter hour figures are expressed in hundreds (add two zeros).

ABC Buys Reddy Hour

LOS ANGELES—Helen Reddy's former NBC-TV special, bought back last month by husband-manager Jeff Wald over a schedule dispute, has been picked up by ABC-TV.

Set for May 22, the 10-11 p.m. show will pre-empt a regularly scheduled "Starsky & Hutch" series and will tie-in directly with Reddy's 14th Capitol LP release.

Also seen as a ploy to capitalize on special guest star Jane Fonda's recent winning of the Oscar for "Coming Home" and her "China Syndrome" success, the special also features Elliott Gould.

Wald, as executive producer of the special, purchased his wife's show back from NBC-TV for a reported \$500,000 when the network decided to run the program in a summer air date.

The special was to mark Reddy's return to NBC-TV since she headlined a network series in the summer of 1973. She has also been seen on the network's "Tonight Show" as a guest host and the first permanent host of 1975-76's "Midnight Special."

It is not known what the sale price to ABC-TV was for the second-time around sale or what the future relationship of Reddy is with NBC-TV.

Donny And Marie Getting Bites On Syndicated Show

LOS ANGELES—Following close on the heels of ABC-TV's cancellation of Donny and Marie's four-year run as musical-variety artists, the Osmonds have cleared a new syndicated show with about 34 U.S. stations.

Entitled "Osmond Family Hour," the new series will feature a similar format to the now defunct Donny and Marie ABC-TV show, "The Osmond Family Hour."

According to David Sifford, Osmond tv sales president, the new show, which contains the familiar ice skaters and a musical-variety theme, will begin production in July at the Osmond's Orem, Utah-based studio.

Sifford's goal is to clear 100 stations before September. The recent additions have been signed since May 1.

About 51 markets have been cleared to carry an eight-hour, condensed version of "The Best Of Donny And Marie."

The Osmonds have experienced mixed success with other projects, namely first-run syndicated series with the failure of the Bobby Rydell show "One More Time."

About 37 markets have been cleared for the half-hour "Country Roads," a country music show which will go into production in July for a September 1979 beginning.

Country/Rock Bash

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

PITTSBURGH:

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
KDKA-AM	35.8	36.0	35.5	35.0	34.4	KDKA-AM
Jack Bogut Format: MOR						
WDVE-FM	3.5	5.5	3.6	3.3	4.0	WDVE-FM
Marsy Format: AOR						
WPEZ-FM	3.4	3.4	5.1	4.2	4.9	WPEZ-FM
Bill Cardille* Format: AOR						
WSSH-FM	4.4	5.4	5.9	6.3	5.7	WSSH-FM
Tom Molloy Format: beautiful						
WTAE-AM	8.5	6.8	7.5	8.0	7.3	WTAE-AM
Johnny Garry & Larry O'Brien Format: AOR						
WWSW-AM	7.6	6.8	7.3	5.1	3.9	WWSW-AM
Format: country						
WXKX-FM		3.2	2.8	4.8	4.2	WXKX-FM
Mike McGann** Format: contemporary						

*Cardille was succeeded by Ted James in April.
**McGann was succeeded by Jay Stone in April. McGann had been there eight months. He was preceded by Blake Lawrence.

Pro-Motions

By HANFORD SEARL

LOS ANGELES—A special promotion campaign has been launched for new disco artist **Crystal Blue** for Ala Records, a subsidiary of Laff Records, and has been christened "Blue On Blue." Launched May 1, the promotion features a 12-inch disco single appearing on blue vinyl with a blue and white label and will be sent to a number of stations and discos. The 12-inch is titled "Part-Time Love" and also will be released as a standard seven-inch product. Veteran radio personality Shane Wilder and Hayward Collins produced the session for Shane Wilder Productions.

Bob Collins has been appointed director at Tar Productions Inc., new Cleveland office. He was formerly affiliated with KKDA-FM Dallas. . . . More than 30 program and music directors joined WEA sales and promotion representatives, distributors and record outlets at a showcase for Warner Bros.' **Con Hunley** Wednesday (9). Held in Dallas at the Austin Patio Dude Ranch, the event included an invitation key for each

guest that opened the vault to valuable prizes such as cowboy hats and boots. The record company hosted a Texas-style barbeque prior to Hunley's 9 p.m. show.

WVON-AM-FM Chicago is holding its annual bike-a-thon fund raiser Saturday (19) with a free concert set by Mercury's **Gap Band**. The first time to include a free performance by a major group, the concert will be at an outside venue on the Chicago State Univ. campus which is the beneficiary of the promotion. Co-ordinated by Total Experience Productions, Los Angeles, pre-concert activities include give-a-ways of bicycles, T-shirts and "The Gap Band," the group's latest LP.

KISW-FM Seattle picked a grand prize winner in its recent "Saturday Night Live" trivia contest promoted in conjunction with 16 Budget Tapes and Record stores throughout Western Washington areas. An all-expenses paid trip for two, which included rooms at the New York Hilton, limo service, \$250 cash and tickets for the taping of "Saturday Night Live," was the grand prize. Heart's Ann and Nancy Wilson picked the winner out of some 30,000 listeners during a live broadcast on KISW-FM from Budget's University district store.

Al Downing, the first black country music artist to have a hit country record ("Mr. Jones") since Charley Pride, has been on a promotion tour throughout the Southeast with Warner Bros.' regional promotion representative **Dave Mack McClellan** to push his latest release "Touch Me." In Memphis, Downing and McClellan were joined by Warner Bros. pop promotion man **Gene Dries** at a lounge for an impromptu jam.

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Bubbling Under The HOT 100

- 101—GOOD GOOD FEELING, War, MCA 40995
- 102—LEAD ME ON, Maxine Nightingale, RCA 11530
- 103—ALL I EVER NEED IS YOU, Kenny Rogers & Dottie West, United Artists 1276
- 104—NIGHTTIME FANTASY, Vickie Sue Robinson, RCA 11441
- 105—DOUBLE CROSS, First Choice, Gold Mind 4019 (RCA)
- 106—PICK ME UP, I'LL DANCE, Melba Moore, Epic 8-50663
- 107—SHINE, Bar-Kays, Mercury 74078
- 108—FOR YOUR LOVE, Chilly, Polydor 14522
- 109—MUSIC BOX, Evelyn "Champagne" King, RCA 11586
- 110—HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown 1459

Bubbling Under The Top LPs

- 201—HERMAN BROOD & HIS WILD ROMANCE, Ariola SW 50059
- 202—THE JONES GIRLS, P.I.R. JZ 35757 (CBS)
- 203—MCCOY TYNER, Together, Milestone M-9087 (Fantasy)
- 204—BRAINSTORM, Funky Entertainment, Tappan Z58-5514
- 205—ROBERT FLEISCHMAN, Perfect Strangers, Arista AB 4220
- 206—LENNY & THE SQUIGTONES, Casablanca AB 4220
- 207—WILD CHERRY, Only The Wild Survive, Epic JE 35760
- 208—JOHN HALL, Power, Columbia JC 35790
- 209—CROWN HEIGHTS AFFAIR, Dance Lady Dance, Mercury DSR 9512
- 210—FLASH IN THE PAN, Epic JE 36018 DSR 9512

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Vox Jox

By DOUG HALL

Wilson, who is leaving the station to become an all-night movie host for a Miami television station.

WCCI-FM Savanna, Ill., is switching from a country format to a contemporary one June 1. The station's music director **Al Davis** is looking for service for its new format. . . . KTLR-FM is shifting to a country format and has a new on-air lineup: **Hal King** from 5 to 9 a.m., **Jim Hall** from 9 a.m. to 1 p.m., **O.G. King** from 1 to 5 p.m. and **Mark Stevens** from 5 p.m. to 11 p.m. King is also the p.d.

In another move to country CKTB-FM St. Catharines, Ont., becomes the first FM country station in the Niagara peninsula, according to promotion manager **Gene Stevens**. The on-air lineup includes **Kevin Jaye** from 5 to 9 a.m., **Mel Christian** from 9 a.m. to 2 p.m. and **Bill Kelly** from 2 to 6:30 p.m. **Don Hethering-**

ton is doing overnights and **Bob Johnston** is p.d.

KENR-AM Houston has begun live broadcasts from a local club featuring country acts. Air personality **Bruce Nelson** is host of the Saturday night shows. . . . WKBX-AM Savannah has shifted from a contemporary to a disco format from 7 p.m. to 1 a.m. WKBX is looking for service on disco product.

At another Golden West station, WTWR-FM Detroit, **Ted Anthony** has been named morning man for the station's new oldies format. Anthony has completed a two-year stint as Iran's most popular English-speaking radio personality. . . . **Vikki Charwood** is named music director of WISN-AM Milwaukee. She succeeds **Beth Fast**, who has taken a position with RAM Research.

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Old Friend Pleads For Wilson Aid

By JEAN WILLIAMS

LOS ANGELES—Some industry persons claim the public is fickle and that "you're as good as your last record." Well, there are persons charging the music industry with the same short-memory syndrome.

Jackie Wilson is the victim of the short-memory syndrome, according to some. "The industry has all but forgotten Jackie," says one label executive, "in spite of all the man (Wilson) contributed to black music and a lot of people's pockets. I plan to be low keyed about it but I intend to do something to help Jackie."

Joyce McRae, who has been close to the singer for more than a decade, plans not to be so low key. According to McRae, who lives in Chicago, she has sent a letter to the Black Music Assn. requesting that she be able to address those attending the organization's June conference.

"Since June is being proclaimed Black Music Month, I want to make sure Jackie is not forgotten. I also want to request help for Jackie from some of the people he worked so closely with through the years, and I want to make them aware of his situation," says McRae.

She says she made a formal written request to Jules Malamud but Wednesday (9) had not received a reply. "I sent letter to the organization when it met in L.A. (May 5-6 at the Beverly Wilshire)."

Bart DiGrazia, manager at the Black Music Assn.'s Philadelphia headquarters, admits the letter did arrive while the meeting was in progress and it was to have been discussed with the board of directors, but she did not know the outcome. Malamud and Glenda Gracia, the organization's executive director, were unavailable for comment at presstime.

However, it was suggested by DiGrazia that this reporter contact Mary Mason, the organization's chairperson of conferences and meetings, who would handle such requests.

According to Mason, correspondence went to Malamud. "I have not seen the letter and I am the one to handle this kind of thing. Until it is sent to me I cannot act on it. I have to find out what she wants, then I will consider her request the same as everyone else's. There are a lot of people asking to address the conference at that time."

Wilson was stricken with a heart attack Sept. 29, 1975 while onstage at the Latin Casino in Cherry Hill, N.J.

The one-time fiery, sexy singer, whose birthday happens to fall during the time Black Music Assn.'s conference (June 9), is at the Medford Leas Nursing Home in Medford, N.J., about 20 miles from where the conference will be held.

This reporter's hat comes off to Jack Gibson, publisher of Jack The Rapper weekly newsletter.

Gibson has given up his 1979 Family Affair conference, which was to be held in Atlanta, in favor of the Black Music Assn.'s June meeting.

This probably was not an easy decision to make, giving up your own

(Continued on page 42)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	9	REUNITED—Peaches & Herb (D. Fekaris, F. Forten), MFP/Polydor 14547 (Percy Vibe, ASCAP)	34	35	8	WALK ON BY—Average White Band (H. David, B. Bacharach), Atlantic 3563 (Blue Seas/Inc. ASCAP)	★	82	2	RING MY BELL—Anita Ward (F. Knight), Janta 3422 (TK) (Two Knight, BMI)
	2	15	DISCO NIGHTS—G.O. (E.R. LaBlanc), Arista 0388 (G.O./Arista, ASCAP)	★	41	7	LOST IN LOVING YOU—McCrays (L. McCray, A. McCray, S. Tucker), Portrait 8-79028 (Epic) (Island, BMI)		70	4	HOLD ON TO LOVE—Seawind (B. Williams, Horizon 120 (A&M), Seawind/Southern, BMI)
	3	11	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 8799 (Raydio, ASCAP)	★	46	5	RAISE YOUR HANDS—Brick (R. Hagen, R. Ranson, J. Brown), Bang 4102 (CBS), Warner Bros./Good High, ASCAP)	★	79	2	WHY LEAVE US ALONE—Fire Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (W. Home/Sony/Dump, ASCAP)
	4	14	HOT NUMBER—Foxy (J. Ledonna), Dash 5050 (TK) (Sherlyn/Dechert, BM)		37	7	ANY FOOL CAN SEE—Barry White (B. White, P. Parks), Unlimited Gold 35153 (Columbia) (Green Songs BA Daks, BMI)	★	80	3	I CAN TELL—Chanson (D. Williams, J. Jamerson Jr.), Anala 7743 (Michelle International/Go K, ASCAP)
★	10	6	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82779 (CBS) (Bovina, ASCAP)		38	11	HERE COMES THE HURT—Manhattan (F. Johnson), Columbia 3-10961 (Stone Diamond Music Corp./Sang Tunes Music Co., Inc., BMI)		73	13	HIGH ON YOUR LOVE SUITE—Rick James (R. James), Gordy 7164 (Motown) (Jobete, ASCAP)
	6	13	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Eastwest/Tyrone, BMI)		39	13	STAR LOVE—Cheryl Lynn (J. Footman, J. Wieder), Columbia 3-10907 (Columbia) (EMI/Spec. Int. ASCAP/Scores Gems (EMI)/Track, BMI)	★	84	2	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (A. Gamble, J. Huff), P.F.R. 8-3676 (CBS), (Mighty Three, BMI)
	7	12	FEEL THAT YOU'RE FEELIN'—Maze (E. Beverly), Capitol 4536 (Amazement, BM)	★	53	3	DON'T GIVE IT UP—Linda Clifford (G. Aakey, L. Clifford), RSD 927 (Mayfield/Andros, BM)		75	15	DON'T YOU WANNA MAKE LOVE—Dezron (E. Lattimore, T. Shivers, W. Talbert), MCA 12453 (Home Fox/Funk Rock/ABC/Dumb, BMI)
★	18	8	SHAKE—Gap Band (C. Wilson), Mercury 24053 (Total Experience, BMI)		41	9	CROSSWINDS—Prase Bryson (P. Bryson), Capitol 4534 (Warner Bros./Prase, ASCAP)	★	86	2	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (J. Bell, C. James), A&M 2137 (Mighty Three, BM)
	9	17	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BM)		42	11	DANCE, LADY DANCE—Crown Heights Affair (F. Nesque, B. Briffon, De Lite 912 (Delightful/Crown Heights/Calm, BM)		77	3	STRAIGHT FROM THE HEART—Towers (L. Hanks, J. Gray), Capitol 4700 (Medal/Irving, BM)
	10	12	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BM)		43	7	CAN'T SHAKE THE FEELING—Back Family (B. Greene, T. Lee, G. Soukoreff), LeJont 3493 (London) (Mill & Mills, BM)		78	3	GOING THROUGH THESE CHANGES—Joe Simon (P. Mitchell), Spring 134 (Polydor) (Mazda/Stein, BM)
	11	12	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole Arista, ASCAP/BMI)		44	10	DANCE WITH YOU—Carrie Lucas (Krisi Gardner), Lotta, Solar 11482 (RCA) (Spectrum VII/Reid, ASCAP)	★	81	3	ROCK 'N' ROLL—Atlantic Starr (N. Lewis), A&M 2135 (Roni/Newman/Roni, ASCAP)
★	22	4	HOT STUFF—Deena Summer (P. Bellotte, H. Talamoni, K. Forsa), Casablanca 978 (Black's/Stop, BM)	★	45	8	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumright), Cotillion 44248 (Atlantic) (Two Pepper, ASCAP)	★	90	2	MORNING DANCE—Syrre Syra (C. Beckwith), Infinity 5011 (MCA) (Harlem/Crossed/Sun, BMI)
★	23	7	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, C. McFadden, J. Cohen), P.F.R. 3681 (CBS) (Mighty Three, BMI)		47	6	JAM FAN—Baetry's Rubber Band (W. Collins, G. Cinton, P. Collins), Warner Bros. 8818 (Rubber Band, BM)		81	2	GAME SEVEN—Chuck Brown & The Soul Searchers (C. Brown, J. Buchanan, L. Fleming, C. Johnson, D. Talley, J. Wilder), Souta 41813 (MCA) (Accent/Novus, BM)
	14	15	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Wieder), Polydor 14532 (Esoteric/Track, ASCAP, BMI)	★	57	3	MR. ME, MRS. YOU—Creme De Coco (R.G. Young, H.B. Barnes), Venture 106 (Audio Arts, ASCAP/Madein, BM)	★	83	2	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Ar 3-10963 (CBS) (Grace-R, ASCAP)
★	21	8	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Drake, Robb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	★	58	5	BAD FOR ME—Dev Dev Bridgewater (D. Thomas, C. Vial Jr.), Elektra 46031 (Chump/Chaz, ASCAP)	★	85	2	DON'T SIT DOWN—Dee Edwards (F. Jones, D. Jones), Cotillion 44243 (RCA) (Irving R. Kelley, BM)
	16	16	I DON'T WANT NOBODY ELSE—Nazzari Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillion, BM)	★	59	5	EVERYBODY UP—Ohio Players (Ohio Players), Arista 8418 (D.P.O., BM)	★	87	2	I'M A SUCKER FOR YOUR LOVE—Tina Turner (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)
★	45	3	WE ARE FAMILY—Sister Sledge (N. Rodgers, E. Edwards), Cotillion 44251 (Atlantic) (Chic, BM)	★	61	3	LET ME BE GOOD TO YOU—Lui Rawls (R. Gamble, L. Huff), P.F.R. 3684 (Mighty Three, BM)	★	88	2	FIRST TIME AROUND—Sly (R. Muller), Saboul 72067 (RCA) (One Too-One, ASCAP)
	18	11	SHINE—Bar Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar Kays/Warner Tamerlane, BM)	★	62	NEW ENTRY	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaris, F. Forten), Polydor 14558 (Percy Vibe, ASCAP)	★	89	2	SHOULDA' GONE DANCIN'—High Energy (D. Jones, A. Mason), Gordy 7166 (Motown) (Die Brompton Road, ASCAP)
	19	20	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Saboul 2078 (RCA) (Lucky Three/Heavy Suenay/Unichappell, BM)	★	63	NEW ENTRY	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Ar 3-10956 (CBS) (Charlewell/Irving/Dezback/Walt, BM)	★	90	2	HEAVEN MUST HAVE SENT YOU—Sanna Foster (E. Holland Jr., L. Dover, B. Holland) (Motown 1455, (Done Agate, BM)
★	20	8	DO YOU WANNA GO PARTY—RC & The Sunshine Band (H. W. Casey, R. Fanch), TK 1033 (Sherlyn/Harmon, BM)	★	64	NEW ENTRY	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McGord), MCA 12455 (MCA) (Perks, BM)	★	91	2	FREAKY PEOPLE—Crowd Pleasers (A. Curry, C. Morison, L. Emswiler), Westbound 53470 (RCA) (Bridgeport, BM)
★	42	4	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	★	65	3	STRAIGHT TO THE BANK—Bill Summers (Chandler, Summers, Washington, Miller), Prestige 758 (Fantasy) (Bilbao/Key Sano, BM)	★	92	2	MUSIC IS MY WAY OF LIFE—Patti Labelle (M. Shamir, G. Lee), Epic 8-50659 (Spinning Gold/Trovelin/Max, ASCAP)
	22	14	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Tama 54297 (Motown) (Columbia) (EMI/Jobete, ASCAP)	★	66	4	MEMORY LANE—Minnie Riperton (M. Riperton, A. St. Lewis), Capitol 4706 (Minnie's/Bull Pen, BM)	★	93	2	ONE MORE MINUTE—St. Trapp (D. Jordan, B. Blue), Butterfly 30 (Heath Levy/Arista, ASCAP)
	23	10	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guilfoyle, P. Grant), A&M/GRP 2500 (Perumbra, BM)	★	67	5	DANCER—Cine Sacco (G. Sacco), RFI 8757 (Warner Bros.) (Good Flavor Songs, Inc./San Diego/Shedak, ASCAP)	★	94	5	BRING THE FAMILY BACK—Billy Paul (F. Smith, P. Terry), P.F.R. 8-3676 (CBS) (Mighty Three, BM)
	24	14	I BELONG TO YOU—Rance Allen (R. Allen), Stax 3217 (Fantasy) (Stax/Dechert, ASCAP)	★	68	7	CHASE ME—Can Funk Shun (M. Cooper, F. Phale), Mercury 74059 (Vai/Inc, BM)	★	95	17	IT'S ALRIGHT WITH ME—Patti Labelle (S. Scarborough), Epic 8-50659 (CBS)
	25	10	HAPPINESS—Painter Sisters (A. Toussaint), Planet 4302 (Elektra) (Warner Tamerlane/Marsant, BM)	★	69	4	IF YOU WANT IT—Wafyle (S. Isaac, H. Johnson), Arista 7747 (A&M, BM)	★	96	7	FIRST COME, FIRST SERVED—Rose Royce (N. Whitfield, Whitfield 8789 (Warner Bros.) (May Twelfth/Warner Tamerlane, BM)
	26	15	KNOCK ON WOOD—Anii Stewart (B. Long), Anala 7736 (Warner Bros., ASCAP)	★	70	6	SHOW TIME—Undisputed Truth (N. Whitfield, Whitfield 8781 (Warner Bros.) (May Twelfth/Warner Tamerlane, BM)	★	97	9	KEEP YOUR BODY WORKING—Kleer (N. Durham), Atlantic 3454 (Arista, BM)
★	32	7	I WHO HAVE NOTHING—Sylvester (Lieber Stobert), Fantasy 855 (Yellow Dog/Walden/S.D.R.M., ASCAP)	★	71	3	DOUBLE CROSS—First Choice (N. Harris, R. Lyons), Gold Mind 9502 (RCA) (Not Listed)	★	98	11	
	28	9	SATURDAY NIGHT—T-Connection (T. Caakley), Dash 5051 (TK) (Sherlyn/Dechert, BM)	★	72	4	I JUST WANNA DANCE WITH YOU—Dramatics (L. Winick, D. Davis), MCA 41017 (Greenoville, BM/Comptador, ASCAP)	★	99	6	
	29	9	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BM)	★	73	4	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Milne, R. Lucas), 20th Century 2403 (RCA) (Scarab, BM)	★	100	11	
	30	9	IN THE NAVY—Village People (J. Morali, H. Beland, V. Willis), Casablanca 973 (Can't Stop, BM)	★	74	4	LOVE YOU INSIDE OUT—Boo Gees (B. Gibb, M. Gibb, R. Gibb), RSD 925 (Stewood/Unichappell, BM)				
	31	12	TAKE ME HOME—Cher (M. Allen, R. Esty), Casablanca 965 (Rick's, BM)	★	75	3					
	32	7	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3-10916 (Raydola, ASCAP/Pale Grounds, BM)	★	76	2					
	33	7	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Milla Jackson (R. Forsey, M. Workland, F. Jay), Spring 197 (Polydor) (Deez/Miguel, ASCAP)	★	77	3					

MAY 19, 1979, BILLBOARD

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Billboard photo by Cary Shaps

FREE LESSON—Musician Jimmy Tilman provides advice to a young Chicago drummer during the first Chicago Youth Opportunity Conference On Music And the Arts sponsored by the city's Dept. of Human Services. Some 4,500 youngsters attended the event at McCormick Place.

CHICAGOFEST *New Lady Mayor May Kill Off Summer Event After 1978 Losses*

By ALAN PENCHANSKY

CHICAGO—The future of ChicagoFest, the city's huge outdoors entertainment festival is under debate, with Chicago's mayor taking the con side of the proposition.

Jane Byrne, newly elected chief executive of Chicago, wants to discontinue the popular summer music festival inaugurated under her predecessor Michael Bilandic.

The Navy Pier festival had its first staging in 1978, with jazz, blues, country, rock and comedy performers. Hundreds of acts were booked for the 10-day run.

Earlier this month Mayor Byrne entered a bid to close down the huge festival, charging that large undisclosed deficits were run up last year.

Byrne says she would like to replace ChicagoFest with a number of smaller neighborhood festivals that would cost the city far less to produce.

Last week it appeared as if a compromise would be reached, with a combination of one big lakefront

event and Byrne's decentralized plan.

Both Chicago metro papers and members of Chicago's city council have voiced support for continuation of ChicagoFest. However, the scope of the event is likely to be reduced.

The festival is patterned after Milwaukee's popular SummerFest, and produced by Festivals Inc., a company which gained its experience working with the Milwaukee event.

A main issue in the controversy is the amount of money lost by the city. A figure of \$2.4 million has been cited by Byrne. But aides of the former mayor place the cost at only \$400,000.

The city charged a \$4 general admission.

Still another estimate came from one of Byrne's aides, who put the deficit at just under \$1 million.

Supporters of the festival argue that it will take two or three years before the event can be moved finan-

cially into the black, and the Milwaukee SummerFest experience is cited as an example.

Earlier this year the Chicago city council voted a contract to Festivals Inc. for \$290,000 to produce the event.

The festival is scheduled to run Aug. 3-12 at Navy Pier. Attendance last year was 500,000, reportedly.

According to Lou Volpano, production director for Festivals Inc., more than 300 acts are being booked for this year's edition.

Festivals Inc. says it has had no official notice of cancellation from the mayor's office, and 75% of booking is completed.

"We are managers of the ChicagoFest and we will continue to fill our obligations," explains Volpano.

A meeting between the producers and Byrne was scheduled to take place last week.

According to Volpano, four or five other cities have expressed interest in staging similar festivals.

Soul Sauce

Continued from page 40
convention in favor of someone else's.

This was apparently an extremely smart move on Gibson's part since some label executives are openly saying they will no longer support all of the many conventions held each year.

Billboard reported two years ago that label executives were griping about the increasing number of conventions, claiming they could no longer afford to send their representatives to so many functions.

Now with the economy in such an uncertain state with labels slicing their staffs and tightening their money belts, some music industry offshoots are taking the hint. "Particularly when the different conventions are carbon copies of one another," says one industry veteran.

The Jones Girls have included a variety of musical forms on their debut, self-titled Philadelphia International LP, but the trio says it's more of an MOR act.

are making their first mark in the industry via disco. Shirley, Valorie and Brenda Jones say disco is okay, but not exactly for them.

"We believe disco will be around for a while but we plan to retire in this business and we're looking at longevity," says Shirley.

"We don't want to be locked into disco and if and when disco fades out, we don't want to be put in a position of having to change our style to go along with the newest trend," injects Brenda.

Adds Valorie: "Because of our light sound and tight harmony, which is our forte, the debut LP is MOR—with spirit."

The Jones Girls, in support of their LP are embarking on a national promotional tour, while gearing up for national showcases. The trio is looking at L.A.'s Coconut Grove nightclub as a West Coast showcase facility.

"We like to work close to the audience," says Shirley, "which is one thing disco seems to have destroyed—that one-on-one contact."

"When we perform, we want people to listen and to participate

but we don't want them to get up and dance as soon as we start singing. This tends to happen with disco."

The Jones Girls are former background singers who toured with Diana Ross from 1976-mid-1978 and appear on several LPs including those by Lou Rawls, Helen Reddy, Linda Clifford, Prince Phillip Mitchell and Norman Connors.

They wrote a tune on Connors' upcoming LP called "Handle Me Gently," and a number on their own LP titled "Show Love Today." Other tunes on their LP were written by Kenny Gamble, Leon Huff, Joe Jefferson and Dexter Wansel. A single from the LP, "You're Gonna Make Me Love Somebody Else," was produced by Gamble and Huff.

The sisters are working with their six-piece band and will be in rehearsals for the next month gearing up for the showcases. Tentative dates have been set for the trio to tour with Lou Rawls.

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	13	13		WE ARE FAMILY Sister Sledge, Cotillion SD-5209 (Atlantic)	39	39	7	OUTLINE Gee Sisco, Warner Bros. WFC-3309
2	2	8		DISCO NIGHTS G.Q., Arista AB-4225	★	NEW ENTRY		BAD GIRLS Donna Summer, Casablanca NBLP 2-7150
★ 3	26	26		2 HOT Peaches & Herb, MFP/Polydor PD 1-6172	41	44	10	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BXL 1-3269 (RCA)
4	4	15		BUSTIN' OUT OF L SEVEN Rick James, Gordy GT 384 (Motown)	★	52	8	IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE-35772 (CBS)
★ 6	5	5		ROCK ON Raydio, Arista AB-4212	43	43	10	FOLLOW THE RAINBOW George Duke, Epic JE-35791 (CBS)
★ 7	6	6		INSPIRATION Maiz, Capitol SW-11912	44	32	20	BELL & JAMES Bell & James, AAM 4728
7	5	24		DESTINY Jacksons, Epic JE-35552 (CBS)	★	55	2	ANY TIME, ANY PLACE Oramics, MCA AA-1125
8	8	9		LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZNSK-3277	46	45	15	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB-420
9	9	8		IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC-35723	47	47	3	A MOMENT'S PLEASURE Miller Jackson, Spring SP-16722 (Polydor)
10	10	15		FUNK Instant Funk, Salsoul SA-8513 (RCA)	48	48	3	GROOVIN' YOU Harvey Mason, Arista AB-4277
★ 13	5	5		HOT NUMBERS Foxy, Dash 30010 (TK)	49	42	15	MADAME BUTTERFLY Tawana, Capitol SW-11874
12	12	6		MUSIC BOX Evelyn "Champagne" King, RCA AFL1-3033	★	NEW ENTRY		HOT PROPERTY Heatwave, Epic JE-35970
13	11	6		I LOVE YOU SO Natalie Cole, Capitol SO-11928	★	NEW ENTRY		HEART STRINGS Earl Klugh, United Artists UALA-942 (Capitol)
★ 17	5	5		THE MESSAGE IS LOVE Barry White, Unlimited Gold JZ-35763 (CBS)	52	49	8	I'VE ALWAYS WANTED TO SING Bunny Sigler, Gold Mind GA-9503 (RCA)
15	14	5		GO WEST Village People, Casablanca NBLP-7144	★	NEW ENTRY		MINNIE Minnie Riperton, Capitol SO-11936
16	16	6		THE MUSIC BAND War, MCA MCA-3085	54	50	35	LIVE AND MORE Donna Summer, Casablanca NBLP 7113
17	15	22		CROSSWINDS Peabo Bryson, Capitol ST-11875	55	51	15	ENERGY Peabo Bryson, Planet P-1 (Elektra/Asylum)
★ 24	11	11		KNOCK ON WOOD Ami Stewart, Arista SW 50054	★	NEW ENTRY		STONEHEART Brick, Bang JZ-35969 (CBS)
19	19	4		PARADISE Grover Washington Jr., Elektra SE-182	★	NEW ENTRY		IN DANCELAND Cameo Lucas, Solar BSLJ-3215 (RCA)
20	21	5		EVERYBODY UP Ohio Players, Arista AB-4225	★	NEW ENTRY		WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
21	20	7		LOVE TALK Manhattan, Columbia JC-35693	58	58	2	THE JONES GIRLS The Jones Girls, P.I.R. JZ-35757 (CBS)
22	22	25		C'EST CHIC Chic, Atlantic SD-19209	★	NEW ENTRY		McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ-35800 (CBS)
23	23	19		HERE, MY DEAR Marvin Gaye, Tamla T-364 (Motown)	61	59	12	BREAKWATER Breakwater, Arista AB-4208
24	25	7		LET ME BE YOUR WOMAN Linda Clifford, RSO 2-2902	62	57	6	MORNING DANCE Spyns Gers, Infinity INF-9004
★ 35	4	4		GAP BAND Mercury SRM 1-3758	63	46	26	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)
26	26	10		FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35754	64	64	3	WILD & PEACEFUL Trena Marie, Gordy GT 886 (Motown)
27	27	14		PROMISE OF LOVE Delegation, Shadybrook 010	65	68	8	MILKY WAY Chocolate Milk, RCA AFL1-3081
★ 33	6	6		WHISPER IN YOUR EAR Whispers, Solar BSLJ-3105 (RCA)	66	53	4	LAND OF PASSION Hubert Laws, Columbia JC-35708
29	30	3		STARS Sylvester, Fantasy F-9579	67	67	6	TRY MY LOVE Tata Vega, Tamla TT-360 (Motown)
★ 40	7	7		FEEL NO FRET Average White Band, Atlantic SD-19267	68	56	6	IN THE PUREST FORM Mass Production, Atlantic SD-5211
31	18	12		AWAKENING Narada Michael Walden, Atlantic SD-19222	69	70	5	SKYY Skyy, Salsoul BS17 (RCA)
32	34	12		TAKE ME HOME Cher, Casablanca NBLP 7133	70	60	9	KEEP ON DANCIN' Gary's Gang, Salsoul/Columbia JC-35793
33	31	16		LOVE TRACKS George Gaymer, Polydor PD1-6184	71	NEW ENTRY		FROM HERE TO ETERNALLY Spinners, Atlantic SD-19219
34	29	15		CHUCK BROWN & THE SOUL SEARCHERS Salsoul SOH 3076 (MCA)	72	72	2	DANCIN' ON THE CEILING Beck Family, Le Joint LEJ-1700 (London)
35	28	7		ALTON McCLAIN & DESTINY Alton McClain & Destiny, Polydor PD1-6163	73	73	22	LIGHT OF LIFE Bar Kays, Mercury SRM 1-3732
36	36	20		T-CONNECTION T-Connection, Dash 30005 (T.K.)	★	NEW ENTRY		SONGS OF LOVE Anita Ward, Juana 200-004 (T.K.)
37	37	13		SPIRITS HAVING FLOWN Bee Gees, RSO RS-13041	75	54	28	CHERYL LYNN Cheryl Lynn, Salsoul JZ-35486 (CBS)
38	38	14		ANGIE Angela Bofill, GRP/Arista GRP-5000				

Philly's Coming Back As Haven For Jazzmen

By MAURIE ORODENKER

PHILADELPHIA — Although there are no jazz rooms in the city and surrounding environs, jazz is now being considered a vital element in music programming at many of the more popular clubs and lounges around town.

There is no more Pep's, Rendezvous, Showboat, Down Beat and the more recent Just Jazz where the best of the music was played by the biggest names every night. However, no longer do jazz followers have to seek out the dingy back rooms at taverns, mostly in unsafe neighborhoods.

It's still not the golden age of jazz that started fading here in the 1960s. But now it is in the air at least one night a week in a wide variety of rooms ranging from elegant to the funky and from single bars to the discos.

Without the usual fanfare or fuss, clubs are bringing in jazz groups on selected nights of the week—club owners usually picking one of the slowest nights of the week and figuring that the aficionados will give it

a hike. Some find it profitable to feature jazz on weekends as well.

As a result, on any given night of the week, there's a wide choice of styles to choose from. Even Sunday brunch is now a jazz brunch at Crazy Horse Saloon in Burlington, N.J. Local area musicians are invited to sit in with the house band on Sundays at noon.

It's usually Dick Klein and the Fifth Amendment on Monday nights at the News Stand, one of the better known discos in center city, with a jazz program changed each week that night at Grendel's Lair, a popular cabaret which features different musical styles each night.

One of the most active rooms is the Khyber Pass Pub, where jazz alternates with bluegrass, country and blues. One or two weekends each month the Pub will offer such groups as Reverie, an electric group, or the Paul Woenicky combo.

The nearby P.T.'s has added jazz on Tuesday nights, while Bob Co-

hen and Steve Giordano, piano-guitarist duo, are Wednesday nighters at the same area's Borgia Cafe. At Shippen's, the Camardo Trio, featuring vocalist Maralin Krawli, holds forth on Friday nights, and pianist Dr. Joe Camardo and bassist Justin Fink are spotlighted Saturdays. Black Bananas' Cafe Za Za disco has pianist John Di Martino and saxophonist-singer Steve Marcucci on Sundays.

A regular feature at Periwinkle is Rainbow, a progressive jazz group. Rick's Cabaret at Le Bistro, one of the newest and most elegant of the rooms, has the Ella Cairns Quartet for the weekends with jam sessions on Sunday. Another new spot, Bramwell's, offers jazz-blues pianist-singer Mother Light Friday and Saturday nights. At the Hot Club, where the weekend emphasis is usually on new wave rock groups, Mondays and Tuesdays are set aside for jazz groups. The two major night clubs in town where the emphasis is on musical and vocal performers

have also injected some jazz in the weekly line-ups.

The Bijou, showcasing upcoming rock groups and new recording artists, has booked in for one or more nights of the week such familiar jazz names as Stan Getz, David Sancious, the Blackbyrds and recently a doublebill of Sonny Fortune and Chico Hamilton.

Stars, a newer pop-music club, is also favoring names with the Archie Shepp Quartet and Leon Thomas with Pharoah Sanders as most recent bookings.

While all the clubs listed are in the center city or bordering afterdark zone, they are not alone. Pagano's, one of the best known restaurant-clubs, this week began a series of Jazz Festival Tuesdays with Mars Recorder, featuring Joel Levine on recorder, with the Philadelphia Jazz Ensemble set for the follow. The Jazz Ensemble is also a weekend favorite at Guthrie's in suburban

Abington, Pa., and across the river, it's Jazz & Dancing every Wednesday night with localite Billy Duke's group at Bleeps in Pennsauken, N.J.

For those who seek alternatives to the bar scene, apart from the infrequent concerts, even the coffee houses have joined the scene. The Cherry Tree Folk Club in a parish hall on the Univ. of Pennsylvania campus calls it the Jazz Hovel on nights when it brings in Jim Hall and Bob Brookmeyer, trombone-guitar duo on Friday nights and the big band jazz of the Phil Giordano Band every Monday night.

The Long March Coffeehouse, which attracts gay fans, features jazz on weekends with such groups as Energy Liberation Unit and Bill Lewis and Us. Even the Main Point in suburban Bryn Mawr, basically a showcaser for folk music performers and also a coffeehouse, periodically comes up with a top drawer jazz name.

STAUNCHLY INDEPENDENT

Flying Fish Label Bucking Tide

By KIP KIRBY

NASHVILLE—How does a small label with independent distribution continue to swim against the tide of conglomerate record labels and survive?

By not competing, says Bruce Kaplan, president of Flying Fish Records based in Chicago.

"Flying Fish does not release singles because hardly any of our product is playable on AM format radio. And we realize that it would be useless for us to try to match any major label's promotion and distribution."

Therefore, says Kaplan, he approaches the situation from a different angle. "We've found that it's possible to make a profit, sell records and stay in business by offering people unusual and specialized music unavailable through regular channels."

Flying Fish's catalog currently numbers 82 pieces, with another 20 releases scheduled over the next six months. In this catalog can be found albums by Joe Venuti, John Hartford, Vassar Clements, the Persuasions, Gove, the New Grass Revival, Billy Edd Wheeler, the Dillard's, Buddy Spicher, Bryan Bowers, Buddy Emmons, Mason Williams,

Geoff Muldaur, Homer Burns and Tracy Nelson.

"Our product is distributed primarily by independents who don't handle any other lines from major labels," explains Kaplan, "so we don't feel we're in competition with them."

And, he adds, the recent trend toward record company oligopoly has actually worked in his favor with Flying Fish product.

"Some of the distributors who've been losing a percentage of their volume by label mergers have found it to their advantage now to start working with smaller labels like us. Our turnover isn't as big, obviously, but we are very consistent."

"We intend to put out the best in ethnic product," Kaplan states, "whether it be in jazz, Irish folk ballads, autoharp tunes or American traditional. I have no desire to try for artists in the Top 40 mass market. I've already spent too much of my life selling things I don't like."

Kaplan claims a sales volume annually of \$1 million, with this figure representing LP sales exclusively. He says he's thinking of trying Flying Fish's first foray into the singles market soon with a release on

Johnny Lee Wills, brother of the late Bob Wills.

"We're also planning to move more into jazz product," he notes. "Eight months ago, we released the first recordings ever done of Cuban and American musicians playing together since the Cuban Revolution."

The LP features live performances from the Cuban-American jam with David Amram, Thaddeus Jones, Pepper Adams, Jerry Bodgn, Ray Mantilla and members of the Cuban groups Irakere and Los Papinos.

Flying Fish currently handles 25 artists, with one of these Tracy Nelson, whose recently-released album, "Homemade Songs," is her first for the label.

"In Tracy's case, we had the advantage of her established name and her showcase touring schedule which coincided with the release of the album," comments Kaplan. "We added extra promotion staff to work the LP, and supported it with ads in local markets where she was appearing."

What about sales? "Well," says Kaplan, "people have to realize that if we can sell 50,000 albums, this figure represents the upper range of our total LP sales on any artist."

"Most of our deals are for one album at a time," he continues. "When I first started Flying Fish, I didn't feel we were in a position to ask an artist to commit himself for more than that. Now we're beginning to look ahead and consider working with artists for several records."

Five years ago, Flying Fish consisted solely of Bruce Kaplan, whose career previously had consisted of stints as a college teacher, an anthropological researcher and a production assistant at Rounder Records, another small label.

Today, Flying Fish consists of a staff of six and a roster of artists such as John Hartford who have been on major labels and now prefer to explore their own directions with a smaller company.

"It's a trend," laughs Kaplan. "We're coming around full circle again to the days of the independent label."

Jazz Beat

LOS ANGELES—The Universal Jazz Coalition's second annual Salute To Women In Jazz begins in New York June 26 with a 10-hour concert at Damrosch Park in Lincoln Center. The event is part of the Newport/New York Jazz festival.

The Salute To Women continues through July 1, commencing with the premier of an original composition commissioned by the National Endowment For The Arts that will take place in St. Peter's Lutheran Church, the so-called Jazz Church in Lexington's Avenue's Citicorp Center. Amina Claudine Myers, pianist and composer, will lead that concert.

Other acts set to appear at the Damrosch Park site for evening concerts following the opening day celebration are vocalists Janet Lawson, Shiela Jordan, Jay Clayton and Jeanne Lee; saxophonist Jane Ira Bloom; the Sharon Freeman/Janice Robinson ensemble; and Carlene Ray's band. Other acts will be announced. A workshop for beginners will be held in the afternoon June 27; a workshop for advanced musicians will be held June 28. The afternoons of

June 29 and 30 will feature an open-end conference on the status of women in jazz.

Blues shouter Jimmy Witherspoon has been guesting with Jon Hendrick's "Evolution Of The Blues" show in Los Angeles. ... Something called the Mingus Dynasty Band made its world debut in Philadelphia at the Walnut St. Theatre. Members include Jimmy Knepper, Charlie Haden, John Handy, Don Pullen, Ted Curson. Heavy names and all former members of the late Charles Mingus Workshop Band. The group is slated for other concerts this summer. ... Esther Phillips will be on the bill for newly formed Fantasyland Productions show Saturday (19) at the Shrine Auditorium in L.A. The Ohio Players headline for the Mike Bagramian company.

The federal government has given \$30,000 in grants to three Detroit jazz organizations to further their programs. Recipients include Allied Artists Assn., the Jazz Workshop's Repertory Orchestra Project and the Jazz Workshop's Development Project. ... J/F Productions, an Or- (Continued on page 79)

Billboard SPECIAL SURVEY For Week Ending 5/19/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. ZBWX 3277	26	24	31	FLAME Ronnie Laws, United Artists UALA-881
2	2	4	PARADISE Grover Washington Jr. Elektra 6E 182	27	NEW ENTRY		LIVE Jean-Luc Ponty, Atlantic SD 19229
3	3	7	MORNING DANCE Spyra Gyra, Infinity (Inf 9004 (MCA)	28	28	34	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
4	4	10	FEETS DON'T FAIL ME NOW Herbie Hancock Columbia JC 35764	29	23	15	EXOTIC MYSTERIES Lonnue Liston Smith, Columbia JC 35654
5	6	5	BRAZILIA John Klemmer, MCA AA 1116	30	27	20	IN CONCERT Milestone Jazzstars, Milestone M 55006 (Fantasy)
6	5	23	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	31	29	33	REED SEED Grover Washington Jr., Motown M7 910
7	7	15	CARMEL Joe Sample, MCA AA 1126	32	30	31	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
8	8	5	LAND OF PASSION Hubert Laws, Columbia JC 35708	33	33	26	PATRICE Patrice Rushen, Elektra 6E 160
9	14	2	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	34	32	8	STUFF IT Stuff, Warner Bros. BSK 3262
10	9	10	FOLLOW THE RAINBOW George Duke, Epic JC 3570 (CBS)	35	35	2	LENOX AVENUE BREAKDOWN Arthur Blythe, Columbia JC 35638
11	10	10	TIGER IN THE RAIN Michael Franks Warner Bros. BSK 2394	36	36	3	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC 6007
12	26	2	HEART STRING Earl Klugh, United Artists UALA 942 (Capitol)	37	34	14	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803
13	12	19	ANGIE Angela Bofill, GRP/Arista GRP 9000	38	31	7	EQUINOX Red Garland Trio, Galaxy 626 5115 (Fantasy)
14	11	5	GROOVIN' YOU Harvey Mason, Arista AB 4227	39	39	8	ARCADE John Abercrombie Quartet, ECM ECM 1 1133 (Warner Bros.)
15	16	5	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754	40	NEW ENTRY		RAMSEY Ramsey Lewis, Columbia JC 35815
16	15	10	AWAKENING Narada Michael Walden, Atlantic SD 19202	41	40	83	FEELS SO GOOD Chuck Mangione, A&M SP 4658
17	17	9	HOT DAWG David Grisman, Horizon SP 731 (A&M)	42	42	5	RAW SILK Randy Crawford, Warner Bros. BSK 3283
18	18	9	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)	43	NEW ENTRY		GARDEN OF EDEN Passport, Atlantic SD 19233
19	19	9	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 235653	44	NEW ENTRY		BAD FOR ME Dee Dee Bridgewater, Elektra 6E 188
20	13	42	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	45	44	11	RED HOT Mongo Santamaría, Tappan Zee/Columbia JC 35696
21	21	5	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC 35785	46	46	2	NOSTALGIA IN TIMES SQUARE Charlie Mingus, Columbia JC 35717
22	NEW ENTRY		TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	47	47	6	FINE AND MELLOW Ella Fitzgerald, Pablo 2310 829 (RCA)
23	22	7	THE JOY OF FLYING Tony Williams, Columbia JC 35705	48	45	27	INTIMATE STRANGER Tom Scott, Columbia JC 35557
24	20	4	TO TOUCH AGAIN John Troupe, Marlin 2222 (TK)	49	NEW ENTRY		LIVE IN THE BEE HIVE Clifford Brown & Max Roach, Columbia JC 35965
25	25	7	STROKIN' Richard Tee, Tappan Zee/Columbia JC 35695	50	37	3	WHEN LIGHTS ARE LOW Kenny Burrell, Concord Jazz CJ-83

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24 Members Of Minn. Symphony Duck Nuke Area

CHICAGO—About a quarter of the members of the Minnesota Orchestra refused to play a concert in the vicinity of the Three Mile Island nuclear power plant last month.

According to Richard Bass, the orchestra's manager, 24 players walked out fearing hazard to their health. The concert, in Lancaster, Pa., was played with several Curtis Institute student musicians subbing for the absent pros.

Lancaster is 25 miles from the Three Mile Island plant, site of the nation's most serious nuclear mishap.

"All I know is that I didn't go because I was concerned about my health," explains Charles Schlueter, principal trumpet. "There was not enough information, and when there's that much doubt in an area as unknown as radiation, that's enough reason not to expose oneself to it."



BORGE BENEFIT—Victor Borge and Oakland Symphony conductor Calvin Simmons share a lighthearted moment after a recent gala benefit concert. Borge's appearance grossed more than \$52,000 for the Oakland Symphony.

CBS DOES IT DIGITALLY

New Yule Cantata Taped By Brubeck

By ALAN PENCHANSKY

CHICAGO—A classical Christmas cantata by jazz pianist Dave Brubeck will be issued by CBS Records in the fall.

The work, "La Fiesta De La Posada," is one of several Brubeck creations that blends traditional jazz and classical forces. Last week it was given a digital recording.

The Mexican-themed score was taped May 8 and 9 in Minneapolis, using the Soundstream digital recording system.

Brubeck is signed to Tomato Records, a New York-based independent label which originally was scheduled to back the recording.

However, according to Russel Gloyd, Brubeck's manager, the project was transferred to the larger company.

Major names in jazz and classical music, including Brubeck, took part in the recording.

The work is scored for vocalists, jazz trio, string orchestra, solo instruments, a variety of percussion instruments and choral forces.

The diversity of the scoring creates ideal opportunities to explore digital sound's capabilities.

Muti New Philly Maestro As Eugene Ormandy Exits

PHILADELPHIA—The Philadelphia Orchestra made official this month what classical scene observers long knew—that 37-year-old Riccardo Muti will take over as principal conductor of the orchestra.

Eugene Ormandy, music director for 44 seasons, will relinquish his post at the end of the 1979-80 season. Ormandy's tenure is a record with American symphony orchestras.

The long-anticipated announcement was made May 4 as the Italian conductor began his latest round of guest engagements here. Muti has been viewed as Ormandy's heir apparent for several seasons.

Muti, principal guest conductor since 1976, takes over under a three-year contract specifying 60 weeks,

says Gloyd, who will produce the LP.

Drummer Mel Lewis and bassist Richard Davis along with Brubeck comprised the jazz trio. It was Lewis' second digital session, having taped earlier this year for Telarc Records with the Jazz Orchestra.

Orchestral and choral forces were under the direction of Dennis Russel Davies, conductor of the St. Paul Chamber Orchestra.

The sessions were held at Minneapolis' Orpheum Theatre, under engineer Carson Taylor, former head of Capitol Records engineering department.

The Brubeck score also calls for two trumpets, two acoustic guitars, two marimbas, three percussionists, tympani and harp.

There are four vocal soloists, children's choir and mixed choir.

Several earlier classical scores by Brubeck were recorded in the '60s by Decca.

According to Gloyd, George Butler at CBS will coordinate the release of the recording. Bob Ingebretzen, engineer for Soundstream Inc., was in charge of the digital equipment.

taking in 39 concerts, the first year; going to 14 weeks with 55 concerts the second year; and 15 weeks for 60 concerts the third year.

The three-year accord does not specify Muti's possible involvement with the orchestra for summer weeks at Robin Hood Dell West here or at New York's Saratoga Springs, which Ormandy conducted along with half of a three-week southern tour and two pension foundation benefit concerts here.

Muti will be able to continue as artistic director of the Teatro Comunale in Florence, Italy, and as principal conductor of the Philharmonia in London.

The conductor, an EMI/Angel artist, made his first series of recordings in Philadelphia last year.

Kansans Take Composition To the Mat

By PAUL HOHL

WICHITA—Members of Wichita State Univ.'s percussion ensemble debuted a new composition, April 23, entitled "War Games For Wrestlers And Extended Percussion."

What made the evening unusual was the nature of the work. The composition utilized a full-size wrestling ring and two professional wrestlers and a referee in the production. The 10-minute work is composed open-endedly to take full advantage of the wrestling match which takes place behind the 13-piece ensemble.

CBS' new recording of Massenet's opera "Cendrillon," is given a thorough analysis in this week's LP Closeup Column. See page 92.

Written by Walter Mays, a young composer and member of the university's musicology composition department, "War Games" employs several unique instruments to achieve a layered, violently textured sound which often approaches cacophony.

Included among the instrumentation are a jackhammer, a quart-size mayonnaise jar filled with water which changes tone when tilted and struck with a mallet, a .32 caliber handgun, wet balloons, a styrofoam ice bucket bowed with a bass bow and conch shells.

More conventional instrumentation, including concert grand piano, vibes, xylophones, chimes and a complex array of drums, helped link the work with more traditional percussion compositions.

Wrestlers and ring were provided for the performance by Bob Giegel, a Kansas City wrestling promoter who also refereed the match.

The school's percussion ensemble was under the direction of Dr. J.C. Combs, a percussion instructor at the school and first chair percussionist with the Wichita Symphony Orchestra.

Classical Notes

California Governor Jerry Brown is scheduled to speak to the American Symphony Orchestra League's national conference. The annual meeting will be held June 18-22 in San Francisco, with the Tutankhamun exhibit and marathon Beethoven performances by the San Francisco Symphony providing the backdrop. National Public Radio will broadcast the finals of the Three Rivers Piano Competition live from Pittsburgh, May 29 and 30. Contestants will perform at Heinz Hall, accompanied for the first time by the Pittsburgh Symphony under Andre Previn.

London Records is washing no time in enlarging its \$9.98 list digital recording series. Label is hurrying the new digital disks to market, with a Mahler's Fourth Symphony scheduled for June release, and a Mendelssohn's "Italian Symphony" to appear the following month. Zubin Mehta directs the Israel Philharmonic with soprano Barbara Hendricks in the Mahler. The Vienna Philharmonic was recorded in the Mendelssohn under Christoph Dohnanyi.

The Fine Arts Quartet, one of the nation's oldest string quartets, is undergoing a major personnel shakeup. The ensemble celebrated its 30th anniversary in 1978-79 and is preparing to bid farewell to cellist George Sopkin, one of the original members. Violinist Abram Loft, who has more than two decades of tenure, also is retiring. Violinist Laurence Shapiro, a former Berkshire Quartet member, and Israeli-trained cellist Wolfgang Lauffer will occupy the vacancies. Leonard Sorkin, also a founding member, remains as first violinist. ALAN PENCHANSKY

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
2	4	31	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
3	2	36	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
4	6	18	UP IN CENTRAL PARK: Silts, Milnes Angel S-37323
5	5	10	MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
6	8	10	GERSHWIN SONGS: Morris, Bolcom Nonesuch H 71358
7	3	18	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediger, Columbia M 35128
8	7	117	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
9	9	14	DOMIZETTI: Don Pasquale Silts, Kraus, Gramm, Caldwell, Angel SBLX-3871
10	13	23	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
11	12	171	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
12	NEW ENTRY		TCHAIKOVSKY: Violin Concerto Stern, National Symphony Orchestra (Rostropovich), Columbia XM 35126
13	11	10	BIZET: Carmen Berganza, Domingo, Cotrubas, Milnes, London Symphony (Abbado), DG 2709-083
14	10	10	SONG RECITAL: Frederica Von Stade Columbia M 35127
15	15	62	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
16	NEW ENTRY		JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090
17	16	45	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M 34568
18	14	10	ROMANTIC OPERA DUETS: Scotto & Domingo National Philharmonic Orchestra (Adler), Columbia M35135
19	23	5	FREDERICK FENNELLS CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
20	20	185	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
21	NEW ENTRY		PETER GRIMES Britten, Davis, Philips 6769-014
22	27	45	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
23	NEW ENTRY		MOZART: Two Flute Concertos Rampal, Stern, Jerusalem Chamber Orchestra, RCA ARL 1-3084
24	24	5	SOUVENIRS: Ely Ameling Baldwin, Columbia M 35119
25	18	14	HANDEL: The Water Music Concentus Musicus (Harnoncourt), Telefunken 6.42497 (London)
26	33	5	VIRTUOSO VIOLINIST: Itzhak Perlman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster), Angel S-37456
27	26	14	MAHLER: Symphony #6 Karajan, Berlin Philharmonic, DG 2707 106
28	22	75	SUTHERLAND & PAVAROTTI, Operatic Duets London OS 26449
29	NEW ENTRY		THE BERMUDA TRIANGLE Tomita, RCA ARL 1-2885
30	30	5	GIRL ON THE MAGAZINE COVER: Songs Of Irving Berlin, Morris, Bolcom RCA ARL 1-3089
31	38	14	HOROWITZ: Encores Columbia M 35118
32	25	66	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
33	28	18	DEBUSSY: Preludes Volume I—Michelangelo, DG 2531-200
34	NEW ENTRY		PROKOFIEV: LT. KIJE Chicago Symphony Orchestra (Abbado) DG 2530-967
35	35	79	GREATEST HITS OF 1720 (Kapp) Columbia 34544
36	NEW ENTRY		NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
37	32	5	BERLIOZ: Beatrice Et Benedict Baker, Eda-Pierre, London Symphony Orchestra (Davies), Philips 6700 121
38	NEW ENTRY		PACHELBEL: Kanon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
39	37	5	STRAUSS: ARIADNE AUF NAXOS Price, Gruberova, Troyanos, Kollo, Berry, London Philharmonic (Solti) London OSAD 13131
40	31	10	TCHAIKOVSKY: 1812 OVERTURE Detroit Symphony (Doraty), London CS 7118

Concert Promoters Offer Gas Crunch Options

• Continued from page 1

age found walkup business good for Jim Rissmiller of L.A.'s Wolf & Rissmiller concert promotion firm.

"A lot of people were using public transportation and they were car pooling plus we had good walkup business for the U.K. show (May 5) at the Santa Monica Civic Auditorium," says Rissmiller.

Assistance in preparing this article provided by Roman Kozak, Alan Panchansky, Kip Kirby, Jack McDonough, David Dearing and Jean Callahan.

"There was a good turnout, although the parking lot was not full. People seem to find alternative methods to get to the shows they want to see," he adds.

Rissmiller agrees with Hinds that if the gas shortage continues, concertgoers will be more selective in terms of the concerts they attend.

At the same time, he says: "I believe that often when things are going bad in other areas, our business picks up because people need some kind of relief and the leisure world is it."

It's a bit too soon to know the full impact of the gas crunch. West Coast promoters agree. However, they are making preparations as best they can.

Concerts West's next concert is June 4-5 with Bad Company at the Inglewood, Calif., Forum. According to Hinds, the first show is sold-out. However, that sellout occurred prior to the long, long lines forming at the gas pumps last week. Chic follows at the Santa Monica Civic on June 10.

Renny Roker, president of R&B Productions, plans a May 26 concert at the L.A. Coliseum tagged "The World's Greatest Funk Festival."

Roker freely admits: "I'm scared to death. We have people coming in from all over the state. We're looking for 95,000 persons with 30,000 coming from out of town."

The show stars Parliament, Funkadelic, Rick James, Botsy Collins, Parlettes and Brides of Funkenstein.

Fortunately for Roker, the Coliseum is accessible by public transportation.

"I'm not terribly concerned about local people getting to the facility," says Roker, "and thus far we have a deal with bus companies in Oxnard

and Bakersfield and we're now talking to San Diego.

"Because of the gas crunch, we're loading up on ads locally. People in and around L.A. will come in car pools and use the RTD (Rapid Transit District)." This is Roker's first major concert in the L.A. area.

Larry Vallon, head of the newly formed L.A.-based Larry Vallon

The group features three members of the Rolling Stones—Ron Wood, Keith Richards, Bobby Keys plus other members Ian McLagan, Stanley Clarke and Joseph "Ziggy" Modeliste, with special guest Bob Welch.

Vallon has arranged a promotion with KEZY-AM in nearby Orange County to sell tickets there for the

sharply after the weekend. "It's down, there's no question of that," says Kane of attendance in Summa's three showrooms which seat a total of 2,500.

Caesars Palace, on the other hand, says the hotel was running 100% occupancy and that hotel guests were keeping the resort's 1,100-seat show-room full.

"We're not affected so far, but we're waiting to see what is going to happen," Caesars' spokesman Joseph Bauer says.

A fire department safety survey showed that attendance in 17 of the city's showrooms showed little decline in actual attendance figures in the first week of May compared with April, but the number of tourists visiting Vegas normally increases in May.

State officials predict that continuing shortages of gasoline could cut tourism to Las Vegas upwards by 40%.

On the East Coast, disruptions caused by gasoline shortages have been minimal, but that doesn't mean it can't get worse very quickly. Promoters and booking agents are aware of the problem.

For instance, Jeff Franklin, president of ATI, and the organizer of the Hurleyville, N.Y., festival set for Aug. 24-26, has announced that charter buses will be available to take fans to the festival in upstate New York from New York City and possibly other Northeast cities.

Even should the gasoline shortage become acute in the Northeast, most of the top venues in the area are located within city limits and are easily reached by public transportation.

However, Rand Stoll, former president of Headliners East booking agency, predicts that increased travel costs for the acts themselves may push up ticket prices this summer by 50 cents a ticket to \$1.

Chicago is one that apparently is not suffering a gas crunch. The city is blessed with a more than adequate public transportation system.

Nashville is another area that seems to be holding steady. According to some close to the Nashville situation, "The South is least hardest hit but in Nashville, we're experiencing some gas station closings on Sunday and a few on Saturday with some adjusting their operating hours.

"People here are adjusting their times for getting gas and are not topping off their tanks, therefore, people don't seem worried and the live performance scene here remains good.

Promoters in the Washington, D.C., area continue to be optimistic as gas appears to be flowing without cars lining up to get the precious fuel.



JOHNNY & LINK—Johnny Winter joins Link Wray on stage at the Lone Star Cafe in New York.

Presents, plans his debut concert May 22 at the San Diego Sports Arena with the New Barbarians.

date. "Also, we're trying to tie-in to the Amtrack and Greyhound lines with promotion and arrangements to transport the kids to and from the facility.

"Promoters here are worried about this gas thing and we're going to have to turn to alternative measures," says Vallon.

And in the San Francisco area, Bill Graham says: "The gas shortage will not affect superstar shows. One thing we've learned in the rock'n'roll business is that a fan will swim backwards, underwater and from New Jersey to see his favorite star.

"A Rod Stewart fan will come out to see Rod regardless of the gas situation. For our first day on the Green show May 6 with Boston, Eddie Money and Sammy Hagar everyone was there. All 55,000 kids found some way to get gas and get there.

"The shortage will affect the secondary or less important acts. The major events will not be hurt but the casual night out will be hurt and this will affect all the groups below superstar level."

In Las Vegas, some hotel showrooms here have reported that attendance is off as much as 10% because of fuel shortages and predictions are the situation will get worse.

Hotels report weekend business remains good in the showrooms but say continuing unfavorable publicity about gasoline availability is causing constant gradual declines in tourism to the city.

Summa Corp. entertainment director Walter Kane says showroom business was normal during the weekend of May 5 but declined

Stage One Becoming Buffalo's Top Showcase For Live Talent

By JIM BAKER

BUFFALO—The rapid growth of Harvey & Corky Productions has led to the establishment of Stage One as the first major entertainment showcase club in this area.

"New York has Bottom Line, Bottom has the Paradise Club, Cleveland has the Agora and we have Stage One," beams Harvey Weinstein while surveying the impressive list of major musical acts which have appeared there since its last November opening.

Stage One is the latest entertainment brainchild of Weinstein and Corky Burger, who have booked many of the major entertainment attractions to appear locally the last seven years.

They began with four concerts in 1972, starting with Stephens Stills, who drew 9,000 in Memorial Auditorium. Their success grew to the point where they purchased the Century Theatre. Last year they handled some 150 concerts. The theatre is now closed.

As for Stage One, "There's no question about its comparisons with the Bottom Line, Paradise Club and Agora," Weinstein says. "Our caliber of acts resembles the artists in those rooms. We feature national acts every Thursday and Sunday—acts such as David Johansen of New York, Johnny's Dance Club of Philadelphia and Wet Willie.

"The Ramones soldout and so did the Good Rats and Jan Hammer," Weinstein continues. "We do live broadcasts on WBUF-FM and we're selling out consistently. But more importantly, we're getting a reputation as the musicians' hangout in Buffalo."

That reputation began when Harvey and Corky acts appearing elsewhere in town started stopping in after their shows for impromptu, informal sessions at Stage One.

"The night Johnny's Dance Band was at the club, we had J. Geils Band and Southside Johnny in a sellout concert at Shea's Buffalo Theatre,"

Weinstein recalls. "Afterward, they came down at 1 a.m. to see Johnny's Dance Band and wound up in a three-way jam session. They got on-stage and played a half-hour for free. And it was on the air.

"The same thing happened with Charlie Daniels Band the third night we were open," Weinstein says. "The six-piece band soldout Kleinhaus Music Hall (estimated 3,000 seats) and then did an hour guest appearance at Stage One for free."

"Stage One is strictly a music room. It seats 500 and has a large stage. We run not only musical acts but theatrical productions such as National Lampoon," says Weinstein.

Stage One rose from the shell of the former Patrick Henry's. There is free admission for women on Wednesdays, local and national acts on Thursdays, cabaret comedy on Saturdays and national record acts on Sundays.

Harvey and Corky have installed a new sound booth, a separate room for pinball, a ticket booth and turnstiles, a marble-topped bar with

brass rings and memorabilia from the Century Theatre.

"It has an antique look and an excellent JVL sound system," Weinstein says.

Eager to diversify, Harvey and Corky imported three zanies from the Comedy Store in Los Angeles—Bob Saget, Jeff DeHart and Fred Raker. "They soldout four straight shows and we're now managing Bob and Jeff," Weinstein says.

Weinstein and Burger closed the Century Theatre and had it demolished with another business venture in mind. "We still own the land, which became more valuable than the theatre," Weinstein reveals. "Our ultimate plan is to have a bank and parking lot there."

For offices, the two moved into Memorial Auditorium, where they book their most popular acts, such as Diana Ross in April.

"We're also getting involved in movies," Weinstein adds. "And we're managing a musical act out of Springfield, Mass., called Fat Chance. We saw the band open for David Bromberg in Buffalo and we're working with various producers now."

Rain-Plagued N.O. Jazz Fest Loses \$75,000

By KELLY TUCKER

NEW ORLEANS—The three-week New Orleans Jazz Heritage Festival, which concluded May 7, lost \$75,000 this year as bad weather cut the overall attendance to approximately 175,000.

Producer George Wein had hoped the festival would draw more than 300,000 spectators, but rain and threatening skies resulted in cancellation of the first Sunday's events and less-than-anticipated crowds on several other days.

The festival, expanded from two to three weeks this year in celebration of its 10th anniversary, con-

sisted of outside weekend concerts at the New Orleans Fair Grounds race-track and nine evening performances in concert halls and aboard the S.S. President Mississippi River steamboat.

Performing the last weekend at the Fair Grounds were 133 acts, including Dizzy Gillespie, Professor Longhair, Doug Kershaw, the Neville Brothers Band, Pete Seeger, Lee Dorsey, Huey Piano Smith, Doc Watson, Kid Thomas and Earl Turbinton.

The week prior, the Fair Grounds' lineup consisted of 130 different performers, such as Etta James,

Willie Tee, Gatemouth Brown, Odetta, the Meters, Wallace Davenport, Bobby "Blue" Bland, Frogman Henry and Alvin Batiste.

Opening festival activities at the Fair Grounds the first weekend were 177 acts, including Jerry Lee Lewis, the Dixie-Kups, Jean Knight, Chocolate Milk, the Flying Burrito Brothers, Ernie K-Doe and Lightnin' Hopkins.

All sets at the Fair Grounds, where musicians played simultaneously on nine different stages from 11 a.m. to 7 p.m., were approximately 50 minutes long. Attendance for the three weekends were 25,000,

50,000 and 70,000, respectively. Admission was \$3 advance and \$4 at the gate.

The nine evening concerts were the most successful of this year's endeavors, with all but two selling out. Ella Fitzgerald and the New Orleans Philharmonic Symphony Orchestra opened the nighttime events with a performance in the New Orleans Theatre of Performing Arts April 20.

Other evening concerts were provided by Alberta Hunter April 25 and Eubie Blake and Earl "Fatha" Hines in the Hyatt Regency Grand

(Continued on page 46)

Captain & Tennille Buck Ratings, Assume Firm Control Of Their Act

By PAUL GREIN



Dream Duo: The Captain & Tennille are taking a greater role in handling their own career, four years after "Love Will Keep Us Together" made them household names.

LOS ANGELES—If you saw the Captain & Tennille's recent ABC-TV special with B.B. King, Ella Fitzgerald and Glen Campbell and wondered how they got away without booking at least one of Charlie's Angels on the show, let Daryl Dragon tell you it wasn't easy.

"When I said I wanted B.B. on the show," Dragon remembers, "the network wrote back and said he would bring in one-quarter of a point as far as ratings. Well I think they're wrong. I don't think their computers are accurate."

Adds Toni Tennille: "They said they wouldn't mind our having B.B. if we also had Robin Williams on. We finally said, 'If we can't do it our way, we don't want to do it'—and we meant it. We weren't going to go on tv again and reinforce the problems we had before. But you have to be willing to give it up completely to get your point across."

Toni's clincher: "We ended up with a 32 share with that show; I'd like to know who brought it in?"

If the Captain & Tennille sound more assertive and in command of their destiny than a couple of years ago, it's because they are. They've taken over their own management, are working hard to get their recording career back on track and this September plan to open a new recording studio in Canoga Park, Calif.

"We were negative about tv before," says Toni, "because we were not in control. We still wouldn't do another weekly musical series, if you have any musical integrity you just can't do one a week. But I'm considering an acting series or a 30-minute talk-type show focusing on music."

The recent "Songbook" special was produced by Ernie Chambers after the husband-and-wife team was impressed with his work on the second Barry Manilow special. Their Hawaii and New Orleans specials last year were handled by Dick Clark and Bill Lee, who also did the last half of their 1976-77 series.

The first half was produced by Bob Henry, who won an Emmy for "The Flip Wilson Show." "Bob's an excellent producer," says Toni, "but he didn't know what to do with us."

By Toni's admission, the duo has also been searching to find their niche on record. "The last album we

(Continued on page 47)

Lenox Music Inn Acts Booked By Frank Russo

By DON SHEWEY

BOSTON—Providence, R.I.-based promoter Frank J. Russo has acquired exclusive booking rights to the Music Inn in Lenox, Mass. The agreement also includes an option to purchase the 90-acre property, which is located in the Berkshires and has for many years been the site of the popular "Twilight Concerts On The Lawn" series of summer concerts.

This year's season opens May 27 with the Outlaws and Orleans, followed June 2 by the triple bill of Emmylou Harris, Jerry Jeff Walker and Jonathan Edwards. Other bookings include Charlie Daniels, Bob Marley & the Wailers and the Kinks.

Russo says he plans to add "diversified attractions" to the roster of folk and country-rock artists who usually appear at the Music Inn. Along with regulars like Bonnie Raitt, David Bromberg and Willie Nelson, Russo has plans to book the likes of Dolly Parton, Renaissance and Shaun Cassidy.

If he does pick up the option to buy the Lenox concert hall, Russo says he intends to expand the capacity from its current 10,000 seats to 15,000 capacity and also to provide more parking facilities. The parking situation

has been a particularly sore problem in Lenox and has in recent years drawn serious complaints from nearby residents, as has the volume level of the more electrified acts.

Russo notes that he has taken these problems into consideration and is working with local police to ensure a peaceful summer.

It is no coincidence that the Lenox Music Inn is located just a few miles away from Tanglewood, where another popular pop and folk concert series produced by Don Law is centered. Law is the undisputed king of concert promotion in New England.

Russo is Law's closest competitor. He claims he books concert in 23 halls, including venues in Maine, Connecticut, Rhode Island, Georgia, Maryland and North Carolina, as well as the Music Hall, the Harvard Square Theatre and the Modern Theatre in Boston which is Law's home turf.

His latest coup, Russo says, is obtaining the rights to revive the Newport Folk Festival, to be called "Newport '79" and scheduled for Labor Day weekend. "They're bringing back Woodstock," he points out. "Why not Newport?"

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I can't help but think that all you hot shot A and R people and big time managers have become so self-involved that you've just lost it. It seems like it's gonna take a Clive Davis or an Albert Grossman or a Cary Baker to recognize the worth of this band, because these men, and precious few others like them, have the knack, the instinct, the feel for a hit. As for the rest of you star-makers out there, **TAKE NOTICE.** Every day that this band remains undiscovered, I become more embarrassed for all of, collectively.

If all this sounds like so much overblown hype, well that's just too bad, because it's all true. But don't take my word for it. Ask THIN LIZZY. Ask the BOOMTOWN RATS. Ask the KINKS or any of the other groups who have come to witness this remarkable act recently. If you are one of those who is not aware of this band, I wouldn't be too quick to admit it.

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Georgians Welcome Rock

DOUGLAS, Ga.—General manager Ivan Williams of Holiday Beach here expects to book more rock acts along with an enlarged concert slate of country stars during the season of this new Southeastern outdoor park.

Although the rock acts for this season have not been announced, this is not the first time Holiday Beach has played host to rock. Last year a couple of rock acts were featured including Wet Willie.

Because of excellent response to its first "Oprey House Schedule Of Stars" in 1978, Williams and park co-principal Alan Paulk increased the 1979 country concerts from 16 to 20.

Operating primarily on Sundays with a 2 p.m. and 5 p.m. show schedule, the 20,000 square foot Oprey

House presented its first concert April 22 starring Charlie Rich.

Others set are the Oak Ridge Boys, the Kendalls, Charley Pride, Billy "Crash" Craddock, Conway Twitty, Fats Domino, Don Williams, Dave & Sugar, Eddie Rabbitt, Jim Brown & Helen Cornelius, Bill Anderson, Barbara Mandrell, Jerry Lee Lewis, Larry Gatlin, Mickey Gilley, Mel Tillis, Marty Robbins, Loretta Lynn and Johnny Cash, who closes the series Sept. 23. Ducats go for \$6 to \$10 for the 2,600-seat air-conditioned venue.

Williams says Holiday Beach books and promotes all talent itself into the Oprey House.

Holiday Beach is a 5,000-acre amusement park, set on a large inland lake.

New Orleans Jazz Fest Loses \$75,000

• Continued from page 45

Ballroom, the Staple Singers, Roy Ayers and Chocolate Milk May 5 in the Municipal Auditorium, and performing aboard the S.S. President were Allen Toussaint, the Meters and Clifton Chenier April 26, Bobby "Blue" Bland, Etta James and Professor Longhair April 27, the Dixie Hummingbirds April 29, the Lionel Hampton all star big band May 3 and the Dizzy Gillespie Quintet May 4.

The two shows that didn't sellout were the Ella Fitzgerald-New Orleans Philharmonic Symphony Orchestra benefit, which attracted approximately 2,100 to the 2,379-seat theatre, and the Dixie Hummingbirds' "First Annual Gospel Boatride" aboard the S.S. President, which drew 2,000 on the 2,300-capacity riverboat.

Attendance at the other evening concerts ranged from 1,200 at the Alberta Hunter show in the Hyatt

Regency Grand Ballroom to 4,600 aboard the S.S. President for the two "Fire On The Bayou" performances, which featured Allen Toussaint, the Meters and Clifton Chenier.

Ticket prices ranged from \$7.50 for the gospel boatride to \$12.50-\$75 for the Fitzgerald concert.

Anna Zimmerman, public relations director, says next year the festival plans to return to its two-week format. "We learned a lot by doing three weekends," she says. "It's hard to keep the momentum going for so long and there's a lot of additional work for an already overworked staff and a lot of additional wear and tear on the grounds."

"Anyway, we never planned to keep it three weeks. This was basically a celebration of the 10th anniversary and was just something we thought we'd try out this year and evaluate how everything went afterwards."

Concerning the \$75,000 loss, Zimmerman says: "It's not so bad be-

cause we have the cash in reserve to cover everything. Last year was the first year we had a surplus, so this is something that we're used to." (Last year's two-weekend festival drew 200,000 spectators and reportedly profited \$200,000).

The festival is produced by the New Orleans Jazz and Heritage Foundation in cooperation with the Joseph Schlitz Brewery Co. Schlitz provides the festival with more than \$100,000 in financial backing which includes printing the festival's brochures and programs and helping out with the advertising.

The Jazz and Heritage Foundation is a non-profit organization which raises funds to support jazz.

The first festival, held in 1970, was started by a local committee which felt New Orleans should have a jazz festival because it's the birthplace of jazz. The committee asked Wein to produce the event since he has been successful with the Newport Festival.

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L.A. Debut Of 'Oklahoma!' A True Revival Production

LOS ANGELES—The pre-road tour of "Oklahoma!" opened a six-week run here May 1 at the Pantages Theatre in the true sense of a Broadway bound-revival production.

The cast of 12 principals, handsomely silhouetted by Robert T. Williams' pastel, versatile stage sets, was supported by 28 near-perfect singer-dancers and a 22-piece orchestra led by Richard Parrinello.

Although somewhat lengthy (three-hours), the blockbuster musical, which changed the face of the American theatre in 1943, showcased several standouts among its lead roles.

Most impressive was Harry Groener, playing cowpoke Will Parker. He was vibrant in his singing and caricature, which included nimble dancing, rope twirling and prairie-like antics.

The male lead, Laurence Guittard, scored a strong portrayal of Curly, the overbearing, simple boyfriend of Laurey, somewhat stiffly interpreted by Christine Andreas.

Guittard's vocals, which bordered on the operatic as did Andreas', were best on "People Will Say We're In Love," "Oh, What A Beautiful Mornin'" and "The Surrey With The Fringe On Top."

Mary Wickes provided an anchor-

like link between Guittard and Andreas, whose strong contralto was crystal clear. Wickes nicely offset the more serious dramatic element with her comedic relief.

The over-anxious farmer's daughter, Ado Annie, was played to the hilt by energetic Christine Ebersole. Martin Vidnovic's Jud Fry was both menacing and vocally strong.

Jamie Farr, of television's "Mash" fame, was somewhat shallow at best as a traveling salesman, many times looking suspiciously like a cigar-munching Groucho Marx.

Perhaps the greatest weakness to the lively Zev Bufman-James M. Nederlander project was the oft-times missed and shallow sound reproduction of both the orchestra and vocal numbers.

Directed by Stone Widney, this production of "Oklahoma!" was supervised by William Hammerstein, Oscar's son, and overseen by original choreographer Agnes de Mille.

The troupe transfers to San Francisco June 12-July 17, then moves to Denver, Oklahoma City and Washington, D.C., Aug. 6 at the Kennedy Center for the Performing Arts.

Possible performances are in negotiation for New York City and China, according to production officials.

HANFORD SEARL

1st Philly Pop Series Making Summer Debut

PHILADELPHIA — "Tuesday Night Specials," a series of weekly pop concerts, will be introduced for the first time at the city-owned Playhouse in the Park. The summer in-the-round theatre in Fairmount Park gets new promoters this season in scenic designer Clarke Dunham and local theatrical attorney Phyllis C. Kaufman.

The 1,500-seat playhouse has been a money loser in spite of the fact that the First Pennsylvania Bank once again will underwrite losses up to \$100,000.

Moe Septe, local concert promoter and theatrical impresario, was executive producer the past two summers but gave up this season and it seemed that the Playhouse would be dark, until Dunham and Kaufman came along.

For the Tuesday night concerts, with two shows at 7 and 9:15 p.m., firm bookings include jazz saxophonist Stan Getz, Stephanie Mills of "The Wiz" fame, singer Melba Moore, actress Geraldine Fitzgerald's one-woman show, singer Lorna Luft, Cab Calloway and ragtime pianist Max Morath.

The season will open for only nine weeks beginning June 4 with the American Dance Machine with production numbers from hit musicals. The weekly shows will play from Wednesday through Sunday, the theatre remaining dark on Mondays.

The season lasted 12 weeks in past summers and always concluded deep in the red. The new promoters are also reducing prices from a \$10.95 top to \$6.95, with seats available for as low as \$1 at Wednesday matinees.

The dramatic shows that follow are interspersed with two musical offerings in "Porter To Porter," a program of Cole Porter songs with Alfred Drake and Anne Jeffreys; and a pre-Broadway cabaret musical, "Blues In The Night," showcasing Chicago blues music.

COSTS ABOUT \$2,700

Computer Guides Shawn Phillips Tour

By ROMAN KOZAK

NEW YORK—Singer/songwriter Shawn Phillips is on a club tour of the U.S. which heavily relies on computer technology.

A computerized MXR digital delay unit is Phillips' only accompaniment onstage, while offstage Phillips not only amuses himself with an array of electronic games, but he also keeps track of all the business details of his tour with a custom-built IMSAI portable computer.

"I can keep all the data on my tour in the computer; what the costs are, the deposits, and the receipts of the tour, and then at the end I have a complete readout which I can give to my business manager. In this way I have to run the books only once," says Phillips.

"Also if I am promised a certain amount for a show, I will log that into the computer, and when the time comes for payment, I have it readily on file. Some of the club owners don't like that," he adds.

Phillips says his computerized file system cost him about \$2,700 to build, but with a hard copy printer it would probably cost more than \$6,000 on the open market. Self-taught in electronics, Phillips is a sales agent for his system.

On his 45-date tour, from March 8 to May 19, booked by Variety Artists, Phillips travels with only three persons, a road manager, tour manager, and a sound mixer. But most of the work is done by Phillips himself, including setting up his own equipment, and even helping in the cross-country driving.

Onstage (which takes him about three hours to set up), Phillips sits amid a thicket of eight guitars with foot pedals for electronic effects in front of him. The MXR digital unit has open memory, he says, which can repeat any rhythmic pattern of series of notes on his guitar, also allowing for echo and distortion.

"I try not to use more than two effects at one time," he says. "I do not want to be too electronic."

Instert, playing at the Other End

here April 18, Phillips appears warm and personable, telling stories and jokes between his evocative and romantic compositions.

He writes most of his songs between tours, at home in Positano, Italy, a small village outside of Naples, where he has his own recording studio.

The Texas-born artist has spent most of the '70s in Italy, though he rarely plays in Europe, and, because of the political situation there, almost never in his adopted home.

Captain & Tennille Course

• Continued from page 46

put out, 'Dream,' was kind of a feeler for us," she says. "We had everything from a country tune to a Gordon Jenkins arrangement of a lush ballad.

"But what we got the nibbles on was 'You Never Done It Like That' so that's the direction we're planning to go on the next album—more of a sensual, sexy sound.

"It's obvious to me that while there are people who enjoy the ballads we do, that's not where our market is at the moment. People seem to enjoy things with more of a tempo; more of a rhythm. I'll leave the ballads to Barry Manilow; obviously he's got the market cornered."

There have been reports of problems between the Captain & Tennille and A&M, with whom they signed in late 1974.

Says Toni: "We signed with A&M because it was a terrific label for our kind of music, which is basically adult contemporary. But its gotten away from that in the five years we've been with them. There's nobody left on the label who's easy listening but us, the Carpenters and maybe Rita (Coolidge).

"But we've had long talks with (A&M chairman) Jerry Moss about this situation and we'll all work real hard this next time." The duo's fifth

studio LP for the label is due in September.

The duo signed with BNB for management when their first album came out in 1975, largely because fellow A&M MOR acts the Carpenters and Herb Alpert were there. But two years ago decided to handle their own management.

"It's harder this way," says Toni, "but it's better in the long run because you can really keep a finger on the pulse of your career. You make your own decisions and have no one to blame but yourself if it bombs."

They do have a business manager, Bruno Cicotti, who handles budgetary matters but doesn't offer career advice. "Bruno has instructions to always let us know when somebody calls the office," Toni says, "so instead of management sifting through offers and deciding what they're going to tell us about, we know about everything and we decide."

Another career move came a year ago when the duo switched from ICM to William Morris for booking. Now they're cutting back on their touring activities, which had them on the road for six months last year.

The biggest development for the Captain & Tennille this year will probably be the opening in September of new studio in the San Fernando Valley for which they are sole owners and investors.

Talent In Action

NEW BARBARIANS

Riverfront Coliseum, Cincinnati

This band features an incredible lineup of superstar musicians that Ron Wood has gathered together to tour and promote his new solo album for Columbia, "Gimme Some Neck."

The New Barbarians are Ron Wood, Keith Richards, Ian McLagan, Bobby Keyes, Stanley Clarke and Joseph Modeliste. They performed a

The set started off in a ruckus fashion with little "Jumpin' Jack Flash" to an enthusiastic but less than half filled hall May 3.

The set started off in a ruckus fashion with little clarity and separation of sound, but finally got cooking about half way into the show. Musically, this group appears to be jamming more than anything else.

Its song arrangements are minimal and there appears to be much dependence on past Rolling Stones hits like "Love In Vain" and "Honky Tonk Woman" to stimulate crowd response.

Wood performed a number of tunes from his new release but there were no distinguishable vocal or musical hooks in them which could leave one with any strong impressions.

The weakest part of this presentation were the vocals. Both Wood and Richards sang but neither really projected anything but a garble. They both performed on a number of instruments: Wood on guitars, tenor sax, pedal steel and harmonica and Richards on guitars, then piano on his song "Apartment #9."

The highlight of the evening was a duet, performed on Wood's tune "Am I Groovin' You," between Stanley Clarke and drummer Modeliste. Clarke, who has performed with the greatest of contemporary jazz musicians, ranks high among them and presented an awesome selection of funk bass lines rhythmically in tune with Modeliste's syncopated percussion.

The New Barbarians are more of an experience than anything else. Watching Keith Richards perform and enjoy himself is inspiring to anyone who has followed rock'n'roll throughout the past two decades.

VICTOR HARRISON

BOOMTOWN RATS

Palladium, New York

The Rats may be among the most popular of all the new bands in Britain, but in New York, when the Rats appeared at a special \$5 a ticket concert, the attitude of the near SRO crowd through at least the beginning of the May 5, the 75-minute set was show me.

And the Rats did. The six-man band is an energetic and entertaining crew, playing a pleasing sort of new wave boogie with lead singer David Geldof both exhorting and harranging the crowd. But it still took a nifty little trick to get the audience on its feet and moving.

For "Do The Rat" Geldof invited some 20 members of the audience onstage for a dance contest. But before they danced he had all the kids onstage kneel down. As they knelt, the audience, to see them, had to rise. Once up, two-thirds into the show, they stayed up.

Geldof was not so successful with all of his comments: even getting booed for disparaging Bruce Springsteen before "Rat Trap," the Springsteen-style song that has been the most popular on U.S. radio.

But whatever the level of Geldof's social commentary, the Boomtown Rats redeemed themselves with the music. The Rats are a good

drumming band, solid and tough without being noisy or cluttered, surprisingly it ended its 13-song set with an acoustic number.

ROMAN KOZAK

U.K.

ROBERT FLEISCHMAN

Civic Auditorium, Santa Monica, Calif.

U.K. turned up the decibels for a near full house and the result was an 85 minute barrage of the trio's original album tunes played through the loudest sound system heard here in months. From the beginning of the nine-song set through the encore, the audience cheered the group's emotionally energetic and rhythmic compositions.

The group's May 5 repertoire included tunes from its debut album (which included heavy metal guitarist Allan Holdsworth) and a sampling from its recently released "Danger Money." Notably from the first LP was the hard-driving "Nothing To Lose," in which Eddie Jobson launched into an explosive solo on his crystal clear violin.

Lacking a guitar, U.K.'s orchestral sound (at times seemingly baroque) sometimes misses a smooth dimensional quality, but John Wetton on bass and vocals, Terry Bozzio on drums and Jobson spending most of his time behind an elaborate keyboard system are capable of making more sound than a symphony.

The crowd was particularly delighted with "Take Your Money" and "The Only Thing She Needs." All three musicians are incredibly skilled and during one segment of the concert, each was showcased in a solo number. The crowd was brought to its feet after each.

Bozzio (who joined U.K. just prior to recording "Danger Money") must be considered one of the most aggressive drummers in rock today, much in the vein of jazz percussionist Lenny White.

Throughout, U.K. displayed an awesome fusion of forceful musicianship and orchestral arrangements. From dramatic, atmosphere introductions to frenzy climaxing solos, the ominous quality of its compositions had the audience captivated, almost as if in a trance.

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Campus



PRESSING U.K.—Polydor act U.K. is interviewed by nearly 50 college radio and newspaper representatives from the New York metropolitan area at a press conference at the New York Sheraton.

Disco Sound Making Mark On College Radio Stations

By IRV LICHMAN

NEW YORK—The disco beat is extending its influence in college radio.

Although progressive rock, jazz and classical music still hold sway by a large degree on campus, the number of college stations playing disco has increased greatly among 600 stations surveyed annually by Paul Brown, who has specialized in college broadcasting for 12 years.

With a 97% return for a questionnaire he sends out at the start of each school term in Sept., the signal is clear: 31% of the stations play disco music, compared to only 5% in a survey made in the fall of 1977.

In terms of weekly programming, these 180 stations play a percentage of disco music that ranges from 1% to 45%, or, as some respondents indicate, from two hours to 40 hours per week.

"I noticed the change after 'Saturday Night Fever,'" Brown maintains. And indicating an increasing desire for label servicing, Brown says he is receiving many letters complaining that college radio is not getting good service from labels with disco product.

Most of the stations are playing disco on their FM outlets, which means that their signals are going 30 to 40 miles beyond the confines of the campus. Some programming, however, is limited to "carrier current" stations which stay within the complex of the school.

Also, the survey reveals, some college outlets are mixing their disco recordings with general r&b programming.

Here are some of the college stations playing disco and their percentage/hour breakdown:

- Yale Univ. (WYBC-AM): 20%;
- Univ. of Denver (KCFR-FM): 5%;
- Univ. Of Michigan (WCBN-FM): 15%;
- Carnegie-Mellon (WRCT-FM): 10%;
- Catholic Univ. (WWCU-AM): 40 hours with r&b and jazz;

RCA Prize To Buffalo's Hunt

LOS ANGELES—John Hunt, jazz director of State Univ. of New York, Buffalo's WBFO-FM, won first prize in RCA's college radio contest in support of the original cast album of "Ain't Misbehavin'."

Hunt and a member of his staff will be flown to New York for an all-expense paid overnight trip to see the show and meet the cast.

Second prize went to Valerie Smaildore, WFUV-FM, Fordham Univ. and third prize to Jack Schumacher, KOPN-FM, independent non-commercial station in Columbia, MO.

Univ. Of Illinois (WUIC-FM): 25% with r&b; Rutgers Univ. (WRSU-FM): 30%; Ferris State College (WRKX-carrier current): 45%; West Point (WKDT-FM): 5%; Naval Academy (WRNV): no specific percentage or hours stated; Univ. Of California (KUCR-FM): 5%; Bucknell (WVBU-AM): no specific percentage or hours stated; Pasadena City College (KPCS-FM): no percentage or hours stated.

In addition to the college stations, Brown says a few of his high school contacts claim a higher degree of disco programming.

PRINCETON SHOW SITE

NASHVILLE—The largest country package show ever compiled for the Northeast will be held June 23 at Princeton Univ.'s Palmer Stadium in Princeton, N.J.

Assembled by Marny Goodman, Inc., the talent lineup will feature such acts as Roy Clark, the Oak Ridge Boys, the Earl Scruggs Revue, Larry Gatlin, Hoyt Axton, Janie Fricke, Rex Allen Jr., Con Hunley, Kelly Warren and Mary K. Miller with Ralph Emery serving as master of ceremonies.

Planned as an all-day festival, from 10 a.m.-7 p.m., the event hopes to pull a full 50,000 stadium attendance from a five state area, including New York, Pennsylvania, Delaware, Maryland and Connecticut with ticket prices ranging from \$10.50 for advance sales to \$12.50 the day of the show.

Princeton Class Studies Beatles

PRINCETON, N.J.—Beatles music, long a familiar sound on college campuses, is now a subject for academic study at Princeton Univ.

One evening a week, nearly 50 Princeton scholars meet with Michael Jude Schiano in two class sections for a course in analytical listening to Beatles records, noting each change in harmony or rhythm as if they were analyzing a Beethoven symphony or a Wagnerian opera.

Schiano is an expert on the subject. His thesis for his graduation last year from Princeton's music department was a 211-page study titled "Why I Like The Beatles."

Working strictly from records, Schiano diagrammed the tonal structure of individual Beatles songs and found that classical theories seem to apply to its music.

Talent

Talent Talk

Though for four hours vocalists had to sing through a guitar amp after one of the sound stacks collapsed at the beginning of the show, the organizers of New York City's first "Rock Against Racism" free concert at New York's Central Park are pleased with their May 5 efforts.

Appearing before a crowd of about 10,000 fans, sun worshipers and the merely curious, a cross section of new New York bands played at the concert which ran from noon to 9 p.m. Some of the acts included Night Watch, Joy Rider & Avis Davis, Startoon, Karen Lisco Band, Rosie & the Shadows, Scruffs, Speedies, Panic Squad, Stilleto's Fad, Invaders, Senders, Heat and a jam session featuring Lenny Kaye and Ivan Kral from Patti Smith's group and former Dead Boy Cheetah Chrome.

The Monday night New Barbarians bash culminated a weekend of festivities that began on Friday with the 30th birthday party for Susan Blond, director of publicity for Epic, Portrait and Associated Labels, which was hosted by Studio 54. Among those present at the chic disco were Edgar Winter, Meat Loaf, David Johanson, Dan Hartman, Lennie Kaye, Jerry Harrison of Talking Heads, Ellen Foley, Ernie Brook of the Necessaries, Bob Stoner and others. Ted Nugent couldn't make it but sent flowers and a note reading, "Since I can't be here with you, sniffing these will have to do."

Much of the same cast of characters, plus members of Blondie, and Cheap Trick, and a host of local media heavies and executives were also at the New Barbarians party and a Saturday night post-concert reception for the Boomtown Rats who played the Palladium.

A free ticket and album promo giveaway sponsored by Polydor and WPIX-FM New York, almost got out of hand when scores of fans, too many, showed up wanting complimentary jam LPs and tickets to a jam concert at the Palladium. DJ Mark Simone and promotion manager Don Bernstein were chased by the fans. The two finally found refuge at the local police station.

The nine-piece jazz ensemble, SuperSax, is about to give it up for awhile. The group is going into semi-retirement from live performances to write some material for an upcoming recording date with Dizzy Gillespie. Tickets went on sale for the summer lineup at the Greek Theatre in L.A. May 13, with the boxoffice open daily. Mike Belkin, president of the Cleveland-based Belkin Productions reportedly offered the Bee Gees \$500,000 to headline at the city's Municipal Stadium July 28. No word yet as to whether the group will take Belkin up on the offer.

ROMAN KOZAK

Signings

Arthur Fiedler to Midson Records for a new LP, by Fiedler and the Boston Pops to be titled, "Saturday Night Fiedler." John Davis will produce. Yipes, a four-member band from Milwaukee, to Millennium Records. An August release is set, produced by John Jansen. Larry Weber & His French Connection Paulette to Whit Marshall for publicity and promotion.

A recent signings column had Valerie Carter inked to Chrysalis. She's signed to Chrysalis Music and is still an artist with Warner Bros.

The Force to Philadelphia International Records, with all the eight members of the band to Mighty 3 Music for publishing. Silk, a six man band, also to Philadelphia International, and Mighty 3 Music. Afro Cuban Band (Arista), Samantha Sang (UA), and First Choice (Salsoul) to Norby Walters Associates for booking. The Afro Cuban Band is also signed to Norby Walters Management. Dr. Buzzard's Original Savannah Band member August Darnell and his Perennial August Music to Unichappel Music via a publishing/administrative agreement.

Gabor Szabo to Atlantic with his first LP to be co-produced by David Campbell. Darrell Thomas to Ozark Opry label out of Osage Beach, Mo. The debut single is "Waylon, Sing To Mama." Lois Frizzell, daughter of the late Lefty Frizzell, to Americana with booking agreement for a series of dates. Capricorn artists Dixie Dregs to Lloyd Segal and Associates for worldwide personal management and to Variety Artists International for exclusive booking. Cliff Cochran to RCA Records and to exclusive booking and management agreement with Chardon, Inc. of Dallas.

Billboard SPECIAL SURVEY For Week Ending 5/6/79

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	DAY ON THE GREEN #1-BOSTON/SAMMY HAGAR/EDDIE MONEY/ROBERT FLEISCHMAN—Bill Graham Presents, Stadium, Oakland, Calif., May 6	59,500	\$12.50-\$15	\$743,750*
Arenas (6,000 To 20,000)				
1	CHARLIE DANIELS BAND/HENRY PAUL BAND—Ruffino & Vaughn/TM Concerts, Col., Uniondale, N.Y., May 4	16,732	\$8-\$9	\$142,544*
2	BAD COMPANY/CARILLO—S&L Entertainment/Concerts West Presents/Jerry Weintraub, Summit, Houston, Tx., May 30	16,500	\$8-\$9	\$141,129*
3	ERIC CLAPTON/MUDDY WATERS—Jerry Weintraub/Concerts West Presents/Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 30	17,292	\$7.50-\$8.50	\$138,549*
4	BILLY JOEL—Brass Ring Productions/Landmark Productions, Col. St. Univ., Ames, Iowa, May 1	13,418	\$8-\$10	\$121,924
5	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—R'N'B Productions, McNichols Arena, Denver, Co., May 6	13,457	\$6.50-\$8.50	\$119,230
6	BAD COMPANY/CARILLO—S&L Entertainment/Jerry Weintraub/Concerts West Presents, Convention Center, Ft. Worth, Tx., May 1	13,912	\$7.50-\$8.50	\$115,261*
7	BAD COMPANY/CARILLO—S&L Entertainment/Jerry Weintraub/Concerts West Presents, LSU Assembly Center, Baton Rouge, La., May 6	15,993	\$6.50-\$7.50	\$107,658*
8	GRATEFUL DEAD—Monarch Productions/American Productions, Civic Center, Baltimore, Md., May 5	12,141	\$6.50-\$8.50	\$95,011*
9	MOODY BLUES/JIMMY SPHEERIS—Jerry Weintraub/Concerts West Presents, Sportatorium, Miami, Fla., May 3	11,384	\$8-\$10	\$90,475
10	MOODY BLUES/JIMMY SPHEERIS—Jerry Weintraub/Concerts West Presents, Civic Center, Lakeland Fla., May 4	10,000	\$8.50-\$9.50	\$90,093*
11	SUPERTRAMP—Pace Concerts/Louis Messina, Col., Houston, Tx., May 5	10,160	\$7.50-\$8.50	\$83,788*
12	DOOBIE BROTHERS/JERRY RIOPELLE—ASUA, Arena, Univ. of Ariz., Tucson, Ariz., May 6	9,967	\$6.50-\$8.50	\$82,475
13	GRATEFUL DEAD—Monarch Entertainment/Cellar Door Concerts, Col., Hampton, Va., May 4	11,047	\$7-\$8	\$79,325
14	TOM JONES—Entam, Freedom Hall, Johnson City, Tenn., May 5	6,601	\$10-\$12	\$76,842*
15	DIANA ROSS—Contemporary Productions/Chris Fritz & Co./Int'l Tour Consultants, Civic Aud., Omaha, Neb., May 2	7,021	\$10.50-\$12.50	\$76,074
16	BARRAKS/CON FUNK SHUN/INSTANT FUNK/CHUCK BROWN & THE SOUL SEARCHERS—B.K. Productions, Assembly Center, Tulsa, Okla., May 5	9,646	\$7-\$8	\$71,399*
17	CHRIS DE BURGH—D.K.D. Productions, Forum, Montreal, Canada, May 2	9,360	\$6.50-\$8.50	\$68,900*
18	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Star Date Productions, Arena, Milwaukee, Wisc., May 3	7,613	\$8-\$9	\$63,576
19	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Schon Productions, Met. Center, Minneapolis, Minn., May 4	5,405	\$8-\$12	\$62,296
20	TOM JONES/FREDDY ROMAN—Entam/Sunshine Promotion, Rupp Arena, Lexington, Ky., May 4	7,147	\$6.50-\$8.50	\$60,119
21	WILLIE NELSON/LEON RUSSELL—Alex Cooley Organization, Col., Birmingham, Ala., May 5	7,500	\$8	\$60,000*
22	DOOBIE BROTHERS/JERRY DOUCETTE—Pace Concerts/Louis Messina, Civic Center, Beaumont, Tx., May 1			
Auditoriums (Under 6,000)				
1	RICK JAMES/UNIVERSAL FREEDOM—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., May 5 (2)	7,024	\$8.75	\$70,559
2	GEORGE BENSON/SEAWIND—California Concerts/Celebrity Theater, Celebrity Thea., Phoenix, Ariz., May 5 (2)	5,400	\$7-\$8	\$46,036*
3	TUBES/SQUEEZE—Don Law Co., Orpheum Theater, Boston, Mass., May 5 (2)	5,600	\$7.50-\$8.50	\$45,602*
4	CON FUNK SHUN/INSTANT FUNK/CHUCK BROWN & THE SOUL SEARCHERS—B.K. Productions, Col., Austin, Tx., May 4	4,000	\$7.50-\$8.50	\$32,000*
5	CHEAP TRICK—Di Cesare-Engler Productions, Stanley Theater, Pittsburgh, Pa., May 6	3,710	\$8.75	\$31,605*
6	CHARLIE DANIELS BAND/HENRY PAUL BAND—Monarch Entertainment, Long Center, Univ. of Scranton, Scranton, Pa., May 2	3,848	\$7.50-\$8.50	\$29,863
7	SUPERTRAMP—Stone City Productions, Convention Center Arena, San Antonio, Tx., May 4	4,457	\$7	\$29,582
8	JUDAS PRIEST/UFO/OFF-BROADWAY—Contemporary Productions, Kiel Opera House, St. Louis, Mo., May 1	3,557	\$7.50-\$8.50	\$29,381*
9	JOURNEY—John Bauer Concerts, Paramount Theater, Portland, Ore., May 5	2,960	\$8.50-\$9	\$23,760*
10	MITCH RYDER/MASQUERADE—Brass Ring Productions, Center Stage, Canton, Mich., May 2 & 3 (2)	2,795	\$7.50-\$8.50	\$23,063*
11	CHARLIE DANIELS BAND/HENRY PAUL BAND—Don Law Co., Orpheum, Boston, Mass., May 6	2,800	\$7.50-\$8.50	\$22,941*
12	SUPERTRAMP—Little Wing Inc., Civic Center, Tulsa, Okla., April 30	3,006	\$6.50	\$18,226
13	CHARLIE DANIELS BAND/HENRY PAUL BAND—Frank J. Russo, Inc., Leroy Theater, Providence, R.I., May 5	2,388	\$7.50	\$17,910*

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HOLLYWOOD GAMBLER

Dennis Lidtke Hoping His \$5.2 Mil Palace Disco Theatre Will Pay Off

By PAUL GREIN

LOS ANGELES—Considering that Dennis Lidtke is shelling out a reported \$5.2 million for the purchase and renovation of the Palace Disco Theatre (Billboard, May 5, 1979), it may come as a surprise to some that in the early '60s Lidtke was, by his own admission, several hundred thousand dollars in debt. His vice: compulsive gambling.

"Now I don't head down to Gardena or Santa Anita anymore," Lidtke says. "But," he adds, waving a hand at the landmark Hollywood Palace site, "this is certainly the highest roll of my career."

"It's my style to let it roll. It's one thing to do it on a green felt table and another to do it in a field in which you have expertise, that gives you an edge, you're the house."

Another surprise is that Lidtke hadn't intended to become a discotheque operator. He initially was in-

terested in the Palace location because its video production facilities would be useful to his graphic design firm, Gribbitt.

"Our business is moving more and more towards video," he says, "and this will enable us to make commercial spots, promotional tapes and eventually the videodisk."

Lidtke notes that as recently as a year ago, video was a negligible part of Gribbitt's business, whereas it now constitutes 5% and by next year at this time he expects it to be 25%.

"The multi-media aspect made me go through with the deal," he says. "Never in my wildest dreams did I think I'd open a discotheque."

The disco will be open five nights a week, 48 weeks a year from 10 p.m. to 4 a.m. Video production will take place in the same space from, conceivably, 5 a.m. to 9 p.m.

Mondays and Tuesdays are the

dark nights when the sets can be used for complicated 24-hour production schedules or for special parties, charity benefits or record company showcases.

During the past year Lidtke has been accumulating data on competitive disco operations. "I've had access to statistics from employees at other clubs," he says, "and the most valuable lessons have come not from the successful discos but from the ones which have failed."

"The emphasis should be on those things that are important to a dancer," Lidtke says, "like a decent dance floor, special effects and a good sound system."

"We're not going to solicit just a gay crowd," Lidtke adds, "not that we're going to be excluding gays. But our primary goal is to be a heterosexual club."

Lidtke says he thinks New York's

Studio 54 is a success primarily because it's a legitimate theatre, as is the Hollywood Palace. His goal is to make his patrons "the stars of the show, to give people a stage to play out a role."

The Palace has several floors of makeup and wardrobe rooms and Lidtke is planning to make costumes available for sale or rental. In this way, the discographer who wants to dress up like say, Cleopatra or Marc Anthony will be able to.

Memberships (at \$1,000 a pop) will go on sale next week, with the entertainment industry the market Lidtke is most interested in.

Lidtke is now sole owner and investor in the club, but the deed dated last September 13 lists, in addition to Lidtke and his wife Beverly, local businessman Ron Levinson. Lidtke explains that he bought his one-time partner out.

Lidtke says he has shifted 50% of his focus from his responsibilities in Gribbitt and the other firms in which he is a partner to the Palace project, and that his Gribbitt staff has been filling in the void.

Several other Gribbitt staffers are also working full-time on the Palace, including Patrick Stacy, Frank Mulvey and Sandy Forney, in addition to staff designers Jan Kovaleski and Eric Chan, who are working part time on the Palace.

What cheers Lidtke the most about the project is that, in his words, "It's the first time designers have designed a club."

Of course therein lies the challenge. Says Lidtke: "My reputation is at stake—all my businesses are in Hollywood. I have so much to lose on so many other fronts."

But that's also the thrill of it for an incurable high-roller like Lidtke.

Mobile Operators Vulnerable To Calif.'s Fuel Shortage

LOS ANGELES—So far the gas crunch here has caused more anxiety than any real problems for local mobile disco operators. But these businessmen, especially the smaller, single-vehicle operators, may be in for hard times if the situation is not resolved swiftly.

The vans used to transport sound and light equipment would most likely be considered commercial vehicles by the state's gas retailers, and thus would be exempt from the odd/even dictum whereby vehicles can only get gas every other day of the week in most California counties.

Commercial license plates are not required for a vehicle to be deemed

a commercial one, according to a source in the California Energy Commission. Whether a car or truck qualifies as commercial is up to each individual retailer.

All vehicles—commercial or not—are subject to the other provisions of the bill, including a maximum purchase limit of 20 gallons per fillup and a rule against getting gas if one's tank is more than half full. Both of these provisions will adversely affect mobile operators.

And even if they can get gas seven days a week, they will still have to wait in lines which have been hours and blocks long.

Steve Miller, vice president of

Let's Go Disco, which services clubs and mobile operators in equal measure, notes that worry and inconvenience have been the main effects of the gas crunch.

He adds that club owners are feeling the problem as much or more than mobiles as more people may stay home and conserve their gas for necessary travel rather than simply for entertainment.

"It's the singles proprietor who has to drive all over town who's going to suffer," Miller suggests. "If I depended on one car for personal transportation and for my work, I think I'd give a second thought as to what I wanted to do."

Let's Go Disco has two vans it uses for mobile work, most of which is local. "We do have a gig in Riverside Saturday," says Miller, "and we're a little anxious about our ability to get out there."

Tim Mahoney, partner in Towards 2000 with Mark Rowlands and Dick Sheppard, explains that the North Hollywood-based firm is taking precautions to avoid being caught short by the crunch.

"We bought a motorbike and are using that during the week to keep the vans filled with gas for the weekends," Mahoney says. Partner Sheppard adds that the biggest inconven-

ience so far is that one of the staffers has to spend two hours in line waiting for a fillup.

"We intend to meet all of our commitments even if we have to get out and push our vans," quips Sheppard. (Towards 2000 has three vans.) "With a little advance planning everything should be okay."

Ian Marsh, president of Disco Dimensions, the mobile disco arm of Total Entertainment Corp., says that he doesn't foresee a problem. "I don't book last minute anyway," he says, "so I know weeks in advance what my needs are going to be."

PAUL GREIN

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RECORDS

Nashville Disk Scores In Disco

NASHVILLE—Another foray into the field of disco from Nashville has been made with the top 10 success of Carrie Lucas' "Dance With You," a tune both written and recorded here locally.

"Dance With You," produced by Dick Griffey of Solar Records in California, was penned by Nashville songwriter-musician Kossi Gardner, who also played keyboards on the cut. The single was recorded at Jack Clements Recording Studios with backing by Total Eclipse, Gardner's group.

Village People Now Have a Song Folio

NEW YORK—Columbia Pictures Publications will add to its heavy disco print catalog with a matching folio of "Go West" by the Village People.

Part of its \$6.95 personality book series, the folio follows the marketing of "The Village People Songbook."

Other Columbia disco books include three mixed folios, "Disco Pops" (\$4.95), "Last Dance Plus Disco Chart Winners" (\$4.95) and "The Book Of Golden Disco" (\$7.95).

Current best sellers in single sheet print, at \$1.95 each, include "In The Navy," "Livin' It Up (Friday Night)," "Hot Number," "Disco Strips," "Star Love," "Saturday Night, Sunday Morning," "Superman," "Don't No Stoppin' Us Now" and

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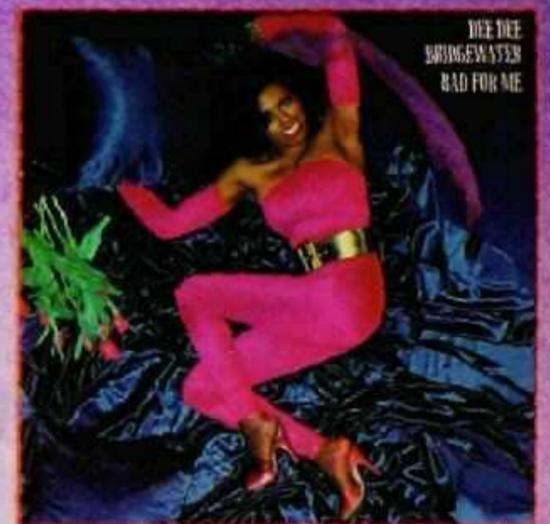
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Disco

AIRY DANCES Labels, Police Give Blessings To N.Y. Union Square Parties

NEW YORK—The International Disco Record Center, with the blessings of the N.Y. Police Dept., and the support of several record labels, will host four outdoor disco parties in Union Square Park here in June.

The parties, to be staged on a trial basis, will be held every Monday in June (rain dates are every Friday in June) between 11 a.m. and 2 p.m., and will feature the sound of some of the city's leading mobile deejays including Disco Van 2000, Murray the K Disco On Wheels, Q.J. Simpson and Donny Lawrence, who also spins at Ragine's disco here.

According to Eddie Rivera, head of the center, special sound reinforcement systems for the concerts will be installed by Audio Speaker Technics of New York.

The June parties will be held on a trial basis. If they are successful the Center hopes to be able to persuade city officials to extend the permit to enable the pool to stage the disco happenings throughout the summer.

If this project materializes, it will provide a much-needed boost to Union Square Park, which has become a hangout for derelicts and drug pushers in the neighborhood.

Meanwhile, the Center also has plans for a number of indoor concerts to be held this month at its mid-Manhattan headquarters. The first, being staged in conjunction with Fantasy and WMOT Records, will celebrate release of new products by labels' acts, Sweet Thunder, Philly Cream, Fat Larry and David Simmons.

The event, labeled a May Day celebration, is scheduled for Monday (7). It will run from 6 p.m. to 11 p.m.

On May 14 the Center will join forces with Elektra/Asylum to promote a debut party for Dee Dee Bridgewater, whose first release on the label is being timed to coincide with the promotion.

On May 21 Ray Caviano and Warner/RFC Records will team with the Center on a promotional party for Candi Staton's new LP. Like the forerunners, this party too will run from 6 p.m. to 11 p.m.

In other Center news, the pool has signed the 76,000-capacity Meadowlands Stadium, N.J. and the Giants Stadium among its members.

NO LONGER INFERIOR Washington Scene Establishes Identity

By JEAN CALLAHAN

WASHINGTON—Traditionally, this city's disco scene has been plagued by an inferiority complex. Looking up to New York's flashy clubs and mammoth dance floors, Washingtonians have seen themselves as a conservative lot. But all that's changing.

Pier 9, Lost & Found and The Club House, D.C.'s largest discos, have firmly established a positive identity. "In New York, women travel with their hair dressers to fluff them up between dances," one disco owner explains. "Here, you're not posing and trying to be seen. People come out to party. The atmosphere is free and more relaxed."

"Washington is funkier than New York," adds Bryce Tarry who spins records at The Club House. "The music is earthier. We play more funk and jazz than European disco. The

music is mixed and the crowds are looser, out to have more fun."

There are approximately 60 discos in Washington, ranging from restaurants that push aside tables at night to open up dancing room to full-time discos with warehouse-size dance floors that fill up with thousands of patrons each night.

Roller disco has arrived in D.C. Every Tuesday, L.A. Cafe turns its dance floor into a roller rink. There's even a smaller dance floor to one side of the club for neophytes learning to skate.

Tramps' Michael O'Harro has opened a teen disco, appropriately named Scamps where he's booking groups of local kids as well as teenagers from out of town who come to Washington on high school spring trips.

(Continued on page 56)



DISCO DIVAS—Sarah Dash, Cheryl Lynn and Patti LaBelle, from left, exchange greetings at a recent CBS bash. All three ladies are represented on the pop, soul and disco charts with hot crossover product.

Chicago's Zorine's Eyes Late-Nighters

CHICAGO—A special late night admission policy is being introduced at Zorine's in an attempt to steer the club into the city's disco mainstream.

Owner Arnie Morton, one of the city's best-known restaurateurs, wants to enhance the room's image by attracting a younger, hipper clientele.

A new dance floor has been installed, and there has been decor remodeling and changes in the sound system.

After 11:30 p.m. "late nighters" are welcomed to the room under a special \$75 yearly admission pass. The club remains open til 4:30 a.m.

The room, one of the most exclusive Near North clubs, attracts an older, well-heeled clientele predominantly. Yearly membership is \$475.

The new dance floor, created by Controlled Lyte Systems and Avant Garde Design, features stainless steel construction with mycolite and overhead rain lights.

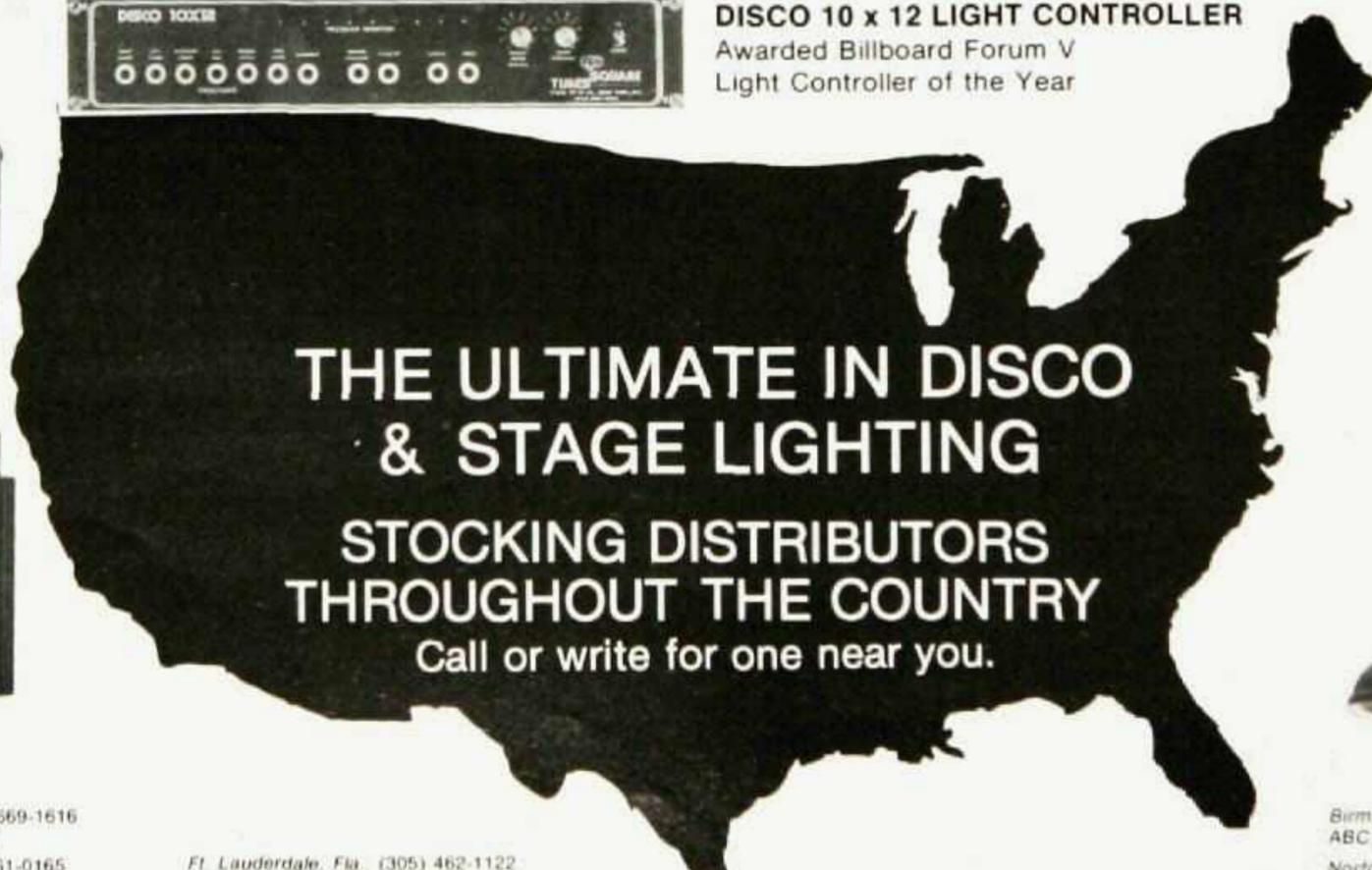
Frank Lamponi, former Bistro deejay, has been hired by Morton. The new policy was ushered in with a preview by invitation April 23.

Lee Windmiller Sound supervises audio for the club, using components by Spectro Acoustics, Dynaco, JBL, Wilder Engineering, Emilar, Histronics, Technics, Sound and Light Co. and others.

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Few Platinum Sales Despite Disco Popularity

• Continued from page 3

sophical one, is why a music designed to dance to has become so pervasive? It is infecting all classes. Why is it so popular on the radio? Why are people driving their cars to it? Why are there kids on the street playing it on their giant radios? It could be that disco has become our new Muzak."

But not everybody agrees that disco can be a sustained profit center for the music business.

Despite the megaplatinum success of "Saturday Night Fever," only a handful of disco artists, (Donna Summer, Village People, Chic) sell at the multi platinum LP levels that retailers have come to expect from their top product.

"The reason disco artists are not massive sellers is that mostly they are new artists, and you can only expect a certain level of sales from them. But they will sell more, as they get better known," predicts Bruce Lundvall, president of the CBS Records Division.

Indicative of the current state of the business is, that two years ago at this time fully half of the top 10 LPs had sold two million or more copies (Billboard May 21, 1977). Currently only one of the top 10 LPs, "Spirits Having Flown," is double platinum or beyond.

It is no wonder retailers are eagerly awaiting new releases by Paul McCartney, Stevie Wonder, Fleetwood Mac, the Eagles, Led Zepplin, Paul Simon, Kiss (as a group), Boz Scaggs, Earth Wind & Fire, Commodores, Steve Miller, Barbra Streisand, Peter Frampton, ELO, Meat Loaf, Pink Floyd, Joni Mitchell and Carly Simon, all proven multi-platinum sellers (with or without disco singles), and all due for new product.

What disco does sell is a lot of singles, whether in 7-inch or 12-inch form. Since the beginning of the year the Recording Industry Assn. of America has certified five singles as platinum, as compared to only one at the same time last year. Three of them: "Y.M.C.A.," "Do Ya Think I'm Sexy," and "I Will Survive," are disco numbers.

This growth in the singles market has prompted many dealers to upgrade their singles counters, and in some cases, to establish one after having phased out singles in previous years. Ironically, it has also sparked criticisms of record companies who are accused of taking hot selling disco singles off the market to channel sales into the higher-priced LPs.

"The problem with disco LPs is the same problem we had with r&b and soul LPs 10 or 15 years ago," says one retailer. "There would be one big hit on an LP and the rest would be filler. Now the kids don't want the filler. Give them a hot disco mixed 12-inch disk with the hit right there and they consider \$3 a bargain for it."

The tremendous popularity of current disco singles has also revolutionized radio, with WKTU-FM in New York, grabbing a major share of the market. But it is yet to be shown that these stations sell disco LPs at any bulk, and AOR superstar radio, which sold all those multi-platinum LPs two years ago by playing multiple singles off a single LP, has changed in many areas.

"What they are playing today, is not necessarily what sells," complains Lesnie Petze, vice president

of a&r at Epic Records who voices the sentiment of other record executives.

On the street and ironically in the discos themselves, a not very quiet battle is joined for the hearts and

bodies of young music fans. Disco-style releases by such diverse rock acts as Ian Dury, the Kinks, and Blondie have created a new body of disco rock music that combined with danceable music from rock's 25-

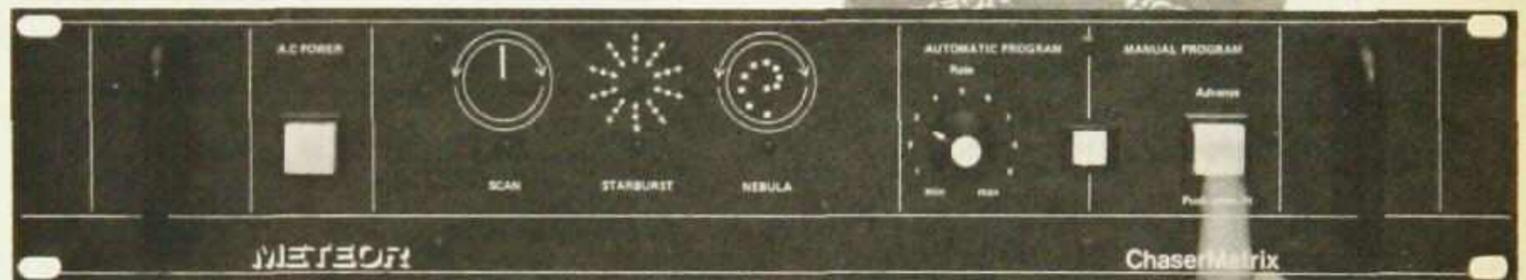
year-old history, is enough to keep rock fans dancing all night within their clubs.

In New York, Hurrah, Trude Heller's, and the Mudd Club have all found it successful, with the famed

Copacabana club now also pondering a switch to live shows and rock.

Around the country various discos are experimenting with a mix of rock and disco music, with varying success.

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MAY 19, 1979, BILLBOARD

Billboard's Disco Action

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Disco

\$500 FEE

L.A. Osko's Will Become Private Club

By PAUL GREIN

LOS ANGELES—In an effort to draw a higher-paying v.i.p. clientele, Osko's discotheque has gone private. It hopes to sell 3,000 to 4,000 memberships at \$500 a year to start plus \$20 a month, payable quarterly. The present admission is \$5 at the door.

There is one catch to the members-only policy. Diana Gomes, manager of the club which opened in late 1977, notes: "If we have someone who's come from out of town who wants to come in, we're certainly not going to turn him away if he's dressed properly and his attitude is nice."

Gomes figures that in a case like that, a cover charge of about \$10 could be paid for admittance.

Why did the club decide to go private? "Rather than have our regular clients waiting in line all the time," says Gomes, "now they have quick access to the club. It's better that the crowds are smaller, yet regular."

Gomes notes that the club now hopes to draw more celebrities and rent rooms for record company parties, birthday and wedding bashes, board meetings and banquets.

The new policy comes on the heels of a number of renovations at Osko's. According to Gomes, it recently added two v.i.p. sections and a third dance floor, remodeled the DJ booth and added five tv monitors, new lighting equipment and a new laser show. It also made additions to its sound system.

The club will continue its over-21 admission policy, though minors may eat in the adjoining restaurant featuring cuisine from an in-house French chef.

Music programming at the club, according to Gomes, ranges from Top 40 disco to Latin disco and salsa. The club's capacity is about 1,000 when all three levels are filled: the main dance floor, an upstairs dance floor and a game-backgammon room.

Osko's came to national prominence last year when it was featured as the Zoo in "Thank God It's Friday." The club is also featured on the artwork of G.Q.'s platinum Arista debut album "Disco Nights."

A number of clubs had previously occupied Osko's location at 333 S. La Cienega Blvd. on L.A.'s Restaurant Row. Shorter-lived clubs that have been housed in this facility over the past 20 years are the Millionaire's Club, Gas Light Club, Tom Jones, 1520 AD, Cabaret, Climax and Oddysey.

The nearly 30,000 square foot discotheque is owned by Armenian-born Osko, 33.

1,000 At Musexpo?

NEW YORK—This year's Musexpo, set for Miami Beach Nov. 4-8, is expected to attract more than 1,000 companies from 45 nations, the organizers predict, with already 85% of last year's 951 companies from 41 countries rebooking their office/booth space.

For the first time Greece and Portugal will be represented. The Music Box Co. of Greece, and Sonovox of Portugal have confirmed their reservations.

ATLANTA

- This Week**
- 1 TAKE ME HOME—Cher—Casablanca (LP)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP/12 inch)
 - 3 MAKIN' IT—David Naughton—RSD (12 inch)
 - 4 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 8 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 9 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—S.M.I. (LP)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 12 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
 - 13 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 14 ANYBODY WANNA PARTY—Goma Gaynor—Polydor (12 inch)
 - 15 RING MY BELL—Anita Ward—TK (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 5 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 6 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 7 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 8 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 9 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 10 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 11 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 12 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 13 (EVERYBODY) GET DANCIN'/PISTELERO—Bombers—West End (LP/12 inch)
 - 14 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 15 KEEP MY LOVE LIGHT BURNIN'—Eve Sandt—RCA (LP)

NEW ORLEANS

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 3 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 4 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 5 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 6 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 7 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 8 I CAN TELL—Chanson—Ariola (12 inch)
 - 9 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 10 TAKE ME HOME—Cher—Casablanca (LP)
 - 11 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 12 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 13 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 14 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 15 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 2 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—S.M.I. (LP)
 - 3 I CAN TELL—Chanson—Ariola (12 inch)
 - 4 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 5 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 6 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 7 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 8 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 9 RING MY BELL—Anita Ward—TK (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Melba Moore—Epic (LP)
 - 11 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP/12 inch)
 - 12 PARIS—all cuts—French Kiss—Polydor (LP)
 - 13 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP)
 - 14 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 15 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)

BALT./WASHINGTON

- This Week**
- 1 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 3 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 4 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 6 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 8 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 9 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 10 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP)
 - 11 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 12 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 13 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—S.M.I. (12 inch)
 - 14 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 15 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)

DETROIT

- This Week**
- 1 SHOULD A GONE DANCIN'—High Energy—Motown (12 inch)
 - 2 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP)
 - 4 RING MY BELL—Anita Ward—TK (12 inch)
 - 5 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 I CAN TELL—Chanson—Ariola (12 inch)
 - 8 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 9 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 10 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 11 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 12 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 13 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 14 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)

NEW YORK

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 7 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 8 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 9 CUBA—Gibson Bros.—Mango (12 inch)
 - 10 TAKE ME HOME—Cher—Casablanca (LP)
 - 11 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 13 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 14 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 15 HAPPINESS—Pointer Sisters—Planet (12 inch)

SAN FRANCISCO

- This Week**
- 1 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 6 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 8 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 9 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 10 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 11 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 12 GOOD, GOOD FEELING—Wet—MCA (12 inch)
 - 13 CUBA—Gibson Bros.—Mango (12 inch)
 - 14 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

BOSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 2 CUBA—Gibson Bros.—Mango (12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 5 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 6 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 7 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 8 DISCO NIGHTS—G.O.—Ariola (12 inch)
 - 9 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 12 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 13 HOT FOR YOU—Bravestorm—Tabu (12 inch)
 - 14 BORN TO BE ALIVE—Patricia Hernandez—Columbia (12 inch)
 - 15 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)

LOS ANGELES

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 7 CUBA—Gibson Bros.—Mango (12 inch)
 - 8 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 9 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 11 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 12 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 13 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 14 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 15 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)

PHILADELPHIA

- This Week**
- 1 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 2 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 3 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 4 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 5 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 6 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 7 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Gels—PIR (12 inch)
 - 8 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 9 RING MY BELL—Anita Ward—TK (12 inch)
 - 10 BABY, SABA BOOGIE/SHAKE—The Gap Band—Mercury (12 inch)
 - 11 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (12 inch)
 - 13 JAMMIN' AT THE DISCO—Philly Creem—WMOT/Fantasy (12 inch)
 - 14 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 15 FIRST TIME AROUND—Skiy—Salsoul (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 2 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 5 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 6 RING MY BELL—Anita Ward—TK (12 inch)
 - 7 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 9 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 10 STARS—all cuts—Sylvester—Fantasy (LP)
 - 11 BODY TALKIN'—Kathy Barnes—Republic (12 inch)
 - 12 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 13 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 14 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 15 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)

CHICAGO

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 2 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
 - 3 DISCO NIGHTS—G.O.—Ariola (12 inch)
 - 4 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 6 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 7 I CAN TELL—Chanson—Ariola (12 inch)
 - 8 RING MY BELL—Anita Ward—TK (12 inch)
 - 9 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 10 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 WE ARE FAMILY, HE'S THE GREATEST DANCER—Sotny Sledge—Gotham (LP/12 inch)
 - 13 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 14 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

MIAMI

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 6 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 7 PICK ME UP, I'LL DANCE—Melba Moore—Epic (LP)
 - 8 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 9 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 11 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 12 CUBA—Gibson Bros.—Mango (12 inch)
 - 13 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 14 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 15 TAKE ME HOME—Cher—Casablanca (LP)

PHOENIX

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 2 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 5 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 6 I CAN TELL—Chanson—Ariola (12 inch)
 - 7 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
 - 8 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 9 GO WEST—all cuts—Village People—Casablanca (LP)
 - 10 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 11 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (LP)
 - 12 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 14 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 15 RING MY BELL—Anita Ward—TK (12 inch)

MONTREAL

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner/BFC (LP)
 - 2 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 3 KNOCK ON WOOD—Ami Stewart—Quality (12 inch)
 - 4 DISCO NIGHTS—G.O.—Ariola (12 inch)
 - 5 BAD, BAD BOY—all cuts—Theo Vanezo—Quality (LP)
 - 6 EVERYBODY GET DANCIN'—Bombers—London (12 inch)
 - 7 HE'S THE GREATEST DANCER—Sotny Sledge—WEA (12 inch)
 - 8 IN THE NAVY—Village People—Polydor (12 inch)
 - 9 BANG A GONG—Witch Queen—TEC (LP)
 - 10 DANCE WITH YOU—Cameo Lucas—RCA (12 inch)
 - 11 POUSSIEZ—all cuts—Poussiez—London (LP)
 - 12 NEW YORK WITH PROUD MARY—Nuggets—London (LP)
 - 13 FORBIDDEN LOVE—Madleen Kane—WEA (12 inch)
 - 14 ROCKET TO THE TOP—Warhol—Quality (LP)
 - 15 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)

MAY 19, 1979, BILLBOARD

THIS IS IT!
WEEK AFTER WEEK,
RECORDS AND TAPES
SELL BIGGER AND FASTER.
HERE'S THE REASON WHY...

**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

SUPERQUOTES FROM RETAIL IN AND THE BILLBOARD

RETAIL PROFITS:

"It makes selling records a whole lot easier for us...
and for our customers."

— David Estes, Manager
TOWER RECORDS (Las Vegas)

"Now our customers can find exactly what they want.
It really helps out sales."

— Greg Schmit, Manager
TOWER RECORDS
(Panorama City)

"They obviously help to sell records to customers
who wouldn't necessarily have bought anything
in the first place."

— Paul King, Store Director
PEACHES (Denver)

"Our customers purchase new product more now
because of... the chart. We even see parents using
the charts to buy records for their kids..."

— Carl Keel, Head Buyer
FLIPSIDE/RECORDLAND
(Lubbock)

"A definite boost to our profits. Keep them coming!"

— Sheri Weser, Manager
RECORD THEATRE (Rochester)

RETAIL DISPLAYS:

"We hang them up every week and will continue to
do so... The new super size is easy to use and to
place in the store."

— Lyle Minnick, Store Director
PEACHES (Hollywood)

"Fantastic!... Top LP and Hot 100 Traffic Center
charts are displayed adjacent to their respective
bins. Customers now have something to look at."

— Howard Rosen, VP
WEE THREE RECORDS
(Conshohocken)

"We put it up right by the counter, and customers
love it!"

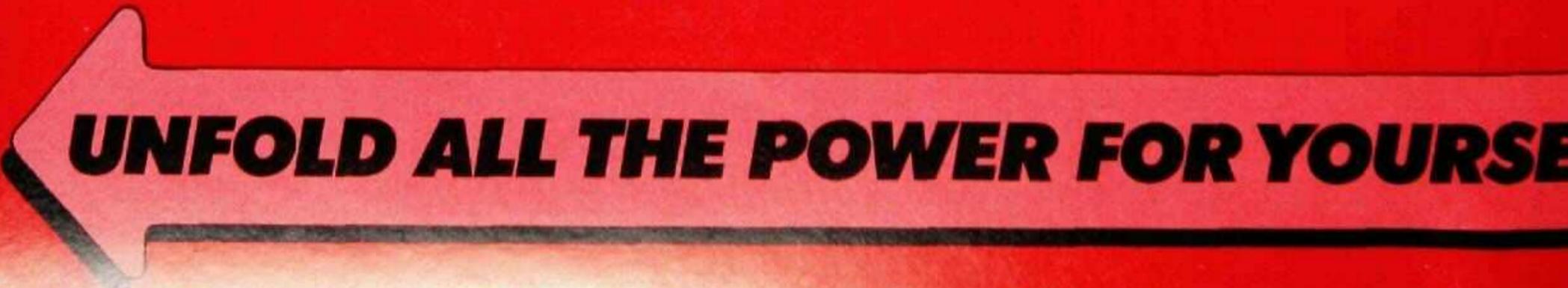
— Bill Cochran, Manager
RECORD THEATRE (Erie)

"We have great usage for the Disco Top 40 and Hot
100 charts in special in-store locations."

— Diane Mitchell, Catalog Buyer
BROMO DIST./SOUND WAREHOUSE
(Okla. City)

"Our disco buyer has not only posted Billboard's
Traffic Center chart, but is also using it to order
from... Great idea!"

— Greg Hettrick, Asst. Manager
TOWER RECORDS (Seattle)



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PRAISE OF THE SUPERCHARTS... AND TRAFFIC CENTER:

THE TRAFFIC BUILDS AND BUILDS:

"We look forward to it each week...They make record-buying much simpler for the customer, and much easier for us."

— Karlen Ulssparre, Asst. Manager
RECORD THEATRE (Cincinnati)

"We love 'em, and we use 'em every week. They really help customers pinpoint the name of the song they like (so) they can pick out their LPs and tapes. The charts definitely help our sales!"

— Larry Webb, Store Director
PEACHES (Greensboro)

"Response has been excellent in our store...and we really look forward to getting the Traffic Center charts every week."

— Rick Hernandez, Manager
TOWER RECORDS (Sacramento)

"Our customers are now requesting product that they have not heard locally...Great sales stimulator! ...Has really improved local sales in our thirteen stores!"

— John Grandoni,
Buyer/Advertising Mgr.
CAVAGES RECORD STORE
(Buffalo)

"Terrific...we love the idea! We frame the charts and display them in a prime location for customers to see!"

— Ken Herman, Store Director
PEACHES (Bethel Park)

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since Billboard itself."**

— Jim Angiulo, Asst. Buyer
PEACHES (Columbus)



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**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	6	RING MY BELL—Anita Ward—TK (12-inch) TKD 124	★	45	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216
★	16	HOT STUFF—Donna Summer—Casablanca (LP/12-inch*) NBLP 2 7150	★	59	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020
3	1	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309	43	34	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12-inch*) JE 35552
★	12	BAD, BAD BOY—all cuts—Theo Vanessa—Prelude (LP) PRL 12165	44	43	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12-inch) M 100013
5	5	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12-inch) F-9579/D 129	45	47	STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch*) JC 35486
★	7	DANCE WITH YOU—Carrie Lucas—Solar (12-inch) YD 11483	★	50	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) 17-360/M 00021
7	8	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523	47	48	WUTHERING HEIGHTS LP—all cuts—Ferrara—Midsong (LP) MSI 008
8	4	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209	★	58	HIGH ON MAD MOUNTAIN/DISCO PEOPLE—Mike Theodore—Westbound (LP/12-inch) WT 6109/DSCO 161
9	9	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	49	46	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163
10	10	WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116	50	44	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12-inch*) JC 35793
11	3	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12-inch*) BSK 3315	51	41	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12-inch) WBSD 8778
★	14	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	★	-	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12-inch) TOD 507
13	2	TAKE ME HOME—Cher—Casablanca (LP) 7133	53	54	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516
14	11	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSO (LP/12-inch*) RS2 3902	★	60	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12-inch) G 7987/M00019
15	13	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225	55	57	ONE CHAIN (DON'T MAKE NO PRISON)—Santana—Columbia (12-inch) 23-10957
★	18	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12-inch*) NBLP 7144	★	65	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12-inch*) SRM 1 3758
★	25	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12-inch) COS 2316	57	51	I ONLY WANNA GET UP AND DANCE—Rae's—A&M (LP/12-inch) SP 4754/12017
★	28	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) Z58-3675	58	53	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128
19	19	HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407	★	67	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch) 228-3682
20	20	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601	60	63	GOOD, GOOD FEELING—War—MCA (12-inch) MCA 13913
★	33	HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSD 8784	61	49	HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch) AS 557
22	15	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502	62	72	MY LOVE IS MUSIC—Space—Casablanca (LP/12-inch*) NBLP 7131
23	24	MAKIN' IT—David Naughton—RSO (12-inch) RSS 300	63	80	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014
★	26	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) #59	64	68	ALL THROUGH ME/DANCIN' INTO YOUR HEART—Laura Taylor—TK (12-inch) TKD 137
25	23	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12-inch) SA 8513/SG 207	65	62	JAMMIN AT THE DISCO—Philly Creme—WMOT/Fantasy (12-inch) D-124
26	22	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12-inch) 28-50665	66	52	FOR YOUR LOVE—Chilly—Polydor (LP) PD 1-6191
★	29	PANIC—French Kiss—Polydor (LP) PD 1-6197	67	-	NIGHT DANCIN'—Taka Boom—Ariola (12-inch) AR 9010
★	30	CUBA—Gibson Bros.—Mango (12-inch) MLP5 7779 A	68	69	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12-inch) WBSD 8792
★	31	I CAN TELL—Chanson—Ariola (12-inch) AR 9006	69	70	STAY WITH ME—Charo—Salsoul (12-inch) SG 212
30	17	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL1 3312	70	61	SUNSHINE HOTEL—Richard T. Bear—RCA (12-inch) JD 11492
31	21	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch) GG 403	71	66	IT'S OVER—Alma Faye—Casablanca (LP/12-inch*) NBLP 7143
32	38	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	72	64	BODY TALKIN'—Kathy Barnes—Republic (12-inch) 037 D
33	32	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch) RCA 11457	73	-	WORK YOUR BODY (WORK THAT BODY)—Sandy Mercer—RCA (12-inch) PD 11561
34	27	(EVERYBODY) GET DANCIN'/PISTELERO—Bombers—West End (LP/12-inch) WES 106/22115	74	-	SPEND THE NIGHT/WHY DOES IT RAIN—Bob A. Reia—Channel (LP) CLP 1002
35	36	LA BAMBA—Antonia Rodriguez—Buddah (12-inch) DSC 138	75	55	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164
36	37	KNOCK ON WOOD—Ami Stewart—Ariola (LP/12-inch*) SW 50054	76	79	BAD FOR ME—Dee Dee Bridgewater—Elektra (12-inch) AS 11409
★	39	HOT NUMBER—Foxy—TK (LP/12-inch*) 300-10	77	-	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987
★	42	HOT FOR YOU—Brainstorm—Tabu (12-inch) 228-5515	78	71	HEART OF GLASS—Bloodie—Chrysalis (12-inch) COS 2275
39	35	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch) PD 11442	79	56	KEEP YOUR BODY WORKIN'—Kleeer—Atlantic (12-inch) 4715
40	40	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (LP/12-inch*) PD1 6163	80	75	LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12-inch) NBLP 7140/20153

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Mix

By BARRY LEDERER

NEW YORK—Jim Grady made inroads in disco with "Touch Dancing" and "I Got What I Came For." Both these releases will be part of his upcoming album on Charterelle. However the label is holding off on a release date presumably waiting to do the remix of the above mentioned cuts.

It is also holding in abeyance the much anticipated cut, "Between Love And A Hard Place." Running over 9 minutes, this tune is a classic in arrangement and orchestration providing the listener with nonstop excitement from beginning to end. Grady, besides doing the lyrics, is also responsible for the tone of the instrumentation.

Laura Taylor has returned in full force with a rocker of an LP on the Good Sounds label. The title cut is "Dancing In My Feet" which was Taylor's previous hit. "Some Love" and "All Through Me" have an uplifting surge with titillating orchestration which allows the artist's voice to prevail.

A drum break on "All Through Me" is overlaid with heavy groans for some length, and provides for added punch to the tune. Side Two contains six songs which are a combination of ballads and midtempo material. Though they are short in length they show the versatility of the artist.

Candy Staton's new 12-inch 33 1/3 r.p.m. on Warner Bros. is "When You Wake Up Tomorrow." It runs 6:42 minutes. Staton's stylized voice captures the listener from the onset as she wails and moans while making the listener feel her singing ability.

With perky instrumentation and lush arrangements, no obvious break is needed, as artist and material carry the tune nicely. The record was produced by Stanton and Jimmy Simpson, the latter responsible for the disco mix.

Salsoul is gearing up for summer with much potent material for May/June release. Under expert guidance by Michael Parenteau, head of disco promotion, an abundance of 12-inch 33 1/3 r.p.m. albums will be appearing on the label's upcoming rosters.

With the First Choice hitting the charts with "Double Cross" from the "Hold Your Horses" LP, a special disco remix by Bobby Guttadaro has highlighted the disk with added emphasis of guitar and brass sections. The cut is now less orchestrated but is more pungent in its new length of 7:35 minutes.

The Bundino Family consists of Instant Funk and Bunny Siegler. Its first 12-inch 33 1/3 r.p.m. for the label is "Super Duper Man" which relies on the basic Superman theme with funk oriented vocals providing the mainstay of the cut. The type which is somewhat tongue and cheek, may have a stronger appeal to more black-oriented clubs.

The group's harmonies are tight with emphasis on the brass, guitar and electronic interfading. A laidback tempo is punctuated with several breaks on the instrumental side which might prove more commercially viable than the vocal.

Candido, a Latin jazz artist has lent his talents to disco with a remake of "Jingo." A swaying and hypnotic beat pervades the cut with female chorus chanting the title. Percussion instrumentation keeps the tempo strong with keyboard providing for additional melody lines. The original arrangement holds well with a 1979 disco beat. This tune will be a part of an album which will include "Dancing And Prancing," "Thousand Finger Man" and "Rock And Shuffle." Producer Joe Cain is responsible for bringing this album and artist to the forefront.

A bongo and drum introduction form a rousing beginning to Soccer, one of the new groups from Salsoul, as part of its new 12-inch 33 1/3 r.p.m., "Come On And Get It."

Produced by Tony Valor, this disk mixes light orchestration and nifty guitar licks to provide a melody line that is refreshing. Punchy brass and a driving drum and congo break add to round off this 6:59 minute sizzler.

Continuing on last week's review of Donna Summer's "Bad Girl" album on Casablanca records, is "Dim All The Lights," which leads off side 2 with slow vocalizations that quickly pick up pace into a somewhat pop-disco sound. However, when "Journey To The Center Of Your Heart" begins, the style is more heavily into a synthesizer effect.

The rhythm tracks pick up substantially on the surging tune which lead into "One Night In A Lifetime" and "Can't Get To Sleep At Night." Both these final selections are among the weaker material on the release. Side four gives the listener material reminiscent of Summer's early efforts with the right combination of orchestration and production as provided by Giorgio Moroder and Pete Bellotte.

Retailer & RCA Search For Hair

NEW YORK—RCA Records and Music Warehouse, a major Long Island-based record store chain, are offering \$500 for "the most outrageous hairstyle" in a contest promoting the release of RCA's disco "Hair" album.

Tagged as the "Hair Disco '79 Spectacular," the event was scheduled for Wednesday (9) at Uncle Sam's in Levittown, L.I., and featured Evelyn "Champagne" King, alongside RCA and Warehouse reps, judging the crazy coiffures. Disco's champagne lady headlines the RCA album, which also includes singer Vicki Sue Robinson and others.

Ernie Canadeo, director of advertising and promotion for the 18-store (Continued on page 56)

FLOWER

MCA RECORDS
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Seek Hair

• Continued from page 55
 chain, launched the contest in late April by offering a preliminary sweepstake to generate excitement for the main event.
 Customers filling out a sweepstakes entry blank at any of the Music Warehouse stores became eligible to win a grand prize of dinner and limousine service to Uncle Sam's Monday (6), with free drinks the entire evening. Runners-up qualified for free admission.

As added incentive for promotional support from Music Warehouse owners, Canadeo offered an evening in New York City complete with dinner, theatre and a chauffeured limousine, for the designers of the best in-store disco Hair display.

Visitors to the Amber Music Warehouse in Huntington, N.Y., found a front window display of a mannequin in a barber's chair, surrounded by the album jackets.

An album jacket display was also set up in Uncle Sam's and club deejays reminded patrons of the hair competition.

Radio advertising dollars went to WKTU-FM, says Canadeo, while newspaper ads were run in a Long Island daily and a local music entertainment bi-weekly that has a free distribution.

Sklar Calls Disco 'Single Phenomenon'

By JEAN CALLAHAN
 WASHINGTON—Disco appeals to single and divorced rather than married people, according to Rick Sklar, ABC vice president for programming.

Noting the rise in the number of single person households in recent years, Sklar suggests that disco music has become a "surrogate family" capable of curing loneliness for singles today.

So, disco's future is in large cosmopolitan markets where single people congregate, Sklar told an audience of radio staffers and ad agency execs at the Washington Ad Club's Radio Day luncheon May 3.

Sklar also predicts that disco will never be as phenomenal as rock'n'roll, a music form which Sklar sees spanning the generations today.

"Rock is family music," Sklar says. "The people who were teenagers in the 1950s have teenage children now and both parents and
 (Continued on page 86)

VARIETY IMPRESSES

Label Exec Finds Hawaii 'Test Mart'

By DON WELLER

HONOLULU—Hawaii, with its variety of discotheques, the broad spectrum of social and cultural backgrounds of its people, and the unfettered freedom of disco spinners to program what they choose is fast becoming an important record test market in the U.S.

This is the opinion of Paul Cooper, national director of publicity and research for Atlantic, Atco & Custom labels.

Cooper, on a recent visit to discotheques on this island, expressed surprise at the wide variety of discos, and the ability of each to do remarkably good business.

"There may be a greater variety of discos here than anywhere else in the U.S. Because of this, I believe that Hawaii should be seen as an ideal test market nationally," he says.

Cooper is also impressed with the freedom Hawaiian deejays have in playing music of their choice.

"Some of your clubs here, unlike the mainland, are experimenting with new sounds," he says. "Some of them are actually playing rock—maybe not in rotation but certainly on a sporadic basis—and are getting excellent responses from the crowds."

"I'm also excited about the Hawaiian sound in disco. If Mick Jagger can make it on the disco charts with 'Miss You,' I see no reason why Hawaiian disco can't break nationally."

Two songs are presently enjoying popularity both in island discos and on local radio—Nohelani Cyprano's "Moon Of Manakoa" and Bart Bascone's "Blue Hawaii Disco." Both are on separate local labels.

Cooper is quick to dismiss Hawaii's tradition of lagging behind the mainland in musical trends.

He explains: "I think the communication between the deejays and the record companies is excellent here, and it's brought Hawaii up to mainland trends. When I went into the various clubs, I asked the Spinners what product they have, and I know they're current."

"One other thing that struck me was how much the disco deejays expressed appreciation for 12-inch disks. It helps them in their organization of records, since the 12-inchers have spines, while the 45s don't. And the 12-inch disks tend to have a better sound reproduction than 45s. This is especially gratifying for Atlantic, as we were the first company to come on the pop charts with 12-inch singles."

"One last thing I couldn't help but notice was the international aspect of discos in Hawaii. It's like a stopping point for people traveling all over the world. And these people are eager to frequent the discos while they're here. All these factors make Hawaii, as far as I'm concerned, the ideal test market for product."

Washington Disco Identity

• Continued from page 52
 At the Plum, the third annual Disco Duel with a \$5,000 cash prize is drawing dancers from all over the East Coast and Plum owner Riley Carter is preparing a new club, Montego Bay, for June 1.

There's even a rumor (unconfirmed) that Studio 54 has plans to open a juice bar across the street from the White House.

"Studio 54 could never happen here," argues one skeptical disco manager. "This is a federal city and exclusive admission policies would never work. People know their rights and they'll sue at the drop of a hat."

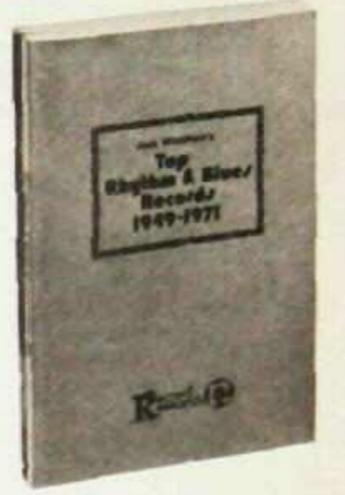
There is, in fact, a disco across the street from the White House. The Buck Stops Here, restaurant by day and disco by night, operates from the basement of a government office building and attracts federal workers with a mix of disco and slower

music. Elan, a private club on K St. hosts a "Capitol Hill crowd" party the last Tuesday of each month.

Electronics and outrageous light shows aren't as big in Washington as in New York. Pier 9 boasts the town's only laser show. The Plum just installed a fog machine and the Library in Bethesda has a smoke machine, light show and a slide show featuring face shots of celebrities including President Jimmy Carter.

Blacks, whites, straights and gays are mixing more in Washington as the town comes out of its Southern roots to become a bit more cosmopolitan. Pier 9, a gay-owned and operated club, has been attracting a straight suburban crowd on weekends in the last year while the gay clientele continues to frequent on weekdays and moves over to Lost &
 (Continued on page 79)

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Adult Contemporary

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	2	12	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
2	3	4	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
3	1	10	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
4	5	8	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren Vibes, ASCAP)
5	8	4	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Braintree/Snow, BMI)
6	7	10	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
7	9	13	STUMBLIN' IN Suzie Qatro & Chris Norman, RSD 917 (Chinnichap/Careers, BMI)
8	11	14	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner/Tamereane, BMI)
9	10	8	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
10	14	4	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
11	4	13	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
12	6	18	CRAZY LOVE Poco, MCA 12439 (Pirooting, ASCAP)
13	15	9	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
14	16	4	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Leflin, BMI)
15	13	8	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
16	18	11	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillon, BMI)
17	30	7	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
18	31	4	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
19	22	4	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
20	12	7	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10933
21	21	6	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
22	19	13	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
23	17	8	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
24	28	4	LOVE YOU INSIDE OUT Bee Gees, RSD 925 (Stigwood/Unichappell, BMI)
25	20	16	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappell, BMI)
26	NEW ENTRY		SAY MAYBE Neil Diamond, Columbia 3-10945, (Stonebridge, ASCAP)
27	26	10	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappell, BMI)
28	38	4	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705, (Deb Dave, BMI)
29	43	2	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10988 (Laughing Willow, ASCAP)
30	23	9	HARD TIME FOR LOVERS Judy Collins, Elektra 46020 (Careers, BMI)
31	35	6	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
32	37	2	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executive/Johan, BMI)
33	42	3	ALISON Linda Ronstadt, Asylum 46034 (Plangent Vision, ASCAP)
34	32	18	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
35	25	12	I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
36	29	6	DREAM LOVER Rick Nelson, Epic 850574 (The Hudson Bay/Rightson/Screen Gems-EMI, BMI)
37	34	16	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheryl/Lindseyanne, BMI)
38	41	4	RHUMBA GIRL Nicolette Larson, Warner Bros. 8795 (Fourth Floor, ASCAP)
39	46	4	GET USED TO IT Roger Vadouarts, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
40	44	6	ALL I EVER NEED IS YOU Kenny Rogers & Dotti West, United Artists 1276 (United Artists/Racer, ASCAP)
41	NEW ENTRY		SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
42	47	4	THIS TIME I'LL BE SWEETER Angela Bofill, GRP/Arista 2500 (Pernumbra, BMI)
43	NEW ENTRY		SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
44	48	2	HEART OF GLASS Blondie, Chrysalis 2295, (Rare Blue/Monster Island, ASCAP)
45	45	3	CAN'T HELP FALLING IN LOVE Engelbert Humperdinck, Epic 8-50692 (Intersong/Gladys, ASCAP)
46	50	2	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
47	NEW ENTRY		CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
48	NEW ENTRY		MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
49	NEW ENTRY		SAD EYES Robert John, EMI America 8015 (Careers, BMI)
50	NEW ENTRY		YOU CAN'T CHANGE THAT Payola, Arista 0399, (Payola, ASCAP)

Sound Business



PARALLEL REELS—Chrysalis group Blondie squeezes together as they receive Ampex Golden Reel Awards for LPs "Blondie" and "Parallel Lines" as well as single "Denis." The \$1,000 for each award was designated by the group to the Juvenile Diabetes Assn. Shown, left to right, are Cher Cunningham, Golden Reel Awards coordinator; Nancy Mann, Juvenile Diabetes Assn.; Blondie members Jimmy Destri, Chris Stein, Deborah Harry, Clem Burke and Frank Infante; and Ampex salesman Paul Chandler.

Studio Track

LOS ANGELES—The Dwight Twilley Band is mixing a new LP at Cherokee, Bob Schaper engineering. Also there, Frankie Valli laying down vocals with Bob Gaudio producing and Rick Ruggeri at the board.

Ex-Byrd Gene Parsons completing a solo LP for Sierra/Biar Records at the Music Grinder with John Delgatto producing and Steve Zaretsky engineering. Mink De Ville mixing a new Capitol LP at Gold Star. Yvonne Elliman also there working on a new project.

At One Step Up: Savannah Band recording vocals for Elektra/Asylum, produced by David Wolford and Gary Klein, John Arrias and Don Gooch at the console; and Wayne Henderson producing Billy Cobham for Columbia. Rick Barcelona engineering.

Michael Stewart producing Bill Champlin at Sierra/Pacific. Baron Abramovitch and Pat McDonald handling the console. Delaney Bramlett also in working on a new project with Art Kimball arranging. John Harrison producing the Last at Media Arts and the Village Recorder for Bomp.

Newly signed UA/EMI America artists Pieces completing a debut LP at Redwing with Barry Fasman producing and Tom Seufert associate producer/engineer and Joe Bellamy. Seufert also producing and engineering Steve Kipner there for Elektra/Asylum.

Neil Bogart and Brooks Arthur producing Robin Williams for Casablanca at Record Plant.

Activity at Group IV: Val Valentin engineering Louis Bellson for Pablo Records. Cory Wade producing Peter Brown with Dennis Sands engineering; and Val Valentin engineering Sarah Vaughan for Pablo.

Paul Reiser producing Noel Pointer for EMI/United Artists; Barney Perkins at the board, at Westlake. Leo Kottke also there working on a new project with Marty Lewis engineering.

Larabee action sees Ronnie & the Hawks overdubbing with Keith Allison producing. Randy Tominaga and Linda Corbin engineering; Rick Gianatos engineering Samantha Sang; and Bob Stone mixing Linda Clifford for RSD, Eddie Ashworth helping.

Pink Lady recording vocal overdubs at Filmways/Heider, San Francisco for Elektra/Curb; Jeff Melby at the console. Alicia Bridges recording a new LP at Studio One, Doraville, Ga. Steve Buckingham producing, Tad Bush engineering. Willie Nelson taping material for an upcoming album at Jack Clement Recording Studios, Nashville, producing himself with Harold Lee, engineering.

Janis Ian recording at RPM, N.Y., with Ted Spencer engineering, assisted by Hugo Dwyer.

Cindy & Roy recording material for Casablanca at Queen Village, Philadelphia.

Steve Gibson producing Gene Cotton for Anola at Nashville's Soundshop. Allen Toussaint producing Jorge Santana's second LP for Tomato at Sea-Saint Studios, New Orleans.

JIM McCULLAUGH

Capt., Tennille Bow Studio

LOS ANGELES—The Captain & Tennille are readying a 24-track recording studio, tentatively called Bulldog Recorders, in suburban Canoga Park.

Due to be operational in September, the studio will be available to outside clientele.

Contractor Rudy Breuer, who has worked on rooms at the Village Recorder and the Record Plant, is handling the building chores.

Dimensions are 8,000 square feet, approximately one-half of which will be devoted to recording space including the control and a second overdubbing room.

The studio will be outfitted with a Neve 48 in automated board which will later have computer mixdown capability. Ampex 24-track recorders and nine video monitors for inter-studio communication.

A \$15,000 synthesizer also highlights a keyboard room which will contain Daryl Dragon's array of keyboards.

"We'll have one big room," says Dragon, "and four isolation booths

for strings, percussion, harp and drums."

The studio will also sport a boat motif with porthole windows, plants and mirrors.

PAUL GREIN

UCLA To Offer Record Making Class For 12

LOS ANGELES—Neil Portnow, senior vice president of 20th Century-Fox Records, will conduct a "Studio Seminar In Record Making" for UCLA Extension's Dept. of the Arts the weekend of June 22-24.

The seminar will offer 12 students—on a first-come, first-serve registration basis—close observation of the complete process of record production, from pre-production to final mixing.

Using a Hollywood recording studio, Portnow indicates he will conduct the seminar and the production of the record project with the collaboration of a professional engineer, recording artist, arranger and musicians.

Sigma Expanding

PHILADELPHIA—Sigma Sound Studios, which expanded its facilities last year with the building of studios in New York City, is entertaining another major expansion move this year.

With NFL Films, Inc., located on the same block, moving production facilities to a new \$14 million plant at nearby Mount Laurel, N.J., Sigma Sound has purchased the present building of the firm which makes the National Football League films.

P&P Augmenting

STAMFORD, Ct.—P&P Studios here, owned by John Fishback and Terry Puffer, is opening a new 16/24 track room.

In operation since 1970, the facility also includes two smaller studios, a soundstage, high speed cassette and reel-to-reel duplication, film editing and transfer and multi-image programming and projection.

Veritable Growing

ARDMORE, Pa.—The Veritable Recording Co. here has added a 3M 24-track recorder with Dolby noise reduction. Eventide harmonizer and Prime-Time digital delay to its studio facility.

Florida Gets Auric

DAYTONA BEACH, Fla.—A new recording studio called Auric has opened its doors here with MCI 24-track equipment.

Jack Lentz is manager. Owners are Bob and Donna McClughen. The control room measures 12 feet by 20 feet while the studio itself is 18 feet by 19 feet.

Has Sony Digital

MENLO PARK, Calif.—Music Annex 24-track recording studios here has added a Sony digital 2-track recorder and is offering it to its clients.

Elliot Unshutters

LOS ANGELES—Warner Bros. artist Brian Elliot has opened a 24-track studio here in suburban North Hollywood.

Called Brian Elliot Recording, the studio features a Trident console and Ampex and 3M tape recorders.

MAY 19, 1979, BILLBOARD

Computer & Digital Technology Stuns Pros

AES Will Highlight Array Of New Units

By IRWIN DIEHL

NEW YORK—The continuing infusion of digital/computer technology into record engineering has left many a studio veteran enthralled as well as a little staggered by the near fantastic capabilities of this latest recording hardware.

As a result, a certain element of "future shock" may pervade the week's AES meet in Los Angeles where a large roster of exhibitors (bigger again in number than any prior convention) will exhibit their microprocessor-controlled, computer-assisted or digital-based audio devices for assessment by end users in the industry.

It would seem that any whim embraced by a producer or recording engineer "this day" may be a technological reality the next. Many exhibitors at this 63rd convention are engaged in manufacture of products considered to be the very best in audio engineering today.

• **CONSOLES:** Solid State Logic, manufacturers of consoles/control room systems, is

based in the U.K. and represented in the U.S. by Washington Music Works in D.C.

Kendun Recorders was the first U.S. studio to design around SSL boards creating the most recent complex of "super studios" in the L.A. market employing a 40-in 32-out SSL board (Billboard, Feb. 3, 1979).

The Solid State Logic design relies on a 16-bit minicomputer to manage console function logic, console to multitrack interface, automation of record and mix operations and management of files and records.

SSL is the first console manufacturer to take this type of total systems approach in the control room. A 9-inch CRT is mounted in the meter panel of the board to provide the man-to-machine interface. Via a typewriter keyboard mounted below the video display unit the operator inputs English commands. Computer control of console logic establishes proper status of switching functions, sync or record modes at the multitrack as well as console parameters under automation control.

The SSL console will interface with any current-day model multitrack to provide a sophisticated tape position locate function integrated within the computer-keyboard-video display section.

Dual floppy disks provide ample storage area for computer data including data relevant to automation functions. One of the more unique aspects of the SSL automation design is that it is defined in software rather than hardware. This suggests it may be readily updated or revised at minimal expense. Also, it's apparent that this approach is a key factor in the automation system's "transparency" to the operating engineer. It is quite likely this design approach will have great influence upon automation and control room systems of the future.

• Trident Audio Developments Ltd., also of the U.K., will exhibit its Fleximix system and introduce its Series 80 consoles developed around the TSM series electronics design.

The Series 80 boasts microphone preamps (Continued on page 64)

SUPER STUDIOS State-Of-The-Art Equipment Expands Recording Levels

By JIM McCULLAUGH

LOS ANGELES—The 'super studio' has arrived.

Last fall Village Recorder owner Geordie Hormel sent minor though not unpredictable shock waves through the recording studio industry when he opened Studio D at his 10-year-old, West Los Angeles complex (Billboard, Dec. 2, 1979).

At the time the room began renting for a near staggering \$20,000 a week making it perhaps the most expensive studio an artist could reserve.

Since then a number of recording facilities around the country have approached the 'super' level in terms of state-of-the-art equipment and services offered with many more now gearing to that level in terms of both audio and video.

The upshot for the recording studio industry as well as the upcoming Audio Engineering Society convention here beginning Tuesday (15); more interest and dollars spent on high technology.

And the super studio not only

bodes well for console, tape recorder and monitor suppliers but "out-board equipment" as well.

"A major room today," claims Chris Stone of the Record Plant, "needs at least \$100,000 invested in outboard gear to remain current."

The Village Recorder package consists of a Neve 8078 40-in, 24-out console, completely automated with Necam computer, two Studer 24-track recorders and time-aligned, custom JBL monitors. The control (Continued on page 67)

TECHNOLOGY BOOSTS

Pro Tape & Duping Get More Attention

By STEPHEN TRAIMAN

NEW YORK—The continuing stream of technology improvements in blank tape for the professional mastering and duplicating markets, and high-speed tape duplication and packaging equipment, will make a more visible presence at the upcoming AES in Los Angeles.

An enhanced bin loop tape from

3M, improved bulk cassette formulations from BASF and Agfa-Gevaert, a new broadcast cartridge from Capitol Magnetics, Otari's first mastering recorder and new or improved duping equipment from Accurate Sound, Infonics, Cross International, Audiotek, Cetec Audio,

(Continued on page 71)

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TRANS-AM INDUSTRIES

Demand Is Accelerating In Digital Use

By ALAN PENCHANSKY

CHICAGO—A rapid acceleration of demand can be seen for digital audio recording equipment for disk industry applications.

The introduction to the U.S. recording industry of digital came in 1978, and a romance quickly blossomed between the two.

Classical and jazz recording projects were the first to be assigned digital equipment. But interest among pop producers and leading West Coast studios is mounting swiftly.

Cost and availability appear to be the key factors limiting the use of digital systems in the coming year. Only a handful of digital machines are available.

Scheduled to be shown at AES new, more advanced editing systems from Sony and 3M and Soundstream also are known to have made advances in its editing capability.

One of the early drawbacks of digital technology was the comparatively gross resolution capability of much of the editing gear.

Among major record labels that have begun using digital equipment are RCA, CBS, WEA and London.

Adoption by these giants of the new technology has been a great legitimizing factor, and labels now are speeding to get digital product onto the market.

Fueling the movement has been reaction of press and consumers to initial album product, with critics and listeners alike proclaiming a new era in audio fidelity.

...of audio was introduced into ... the smaller audiophile (Continued on page 69)



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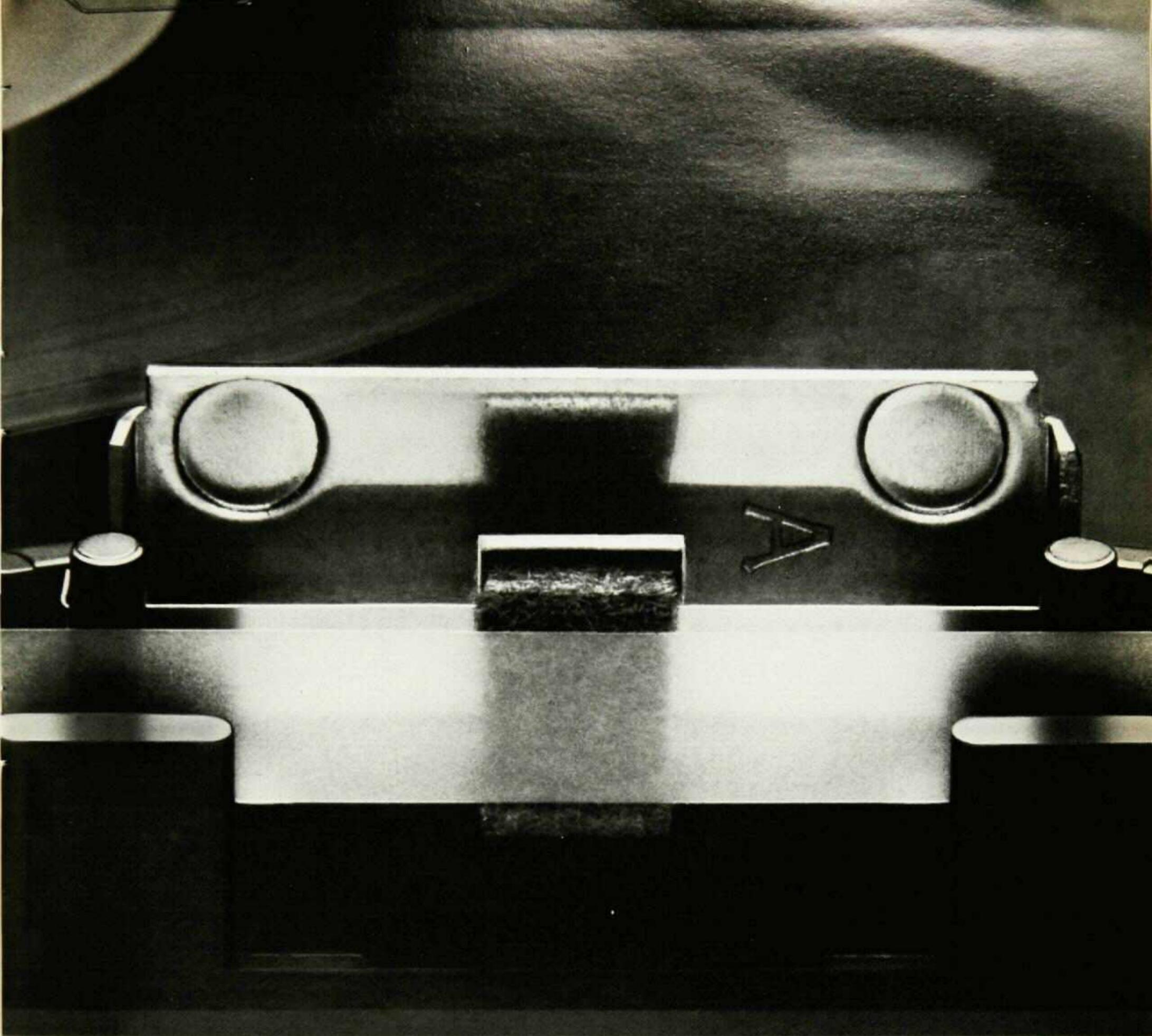
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AES Convention

Stevie Wonder 'Digital Buy' Heightens AES Meeting

• Continued from page 1

Tuesday (15) at the Los Angeles Hilton—despite the gas crunch which could severely affect attendance.

A new 4-channel, 1/4-inch audio recorder/reproducer system from Matsushita (Panasonic), 3M's 32-

track master recorder plus a working model of its ITX-built computer-editor, and Sony's new editing console and 24-track recorder all represent significant digital progress to be seen—and heard—at AES.

The expansion of digital record-

ing sessions by the major labels—RCA and CBS in the U.S., British Decca in the U.K., Israel and the U.S.—since the new year with increasing small-label activity as well also is significant. (See separate story in special AES section.)

While the question of standardization and the incompatibility of the various systems is still a major stumbling block, the AES has invited representatives of all major systems to a post-convention meeting. Norman Schwartz of Filmways-Heider Recording in Hollywood will chair the digital "technology discussion," with a report due soon after.

Schwartz also is chairman of a digital techniques session Wednesday night (16), expected to draw the meeting's largest audience. Included are topics ranging from recorders, coding systems, editing, synthesizers and audio processors for home use VTRs. Papers are being presented by U.S., Japanese and European representatives of Sony, Bell Labs, DeltaLab Research, EMI, Polygram, Systems Concepts and Star Instruments.

However, equivalent technological breakthroughs in analog recording are getting just as much attention, with new multitrack machines from MCI, Otari and others, and state-of-the-art studio and signal processing equipment representing far more capability that was thought possible just a few years ago.

The growing semi-pro and disco markets also will be well represented. While some "purists" at AES feel that the Society's image is diluted

from its professional meaning, in the truest sense the extension of the AES umbrella to these expanding markets is a good symptom of the Society's attraction for newer, younger members necessary to keep it vibrant and growing.

In the midst of its 30th year, with membership in the range of 10,000 internationally, the AES is getting new blood. This helped bring a record 170 exhibiting companies to L.A., including at least 25% that have never participated before, or are on the West Coast for the first time.

Representing the semi-pro and disco area are such firms as Sansui, debuting its new professional audio products at Westlake Studios in L.A.; JBL, introducing a new 2441 compression driver, focusing on its monitor speakers which have been selectively offered to "consumers," and hosting a tour to its Northridge plant prior to AES; Meteor Light & Sound division of Hammond Industries, with its full line of disco mixers, amplifiers and lighting controllers, typifying the sophistication of this new and growing market.

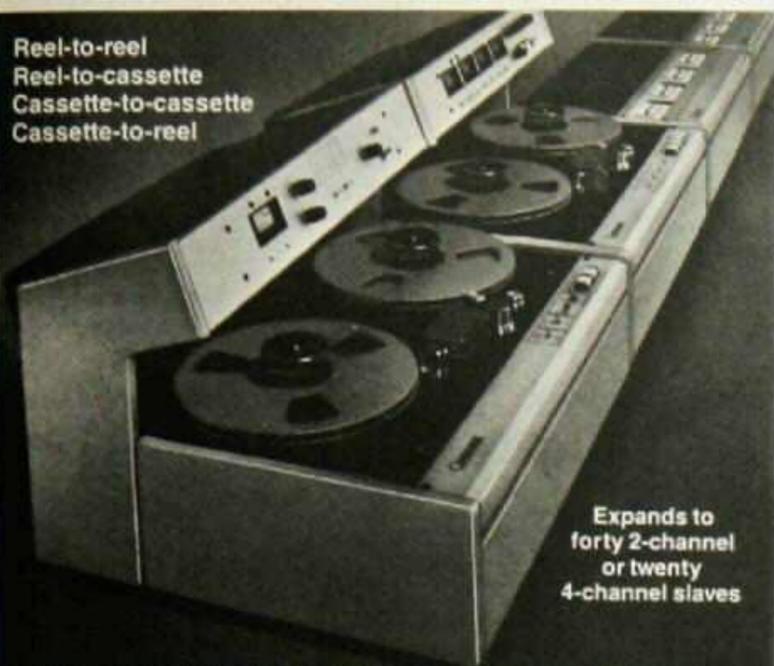
Also: Stanton Magnetics, with its new 680 SL disco cartridge and Permostat record preservative kit, its first entry in premium disk care and Technics (Panasonic) offering the first professional portable metal tape cassette deck along with an expanding line of electronics and turntables.

In addition to the digital session, other key topics are the subject of papers at AES. Included are "Magnetic & Disk Recording," chaired by

Stan Ricker, JVC Cutting Center; "Signal Processing," Keith Johnson, consultant; "Broadcast Audio," Doug Howland, KMPX-FM, San Francisco; "Transducers I & II," Clifford Henrikson, Altec; "Sound Reinforcement & Acoustics I & II,"

(Continued on page 68)

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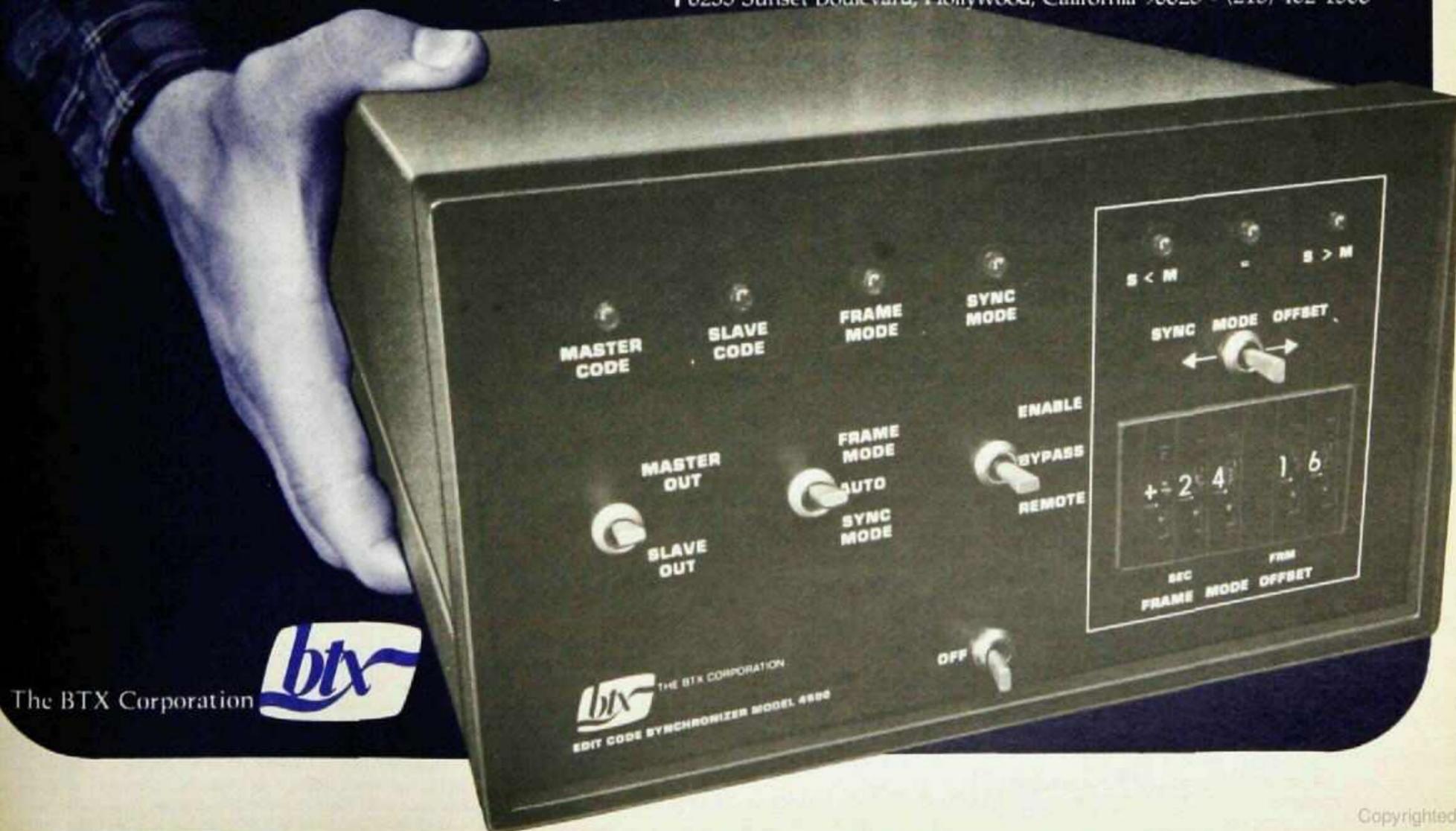
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Sounding Board Q: What kinds of pressures are the constant need for upgrading, skyrocketing equipment costs and inflation putting on recording studio operations?

HARRY HIRSCH, president, Soundmixers, N.Y.

A: "Certainly inflation and the 'arms race' between studios to keep on top of the continuing hardware revolution places the studio owner/operator under pressure. No more pressure than an artist might feel to followup a hit with another smash, but pressure nonetheless. One of the keys to running a successful studio is to be able to react calmly to these pressures.



"Digital, for example, is a major step in technical advancements. There are pressures from artists and labels and from our own engineers to go digital immediately. Our decision, however, has been to hold off until we are positive we can obtain the very best digital system available, and to hold off until we feel digital has worked out all the bugs that go hand-in-hand with any new equipment. Curiously, we're suddenly finding that some artists are calling for tube-type peripheral support equipment and older microphones are back in vogue today because there is a feeling that they produce a 'better' or more interesting sound. We're buying this older equipment at top dollar to accommodate our clients.

"Our suppliers, tape, electricity, etc., are continually raising their prices, and these economic pressures have got to be reflected by an increase in our own rates.

"If you want to run a recording studio, you've got to be able to deal with the pressures and problems as well as the pleasures it provides. But for all the talk of artists building home studios; we know that no home studio can be maintained and cared for like a professional operation and artists want to work where the hits have been cut."

Hirsch opened Soundmixers, now a four studio, 24-track complex in New York in 1977. He was also the founder and director of New York's Media Sound Studios.

GLENN SNODDY, president, Woodland Sound, Nashville, Tenn.

A: "We are very careful about what we buy. We buy only proven, top quality equipment. I spend a great part of my time researching equipment to know what to buy, so that when we do make an investment, we feel it's the best that can be purchased for the time, and that it will hopefully last for at least seven years.



"Now it does appear that that type of thinking is probably being outdated about now with the cycle of equipment probably becoming shorter. How much shorter, I don't know. I would say that if anyone spends \$150,000 to \$170,000 on a console, they would have to amortize that over a period of five to seven years. So you're really talking about what studios can afford compared to what the type of business they can do.

"It comes down to a management policy, especially with a large complex that has more than one studio, and you're trying to keep all of these things updated. It gets to where it's a real guessing game as to what is going to come out next and what you can afford.

"We're not trying so much to stay in competition with Nashville studios. We're trying to stay in competition with the West Coast and East Coast Studios because we are looked at more and more by groups to have the same facilities that they can find in other parts of the world.

"We feel like we are in the right league. We have a Neve console, of which there are only three like it in the country—at Caribou Ranch and the Village Recorder."

With Woodland 10 years, Snoddy began in the recording studio business in Nashville in 1949 with Brown Radio Productions.

LARRY JAFFE, director of marketing and sales/professional products, dbx, Inc., Newton, Mass.

A: "We have found that the sophistication of the end user's ears has gone up appreciably. By that I mean the consumer who actually goes into a record store and buys a record or tape. They are no longer satisfied with poor quality sound. Many have more sophisticated home systems.



"That's putting more pressure on the entire recording chain. And it's putting pressure not only on recording studios but it applies to sound reinforcement and the broadcast industries as well. The end user wants better sound and he can tell when the sound is inferior.

"And that end user pressure is justifying, in many circles, producers, engineers and artists spending more time and money in the studio to get a better sound. Certainly paying \$150 or more in the studio won't guarantee a hit record but it may enhance the possibility.

"You find even smaller studios today that have a good deal of sophistication, many with noise reduction equipment, for example.

"While inflation and equipment costs are going up, technology and research and development are having a cost effective return. You can get a high quality noise reduction system, for example, for substantially less than you could five years ago and our company, dbx, is sensitive to both small and large recording facilities. Chips and hybrid circuits and the miniaturization of components will further help this cost effective situation."

Jaffe recently assumed his post at dbx after a three-year stint with Uni-Sync, another pro and semipro equipment maker. Prior to that he was a freelance audio marketing consultant.

JOHN KRAUS, studio manager, Capitol Recording Studios, Los Angeles.

A: "You have to keep abreast of what's new in the recording studio business. If you don't, you slip behind and the competition among studios is tough today. Artists and producers want to work at newer places and they like working at places that have the latest equipment. And that puts pressure on studios to constantly upgrade and buy new equipment.



"We put a Neve Necam computer system in one of our control rooms two years ago and that board at the time was in the \$160,000 price range. Today, with inflation, the board is probably worth maybe \$220,000. Neumann lathes, and we do quite a bit of disk mastering at Capitol, are skyrocketing. Those kinds of pressures are tough.

"Being a label affiliated studio there are also other pressures. Sometimes our own a&R department finds it difficult to understand why a recording project takes so much money these days.

"And there are musical instrument pressures. Let's say you get a group in and they want a \$5,000 synthesizer you don't have. Well, you either have to rent it or buy it.

"But it's all progress. The engineer and producer today is dependent so much on the sound he's getting in the control room that he has to be inventive and generate a better sound. So I think state of the art will keep advancing itself in that direction."

Kraus has been studio manager at Capitol for six years and with Capitol for 30 years in an engineering capacity.

BILL ROBINSON, manager, Sunset Sound, Los Angeles.

A: "Our clients expect more and more and you have to keep giving them more and more.



"We have maintained our rates pretty much the same for the last five years but I don't know how much longer we can do that. We've been able to keep our rates the same because of good administration and have kept our overhead down. At the same time, we have tried to keep the services we offer at the same consistent or better level. And that's not easy.

"The cost of business is going up. We're business people and you have to maintain at least a 20% profit margin to stay in business.

"Sure, I think some clients are getting a bit carried away with all this outboard equipment but they are looking for a better sound. Some are using nine and 10 separate pieces of outboard equipment on a single project. Most good studios today have at least \$100,000 tied up in outboard gear.

"We have a policy of not charging our clients if they are not using outboard gear. If you are just tracking, let's say, we're not going to charge you for equipment you won't use on the date.

"A good analog recording machine today is in the \$35,000 to \$45,000 neighborhood. I believe when digital comes in, a multi-track digital recorder will cost at least \$100,000 and that's really going to put financial pressures on some studios.

"If inflation keeps the same trend as the year goes on, then I can't realistically think we can keep our rates the same."

Robinson has been running Sunset Sound for 11 years and before that was chief engineer at the Capitol Recording Studios.

GLENN PHOENIX, president, Westlake Audio, Los Angeles.

A: "The pressures are enormous. They are manifesting themselves, I believe, with increased sales in the lower to middle level equipment suppliers in the recording studio business. At the upper end there are big pressures to lead in the technology race.



"The problem today is that we've arrived at a big fork in the road. With the advent of so many different types of technologies and lack of standardization, a studio operation is hard pressed on which way to go.

"You've got Telefunken with a 32-track, two-inch tape machine. MCI is developing a 32-track, three-inch tape machine and at the same time developing a digital console. You've got the Sony digital system and the 3M digital system. And other manufacturers developing their own advanced technologies.

"The path isn't clear but more importantly it's not going to be a small investment going down any one of those paths. We are talking about quantum investments.

"I would hate to see a lack of organization and lack of standardization put the professional audio business in a state of chaos. Sure, state-of-the-art has to be served. Producers and artists need the flexibility of new developments. I don't think we're reached a point where we can't improve.

"3M, of course, has a leasing approach to its digital equipment and there's an advantage to that method but even that lease arrangement is expensive.

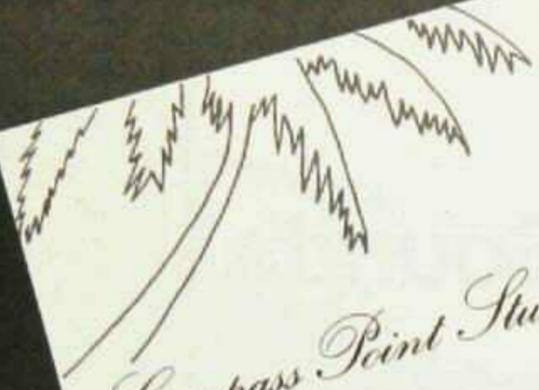
"I think it's a very serious issue and one that has to be dealt with in an organized manner... and soon."

Phoenix has been president of Westlake, a leading studio and design and building operation, for the past three years. He has been with them in a number of capacities—sales, field engineering—since 1972 and prior to that was with the 3M Co.

Phoenix has been president of Westlake, a leading studio and design and building operation, for the past three years. He has been with them in a number of capacities—sales, field engineering—since 1972 and prior to that was with the 3M Co.

MAY 19, 1979, BILLBOARD

Compass Point Studios speaks for itself.



Compass Point Studios

March 3, 1979

DBX Incorporated,
71 Chapel St.,
Newton, Massachusetts 02195,
U.S.A.

Att'n: Engineering Development Lab

Dear Sirs:

We were recently given the privilege of being one of the first commercial installations to do an in house evaluation of your new model 165 Over Easy Compressor/Limiter. We are presently using many DBX Products in our studios worldwide and were very anxious to try out this new product. I had seen this unit myself at a recent AES convention in New York City and had immediately placed an order for 2 of them but had no idea that we would be one of the first studios to be given a chance to really try this unit out.

The engineers that agreed to do the evaluation were Chris Kimsey, who was in doing the ROLLING STONES, and Karl Pitterson who was working with the ROBERT PALMER group. The reports that I was given were that it was great. It really filled the gap left by your competitors' products of similar format. Our technical engineers also did a complete distortion and frequency response check and found it to be superior to other products of this format.

All in all we found it to be a great product and cannot wait until our 2, presently on order, come in.

Thanks so much,

Yours sincerely,

Richard Lee,
General Manager

RL/jr
cc: Manrep Corp.

COMPASS POINT STUDIOS LTD. P.O. BOX N4599 NASSAU BAHAMAS TEL. (809) 327-8282 TELEX NO. COMPT. 20-302

dbx

Making Good Sound Better

Digital/Computer Technology Highlights Pro Exhibits

• Continued from page 58

with variable gain (to a maximum of 65 dB), input channel routing to 24 output groups, four-band equalizers and extensively equipped monitor modules which include: monitor level, loudspeaker pan, monitor mute, console or tape meter select and overdub monitor functions.

• Sound Workshop Professional Audio Products will demo its 1600 series console with ARMS automation. A high resolution meter option for the 1600 will be introduced with average and peak reading capability as well as a peak-hold feature. The new meter-indicator system also provides a built-in spectrum analyzer function.

Super Group, a Sound Workshop automation option, will be introduced as a new feature of the ARMS automation package. Super Group offers extreme flexibility in channel grouping, allowing master assignment to any channel and delegation of any number of input channels to that master. Delegation and assignment is by simple pushbutton activation at each channel.

Other Sound Workshop exhibits include the 1280 series mixers and the model 262 stereo reverb unit. The Shared Access Memory System, marketed exclusively by Sound Workshop, will not be exhibited since production hold-ups have delayed its market readiness.

• Raundirk Ltd. eschews divergent design philosophies in its Series III and Series S2000 consoles. The former, a fully outfitted 28-input mixer, features eight group outputs plus master remix outputs. Each input is comprised of microphone and line switching, equalization, four cue/echo send lines and group output assignment to tracks 9 through 24.

The S2000 series is intended for budget 16 channel applications such as studio, theatre, mobile, a/v or broadcast.

• Also intended for a/v recording, theatre and sound reinforcement applications is the Midas PR System consoles. The board features bar-graph metering conformed to DIN specifications and both 16 and 24-track monitor facilities. A Midas

option is VCA controlled console functions.

• Allen & Heath Brenell Ltd. demos its new SR-28 sound reinforcement console along with the Syncon recording console. The Syncon features a novel approach to subgroup assignment that permits any number of subgroups but does not reduce input channels available.

Allen & Heath is also displaying the Mod III 8- and 16-track budget studio boards and the Brenell Mini 8, 1-inch, 8-track recorder.

• Quantum Audio Labs, Inc. focuses on broadcast applications with its recently added line of production consoles intended for 4-track stereo mix applications. Quantum's QM and QA series of recording consoles is also displayed.

• Nashville-based Valley People will offer applications assistance on its Trans-Amp LZ transformerless microphone preamplifier. The Trans-Amp design developed a few years ago is now available in a plug-in card, model MP-1000.

The Trans-Amp module has found wide application to upgrad-

ing the input stages of the earlier MCI 400 and 500 series consoles. Improvements in signal-to-noise as well as IM and harmonic distortion figures are claimed by the studios that have made the retrofit. The plug-in card is equipped for phantom powering and features microphone input phase switching, overload indication and a control to adjust gain from 10 to 60 dB.

• Interface Electronics has brought its 1979 line of mixers including the new Stage Monitor Mixer and the Series 308. The Interface mixers are designed for recording (studio and remote), sound reinforcement, stage monitors and theatre. The new boards feature lower noise floors and higher slew rates. Much improved equalizers and LED overload indicators comprise features added to the new Interface mixer designs.

• Rupert Neve shows its NE-CAM console with computer assist automation. Some new features of the automation system are expected, as well as a look at Neve's new limiter/compressor.

The Lyrec multitrack recorder, marketed by Neve in the U.S., is exhibited with the new R2D2 controller featuring spot erase, track solo and a new head configuration which features shorter spacing between heads.

• Everything Audio introduces its AMEK Series 3000 computerized console and preliminary information on its new console Series 1000. Design and construction details of Everything Audio's recent studio designs are also available.

• **MULTITRACK RECORDERS & ACCESSORIES:** MCI, which offers an extensive line of studio equipment, will feature its unique 3 and/or 2-inch tape-multitrack recorder. The JH-32, introduced last November at the New York AES meeting, promises performance rivalling that of many digital recording systems.

Available for interface with the JH-32 is the AutoLocator III microprocessor controlled tape position locator and the AutoLock SMPTE/EBU generator/reader/synchronizer.

MCI is also exhibiting its JH-16 series of one- and two-inch master tape recorders as well as the JH-110M disk mastering tape reproducer featuring microprocessor control of lathe functions. The JH-600 series of consoles will also be on display.

• Otari enters the multi-track market with its new MTR-90 Masterecorder, a 2-inch 16/24-track machine that debuted at the Brussels AES in March. With 15 and 30 ips. operation ($\pm 20\%$ continuously variable speed control), it offers a fully symmetrical tape path and a pinch roller-free, direct-drive capstan controlled by a phase-locked-loop servo system for full synchronization with film chains or videotape recorders. The basic 16-track model has prewiring for later conversion to 24, with only a limited number of dealers to launch the system.

• El-Tech of Nashville demos its search-to-cue tape position locator and the Take Finder. Together the systems provide exact zero and memory point location as well as auto-play and auto-rewind functions.

• The dbx exhibit features its over-easy compressor/limiter. This model 165, newest of the dbx line, features one control adjustment of gain and compression ratio. Feed-forward gain assures stability regardless of compression severity. The dbx 148 noise reduction decoder (for playback only) is also due, intended for broadcast applications.

• Soundcraft Electronics, Ltd., of the U.K. introduces the SCM-381-8, a compactly packaged one-inch, 8-track recorder. This unit features a wow and flutter specification of 0.3%. Soundcraft also exhibits the new series 400 consoles and the Series 1S portable stereo mixers. The 400 series mixers are available in 12-, 18- and 24-channel configurations.

• Itam offers its 16-channel multitrack in demo at Demo Room 669. This unit, also of compact size, offers full logic with provision for remote control and three-speed/varispeed functions. This same transport is alternately available in one-half and one-inch 8-track formats. Itam also demos its two and four-output mixers.

• Scully Recording Instruments, Mountain View, Calif., features the 284B and 280B series of recorders. The 284 series 8 track recorders are offered with a varispeed option. Also on display are the moderate priced 250/255 recorders as well as

(Continued on page 66)

Electro Sound's all-new System 8000

System 8000 uses sophisticated microprocessor technology and completely redesigned electronics to achieve a real breakthrough in duplicating quality, ease of operation and maintenance, and overall cost effectiveness.

From its sparkling cabinetry to its smallest component, System 8000 is a real milestone in the advancement of the tape duplicating art.

Here are just a few of the features. The microprocessor introduces automatic process safeguards by continuously monitoring bias, Q-tone and tape speed. Tape handling is all new, with a constant-tension system and torque motor that eliminate eddy-current clutch motors, and with a packer arm system for smooth and consistent tape pack. Slave redesign affords complete access from the front, including tilted, lift-up top plate for easy operation and maintenance and saving of floor space.

And you won't believe the sound of the finished tapes.

Call or send for details.

We have all the equipment and accessories you need for a complete duplicating plant.

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The most advanced
microprocessor-based
64:1/32:1 cassette
duplicating system
in the world

fact: this condenser microphone sets a new standard of technical excellence. & it sounds superb!

The Shure SM81 cardioid condenser is a new breed of microphone. It is a truly high-performance studio instrument exceptionally well-suited to the critical requirements of professional recording, broadcast, motion picture recording, and highest quality sound reinforcement — and, in addition, is highly reliable for field use.

Shure engineers sought — and found — ingenious new solutions to common

problems which, up to now, have restricted the use of condenser microphones. Years of operational tests were conducted in an exceptionally broad range of studio applications and under a wide variety of field conditions.

As the following specifications indicate, the new SM81 offers unprecedented performance capability — making it a new standard in high quality professional condenser microphones.



SM81 puts it all together!

- WIDE RANGE, 20 Hz to 20 kHz FLAT FREQUENCY RESPONSE
- PRECISE CARDIOID polar pattern, uniform with frequency and symmetrical about axis, to provide maximum rejection and minimum coloration of off-axis sounds.
- EXCEPTIONALLY LOW (16 dBA) NOISE LEVEL
- 120 dB DYNAMIC RANGE.
- ULTRA-LOW DISTORTION (right up to the clipping point!) over the entire audio spectrum for a wide range of load impedances. MAXIMUM SPL BEFORE CLIPPING: 135 dB, 145 dB with attenuator.
- WIDE RANGE SIMPLEX POWERING includes DIN 45 596 voltages of 12 and 48 Vdc.
- EXTREMELY LOW RF SUSCEPTIBILITY.
- SELECTABLE LOW FREQUENCY RESPONSE: Flat, 6 or 18 dB/octave rolloff.
- 10 dB CAPACITIVE ATTENUATOR accessible without disassembly and lockable.

Outstanding Ruggedness

Conventional condenser microphones have gained the reputation of being high quality, but often at the expense of mechanical and environmental ruggedness. This no longer need be the case. The SM81 transducer and electronics housing is of heavy-wall steel construction, and all internal components are rigidly supported. (Production line SM81's must be capable of withstanding at least six random drops from six feet onto a hardwood floor without significant performance degradation or structural damage.) It is reliable over a temperature range of -20° F to 165° F at relative humidities of 0 to 95%!

Send for a complete brochure on this remarkable new condenser microphone! (AL577)

SM81 Cardioid Condenser Microphone



Digital/Computer Technology Highlights Pro Exhibits

- Continued from page 64
- the 400 series Dictaphone/Scully logging recorders.

- Stephens Electronics will show the new auto locator, the Q11. This microprocessor-based tape position locator features automatic cueing and memory for 10 locate positions which may be sequenced in any order, automatically. An option of the Q11 is a hand-held version. Stephens is also exhibiting its 16- and 24-track capstanless transports.

- Sontec Electronics will demo its Compadisc digital pitch control system. Though the demo is an adaptation to an early Neumann

gear drive lathe, the Sontec system is intended to retrofit any vintage Neumann or Scully lathe.

The Compadisc features "phase interlacing," a scheme which looks at signal phase rather than just the modulation envelope to snuggle grooves to achieve as much as a 50% increase in disk space.

This microprocessor-based system, which replaces the existing lathe-pitch-drive mechanisms, features dedicated controls to command lathe functions. Readout of the real time status of disk space remaining is a significant and unique feature of the Compadisc.

Sontec also will show its DRC-400 Dynamic Range Controller (limiter/compressor) designed to accommodate both program and preview channels of the disk mastering systems.

- SIGNAL PROCESSING:** The Ashly Audio exhibit features its model SC-63 parametric equalizer first introduced at the New York AES last fall. The SC-63 offers level matching via a continuously variable gain control in addition to peak overload indicators and five-plus octave tuning. The bandwidth of this small three-band parametric is also

variable from 3.3 to 1/20 octave band.

Ashly also demos its SC-44 keyboard input processor which offers four-input mixing of any high impedance source. Additionally, the mixer boasts stage outputs at both high and low levels, P.A. or record outputs, preamp-out and effects return, and both balanced microphone and unbalanced line inputs.

- Ursa Major will show the SST-282 digital reverb system. This unit, dubbed the Space Station, offers adjustable decay from 0 to 3.5 seconds. Effects from hard tape echo to concert hall type reverberant fields may

be created through use of the numerous front panel controls.

- Deltalab Research, Inc. brings to fore the DL-2 Acousticcomputer, a digital delay/reverb device designed around a proprietary delta modulation a/d conversion technique.

The DL-2 offers two independent delay channels and two independent pre-reverb delays. Delays from 25 to 240 milliseconds are available in this unit. Also on display is the DL-1 straight delay unit.

- Lexicon, one of the first companies to offer a practical digital delay system, exhibits its Prime Time digital delay processor. The newest Lexicon unit is also being demonstrated, the 224 digital reverb system. Flexibility of the 224 is underscored by the two-input four-output remote control feature as well as eight different programs for an assortment of reverb effects. Also displayed are the Lexicon models 91, 92, 102B and 102S sound reinforcement delay systems.

- MXR Innovations is exhibiting its new effects device which serves as both flanger and doubler. Flanging delay is adjustable from .25 to 5 milliseconds, while doubling delay may be set over the range of 17.5 to 70 milliseconds. Mix between dry and undelayed signals is adjustable as well as sweep width, speed and regeneration for intensity.

- Orban Associates brings out its new model 672 quasi-parametric equalizer featuring both graphic and parametric functions. Eight frequency bands with 3:1 frequency range tuning and variable bandwidth controls are important features of the design. Orban also demos its 111B reverb unit, 245E stereo synthesizer and 418A-stereo limiter/compressor.

- Gotham Audio Corp. is exhibiting the EMT 250 and EMT 244 reverberation units as well as the Telefunken M-15A, 32-track 2-inch tape recorder. Also, the KMR-82 shotgun condenser microphone will be introduced to the Western U.S. market, while the new U 89 condenser mike, latest of the "Phantom Powered" series, makes its American debut.

- MEASUREMENT & INSTRUMENTATION:** White Instruments is showing one of its latest designs, the model 200 Audio Analysis System. The model 200 is a spectrum analyzer equipped for 1/3 octave measurements and is also available equipped for 1/6 octave measurements.

According to Tom White, his firm is the only one to offer a 1/6 octave analyzer. The 1/6 octave measurement/tuning approach may become the standard in recording studio applications, he believes, since this method offers twice the resolution of 1/3 octave systems.

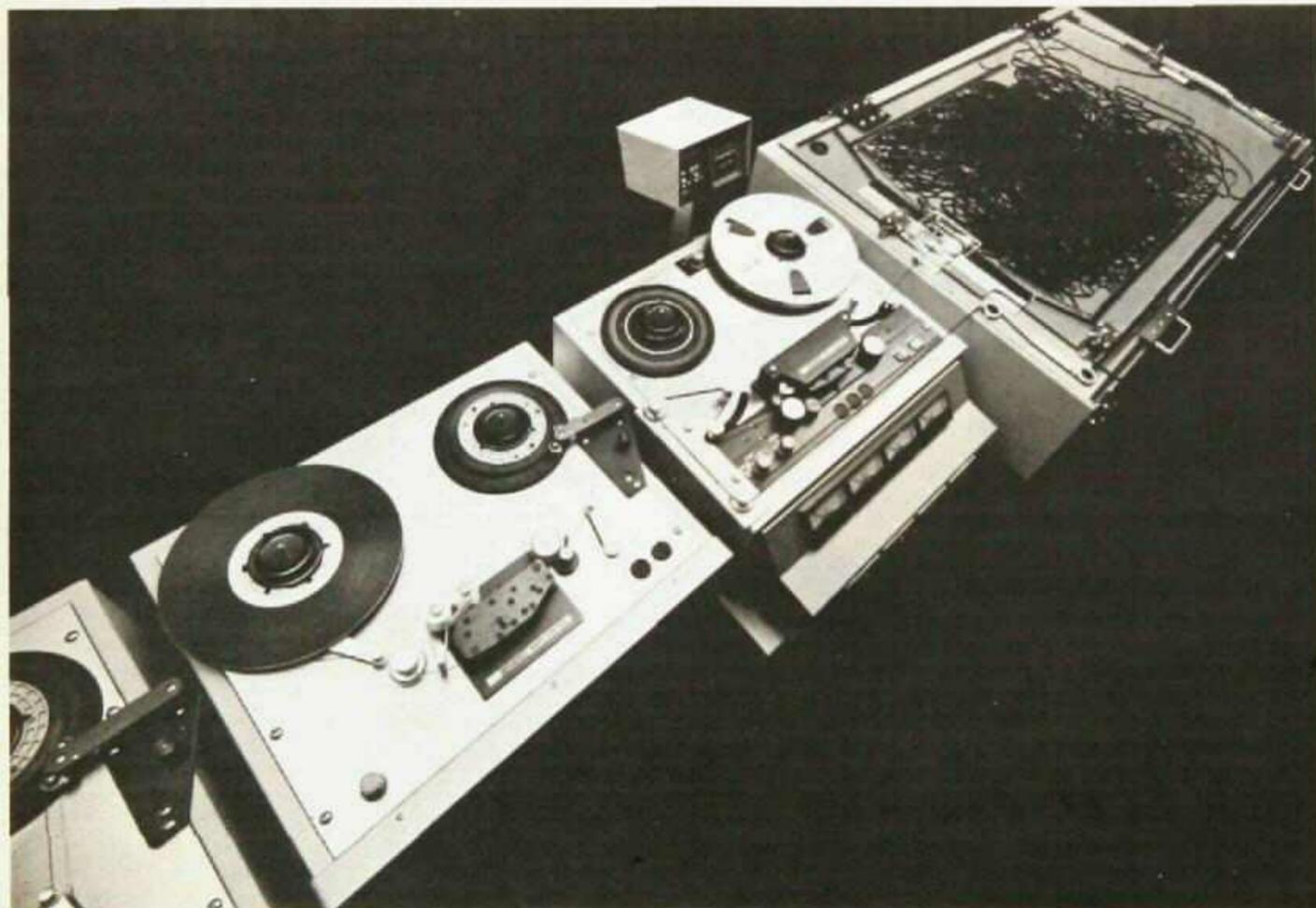
- Barelay Analytical demos its Badap I digital audio processor, a software defined audio analyzer which may be tailored and expanded in function by insertion of special purpose programs resident in ROM. The full color CRT displays labels and eight different sets of data simultaneously controlled by touch-switches on the front panel.

- Amber Electro Design Ltd. is exhibiting its new distortion analyzer, the model 4405/4407. This new Amber product is automatic, microprocessor-controlled and features measurement of volts, watts, dB, frequency and three types of distortion.

The unit may be programmed for measurement sequences which include plots of distortion versus frequency, spectrum analysis and narrow band measurement to name but

(Continued on page 71)

You don't have to overinvest
for quality cassette duplicating.
With Otari DP-1010.



The 16:1 system is specially designed for medium-scale cassette duplicating. Up to 300 C-30s, for instance. Thanks to the latest full-modular concept, it meets your specific need exactly and economically.

Name your master. Reel-to-reel or bin-loop up to 1,800 ft. Half or quarter inch. And name your production format and scale. Two or four tracks. We deliver the full-industrial system with the 60/120 ips two-speed master reproducer featuring centralized automatic control of slaves up to five units. That means you can have the tailored system best suited to your production plan. Not too large, not too small. With room for economical upgrade.

Hundreds of heavy-duty applications have proven its economy, productivity and reliability as well as easy operation and sheer professional performance for the highest sound reproduction quality. For the full story about the DP-1010, ask anyone who owns it, or get in contact with us.



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981 Industrial Road, San Carlos, California 94070
Phone (415) 593-1648

Japan: Otari Electric Co., Ltd.
4-29-18 Minami Ogikubo, Sugnamu-ku, Tokyo 167
Phone (03) 333-9631



MAY 19, 1979, BILLBOARD

AES Convention

State-Of-The-Art Equipment Expanding Studio Potential

Continued from page 58

room has 48-channel Dolby noise reduction capability and is wired for two 32-track tape machines.

The studio, itself, costing an approximate \$1.5 million, is a 1,110 square foot area with two isolation rooms and an echo chamber which can double as an isolation room. The main recording area is a seven-sided room, one section of which has a raised platform as well as a ceiling with movable wooden shutters for increasing or reducing resonance.

Hormel indicates a similar control room is being readied for one of the complexes' other rooms, but since the studio is smaller will not rent for the same amount.

Also on the drawing boards is a state-of-the-art video control room located in the core of the Village which will be linked to every room. The same building also contains an auditorium which is expected later to be used for video productions, giving the Village a 'super audio/video' capability.

Fleetwood Mac continues recording its followup to "Rumours" in Studio D. Interestingly, the room's first client, Poco, is experiencing its biggest selling LP to date with "Legend" cut there.

Kendun, a major recording and mastering facility here, opened its own 'super' Studio D here at the beginning of the year with the rental tag approximately \$30,000 a week.

For that weekly stipend, according to owner/president Kent Duncan, the client "gets everything" except living quarters. Kendun, however, does have a house nearby it can offer to clients for their stay in suburban Burbank near the studio.

At a cost of some \$1.3 million, Kendun's Studio D features a Solid State Logic Ltd. console that's computerized as well as Studer 800 24-track machines, the latest that firm has to offer the state-of-the-art. Typical 24-track tape machines used by many studios cost approximately \$35,000-40,000.

Part of the Kendun 'super' package includes complete "outboard equipment." Also hiking the price up is the availability of tube amplifiers and microphones, once popular and making a comeback because of their 'warm ambient' sound. Their scarceness and age makes equipment like that significantly expensive.

Rounding out the equipment are such extra features as sauna, lounge, shower, kitchen and living room.

According to Duncan, "the growth of the super studio is a trend that will continue in major markets by major complexes.

"It's partly," he explains, "the major facility in a major recording center's answer to the vacation studio. We want to bring that creative, out-of-town feel to our facility, and that's partly why we made it a completely separate building near our existing complex. And the added incentive, of course, is the availability of everything in state-of-the-art equipment."

"And part of the reason for what seems like a high rate is that we want the client to pay one price and then forget about everything but recording. And when you think about it, when clients have their bills added up in other studios it's not that far from what we are charging when you include all kinds of extra goodies."

Three more Los Angeles studios—Record Plant, Warner Bros. and A&M—took on 'super' status when they were the first in the country to receive delivery of 3M's new 32-

track digital recording and mastering equipment.

Stephen Stills cut the first major rock digital recording at the Record Plant while Jeff Bowen produced Bonnie Pointer on the equipment there recently.

And although an editor has yet to debut (Los Angeles-based ITX is expected to have a prototype at this AES), major artists have been attempting to reserve the equipment, according to the Plant.

Herb Alpert has been experi-

menting with the digital equipment at A&M while artist Ry Cooder has been using it at the Warner Bros. Studios.

Sound 80 in Minneapolis is the other facility designated for the 3M digital equipment.

Producer David Rubinson's Automatt in San Francisco has approached 'super' status in its Studio C as that room's Harrison 4032 console and Allison 65K automation system have been interfaced with a
(Continued on page 70)

Think you've heard everything?

The world thought so, too. Then Thomas Edison invented a little thing called a phonograph.

Suddenly sounds could not only be produced. They could be reproduced. And for 100 years, we've been reproducing sounds just about the way Tom did when his music went round and round.

But not any more.

Sony has perfected a new kind of audio recording system for professional use. It's called PCM, which stands for Pulse Code Modulation. And it's part of the digital audio revolution—such a great improvement over conventional analog recording techniques, it's been called the best thing since night baseball.

It's here right now

We've taken those last important steps toward making digital audio a practical reality. And the 2-track PCM-1600 we exhibited at this fall's AES conference isn't just the most advanced professional digital equipment to come to the mar-

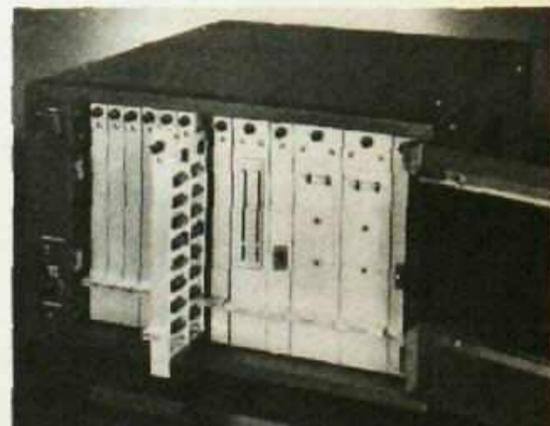
ketplace. It's an idea whose time has come.

The perfect master

Used as a Studio Master, the Sony PCM-1600 gives you true digital mastery of audio. Substantially better audio quality than is possible through even the best analog technology. It lets you record separate takes and assemble them. Make generation after generation of laquers with no sound degeneration. And distribute any number of digital masters to, say, foreign affiliates... giving France the same quality you gave England.

And you still haven't heard the best about the PCM-1600.

First, it uses a standard videotape recorder. The same kind of recorder already familiar to broadcasters across the nation. To edit, or to perform a digital-to-digital dub, you use a standard Sony video editing console—and do it all electronically.



Second, some very impressive numbers. Dynamic range greater than 90 dB. Harmonic distortion less than 0.05%. Wow and flutter so low it can't be measured. And absolutely no hint of hiss.

Third, we've solved the problem of dropouts. By introducing an error-correcting code technique originally developed for computers, we've given our PCM-1600 fail-safe signal reproduction. The kind computer applications take for granted.

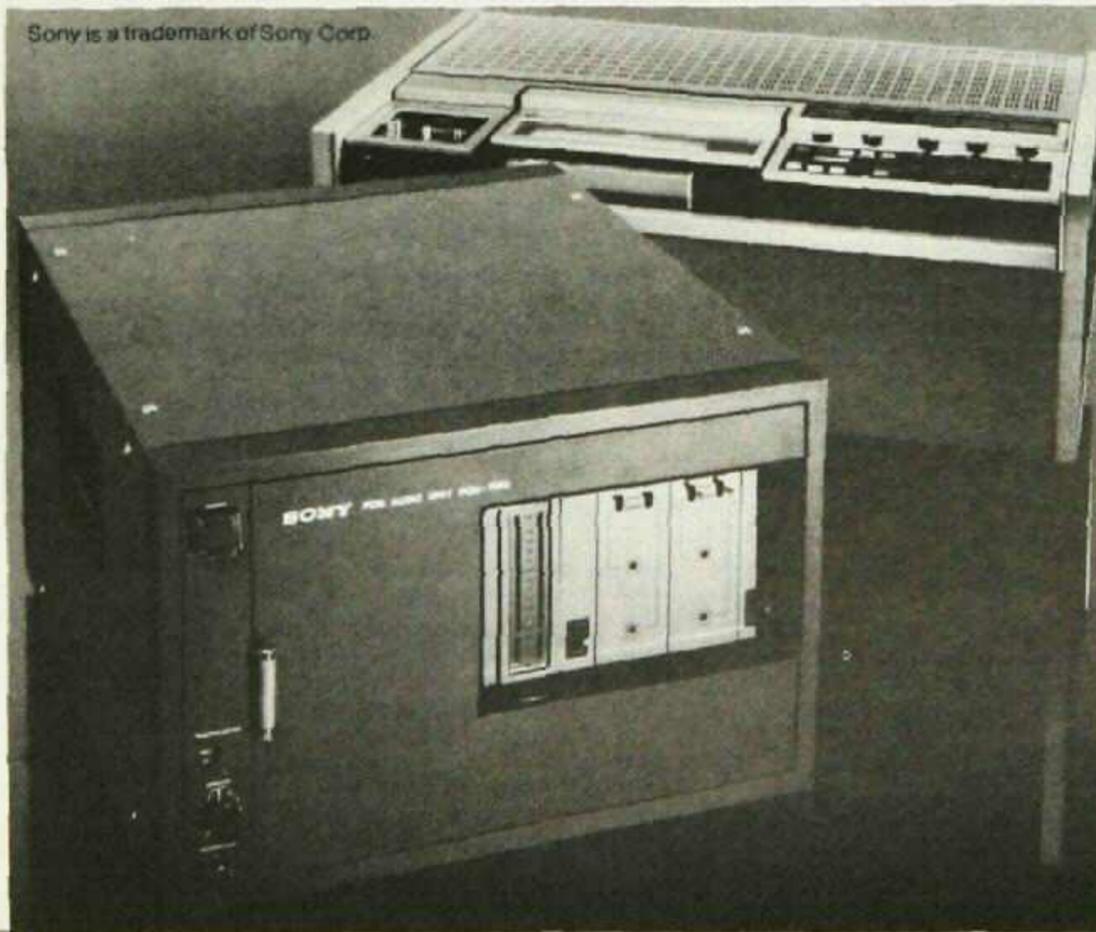
And finally, Sony PCM equipment is ready to live up to the Sony name. It's rugged. Reliable. Designed to take anything professionals dish out. And once producers and artists hear the difference, conventional analog recording systems just don't sound good enough.

Now you've heard everything

Unless, of course, you haven't heard our PCM-1600 in action. In that case, we'll be glad to demonstrate... and even take your order now for immediate delivery.

For more information, call Roger Pryor at (415) 467-4900.

He can arrange for you to have a listen.



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SONY
DIGITAL AUDIO

Stevie Wonder 'Digital Buy' Heightens AES Meeting

Continued from page 61

Ron Fuller, Northwest Sound; "Measurement & Instrumentation," Dick Cabot, Tektronix, and "Consumer Audio," Bill Bauer, marketing consultant.

In the heightened digital area, the Sony equipment buy by Stevie Wonder adds more credence to the company's aggressive drive under Roger Pryor, general manager of the new digital audio division, to have the equipment used by a growing number of labels and artists.

Wonder heard a demo of some of his masters converted to digital at Crystal Sound Studios in Hollywood, then decided to get a PCM-1600 digital audio processor, two EVU-200A editing U-Matic VTRs and a BVE 500A editing console to be installed in his Alpine, N.J., home studio. In addition to finishing touches on his new album, Wonder plans to convert his extensive library of master tapes to digital to avoid deterioration—another facet of the technology that has prime interest for the music industry.

Sony will demonstrate its digital editing console, to be used in New York to edit the recent Ornette Coleman session, and its 24-track recorder, used recently by CBS to record the Cleveland Orchestra in Severance Hall there, while reporting more sales of the PCM-1600 professional audio processor.

Matsushita will debut a completely new digital 4-channel, 1/4-inch tape audio recorder/reproducer system, first in a series that already is well along in providing editing capability and a 24-track unit, according to Almon Clegg. The new 16-bit system is said to offer technology applicable to a one-inch 32-channel or two-inch 48-channel system as well, using the company's "isolated loop" tape transport principle that was debuted with the well accepted Technics RS1500US open reel deck.

The Japanese giant is now reorganized much better for a coordinated PCM (pulse code modulated) effort, with Mike Nakai having board of directors responsibility. He hosts monthly PCM steering committee meetings to avoid any duplicity of efforts, which already has resulted in a more compact "consumer" PCM audio processor. New program material will be used for AES demonstrations, possibly including Bert Whyte-produced works involving the Eastman Jazz Ensemble and the Boston Pops with Arthur Fiedler.

3M, which now has its digital recorders in four U.S. studios for extensive use-testing, will demonstrate a hookup of two 32-track recorders plus the joint 3M/ITX computerized editor to show the recording/editing process—an actual demo compared to the simulated effort at the New York AES last November. After AES, the editor goes to St. Paul headquarters, where it will be used for the tapes recorded at the recent CBS session with Zubin Mehta and the New York Philharmonic.

Soundstream's system, which provided the first true commercial digital overdub mix of digitally recorded material in the soon-released Orinda disk of Carmen Dragon conducting Bee Gees' music, will have a series of digital concerts at AES. Highlight selections from the more than two dozen Soundstream albums "in the can" will be featured, notes Tom Stockham, including RCA, Telarc, Orinda, 2000 B.C., Chalfont, Varese-Saraband, Nautilus, Tomato, RCA, Discwasher, Delos and WEA Canada.

Improved editing capability since the first of the year has been an im-

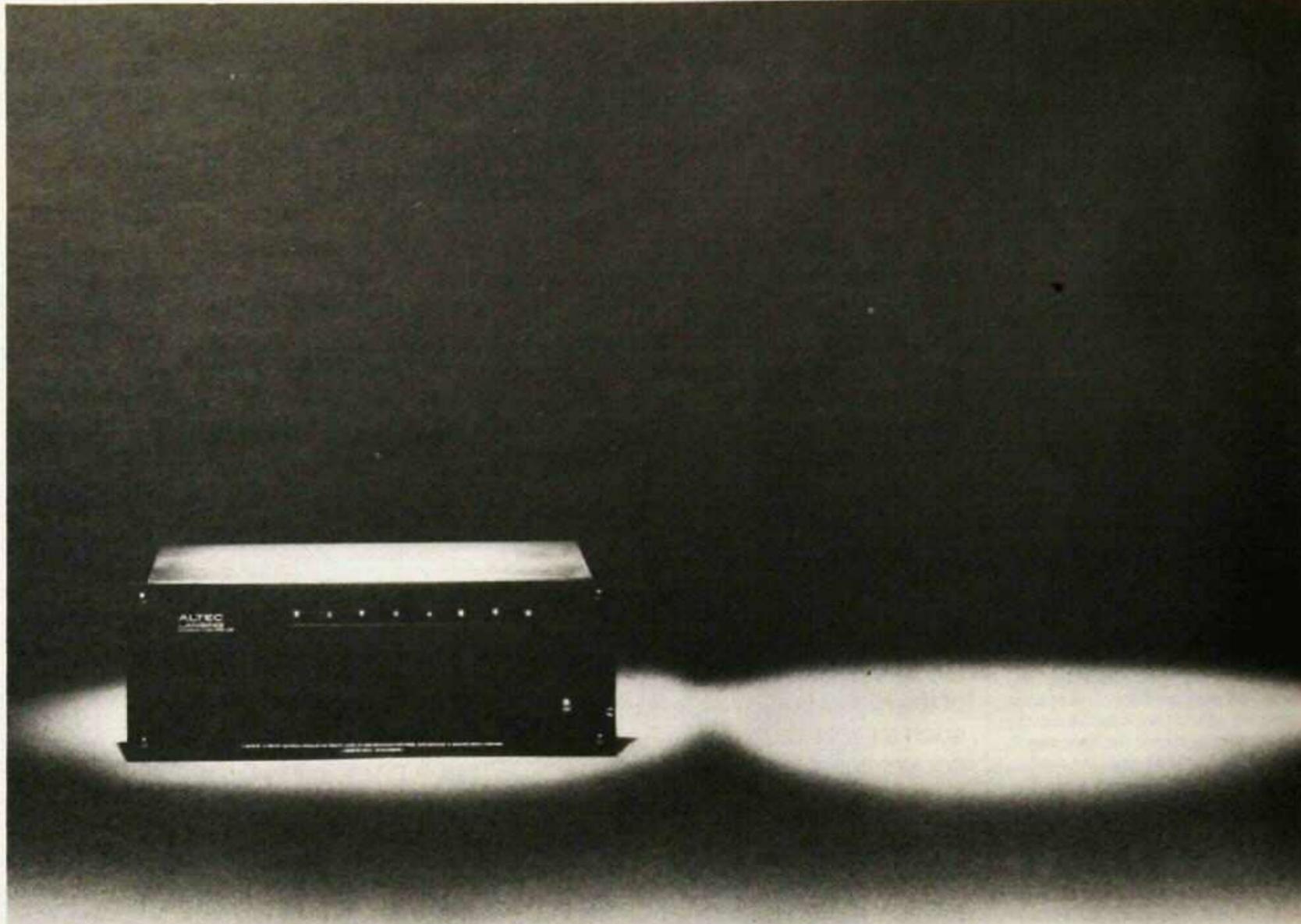
portant factor in the heightened activity, including the first session for RCA with Eugene Ormandy and the Philadelphia Orchestra, now in the editing stage.

Ampex will not have its new

DTR-100 digital recorder at AES, as the two initial prototypes being use-tested at Heider studios in California "showed us they just weren't ready yet," according to Lee Cochran. The firm will debut its ADD-1

audio digital delay unit as part of an Ampex mastering system demo, incorporating an ATR-1000 recorder with new half-inch, 2-track head assembly, and Ampex Grand Master tape. "We haven't always been

first," Cochran comments on the digital recorder, "but what we have built has always worked and in a realistic environment. We'll show the DTR-100 when it's working properly." **STEPHEN TRAIMAN**



Introducing Altec Lansing's Incremental Power System. And Its Closest Competitor.

Lately a lot of the big names in professional amplification have been making head-to-head comparisons with their competition. And, understandably, the brand being featured in each ad usually comes out on top. But one product that no one is comparing themselves with is Altec Lansing's new Incremental Power System.

That's not really surprising since Incremental Power is a lot more than just an amplifier. Each main frame actually contains a flexible array of power amps, electronic crossovers, line amps and input devices. So you get a complete amplification system that's prewired and ready to use. And since it is a system, Incremental Power offers a degree of flexibility that's unmatched by any single amplifier. In fact, to match the overall performance of one Incremental Power System you'd need a rack full of traditional components.

Skeptical? To prove the point we've devised a head-to-head comparison that you can make for yourself. Below you'll find the

published specifications for an Incremental Power System set up for stereo, triamplified operation. Simply select the competitive components that you'd need to match Incremental Power's performance and then judge for yourself.

There's a lot more to Incremental Power than we have room to tell you here. So if this kind of performance and package size sounds good to you, contact our Commercial Sound Sales Department for the details. Or check the Yellow Pages under Sound Systems for the name of your local Altec Lansing sound contractor. Either way you'll get the complete Incremental Power story. We think you'll agree that our short story makes the competition look a long way behind.

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Altec Corporation



	Power Available for L.F. @ Mfg. Rec. Load	Power Available for M.F. @ Mfg. Rec. Load	Power Available for H.F. @ Mfg. Rec. Load	Electronic X-over	Cooling	Weight	Height	Reliability
Incremental Power System	300 Watt Total 150 Watt/Ch. @ 8 ohm	150 Watt Total 75 Watt/Ch. @ 16 ohm	150 Watt Total 75 Watt/Ch. @ 16 ohm	2 or 3-way Selectable Freq.	Built-in fan blows side-to-side	70 lbs.	7"	Excellent each unit factory tested

Demand Accelerates For Digital Units In Recording Use

Continued from page 58
labels, a number of which had been recording direct-to-disk.

The first digital-analog hybrid phonograph record was issued in the U.S. in 1978 by these firms, the first link in a long range digital home entertainment chain.

Major U.S. studios boasting digital equipment today include L.A.'s Record Plant, A&M and Warner Bros. studios, and Minneapolis' Sound 80—all with 32-track 3M equipment.

A handful of Sony PCM-1600 machines, two-channel mastering units, are sprinkled at locations throughout the country, and Soundstream Inc. of Salt Lake City recently brought up its third digital machine.

A new generation of Ampex digital machines, sharing certain design principles with the Sony systems, also is being readied. However, there have been no commercial applications by Ampex to date.

Whether or not digital will eventually take over the record industry now appears to be an empty question.

More important are concerns about how quickly digital machines will be readily available—and at what costs.

According to digital systems representatives, cost declines are expected at the same time that technical capabilities are being extended.

Looking at a world perspective one finds the concentration of digital hardware today in Japan, where Denon, Sony and several other manufacturers are into R&D.

According to Paul Myers, head of CBS Records classical a&r, there is a shortage of digital equipment in Europe today.

Though CBS aims to document all classical sessions in digital, Myers is running several European opera sessions with the possibility that no digital gear will be available.

Applications of digital technology are not limited to recording alone, of course, and the use of digital in mixing down analog tapes has begun to be popular.

Stevie Wonder will mix down his new album using Sony digital equipment, and Sony machines were used in mixing down the recent CBS "Evening With Chick Corea And Herbie Hancock" album.

Even while some producers wait for multi-track digital systems to be entirely debugged, interest in the relatively simple digital mixdown process is acute.

Use of digital in the two-track master tape stage, even when recordings originated in analog, assures a new standard of quality for label affiliates and licensees since each generation of a digital tape is exactly like the original.

A check of major labels reveals these digital recording plans:

RCA's first full-fledged digital recording session was staged in April, following more than a year of experimentation at sessions.

Digital work has been launched in the Red Seal classical division, though pop a&r heads also have commented favorably on use of the new technology.

According to Tom Shepard, Red Seal division head, more than a year of tests with smaller digital machines preceded the recent Soundstream session.

The 2-channel Soundstream system was used to tape Bartok's "Concerto For Orchestra" with Eugene Ormandy conducting the Philadelphia Orchestra at Philly's Scottish Rites Temple.

manufacturers had been used earlier as backup for sessions in Philadelphia, Dallas and other locales, according to RCA.

The Bartok recording, which is being rushed into release, will carry

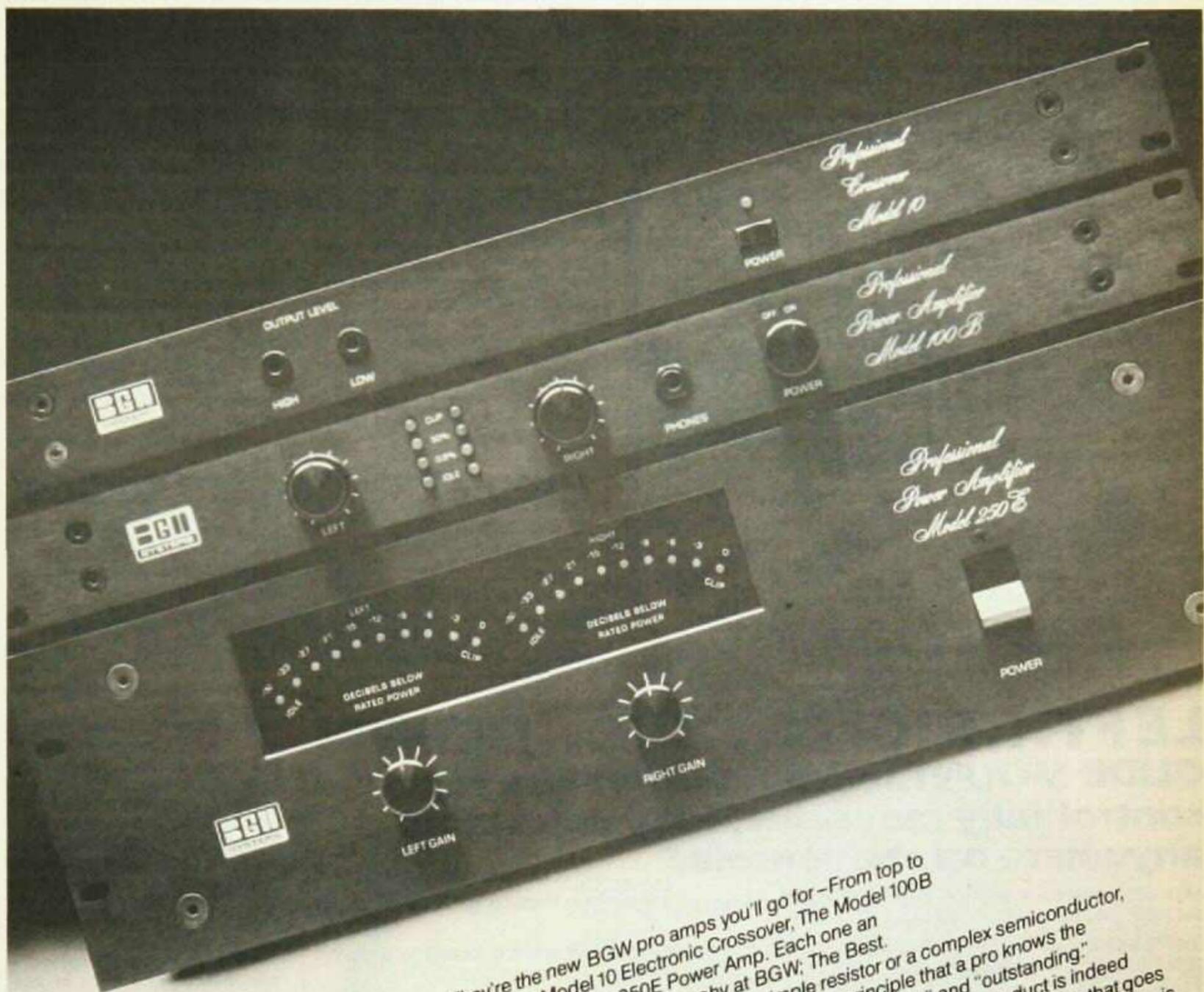
a \$9.98 list price, a new high price for RCA product.

There's no word as to a followup digital release, but presumably response to the Bartok will be weighed deciding this matter.

The honor of being the first major label to issue a digital recording in the U.S. fell to London Records. A two-channel digital mastering machine developed by the parent Decca company in England was

used, with more machines and editing units ready soon, according to Decca's Tony Griffiths.

Decca's digital expertise grew out of work in partnership with the BBC (Continued on page 70)



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MAY 19, 1979, BILLBOARD

Demand Accelerates For Digital Units In Recording Use

• Continued from page 69

in design of digital systems for radio transmissions to remote locations.

Decca/London is forging ahead with a series of digital projects involving classical repertoire. The first release was a "live" taping of the Vienna Philharmonic's annual festive New Year's Day concert.

Repertoire captured in digital by London includes Mahler's "Fourth Symphony" with Zubin Mehta in Israel, Mendelssohn's "Italian Emperor Concerto," Beethoven's opera "Fidelio" is scheduled to be re-

corded later this month with the Chicago Symphony under Georg Solti, and it's not unlikely that London already has the biggest backlog of digital product outside of Japan.

"New Year's In Vienna," London's first digital album, has moved onto the classical best selling LP charts, and London is promising to have three digital LPs on market by July.

On a worldwide basis Denon, Japan's Nippon Columbia company, is the leader in digital recording.

According to Discwasher, U.S.

distributor of Denon hardware and software, there are now more than 200 digital releases in the Denon catalog.

The first full digital sessions in the U.S. were staged by Denon in November 1977 when the company taped jazz in New York. The company returned a year later for additional jazz recording.

Most recent Denon classical issues include Schubert's "Symphony No. 9" with Heinz Rogner conducting the Berlin Radio Symphony and music of Bizet performed by the Yomiuri Nippon Symphony under Rainer Miedel, conductor of the Seattle Symphony.

Frank Foster's big band and pianists Tommy Flanagan and Kenny Barron are heard in the Latest Denon jazz issues.

CBS Records is pushing ahead with digital recording using Sony and 3M equipment at recent classical and jazz sessions.

CBS also plans release of a recording of Dave Brubeck's "Christmas Cantata" for which the Soundstream system was used.

Digital also figures in pop music releases on CBS where it was used to mix down analog tapes.

CBS' first full classical production was staged May 5 in New York, using 3M's 32-track digital system. Zubin Mehta conducted Stravinsky's "Petroushka" for the recording.

CBS jazz a&r formally adopted digital in April for Ornette Coleman sessions. The recording was done on a 3M system.

Though CBS and Sony are linked in a joint label venture in Japan, the U.S. company is under no obligation to employ Sony systems, according to Paul Myers.

Digital gear has been used to back up analog taping at many recent classical sessions, Myers explains.

Myers became the first in the U.S. to employ new 24-track Sony digital equipment at sessions in May in Cleveland with the orchestra under Lorin Maazel.

Demand for digital equipment also is coming from smaller record labels, a number of which were commercial pioneers of the new technology.

Orinda Records, a small California company, was the first issuer of an all-digital LP in the U.S., a recording made with the Soundstream digital system.

Orinda's second digital album will

reportedly be the first to combine digital audio and overdubbing. Music of the Bee Gees was recorded by the company with symphony orchestra overdubbing rhythm tracks put down separately.

The recording was done with the Soundstream digital system in the first commercial application to use the full four-track capability of the machines.

Orinda was quickly followed in the U.S. by Telarc Records, which has become the leading U.S. issuer of digital disks.

"Frederick Fennell Conducts The Cleveland Symphonic Winds, Vol. 1," issued in fall 1978 by Telarc, is one of the most popular audiophile recordings.

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SPECIAL DESIGNS ON REQUEST

Prep More 'Super Studios'

• Continued from page 67.

new Zilog Z-80 microprocessor computer system.

It's claimed that this interfaced system is the only one of its kind in the world. A theoretically infinite amount of information (as much in-

formation as there is on tape) can be programmed into the system and is displayed on a television monitor simultaneously.

The program can then be simply activated to recall all information automatically as the tape plays. All this is done without taking up any additional space in the Allison automation system.

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When Mac Emermann opens Criteria West in Hollywood in mid-summer, it will be the largest MCI-equipped facility on the West Coast with that firm's new 32-track, three-inch tape machines. And with MCI also researching and developing digital consoles, it may be the first to showcase that advancement in recording, thus giving it 'super' status.

Other Los Angeles studios have and are also upgrading with super electronics.

Capitol put in a Neve console last year with the Necam computer while Sound City is in the process of adding Neve equipment.

Other studios have already begun to interface and add state-of-the-art video equipment (Billboard, April 28, 1979).

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At L.A. AES, Pro Tape & Duping Get More Attention

Continued from page 58

Magnefax, David Lint, Electro Sound and Heino Ilsemann, among others, will be on view.

The continuing trend to quality prerecorded product in the global record industry is evident in the slow but expanding penetration of higher-priced duping tape in the market. While hardly a "flood," a growing percentage of product on the premium side of the business is finding its way to custom duplicators and major label duping plants.

- 3M is bowing its new 240/241 (1 1/2 mil) bin loop tape for cassette, bias-compatible with its 206 product, but with a heavy-duty binder claimed to give twice the bin life over conventional products. Other specs include a 3 dB improvement over 206 in signal-to-print, plus 9 dB in sensitivity (15 kHz at 3 1/4 i.p.s.) and said to be capable of 5,000 passes with negligible signal loss and minimal high-frequency degradation with 3 1/4 i.p.s. masters even running at 240 i.p.s. high-speed operation.

- BASF already is shipping its improved DPS-60 and DPS-90 bulk cassette formulation on its longer-length E-Z stack hubs, Ivan Sieben notes the DPS-60 is now available in 8,200 feet, and the DPS-90 in either 9,600 or 12,000 feet. The standard bulk formulation is also on longer E-Z hubs—LHB-60 at 8,200, LHB-90 at 9,600 and LHB-120 at 12,000 feet. BASF also has its full line of calibration tapes now available in the U.S.

- Agfa-Gevaert, first to use the longer Easy Stack hubs that significantly trim shipping weight and cost, as well as inventory space, will have its improved PE-611, PE-811 and PE-1211 bulk cassettes tapes (Industry I bias compatibility) previewed earlier this year. Also in the line are a high-speed PEM-526 bin tape, PEM-368 and -468 mastering tape, the PE-36 1/4-inch open-reel duping tape.

- For the broadcast mart, Capitol Magnetics is showing its new AA-3 Audiopak broadcast cartridge, debuted at the NAB in March, with Harry Preston noting it incorporates a new high output, low noise lube tape plus surface guiding throughout the cart, full width contact and side pressure pad for added tape stability. 3M chose not to show its new CentraCart system with a claimed significantly higher output tape and new electronics previewed in a non-working prototype at NAB. A 3M spokesman indicates a working model should be ready for the NRBA show this fall.

- Among new and improved duping equipment, Infonics, soon to open its new Hong Kong Phoenix Audio subsidiary, will have its full 32:1 systems for in-cassette production, offering 2- or 4-track reel or cassette masters and 2- or 4-track, 4-dub slaves in either 2-motor or 4-motor drive models.

- Cetec Audio is offering such new features as a tape packer arm for guidance to minimize layer-to-layer air, motorized tape cleaner, vacuum hold-back in the loop bin to reduce oxide surface abrasion, and

central bias control for the master and up to 20 slaves.

- Electro Sound has its new System 8000 32:1 or 64:1 high speed duping system and a number of accessory units to be demonstrated, using

some of the newest tapes available for performance comparisons.

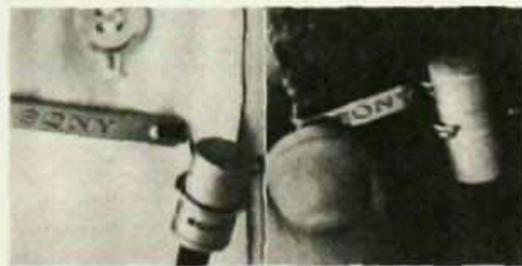
- Audio has its model 751 semi-automatic cassette leader for any length of blank or prerecorded tape, with a claimed capacity of 10,000

units per month per 8-hour shift. Also due is a rewinder/exerciser/timer, a two-station unit to handle two C-60s in less than 17 seconds with masters timed within 1/10 second.

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New Equipment

Continued from page 66

A few. Amber is also displaying the model 4400A audio test set for phase response, RT60 and spectral content measurements.

- Don Davis of Synergetic Audio Concepts offers insights into the recently applied concepts of Time Alignment, Time Domain Spectrometry, Pressure Zone Microphones and Pressure Response Pickups. Information concerning the Syn-Aud-Con seminars which offer practical insight to sound reinforcement design are available as well as new information on the LEDE approach to control room design.

MAY 19, 1979, BILLBOARD

Nashville Women Breaking Big In Publishing

• Continued from page 3

ranks as secretaries and assistants, learning the industry on a day-to-day, detailed basis.

But all the women surveyed emphasize they feel their female status has caused no negative effects or dif-

ficulties in establishing their careers and reputations.

"Maybe you might have to prove yourself more in the beginning," says Celia Hill, general professional manager of Chappell/Intersong's Nashville division, "but this is true

in any area. Once you establish your credibility, you're treated the same as any male publisher."

"Basically, a publisher's track record is only as good as his last chart songs," comments Pat Rolfe, vice president of Intersong Music, Nashville. "So male or female, you have to have really strong songs that you believe in every time you approach an artist or producer."

"It's not whether you're a man or a woman that makes the difference in this business," says Judy Harris, who holds the position of professional manager for April-Blackwood Music locally.

"It all comes down to how talented and professional you are at what you do. If you walk in the door with a hit song, no producer in his right mind is going to care whether it's a man or a woman who brought it to him."

Several women said they think there may be inherent advantages in being a female in the publishing industry.

"Naturally you can't just 'hang out with the boys' and get songs cut," says Meredith Stewart laughing. She holds the title of general manager for Coal Miners Music. "But at the same time, when a woman succeeds, men figure she must really be great at what she does or she wouldn't be commanding that position."

And, she adds, "I've had some of my male writers tell me they feel a woman can be more sensitive to a song lyrically and melodically and thus more attuned to which artists to pitch it to."

Generally, however, the sentiment most echoed by women active in the field of publishing reflects a tacit refusal to allow a sexual negativity to enter into their work. They claim they no longer think in terms of competing against men. Instead, as Harris, puts it, "Our competition is simply other publishers."

Or, as one female publisher succinctly sums it up, "In this business, what counts is songs, not sex."

The last few years have been ones of widening opportunities and growing creative advancements for females in publishing. Reasons for this include the overall expansion of the music industry itself, more jobs available and more women in the total working force, college curricula which offer courses in publishing and related areas, and a universal female determination not to remain behind the secretarial desk forever.

What about women's lib?

Well, say the female executives, it has certainly played a part in re-directing women's goals and helping equalize an imbalanced pay scale, but it's only been a contributing factor.

"If you are seeing more women in the forefront these days in music, it's due largely to their own personal career efforts," emphasizes Karen Scott-Conrad, general professional manager of Blendingwell Music, Inc.

"Women have been handicapped by not being taught from day one, as men are, to concentrate on our own careers. We are beginning to break away from our traditional roles now, but we still need to educate ourselves further. In the future, I think we'll be seeing more women branching out into fields like engineering, production and a&r. Publishing is only the beginning."

"I started in 1967," recalls Rolfe, "at a time when, if you were a female, you were automatically classified as a secretary even though you

might actually be running the entire office. Women are becoming much more prominent and instrumental in our industry today."

Judi Gottier, director of operations at Famous Music Corp.'s local bureau, came up through the ranks six years ago as a secretary. "Back then, I never dreamed I'd have this position. But starting as a secretary can be an advantage in a sense, because you learn the workings of the publishing business from the inside out."

"You establish a rapport with producers, writers and artists as you go along, so that when you do start pitching material, you've preceded it with credibility."

"Women are buying more records than ever," points out Scott-Conrad, "so why shouldn't women be choosing the material and pitching the songs that they'll be listening to? We have men producing women artists, picking songs for them that often don't really reflect women's feelings. I think it's obvious the time has come for women to participate more actively in this function."

And what about that old bugaboo that has plagued women with professional careers, the stigma of being labeled "aggressive?"

"Publishing is a totally self-motivating profession, so you have to have a degree of aggressiveness to get anywhere," says Scott-Conrad. "The term 'aggressive' is always applied negatively to a woman and it shouldn't be. Being aggressive doesn't have to mean you're hard-nosed, just conscientious."

"I try to avoid the use of that word 'aggressive,'" laughs Debbie Cobb, professional associate of the Nashville branch of Peer-Southern Organization. "I prefer to call it 'assertiveness,' which connotes a more positive quality. You have to approach your profession in a professional way, which may require a degree of what some would probably label aggressiveness."

Camille Shelton, former vice president with Frank and Nancy Music locally, thinks that the barriers are breaking down with less likelihood of the double standard being applied to women these days.

"Among my peer group, I find I'm treated with more respect because I'm in there pitching songs competently and confidently. Maybe the old school would consider this 'aggressive,' but as a professional, I never think about it."

As president of Sing Me Music with six years of songwriting and publishing behind her, Jean Zimmerman understands the struggle involved with being a woman and the owner of a small publishing firm at the same time.

"In the time I've had 'Sing Me,' we've managed to get more than 200 cuts which I think is very good for a little company. I suppose it's easier for a woman when she's representing a major publishing firm, yet I've never encountered any stigmas either way."

One of the best-known women in publishing on the local scene is Donna Hilley, vice president of Tree International. "Tree has always encouraged women executives," she explains. "All four of our corporate departments in the company are headed by women, including the copyright section which Harriann Condra runs, the royalty department run by Betty Fowler, the accounting group which Cathy Lee handles, and production co-ordination run by Charlotte Lawther."

Hilley adds that she believes

women's roles in key executive positions throughout the music field will assume even more responsibility in the future.

Two names in Nashville are synonymous with women in publishing: Frances Preston and Dianne Petty. Petty's recent move to take over the reins as director of country music operations at SESAC enables her to join Preston as head of a performing rights society, the second such in Nashville. (Jim Black heads SESAC's gospel and pop departments.)

Petty entered the music business in 1969, and within two years, was the sole head of ABC Music Publishing locally. In 1978, she became the first woman ever to be appointed a vice president of ABC Music Companies, Inc., a post she held until last month.

She carries 10 years of experience on the Nashville music scene with her, and admits to seeing a greater number of women active in publishing today than ever.

"But you know," she says with a smile, "you lose track of the fact that you're a woman once you get comfortable in your work. Sure I had people looking down their noses at me when I first started out. I guess, but I simply took things one day at a time, one song at a time, one person at a time, until suddenly I wasn't Dianne Petty, woman, anymore, but Dianne Petty, publisher. And after all, the song is still the most important thing."

Petty points to what she terms the "sensitivity, patience and educated intuition" of women as being assets in publishing, coupled with a change in attitude by traditionally-oriented publishing companies as signalling unlimited career possibilities for females.

With the title of vice president of BMI and a tenure of 20 years' experience to her credit, Frances Preston is easily the foremost female executive in the Nashville music community.

"I started my career at a time when there were absolutely no women at all in publishing in this town," she says. "Now I think things are finally changing, due in large part to the success of those women who did eventually enter the field and managed to do very well."

"Mary Reeves Davis of Jim Reeves Enterprises and Maggie Ward at Sawgrass Music both proved early that women are totally competent to handle publishing companies."

Preston agrees that the winds of change have blown slowly through the years for women in music, but she attributes part of this to the fact that for a long period of time, women in Nashville seemed content to work in clerical positions as secretaries and receptionists.

"I happen to believe that the music industry is one of the few where you don't find the lines strictly drawn between men and women. If you are talented and qualified, I think a female can succeed just as easily as her male counterpart. The key, in the final analysis, is being qualified."

Johnson Elected

NASHVILLE — Diana Johnson, deputy director of the Country Music Foundation, has been elected president of the Tennessee Assn. of Musicians.

Johnson will serve a two-year term on the Tennessee Assn. Musician board, which represents some 30 Tennessee musicians.



PUBLISHER'S PARADISE—BMI and ASCAP meet NMPA in Nashville. Gathered around the piano are, left to right, Leonard Feist, NMPA president; Sal Chiantia, MCA Music board chairman-president; Frances Preston, vice president of BMI; Mike Stewart, Interworld Music and NMPA vice president; Ralph Peer II, Peer International; and Wesley Rose of Acuff-Rose Publications. At ASCAP, Ed Shea, Southern regional director, huddles with Feist and Chiantia.

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TOURING GROUPS

Coal Miners (Loretta Lynn), Statesiders (Mel Tillis)

SINGLE OF THE YEAR

“Tulsa Time” - Don Williams/G. Fundis

“Out Of My Head, Back In Bed” - Loretta Lynn/Owen Bradley

ALBUM OF THE YEAR

“Y'all Come Back Saloon” - Oak Ridge Boys/R. Chancy

SONG OF THE YEAR

“I'm Always On A Mountain When I Fall” - Merle Haggard/C. Howard

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Top Single Of The Year

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Album Of The Year

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Johnny Cash's 25-year Itch.

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wait awhile for his version. Now, during the 25th Anniversary of Johnny's recording career, "(Ghost) Riders In The Sky" is the new Johnny Cash single. And it's a highlight of his forthcoming Silver Anniversary album. (JC 36086)

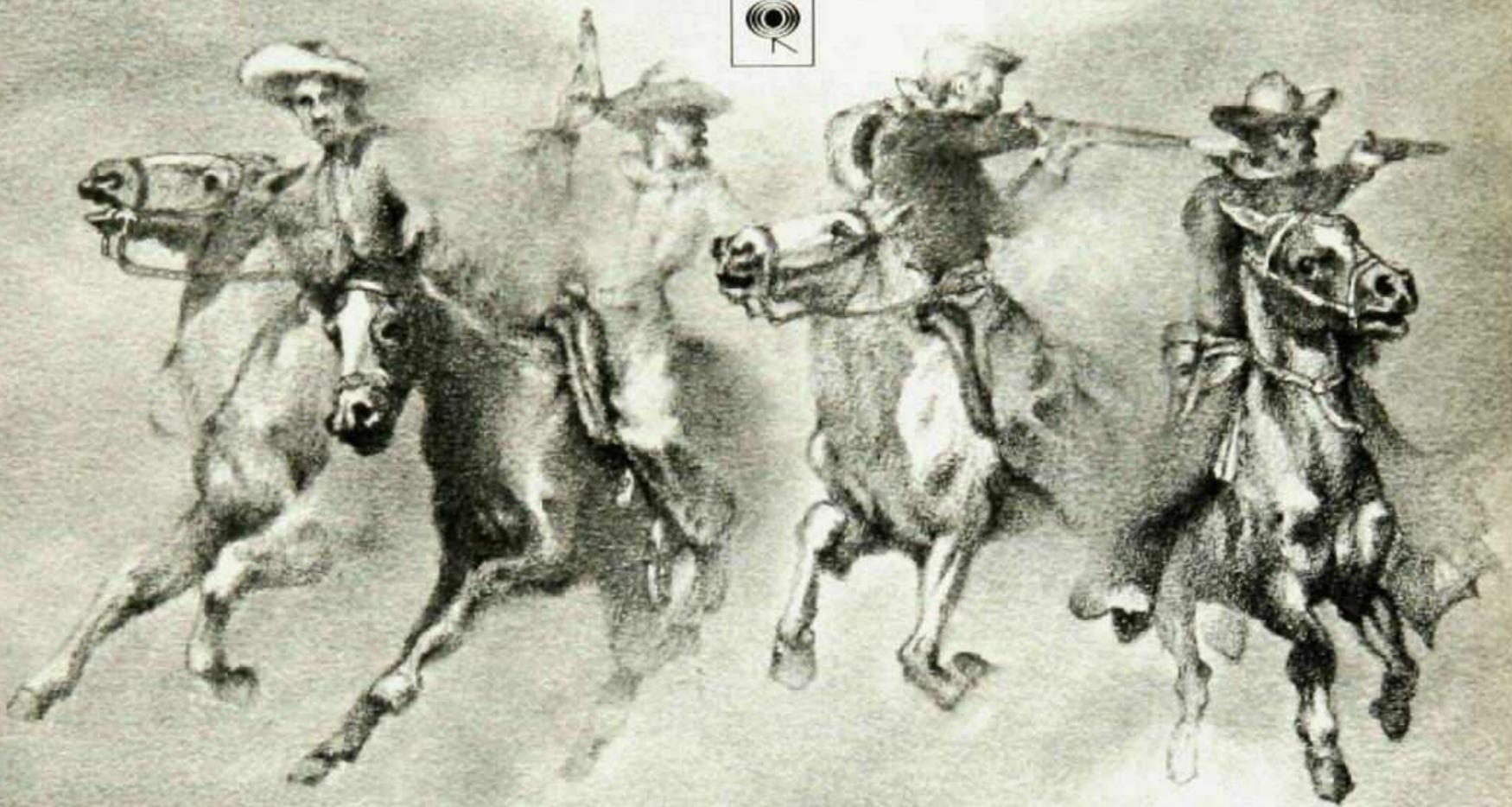
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"(Ghost) Riders In The Sky" by Johnny Cash.

(3-10961)

Produced by Brian Ahern

On Columbia Records.



Nashville Scene

By SALLY HINKLE

WNN-AM aired Tom T. Hall live in concert from New York's Lone Star Cafe recently. During Hall's performance he sang many of his own tunes as well as a version of "Mr. Bojangles," to which he included a tap dance routine while dressed in costume. Hall also displayed his instrumental versatility on the piano and saxophone in the hour-plus concert.

Monument artist, Charlie McCoy, has received yet another honor from his home state of West Virginia for his recording of "West Virginia Mountain Melody," which appears in his latest LP, "Appalachian Fever." The song has been chosen as the background music for public service radio spots to run throughout the state this summer.

James Brown revisited Nashville recently to record Bill Anderson's "Still" for producer Brad Shapiro. "Still" was a No. 1 country song for Anderson in 1963. Warner Bros. artist John Anderson will be headliner for a new television pro-

gram for Warner Communications "Qube" cable show. The program, "Up Country," will be taped in Columbus, Ohio on May 26 and will be produced by Ron Barlow and Dick Jones.

Rex Allen Jr. hosted TV taping of "That Nashville Music" recently with guests Sammi Smith and father, Rex Allen Sr. The Bellamy Brothers' single, "If I Said You Had A Beautiful Body, Would You Hold It Against Me," is creating some interesting radio station promotions, such as WMC's "Beautiful Body T-Shirt" and "Beautiful Body" contests.

Phonogram/Mercury artist Johnny Russell flew to Denver recently to appear at KERE AM's sixth annual Country Fair. More than 2,500 country fans attended this year's event, held at the Candlerella City Mall in Denver. Lars Steyg, a well-known Danish singer, has recorded a Chris LeDoux song entitled "Grange Hall Dance," with a flip side entitled "Paint Me Back Home In Wyoming." The two-sided single is being released on LS Records in Denmark. Both tunes are published by LeDoux's Lucky Man Music. Publishing on the songs in Denmark will be handled by LS Music.

Big Al Downing, who is looking to join the league of Charley Pride and O.B. McClinton as a top country artist, has been on a promotional tour to radio stations throughout the Southeast in support of his follow up to "Mr. Jones" entitled "Touch Me." Albert Young Eagle has released a new single, "Cry" / "On My Way To Houston," for LRJ Records. Eagle is slated for a number of appearances, including the Indie 500 in Indianapolis and the International Fan Club Organization's 12th annual show at Fair Fair in Nashville's Municipal Auditorium.

Eddie Rabbitt recently previewed songs from his latest "LoveLine" LP on appearances on the "Mike Douglas Show" and "Dinah." Airdates for the programs are June 11 and May 30, respectively. Rabbitt has also taped an appearance for an upcoming NBC TV special, "Anson And Larrie." "Country Roads," a public service program produced by the U.S. Army Forces Command, is continuing to add to its mailing list of stations: KYLO-FM in Davis, Calif.; WYVA-AM in Norton, Va.; and KBRW-AM in Barrow, Ark.



TEXAS TALKING—Jim Ed Brown and Helen Cornelius sign an autograph for a young fan of the RCA Records duo following a performance at the Austin Patio Dude Ranch in Dallas.

Crestmoor Signs 2 Global Pacts

NASHVILLE—Crestmoor Music, a Nashville-based publishing operation owned by Skeeter Davis, has entered into two international sub-publishing agreements with Sweden's Sweden Music AB, owned by Stig Anderson, and Screen-Gems in Holland.

The first release under the new agreement with Sweden Music AB is "Try Jesus," which has been recorded by Urban Och Malte on the Credo label. Under a similar agreement with Screen-Gems, the first release is "I'm A Lover Not A Fighter," recorded by Gaby.



BIG WHEEL—As part of the fifth annual Johnny Rodriguez telethon for Cerebral Palsy, Rodriguez, members of his band and St. Louis Cardinal football player John Barefield take to wheelchairs to play in a special football game against youth with cerebral palsy. Though they lost the game, the celebrities managed to raise more than \$320,000 to benefit the Johnny Rodriguez Life Enrichment Center for the handicapped in Texas.



WASHINGTON VISIT—Charlie Daniels, right, lends a supportive shoulder to Tennessee Congressman Bill Boner for his efforts in introducing a House bill aimed at halting federal Communications Commission action in limiting the range of broadcasts for clear channel stations, one of which is WSM-AM that broadcasts the "Grand Ole Opry."

Moe Bandy is gearing up for a busy schedule during the June 4-10 International Fan Fair, held in Nashville, following his second Wembley Festival appearance and first extensive European tour. June 6 will find Bandy guesting on the International Fan Club Organization's show, June 7 Bandy will perform on the Columbia Records show and on the evening of June 8, he and his Rodeo Clowns will appear in concert at Faron Young's Celebrity Ballroom in Nashville.

Wendy Holcombe, a featured performer on the country syndicated TV program, "Nashville On The Road," recently celebrated her 16th birthday on the stage of the "Grand Ole Opry" with special guest 101 year old "Fiddling" Phil Bennett from Franklin, Tenn. Prior to the "Opry" appearance, Top Billing surprised Holcombe with a Sweet Sixteen party, and between her first and second "Opry" show performances, she entertained some 200 guests at the governor's mansion with her banjo and fiddle playing mixed with singing and buck dancing.

CBS Records recently hosted a listening party for Johnny Rodriguez's debut Epic album, "Rodriguez," at Nashville's JD Martin restaurant. Rodriguez's schedule for the remainder of this month finds him at the Nidrah Plantation in Leslie, Ga., May 26, and at Six Flags Over Mid-

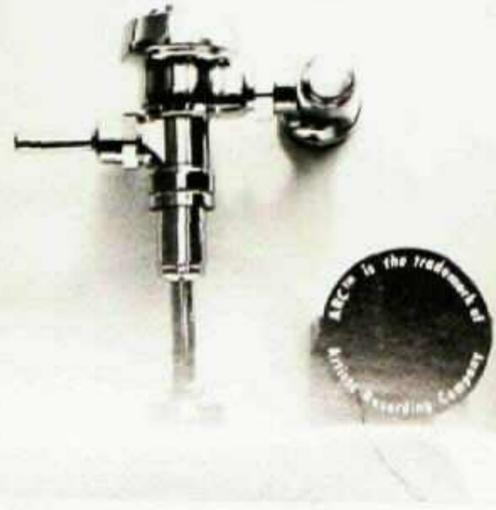
Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/19/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	23	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	2	13	NEW KIND OF FEELING—Anne Murray, Capitol SW 11649
★	3	5	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★	9	3	GREATEST HITS—Waylon Jennings, RCA AHL 337E
	5	6	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
	6	7	STARDUST—Willie Nelson, Columbia JC 35305
	7	4	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
★	10	5	THE ORIGINALS—The Statler Brothers, Mercury SRM 1501E
	9	6	SWEET MEMORIES—Willie Nelson, RCA AHL 3243
	10	11	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
★	24	2	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BDK-3318
	12	12	TNT—Tanya Tucker, MCA 3066
	13	15	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
	14	14	EXPRESSIONS—Don Williams, MCA AY 1069
	15	13	TOTALLY HOT—Olivia Newton-John, MCA 3067
	16	16	THE BEST OF BARBARA MANDRELL, MCA AY 1115
	17	18	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
	18	20	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	19	19	MOODS—Barbara Mandrell, MCA AY 1088
	20	8	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
	21	22	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1729
	22	25	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 3577E
	23	21	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
	24	17	LEGEND—Poco, MCA AM 1099
★	32	3	JERRY LEE LEWIS, Elektra EE 184
★	36	49	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
	27	26	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BDK 325H
	28	27	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
★	35	2	REFLECTIONS—Gene Watson, Capitol SW 11805
	30	31	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 3577E
	31	34	MEL TILLIS—Are You Sincere, MCA 3077
	32	30	HEART TO HEART—Susie Allanson, Elektra/Curb EE 177
	33	33	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2579
	34	23	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 1325H
	35	38	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL1-2583
	36	28	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
	37	42	VARIATIONS—Eddie Rabbitt, Elektra EE 127
	38	41	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 1259E
	39	39	REDHEADED STRANGER—Willie Nelson, Columbia KC 3348C
	40	29	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7529
	41	47	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
	42	43	CONWAY—Conway Twitty, MCA 3063
	43	48	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
	44	37	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
	45	44	CON HUNLEY, Warner Bros. K-3285
	46	45	JOHN DENVER, RCA AQL 1-3075
	47	40	DUETS—Jerry Lee Lewis & Friends, Sun 1011
	48	50	A WOMAN—Margo Smith, Warner Bros. K-3286
	49	49	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
50	NEW ENTRY		SONGS WE MADE LOVE TO—Mickey Gilley, Epic KE 35714

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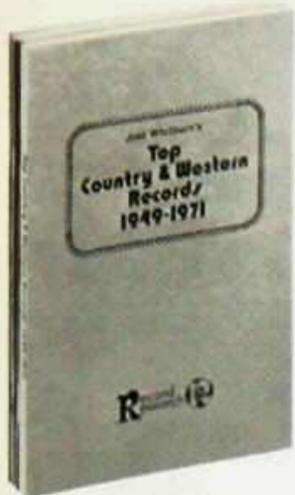


America in Eureka, Mo., May 28. Don Williams will precede Rodriguez's Six Flags date May 27. Prior to his engagement, Williams visits the Jimmy Rodgers Memorial Festival in Meridian, Miss., Wednesday (23), the Kingfish Music Hall in Baton Rouge, Thursday (24), and the Beaumont Civic Center in Beaumont, Tex., Friday (25).

Stonewall Jackson and his band recently had a harrowing experience upon their arrival in Wichita Falls, Tex., for an engagement. Pulling into town just as a devastating tornado began its destructive course, the group took cover below an underpass, escaping injury only to find later that the hall they were to play in had been demolished along with the promoter's home.

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5TH FESTIVE YEAR



Super Pickers: super picker band members are, from the left: Charlie McCoy, who also served as master of ceremonies for the fifth annual awards dinner; Gordon Stoker, Reggie Young, Hargus "Pig" Robbins and Bob Moore.

200 Awards Made At NARAS Pickers Gala

By SALLY HINKLE

NASHVILLE—More than 200 instrumentalists, background vocalists and engineers were honored May 6 by their peers at the fifth annual Super Pickers Award dinner, sponsored by the Nashville chapter of the National Academy of Recording Arts and Sciences, and held at Nashville's Richland Country Club.

Cited for their contributions on 40 selected single recordings over the last year as chosen by the local NARAS board of governors, and including not only country material but pop and disco as well, the Super Pickers were awarded with certificates of merit.

Highlighting the evening's activities were the announcements of the super picker band, the most valuable player awards and the super picker of the year award, which was given collectively to the Shelly Kurland Strings.

Members of the Super Picker Band, an ensemble composed of musicians who performed on the largest number of the year's selected songs, included Reggie Young, lead guitar; Pete Drake, steel guitar; Charlie McCoy, utility man; Ray Edenton and Jimmy Capps, rhythm guitar, and Shelly Kurland, Carl Gorodetzky and Steve Smith,

violins.

Other awards went to Harold Bradley, bass guitar; Johnny Gimble and Tommy Williams, twin fiddles; Roy Christensen, cello; Bob Moore, bass; Kenny Malone, drums; Gary Vanosdale and Marvine Chantry, viola; Ray Walker, Janie Fricke, Laverna Moore, Gordon Stoker, Neal Matthews and Hoyt Hawkins, background vocalists; Les Ladd, engineer, and Bergen White, arranger.

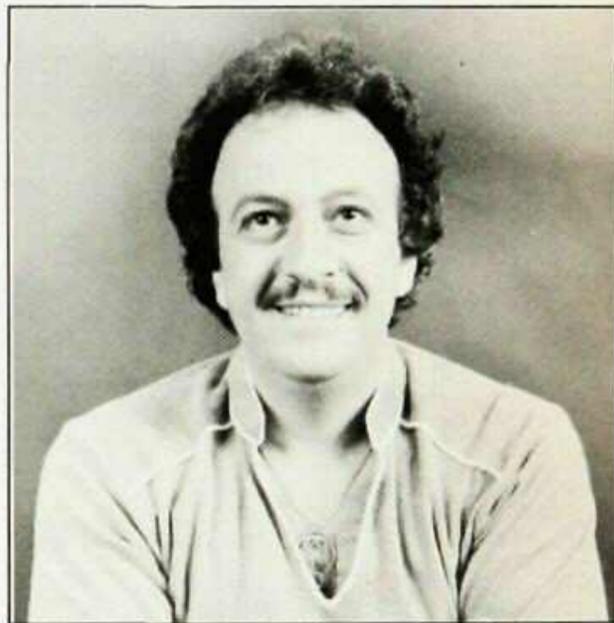
The most valuable player awards, voted on by the musicians themselves as those they would most like to have in the studio, went to Hargus "Pig" Robbins, piano; Bob Moore, bass; Larrie Londin, drums; Ray Edenton, rhythm guitar; Reggie Young, lead guitar; Jimmy Capps, acoustic guitar; Harold Bradley, bass guitar; Lloyd Green, steel guitar; Bobby Thompson, banjo, and Buddy Spicher, fiddle.

Also: Shelly Kurland, strings; George Tidwell, brass; Billy Puett, woodwind; Bergen White, arranger; Billy Sherrill, engineer; Janie Fricke, female background vocalist; Tom Brannon, male background vocalist; the Lea Jane Singers, vocal group; Charlie McCoy, utility, and Farrell Morris, miscellaneous instruments.



LIGHT TOUCH—Producer Ron Chancey, center in sunglasses, experiments with a mix during a recent Oak Ridge Boys recording session at Woodland Studios. Looking on from left, are Richard Sterban, Bill Golden, Joe Bonsall, engineer Les Ladd and Duane Allen.

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RAIN DUET—Jim Ed Brown and Helen Cornelius refuse to allow torrential showers to dampen their spirits during a recent appearance at the Strawberry Festival in Plant City, Fla.

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Sept. Anti-Nuclear N.Y. Concert

• *Continued from page 3*
 nuke rally in Washington, D.C., drew 100,000 supporters, heralding a return to the anti-war fervor of the 1960s. Browne, Nash, Hall, John Sebastian and others performed at the D.C. rally, and Browne has frequently lent his name and talent to the anti-nuclear cause on both coasts.

The broad support claimed by the group was also evidenced by the fact that DIR Broadcasting, syndicators of the "King Biscuit Flower Hour" shows, donated its services to enable the announcement of the Garden concerts to be carried live over FM outlets in five cities. Participating were Boston's WBCN, New York's WNEW, Philadelphia's WMMR, San Francisco's KSAN and Pittsburgh's WKYY. Los Angeles' KMET and Washington, D.C.'s WAVA picked up the broadcast on a tape delay.

"Music has been intertwined with social commentary for a long time," Columbia recording artist John Hall told one reporter. "In white rock'n'roll it hasn't been lately, but in reggae and other Third World music it's still there."

"I'm not gonna make a lot of money out of this thing," Hall adds. "I could go disco and make a lot more. The other musicians involved and I have taken a lot of flak from managers, agents and record companies over this. They're worried about our careers."

Some indication of the public's response to the Garden series came within hours of the announcement, which was made here only via WNEW-FM. According to a spokesman for the Garden, more than 8,000 tickets had been sold by mid-afternoon for both concerts.

Billy Joel Cops 1st Million Sales Award

NEW YORK—April-Blackwood Publications, the print arm of April-Blackwood Music, has initiated a print award for \$1 million in sales.

The first winner is Billy Joel, the writer/artist who reached the mark last October, 10 months after the print division was formed under Al Kluger.

The wing, handled by Bradley Publications, has marketed a souvenir photo edition of one of Joel's big-

gest copyrights, "Just The Way You Are." The 16-page booklet includes color and black-and-white photos of Joel and notes on the cover the song's Grammy award as song of the year and record of the year. It retails for \$2.75.

Also, there are advanced, intermediate and big note piano folios of Joel's material in the works. Matching folios are available on all five of Joel's albums on Columbia Records.

Washington's Disco Scene Jumping

• *Continued from page 56*
 Found on the Club House on Saturday nights.

Business is booming. As warmer weather brings the crowds out, lines are forming outside the more popular discos every night. Last week, Mayor Marion Barry and City Council Chairman Arrington Dixon hit the disco circuit to talk up support for D.C.'s self-government.

Some clubs have cover charges but none are as high as New York's astronomical covers. Because of a local ordinance, all nightclubs must serve food and do a certain percent-

age of business through sales of food. This necessity has been the mother of invention at L.A. Cafe where a disco lunch crowd dances its way through mid-day before returning to work.

"The discos are packed, more clubs are opening and all kinds of music is happening here. It hasn't begun to peak yet," says Sun Dance who operates a local record pool.

As Washington outgrows its inferiority complex, a disco scene different but equal to New York's is developing. And nobody sees any signs that it's going to stop.

Jazz Beat

• *Continued from page 43*
 lando, Fla.-based company presents the first annual All American Jazz Festival Saturday (19) at the Tupperware Convention Center near Orlando. Headliners include Roy Ayers Ubiquity, Nat Adderley and Sojourn, a Florida group.

Count Basie is writing an autobiography of his life and career for publication. Art Farmer has completed his fourth LP for CTI. Players on the date include Joe Henderson, Fred Hersch, Will Lee, Steve Gadd, John Tropea, David Spinoza, Don Grolnick, Sammy Figueroa and Warren Bernhardt. Creed Taylor did the a&ring. Caldera's fourth LP for Capitol will be out in June. It is called "Dreamer."

Jazzmobile in New York presents Milt Jackson at Carnegie Hall June 9, honoring his 40 years in jazz. Columbia Univ's WKCR-FM has four jazz shows running during the week. "Jazz 'Til Dawn" from 3-6 a.m. Sunday through Saturday, "Jazz Awakening" 6-9 a.m. Monday through Friday, "Out To Lunch," noon-3 p.m. Sunday through Friday and "Jazz Alternatives" 6-9 p.m. Sunday through Saturday.

The Frankie Capp/Nat Pierce Juggernaut played Jerry Van Dyke's Encino, Calif., club. Dave Pike has been playing in the club's lounge

during the week. Bill Berry and his L.A. Band honored the late Duke Ellington on the Duke's 80th birthday when the band played Donte's on April 29. While the state of Nevada proclaimed May Duke Ellington month, the Las Vegas Jazz Society held its own Ellington tribute at the Univ. of Nevada Las Vegas campus featuring Kenny Burrell, Herb Jeffries, Ruth Brown and a locally produced band.

Ray Barretto played Seventh Ave. S. in New York, followed by flugelhornist Mike Lawrence. Chico Hamilton is touring the West, working the Blue Note in Boulder, Colo., and the Sundance Lounge, Phoenix.

Mort Fega made a rare appearance as a host of a jazz bash Wednesday (11) at Avery Fisher Hall, New York, hosting La Bella Jazz Evening featuring Bucky Pizzarelli, Ron Carter Quartet, Attila Zoller Quartet and Sam Jones Band. Pasquales in Malibu, Calif., had Bill Holman's band rip-roaring against the ocean waves in March. And at Jerry Van Dyke's new club in Encino, Calif., the Frankie Capp/Nat Pierce Juggernaut band did its own blasting for San Fernando Valleyites.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

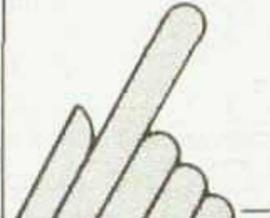
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Swedish Artists In Protest Over Govt. Outlaw Of Agents

• Continued from page 6

to the cancellation of tours of Sweden this summer by a slew of international names including top U.S. attractions.

Under the provisions of the Act, only five organizations—the government employment agency, the Folkparks Artists Agency, the musicians union and two small, semi-official agencies—are entitled to secure engagements for artists.

However, these provisions have never been rigorously applied until now. The Swedish department of employment and productivity says that the law is being enforced to the strict letter because of the increasing activities of a number of small management companies which are doing agency work.

But Bosse Kinnthorpe, head of one of Sweden's largest folkparks, Liseberg, in Gothenburg says: "In cracking down on these small companies who handle only minor acts and do very little harm, the government is penalizing the responsible, creative managements which do a good job on behalf of the artists they represent."

Many of Sweden's folkparks—and there are 160 of them around the country—are accepting the government ruling without question, and, as a result, the whole talent market in Sweden is currently in disarray. Many artists have not been paid for their engagements because their contracts, signed on their behalf by their managements, are now technically invalid.

After the May 3 meeting, the artists marched to one of the central government employment exchanges, and formally requested engagements, to the total consternation of the handful of employees on duty.

Thomas Johansson, head of EMA Telstar, one of Scandinavia's largest talent management promoters (among the acts it handles are Abba, Harpo and George Wadenius, commented: "We have been operating for 10 years without any intervention from the government. Now, because of some over-zealous trainee lawyer in the department of employment, we are told that our activities are illegal. It is absurd."

The move could not have come at a worse time, because the folkparks season is just moving into full swing. EMA alone has negotiated 20 folkparks contracts on behalf of five artists, and these are now null and void according to the law.

Cars For Kids

PARIS—Cerrone, Chantal Goya and Serge Lama were among the big-name recording artists watching when the Variety Club de France presented specially designed cars for handicapped children to various centers.

The vehicles were officially handed over by Bernard Chevy, club president and commissionaire-general of MIDEM. Funds had been raised by gala performances from Cerrone (at the Pavillion de Paris), Chantal Goya (at Olympia), Nana Mouskouri (at MIDEM this year) and Serge Lama at the Palais des Congres.

Additionally 81 artists and personalities had donated \$225 each as benefactor members.

"What the government is saying is that artists must make their own contracts, and that talent booking organizations must contact artists direct when they require to engage their services."

The rigid application of the law places in jeopardy Scandinavian tours which EMA has lined up this summer for a number of international artists, including Count Basie, Jethro Tull, Generation X, Graham Parker, Smokie, City Boy, Ian Dury, John Miles, the Tubes, Frankie Miller, Steve Hackett, Joe Jackson, Peter Tosh, Herbie Hancock & Chick Corea, and Third World.

"When I apply for work permits for these artists," says Johansson, "I have to send the contracts to the department of employment. The contracts will not be accepted now unless they are signed by the artists concerned, because visiting artists are subject to the provisions of Swedish law."

"Already a projected tour organized by the publication, Country Corral, for country artist Sleepy LeBoeuf has had to be cancelled because the artist did not sign the contract."

Johansson argues that the new interpretation of the law puts it into direct conflict with another Swedish law concerning the right of people to assign the power of attorney to third parties to represent them in business affairs.

Zappa Conducts

VIENNA—Frank Zappa will appear in concert with the Vienna Symphony Orchestra at the 10,000-seat Stadt Halle here on June 13. The show will feature only music composed by Zappa. It's being taped for European television, and financed by the city of Vienna.

12-Inch Disco Singles Are Gaining Sales In Germany

HAMBURG—The 12-inch disco single has caught on in West Germany, with most major labels mounting special release programs.

Discos have taken to them in a big way, appreciating the easier handling and superior sound quality the oversize pressings offer in the high decible disco environment. The technically conscious German audiophile has also apparently been won over to the 12-inch disk's advantages.

"There is presumably a large clientele among real hi fi fans with precision equipment," believes Deutsche Grammophon international a&r director Rainer Schmidt-Walk. "They may be more easily fascinated by larger size than by a larger program," he adds.

Whatever the reason, DGG, EMI-Electrola, Ariola and Metronome have embarked on heavy release schedules, with the latter label offering no less than a dozen 12-inchers from its international catalog, including selections from the Village People and the Riche Family. Metronome director Rudolf Gassner sees the 12-inch disk as the new trend in disk marketing.



AMERICAN STYLE—Barry Peacher, national promotions manager for Australia's Festival Records, raises a toast to Supertramp at the Sydney launch of the A&M group's latest album, "Breakfast In America." Media folk dined, American style, and were later presented with a blue vinyl pressing of the disk—and a paper bag full of \$5 worth of breakfast groceries.

TARDY ARTISTS BLAMED

EMI Admits Second Half Losses Likely

• Continued from page 9

that the necessary improvement in the profitability of United Artists Records—acquired by the company in February—will not happen until next year.

Most of all, he said, there is the problem over big name artists who fail to produce album commitments and so affect profit flow. "Artists have to realize that if they wish to be successful, or maintain success status, they must provide a steady flow of product."

Read went on: "Royalty rates have spiraled over the years and are now not covered by volume sales, and the tendency is for a smaller number of artists to dominate the charts. Many of those artists are U.S.-based. We just don't have the

relative strength in this country of five or 10 years ago.

"The industry is becoming more and more dependent on international repertoire. This is why we've built up on our U.S. operation with our new EMI America label, plus substantial growth in Capitol."

The statement that sparked the gloom over EMI was short and to the point: "In the second half of our financial year ending June 30, we are experiencing, in common with our leading competitors, a substantial worsening of trading conditions in the record business throughout the world."

"Sales volume has fallen substantially below expectation. Furthermore, it will not now be possible to release until after June 30 a number of important albums previously planned for the closing months of this financial year."

(Though the statement was not specific, one of the artists under criticism must be Motown's Stevie Wonder, whose "Secret Life Of Plants" continues his tradition of behind-schedule LPs. EMI is Motown's licensee in most world markets.)

Concluded the EMI document, "the unforeseen downturn of the group music business" means that music results are hard to predict, but the division's deterioration insures that "pre-tax results for the group as a whole are likely to show a loss for the second half of the year, ending June 30, though not for the full year."

The final dividend is not expected to be on the same level as the previous year.

Three Labels For Ariola Belgium

BRUSSELS—Ariola here has taken over Belgian distribution rights for three labels, Shelter, Tomato and Melodiya.

Top Shelter act is J.J. Cale and the Tomato setup has a roster including Dave Brubeck, John Cage, Philip Glass and Melanie, plus a comprehensive blues and jazz catalog. Both labels are of U.S. origin.

Melodiya is the Russian label and music conglomerate with a massive

LIKE U.S. TOWER

Ex-Label Execs Plan French Retail Chain

PARIS—Jacques Souplet, formerly president of CBS France, has linked with Jean Berge here to set up an independent record retail chain, "Nuggets," which will be in competition with the long-established FNAC discount network.

Souplet and Berge have set up a main company, Sono Video Distribution, Berge having already been head of Disco France, an independent disk pressing company and sleeve printer.

The new retail outlets will be along the same lines as Tower Records of the U.S., says Souplet. He originally looked for a French name for the chain but finally decided "Nuggets" was most appropriate.

The first store opens June 18 on Avenue George V, in the heart of Paris, a 10,000 square foot two-story building, with an initial stock of 250,000 disks and cassettes.

Souplet says: "All disks will be shrink-wrapped and cassettes will be packed in special containers carrying the name 'Nuggets.' Customers will not be able to hear the product actually bought in the store, but there will be all-day demonstration facilities."

Souplet, who is to manage the new company, says that eight provincial stores will open on Nov. 15, and two more in Belgium. The provincial outlets are on proportionately smaller scales. The stores will have a "special disk" rack, containing special editions and a few singles of outstanding interest.

And, says Souplet, special magnetic labels will be in general usage through the chain to help fight theft.

Souplet and Berge look to competition from FNAC nationally and Lido Music in France but still anticipate a first-year turnover of around \$8 million.

As of this week, Souplet becomes CBS international consultant, a role switch which has freed him to pursue his new retail interests.

Loan Singles

LONDON—A municipal libraries' authority in Derbyshire has set a new trend in record-lending by making chart singles available to the general public at a fee of roughly 10 cents a week.

Previously, record lending in local libraries in the area, as in most of the rest of the U.K., had been restricted to classical and MOR albums. The new move is seen as a service to help cushion the rising costs of singles, now a standard 99p (\$1.98, approximately).

classical catalog, from which Ariola looks to create a selective listing of 150 items in a competitively-priced series.

But Ariola is also building reggae interest through a major campaign to bring this music closer to dealers. The company hired a bus from Island Records, specially decorated in Jamaican festive style, and video shows are being presented in cities like Gent, Brussels, Antwerp, Liege and Mons.

U.S. In Bid To Host Latin Song Festival

By RADCLIFFE JOE

NEW YORK—An estimated 21 Spanish-speaking countries are expected to enter the 8th annual OTI International Song Festival, scheduled to be held this December.

The contest, designed to find the best Latin song of the year, is coordinated annually by the Organization of Ibero-American Television, an international programming group comprising representatives of both tv networks and independent stations throughout the Spanish-speaking world.

The show is said to be the equivalent of Europe's "Eurovision Song Contest," or the U.S. Grammy Awards.

The competition is open to both professionals and amateurs, and encourages participation by composers, lyricists and artists.

According to Marcia MacDonald, of the U.S. Spanish Television Network (SIN) no monetary award is given to the winners, but prestige is so great, that the career of a winning artist is generally assured. She adds, "Many a star has been born at the OTI contest, and several hit songs from previous contests have become famous Latin standards."

For the first time this year, the U.S. is competing in bids to host the

show, which is televised live by satellite around the Spanish-speaking world. MacDonald explains that this country with its estimated 20 million Hispanic Americans is facing keen competition from Venezuela, Brazil, Argentina and Chile.

However, it is hoped that the attraction of a final in New York, with possible use of Radio City Music Hall with its fine acoustics, will help swing the decision in favor of the U.S.

On the domestic level, regional contests for the festival will be held in Miami, San Antonio, Los Angeles and New York, with the national finals scheduled for Los Angeles in October. All the domestic shows will be broadcast live on SIN.

A panel of international judges will be chosen to select the winning entries.

Among the countries taking part in this year's contest are the U.S., Mexico, Chile, Argentina, Brazil, Ecuador, Nicaragua, Panama, Guatemala, Uruguay, Colombia, Venezuela, Costa Rica, El Salvador, Peru, Spain, Puerto Rico, Dominican Republic, Bolivia.

Dates and time of the finals have not yet been confirmed.

Bee Gees, Rafferty Lead Ivor Novello Awards '78

LONDON—The Bee Gees, predictably, and Gerry Rafferty, on the strength of his worldwide hit "Baker Street," dominated this year's Ivor Novello awards presentation at the Grosvenor House Hotel here.

The accolades, first handed out in 1955, are for British music and writers only. A special presentation was made this year to George Martin, who produced the Beatles right through to "Sgt. Pepper's Lonely Hearts Club Band," for his "outstanding services" to the U.K. music industry.

The winners: the Bee Gees, named songwriters of the year, with "Stayin' Alive" top international hit and "Night Fever" both best-selling 'A' side and most performed work.

Gerry Rafferty with "Baker Street" named best song musically and lyrically, and overall best pop song.

Elton John with "Song For Guy" as best instrumental or orchestral work.

Kate Bush with "The Man With The Child In His Eyes" named outstanding British lyrical work.

Mike Batt for "Bright Eyes" named best film song, part of the "Watership Down" score.

Alan Hawkshaw for the best film score "The Silent Witness."

Joseph Horowitz for "Lillie," top theme from a radio or television production.

"Evita" was voted best British musical, and special awards went to the Electric Light Orchestra for its international success, and Victor Knight, former secretary of the British Songwriters' Guild, for his service to U.K. composers.

The "most performed work" and "best-selling 'A' side" were self-selecting, based on certified figures.

The judging panel for the other awards comprised: Ken Evans, former managing director, Anchor Records; songwriter Roger Greenaway; radio producers Denis O'Keefe and Tim Blackmore; singer Barbara Dickson; musical director Johnny Arthey; Billboard U.K. news editor Peter Jones; with BBC producer Brian Willey as chairman.

LATEST TELEVISION DOCUMENTARY

French Sound Home Taping Alarm

By HENRY KAHN

PARIS—Following the undeniable shock impact of an earlier television program devoted to record piracy, a second documentary—this time concentrating on home taping—has been screened here. Its main theme: that if home taping goes on, artistic and cultural production could grind to a halt.

Two main personalities took part: Jean Loup Tourniers, director-general of SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, copyright society; and Lucien Ades, president of the French Music Federation.

Both insisted that creative people would be tempted to slow down, or stop, if they received little reward for their endeavors. Work, they stressed, had to be properly rewarded.

One example showed France Musique broadcasting a new record of the New World Symphony, directed by Colin Davis. And it showed a man at home, recording the symphony on his own tape recorder. With hundreds of thousands of similar recorders being operated, disk sales would clearly suffer drastically. So why go to the bother of recording the work in the first place?

Both speakers agreed there should not be a basic law against home recording. They nevertheless found small screen advertising of tv and radio equipment including recording

IN BRITAIN

Woolworth Uses LP Jacket Tag To Foil Home Tapers

By PETER JONES

LONDON—A special non-removable tag affixed to the inside of album jackets is being used experimentally in around 80% of Woolworth stores in Britain, as part of a move to slow down the activities of the growing army of home-taping pirates.

The tag details the date of purchase and the branch where the disk was sold. If returned as a "faulty," the store assistant can check instantly whether it was bought at Woolworths, and how long the customer has kept the record.

Bob Egerton, the chain's chief disk buyer who first revealed the existence of the scheme at the Jet Records international convention (Billboard, May 12, 1979) in London, accepts that it's virtually impossible to defeat the home tapers, but is anxious to make life as hard as possible for them.

He says the number of albums bought, then taped, then returned as faulties, is very much on the increase. Some customers, he claims, bring back as faulty records they have kept for six or eight weeks.

Egerton is pushing for a full acceptance of the tagging system through the Woolworth chain, and adds: "If this happens, we could press ahead with staff training to deal with the returns."

"For instance, if things point to a home taper being involved, we could insist that the exchange is made for the same title, rather than another album of the same value."

But Laurie Krieger, head of the Harlequin disk retail chain (who also attended the Jet meet),

expresses doubts about the chances of Egerton's scheme being successful.

"The problems are immense," he says. "We don't allow exchange of so-called faulties for different titles. But the customer can demand his money back, and if he's already taped the record, then it's too bad, and too late."

"The consumer laws and regulations could be the stumbling block for the Woolworth tag scheme. They are loaded in favor of the customer. When we insisted on receipts to prove purchase before we exchanged goods, the Office of Fair Trading notified us that we could not do that."

W.H. Smith, another High Street chain (primarily known for selling newspapers, magazines, books and stationery) here with record departments in many branches, is also looking closely at the linked problems of faulties return and home taping. A spokesman says: "We feel that if a customer brings back a record, even though we know that some are not bought from us originally or suspect that they've been taped at home, we are duty bound to replace it. We're not encouraging exchange for a different title, but we do allow it."

If Britain's record retailers have been noticing an increase in product returned as faulty, the labels have been observing an upturn in their receipt of faulties, and it's become something of a sore point between the two sides of the business (Billboard, April 7, 1979).

Hui Plans To Conquer Japan Mart

By HANS EBERT

HONG KONG—Canto-rock pioneer, Sam Hui, is aiming to break into the lucrative Japanese market in a big way.

And the strategy will capitalize upon his participation in this year's Tokyo Music Festival. It's the first time that an artist from Hong Kong has been invited to perform in this increasingly important international event (Billboard, May 5, 1979).

A full-scale promotional push is planned for Hui in Japan over the next few months, which follows the success of his first disk release there, "Mr. Boo."

This Cantonese recording of the theme from "The Private Eyes," one of the singer-songwriter-actor's earlier movies, has so far netted 500,000 sales in Japan. The achievement is underscored by the fact that Hui's record was competing with two local versions of the same song.

Hui's followup, available this month, is the theme from his most recent film, "The Contract." It, in turn, will be followed by the artist's entry in the Tokyo festival, "You Make Me Shine."

Co-written by Hui and Casey Rankin, an American songwriter now based in Tokyo, the disk will feature the performer singing in both Cantonese and English. Backing tracks were recently recorded in Hong Kong, utilizing the talents of local musicians; production chores were handled by Japan's Robby Ward.

"Shine" will receive its first airing at the Tokyo event on June 17, alongside entries from the U.S. (Rita Coolidge, the Brothers Four, Al Jarreau, Kathy Barnes, A Taste of Honey), Brazil (Sergio Mendes & Brasil '88), Sweden (Madleen Kane), Korea (Sun Woo-Hye-Kyung), the Philippines (Rica Puno), Mexico (Dulce), Italy (Fafaela Carra) and, of course, Japan.

ZE Into U.K.

LONDON—ZE Records, the New York-based label set up in 1978 by producers Michel Esteban and Michael Zilkha, is digging into the U.K. market via a pressing deal with Island Records and distribution through Spartan.

The label launch features a first release of eight 12-inch singles, by Marie et Les Garçons, Rosa Yemen, James White and the Blacks, Sympho-State, the Last Men, Mars, Teenage Jesus and the Jerks and the U.S. songwriting team S. Neto and Arto Lindsay.

Zilkha is basically working with new wave bands in New York, while Esteban is based in Paris working on European disco acts for the label.

First album releases for ZE are expected early May and additional singles are planned from Aural Exciters, plus a 7-inch version of the "Re-Bop" single from Marie et Les Garçons.

on the program and admitted his future lay in video films, both musical entertainment and educational.

Barclay went along with the theory that video piracy would lead to a public tuning in only for the news programs on television.

There are suggestions that film producers should include special signs or signals so their product would be recognizable and pirate copies spotted because of the lack of identifying marks. But could the pirate be stopped from copying the signs as well?

At this point, both the French recording industry and the monopolistic French television organization feel their very existence is threatened by pirate activities in audio and video fields.

Alberts Issued 'Child' Record

SYDNEY—"Care For Kids," a song commissioned by Sydney advertising agency Monahan, Dayman & Adams for a television campaign centered on UNICEF's International Year of the Child, has been commercially issued as a single as a result of widespread public demand.

The number was penned by veteran Australian writer-scorer Peter

Best, who has been responsible for theme songs for such films as "The Picture Show Man."

Disk is released on the Alberts label, and all profits from the record will be donated by Ted Albert to IYC planning committees throughout Australia. Vocalists Linda George and Paul Meaney will also donate royalties to the cause.



LUCKY DEAN—The cause for merriment is the silver disk presented to Lifesong recording artist, Dean Friedman, second left, for 250,000 sales of his "Lucky Stars" single in Britain. With him, from left, are Lifesong label chiefs Terry Cashman and Tommy West, and the artist's manager, Allan Hecht. Friedman recently wrapped a tour of the British Isles.

Aguilar's Fame Stirs Japanese Quest For Femme Counterpart

By EMMIE VELARDE

MANILA—The success of Freddie Aguilar, who conquered music markets throughout Asia last year with his recording of "Anak" (Billboard, March 17, 1979), has prompted a Japanese promoter to visit Manila in search of a female counterpart to the Filipino folk singer.

Toyoaki Saganuma, president of AKI Promotion, headed a group of Japanese radio, television and other media folk. During their week-long stay, the party filmed a documentary on the booming disco industry in Metro Manila.

Saganuma said that they've located one likely candidate for the opportunity to be promoted extensively throughout Asia—Marlene Dela Pena, an amateur contest winner who has performed on local radio shows—but that the search is not yet over. He added that the successful discovery will debut in a radio-TV show at the Philippine embassy in Japan on July 20.

Meanwhile, Freddie Aguilar's "Anak" is still selling strongly in Asian markets one year after its introduction by the singer at the first Metro Manila Popular Music Festival (he was one of 14 finalists, though not actually a winner).

Little more than a month ago, the disk was No. 3 in Hong Kong's pop charts, behind only the Bee Gees' "Too Much Heaven" and Olivia Newton-John's "A Little More Love."

Seven Deaths At London Venues See Govt. Concern

LONDON—Calls for greater security and tougher licensing laws covering discotheques and clubs in Britain are being made following the murder of a student here, which brings the toll of venue-linked deaths in London alone to seven in just four months.

Bryan Cassidy, a Greater London Council chief, says he is one of many "appalled at the growing number of deaths and serious injuries as a result of violence at certain disco venues. I urge parents to check very carefully before letting their youngsters go to disco dances."

Cassidy, vice chairman of the council's public services and safety committee, stresses that owners of premises licensed for entertainment by the council have "a positive duty to maintain good order."

"We may have to rethink this title. We may yet have to insist on people being searched for weapons and on tough vetting of those going into discos. Stricter control does not mean

The folksy ditty's success in Japan has been even more phenomenal, and in only 12 months, Aguilar has made around a dozen trips to that nation, for concerts and other promotional appearances.

His song has now been recorded in seven languages, including English, Spanish, Italian and German. The original was recorded in Tagalog, the native language of the Philippines.

Erato Albums In Japanese Price Drive

TOKYO—RVC Corp. is planning a special price promotion for Erato product, signalling its five-year association with the French classical label.

The Erato Special 1000 series, comprising 30 disks, will be available at \$5 each, much less than the regular list price. Product will be distributed to Japanese record retailers from June 5. After the campaign, the albums will return to their regular price.

RVC is hoping to broaden the appeal of Erato among classical music fans, and boost sales against the backdrop of a rather soft market.

strong-arm methods being used. We are already concerned about the behavior of some bouncers at discos and concerts. But we must have control."

One 17-year-old was stabbed to death after taking his girlfriend to a disco to celebrate their engagement. Another, a 22-year-old, was stabbed after an argument outside a discotheque in a public house. One person was killed at the Cockneyland Club near London Bridge, and another in the Music Machine Club in East London.

Cassidy says: "There is no doubt that the disco business is a growth industry, but we cannot allow violence to grow up with it. Sex is behind some of the violence, but it is linked with the very physical heavy beat of the music itself."

Five of the deaths took place at GLC-licensed clubs and the council warns that failure to maintain safety leads to the risk of a close-down.

UPTURN FOR CBS CANADA

TORONTO—For the first three months of this year, CBS Canada reports an increase in net sales of 49% over the same period in 1978. No specific figures were disclosed beyond the fact that, in the overall package, the company's A&A retail division registered a business upturn of 35%, its ARS distribution outfit was up 34% and the April Blackwood publishing unit was up 144%.

Chairman Arnold Gosewich also noted that the firm's Ontario branch office and certain marketing departments will move to a 65,000 square foot facility in North Toronto during the second quarter, while in Montreal, the various Quebec departments will gather in a new 15,000 square foot location.



VANCOUVER TONIC—Smiles all round as members of the Boomtown Rats receive the key to the Vancouver sewer system from Bruce Erickson, second right, of the city's Downtown Eastside Residents Assn. The Irish rockers were in Canada recently for concert dates, performing material from their "Tonic For The Troops" album.

AFTER THREE YEARS A&M Commitment Yields Dividends For DeBurgh

MONTREAL—A three-year push by A&M Canada to launch Irish singer, Chris DeBurgh, here reached a peak in this city at the Forum May 3.

The balladeer's appearance in Montreal marked the halfway point of his first major headline tour in Canada, and attracted an audience of 10,000—the single largest audience he's played to as headliner anywhere.

Promoting the release of his fourth album "Crusader," DeBurgh was presented with a platinum disk for his 1977 LP "Spanish Train" at a post-concert reception.

Interestingly enough, a great number of A&M acts have found initial fame in this city—specifically, Supertramp (this group and DeBurgh are both managed by Mismanagement), Styx, Nazareth and Shawn Phillips.

DeBurgh's 14-date Canadian tour included an SRO date in Toronto, attracting 2,700, and a show in Ottawa which drew 5,000. But Montreal was the high point.

According to A&M Canada president, Gerry Lacoursiere, DeBurgh's success in this country began three years ago with the release of "Spanish Train." While it didn't attract immediate radio acceptance, a Montreal retailer took a liking to the disk and started spinning it in-store—which, noted the A&M chief, led to brisk sales.

The Montreal branch observed the reorder pattern and spread the word to other retailers, a tactic which culminated in heavy airplay at the

Canada

AMONG SECOND-LEVEL STARS

Record Action Vital For Tour Survival?

By DAVID FARRELL

MONTREAL—More and more bar attractions may be financing their own albums, as major label deals prove increasingly difficult.

The album and a "radio" single is considered a prerequisite for survival now, at least according to several of Canada's leading booking agents.

As more one-shot or one-artist labels pop up, a growing trend is developing among Canada's second level stars towards coming off the road entirely, at least until disk action materializes.

The differing developments are

related to the economics of the business, suggest two performers caught in this dilemma, Domenic Troiano and Ian Thomas.

Latter figures his weekly costs run to about \$4,500 just from playing bars, and while Troiano does not peg a specific dollar figure, he, too, notes that the work doesn't warrant the pay unless radio supports the endeavors.

But for many fledgling acts working their way up the totem pole, clubs are the only road to exposure, while record sales affirm their status as an attractive commodity.

According to Dave Bluestein of The Agency, based in Toronto, bar acts today need an LP and radio support in order to stay alive and on the road. "Two to three years back, an act might only have needed a single to draw a crowd, but the competition is fierce now, and one needs that radio exposure to pull people."

Ron Scribner at Music Shoppe International of Toronto affirms Bluestein's view, but he adds that the disco explosion has also introduced much more competition into the market.

Hardest hit by the dance floor phenomenon have been the lounge acts, he says, since "many of the MOR-style lounges have swung towards turntable entertainment."

Hotels have also moved towards taped and vinyl entertainment in the drinking rooms, he continues, adding that even with pressure from the musicians union locals, "they've dropped live acts for disco, and there's little action the union can take."

Both agree that the new band is most hurt by the process since it is hard to get initial bookings and without the record, increasingly difficult to get club owners to take a risk on an unknown entity.

Ironically, while the disco wave has cut into bars and high schools, Scribner's Music Shoppe notes that there is a market for rhythm bands and that "r&b style outfits are in short supply here."

While there are a great number available to work in Canada that reside in the U.S., because of Manpower laws and the devalued Canadian dollar, it is difficult for U.S. bar bands to get work and make ends meet in this market.

On the other end of the spectrum, the attrition rate for working bands is possibly on the increase with second level acts pulling off the road to find other work and support LP releases by promotional work only.

Moss Music Launches Canadian Unit

NEW YORK—With Canadian federal approval of the Moss Music Group's Toronto-based subsidiary, Moss Music Canada, the company plans to manufacture disks and cassettes in Toronto.

The move will also signal a drive on classical music in Canada, with several concepts underway.

Headed by John Leatham, a partner in Moss Music USA, the company has been operating as Moss Music since last September, distributing Vox, Turnabout and Candide product and various record accessories from a 4,400 sq. ft. warehouse in West Hill, Ontario.

Along with Leatham, associated with Pickwick of Canada for 11

years, Julian Rice has been named national sales manager. He formerly directed sales and merchandising for Columbia Records of Canada.

The Vox/Turnabout catalog has been segmented into mini sales programs which enable sales personnel to offer different programs to different accounts in key cities, and which allow "maximum efficiency" in advertising and in-store promotion.

Due soon is the release of a Turnabout Canadiana Collection, consisting of seven numbers featuring Canadian artists and performances recorded in Canada.

Leatham says that sales in the first two months of 1979 were equal to the previous Vox/Turnabout distributor's volume.

MAY 19, 1979, BILLBOARD

BOOK REVIEW

Composer Styne: His Life's Story

Jule—The Story Of Composer Jule Styne by Theodore Taylor. Random House, \$10.95.

Jule Styne once attempted to make a musical out of "The Rodgers & Hart Songbook," but Rodgers himself turned down the project.

"Jule—The Story Of Composer Jule Styne" is itself great stuff for a musical or perhaps a mini series on television. It won't have the wonderful songs of Rodgers & Hart, but since Jule Styne is no popular song slouch either, it would have its share of all-time favorites.

And, besides, Styne's career, dating back to his piano prodigy days in Chicago (by way of London, where he was born), has the color and slang of a "Guys & Dolls," but is hardly limited to the Broadway of Damon Runyon.

This melody man has been a bandleader, Hollywood vocal coach, Broadway-Hollywood-tv producer and an incorrigible gambler—at the track as well as in show business.

Theodore Taylor has captured it all with fact-filled grace, although some references to Styne songs still being played on radio are way off base—it's even tough these days to hear such Styne evergreen melodies as "Time After Time," "I Don't Want To Walk Without You, Baby," "Small World," "Just In Time" or "The Party's Over." That's radio's problem, not the quality of a Styne tune.

But, overall, this is a big treat, for it pulls no punches in some school-of-hard-knocks commentaries of the world of show business.

The four-letter words are there, too, from Jule and his show business friends. You get the feeling that it all happened. And at 73, with a number of projects in the works, Styne is still making it happen. IRV LICHMAN

Caedmon Earns Notable Award

NEW YORK—Caedmon Records, with 13 titles, leads the field of winners of the American Library Assn.'s list of 21 Notable Children's Recordings for 1977-78.

Other winners are Miller-Brody with four titles; Folkways with two; and 20th Century Fox and Educational Activities each with one.

Titles and other information regarding the winners:

Caedmon—"Anne Frank: Dairy..." read by Claire Bloom; "A Bargain For Frances And Other Frances Stories" read by Glynis Johns; "Billy The Kid" performed by Oscar Brand; "The Fantastic Mr. Fox" read by Roald Dahl; "Frances" read by Glynis Johns; "Goblins At The Bath House" read by Vincent Price; James & The Giant Peach" read by Roald Dahl; "Julie of the Wolves" read by Irene Worth; "Kenny's Window" read by Tammy Grimes; "The Mouse & His Child" read by Peter Ustinov; "Sing Children Sing," performed by the New York City Opera's Children's Chorus; "The Nutcracker" read by Claire Bloom; "Where The Wild Things Are" read by Tammy Grimes.

Others, by label, are "African Songs" and "Reason I Like Chocolate" (Folkways); "Easy Does It" (Educational Activities); "Hundred Penny Box," "Little House In The Big Woods" and "Little House On The Prairie" (Miller-Brody), and "The Story Of Star Wars" (20th Century-Fox).



HEAVY CHATTER?—Bob Geldorf of Columbia's Boomtown Rats, left, listens intently as the label's senior vice president and general manager Jack Craig explains the facts of marketing music during a post-concert reception following the group's SRO gig at New York's Palladium. The Rats hail from Dublin, Ireland.

Two Open Videocassette 1-Stop

LOS ANGELES—The West's first known prerecorded videocassette one-stop has been opened here by Marty Berens and Irwin Barr. Berens is the father of Russ Berens, founder/owner of Nickelodeon Records, major independent record/tape/accessories retailer in Century City.

"We want to allow dealers to cherry pick in any quantity from a complete catalog of all legitimate videocassette duplicators," Berens states. "We will offer any quantity purchases. Our dealer discounts are

graduated, dependent on the markup from our suppliers."

Temporary quarters for the Video One-Stop are PO Box 366, Malibu, Calif.

Video One-Stop claims to warehouse more than 500 titles from 12 makers ranging from cartoons to full-length features. Berens says retail list price for half-hour features ranges from \$39.95 to \$50, two-hour single features from \$50 to \$80 and two-feature packages and adult films from \$80 to \$110.

Video One-Stop will soon handle its own half-inch blank videotape. Berens and Barr are investigating the possibility of handling video hardware and accessories in the future.

EMI OPENING LOS ANGELES VIDEO FIRM

LOS ANGELES—EMI is inaugurating a production and marketing company here specializing in video program material.

Called EMI Videograms, the company will be headed by Gary Dartnell, formerly director of and vice chairman of EMI Television Programs Inc.

Drawing from the EMI Group's software resources, the firm will concentrate on the production and merchandising of entertainment, information and educational programs for videodisk and videocassette players.

Bradley Tagged For Film's Music

LOS ANGELES—Considered "Mr. Country Music of Nashville," Owen Bradley has been signed as musical director to score Universal's "Coal Miner's Daughter."

The story of Loretta Lynn will star Sissy Spacek and Tommy Lee Jones. Bradley heads a music team assigned to pen 30 songs for Spacek, co-star Beverly D'Angelo and numerous "Grand Ole Opry" stars.

A 24-track stereo system is being employed with as many songs being recorded live on sets at various locations in Kentucky and Tennessee.

For the Record

LOS ANGELES—The producers of Dire Straits' two Warner Bros. albums were incorrectly identified in an item in last week's issue. Muff Winwood produced the group's first album. Barry Beckett and Jerry Wexler coproduced its second, "Communicue," due in June.

Integrity Dropping 'Stolen Goods' Suit

LOS ANGELES—Integrity Entertainment Corp., plaintiff in a Superior Court action here, against Superior Music Distributors, Licorice Pizza and its president, James Greenwood, has voluntarily dismissed that action.

The January 1978 suit originally charged the defendants with having in their possession \$985,000 worth of inventory, allegedly stolen during August 1974 to July 1975 from stores in the Integrity chain in Los Angeles, Morin and San Mateo counties. The complaint alleged the goods had been purchased by defendants from LP booster rings.

Brian J. O'Neill, Integrity counsel, asked the court for a dismissal of the entire pleading with prejudice.

In July 1978, the charges were restated with Doren Roland added to the defendants and the amount of inventory allegedly stolen lowered to \$111,687.85 by the plaintiff.

Olivia Appeals Ban

• Continued from page 17 recording for another label from three years to one year.

Don Engel, Newton-John's attorney, is seeking to have the Supreme Court set aside the injunction on the grounds that it should never have been granted by the lower court.

MCA, on the other hand, wants the Supreme Court to extend the singer's recording ban ahead to 1982 instead of 1980.

The RIAA has become involved because of the precedent-setting nature of the case which could affect the extensions artists are granted by labels in fulfilling contract obligations.

Market Lapse Spurs Record Jobless Rate

• Continued from page 3

Still, Weiner injects, "I'm not bitter; I have no axe to grind. RCA's been good to me. Of course when you leave a company it's how well they take care of you after you leave, and that has yet to be seen."

Now Weiner is looking for a new staff position in the industry, rather than an independent slot. "I like to know how much I'm going to make each week," he says.

Eric Doctorow, 26, who held key positions at CBS and ABC before being laid off in the ABC sale two months ago, indicates that he plans to work outside of record companies for awhile in marketing and management.

"I'm happy to be in a situation where I'm my own boss," Doctorow says, "where the only one who can lay me off is me."

"I never wanted to be a corporate person so 15 years down the line they can say, 'you were real good and made a lot of money for us, but there's another person we want to hire, so see ya.'"

Doctorow notes that the staff cuts at many labels are making the business almost Darwinian: only the strong will survive. "It's not easy to think of it that way," he says, "because the music industry has always been people-oriented."

Peter Starr, former national director of publicity for ABC, is also looking to do something independent of record labels. "I'm tired of working in situations that offer so little security," he says, "where an entire record company can be blasted in one day."

One of the hard parts of being unemployed is that people with whom you once dealt on a frequent basis suddenly seem to vanish. Says Starr: "This whole business is geared toward that superficial side of people that only deals with what kind of position they have, not what kind of person they are."

People who you used to take out start to look and act differently when you don't have that job and title."

Starr notes that while "the impetus to get right back in (the business) is really strong," unemployment does have its advantages.

"You come to enjoy the free time where you can get to know yourself a little better. The business can eat you up if you don't have that release. Sometimes your nerves and energies get so tangled up that you really need that kind of break, even if it is forced on you."

This was especially true, Starr says, at ABC during the final three months of rumors and denials. "As the speculation increased, morale went down. On a scale of 1 to 10, in terms of emotional intensity it was at least a 9.7 from Christmas on."

Starr's problems were eased by the fact that he had a 12-month con-

tract on which he received eight months uncollected pay.

One advantage of being swept away in a mass firing of 280 to 300 employees is that one cannot take the dismissal as a reflection upon his individual performance. "I never took it personally, that's for sure," Starr says. "It certainly wasn't my fault that the company lost \$70 million."

Steve Rosenthal, 36, has been unemployed for most of the 18 months since he was let go from his West Coast publicity post at Atlantic.

"When the record business is in your blood, there's no way you can do anything else and still be satisfied. Those without perseverance will go into other industries; the people who love the business will hang in there and never leave."

Rosenthal acknowledges that it is easy to get dispirited during such a prolonged period of unemployment, but adds: "When I hear a song like 'We Are Family' or 'Hot Stuff,' that reminds me why this is the business I'm in, whether I'm working or not. What's kept me going is the music; that makes me make my phone calls."

One of the hardest parts of being unemployed is knowing what to do when you get an offer that is satisfactory but not exactly right: do you take it or hold out for something better?

As might be expected, in the MCA/ABC and IMI/UA takeovers, when job overlapping occurred, the staffers of the company in charge were retained in most instances while the employees of the firm being bought were eased out of their jobs.

But this was not always the case.

UA's former vice president of promotion, Charles Minor, now holds that post at EMI. Robert Franz, EMI's vice president of personnel and industrial relations, notes that a number of UA employees were retained because "there were so many departments that UA had that EMI did not have, including art, merchandising and in-house press."

ABC's 18-member Nashville country staff was left intact, with ABC's former president of Nashville operations, Jim Fogelsong, retaining that position for MCA.

And John Smith, who was ABC's vice president of r&b/special markets promotion, also came over to MCA as head of the black promotion staff, bringing along some of the people who had worked for him.

Al Bergamo, president of MCA Distributing, says that 30-40 of ABC's estimated 300 employees have been assimilated into the MCA structure, though Fogelsong and Smith are the only key executives who were brought over. The others retained were staff-level people, he says.

(Continued on page 90)

Martin Producing America LP

• Continued from page 17

"In all, we produced two hours and 20 minutes of music, not all of which appeared in the film," he continues.

Although the film and soundtrack were criticized heavily, Martin maintains, "I was satisfied with what we ended up with. Obviously I was disappointed that it wasn't a great film. I was trying to look at it not like a record but like a picture."

"It was an extremely difficult position. I think if I had been making a picture instead of a soundtrack I

would have approached it differently."

Because of the "Sgt. Pepper" commitment, he points out, he wasn't able to do any other outside projects.

"I went to see," he recalls, "a young man in Cleveland who I thought was great and who wanted me to produce his next LP. I couldn't and he was anxious to go into the studio right away so I suggested Phil Ramone to him."

The artist: Billy Joel.

"But that's life," Martin philosophizes.

MAY 19, 1979, BILLBOARD

IN ITALIAN MARKETPLACE

CBS Eyes \$17 Million Turnover

MILAN—Though set up less than two years ago, CBS Dischi Italia has already become a major in the marketplace here and has doubled its turnover to \$14 million in less than a year.

Now Piero La Falce, managing director, looks for even greater expansion within what is still a limited Italian industry. He points to a company launch in July 1977, then the completion of staff-building in 1978, plus regular chart entries all the way.

But he tempers confidence for the future with acceptance that problems such as piracy, promotion hang-ups and import competition have still to be faced.

He says: "For the first few months of our existence, we were really just a record catalog, building a staff. Active marketing started at the end of 1977. Our first fiscal year, from November to October, was essentially a

running-in period while we set up operations in both Milan and Rome.

"As distribution is handled by CGD-MM, we were able to concentrate on marketing and creative services. In 18 months we could regard ourselves as number three company in Italy, with sales income hitting the \$14 million mark."

In recent months CBS has claimed some 12 to 13 albums or singles in the charts every week. In December 1977 there were just two, by Santana and Asha Puthli. La Falce now looks for a turnover of \$17 million. He says: "I can see us being top company here within a couple of years."

He is also convinced the music business is expanding in Italy. "Nationally, we're having to meet a much wider demand. Our country is developing fast on the creative side. It is now not just a matter of the occasional hit abroad but we see artists

like Raffaella Carrà, Umberto Tozzi and La Bionda as forerunners of a whole range of artists finding international acceptance. Interest in Italian music generally is growing.

"And I'm certain we're on the edge of a new trend which will give Italian product unprecedented popularity in continental Europe and Latin America, alongside real chances of a breakthrough in Britain."

He adds that some small Italian labels manage to sell their records all around the world yet Italian majors "keep complaining about the size of the market and so help to smother it further. It's a matter of men. We need new energy. But even now a hit album can sell half a million units, remarkable by European standards."

Piero La Falce is sure the Italian market will double in size inside two or three years, despite the piracy problems. "The action of importers also hampers the conventional trade developments."

Besides marketing its substantial international repertoire, CBS has been building a domestic artist roster. Says La Falce: "There is still much to do. But we signed Claudio Baglioni who hit amazing sales with his first album for us, topping the chart in two weeks of sale."

"But the main Italian hits are mainly from international sources. Acts like Julio Iglesias, Earth, Wind and Fire, Billy Joel and Miguel Bose have recently been in the chart. Asha Puthli is now produced by CBS Italy, and we also produce such local acts as Renato Pascal and Raffaella Carrà.

"Last year we picked up five prizes from the Italian Critics' Association, which was very encouraging. Already we've assigned five gold disks, to Santana, Bose, Iglesias, Puthli and Baglioni. All this without much chance for foreign acts to visit Italy. Sales would certainly be boosted if Earth, Wind and Fire, Santana, Chicago, Billy Joel or Boston could tour the country.

"For the moment, though, we have to face that the riots which happened at earlier concerts, plus the bad organization generally, means that visits by foreign acts are few and far between, leaving us to figure out other promotional methods."

One way is to use the proliferating local radio stations, another is the use of filmed presentations by name acts in nationally networked television shows. Often CBS sends representatives of the Italian music press abroad so they can see and hear big CBS acts.

"Life would be easier if the artists could tour," says La Falce. "But many are frightened to come, though I think many of their fears are groundless."

"Still, on the domestic side we have close contact with five or six very reliable local producers. Our policy is increased acceptance for foreign repertoire in Italy on the one hand, and promotion of local acts abroad on the other.

"Being part of an international organization is vital to us. In Paris we have a center which coordinates the various European CBS companies. This provides constant exchange between the countries in terms of a&r. Chauvinistic attitudes are avoided and international strength is developed.

"It is this which gives me such strong grounds for confidence about the future of Italian music."

DANIELE CAROLI



QUIET MOMENT—Jet boss Don Arden relaxes for a moment at his company's recent international convention with media celebrity Britt Ekland. Venue was London's Piccadilly Hotel.

WEA Expands Talent Roster In Philippines

By ERNIE PECHO

MANILA—Having established a strong market presence here with its international catalog, WEA-Philippines is now devoting considerable time and money expanding, developing and promoting local talent.

After its launch here two years ago, WEA signed seven local acts to recording contracts. But the last month has seen the addition of four more artists to contracts, indicating a renewed effort to local talent.

The latest additions to the roster include Celeste Legaspi, a leading pop vocalist who has recorded for several other labels here; Wadab, a disco-oriented act making its recording debut; Red Hot, a new rock/pop act; and Franco, a folk-singer and composer thought to have enormous potential, considering the country's emotionally charged political situation.

Legaspi and Franco both have singles set for release, the latter bowing with a tune called "Katuga," a local idiom for "Eat, Sleep And Loiter."

Ramon Chuaying, WEA-Philippines general manager, says the emphasis on local repertoire could lead to the hiring of more staff to bolster the operation.

The relatively slender list of local talent on the WEA roster, compared

to other companies, doesn't reflect a dearth of talent or WEA's ability to attract acts. WEA staffers are quick to point out.

"We are being very sure of the artists we sign," says Bella Dy, WEA assistant general manager. "We are selective because we intend to give them the best care as artists. We'd rather have a few very good and contented stars than a lot of artists we cannot give sufficient attention to."

This does not mean, she adds, that the local roster will remain at 11 acts.

"WEA will always be on the lookout," she claims. "But the company will not sacrifice its principles in favor of anything. It will always be quality rather than quantity."

Wadab's initial outing "I Love You" is now a top-five seller on WEA's single charts. Red Hot's debut, "Too Much Talk," is earning airplay.

Other WEA acts figure prominently on the local charts, which are foreign-dominated as a rule. Hotdog, Voltes Gang, L.P. Richard, Bong Gabriel and Bicol Express are all represented on the charts these days. Bong Gabriel's entry is a cover of the old Drifters hit "Save The Last Dance For Me."

Beatles Spark Polish Sales

By ROMAN WASCHKO

WARSAW—Two Beatle EPs packaged together in one sleeve, first product from the group officially made available in Polish shops, have created new sales records and interest here in recent weeks.

Some 10,000 copies of the first limited edition of 100,000 units were sold through Tonpress' own record store in Warsaw in just one day. Each customer was restricted to two copies, though many wanted up to five "to have some in reserve." When the shop first opened there was a queue half-a-mile long.

The EPs feature "From Me To You," "She's Love You," "Yesterday," "Help," "Girl," "Yellow

Submarine" and "Hey Jude." The product was on license from EMI, and sold for around \$1.70 (70 zlotys), very low by local standards. The special sleeve was designed by Waldemar Swierzy, leading Polish graphic designer.

Until this release, Beatle material in Poland, very familiar through numerous radio programs, was only available through a skyhigh price black market.

Tonpress, which arranged the EP deal and which specializes in singles, has for some years released product by foreign-licensed acts such as Jethro Tull, Wings, Smokie, Boney M, Rory Gallagher and Hot Chocolate

From The Music Capitals Of The World

LONDON

New group Geraint Watkins and the Dominators is Phonogram-signed here and is brainchild of singer-songwriter Andy Fairweather Low, also enlisted as the band's drummer. Move for Eric Hall, from creative manager of ATV Music in London to managing director of Elton John and John Reid's Rocket Publishing.

Despite huge promotional campaign for ELO's May 31 released "Discovery" album, group has no plans for U.K. tour this year. Surprise last-minute Rainbow gig arranged by Harvey Goldsmith for the Who, with new drummer Kenny Jones, but it was an immediate sell out.

Final title for long-awaited Ian Dury and the Blockheads' album is "Do It Yourself." Many covers on record for the catalog of RMO Publishing, new outfit headed by Ron McCreight, former Noel Gay executive, including singles by Blair, Patsy Gallant and Bunk Dogger, and all the titles on an album by the Love Symphony Orchestra. PETER JONES

SYDNEY

Melbourne police raided Festival Records' factory recently to seize 358 copies of the Skyhooks album, "Guilty Until Proven Insane," claiming that it contains an audible four letter word (which it does). However, the disk has been on release for some 18 months, and has already sold to platinum (50,000) level. Meanwhile, Wizard's Derek & Clive releases remain on sale, unbothered.

To coincide with its name change to Highway for the international market, premier Australian pop group Sherbet has closed down all business

operations here, and moved base to Los Angeles. New Zealand's Mother Goose has returned to home base Australia after a six-month tour of the U.S. Band manager Gary Spry has signed a co-management deal with promoter-manager Sid Bernstein, to take effect when the group returns to America in June.

Distribution of independent Wizard Records has reverted to RCA after two years with Polygram. First release under the new arrangement will be Marcia Hines' fifth album, "Oooh Child," a picture disk which the artist will support via a 50 date national tour. GLENN BAKER

STOCKHOLM

The Swedish Folk Parks open their summer activity this month, an early tourist being U.K. artist John Miles, high in the local chart with "More Miles Per Hour," and local acts out on the circuit include Ted Gardestad, Harpo and Bjorn Skifs.

The Boppers tackle the band's first folk park season as the most fully booked outfit so far, with 80 gigs lined up. Planet now represents U.K. label Gull here, involving albums by Judas Priest and Arthur Brown. Planet also now representing CAM Scandinavia.

Second Smurf album out on the Swedish market, by local artist Klasse Moellberg (Marian), following the only moderate success of the Father Abraham Smurf in Swedish album via CBS last year. Polydor first out with a Swedish version of Eurovision Song Contest winner "Hallelujah," with specially created trio of Anna-Lena Lofgren, Pierre Isacson and Mats Radberg, and another local version comes from RCA's Jan Malmstjoe. LEIF SCHULMAN

International Briefs

• PRAGUE—MPS Records has first option to release recordings made here as part of the "Interjazz" series, featuring interchangeable groups of musicians of different nationalities. Jazzmen present included Alan Skidmore (U.K.), Albert Mangelsdorff (West Germany), Jacek Bednarek (Poland) and Jiri Stivin (Czechoslovakia).

• WARSAW—The Beatles' "Yellow Submarine" was named top foreign song from the past 25 years, in a poll organized by leading Polish weekly, "Panorama." Top local song from the quarter-century (the magazine was celebrating its own) was "Grande Valse Brillante" by Ewa Demarczyk. From 1978, top foreign song was "Rivers Of Babylon" by Boney M; top local song, "Jak Minal Dzień" by Krzysztof Krawczyk.

• LONDON—McKinley Marketing Consultants is named exclusive British representative for this year's Musexpo in Miami, Nov. 4-8. Company managing director Colin Had-

ley will assist U.K. firms in obtaining government sponsorships to attend the event.

• LIMBURG—This year's Pink Pop music festival, the tenth, is being held in this Dutch locale June 4, under the auspices of music magazine, "Muziekkrant Oor." Attendance is expected to top last year's figure of 42,000.

• BOGOTA—After three years of distribution in Colombia by Disco Fuentes, Casablanca Records switches to Philips, effective June 1.

• AMSTERDAM—RCA's new company here, led by ex-Phonogram a&r executive, Cees Wessels, makes one of its first talent signings, local funk-rockers the House Band.

• HAMBURG—Teldec has been renewed by Buddha Records U.S. as its licensee for Switzerland, Germany, Austria and the Scandinavian countries: Sweden, Norway, Denmark and Finland. (righted material)

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 5/12/79
SINGLES

This Week	Last Week	Title	Artist
1	1	BRIGHT EYES	Art Garfunkel, CBS
2	3	POP MUZIK	M, MCA
3	4	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Atlantic/Hansa
4	19	DOES YOUR MOTHER KNOW	Abba, Epic
5	2	SOME GIRLS	Racey, RAK
6	21	REUNITED	Peaches & Herb, Polydor
7	22	BANANA SPLITS	Dickies, A&M
8	5	GOODNIGHT TONIGHT	Wings, Parlophone
9	10	KNOCK ON WOOD	Amii Stewart, Ariola
10	9	THE LOGICAL SONG	Supertramp, A&M
11	20	ONE WAY TICKET	Eruption, Atlantic/Hansa
12	6	SHAKE YOUR BODY (DOWN TO THE GROUND)	Jacksons, Epic
13	13	LOVE YOU INSIDE OUT	Bee Gees, RSO
14	7	HALLELUJAH	Milk & Honey, Polydor
15	31	BOYS KEEP SWINGIN'	David Bowie, RCA
16	8	COOL FOR CATS	Squeeze, A&M
17	11	I DON'T WANT TO LOSE YOU	Kandida, RAK
18	27	ROXANNE	The Police, A&M
19	15	HAVEN'T STOPPED DANCING YET	Gonzales, Capitol
20	34	DANCE AWAY	Roxy Music, Polydor
21	25	PARISIENNE WALKWAYS	Gary Moors, MCA
22	30	GUILTY	Mike Oldfield, Virgin
23	18	FOREVER IN BLUE JEANS	Neil Diamond, CBS
24	28	JIMMY JIMMY	Undertones, Sire
25	32	NICE LEGS SHAME ABOUT HER FACE	Monks, Carrere
26	NEW	LOVE SONG	The Damned, Chiswick
27	12	THE RUNNER	Three Degrees, Ariola
28	24	THE STAIRCASE	Siouxsie & The Banshees, Polydor
29	26	VALLEY OF THE DOLLS	Generation X, Chrysalis
30	NEW	BOOGIE WONDERLAND	Earth Wind & Fire/Emotions, CBS
31	35	I'M AN UPSTART	Angelic Upstarts, Warner Bros.
32	23	REMEMBER THEN	Showaddywaddy, Arista
33	16	SILLY THING/WHO KILLED BAMBI	Sex Pistols, Virgin
34	40	THE NUMBER ONE SONG IN HEAVEN	Sparks, Virgin
35	29	LOVE BALLAD	George Benson, Warner Bros.
36	NEW	BRIDGE OVER TROUBLED WATER	Linda Clifford, RSO
37	14	HE'S THE GREATEST DANCER	Sister Sledge, Atlantic
38	33	ONLY YOU	Child, Ariola
39	NEW	I WANT YOU TO WANT ME	Cheap Trick, Epic
40	NEW	AS LONG AS THE PRICE IS RIGHT	Dr. Feelgood, United Artists

LPs

1	1	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
2	5	BLACK ROSE	Thin Lizzy, Vertigo
3	4	BREAKFAST IN AMERICA	Supertramp, A&M
4	8	SPIRITS HAVING FLOWN	Bee Gees, RSO
5	2	COUNTRY LIFE	Various, EMI
6	13	FATE FOR BREAKFAST	Art Garfunkel, CBS
7	7	DIRE STRAITS	Dire Straits, Vertigo
8	3	BARBRA STREISAND'S GREATEST HITS	Barbra Streisand, CBS
9	6	LAST THE WHOLE NIGHT THROUGH	James Last, Polydor
10	9	PARALLEL LINES	Blondie, Chrysalis
11	10	COLLECTION OF THEIR 20 GREATEST HITS	Three Degrees, Epic

12	11	C'EST CHIC	Chic, Atlantic
13	14	LION HEART	Kate Bush, EMI
14	12	MANILOW MAGIC	Barry Manilow, Arista
15	NEW	WE ARE FAMILY	Sister Sledge, Atlantic
16	20	FEEL NO FRET	Average White Band
17	32	OUTLANDS D'AMOUR	Police, A&M
18	19	THE GREAT ROCK 'N' ROLL SWINDLE	Sex Pistols, Virgin
19	NEW	HI ENERGY	Various, K-Tel
20	NEW	GO WEST	Village People, Mercury
21	16	ARMED FORCES	Elvis Costello, Radar
22	24	MANIFESTO	Roxy Music, Polydor
23	21	THE KICK INSIDE	Kate Bush, EMI
24	25	WINGS GREATEST	Wings, Parlophone
25	15	DISCO INFERNO	Various, K-Tel
26	18	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland International
27	23	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS
28	17	OUT OF THE BLUE	ELO, Jet
29	40	LIVIN' INSIDE YOUR LOVE	George Benson, Warner Bros.
30	37	LIFE IN A DAY	Simple Minds, Zoom
31	35	BLONDES HAVE MORE FUN	Rod Stewart, Riva
32	36	L.A. LIGHT ALBUM	Beach Boys, Caribou
33	22	COUNTRY PORTRAITS	Various, Warwick
34	30	NEW BOOTS AND PANTIES	Ian Dury, Stiff
35	26	MARK II PURPLE SINGLES	Deep Purple, Purple
36	28	OVERKILL	Motorhead, Bronze
37	NEW	EQUINOX	Jean Michel Jarre, Polydor
38	NEW	SECOND HAND DAYLIGHT	Magazine, Virgin
39	30	MISSION ACCOMPLISHED BUT THE BEAT GOES ON	Rezillos, Sire
40	33	52ND STREET	Billy Joel, CBS

WEST GERMANY

(Courtesy of Der Musikmarkt)
As of 5/14/79
SINGLES

This Week	Last Week	Title	Artist
1	2	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
2	1	DSCHINGHIS KHAN	Dschinghis Kahn, Jupiter
3	3	HEART OF GLASS	Blondie, Chrysalis
4	4	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Hansa
5	5	SAVE ME	Clout, Carrere
6	19	SOME GIRLS	Racey, RAK
7	7	TRAGEDY	Bee Gees, RSO
8	10	CHIQUITITA	Abba, Polydor
9	8	ONE WAY TICKET	Eruption, Hansa
10	6	IN THE NAVY	Village People, Metronome
11	11	I WILL SURVIVE	Gloria Gaynor, Polydor
12	9	RUF TEDDYBAE EINS-VIER	Johnny Hill, RCA
13	13	HALLELUJAH	Milk & Honey, Polydor
14	15	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAEHMEN	Peter Alexander, Ariola
15	12	MUSIC BOX DANCER	Frank Mills, Polydor
16	14	BABY IT'S YOU	Promises, EMI
17	16	LAY YOUR LOVE ON ME	Racey, RAK
18	NEW	DSCHINGHIS KHAN (English)	Dschinghis Khan, Polydor
19	NEW	CASANOVA	Luv, Phillips
20	17	I'LL PUT YOU TOGETHER AGAIN	Hot Chocolate, RAK
21	21	CHARLINE	Wallenstein, RCA
22	26	SO BIST DU	Peter Maffay, Teldec
23	20	LE FREAK	Chic, Atlantic
24	18	BLUE BAYOU	Paola, CBS
25	22	DARLIN'	Frankie Miller, Chrysalis
26	28	DER HAMSTER	Timmy, Odeon
27	NEW	I WANT YOUR LOVE	Chic, Atlantic
28	29	SAG NICHT ES WAR EINMAL	Howard Cependale, EMI
29	23	BABICKA	Karel Gott, Polydor

30	NEW	IT TAKES ME HIGHER	Ganymed, Bellaphon
1	3	SPIRITS HAVING FLOWN	Bee Gees, RSO
2	2	TRAEUMEREIEN	Richard Claydermann, K-tel
3	1	BREAKFAST IN AMERICA	Supertramp, A&M
4	10	20 GOLDEN HITS	Beatles, Arcade
5	6	DIRE STRAITS	Vertigo
6	5	HAFEN TRAEUME	Lale Andersen, Arcade
7	8	STEPPEWOLF	Peter Maffay, Telefunken
8	NEW	24 IMMER "GRUENE" AKKORDEONERFOLGE	Die Kirmesmusikanten, RCA
9	4	ANGEL STATION	Manfred Mann's Earth Band, Bronze
10	NEW	EIN TRAUM FUER ZWEI	Mantovani, Decca
11	13	DIE 20 SCHOENSTEN CHOERE	Montanara Choir, K-tel
12	7	HENRY JOHN DEUTSCHENDORF GENHANT JOHN DENVER SEINE GROSSEN ERFOLGE	John Denver, RCA
13	9	FLY WITH ME	Supermax, Elektra
14	12	PARALLEL LINES	Blondie, Chrysalis
15	11	PYRAMID	Alan Parsons Project, Arista
16	19	GONE TO EARTH	Barclay James Harvest, Polydor
17	14	GO WEST	Village People, Metronome
18	15	WISH YOU WERE HERE	Pink Floyd, Harvest
19	17	DAS GOLDENE SCHLAGEALBUM	Peter Alexander, Ariola
20	NEW	GREATEST HITS	Simon & Garfunkel, CBS

JAPAN

(Courtesy of Music Labo Inc.)
As of 4/30/79
SINGLES

This Week	Last Week	Title	Artist
1	1	MISERARETE	Judy Ongue, CBS
2	4	MOERO HONNA	Twist, Canion
3	2	YOUNG MAN (Y.M.C.A.)	Hideki Saijou, RVC
4	3	BEAUTIFUL NAME	Godeigo, Columbia
5	7	UMESARSHI-MACHIKADO	Alice, Toemi
6	5	ITOSHI-NO-ELLY	Southern All Stars, Victor
7	6	MADO	Chiharu Matuyama, Canion
8	8	UME-01-ZAKE	Jiro Atumi, CBS/Sony
9	9	KIMIWA-BARAYORI-UTUKUSHII	Akira Fuse, King
10	10	BE-SILENT	Moemoe Yamaguchi, CBS/Sony
11	12	I WAS MADE FOR DANCING	Leif Garrett, Scotti Bros.
12	11	ZIPANGU	Pink Lady, Victor
13	14	KITAGUNI-NO-HARU	Sen Masao, Tokuma
14	15	OMOIDE-NO-SCREEN	Junko Yagami, Disco
15	13	WATASHI-NO-HEART-WA-STOP MOSION	Tomoko Kuwae, SMS
16	16	I SAY GOOD-BYE, SO GOOD-BYE	Eikichi Yasawa, CBS/Sony
17	17	MONKEY MAGIC	Godiego, Columbia
18	NEW	TOMADOI TWILIGHT	Toyoshima Tazumi, Polydor
19	19	MICHIZURE	Makimura Mieko, Polydor
20	NEW	YOKUBOH-NO-MACHI	Down Town Boogie Woogie Band, Toemi

AUSTRALIA

(Courtesy of Kent Music Report)
As of 5/7/79
SINGLES

This Week	Last Week	Title	Artist
1	3	LAY YOUR LOVE ON ME	Racey, RAK
2	1	HEART OF GLASS	Blondie, Chrysalis

3	2	BABY IT'S YOU	Promises, EMI
4	9	KNOCK ON WOOD	Amii Stewart, RCA
5	5	I WILL SURVIVE	Gloria Gaynor, Polydor
6	4	HIT ME WITH YOUR RHYTHM	STICK, Ian Dury & Blockheads, SBF
7	7	IN THE NAVY	Village People, RCA
8	NEW	ON THE INSIDE	Lynne Hamilton, RCA
9	10	FIRE	Pointer Sisters, Planet
10	6	I'M COMING HOME	Beeb Birtles & Graham Goble, EMI

LPs

1	1	BREAKFAST IN AMERICA	Supertramp, A&M
2	2	PARALLEL LINES	Blondie, Chrysalis
3	3	SPIRITS HAVING FLOWN	Bee Gees, RSO
4	9	THE BOB SEGER COLLECTION	Capitol
5	4	BREAKFAST AT SWEETHEARTS	Cold Chisel, Elektra
6	5	TOTO	Tato, CBS
7	6	PROMISES	Promises, EMI
8	8	GO WEST	Village People, RCA
9	NEW	MINUTE BY MINUTE	The Doobie Brothers, Warner Bros.
10	10	AGAINST THE GRAIN	Phoebe Snow, CBS

HOLLAND

(Courtesy of Billboard-Benelux)
As of 5/11/79
SINGLES

This Week	Last Week	Title	Artist
1	8	I WANT YOU TO WANT ME	Cheap Trick, Epic
2	2	HOORAY HOORAY	Boney M, Hansa
3	3	STIR IT UP	Bob Marley and Wailers, Island
4	7	ONE WAY TICKET	Eruption, Hansa
5	9	SOME GIRLS	Racey, RAK
6	NEW	CASANOVA	Luv, Phillips
7	6	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
8	5	HALLELUJAH	Milk and Honey, Polydor
9	NEW	HAPPINESS	Pointer Sisters, Elektra
10	1	IN THE NAVY	Village People, Phillips

LPs

1	1	BREAKFAST IN AMERICA	Supertramp, A&M
2	2	BABYLON BY BUS	Bob Marley and Wailers, Island
3	9	AT BUDOKAN	Cheap Trick, Epic
4	4	REGGAE	Various Artists, K-Tel
5	3	EQUINOX	Jean Michel Jarre, Polydor
6	NEW	VOULEZ-VOUS	Abba, Polydor
7	7	DISCO FLYER	Various Artists, WEA
8	NEW	ENERGY	Pointer Sisters, Elektra
9	NEW	STATELESS	Lene Lovich, Stiff
10	NEW	SPIRITS HAVING FLOWN	Bee Gees, RSO

NEW ZEALAND

(Courtesy of Record Publications)
As of 4/29/79
SINGLES

This Week	Last Week	Title	Artist
1	2	HEART OF GLASS	Blondie, Festival
2	NEW	MUSIC BOX DANCER	Frank Mills, Polydor
3	11	HIT ME WITH YOUR RHYTHM	STICK, Ian Dury, Polydor
4	1	TRAGEDY	Bee Gees, Polydor
5	3	BLAME IT ON THE BOOGIE	Jacksons, CBS
6	4	STUMBLIN' IN	Suzi Quatro & Chris Norman, RAK
7	13	CA PLANE POUR MOI	Plastic Bertrand, RCA
8	10	SONG FOR GUY	Elton John, Polydor
9	6	INSTANT REPLAY	Dan Hartman, CBS
10	9	DANCE ACROSS THE FLOOR	Jimmy 'Be' Horne, CBS
11	5	CHIQUITITA	Abba, RCA

12	7	FIRE	Pointer Sisters, Planet
13	12	I WILL SURVIVE	Gloria Gaynor, Polydor
14	NEW	WHAT A FOOL BELIEVES	The Doobie Brothers, Warner Bros.
15	14	HEAVEN KNOWS	Donna Summer, Polydor
16	17	DARLIN'	Frankie Miller, Festival
17	18	EVERY NIGHT	Phoebe Snow, CBS
18	21	SHAKE YOUR GROOVE THING	Peaches and Herb, Polydor
19	NEW	MAKE LOVE TO ME	Tina Cross, Polydor
20	8	Y.M.C.A.	Village People, RCA

SWEDEN

(Courtesy of GLF)
As of 5/2/79
SINGLES

This Week	Last Week	Title	Artist
1	NEW	HALLELUJAH	Milk and Honey, Polydor
2	7	CHIQUITITA	Abba, Polar
4	2	EFTER PLUGGET	Factory, CBS
5	1	Y.M.C.A.	Village People, Arrival
6	8	I WILL SURVIVE	Gloria Gaynor, Polydor
7	4	JOHNNY THE ROCKER	Magnus Uggla Band, CBS
8	9	HEART OF GLASS	Blondie, Chrysalis
9	3	IN THE NAVY	Village People, Arrival
10	NEW	BACK AT THE TOP	The Boppers, S.O.S.

LPs

1	NEW	VOULEZ-VOUS	Abba, Polar
2	1	FACTORY	Factory, CBS
3	2	SPIRITS HAVING FLOWN	Bee Gees, RSO
4	3	BREAKFAST IN AMERICA	Supertramp, A&M
5	5	BLONDES HAVE MORE FUN	Rod Stewart, Warner Bros.
6	4	NUMBER ONE	The Boppers, T-Bone
7	8	GO WEST	Village People, Arrival
8	7	ANGEL STATION	Manfred Mann Earth Band, Bronze
9	6	CRUISIN'	Village People, Arrival
10	9	COMING HOME	Ann-Louise Hanson, Giendisc

SWITZERLAND

(Courtesy of Musikmarkt)
As of 5/1/79
SINGLES

This Week	Last Week	Title	Artist
1	2	HEART OF GLASS	Blondie, Chrysalis/Phonogram
2	NEW	HOORAY HOORAY	Boney M, Hansa/Ariola
3	NEW	DSCHINGHIS KHAN	Dschinghis Khan, Jupiter/Ariola
4	3	TRAGEDY	Bee Gees, RSO/Polydor
5	8	ONE WAY TICKET	Eruption, Hansa/Ariola
6	1	CHIQUITITA	Abba, Polydor
7	5	SANDOKAN	Oliver Onions, RCA/Musikvertrieb
8	NEW	IN THE NAVY	Village People, Barclay
9	7	BORN TO BE ALIVE	Patrick Hernandez, Aquarius/Disques DL
10	4	Y.M.C.A.	Village People, Barclay

LPs

1	3	BREAKFAST IN AMERICA	Supertramp, A&M/CBS
2	1	SPIRITS HAVING FLOWN	Bee Gees, RSO/Polydor
3	4	ANGEL STATION	Manfred Mann Earth Band, Bronze/Ariola
4	9	DISCO MANIA	Various Artists, K-Tel
5	2	TRAEUMEREIEN	Various Artists, K-Tel
6	5	HIGH LIFE	Various Artists, Polystar/Polydor
7	6	CRUISIN'	Village People, Barclay
8	NEW	HAFEN TRAEUME	Lale Andersen, Arcade/Phonag
9	NEW	DIRE STRAITS	Dire Straits, Vertigo/Phonogram
10	NEW	FLY WITH ME	Supermax, Elektra/Musikvertrieb

MAY 19, 1979, BILLBOARD



THE NEW 12 INCH AND SINGLE VERSION OF **BANDIDO** BREAKING THE CHARTS ALL OVER FROM LA BIONDA

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New Deal At West Coast Col Records

LOS ANGELES—The growth of Columbia Records' West Coast artist roster and staff and the resultant need for on-the-spot merchandising decisions in L.A. are the reasons for a recently announced dual reporting setup.

Now the West Coast directors of artist development, publicity and product management report to Ron Oberman, the label's West Coast vice president of merchandising, as well as to their New York-based department heads.

"Probably half of our acts are located here now," Oberman says. "Over the last few years there has been a tremendous shift in emphasis to the West Coast."

"When I moved out here in late 1974 as West Coast director of merchandising, there were two product managers, no artist development department and the press department was maybe half the size it is today."

(There are now six product managers on the Coast, three staffers in artist development and five in press, not counting secretaries.)

"As we found the need to staff up internally," Oberman adds, "we also found that from a supervisory standpoint we had to have more controls right on the spot. Now if on a day-to-day basis a small problem comes up, there's someone here to turn to rather than having to call New York for everything."

Oberman notes that one benefit of the new structure is that he is meeting at least once a week to plan more cohesive marketing strategies with the West Coast directors; Mike Gusler, artist development; Shelly Selover; publicity and Ken Sasano, product management.

"There's no question that there has been and will be more emphasis on the West Coast," says Oberman, though he emphasizes: "We didn't make this move to create an autonomous structure; we work closely with New York. We just did it to create a smoother-running operation on the West Coast."

Oberman, one of two Columbia vice presidents in CBS' Century City offices (along with Don Ellis, national a&r vice president), was the label's national press and public information director from 1972 to 1974.

Tape Label Owner

LOS ANGELES—OMPC Records owner Tim O'Malley, will cut a new ballad single. One side, "What Have I?" is written by Clara Thompson. The flip, "Patty Lou," is written by O'Malley's father for his daughter's birth.

Fete L.A. NARAS Session Folk

LOS ANGELES—A total of 21 session players and background singers won most valuable player citations at the annual awards of the L.A. chapter of NARAS held at the Beverly Hilton Hotel here April 28.

Brass section winners were Chuck Findley, trumpet; Dick Nash, trombone; Vince DeRosa, French horn; and Tommy Johnson, tuba. Woodwind winners were Ronny Lang, saxophone; Don Fera, clarinet; Louise Di Tullio, flute; and Gene Cipriano, double reed.

String section awards were issued to Gerry Vinci, violin; David Schwartz, viola; Edgar Lustgarten,



PAPP'S NOD—ECM artist Steve Reich, left, is congratulated by New York Shakespeare Festival producer Joseph Papp after Reich's SRO performance of "Music For 18 Musicians" at New York's Bottom Line.

L.A. Stations Air Gas News

• Continued from page 4
with KFI leading the way with Bruce Wayne's "KFI In The Sky" from 7-10 a.m. and 4-7 p.m.

Reporting every 20 minutes in peak traffic rushes, Wayne emphasizes tie-ups, stations near freeways and rules for odd/even license plate purchase of gas.

All-disco KUTE-FM and KMET-FM indicate news program updates on the situation had no effect on their music programming, although KMET-FM has included remotes from stations to get listener reaction.

Beautiful music stations KJOI-FM and KBIG-FM cover the energy crisis with KJOI-FM, similar to KUTE-FM, relying on Associated Press news reports while KBIG-FM

features gas reports on the Phil Reed/Gary Gray show from 5:30-9 a.m.

"Our music isn't affected since we have news shorts every quarter hour," says Seiden. "Like others, we're reporting on the heaviest lines, the odd/even system and traffic tie-ups."

KJOI-FM program director Tom Storey reports plans to host gas company officials during "Conversations," a weekly half-hour show at 6 a.m. Sundays.

And the two top-rated all-news stations KFWB-AM and KNX-AM have expanded their formats to include general reports, updates and briefings on the continuing crunch throughout the area.

Latin Album Cover Ignites Suit

LOS ANGELES—Federal District Judge Irwin Hill will hear a motion to enjoin Isaac Baly from using an alleged infringing album cover on "Exitos De Oro."

The suit was instituted against the Pico Blvd. retailer by Discos America, local label, which alleges the Baly cover infringes on its LP cover for "Estrellos De Oro," which features 15 compositions by a variety of Latin artists.

Televisa International Marketing Corp., a subsidiary of the plaintiff, contracted with Dean O. Torrance of Kittyhawk Graphics here to do the cover, which was copyrighted in October 1978.

The suit contends that Baly procured 50 copies of the plaintiff's LP Nov. 30, 1978. The allegedly infrig-

ing album cover was released in January of this year by the defendant. Merrill Dean, president of Discos and Televisa, estimates he was damaged \$100,000 when the cover was allegedly copied by Baly.

Sklar Comments

• Continued from page 56
youngsters are listening to the same music."

Disco is the result of an "unusual sociological and ethnic cultural conglomeration," Sklar says. And because it's such "high energy music," he predicts that as people get older, they won't continue listening to it.

The growth of contemporary and AOR radio formats is another prediction Sklar makes as a "growing demographic bulge across America's middle" dictates future listening patterns.

Sklar also sees the news-talk radio format gaining favor with older listeners for much the same reasons he gives for disco's popularity with the younger group. The news-talk format "allows people to relate personally to the host. They can call in from home, reach out and identify in this age of isolation," Sklar contends.

New Atlanta Distrib

LOS ANGELES—Cream Records has chosen Pickwick Distributors, Atlanta, to represent the label's Cream/Hi products as well as Xanadu catalogs.

SINGING MUSIC MOGUL

Freddie Martinez Builds a Complex

By MARY FISHER

CORPUS CHRISTI, Tex.—Vocalist Freddie Martinez has turned music mogul.

On Wednesday (16) in this southeast corner of Texas, the self-made Chicano millionaire inaugurates his new, plush \$250,000 facility for his Freddie Records.

"I regard it as a step which will open up new vistas for myself and my people in this part of the country," states the young singer-businessman. His further plans are to start construction on two new 24-track studios (he already owns a 16-track facility on the other side of the city) plus a pressing plant.

Converging on the Texas coastal city for the Latin hoedown will be many influential Latin promoters and distributors. Among some of the former are: Arnulfo and Leo Valdivia (Delgado), Pete Rodriguez from West Texas, Johnny Gonzalez from Dallas, Gabe Salinas from Ft.

Worth, Leo Calderon from Phoenix, Al Sanchez from Albuquerque, Arnaldo Ramirez Jr. from McAllen, Tex., Jesus Paz from Washington state and Rudy Garcia from Denver.

Invited Latin distributors include: Manuel Rangel and Carlos Balido, San Antonio; Tom Bishop, Austin, and representatives from Pan American Records and Multi-National in Chicago, U.S. Sound in Brownsville, Discos Azteca and Guiro Records, G & G and Baly in Los Angeles.

Tied-in with the event is the release of Martinez's first LP in two years. "I've just been laying low because I began to get tired of the pressures. But by balancing both it could be a new era for me," he says.

Part of the entertainment lineup at the event, artists all signed exclusively to Freddie Records, include: Ramon Ayala, Joe Bravo, Carlos Miranda, Augustin Ramirez, Los Chachos and Mayo.

Billboard SPECIAL SURVEY For Week Ending 5/19/79

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Sentimientos, Pronto 1042	1	CAMILO SESTO Sentimientos, Pronto 1042
2	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299	2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
3	JULIO IGLESIAS Emociones, Alhambra 3122	3	JULIO IGLESIAS Emociones, Alhambra 3122
4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	4	MERCEDES CASTRO Muzart 10744
5	TIGRES DEL NORTE El Tahir, Fama 577	5	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
6	REGULO ALCOCER Yurica 5008	6	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564
7	LOS POLIFACETICOS Cameron Pelao, Latin International 5067	7	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
8	LOLITA Caytronics 1539	8	CHELO Cuentas Claras, Muzart 1758
9	SALVADOR Vol. 2, Arriba 6000	9	LOS TIGRES DEL NORTE El Tahir, Fama 577
10	LOS HUMILDES En Mexico, Fama 578	10	LOS BABYS Sabotaje, Peerless 2084
11	GERARDO REYES Verdades Amargas, Caytronics 1423	11	ROCIO DURCAL Canta A Juan Gabriel, Vol. 2, Pronto 1045
12	JUAN GABRIEL Mis Ojos Tristes, Pronto 1049	12	CEPILLIN Fiebre, Orfeon 025
13	ROCIO DURCAL Vol. 2, Pronto 1045	13	ESTRELLAS DE ORO America 1005
14	ROBERTO CARLOS Amigo, Caytronics 1513	14	LOS HUMILDES En Mexico, Fama 578
15	JOAN SEBASTIAN Y La Mariposa, Muzart 10742	15	GRUPO LA MIGRA Canto de Tr. Mar 108
16	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564	16	VERONICA CASTRO Sensaciones, Peerless 2079
17	DANIEL MAGAL Cara de Gifana, Caytronics 1516	17	LOS MUECAS Una Sola Caida, Caytronics 7280
18	ESTRELLAS DE ORO America 1005	18	ROBERTO CARLOS Amigo, Caytronics 1505
19	YOLANDA DEL RIO Corridos, Aracani 34334	19	LUCIA MENDEZ Viviana, America 1003
20	COSTA CHICA Tapame, Fama 549	20	SALVADOR Vol. 2, Arriba 6000
21	LUPITA D'ALESSIO Como Tu, Orfeon 026	21	LOS POTROS Peerless 20039
22	IRENE RIVAS Cara 008	22	BILLOS CARACAS BOYS 79, TH 2049
23	LOS TERRICOLAS Discolando 8442	23	LOS BUKIS Los Alhambrados, Mericana Melody 5611
24	LOS BABYS Sabotaje, Peerless 2084	24	JOSE JOSE Lo Pasado Pasado, Pronto 1046
25	CEPILLIN Fiebre, Orfeon 025	25	JOSE LUIS TH 2021

Copyrighted material

More Label Support To Bolster Soft Market

Continued from page 1

Night Fever" and "Grease." So labels and distributors are gearing for more good sellers in the two to five million range, while still hoping for those eight to 10 million-plus albums that also are traffic-builders.

At Polygram, Jon Peisinger, marketing vice president, notes a greater consciousness of the value of in-store merchandising and better targeted advertising to get more from the dollars invested. Another eight people were recently hired at the branch level for merchandising support, he observes. "We need them on the street where it counts the most."

Assistance in preparing this story provided by Jean Williams and Ed Harrison.

The company just wound up a big 45-day "Super Disco" promotion sales phase, with the promotional aspects extending another 45 days. The branches involved the surrounding community in the promo effort, emphasizing that disco is a true consumer item no longer segmented as a music category, involving amusement parks, clothing stores and fast food chains with dealer tie-ins. The result was not only sell-through on the acts but also some catalog penetration, he claims.

Acknowledging the company had taken back its share of returns, he claims first quarter gross sales "were basically even" with last year's big figures. "But this year we did it with artists—the Bee Gees, Peaches & Herb, Gloria Gaynor, Village People and delightful left-field surprises like Frank Mills and Frank Zappa, rather than the 'Fever' and 'Grease' super soundtracks."

At the same time, Peisinger acknowledges the super release gives that big traffic-building hook, and feels the new Donna Summer album "could be that high-ticket item they've been looking for to bring traffic into stores."

At RCA, Frank O'Donnell, manager, national sales operations, acknowledges the area of in-store excitement has taken on increased importance with the current soft state of business. The label's costly "Hair" light and motion display is the first of more elaborate attention-getters planned for major releases.

RCA is accelerating its backing of in-store promos, the most recent involving 37 Baltimore and Washington outlets for the new "Susan" and "Triumph" releases. Branch display people in L.A. created a 4 by 8-foot plywood cutout of the car on the "Susan" jacket which was used as a traffic builder at Music Plus, and more recently at the Tower Records Sunset Blvd. outlet.

With at least one "merchandising specialist" in each of the 17 branches, and more in a number, O'Donnell claims that the label is boosting availability of mobiles, album slicks, 2 by 2 and 4 by 4 jacket blowups to encourage more elaborate in-store displays.

Warner Bros. is relying on its recently introduced new free-standing merchandising tool called the "wedge" which can be used in a variety of positions. The three-dimensional wedge is adaptable to fit retailer space needs and also veers away from conventional flat wall displays.

MCA Distributing Corp. has a new freebie program, "Sometimes We Stay Hot In Every Category," which started Monday (7) and will run three weeks.

The program has different eligi-

bility requirements for large and small volume dealers, according to Al Bergamo, president of MCA Distributing Corp.

The package includes freebies with dated billing. Large volume

outlets receive 10 free LPs on 110 bought. The outlets must purchase 1,100 while small volume dealers are required to buy at least 440 LPs. Billing is for Sept. 10.

"Sometimes We Stay Hot In Ev-

ery Category" features 33 different LP titles which includes both MCA acts and some r&b, jazz and country product acquired when the company purchased ABC Records.

Among the acts and LPs included

are: Elton John's "Greatest Hits," "Yellow Brick Road," "Mad Man" and "Don't Shoot Me," Neil Diamond's "12 Greatest Hits," "Hot August Night," "Gold," "Stones"

(Continued on page 90)

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- **Major labels in religious music**
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- **Religious music via mail order**
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- **Religious retailing**
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- **Personal appearances—Artists/booking agencies/venues**
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- **"Born Again" movement**
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- **Gospel, Spiritual, Sacred**
Marketing differences/artist/music types. What flavor of sound for what kind of market?
- **Spoken word in religious field**
Marketing for an involved audience.
- **Recording studios involved in religious music**
Major studios move into a mushrooming market.
- **Religious copyrights/Publishing**
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- **Religious conventions**
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Ad Deadline: June 29, 1979
Issue Date: July 28, 1979

Billboard

AGENDA TOPICS & SPEAKERS

PRODUCTION/LABEL DEALS—Aimed at Deejays Looking at their Future in Disco

Moderator: JOHN LUONGO
Pavilion Records

Panelists: JAY COOPER
Attorney
TOM HAYDEN
A-Tom-Mik Productions
MARC KREINER
MK Dance Promotions/Ocean Records
JOHN HEDGES
Producer/Mixer/Deejay
RAY CAVIANO
Warner/RFC Records

PUBLISHING/LICENSEING—Domestic and International—Disco Product Licensing and Publishing Today, the Key Points in Finding New Artists, Product, Producers and Copyrights

Moderator: MIKE STEWART
Interworld Music/A-Tom-Mik Productions

Panelists: MIKE COLLIER
Carlin Music, London
RICK STEVENS
Polydor Records
GLENN LARUSSO
Salsoul Records
DINO FEKARIS
Grand Slam Productions
DON SORKIN
Butterfly Records
More international representatives to be added

RETAILING—Effective Merchandising and Distribution of Disco Product in Cooperation with Disco Deejays, Disco Radio, and Record Labels

Participants: NICK DEKREWCHO
Downstairs Records
KEN WILLS
Music +
BEN BERNSTEIN
Korvette's
RAM ROCHA
Ram's Records
LES TEMPLE
Tower Records
ERIC PAULSON
Pickwick
CASEY JONES
UFO Disco/Disc Records

DISCO RADIO—What Makes Disco Radio Formats Successful

Participants: BOB PANTANO
WCAU-FM, Philadelphia
BO CRANE
Crossover Promotions
MATT CLENOTT
WDAI, Chicago
WANDA RAMOS
Burkhart-Abrams
PETER CERNIK
Capitol Radio, Caracas
JUDY WEINSTEIN
For the Record
DANAE JACOVIDIS
WBOS, Boston/Disco Deejay

DISCO RADIO—Programming Differences in Clubs and Radio

Moderator: M.L. MARSH
KQFM, Portland

Panelists: JIM KEATING
WCAU-FM, Philadelphia
PETER HARTZ
Steppin' Out (Golden Egg) Radio Syndication
MANNY SLALI
Studio One, Los Angeles
JIM BURGESS
New York
ROY THODE
Ice Palace
Representatives from WKTU, WDRQ, KIIS Radio
DAN MILLER
Krazz Discos, Atlanta

MOBILE DISCO TODAY—The New Role of the Mobile Deejay, No Longer A "Street Jock"

Moderator: BERT LOCKETT
Brooklyn Mobile Deejays

Panelists: ANDY EBON
Music Man, San Francisco
NORMA GOODRIDGE
Disco Van 2000
WAYNE ROSSO
Let's Go Disco
LARRY PIM
Fantastic Disco Machine
ART SPENCER
Mobile Disco Shows
RON DE FORE
Captain Disco
RANDY CUNNINGHAM
Sound Unlimited
KEN JASON
Chicago Mobile DJ

INTERNATIONAL DISCO—Differences in Deejay Programming Techniques

Moderator: T.J. JOHNSON
TJ's, Hawaii

Panelists: CHRIS HILL
DJ, London
TOM SAVARESE
DJ, New York
D.J. JASON (MALAWI)
CHAMBRE SYNDICALE NATIONALE de la DISCO-THEQUE (SYNDIS)
Paris
JACKIE VALASEK
Ontario Record Pool
DOMINIC ZGARKA
Montreal Record Pool
International panelists to be added

INTERNATIONAL DISCO—Problems of Product Availability, U.S. Product Overseas, International Product for the U.S. (Promotional and Consumer)

Participants: CLAES HEDBERG
Stena Line, Sweden
International Label Representatives and Others to be Announced

ARTIST PANEL—Artists Who Began and Stayed in Disco, Artists Whose Careers were Revived by Disco, Established Artists Just Taking the Step

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard

Panelists: GLORIA GAYNOR
DEBORAH HARRY—BLONDIE
EDWIN STARR
ETHEL MERMAN
SISTER SLEDGE
ANITA WARD
DONNA SUMMER
LINDA CLIFFORD
PEACHES & HERB

DISCO LIGHTING AND SOUND—Disco Lighting Managers, A New Division of Duties; The Bureau of Radiological Health Discusses Laser Safety, Newest Applications of Lighting and Sound in Discos—U.S. and Abroad

Participants to be Announced

12-INCH SINGLES—A New Source of Revenue for Disco Labels. Discussion of Various Marketing Concepts for 12" Commercial Singles, Including Content and Pricing

Participants: HENRY STONE
TK Records
JOE CAYRE
Salsoul Records
MIKE LUSHKA
Motown Records
TONY KING
RCA Records
NICK DEKREWCHO
Downstairs Records
JOHN DANTONI
Discomat Records
BILL BRANNON
Record Depot, Los Angeles
LES TEMPLE
Tower Records, San Francisco

DISCO ADVERTISING & MARKETING—The Aggressive Promotion of Discotheques

Participants: ERIC KAMFJORD
Winegardner & Hammons, Holiday Inns
WAYNE ROSSO
Disco Works
DAN EMENHEISER
Asst. Professor, Oklahoma State University
Including representatives from advertising agencies dealing in marketing and promotion for Discos

DISCO DESIGN AND CONSTRUCTION—INTERNATIONALLY

Participants: SCOTT FORBES
Studio One, Los Angeles
ARTHUR VALDES
Newport Beach
DAVE STEVENS
Design Concepts
ROBERT ROSS/IDEN ZAIMA, RRIZ
Architects
Plus representatives from the top discos around the world

INTERNATIONAL RECORD PROMOTION—The Priorities? Disco DJs versus Disco Radio

Participants: JANE BRINTON
Brinton & Company
A.J. MILLER
S.C.D.D.J.A., Los Angeles
TOM COSSIE
M.K. Dance Promotions
BILL MCGUIRE
Voice of America/Russian, Washington D.C.
SHERMAN COHEN
KIIS-FM, Los Angeles
JOHNNY GEORGE
Indiana Record Pool & Disco Promotion
ROY LAURENCE
WCAU-FM, Philadelphia
DEE JOSEPH
Butterfly Records
KENN FRIEDMAN
Casablanca Records
MICHAEL ELLIS
WKTU, New York
More International representatives to be announced

INTERNATIONAL DISCO OWNER/MANAGER PANEL

Moderator: GARY FRIEDMAN
TJ's Discos, Hawaii/Japan/Guam/China

Panelists: CLAES HEDBERG
Stena Line, Sweden
MICHAEL WILKINGS
Michael Wilkings & Assoc.
STEVE CORNECL
Studio One, Los Angeles
Other participants to be announced

FRANCHISING and FRANCHISING FOR NEWCOMERS—Two Franchising Panels involving the latest in Franchising of Discos, as well as the How-to's: Legal and Financial Aspects for New Investors

Participants: TONY GRECO
Uncle Sam's
MICHAEL O'HARRO
Tramp's
Other participants to be announced

DISCO DEEJAY MIXING DEMONSTRATIONS, Domestic and International

Participants to be Announced—the top Disco Deejays Demonstrate their Mixing Techniques

RECORD POOLS & THEIR FUNCTIONS

Moderator: JUDY WEINSTEIN
For the Record, New York
A.J. MILLER
S.C.D.D.J.A., Los Angeles
FRANK LEMBO
Pocano Record Pool, Philadelphia
DAN JOSEPH
TK Records
DAVID STEELE
Polydor Records
ARNIE SMITH
RSO Records
JON RANDAZZO
BADDA, San Francisco
GEORGE BORDEN
Boston Record Pool
JACK WITHERBY
Ariola Records (formerly of Southwest Record Pool)
International Deejay Associations to be Announced

EFFECT OF DISCO ON ROLLER RINKS—Plans for the Future

Participants: ED CHALPIN
PPX Enterprises
Other Participants to Be Announced

ASCAP/BMI/SESAC and Other International Licensing Organizations Panel

Participants: BARRY KNITTLE
ASCAP
JUDITH SAFFER
ASCAP
SID GUBER
SESAC
GENE COLTON
BMI
International Licensing Organizations to be Announced

DISCO RECORD PIRACY—7", 12", Cassettes

Participants to include GEOFF HARDIE, IFPL, London—Other Participants to be Announced

INTERNATIONAL PRODUCERS PANEL

Participants: FREDDIE PERREN
ALEC COSTANDINOS
JACQUES MORALI
GIORGIO MORODER
MICHAEL ZAGER
JERRY LOVE
Plus Others to be Announced

"HOT SEAT" SESSION

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard
Participants will include Moderators of Previous Panels and Others
SOME OF THE ABOVE PANELISTS NOT YET CONFIRMED, OTHERS TO BE ANNOUNCED

Billboard's International Disco Forum VI

July 12-15, 1979

The New York Hilton

Registrants

Exhibitors



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- Disco label top executives, producers, arrangers
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Signature _____

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 25. Absolutely no refunds after June 25, 1979.

Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Name(s) _____ 1st Name for Badge _____

Title(s) _____

Company/Disco _____ Telephone () _____

Address _____

City _____ Country _____ State _____ Zip _____

Black Promotions Get Mixed Results

By ROBERT FORD JR.

NEW YORK—The Rev. Hosea Williams continues his efforts to organize black concert promoters with mixed results. Though lack of time forced him to cancel his scheduled emergency meeting in Philadelphia Tuesday (8), the Georgia state representative did make two trips to Los Angeles to meet with management of two major black attractions.

Williams and a group of promoters met with David Libert, manager of Parliament-Funkadelic, and Joe Jackson, father of the Jacksons. According to Williams, both men are sympathetic with his goals of getting major black acts to use more black promoters.

Libert said that his acts (Parliament-Funkadelic, Bootsy's Rubber Band, Brides Of Funkenstein) are currently booking 90% of their dates through black promoters. But Williams disputes this, saying that his research shows that less than half of these groups' dates are booked with blacks.

Williams is attempting to get the Jacksons to give the lion's share of the dates on their current tour to black promoters. Williams says Jackson was positive but noncommittal.

Williams also says that he has had two informal phone conversations with Black Music Assn. president Kenneth Gamble. According to Williams, Gamble said the association's way of doing things and the reverend's way of doing things were totally opposite.

Williams said that he was told by Gamble that the Black Music Assn. would not take part in any picketing or boycotting of performers. As its executive director Glenda Gracia pointed out, it is illegal for a trade association to take part in such activities.

Gamble could not be reached for comment.

Williams also is planning to hold a meeting of black promoters, though the time and place are unclear. Williams says that much will depend on whether or not he is welcomed to the Black Music Assn.'s meeting in Washington. If Williams is barred from that confab, he says he will hold his meeting at the same time.

Williams says that his letter has been met with "overwhelming support" though he admits that a number of promoters have called him to tell him they are with him all the way but they don't want their names used.

Market Lapse Spurs

• Continued from page 83

"Other higher-ups were let go by ABC and we really didn't have a place for them," Bergamo explains. "We took on their people where we had a need. We brought over some of their legal staff and we kept around 15 who were in their warehouses."

ABC's branches in Los Angeles and New York were closed, Bergamo says, not from a personnel standpoint, but from a location standpoint: who had the better area? Another ABC branch in Cleveland was closed and MCA is moving its personnel in there from its old Cleveland location.

An ABC return center in Indianapolis was kept open and the people who work in it were retained and an ABC shipping depot in Burbank is

also still operating with the original staff. But another shipping location in Woodside, N.J., was closed.

All of the employees were terminated by ABC before being rehired by MCA, Bergamo says, so they would be eligible for severance benefits.

Eleven of ABC's former staffers, mostly in sales and promotion, have moved to Ariola Records under label president Jay Laskar, who had been president of ABC for 10 years.

As might be expected, promotion personnel have found new jobs with relative ease. It is believed that all of the approximately 20 field promotion persons ABC employed have relocated with other companies. One, Marvin Deane, has started his own independent promotion firm, with Ariola, Capricorn, Motown and Shadybrook as his initial accounts.

About 40 employees of UA and EMI-America were squeezed out of their jobs when EMI's purchase of UA became final. According to a source at the label, most were in accounting and clerical jobs rather than in the creative end of the business.

A few UA executives, though, did depart in the merger, including Mark Lindsay, vice president of a&r, now doing independent commercial work; Larry Cohen, vice president of merchandising, now forming a marketing-sales-promotion firm; Danny Alvino, vice president of sales, opening a retail outlet in the San Fernando Valley specializing in nostalgia, Broadway cast and soundtrack product; and Pat Pipalo, vice president of international.

According to one source, UA had 130 employees in February, but the number was down to 109 at the time of the takeover in March. A number

(Continued on page 104)

(Continued on page 107)

FREE

Listing in Billboard's 1979-80 International Buyer's Guide of the Music-Record-Tape Industry

international buyer's guide

Categories to be included in the 1979-80 International Buyer's Guide are:

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RECORD & TAPE WHOLESALERS

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MUSIC PUBLISHERS

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Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Record Promotion
Tape Custom Duplicators
Tape Duplicator/Marketers

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Envelopes & Mailers
Jackets
Labels
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Raw Materials
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Label Push

• Continued from page 87

and "Moods;" Lynyrd Skynyrd's "One More From The Road," "Pronounced," "Street Survivors" and "Second Helping;" "Who's Who's Next."

Country product includes Don Williams' "Expressions;" the Oak Ridge Boys' "Y All Come Back Soon," "Room Service" and "Have Arrived;" Freddy Fender's "Tex Mex;" John Conlee's "Rose Colored Glasses;" and five soundtracks including "Man Of La Mancha," "American Graffiti," "The Sting," "Smokey And The Bandit" and "Buddy Holly Lives."

Soul product includes Shotgun's "Shotgun III;" Charles Brown & the Soul Searchers' "Bustin' Loose;" Rufus' "Numbers;" and Al Hudson & the Soul Partners' "Happy Feet."

(Continued on page 104)

(Continued on page 107)

Ertegun, Moore & Yarnell Head IMIC Panel

Continued from page 1

director of Ricordi, Italy; Allan Hely, managing director of Festival Records, Australia; Leo Boudewijns, managing director of NVPI, the Dutch national group of the International Federation of Producers of Phonograms and Videograms; and other senior representatives from IFPI.

"Piracy: Who's Winning The Fight" will present latest reports on piracy in developed and developing markets, including an update from Billboard's first Asia/Pacific Music Industry Conference, held in Malaysia last February, and also study its sister threat, home taping.

Piracy is just one of the pressing issues confronting the international music business and lined up for discussion at this year's IMIC, which has as its headquarters Monte Carlo's Loewe Hotel.

"Power Play: Worldwide Implications Of Recent Mergers" is one focus of attention for senior executives participating in the record company presidents' panel, which will be chaired by RCA Records president, Bob Summer.

Among the panelists: Siegfried Loch, managing director of WEA Germany; Allan Holy; Anders Holmstedt, EMI Scandinavia; Stig Anderson, chief of Polar Music, Sweden; and Ben Bunders, managing director of WEA Benelux.

The value of overseas expeditions by recording sets comes under analysis in "Star Trek: Growing Importance Of International Tours," a major session to be chaired by Monti Leutner, president of Germany's Ariola Records. Panelists will include Chrysalis joint chairman, Chris Wright; Glenn Wheatley, manager of Australia's Little River Band; Lilian Bron, international director of Britain's Bronze Records; and Thomas Johansson, head of Sweden's BMA Telstar.

Another prime panel, set to analyze the impact of European artists and repertoire (disco and otherwise) upon global music markets, will draw from leading industryites in that region and beyond.

With "rotating" panels scheduled to expand the seminar into a general a&r and product discussion, participants will include Art Martinez, division vice president, RCA Records International; Giuseppe Giannini, executive vice president, CGD-MM, Italy; and Terry Ellis, joint chairman, Chrysalis, U.K.

The two men responsible for developing Decca's own digital system (Billboard, March 10, 1979) will participate on a panel entitled "Tomorrow's Sound Today: New Recording Technology." They are Tony Griffiths, technical manager of the British firm's Record Research Laboratory, and Bill Bayliff, general studio manager, who will be joined by panelists from the U.S. and Europe to discuss digital, direct-to-disk and the slew of other technological developing gathering pace this year.

Pacific Firm Into Seattle Distrib Spot

LOS ANGELES—Pacific Records & Tape Inc., Emeryville, Calif., independent label distributor, opens in Seattle, serving the Northwest and Alaska, April 16.

The five-year old Bay Area distributorship is seeking a manager and sales and promo employes for Seattle currently. Mike Paikos of Pacific says he has leased quarters at 552 Industry Dr., Seattle.

The other principals in Pacific are Bob Saterpa and Sandy Skeie.

Dr. Thomas Stockham, head of Soundstream Inc. of Salt Lake City, whose firm handles digital editing functions, will also participate in the new technology panel.

IMIC '79 will also be tackling

other major topics of concern, including the world's newer music markets, the videodisk challenge, publishing prospects in the '80s, and transshipping and parallel imports. Further details and participants will

shortly be announced, along with information about the event's social program.

Registration fee is \$450; hotel accommodations may be reserved through Billboard. Information is

available in the U.S. from Diane Kirkland/Nancy Falk at Billboard, 9000 Sunset Blvd., Los Angeles 90069. In Europe and the U.K., contact Helen Boyd, Billboard, 7 Carnaby St., London W.1.

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Billboard

The Weekly Authority in Tape/Audio/Video Coverage.

Lifelines

Births

Boy, Joseph Andrew, to Joe and Sandy Murcia in Coconut Grove, Fla., April 25. Father is guitarist with the Andy Gibb orchestra.

Girl, Leyla, to Selma and Nesuhi Ertegun April 27 in New York. Father is president of WEA International.

Marriages

Marlon McClain, lead guitarist with Pleasure, to Lois Parsons, April 20 in Portland, Ore.

Deaths

Milton Ager, 85, in Los Angeles May 6. A Chicagoan, he composed "Happy Days Are Here Again," "I'm Nobody's Baby," "Ain't She Sweet," "Auf Wiedersehn," "Glad Rag Doll," "Hard-Hearted Hannah" and many other international hits. He also composed for Broadway musicals and motion pictures, and was a member of ASCAP for more than a half-century. He is survived by two daughters, Shana Alexander of the CBS-TV "60 Minutes" program, and Mrs. Laurel Bentley, and two granddaughters.

Edward "Rusty" Whitaker, 48, owner of the Place, a popular Memphis disco, last week at his home in Memphis of bullet wounds inflicted by an unidentified assailant.

Eddie Jefferson, 60, scat singer whose Muse LP "The Live-Liest" was released last week, of a shotgun blast as he departed Detroit's Baker's Keyboard Lounge May 9. He was renowned in jazz circles for adapting famous instrumental solos to his own vocalese. With him as he was slain was Cheryl Francis, his road manager. Detroit police arrested a suspected assassin and reported the tragedy may have been a case of mistaken identity.



IN-STORE JAM—Atlantic Records' Narada Michael Walden offers an exhibition of his drumming style to patrons of Los Angeles' Freeway Records during a promotion tour of the area. Walden's current LP, "Awakening," has been getting a response in the disco, jazz and r&b areas as well as in the pop market.

ALAN KORWIN & MICHAEL BERMAN

Ex-Rockers Rocking Into Production

NEW YORK—Two former rock musicians who moved into music publishing five years ago are expanding into production.

As writers, too, Alan Korwin and Michael Berman, creative director, respectively, of Sudden Rush (BMI) and All Of Sudden (ASCAP) discovered at one point that they were publishers "but didn't know it." Hence, the publishing setup, located at 750 Kappock St. in Riverdale, N.Y.

They also have a studio at the location, where starting this month their first recording project is underway. The act is singer/writer Allan Corby, and several others are due soon, the pair declares.

In another move, the company has obtained subpublishing rights here to the English group, Hello, which has had four albums and 14 singles released on the Arista and Polydor labels.

The group was the first to record "New York Groove," a recent hit by Kiss' Ace Frehley. In addition to subpublishing, Korwin says he is acting as an agent for the group for a U.S. label outlet.

The company's first recording as a publisher was by Gary Glitter in the U.K. with a song by Mike Katz, "Too Late To Put It Down."

Its biggest success so far was

1977's r&b and Hot 100 charter, "Who's Gonna Love Me" by the Imperials on the OMNI label. The writer of the song, Alfie Davison, will himself be recorded by Zeke Productions for release on Mercury.

Korwin says the company is likely to move to offices in New York later this year. "We want to be even closer to where the action is," Korwin says.

Songwriting Contest Boosts N.Y. Industry

NEW YORK—The Entertainment Co. has agreed to co-sponsor the first songwriting contest of the New York Music Task Force, a group put together by Manhattan Borough President Andrew Stein to promote the music industry here.

Deadline for the contest is June 6. The event is open to any songwriter who has never been signed to an exclusive publishing arrangement. Contestants may submit one song on a cassette to the Task Force judging committee, comprised of Charles Koppelman, Martin Bandier and Gary Klein of the Entertainment Co., as well as other representatives of music publishers and a&r executives here.

Top prize in the contest will be a publishing contract with the Entertainment Co. and a cash award.

Complete contest rules and entry forms are available weekdays between 10 a.m. and 6 p.m. from the Press Office Ltd., 555 Madison Ave., N.Y.C. 10022.

The songwriting contest is the second project for the Task Force. The winners of last year's Manhattan Music Playoffs, a group called Roc, won a recording contract with Infinity Records.

Firm Gets Rights To King's Singers

NEW YORK—The Moss Music has obtained U.S. and Canadian rights to product by the King's Singers, English vocal sextet which has recorded both classical and pop repertoire for EMI.

Already set for release are six albums, listing at \$7.98 each. They include "A French Collection," "The King's Singers Madrigal Collection," "The King's Singers 10th Anniversary Concert," volumes 1 and 2, and two pop LPs, "Lollipops" and "Out Of The Blue."

The ensemble plans an October tour in the U.S. in more than 30 cities, with special emphasis on college communities. The label plans a promotional program to coincide with the tour.

Closeup

MASSNET: CENDRILLON—Von Stade, Gedda, Welting, Berbie, Bastin, Ambrosian Opera Chorus, Philharmonia Orchestra, Rudel, Columbia M335194. Produced by Roy Emerson and Paul Myers.

The Frenchman Jules Massenet (1842-1912) was one of opera's most prolific creators, yet modern listeners have associated his name with only one or two major pieces.

That situation is changing, largely through the efforts of record companies. Massenet's large catalog has been brought increasingly into view with several recent world premiere recordings.

The latest of his works to be covered on disk is "Cendrillon" ("Cinderella"), a quick moving, comedic fantasy that includes several exquisitely written scenes.

In its world premiere recording for CBS the turn-of-the-century work proves a triumphant vehicle for fast-rising American star Frederica Von Stade, who sings the title role.

The excellent supporting cast with good grasp of the French comedic idiom, superb choral work and excellent conducting of Julius Rudel also make it an experience that listeners can repeat with enjoyment.

The piece is spread over three records, but the frequent scene changes and light transparent musical textures make the time spent listening fly. Fantasy tableaux of delicate "fairy music," alternate with episodes of regal pomp and imaginary splendor and with ample comedic episodes pitting Cinderella's haughty stepmother against the girl's henpecked father.

Von Stade's portrayal of the magically transformed maiden is a spell-binder, and clearly one of the year's best operatic performances on record.

The opera had its premiere at Paris' Opera Comique in 1899, and retains the stamp of that famous theatre with its emphasis on stage spectacle and melodramatic speech.

Many ideal opportunities for special stage illusions were provided by the supernatural events in the Cinderella story.

Massenet provided the principal character with several major recitative-arias, each of which Von Stade commands with impressive style using all her ample vocal talents.

One of the best displays of her big dramatic gifts occurs on side four, in a long scene upon Cinderella's return from the Prince's ball. There is superb acting out in song and declamation of the heart-rending progression of moods as she awakens from her frenzied, dreamlike state to become a chambermaid once again.

While the opera lacks in big memorable melodies, there is Massenet's deep sensitivity to language, his elegant harmonies, a lovely economy of gesture and some beautiful scoring to compensate.

The opera's unusual ballet music,

introduced at the royal ball, will perk up listeners' ears, as will Massenet's processional music. The ear also is drawn to lovely echoic choral writing used in the supernatural sections.



Frederica Von Stade

Ruth Welting, in the role of the wish-granting fairy, provides many gorgeous moments, and the comedic roles are well handled by veteran French singers.

The only cast disappointment is veteran tenor Nicolai Gedda, who makes Prince Charming as exciting as oatmeal. Perhaps the problem is in the role, which offers few dimensions to explore.

Commercial outlook for the release is bright, particularly in light of the good record posted by other recent releases of little known operas.

Von Stade is scheduled to sing "Cendrillon" in several North American engagements this year, adding to the auspiciousness of the release. ALAN PENCHANSKY

2nd Release For Sample's 'Rainbow'

LOS ANGELES—"Rainbow Seeker," Joe Sample of the Crusaders' first solo LP, is being released by Mobile Fidelity Sound Lab through its Original Master Recording series.

As with other LPs in the series, the LP will be a limited edition, audiophile version of the artists' original mass produced album.

Each original master recording starts from the artist's studio master tapes, is remastered at half-speed for utmost clarity and definition and pressed in Japan on a high grade of vinyl.

Push On Sweets

LOS ANGELES—As a promotional support for Sweet's new "Cut Above The Rest" LP, Capitol is distributing "the Sweet Box" to radio stations, key sales accounts and journalists around the country.

Included is the LP in disk, cassette and 8-track configurations, bio and photographs. The box also features the LP's artwork on the cover.

WB Introduces 'Wedge' For Display

LOS ANGELES—With retail wall space getting more crowded, Warner Bros. has introduced a new free-standing merchandising tool called the "wedge" which can be arranged in a variety of positions to portray visual images.

Billed as the newest dimension in merchandising since Warner's introduced the cube, each wedge is 12 inches by 12 inches with the top a three-sided triangle also measuring 12 inches and each containing album graphics.

"We're getting away from the flat format of the album jackets on the wall," says Adam Somers, director of merchandising. "The fight for space is taking place on the wall. The wedge is utilized on the floor and as a mobile."

Somers emphasizes the wedge's flexibility and its adaptability to retailer display space. He adds that the wedge "is easy to ship and store."

The initial two artists on which wedges are available are Van Halen and Rickie Lee Jones.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/19/79

Number of LPs reviewed this week **44** Last week **57**



THIN LIZZY—Black Rose/A Rock Legend, WB BSK3338. Produced by Tony Visconti, Thin Lizzy. The group that scored a major hit three years ago with "The Boys Are Back In Town" on Mercury showcases the same elements of feisty rock 'n' roll on its second album for Warner Bros. The funky, rocking instrumentation gives way to excellent electric guitar and drum solos, while harmony vocals lend effective backup. Thin Lizzy specializes in somewhat rowdy music, with crafty, punchy instrumentation highlighting.

Best cuts: "Do Anything You Want To," "Toughest Street In Town," "Got To Give It Up."

Dealers: The group is a steady touring attraction and has developed an album following.

LOUISIANA'S LE ROUX—Keep The Fire Burnin', Capitol SD11926. Produced by Leon S. Medica. Le Roux's second album contains 10 songs rich in r&b flavored rock. The six-man group specializes in textured multi-voiced harmonies which stand out over the guitars, percussion, keyboards and trumpet. Co-lead guitarist Tony Haseldon, in addition to writing two songs, makes his debut as a vocalist on the funky "Thunder 'N' Lightning." Le Roux covers the Otis Redding/Steve Cropper 60's soul tune "Fa-Fa-Fa-Fa (The Sad Song)." Other songs range from midtempo tunes to ballads and straight ahead rockers.

Best cuts: "Fa-Fa-Fa-Fa (The Sad Song)," "Feel It," "Keep The Fire Burnin'," "Back To The Levee."

Dealers: The band has been touring with Bob Seger, Marshall Tucker, Eddie Money and others for maximum exposure.



BETTY WRIGHT—Betty Travelin' In The Wright Circle, Alston (TK) 4410. Produced by Betty Wright. Wright firmly established herself last year with a powerful live album and she continues strongly here. She is possessed of one of the most soulful voices in person or on disk and she handles uptempo, funky r&b tunes and tender, expressive ballads here. The eight tracks are a mixture of both with first rate instrumentation. The rhythm section pulsates and there are additional keyboard, horns and string touches. She also employs a talk/sing technique that's perhaps unmatched by any other soul artist today.

Best cuts: "I'm Telling You Now," "Child Of The Man," "My Love Is," "Open The Door To Your Heart," "Ha Heart/Love Train," "I Believe It's Love."

Dealers: Wright's live LP was a strong seller.

THE TRAMPS—The Whole World's Dancing, Atlantic SD19210. Various producers. This veteran combo has crafted an easily identifiable sound over the years, characterized by Earl Young's powerful lead vocals and pounding, percussion-driven arrangements. "The Whole World's Dancing" continues this track record, with pulsating workouts like the title cut, "Teaser" and "My Love, It's Never Been Better." The beefy brass and zippy string charts flesh out the fulsome lead and harmony vocals, and on one number, "Soul Bones" (a recent 45), Stevie Wonder contributes his distinctive harmonica work. Another highspot is "More Good Times To Remember," very reminiscent of the Tramps' earlier "Where Do We Go From Here."

Best cuts: Those cited.

Dealers: The group has a large and loyal following which guarantees solid sales action.

ATLANTIC STARR—Straight To The Point, A&M SP4764. Produced by Bobby Eidi. The nine member group follows up its high-charting maiden effort with another excellent pop soul crossover LP which should also experience disco pickup on selected cuts. The music is characterized by clean, tight vocals and brassy, funky instrumentation. It ranges from peppy, goodtime numbers in the Billy Preston bag (like "Bullseye") to several excellent ballads. Sharon Bryant's vocals ring out over the efforts of Atlantic Starr's eight male members to provide a strong focal point for the act.

Best cuts: "(Let's) Rock 'N' Roll," "Kissin' Power," "Let The Spirit Move Ya," "Bullseye."

Dealers: A&M is an increasing power in the black music market.



EDDIE RABBITT—Lovelines, Elektra 6E181. Produced by David Malloy. From bar blues to love's highs, Rabbitt leaves no stone unturned as he guides one through the variety of emotions equated with love via a mellow mixture of mid-tempo and ballad material largely attributable to collaborations with Even Stevens and David Malloy. Vocally focused in production, instrumentation seems more sophisticated as such highlights as flute and electric guitars gently weave a backdrop.

Best cuts: "Suspicious," "Gone Too Far," "Pour Me Another Tequila," "Amazing Love," "Loveline."

Dealers: Rabbitt has proven his strength among a new legion of fans.

RAZZY BAILEY—If Love Had A Face, RCA AHL13391. Produced by Bob Montgomery. Within the past year, Bailey has planted new ground and harvested two top 10 singles with another currently reaching for the same heights—all contained within. A master of ballads, Bailey's vocals lend warm interpretations to such songs as "If Love Had A Face" and "Tonight She's Gonna Love Me (Like There Was No Tomorrow)," yet a flair for uptempo, soulful tunes also brings out the best with such songs as "I Ain't Got No Business Doin' Business Today" and "Natural Love."

Best cuts: "What Time Do You Have To Be Back To Heaven," "If Love Had A Face," "Tonight She's Gonna Love Me (Like There Was No Tomorrow)."

Dealers: Bailey's track record should spur sales.



CRUSADERS—Street Life, MCA MCA3094. Produced by Wilton Felder, "Str" Hooper, Joe Sample. Having crossed over into a soft rock/jazz vein here, this established trio unfolds yet another crisp, clear production. Its easy listening style, which incorporates Felder's smooth sax, Hooper's percussive elements and Joe Sample's extensive keyboard efforts, reflects the band's street roots with disco, r&b and jazz fusion rhythms. While capturing the flowing variety of the street scene with their creative musical impressions, the Crusaders embody the best of today's commercial jazz.

Best cuts: "Street Life," "Rodeo Drive (High Steppin')," and "Carnival Of The Night."

Dealers: Look to broaden the sales base of die hard Crusaders fans to include the growing interest of a younger jazz-rock market.

BENNY CARTER—Live And Well In Japan, Pablo Live 2308216. Produced by Benny Carter. Taped in Tokyo two years ago, Carter doubles alto and trumpet with the suave elegance that has characterized his work for a half-century. And with Budd Johnson, Cecil Payne, Cal Anderson, Joe Newman, Britt Woodman, Nat Pierce, Mundell Lowe, George Duvivier and Harold Jones in his ensemble, splendid jazz is assured. Attractively packaged, the LP is made up of four tunes, all long time evergreens.

Best cuts: "Tribute To Louis Armstrong Medley," "Squatty Roo."

Dealers: You can take a chance ordering this entry. The music is truly inspired, the crowd noise enthusiastic and the double-fold jacket a sales booster.



RUNNER, Island ILPS9536 (W.B.). Produced by James Guthrie. Debut album by this four-man English rock band is full of finely crafted rock songs with a focus on melody. Runner is comprised of bassist Mickey Feat (Streetwalkers), drummer Dave Dowle (Brian Auger, Streetwalkers), guitarist/keyboardman Allan Merrill and vocalist Steve Gould. The group's music is reminiscent of the best of 60's English rock by groups like Traffic, Free and King Crimson. Each song is commercially viable paced by Gould's powerful vocals.

Best cuts: "Fooling Yourself," "Sooner Than Later," "Run For Your Life," "Living Is Loving You."

Dealers: Play in-store.

IRON CITY HOUSEROCKERS—Love's So Tough, MCA MCA3099. Produced by the Slimmer Twins. This six-man outfit is the latest hard rock entry from the Pittsburgh area. This band has the energy and muscle to churn out gritty rock anthems without sounding tired, overbearing or repetitive. The band's barnstorm sound comes across cleanly enough to almost sound like a live "homicide" live album. Lead vocalist Joe Grushecky is often reminiscent of Bruce Springsteen and Graham Parker. Each cut is backed by an emotional delivery enhanced by the blues/rock instrumentation and a sense of melody and commerciality evidenced in the hooks.

Best cuts: "Hideaway," "Turn It Up," "Love So Tough," "Veronica," "Stay With Me Tonight."

Dealers: The group is part of the Cleveland International stable of artists which includes Meat Loaf and Ian Hunter.

NINE NINE NINE—High Energy Plan, PVC-Radar PVC7999 (Jem). Produced by Martin Rushent. "High Energy Plan" marks the U.S. debut of 999, an English new wave band that plays a highly competent, riff-oriented rock which sounds a bit like what Cheap Trick is doing now. Like the Boomtown Rats, too, it is a carry me along sort of punk boogie that could become the next big thing in rock 'n' roll. There is no substitute for good playing and good singing, in whatever musical form, and there can be no complaints in that regard as far as 999 is concerned.

Best cuts: "Homicide," "High Energy Plan," "Action," "Subterfuge."

Dealers: Expect cult audience to grow.

Billboard's Recommended LPs

pop

CARILLO—Street Of Dreams, Atlantic SD19235. Produced by Jimmy Douglass. Second album by vocalist/guitarist Frank Carillo is full-bodied rock 'n' roll with an accent on Carillo's vocals and guitar energy. The pace is varied with a few moving ballads. Backing Carillo's electric and acoustic guitars are keyboards, bass, drums and some saxophone. **Best cuts:** "She Takes The Night," "Under The Gun," "What's Your Name," "Out Of Time."

FAITH BAND—Face To Face, Mercury SRM13770. Produced by Greg Riker, Faith Band. The Faith Band's debut LP produced a top 50 record with "Dancin' Shoes" and its followup has the same kind of commercial accessibility. Guitars, synthesizer, keyboards, bass, percussion and sax interact smoothly and Carl Storie's lead vocal gives the material a hard rock edge although there are ballads that work well also. The self-penned material boasts strong lyrical content delivered with convincing firepower. **Best cuts:** "Touchy Situation," "Hopeless Romantic," "Leave This Love," "Diamond In The Rough."

RANDY VANWARMER—Warmer, Bearsville BRK6988 (WB). Produced by Del Newman. Mostly soft country rock sounds, this LP features Vanwarmer's tenor saxophone, suspiciously similar to the Bee Gees style, and several strong guitars. However, all 10 tracks sound alike after the first few in a very mellow, laidback non-descript style. The greatest weakness to Vanwarmer's admirable efforts is the lack of diversity. **Best cuts:** "Just When I Needed You Most."

MALCOLM TOMLINSON—Rock And Roll Hermit, A&M SP4765. Produced by John Anthony. Singer/writer/guitarist Tomlinson's second album is another polished mix of English flavored rock with American r&b influences. His songs combine crafty lyrical content with a no frills rock style, paced by Tomlinson's emotional vocals. Backing his electric and acoustic guitars are keyboards, sax, drums and percussion. **Best cuts:** "Rock & Roll Hermit," "Holiday," "Can't Imagine Things (Without My Rosalita)," "Secret Side Of You."

BILL LABOUNTY—Rain In My Life, Warner/Curb BSK3316. Produced by Jay Senter. Labounty's major asset is his songwriting. He has a charming way of conveying familiar sentiments in a fresh and perceptive way. Matched with his piano, there are Randy Newman-like qualities. The album is singles-oriented with enough containing strong commercial hooks. Labounty is backed with a well-oiled studio band. **Best cuts:** "Sometimes Love Songs Make Me Cry," "Drops Of Water," "Dancin' Tonight."

PASSPORT—Garden Of Eden, Atlantic SD19233. Produced by Klaus Doldinger. The music from this five-man German fusion group should provide a good workout for anybody's sound system with a solid combination of sophisticated instrumentation, some Santana-style rhythms and state-of-the-art electronics. This is mood music at its best, both funky and polished, and representing some of the most proficient playing anywhere. **Best cuts:** "Gates Of Paradise," "Light II," "Big Bang," "Dreamware."

MICHAEL CHRISTIAN—Boy From New York City, UA LA963H. Produced by Mark Lindsay, Perry Botkin Jr. This is a gently rocking debut LP with lots of nice sounds and surprises. Christian handles guitar while others contribute steel guitar, keyboards, piano, synthesizer, horns and other guitars. There's a taste of reggae and Christian's light vocals are pleasing. **Best cuts:** "Splendor Of The Band," "You Gotta Believe," "Jamaica," "Spirit," "Let's All Rock Together."

SUPERMAX—Fly With Me, Elektra 6E193. Produced by Peter Hauke. The blend here is interesting, combining a rock and funky, r&b like quality. Enhancing that is Kurt Hauenstein's deep soulful vocals. The cast of players, which is large, has multiple guitars, keyboards, bass, percussion and lots of backing vocals. **Best cuts:** "World Of Today," "Fly With Me," "It Ain't Easy," "It's A Long Way To Go," "Reach Heaven."

BURT BACHARACH AND THE HOUSTON SYMPHONY—Woman, A&M SP3709. Produced by Michael Woolcock, Armin Steiner. The veteran composer returns on this LP in a wholly new context, backed by the Houston Symphony. Bacharach composed, arranged and conducted the eight cuts, and plays keyboards on some of them. Two of the best feature guest vocal soloists Carly Simon and Libby Titus. **Best cuts:** "I Live In The Woods" (With Simon), "Roverboat" (with Titus).

TOOTS & THE MAYTALS—Pass The Pipe, Mango MLPS9534 (Island). Produced by Pitterson. Toots Hibbert is one of reggae's leading practitioners, and he's also one of the likeliest to cross over into pop. This is a pleasant reggae outing of eight cuts that carry the Jamaican beat that's exercising a subtle but pervasive influence on today's rock and soul. This is basic stuff, no strings or horns, just guitars, drums, organ and piano carrying the message. **Best cuts:** "No Difference Here," "Famine," "Get Up, Stand Up."

soul

DEE DEE BRIDGEWATER—Bad For Me, Elektra 6E188. Produced by George Duke. Bridgewater's second album for the label has her moving even further in the crossover direction, fusing pop, soul and disco elements and eschewing jazz for

the most part. Still the best cuts are the ones which are most distinctively Dee Dee: the booming ballads showcasing the purity of her excellent vocals. The funky, discofied numbers are appealing, but less special. **Best cuts:** "Back Of Your Mind," "Is This What Feeling Gets" (from "The Wiz").

CARRIE FISHER—In Danceland, Solar BXL13219 (RCA). Produced by Dick Griffey. Fisher downplays disco's dictates for most of this album, choosing instead to showcase her versatile, soulful brand of singing across a range of material which includes ballads as well as upbeat affairs. Sample the Motownesque "Are You Dancing," for example, with its mellow arrangement and harmonious vocal backups from Lakeside. Among other highlights: "Southern Star," "Danceland," "Sometimes A Love Goes Wrong." **Best cuts:** Those named.

ROY AYERS—Roy Ayers Fever, Polydor PD16204. Produced by Roy Ayers. Ayers delivers an appealing set here, designed to display his warm vocal technique rather more than his accomplished vibes work. The mood is mellow on most cuts—check out "Simple And Sweet" and "Is It Too Late To Try"—with the artist often times sharing the microphone with Carla Vaughn to good effect. But the album contains at least one disco-tinged affair, "I Wanna Dance," and one jazz-flavored outing, "Leo." **Best cuts:** Those named.

DEE EDWARDS—Heavy Love, Cotillion SD5212. Produced by Floyd Jones. Edwards is a compelling singer who handles an interesting batch of songs, including Mr. Acker Bilk's 1962 hit "Stranger On The Shore." Excellent string, horn and rhythm arrangements (by Jones and Johnny Allen) back up her vocals appropriately. The music ranges from punchy disco-oriented material to ballads and midtempo numbers. **Best cuts:** "Don't Sit Down," "Stranger On The Shore."

country

EDDY ARNOLD—Somebody Loves You, RCA AHL13358. Produced by Bob Montgomery. Arnold offers a solid set of ballads rendered in his crooning country style. Background emphasis comes from keyboards, bass, drums, guitars and voices ranging from Lea Jane Beninati to Janie Fricke. **Best cuts:** "You're A Beautiful Place To Be," "You And I," "What In Her World Did I Do," "Goodbye."

disco

TAKA BOOM—Ariola, SW50041. Produced by John Ryan. In her debut solo LP, Chaka Khan's younger sister falls short of cohesive, solid target. Although heavily disco with some gospel, and r&b, Boom's singing style is covered up by over-busy musical accompaniment and too numerous background vocals. The punched-up production provides the key to the album's excitement which often gets bogged down in below-average melodic compositions. **Best cuts:** "Night Dancin'," "Dance Baby Dance" and "Dance Like You Do At Home."

jazz

JAY MCSHANN—The Big Apple Bash, Atlantic SD8804. Produced by Ilhan Mimaroglu. The Oklahoma pianist has a lot of help on these seven tracks. Herbie Mann, Gerry Mulligan, Earle Warren, Dickie Wells, Doc Cheatham and Joe Morello add strength to McShann's earthy, cluster-filled solos (and vocals) and help reveal a McShann not captured on records since the early '40s when he cut his first disks for Decca. **Best cuts:** "Blue Feeling," "Dickie's Dream," "Jumpin' The Blues."

MARK COLBY—One Good Turn, Columbia JC35725. Produced by Jay Chattaway. Colby's soprano and tenor sax playing is pleasant enough, but it is asking too much for him to pop out of obscurity with an LP comprised of six unknown tunes. Colby is accorded professional backup by Eric Gale, Steve Gadd, Steve Khan, Gary King and Bob James, yet it all comes through the speakers as gentle vanilla. **Best cuts:** "Song For My Daughter."

CAL COLLINS QUINTET—Ohio Boss Guitar, Famous Door HL123. Produced by Harry Lim. Sometimes it appears that everyone is playing guitar LPs. But Collins is one who merits recording. He plays with unusual heart—and enviable technique. Here his combo comprises John Bunch, Carmen Leggio, Michael Moore and Connie Kay. Album of eight tunes is beautifully produced. **Best cuts:** "You're My Everything," "Tis Autumn," "For All We Know."

JOHN SERRY—Exhibition, Chrysalis CHR1230. Produced by John Serry. Serry is the former keyboardist of label group Au-racle. In addition to composing all seven tracks, Serry also orchestrated, arranged and produced. He plays keyboards on all cuts and percussion on a few. Backing Serry are alto, tenor and soprano sax, electric and acoustic guitars, bass drums, percussion, xylophone, vibraphone and other effects. **Best cuts:** "Just For Kicks," "Care To Dance?" "Exhibition."

BUDDY TATE-BOB WILBER—Sherman Shuffle, Sackville 3017. Produced by Bill Smith, John Norris. Two proven jazzmen stir up a pleasing spring breeze with eight tracks just

(Continued on page 99)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichten, Jim McCullough, Dick Nasser, Alan Pechman, Hanford Searl, Eliot Tiegell, Adam White, Gerry Wood, Jean Williams.



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IMIC '79 AGENDA TOPICS

PIRACY—WHO'S WINNING THE FIGHT?

In Developed Markets—Pinpointing the sources, detection and enforcement (country-by-country report); threat of pirate imports; counterfeiting gains; international cooperation and information exchange; enlisting the artist

In Developing Markets—Piracy and legitimate trading, often interlinked; who suffers most, indigenous industry or foreign interests? Making the case for effective copyright protection laws; a country-by-country progress report

Future Shock—The threat of home taping: how large the losses—to record companies, publishers, artists? Need for reliable statistics; is a technical solution impossible? Presenting the case to governments; are levies on equipment and blank tape the only answer? Is there a public relations approach?

PRESIDENTS PANEL—RECORD COMPANIES

Power Play: Worldwide Implications of Recent Mergers—The economics of consolidation; the effect on independents; ramifications for artists and management; ripple effect on future licensing deals; are opportunities for the creative entrepreneur diminishing? Is the trend inexorable?

PRESIDENTS PANEL—PUBLISHERS

Music Publishing Into the 80's—Status and prospects—a country-by-country report; protection of rights in developing technologies—videodisk/cassette, cable TV, pay TV, satellite transmission; solutions to problems of copyright identification and performance credits by international societies; role in developing new artists; cooperation with record companies

THE IMPACT OF DISCO GLOBALLY—WILL THE BOOM CONTINUE?

STAR TREK: GROWING IMPORTANCE OF INTERNATIONAL TOURS

How tours open new markets for artists; who picks up the tab—how much should the label be expected to pay? The role and responsibility of management; economics of overseas touring; working with foreign promoters

TOMORROW'S SOUND TODAY: NEW RECORDING TECHNOLOGY

Digital is already here. How fast will it develop? Impact on studio equipment; problems of compatibility; the growing audiophile market and steps to satisfy it; quality upgrading; the digital disk—when? Is direct-to-disk a byway on the road to better quality

THE NEWER MARKETS

China, Africa, Cuba—How fast will they open up? Steps toward copyright protection; international agreements; report on Nigeria; developing contacts

BORDER LINE: COPING WITH TRANSSHIPPING AND PARALLEL IMPORTS

Effect on labels and publishers; are mechanicals being paid? In which country? Is the staggered release—from hard to soft currency nations—a viable approach? Can cutouts and dumping be controlled? Should they? The Canadian experience

THE VIDEODISK CHALLENGE

Is there a solution to the compatibility question other than a prolonged marketplace battle? What's been learned from early experience with the MCA/Philips system? How strong will be the role of music in early software? Are record and tape merchandisers aware of the medium's potential?

A view of the next decade with increasing competition from other areas

... OTHER TOPICS TO BE ANNOUNCED

Billboard.

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IMIC '79



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ON A&M RECORDS & TAPES

From his forthcoming album "Where I Should Be" AM 2148



*Produced by Peter Frampton
and Chris Kimsey*

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/19/79

Number of singles reviewed this week **98** Last week **84**

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Pop

ABBA—Does Your Mother Know (3:13); producers: Benny Anderson, Bjorn Ulvaeus; writers: Benny Anderson, Bjorn Ulvaeus; publisher: Countless BMI. Atlantic 3574. The latest from the Swedish foursome is a fun, rollocking number along the lines of last year's "Grease" singles. The sweet, airy vocals contrast effectively with the rocking instrumentation.

GLORIA GAYNOR—Anybody Wanna Party? (3:28); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren Vibes ASCAP. Polydor PD14558. Funky, off-beat rhythms, hand clapping, guitar, strings and drums are featured in this party-flavored selection which spotlights Gaynor's dynamic vocal style. The melodic line is catchy, evenly balancing the singing, lead and background, with the instrumentalizations.

BOB WELCH—Church (3:06); producer: Carter; writer: Bob Welch; publishers: Glenwood/Cigar ASCAP. Capitol P4719. Second single from "Three Hearts" is atmospherically characteristic of Welch. There's a sensuous vocal, smokey though not overbearing guitar lines and melodic hooks.

recommended

BLUES BROTHERS—(I Got Every Thing I Need) Almost (2:40); producer: Bob Tischler; writer: Don Walsh; publisher: Downchild CAPAC. Atlantic 3576.

THE AMAZING RHYTHM ACES—Love And Happiness (3:14); producer: Jimmy Johnson; writers: A. Green, M. Hodges; publishers: Jac/Al Green BMI. Columbia 310983.

IAN MATTHEWS—Don't Hang Up Your Dancing Shoes (2:57); producers: S. Robertson, I. Matthews; writer: T. Boylan; publisher: Steamed Clam BMI. Mushroom M7041.

ADRIAN GURVITZ—Untouchable And Free (2:55); producer: Adrian Gurvitz; writer: A. Gurvitz; publisher: Famous ASCAP. Jet ZS85058 (CBS).

ROBERT FLEISCHMAN—All For You (3:28); producer: Jimmy Iovine; writers: R. Fleischman, N. Schon, G. Rolie; publishers: Bar Communications/Weed High-Nightmare BMI. Arista AS0411.

GULLIVER—The Wonder Of It All (3:04); producer: Richie Wise; writer: D. Carron; publisher: Mount Hope ASCAP. Columbia 310943.

ROBERT BYRNE—Baby Fat (3:40); producers: Clayton Ivey, Terry Woodford; writers: Robert Byrne, Tom Brasfield; publisher: I've Got The Music ASCAP. Mercury 74070.

CELEBRATION—Starbaby (4:31); producer: Ron Altbach; writer: Mike Love; publisher: Chalove BMI. Pacific Art PAC45105A.

THE FARAGHER BROS.—Open Your Eyes (2:51); producer: Vini Poncia; writers: Tommy, Danny Faragher; publisher: Farafap BMI. Polydor PD14563.

MIKE JACKSON—54th Street (3:50); producer: Sylvester Levy; writer: Mick Jackson; publishers: Global/Delay ASCAP. ATCO 7101 (Atlantic).

FAITH BAND—You're My Weakness (3:25); producers: Greg Riker, Faith Band; writer: J. Casella; publisher: Canal BMI. Mercury 74068.

ROBERT GORDON—Black Slacks (1:41); producer: Richard Gottlieb; writers: Bennett, Denton; publisher: Pamco BMI. RCA JH11608.

PASSION—Are You Free Tonight (3:50); producers: James Pike, Ed Cobb; writers: M. Fleetwood, J. Blake; publisher: Equinox/Whole Wheat BMI. AVI AVI2715.

LISA HARTMAN—Walk Away (3:03); producer: Michael Lloyd; writer: S. Cassidy; publishers: KCM/Shongs ASCAP. Kirshner ZS84283 (Columbia).

SUPERMAX—It Ain't Easy (3:42); producer: Peter Hauke; writer: Richard Schoenherz; publisher: Rockoko GEMA. Elektra E46042C.

Soul

DENEICE WILLIAMS—I've Got The Next Dance (3:42); producer: David Foster; writers: J.D. Williams, C. Fowler, K. Johnson; publishers: Kee-Drick BMI/Cheyenne/Motat ASCAP. ARC 310971 (Columbia). Culled from her new "When Love Comes Calling" LP, Williams turns to a disco-flavored song that showcases her multi-layered vocals. Tasty horn work complements the driving rhythm unit.

NATALIE COLE—Sorry (3:41); producers: Chuck Jackson, Marvin Yancy, Gene Barge; writers: Jackson, Yancy, Dixon; publishers: Jay's Enterprises/Chappel ASCAP. Capitol P4722. Cole really turns in a soulfully expressive vocal on this track that could easily cross pop. It's a tender mood inducing ballad with first class instrumentation.

recommended

INSTANT FUNK—Crying (3:33); producer: Bunny Sigler; writer: Bunny Sigler; publishers: Lucky Three/Henry Suemay BMI. Salsoul S72088D).

JAMES BROWN—It's Too Funky In Here (3:58); producer: Brad Shapiro; writers: B. Shapiro, G. Jackson, R. Miller, W. Shaw; publisher: Muscle Shoals BMI. Polydor PD14557.

DELEGATION—Someone Oughta Write A Song (About You Baby) (3:21); producer: Ken Gold; writers: Gold, Denne; publishers: Screen Gems/EMI BMI. State SD1047 (Shadybrook).

BREAKWATER—No Limit (3:40); producer: Rick Chertoff; writers: LR Hanks, Z. Grey; publisher: Irving BMI. Arista AS0424.

ROY AYERS/WAYNE HENDERSON—No Deposit No Return (2:43); producers: Roy Ayers, Wayne Henderson; writer: Roy Ayers; publisher: Roy Ayers Ubiquity ASCAP. Polydor PD14559.

Country

EMMYLOU HARRIS—Save The Last Dance For Me (3:30); producer: Brian Ahern; writers: Doc Pomus/Mort Shuman; publishers: Unichappell/Trio, BMI. Warner Bros. WBS8815. Harris takes the 19-year old Drifters hit and turns pop to country under the tutelage of Ahern. Some effective upfront piano and crisp guitar playing accentuate the harmonies behind Harris' faultless voice.

GEORGE JONES & JOHNNY PAYCHECK—You Can Have Her (3:11); producer: Billy Sherrill; writer: B. Cook; publisher: Harvard/Big Billy, BMI. Epic 850708. A followup to this duo's success with "Maybelline," this new effort combines the best of both voices with a genuine rollicking spirit of exuberance. By the time the backgrounds kick in to fill in the guitar, bass and harmonica licks, Jones and Paycheck have traded one-liners, asides, choruses and verses with equal aplomb.

NICK NIXON—What're We Doing, Doing This Again (2:55); producer: Glenn Keener; writer: Bob McDill; publisher: Hall/Clement, BMI. MCA 41030. A bright, energetic tune with a catchy chorus welcomes Nixon back on the recording scene. Lively paced guitar, piano and percussion give a strong foundation for Nixon's vocal performance, assisted by backup harmonies.

recommended

FREDDIE HART—Wasn't It Easy Baby (2:36); producer: Jack Grayson; writers: B. Morris/J. Grayson; publisher: Queen-Quah/Jack Lebsack BMI. Capitol P4720.

GLEN CAMPBELL—California (3:31); producers: Glen Campbell/Tom Thacker; writer: Michael Smotherman; publisher: Windstar, ASCAP. Capitol P4715.

DEBBY BOONE—Breakin' In A Brand New Broken Heart (2:25); producer: Brooks Arthur; writers: Jack Keller/Howard Greenfield; publisher: Screen Gems/EMI/Big Seven, BMI. Warner Bros. BSK 3301.

BOBBY SMITH—Let's Try To Fall In Love Again (3:28); producers: Glen Pace & James Pritchett; writers: Troy Seals/Edie Setzer/Bill Denneys; publisher: Irving/Down 'N Dixie, BMI/Rondor, ASCAP. United Artists UA X1295Y.

ERNEST TUBB—Waltz Across Texas (2:36); producer: Pete Drake; writer: Talmadge Tubb; publisher: Ernest Tubb, BMI. Cachet CLS3001.

DAVE KIRBY—Gas (Wish I Had A Friend In Iran) (2:48); producer: Ray Pennington; writers: Dave Kirby/Danny Morrison; publisher: Tree, BMI/Cross Keys, ASCAP. Monument 45285.

Disco

GIBSON BROTHERS—Cuba (3:00); producer: Daniel Vangarde; writers: Jean Kluger, Daniel Vangarde; publisher: Ackee ASCAP. Island IS8832 (WB). A funky beat, underlined by a subtle salsa rhythm propels this energetic dance floor track. A strong lead vocal and steady percussive backbeat are among the record's strengths.

EDWIN STARR—H.A.P.P.Y. Radio (3:29); producer: Edwin Starr; writer: E. Starr; publishers: ATV/Zonal BMI. 20th Century TC2408D1. Starr is back with a brassy, funky track perfect for disco club and radio play. It's a punchy infectious cut which spells out its unmistakable message.

recommended

FRENCH KISS—We're The Right Combination (3:59); producer: Simon Soussan; writer: S. Soussan; publisher: Alizo-Thorah BMI. Polydor PD14565.

NORMA JEAN—Sorcerer (7:20); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Bearsville BSSD0339.

ard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Bearsville BSSD0339.

Adult Contemporary

JUDY COLLINS—Where Or When (3:37); producer: Gary Klein; writers: Richard Rodgers, Lorenz Hart; publisher: Chappell ASCAP. Elektra E46050A. Similar to her near classical handling of Sondheim's "Send In The Clowns," Collins' soaring, breathy interpretation of this Rodgers & Hart standard again utilizes strings, piano, guitar and harp. Her simple, uncluttered soprano vocalizing is the centerpiece of emphasis supported by a basic ballad approach.

First Time Around

BOBBY BRADDOCK—Between The Lines (3:25); producer: Don Gant; writers: Bobby Braddock/Sparky Lawrence; publisher: Tree, BMI. Elektra 46038. Braddock's sensitive, dynamic vocal shadings develop intensity and play well against powerful production. Silvery steel winds its way through the ballad, accompanied by multi-voiced guitars, strings, bass and drums. The song's lyrics are both subtle and reflectively ironic.

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 94

ting Tate's reeds, Sam Williams' bass, Leroy Williams' drums and Wilber's reeds. Tunes are all revered standards; Buddy and Bob share the melodic lines delightfully. A first class mainstream performance. **Best cuts:** "Ballad Medley," "Back In Your Own Back Yard."

SAM MORRISON—Natural Layers, Chiaroscuro CR 184. Produced by Hank O'Neal, Morrison. Although this is basically a jazz album, it draws on several other sources. "Joy Life" has a strong disco beat and Kevin Shrieve plays a commanding rock guitar on this and several other tracks. Morrison plays competent tenor and soprano sax and flute, but he gives a considerable amount of solo space to other members of his group. **Best cut:** "Joy Life."

HAMPTON HAWES—At The Piano, Contemporary S7637. Produced by Lester and John Koenig. Hawes died just two years ago this month, and these may be the last tracks he taped. With Shelly Manne on drums and Ray Brown on bass, Hawes contributes six inventive tunes, artistically conceived and in his own distinctive style. There's an abundance of emotion in this LP. **Best cuts:** "When I Grow Too Old To Dream," "Morning."

RICHARD DAVIS—Harvest, Muse MR5115. Produced by Frederick Seibert. Some may complain that there's just too much bull fiddle spread over nine tracks, yet Davis is so skillful, such a master, that the open-minded listener will enjoy the entire program. A small band lends able accompaniment. All nine titles are pegged around flowers. **Best cuts:** "Passion Flower," "Forest Flower," "Three Flowers."

ART FARMER/JIM HALL—Big Blues, CTI 7083. Produced by Creed Taylor. This is impeccable, quiet jazz that is a perfect blending of Farmer's flugelhorn and Hall's guitar. Mike Mainieri adds another dimension with his mellow vibes. Such familiar jazz melodies as Benny Golson's "Whisper Not" and Thad Jones' "A Child Is Born" are given loving renditions. The title tune is a happy swinger while Ravel's "Pavane For A Dead Princess" is a pleasing surprise. **Best cuts:** all.

ART PEPPER—No Limit, Contemporary S7639. Produced by Lester and John Koenig. Pepper doubles alto and tenor throughout these four tunes and he's aided by accompaniment comprising George Cables, Tony Dumas and Carl Burnett. Foixiest track is "Mambo De La Pinta," in which Pepper overdubs his tenor against his alto ingeniously. There's a strong bop mood on these sides; Art is a master of that style. **Best cuts:** "Mambo De La Pinta," "My Laurie."

per overdubs his tenor against his alto ingeniously. There's a strong bop mood on these sides; Art is a master of that style. **Best cuts:** "Mambo De La Pinta," "My Laurie."

EDDIE JEFFERSON—The Live-Liest, Muse 0798. Produced by Michael Cuscuna. Jefferson weaves his way lyrically around eight classic jazz instrumental themes with two alto saxists, Eric Kloss and Richie Cole, and a goosing rhythm section abetting Eddie's efforts. It's a daring and, at times, humorous display which merits spins on radio. And it's all taped live in a New York club. **Best cuts:** "Body And Soul," "Now's The Time," "Groovin' High."

PAUL HUMPHREY—Untitled, Stanson SS540. Produced by Paul Humphrey. More Americans and Canadians watch Humphrey's drumming skills, every week of the year, than any other drummer. He's with Lawrence Welk's big band in Los Angeles. In this LP he thumps up seven tracks and demonstrates admirable versatility, but with only one man (Tony Drake) as backup, the program screams for stronger accompaniment. **Best cuts:** "Me & My Drums," "Here To Stay."

ED BICKERT & DON THOMPSON—Untitled, Sackville 4005. Produced by Don Thompson. Here is a tranquil, unfrantic vinyl entry which showcases Bickert's guitar and string bass by Thompson. They collaborate joyfully on seven memorable standards, establishing a succession of delicate (and nostalgic) moods. **Best cuts:** "You Are Too Beautiful," "Alone Together," "Please Be Kind."

PONCHO SANCHEZ—Poncho, Discovery DS799. Produced by Clare Fischer. Pianist/arranger/producer Fischer really has his hands full on this Latin jazz outing. Sanchez plays standard-type conga rhythms to propel this nontet. The charts are simple, the playing relaxed and understated and the music first-rate Afro-Cuban expressions. Steve Huffsteter's trumpet and flugelhorn and the brooding sound of Mayo Tiana's trombone are good contrasts to the improvisations. This is music to dance to. **Best cuts:** "Poncho's Mambo," "Mama Gueia," "Baile Mi Gente," "Morning."

WARREN BERNHARDT—Floating, Novus (Arista) AN3011. Produced by Warren Bernhardt. A strong entry by the pianist. But the LP might be stronger with known songs. The man's keyboard style is admirably contemporary; he expresses a variety of moods effectively with enviable technique. **Best cuts:** "Floating," "Song To My Father."

Walters Obtains Restraint Order

NEW YORK—Norby Walters Associates Inc. has obtained a temporary restraining order against Regency Artists, Source Records and Stanley Bethel in Superior Court of California, Los Angeles County.

The order, signed by Superior Court Judge Robert Weil April 18, is an outgrowth of a suit for damages against the defendants for more than \$3 million.

The temporary restraining order enjoins the defendants from advertising, contracting or offering to contract for the personal appearances of Chuck Brown & the Soul Searchers, currently a big chart factor with "Bustin' Loose."

The defendants were further ordered to appear at the court on May 2 to show cause why they should not be enjoined and restrained during the pendency of this action.

Usage Of 'Saoco' Name Is Disputed

NEW YORK—The use of the trade name "Saoco" is the subject of a suit in state Supreme Court here involving former members of the salsa group, Americana Records, Salsoul Records and Cayre Industries.

Henry Fiol, who claims the right to use the name of the act, filed suit against the labels and his former partner, Millan, but the court denied his petition for an injunction on the grounds that Millan isn't available to be served with a summons in the action.

The court also denied a cross-claim by the defendants for a preliminary injunction preventing Fiol from using the name.

However, the court says the various parties can file suit again if Millan can be found and served.

MAY 19, 1979, BILLBOARD

Billboard HOT 100

* Chart Bound

ANYBODY WANNA' PARTY—Gloria Gaynor (Polydor 14558)
SEE TOP SINGLE PICKS REVIEWS, page 99

MAY 19, 1979, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	10	REUNITED—Peaches & Herb (F. Perren, D. Fekaris, F. Perren, Polydor/MWP 14547)	★	39	10	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins, H. Banks, R. Jackson, C. Hampton, MCA 12451)	★	19	79	4	BANG A GONG—Witch Queen (Peter Aves, Gino Soccio, Vegas, Roadshow 11551 (RCA)	
★	3	5	HOT STUFF—Denna Summer (Giorgio Moroder, Pete Bellotte, P. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978)	★	50	3	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman, M. McDonald, L. Abrams, Warner Bros. 8828)	★	70	80	3	FEEL THE NEED—Leif Garrett (Michael Lloyd, A. Tilmon, Scotti Brothers 402 (Atlantic)	
★	5	10	IN THE NAVY—Village People (Jacques Morali, J. Morali, H. Belolo, V. Wilin, Casablanca 973)	★	37	16	BLOW AWAY—George Harrison (George Harrison, Russ Titelman, G. Harrison, Dark Horse 8763 (Warner Bros.)	★	71	81	4	MY LOVE IS MUSIC—Space (Jen Philippe (Liesco), D. Marouani, Casablanca 974)	
★	4	17	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman, M. Chapman, N. Chin, RSO 917)	★	42	7	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson, J. Footman, J. Wiedner, Polydor, 14532)	★	72	82	2	CAN'T KEEP A GOOD MAN DOWN—Eddie Money (Bruce Botnick, E. Money, D. Alexander, C. Solberg, Columbia 3-10981)	
★	6	8	GOODNIGHT TONIGHT—Wings (Paul McCartney, P. McCartney, Columbia 310939)	★	43	9	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis, N. Helms, M. Botter, Tania 54297 (Motown)	★	73	90	2	RING MY BELL—Anita Ward (Frederick Knight, F. Knight, TK 124)	
★	11	5	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galuten, B. M. R. Gibb, RSO 925)	★	44	6	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis, B. Berns, Bang 84800 (CBS)	★	74	84	2	HEART OF THE NIGHT—Poco (Richard Santaniello Orshoff), P. Cotton, MCA 41023)	
★	10	14	SHAKE YOUR BODY—Jacksons (The Jacksons, R. Jackson, M. Jackson, Epic 50656)	★	53	4	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nelson, Epic 8-50680	★	75	77	3	NIGHT DANCIN'—Tina Turner (John Ryan, P. Summers, L. Macaluso, Arista 7748)	
★	8	15	TAKE ME HOME—Cher (Bob Esty, M. Allen, B. Esty, Casablanca 965)	★	69	2	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay, J. Lind, A. Willis, Arc 3-10956 (CBS)	★	76	76	3	THEME FROM ICE CASTLES—Mellonie Manchester (Arif Mardin), M. Hamrick, C. Bayer Sager, Arista 9405	
★	9	15	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & R. Rodgers), D. Paich, Cotillion 44245 (Atlantic)	★	48	4	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	★	77	86	2	DANCE WITH YOU—Carrie Lucas (Duck Griffler & The Whispers), K. Gardner, Solar 11482 (RCA)	
★	10	2	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	★	44	45	DIAMONDS—Chris Rea (Gus Dudgeon), C. Rea, United Artists 1285	★	78	NEW ENTRY	78	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	
★	12	11	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rundgren, Big Tree 16131	★	45	22	18	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Loggins, Warner Bros. 8725	★	79	89	2	BUSTIN' OUT—Rick James (Rick James, Art Stewart), R. James, Gordy 7167 (Motown)
★	13	9	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	★	52	6	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Zappa, Zappa 10 (Mercury)	★	80	40	7	I WHO HAVE NOTHING—Sylvester (Harvey Fuqua, Sylvester), Lieber, Stroller, Fantasy 855	
★	27	4	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), R. Rodgers, B. Edwards, Cotillion 44251 (Atlantic)	★	47	47	8	RHUMBA GIRL—Ricolette Larson (Ted Templeman), J. Winchester, Warner Bros. 8795	★	81	83	4	MIRROR STARS—Fabulous Poodles (Muff Winwood), T. DeNunzio, J. Parsons, Epic 850666
★	18	9	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128	★	48	49	8	I DON'T WANT NOBODY ELSE—Narda Michael Walden (Narda Michael Walden), N. M. Walden, Atlantic 3541	★	82	41	10	GOOD TIMES ROLL—Cars (Roy Thomas Baker), R. Ozzanek, Elektra 46014
★	17	9	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	★	55	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffkins), E. Stevens, Capitol 4705	★	83	NEW ENTRY	83	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvmarck), B. Andersson, S. Ulvmarck, Atlantic 3574	
★	16	7	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	★	50	24	23	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	★	84	NEW ENTRY	84	SAY MAYBE—Neil Diamond (Bob Casulin), N. Diamond, Columbia 3-10548
★	19	10	DISCO NIGHTS—G. Q. (Jimmy Simpson, Beau Ray Fleming), E. Rabem, Le Blanc, Arista 0388	★	56	4	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89029 (CBS)	★	85	NEW ENTRY	85	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	
★	25	6	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	★	61	4	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.I.R. 3681 (Epic)	★	86	51	15	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	
★	21	10	RENEGADE—Styx (Styx), T. Shaw, A&M 2110	★	59	4	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10544	★	87	NEW ENTRY	87	DO YOU WANNA' PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK)	
★	23	10	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	★	68	3	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Marshall), J. Ferguson, Asylum 46041	★	88	NEW ENTRY	88	NO TIME TO LOSE—Tarsney Spencer Band (David Karnesbaum), A. Tarney, T. Spencer, A&M 2124	
★	21	14	KNOCK ON WOOD—Ami Stewart (Floyd/Cropper), B. Leng, Arista/Kama 7736	★	65	6	ONE MORE MINUTE—St. Tropez (W. Michael Lewis, Laurin Rinder), O. Jordan, B. Blue, Butterfly 10 (MCA)	★	89	94	8	HEART TO HEART—Errol Sobler (Mike Post, Ernie Phillips), B. Mann, C. Weil, Number One 215 (Atlantic)	
★	35	4	CHUCK E'S IN LOVE—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825	★	67	4	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	★	90	NEW ENTRY	90	MAKE LOVE TO ME—Helen Reddy (Frank Day), Yellowstone, Pecca, Tinsley, Capitol 4712	
★	36	4	SHE BELIEVES IN ME—Keeny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	57	NEW ENTRY	57	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5457 (CBS)	★	91	78	13	ROXANNE—Police (Police), Sting, A&M 2096
★	26	8	HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledesma, Dash 5050 (TK)	★	58	60	7	JUST THE SAME WAY—Journey (Roy Thomas Baker), G. Rolie, N. Scher, R. Valery, Columbia 310928	★	92	54	15	SULTANS OF SWING—Dire Straits (Muff Winwood), M. Knopfler, Warner Bros. 8736
★	30	5	YOU TAKE MY BREATH AWAY—Rox Smith (Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10968	★	74	3	DON'T EVER WANNA' LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA)	★	93	93	10	THERE BUT FOR THE GRACE OF GOD GO I—Machine (August Darnell), R. Nance, A. Darnell, Holgram 11456 (RCA)	
★	37	5	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10559	★	60	62	6	ONE CHAIN—Santana (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Columbia 310938	★	94	98	19	HEAVEN KNOWS—Denna Summer & Brooklyn Dreams (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959
★	29	10	SUCH A WOMAN—Tycoon (Robert John Lange), M. Kreider, N. Mershon, Arista AS 0358	★	61	28	13	LOVE BALLAD—George Benson (Tammy Lupano), Scarborough, Warner Bros. 8759	★	95	91	20	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667
★	31	5	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	★	62	64	6	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407	★	96	63	10	SWEET LUI LOUISE—Ironhorse (Randy Bachman), R. Bachman, Scotti Brothers 406 (Atlantic)
★	34	10	GET USED TO IT—Roger Voudouris (Michael Omarban), M. Omarban, R. Voudouris, Warner Bros. 8762	★	63	66	4	(I Wish I Could Fly Like) SUPERMAN—Kinks (Ray Davies), R.D. Davies, Arista 0409	★	97	NEW ENTRY	97	PINBALL THAT'S ALL—Bill Wray (Rudy Durand), B. Wray, MCA 12449
★	32	7	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger & The Muscle Shoals Session), G. Jackson, T. Jones III, Capitol 4702	★	73	5	CAN'T SLEEP—Rockets (Johnny Sandlin), J. Sandlin, RSO 925	★	98	57	9	CRAZY LOVE—Alman Brothers (Tom Dowd), D. Belts, Capricorn 8320	
★	31	20	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Sabau 72978 (RCA)	★	72	4	DANCE AWAY—Roxy Music (Roxy Music), Ferry, Atco 7100 (Atlantic)	★	99	58	10	HAPPINESS—Pointer Sisters (Richard Perry), A. Toussaint, Planet 43902 (Elektra/Asylum)	
★	38	8	MAKIN' IT—David Raughton (Freddie Perren), D. Fekaris & F. Perren RSO 916	★	66	71	6	BOOGIE WOOGIE DANCIN' SHOES—Caudia Barry (Jurgen S. Korduletsch), M. Bperklund, J. Evers, K. Forsey, J.S. Korduletsch, Chrysalis 2313	★	100	46	15	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685
★	33	10	DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman (Ron, Howard Albert), R. McGuinn, R. J. Hippard, Capitol 4693	★	67	70	4	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Schutz), G. Macdermot, G. Ragni, J. Rado, RCA 11548					
★	34	15	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	★	75	4	MY BABY'S BABY—Liquid Gold (Adrian Baker), A. Baker/J. Long, Parachute 524 (Casablanca)						

★ 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.)

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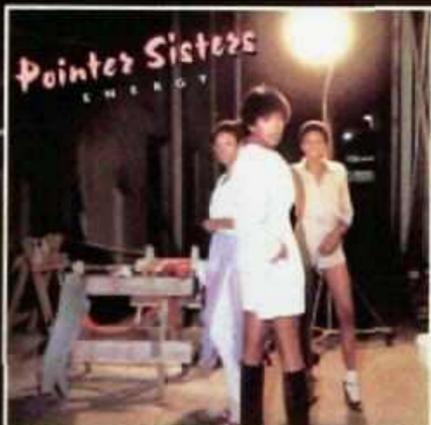
HOT 100 A-Z—(Publisher-Licensee)

Ain't Love A Bitch (Riva, ASCAP)	29	Donna With You (Spectrum/EMI)	76	I Got My Mind Made Up (Lucky Three, BMI)	76	Lady (Screen Gems/BMI)	90	Night Dancin' (Honeywood/Philly West, ASCAP)	75	Saturday Night, Sunday Morning (Columbia, BMI) / Johnnie, ASCAP	30
Ain't No Stoppin' Us Now (Mighty Three, BMI)	52	Dancer (MCA/Atlantic, ASCAP)	77	If Loving You Is Wrong (East West/Atlantic, BMI)	82	Little Bit Of Soap (Decca/Belmont, ASCAP)	31	No Time To Lose (ATV, BMI)	40	Star Love (Screen Gems/EMI/Trac, BMI)	30
Bang A Gong (Blackwood/Nonesuch, BMI)	69	Deeper Than The Night (Brainfreeze/Sony, BMI)	46	In The Navy (Capitol, BMI)	37	Love Ballad (Decca/Belmont, BMI)	35	Old Time Rock & Roll (Muscle Shoals, BMI)	61	Theme From Ice Castles (Gold Horizon, BMI) / Golden Touch, ASCAP	76
Blow Away (Gargo, BMI)	68	Diary (Mercury, BMI)	44	It Must Be Love (Warner Bros., BMI)	42	Love Is The Answer (Kama/Factor, BMI)	3	Shakedown Cruise (Phonogram, BMI)	30	There But For The Grace Of God Go I (Nance Songs/Hologram, ASCAP/ITC, BMI)	54
Boogie Wonderland (Charley/Inlay, Decca/North, BMI)	37	Disco Nights (Arista, ASCAP)	44	I Want You To Want Me (Capitol, BMI)	53	Love Takes Time (Decca/Belmont, ASCAP)	38	Shake Your Body (Phonogram, BMI)	60	They're Not For The Grace Of God (Nance Songs/Hologram, ASCAP/ITC, BMI)	54
Boogie Woogie Dancin' Shoes (Edison/Warner Bros./Lollipop/GMPH)	40	Heart Of Glass (Blue Blue/Motown/Island, ASCAP)	17	I Want You To Want Me (Screen Gems/EMI/Asylum, BMI)	10	Love You Inside Out (Sire/Wood/Two Four, BMI)	16	She Believes In Me (Angel Wing, ASCAP)	55	Tragedy (Sire/Wood, BMI)	86
Bustin' Out (Jubilee, ASCAP)	66	Heart Of Glass (Blue Blue/Motown/Island, ASCAP)	83	Love You Inside Out (Sire/Wood/Two Four, BMI)	44	Love You Inside Out (Sire/Wood/Two Four, BMI)	44	Shine A Little Love (Jet, BMI)	57	We Are Family (Chic, BMI)	13
Can't Keep A Good Man Down (Graham, BMI)	75	Heart To Heart (ATV/MCA, BMI)	81	Make Love To Me (Tracy, ASCAP)	36	Makin' It (D. Fekaris & Perren, BMI)	80	Sweet Little Love (Glenwood/Cigar, ASCAP)	100	What A Fool Believes (Sire, BMI) / Milk Horses, ASCAP	62
Can't Stop (G&P, ASCAP)	72	Heart To Heart (ATV/MCA, BMI)	81	Makin' It (D. Fekaris & Perren, BMI)	80	Minute By Minute (Sire, BMI)	63	Remegade (Arista, ASCAP)	19	When You're In Love With A Beautiful Woman (Dob-Dave, BMI)	45
Chuck E's In Love (Lava/MCA, ASCAP)	64	Hourly (Mercury/RCA, ASCAP)	62	Music Box Dancer (Unichappel, BMI)	58	My Baby's Baby (Liquid Gold, BMI)	71	Renaissance (Virgin, ASCAP)	71	Who's Your Favorite (Chic, BMI)	49
Crazy Love (Pangloss/Careers, BMI)	98	Hot Number (Starlyn, BMI)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Ring My Bell (Two Knight, BMI)	73	You Can't Change That (Raydio, ASCAP)	56
Dance The Night Away (Van Halen, ASCAP)	43	Hot Number (Starlyn, BMI)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Rock 'N' Roll Fantasy (Buddie, ASCAP)	68	You Can't Change That (Raydio, ASCAP)	56
		Hourly (Mercury/RCA, ASCAP)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Sad Eyes (Carrere, BMI)	75		
		Hot Number (Starlyn, BMI)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Saturday Night, Sunday Morning (Columbia, BMI) / Johnnie, ASCAP	30		
		Hourly (Mercury/RCA, ASCAP)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Say Maybe (Bob Casulin, N. Diamond, Columbia 3-10548)	84		
		Hot Number (Starlyn, BMI)	62	My Baby's Baby (Liquid Gold, BMI)	71	My Baby's Baby (Liquid Gold, BMI)	71	Sad Eyes (Carrere, BMI)	75		
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		Hot Number (Starlyn, BMI)									

E/A congratulates
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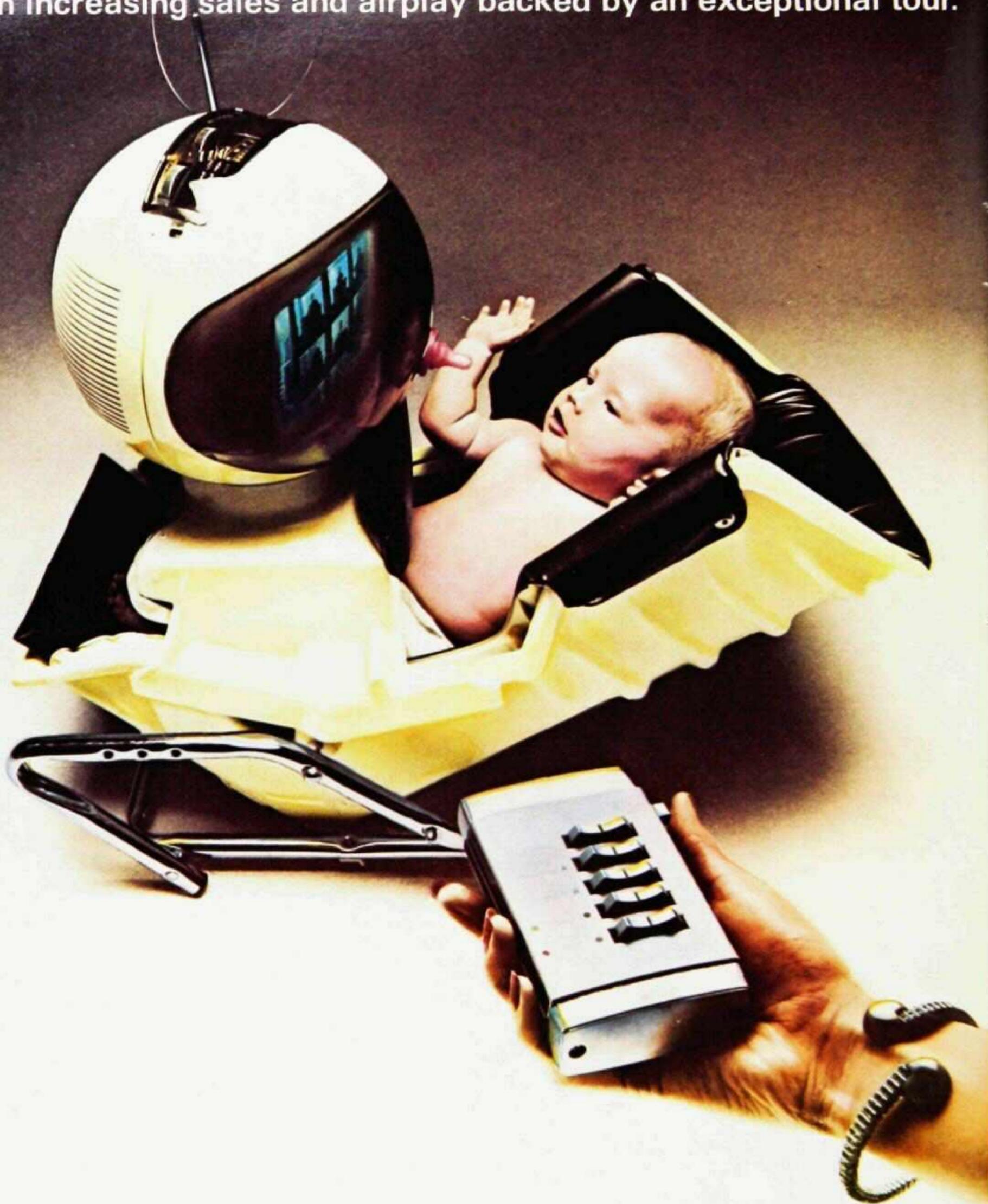


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COMMERCIAL BREAK.

"Remote Control" is the most commercially successful Tubes album to date, with increasing sales and airplay backed by an exceptional tour.



The Tubes. "Remote Control" SP 4751

The solid state of the art of rock 'n' roll.

On A&M Records & Tapes



Produced by Todd Rundgren
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE			
★	3	8	SUPERTRAMP Breakfast In America A&M 3708	●	7.98	7.98	7.98	36	22	10	AMII STEWART Knock On Wood Arista America SW 50054	●	7.98	7.98	7.98	71	71	6	LOWELL GEORGE Thanks I'll Eat It Here Warner Bros. BSK 3194	●	7.98	7.98	7.98
★	2	26	PEACHES & HERB 2-Hot Polydor/MVP PD1 6172	▲	7.98	7.98	7.98	★	42	24	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	▲	7.98	7.98	7.98	72	73	10	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	●	7.98	7.98	7.98
★	4	8	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	▲	7.98	7.98	7.98	★	41	4	GROVER WASHINGTON JR. Paradise Elektra EE 182	●	7.98	7.98	7.98	73	63	10	HERBIE HANCOCK Feets Don't Fail Me Now Columbia KC 34764	●	7.98	7.98	7.98
4	1	22	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	●	8.98	8.98	8.98	39	40	9	SUZI QUATRO If You Knew Suzi RSO RSI 3044	●	7.98	7.98	7.98	★	99	3	PAT METHENY New Chautauga ECM 1 1131 (Warner Bros.)	●	7.98	7.98	7.98
5	5	14	BEE GEES Spirits Having Flown RSO RSI 3041	▲	8.98	8.98	8.98	★	53	23	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98	75	67	17	ELVIS COSTELLO Armed Forces Columbia KC 35709	●	7.98	7.98	7.98
★	7	6	VAN HALEN Van Halen II Warner Bros. BS 3312	●	7.98	7.98	7.98	★	44	6	WAR The Music Band MCA 3085	▲	7.98	7.98	7.98	★	83	4	MOLLY HATCHET Epic II 35347	●	7.98	7.98	7.98
★	8	13	SISTER SLEDGE We Are Family Columbia CO1 5209	●	7.98	7.98	7.98	42	37	17	BABYS Head First Chrysalis CHR 1195	●	7.98	7.98	7.98	77	81	85	BILLY JOEL The Stranger Columbia KC 34987	▲	7.98	7.98	7.98
★	9	6	VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98	★	49	6	GRAHAM PARKER Squeezing Out Sparks Arista AB 4273	●	7.98	7.98	7.98	78	78	52	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲	7.98	7.98	7.98
9	6	35	BLONDIE Parallel Lines Chrysalis CHR 1197	●	7.98	7.98	7.98	★	55	4	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	●	7.98	7.98	7.98	79	79	5	GINO SOCCIO Outline RSC 3309 (Warner Bros.)	●	7.98	7.98	7.98
★	39	2	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	13.98	45	45	34	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98	7.98	80	64	14	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	●	7.98	7.98	7.98
★	14	13	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	●	8.98	8.98	8.98	46	47	8	TUBES Remote Control A&M SP 4751	●	7.98	7.98	7.98	★	89	3	BELLE DE JOUR St. Tropez Butterfly 016 (MCA)	●	7.98	7.98	7.98
12	13	14	INSTANT FUNK Instant Funk Salsoul SA 8513 (RCA)	●	7.98	7.98	7.98	47	48	6	RAYDIO Rock On Arista AB 4212	●	8.98	8.98	8.98	82	84	6	OHIO PLAYERS Everybody Up Arista AB 4226	●	7.98	7.98	7.98
13	11	10	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	●	8.98	8.98	8.98	48	16	20	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	▲	7.98	7.98	7.98	★	95	6	ROCKETS RSO RSI 3047	●	7.98	7.98	7.98
★	19	7	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	●	7.98	7.98	7.98	★	54	7	SPYRO GYRA Morning Dance Infinity INC 3004	●	7.98	7.98	7.98	★	NEW ENTRY	PATTI SMITH Wave Arista AB 4221	●	7.98	7.98	7.98	
★	18	7	G.Q. Disco Night Arista AB 4225	●	7.98	7.98	7.98	★	58	63	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	7.98	85	74	22	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	▲	7.98	7.98	7.98
16	17	23	THE JACKSONS Destiny Epic HE 35552	●	7.98	7.98	7.98	★	59	7	JOE JACKSON Look Sharp A&M SP 4743	●	7.98	7.98	7.98	86	62	13	MCGUINN, CLARK & HILLMAN Capitol SW 11910	●	7.98	7.98	7.98
17	10	20	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	7.98	52	23	10	FRANK MILLS Music Box Dancer Polydor PD1 6132	●	7.98	7.98	7.98	87	91	33	HEART Dog And Butterfly Portrait PR 35555 (CBS)	▲	8.98	8.98	8.98
18	12	10	GEORGE BENSON Livin' Inside Your Love Warner Bros. 2BSA 3277	●	14.98	14.98	14.98	53	29	10	GEORGE HARRISON Dark Horse DHK 3255 (Warner Bros.)	●	7.98	7.98	7.98	88	88	6	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	●	7.98	7.98	7.98
19	15	22	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98	8.98	54	35	24	GEORGE THOROGOOD Move It On Over Rouder 3024	●	7.98	7.98	7.98	89	72	25	POINTER SISTERS Energy Planet PE (Elektra/Aylum)	●	7.98	7.98	7.98
★	51	2	JAMES TAYLOR Flag Columbia FC 36058	●	8.98	8.98	8.98	55	56	31	VILLAGE PEOPLE Crysin' Casablanca NBLP 7118	▲	8.98	8.98	8.98	★	NEW ENTRY	JOHN STEWART Bomb Away Dream Babies RSO RSI 3051	●	7.98	7.98	7.98	
21	21	47	THE CARS Elektra EE 135	▲	7.98	7.98	7.98	56	46	25	CHIC C'Est Chic Atlantic SD 19209	▲	7.98	7.98	7.98	91	92	48	ROLLING STONES Some Girls Rolling Stones CDC 35108 (Atlantic)	▲	7.98	7.98	7.98
22	20	6	JOURNEY Evolution Columbia FC 35797	●	8.98	8.98	8.98	57	57	36	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	92	94	27	NICOLETTE Warner Bros. BSK 3247	●	7.98	7.98	7.98
★	27	9	FRANK ZAPPA Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	●	13.98	13.98	13.98	58	43	26	POCO Legend ABC AA 1099	●	7.98	7.98	7.98	★	101	8	ALTON McCLAIN & DESTINY Polydor PD1 5153	●	7.98	7.98	7.98
★	26	8	ROXY MUSIC Manifesto Arista SD 38 114 (Atlantic)	●	7.98	7.98	7.98	★	82	3	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	●	7.98	7.98	7.98	★	102	4	HUBERT LAWS Land Of Passion Columbia KC 35798	●	7.98	7.98	7.98
25	25	13	CHER Take Me Home Casablanca NBLP 7133	●	7.98	7.98	7.98	★	75	3	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	●	7.98	7.98	7.98	★	112	11	BOB WELCH Three Hearts Capitol SD 11907	●	7.98	7.98	7.98
★	28	7	LINDA CLIFFORD Let Me Be Your Woman RSO RS 2 3902 (RSO)	●	11.98	11.98	11.98	61	61	17	EDDIE MONEY Life For The Taking Columbia KC 35598	●	7.98	7.98	7.98	96	86	15	JOE SAMPLE Carmel ABC AA 1026	●	7.98	7.98	7.98
27	24	15	RICK JAMES Busting Out Of L. Seven Gordy CF 984 (Motown)	●	7.98	7.98	7.98	62	69	31	TOTO Columbia KC 35317	▲	7.98	7.98	7.98	97	87	14	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	●	7.98	7.98	7.98
★	32	30	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98	63	66	4	SYLVESTER Stars Fantasy F9579	●	7.98	7.98	7.98	★	138	2	RON WOOD Gimme Some Neck Columbia KC 35702	●	7.98	7.98	7.98
29	30	6	FOXY Hot Number Dish 30010 (TK)	●	7.98	7.98	7.98	★	85	8	TYCOON Arista AB 4215	●	7.98	7.98	7.98	★	129	3	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	●	7.98	7.98	7.98
★	34	4	REX SMITH Sooner Or Later Columbia KC 35813	●	7.98	7.98	7.98	★	80	7	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3374	▲	14.98	14.98	14.98	★	132	2	CHARLIE DANIELS BAND Million Mile Reflections Epic HE 35751	●	8.98	8.98	8.98
31	31	12	POLICE Outlandos D'Amor A&M SP 4753	●	7.98	7.98	7.98	66	65	61	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲	8.98	8.98	8.98	★	155	3	TRIUMPH Just A Game RCA AFL1 3274	●	7.98	7.98	7.98
32	33	7	AVERAGE WHITE BAND Feel No Frat Arista SC 15201	●	7.98	7.98	7.98	★	76	4	BARRY WHITE The Message Is Love Unlimited Gold 12 35763 (CBS)	●	7.98	7.98	7.98	102	104	25	BARRY MANILOW Greatest Hits Arista ARL 9601	▲	13.98	13.98	13.98
★	96	2	BOB DYLAN Bob Dylan At Budokan Columbia PCP 36067	●	13.98	13.98	13.98	68	60	49	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	●	7.98	7.98	7.98	103	93	25	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98	8.98
★	38	7	MAZE Inspiration Capitol SW 11912	●	7.98	7.98	7.98	69	52	7	NATALIE COLE I Love You So Capitol SD 11928	●	7.98	7.98	7.98	104	68	10	JUDY COLLINS Hard Time For Lovers Elektra KE 171	●	7.98	7.98	7.98
35	36	6	EVELYN "CHAMPAGNE" KING Music Box RCA AFL1 3033	●	7.98	7.98	7.98	★	161	2	HEATWAVE Hot Property Epic FE 35970	●	8.98	8.98	8.98	105	50	9	UK Danger Money Polydor PD 1 6194	●	7.98	7.98	7.98

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



SONG PLUGGING—Robert Klein and Lucie Arnaz sign autographs for fans buying the original cast LP of "They're Playing Our Song" in which they both appear. The in-store appearance is at the Fifth Ave. Korvettes in New York.

Pianist Garner Foundation Established

NEW YORK—The Erroll Garner Foundation has been established to present scholarships and concerts of Garner's compositions.

The first scholarship of \$1,500 will

be awarded to an instrumental music student in Pittsburgh, Garner's birthplace. Subsequent scholarships will be awarded annually to students both in the U.S. and Canada.

Retail Sales Unaffected: Dealers

• Continued from page 1

lines anywhere I travel between Vallejo and even Reno," reports Paul Pennington of the Eucalyptus stores chain. "We have a string of stores in between and gas is readily available."

Sterling Lanier of Record Factory, a chain centralized in the greater San Francisco area, agrees. "We've had only one off day recently. For me to blame it on a gas shortage would not be fair," Lanier adds.

The Music Plus stores in Southern California don't expect to feel the wallop of a car-less population as much as some chains, Lou Fogelman points out, because they are

more small shopping center-oriented.

Being in neighborhoods, Fogelman feels its trade will remain more consistent than if the stores were in malls.

Evan Lasky, president of Danjay Music, the franchiser of more than 90 Budget Tape & Record stores, says experience in the last gas shortage bolsters this thinking. His franchisees' store sales rose as people stayed home when gas stations closed down.

Lee Cohen of Licorice Pizza here says he had heard from executives in fields of retailing other than record/tape/accessories that they were feeling a bit of a slowdown. The locally-

based chain here thus far has seen little slack on its own, Cohen states.

Emanuel Aron, Aron's Record Shop, Hollywood, says he's about 10% down from last year. He attributes the falloff to a current recession, which he gauges will be affected a bit by the gas crunch. As the 15-year retail veteran remembers, the last gas crunch didn't have much effect on his neighborhood operation.

Ray Avery, Rare Records, Glendale, depends on a goodly number of customers who have driven to the store which has one of the nation's largest vintage disk stocks. He thinks there's a 25% decrease in his walk-in traffic. Phone orders have also increased during the week, he's found.

AT INDIANA ONE-STOP

Credit Computers For \$ Increase

LOS ANGELES—The 20-year-old president and the 30-year-old vice president/buyer of Universal Entertainment, Richmond, Ind. one-stop, feel their approximate \$37,000 IBM computer investment best fortifies their \$10 million gross business projection for 1982.

That's placing a heavy load on two computers because the 22-month-old one-stop is headed for a \$3 million year.

Since the first IBM 5110 data processor was delivered in November 1978, Universal Entertainment president Ken J. Henry has seen it revolutionize his business.

It showed him and Mike Verloop, his vice president/buyer, that they could cost out COD accounts to a point where they paid \$4.34 and \$4.97 while regular accounts, paying monthly by the 10th, paid \$4.49 and \$5.12 for \$7.98 and \$8.98 list albums, respectively.

The computer enabled the one-stop to effectively enlarge its titles inventory from 9,000 to 12,000. Henry envisions a doubling of titles before the IBM 5110 reaches capacity.

The order fill on any of three configurations hasn't fallen off when titles were doubled. Henry estimates the mistakes the computer makes at less than 2%.

Fete Schwantner

NEW YORK — Joseph C. Schwantner, winner of the 1979 Pulitzer Prize in Music, was awarded a commendation of excellence by BMI for "long and outstanding contribution to the world of concert music."

He was among 16 composers who were awarded cash prizes at a reception here Thursday (10).

The IBM unit, which cost about \$20,000 for the deluxe model with all accessories, has increased warehousing efficiency by 30%, Henry estimates.

Henry and Verloop started in August 1977. Verloop had been a buyer with ABC Record & Tape Sales, Indianapolis. Henry had operated Sound-Around-Town, an independent record/tape retailship, since closed, in Muncie, Ind.

Henry claims the new one-stop did \$1.4 million in its first year and calendar 1979 should top \$3 million. Fourteen employees work in a new warehouse of 15,000 square feet, which supplants a prior 5,000 square foot facility, serving approximately 150 predominantly mom and pop retailers in Ohio, Michigan, Kentucky, West Virginia and Indiana. Phones and a weekly four-page mailer keep Universal in touch with its customers.

Fewer Conventions By Major Labels

• Continued from page 3

this year, CBS will hold regional meetings through August in New York, Los Angeles, Dallas, Chicago and Atlanta.

A CBS spokesman says that the regional meetings are an "experiment" this year, and the company may yet return to holding a combined convention. Sources say a convention in 1980, if held, may take place in a European resort city.

WEA is going ahead with its annual conclave, scheduled for September in New Orleans.

A&M's annual convention is slated for the Century Plaza Hotel in Los Angeles, July 11-15.

Polygram Distribution expects to host a biannual sales convention according to Jack Kiernan, vice president of sales. It's planned for New Orleans in June.

The company's first national sales convention in New Orleans last January was never intended to initiate a yearly confab, but was predicated on the success of the company in its first full year of operation and as a convenient method of bringing the many new faces with the company's structure together, Kiernan adds.

"We expect to conduct a number of seminars as a result of increasing specialization in the organization, from advertising, to singles to merchandising," adds the executive.

Last year RSO held a festive company-wide meeting in Hawaii. As of now, a decision has yet to be made about a similar bash this year.

1977 was the last time Capitol held a major, worldwide convention,

which took place at the Hotel del Coronado in San Diego.

Rather than an annual convention, Capitol has district manager meetings where the label's 13 branch managers and the labels sales brass get together either in Los Angeles or another designated locale.

Assistance on this story provided by Ed Harrison, Stephen Traidman, Paul Grein, Irv Lichtman, Roman Kozak and John Sippel.

RCA last held a national convention in 1976 but since then has scheduled regional sales and marketing meetings, both domestic and international. The label held twin sales/marketing kickoff meetings this January in Nashville and Dallas, and recently held a Latin American product meeting that brought 75 representatives from 19 countries in North and South America, Europe and Japan. No other major meetings are scheduled this year.

Pickwick International will hold a combined rackjobber and retail national sales meeting July 29-Aug. 2 at the Diplomat in Hollywood, Fla., and expects about 1,000 or more attendees, similar to the group that attended last year's McAfee, N.J., convention.

Warner Bros. has no annual convention planned for this year. Its last company-wide convention was in 1977 in Acapulco, but it wasn't termed "annual." There are various departmental meetings held throughout the year.

Elektra/Asylum hasn't had a full-

scale label convention since becoming part of Warner Communications, according to Mel Posner, vice chairman. In 1977 it did bring its local and regional promotional people in for a meeting and last year it sent its national people on a road trip and visited them regionally.

"There are a lot of positives to having a meeting," Posner says, "but the costs are enormous, from the standpoint of presentation and delivering everyone there to all the extraneous costs like entertainment."

Arista Records, noting that it didn't have a company convention last year either, won't have one this year. It will have a series of regional meetings in the fall to present new product. There will be a small gathering, similar to one held in the Bahamas in January, somewhere in August, but it will be pared down to just sales, promotion and field personnel, with no international reps or distributors in attendance.

More Label Support

• Continued from page 90

Jazz LPs are "Night Rider" by Tim Weisberg; "Carmel" by Joe Sample; and "Morning Dance" by Spyro Gyra.

A&M has been sending merchandising kits to dealers. The kits contain various items such as posters, 4 by 4s and the wedge, similar to the Warner's display unit.

First implemented on the Supertramp album, the kits will be sent on upcoming releases by Chuck Mangione, Peter Frampton and

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
106	106	9	ROBERT GORDON Rock Billy Boogie RCA AFL1 1294	7.98	7.98	7.98
107	97	23	BOB JAMES Touch Down Tappan Zee 12 35594 (Columbia)	7.98	7.98	7.98
108	109	6	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Teee 87 76015 (Atlantic)	7.98	7.98	7.98
109	70	15	FABULOUS POODLES Mirror Stars Epic 1E 35666	7.98	7.98	7.98
★	145	3	ORLEANS Forever Infinity INF 9006	7.98	7.98	7.98
★	125	25	ERIC CLAPTON Backless RSD 1 3329	8.98	8.98	8.98
112	117	24	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98
113	113	78	SOUNDTRACK Saturday Night Fever RSD RS-2 4001	12.98	12.98	12.98
114	122	5	APRIL WINE First Glance Capitol SW 11852	7.98	7.98	7.98
115	121	3	ROGER WHITTAKER When I Need You RCA AFL1 3355	7.98	7.98	7.98
★	NEW ENTRY		NEW ENGLAND Infinity INF 9007	7.98	7.98	7.98
117	114	6	TIM WEISBERG BAND Night Rider MCA 3084	7.98	7.98	7.98
118	77	16	BELL & JAMES A.M. 4728	7.98	7.98	7.98
119	120	11	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98	7.98	7.98
120	115	46	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
121	108	23	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	8.98	8.98	8.98
122	103	20	MARVIN GAYE Here, My Dear Tamla TT 364 (Motown)	NL	NL	
123	105	7	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98
124	124	8	GARY'S GANG Keep On Dancin' Columbia JC 35793	7.98	7.98	7.98
125	123	25	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98
126	127	25	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
127	107	23	VOYAGE Fly Away Merlin 2225 (TK)	7.98	7.98	7.98
★	137	7	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
129	130	17	T-CONNECTION Dash 30009 (TK)	7.98	7.98	7.98
★	NEW ENTRY		BRICK Stoneheart Bang 12 35959 (CBS)	7.98	7.98	7.98
131	131	14	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL1 2866	7.98	7.98	7.98
★	141	3	SOUNDTRACK The Warriors A&M SP 418	7.98	7.98	7.98
★	162	2	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
134	98	29	SANTANA Inner Secrets Columbia FC 35600	8.98	8.98	8.98
135	100	7	BEACH BOYS L.A. Light Album Caribou 12 35752 (CBS)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
★	NEW ENTRY			DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
137	143	8		FIRST CHOICE Hold Your Horses Gold West GA 9502 (RCA)	7.98	7.98	7.98
138	126	14		DELEGATION Promise Of Love Shed-Back 919 (A&M)	7.98	7.98	7.98
139	118	15		ARPEGGIO Let The Music Play Polydor PD1 6180	7.98	7.98	7.98
★	NEW ENTRY			JEAN-LUC PONTY Live Atlantic SD 19279	7.98	7.98	7.98
141	128	16		PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4302	7.98	7.98	7.98
142	134	27		CHERYL LYNN Got To Be Real Columbia JC 35486	7.98	7.98	7.98
143	136	9		BEE GEES Here At Last... Live RSD 852 3801	11.98	11.98	11.98
★	154	2		TONY WILLIAMS Joy Of Flying Columbia JC 35795	7.98	7.98	7.98
145	119	7		BUNNY SIGLER I've Always Wanted To Sing Not Just Write Songs Goldwest GA 9503 (RCA)	7.98	7.98	7.98
146	144	5		MILLIE JACKSON A Moment's Pleasure Spring 1 6722 (Polydor)	7.98	7.98	7.98
147	146	9		SEAWIND Light On The Light Horizon SP 734 (RCA)	7.98	7.98	7.98
148	148	6		WHISPERS Whisper In Your Ear Solar BXL 1 3105 (RCA)	7.98	7.98	7.98
149	149	24		PEABO BRYSON Crosswinds Capitol ST 11825	7.98	7.98	7.98
★	167	3		TEENA MARIE Wild & Peaceful Gordy GT 986 (Motown)	7.98	7.98	7.98
151	150	8		PATTI LABELLE It's Alright With Me Epic 1E 35772	7.98	7.98	7.98
152	152	4		HARVEY MASON Groovin' You Arista AB 4327	7.98	7.98	7.98
153	157	49		BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
154	90	27		BOBBY CALDWELL Clouds 8804 (TK)	7.98	7.98	7.98
155	135	12		BOOMTOWN RATS Tonic For The Troops Columbia JC 35750	7.98	7.98	7.98
156	147	4		JOHN McLAUGHLIN Electric Dreams Columbia JC 35785	7.98	7.98	7.98
★	NEW ENTRY			CARRIE LUCAS In Danceland Solar BXL 1 3219 (RCA)	7.98	7.98	7.98
★	169	4		WITCH QUEEN Bang A Gong Roadshow BXL 1 3117 (RCA)	7.98	7.98	7.98
159	160	4		VARIOUS ARTISTS Hair Spectacular RCA AFL1 3356	7.98	7.98	7.98
160	153	7		IRON HORSE Scotti Brothers SE 7103 (Atlantic)	7.98	7.98	7.98
161	165	10		GEORGE DUKE Follow The Rainbow Epic 1E 35701	7.98	7.98	7.98
162	164	5		JAY FERGUSON Real Life Ain't This Way Asylum SE 158	7.98	7.98	7.98
163	163	3		SHOTGUN Shotgun II MCA AA 1118	7.98	7.98	7.98
★	175	2		SWEET Cut Above The Rest Capitol SD 14929	7.98	7.98	7.98
★	NEW ENTRY			EARL KLUGH Heartstrings United Artists UA1A 942 (Capitol)	7.98	7.98	7.98
★	NEW ENTRY			SKYY Sahel SA 8517 (RCA)	7.98	7.98	7.98
167	116	8		DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	7.98	7.98	7.98
★	185	2		MANFRED MANN Angel Station Warner Bros. BSK 3302	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	158	35	CHUCK MANGIONE Children Of Sanchez A&M SP 4708	12.98	12.98	12.98
★	180	3	SUSAN Falling In Love Again RCA BXL 1 3372	7.98	7.98	7.98
★	181	2	TOM ROBINSON BAND TRB Two Harvest ST 11930 (Capitol)	7.98	7.98	7.98
172	156	53	SOUNDTRACK Grease RSD RC-7 4002	12.98	12.98	12.98
173	110	14	CHUCK BROWN & THE SOUL SEARCHERS Busin' Loose Source 50R 3076 (MCA)	7.98	7.98	7.98
★	183	2	BLACKFOOT Strikes Arista SD 18112 (Atlantic)	7.98	7.98	7.98
175	133	34	GINO VANNELLI Brother To Brother A&M SP 4722	7.98	7.98	7.98
176	177	5	TATA VEGA Try My Love Tamla TT 360 (Motown)	7.98	7.98	7.98
★	NEW ENTRY		MINNIE RIPERTON Minnie Capitol SD 11936	7.98	7.98	7.98
178	111	13	HERBIE MANN Superman Atlantic SD 19321	7.98	7.98	7.98
179	139	14	JEFFERSON STARSHIP Jefferson Starship "Gold" Grunn BDL 1 3241 (RCA)	8.98	8.98	8.98
180	178	95	STYX The Grand Illusion A&M SP 4637	7.98	7.98	
181	140	41	THE TALKING HEADS More Songs About Buildings And Food See SRK 6058 (Warner Bros.)	7.98	7.98	7.98
★	NEW ENTRY		STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 585 (RCA)	7.98	7.98	7.98
183	187	6	MANHATTANS Love Talk Columbia JC 35683	7.98	7.98	7.98
184	184	2	TARNEY SPENCER BAND Run For Your Life A&M SP 4757	7.98	7.98	7.98
★	NEW ENTRY		TRIUMPH Rock & Roll Machine RCA AFL1 2982	7.98	7.98	7.98
★	NEW ENTRY		ENGELBERT HUMPERDINCK This Moment In Time Epic 1E 35971	7.98	7.98	7.98
187	188	8	HERBIE HANCOCK & CHICK COREA An Evening With Herbie Hancock & Chick Corea Columbia PC2 35663	13.98	13.98	13.98
★	NEW ENTRY		GAP BAND The Gap Band Mercury SRM 1 1 3758	7.98	7.98	7.98
189	174	5	SOUNDTRACK Ice Castles Arista AL 9502	7.98	7.98	7.98
★	NEW ENTRY		DUNCAN BROWN The Wild Places See SRK 6065 (Warner Bros.)	7.98	7.98	7.98
191	173	5	BREAKWATER Arista AB 4206	7.98	7.98	7.98
192	172	43	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98
193	166	15	STEVE FORBERT Alive On Arrival Newport 12 35538 (CBS)	7.98	7.98	7.98
194	171	6	CHOCOLATE MILK Milky Way RCA AFL1 3051	7.98	7.98	7.98
195	151	9	DWIGHT TWILLEY Dwight Twilley Band Shelby/Arista AB 4214	7.98	7.98	7.98
196	199	86	VILLAGE PEOPLE Casablanca NBLP 7064	8.98	8.98	8.98
197	142	26	SOUNDTRACK Midnight Express Casablanca NBLP 7114	8.98	8.98	8.98
198	168	42	SYLVESTER Step II Fantasy F 9556	7.98	7.98	7.98
199	191	259	PINK FLOYD Dark Side Of The Moon Harvest 3MAG 11163 (Capitol)	7.98	7.98	7.98
200	197	58	SOUNDTRACK The Rocky Horror Picture Show ODE DSU 21653 (JEM)	8.98	8.98	8.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	13
April Wine	114
Arpeggio	139
Average White Band	32
Bad Company	3
Babys	42
Beach Boys	135
Bee Gees	5, 143
Bell & James	118
Belle De Jour	81
George Benson	18
Blacksfoot	174
Blondie	9
Blues Brothers	85
Angela Bofill	80
Boomtown Rats	155
Breakwater	191
Brick	130
Chuck Brown & The Soul Searchers	173
Duncan Brown	190
Peabo Bryson	149
Bobby Caldwell	154
Cars	21
Cheap Trick	11
Chic	56
Chocolate Milk	194
Eric Clapton	14

Linda Clifford	26
Natalie Cole	69
Judy Collins	104
Elvis Costello	75
England Dan & John Ford Coley	108
Charlie Daniels Band	100
Tyrone Davis	128
Delegation	138
Neil Diamond	121
Dire Straits	17
Dixie Dregs	136
Doobie Brothers	4
George Duke	161
Bob Dylan	33
Earth, Wind & Fire	103
Fabulous Poodles	109
Jay Ferguson	162
First Choice	137
Foreigner	120
Steve Forbert	193
Foxy	29
Michael Franks	72
G.O.	15
Gary's Gang	124
Art Garfunkel	123
Marvin Gaye	122
Gloria Gaynor	48
Lowell George	71
Robert Gordon	106
Van Halen	6, 50
Emmylou Harris	99
Herbie Hancock	73

Herbie Hancock & Chick Corea	187
George Harrison	53
Heart	81
Heatwave	70
Engelbert Humperdinck	186
Ian Hunter	44
Phyllis Hyman	141
Instant Funk	12
Iron Horse	160
Joe Jackson	51
Dire Straits	146
Jacksons	16
Bob James	107
Rick James	27
Jefferson Starship	179
Waylon Jennings	59
Billy Joel	28, 77
Rickie Lee Jones	14
Journey	22
Evelyn "Champagne" King	35, 131
Earl Klugh	165
Patti Labelle	151
Nicolette Larson	92
Hubert Laws	94
Little River Band	68
Carrie Lucas	157
Cheryl Lynn	142
Chuck Mangione	169
Barry Manilow	108
Herbie Mann	178
Melissa Manchester	112
Manfred Mann	158

Manhattans	183
Frank Marino & Mahogany Rush	133
Harvey Mason	152
Maze	34
McGulkin, Clark & Hillman	86
McClain & Destiny	93
McLaughlin	156
Pat Metheny	74
Frank Mills	52
Stephanie Mills	182
Molly Hatchet	76
Eddie Money	61
Anne Murray	97, 192
Willie Nelson	125
New England	116
Olivia Newton John	37
Orleans	110
Graham Parker	43
Peaches & Herb	2
Pink Floyd	199
Ohio Players	82
Poco</	

You're Getting Warmer.

Warmer is the debut album from Randy Vanwarmer containing the classic single "Just When I Needed You Most" BSS 0334 and 9 other original love songs.

Randy Vanwarmer. Warmer.

The album from Randy Vanwarmer
Produced by Del Newman
Additional production by
John Holbrook and Ian Kimmet
On Bearsville Records & Tapes (BRK 6988)
Manufactured exclusively by Warner Bros. Records Inc.



PROTESTS RECORDED

Singles 'Inspired' By Current Events

By PAUL GREIN

LOS ANGELES—You say "The China Syndrome" has got you down? Your dollar just won't buy what it used to? You were late to work because you spent an hour in a gas line?

Well, take comfort in the fact that you're not alone. A number of new singles address these and other timely, topical concerns in what amounts to a rebirth of the political statement record.

"No More Nukes," "Cheaper Crude Or No More Food" and "Stand Up For The Dollar" may sound like slogans scrawled on protest signs, but actually they're titles of recently issued 45s which exemplify this trend: current events pop.

At least three records have been issued dealing with the nuclear issue, including Joy Ryder & Avis Davis' "No More Nukes" on Monongo Records, Al Shade & Jean Romane's "Three Mile Island" on Aljean Records in Myerstown, Pa., and the Citizen Kafka Singers' "It's A Melt-down" on the New York-based BEET label.

The latter single, sung to the tune of the old chestnut "That's Amore," effectively contrasts a dreamy arrangement with rather stark lyrics:

"When you read by light of your body at night/It's a meltdown/ Birds will cry in the sky as they plummet and die/To the scorched ground."

There are also five songs out which deal with the fuel shortage, including John Pritchard's "The Answer To The '85 Gas Crisis" on Prairie Dust, Dave Kirby's "Gas (Wish I Had A Friend In Iran)" on Monument and Bob Starr's "One Tank Of Gas" on Rockin' Records.

The gas-related disk which has drawn the most attention is Bobby Sofine's "Cheaper Crude

Or No More Food" on Nashville's IBC Records.

The populist-themed tune, written and produced by Brent Burns, reportedly started out as a laugh-geared novelty but has become something of a rallying cry since commentator Paul Harvey played it on his nationally-aired radio show.

Sample lyric:

"If they don't lower the gas/ We're going to lower the boom/ And if they still want to play rough/ We'll show 'em who's really tough/ Let them make a loaf of bread from a gallon of crude."

Another gas-themed tune which has drawn interest is Paul Korda's "Out Of Gas," featured recently in a fuel story on KNXT-TV's local news show. The song tells the sad tale of a motorist stuck on the highway with no filling stations open, who in desperation siphons gas from another car and is arrested.

R. Roy Taylor's "Stand Up For The Dollar" on Insurance City Records represents singles targeted at the pocketbook issue.

"Carter, Begin, Sadat And Me," a gospel peace song about the Israeli-Egyptian treaty signing was issued last month by ASCAP writers Leslie Michaels and Reuben Katz.

In the '70s there have been a few politically themed singles, ranging from Byron MacGregor's spoken word tribute, "Americans," to such pop songs as Edwin Starr's "War" and the Raiders' "Indian Reservation."

Others were keyed to specific movements, such as Helen Reddy's pro-lib "I Am Woman" and Paul Anka's pro-life "(You're) Having My Baby."

But rarely in this decade have singles been as pointedly specific in addressing issues as these 45s dealing with energy, ecology and the economy.

Is Capitol Records about to announce that it soon will be releasing 54 '98 list disc singles? Ben Bartel, who startled the industry with his unexpected announcement that he was departing his post as executive vice president of Integrity Entertainment Corp. recently "for personal reasons," is back at his Encino manse after several weeks of sunning in Palm Springs. Bartel says he is fulfilling his dream of retirement before 50. He's spending his time on Valley links, where "maybe I'll come up with something revolutionary for the industry." He is serving as a consultant to Integrity, the nation's second largest retail chain, and denies the rumor that he is contemplating his own Texas chain.

Why are Paul Anka and Artie Mogull huddling in L.A. and Vegas? The two, partnered in the past, have conferred several times over the past fortnight. Dick Jus-
tham and Don Jenne of DJ's Sound City host their retail management personnel at the Seafair Motel near the Seattle Airport June 4 to 8 for their annual convention.

The guy who snaps away at tennis ace John Newcombe and vice versa in the Canon AE-1 is commercial is record industry freelance photog Brian McLaughlin. ... Les Elgart, one of the last of the big name band leaders still touring, will record a direct-to-disk session with his band soon for Crystal Clear Records with Ted Ashford producing. Is producer Jon Peters about to divulge he is into another flick based on a contemporary music trend?

CBS Records top brass have been reassuring staffers published reports of planned layoffs at the label are considerably overblown. A Track Salute to Harold Drayson, president of Audiofidelity Enterprises, who celebrates 50 industry years Monday (28). Half a century ago Drayson started as a stock boy at the Saporta record store at 46th and Broadway, later to become the Gaiety Record Shop. He was also record buyer for Bloomingdale's, joined MGM in inception in 1947 and later worked for the Caedmon and Riverside labels. He was named Audiofidelity's president last September.

Dick Clark Motion Pictures Inc. has appointed Pacific International Enterprises Inc., Medford, Ore., to distribute its re-edited and re-titled tv production of "Elvis," which starred Kurt Russell, in the U.S. and Canada. Two-hour feature hits theatres this summer. Knowledgeable insiders are pleased the way in which Latin recordings sales are escalating in areas with large segments of Spanish-speaking peoples. ... Frank Sinatra, once a cub reporter for a New Jersey newspaper before he turned to singing, wrote President Jimmy Carter last week, stating he is "frightened" by the unlimited power of the nation's "runaway press." He sent carbons to every member of Congress.

Tower Records' founder/president Russ Solomon emphatically denies Track's Nipponese rumor that he would be opening a Tokyo area store. "I never heard of the company, (Toei)," Solomon adds. Solomon has been in the U.K. attending the Jet Records global confab.

CBS Records copped the first place Gold Camera Award at the Industrial Film Festival in Chicago for its "Meat Loaf Half-Hour Special" promo film. ... Irwin Mazur, April-Blackwood's West Coast boss; indie publicist Jan Brown; Motown's promo topper Danny Davis and Billboard's talent editor Jean Williams discuss the

Inside Track

"Art Of Promoting Yourself" before Songwriters Resources and Services Tuesday (22) evening at Hollywood Holiday Inn.

Lester Flatt, bluegrass great, died Friday (11) in Nashville's Baptist Hospital. He was 64-years-old. He'd been in the hospital for at least a week. Cause of death was not announced.

Fleetwood Mac has contracted with Soundstream Inc. to mixdown the group's new Warner Bros. LP on a digital recording system. It's the second major pop act to adopt digital mixdown, Stevie Wonder having purchased a Sony digital system for the same purpose. Fleetwood Mac reportedly has taken a six-week lease on one of the Soundstream machines for use in L.A. at the Village Recorder. Richard Feldman, Soundstream's L.A. rep is taking care of the digital engineering.

Jan Warner, promo person for Casablanca Records in L.A., broke her hip in a fall last week at one of Cher's roller disco fests. ... Are the tracks in the new Atlantic Foreigner album hot? 'Tis claimed the studio speaker blew out and burst into flames when Mick Jones was mixing the album. Road manager Mike McConnell put out the blaze before damage was done the tapes. ... MCA Records vice president Jim Fogelson makes one of his rare studio production stints soon when he records new MCA chappell Micki Fuhrman. ... Spinner Kenny Jason, until recently at Footloose and Fancy Free and designer of the hot mixes for WDAI-FM, took the blue ribbon as Chicago's finest disco DJ. He got \$500 and a trophy. A packed 3,500 at the Aragon Ballroom saw Mike Graybar (Alfie's) and Peter Lewicke (Alfie's) score in the runnerup spots among seven competitors. ... Conductor Carlo Maria Giulini celebrated his 65th birthday last week in the Windy Burg, where DePaul Univ. honored him with a doctorate.

More accurate statistics on print music sales are expected as the National Music Publishers Assn. resumes its industrywide market survey. The association has retained John P. Dessauer Inc. to prepare a market study of 1978 sales in a fact-finding effort it hopes to continue on an annual basis. Dessauer, long involved in surveying book sales, will shortly be sending out questionnaires to music publishers across the country.

Southern California is believed high on the list as one of the two remaining markets in 1979 due to get the Magnavox-built MCA-Philips optical videodisk system. Reportedly the Platt Music people already have been alerted to a possible fall introduction.

RCA becomes the second major television manufacturer to offer a new dimension in audio in its new line, with a "Dual Dimension" sound system that processes mono audio, decoding and separating the incoming audio signal to send selected frequencies to each of two separated speakers to simulate stereo sound.

Far from being the cruelest month, April stacked up as the best sales month in the history of the Eastern King Karol chain. "And that includes Christmas," Ben Karol adds. The chain's biggest volume outlet is the 42nd St. location, and Karol says his wholesale business helped matters, too.

MAY 19, 1979, BILLBOARD

L.A. Personnel Scene

• Continued from page 90

of employees resigned right before the merger because of the uncertainty.

When A&M went to RCA for distribution in January, label chairman Jerry Moss expressed hope that employees displaced by the closing of the A&M Pacific distribution center in Sun Valley, Calif., as well as employees of the A&M New England sales office in Boston and the Atlanta Together Distributors office would be integrated into the RCA operation if possible.

Bob Fead, former A&M senior vice president of sales and distribution and now division vice president of sales and distribution for RCA, A&M and Associated Labels, estimates that 35-45 of the displaced A&M employees have been absorbed by RCA, mostly in the distribution company, but also in other capacities.

A&M has also absorbed a lot of the dislodged employees, including Aubrey Moore, former general manager of A&M Pacific and now A&M director of manufacturing and distribution, and Bill Gilbert, former head of the Boston office and now in regional marketing at A&M.

Dedee Michaelis, A&M's director of personnel, states that the majority of the edged-out employees have been absorbed by either RCA or A&M and says that the "few" who were not weren't just left up in the air.

NARAS EXECS TO MEXICO

LOS ANGELES—A three-day meeting of NARAS' 26 national trustees in Guadalajara, Mexico, from Friday (18) to Sunday (20) will be highlighted by the election of a new national president to succeed Bill Denny, who, after serving two years, is ineligible for reelection.

In addition to election of national officers, the agenda includes discussion of possible changes in the Grammy Awards categories and voting procedures, as recommended by a recently-created committee, a review of this year's awards telecast and discussion of next year's show with executive producer Pierre Cossette; and approval of a budget for the coming year.

Executive Turntable

• Continued from page 4

ner named national sales and marketing director of Audio Directions, Nashville. ... Hunter Murtaugh named music vice president at Paramount Pictures, Los Angeles. He has previously been a music director and producer for several years. He replaces the retiring William R. Stinson. Restructuring into three major divisions, ElectroSound Group Inc. has named Richard Meixner president of the record division, Holbrook, N.Y. Stuart Andrews, president of the paper products, Hicksville, N.Y. and Raymond Schaaf president of ElectroSound electronics division, Sunnyvale, Calif. ... Dore Chodrow appointed vice president West Coast operation for Boutwell/Nocua, Los Angeles. Charles "Chuck" Harper named vice president of consumer sales for Altec Lansing International, Anaheim, Calif. He previously was associated with Harman/Kardon as an assistant national sales manager. ... Joanne Zinn tabbed coordinator of disco and r&b promotion of Rapp/Metz Management, Ltd., New York. Stan Nowak appointed director and general manager of American Radio and Television, New York. He also is general manager of Lifesong Records. Karen Sherry appointed director of public relations for the American Society of Composers, Authors and Publishers, New York. She was once associated with Morton D. Wax as director of publicity. Kevin J. Byrne named national sales manager for Tandberg of America Inc., Armonk, N.Y. He was assistant sales manager for the company.

Polygram Push

• Continued from page 15
Peaches & Herb, Andy Gibb, Bee Gees, Olivia Newton-John & John Travolta, Eric Clapton, Confunkshun, Jerry Lee Lewis, Marshall Tucker Band, Sea Level, Village People, Kiss and Donna Summer.

Porter On 1st LP

NEW YORK—50/50 Production's first album venture will feature Howard Porter, a vocalist who has appeared in such Broadway productions as "The Wiz," "Purlie" and "Hello, Dolly!"

Charge L.I. Dealer

• Continued from page 16

Investigators from the Nassau County District Attorney's Racket Squad arrested Barry Mlot at his store, Platterpass Records & Tapes, where authorities said more than 200 allegedly bootlegged albums and singles were seized.

He was arraigned in First District Court in Mineola on four counts of selling alleged bootleg recordings and offering them for sale. Released on his own recognizance, Mlot was ordered to appear at a hearing scheduled for June 13.

Seized were concert recordings by the Beatles, the Rolling Stones, Linda Ronstadt, Bob Dylan, David Bowie, Elvis Costello, Neil Young, Jefferson Airplane, Peter Frampton, Kiss, Wings, Led Zeppelin, Paul Simon, Eagles, the Grateful Dead and the Who.

Welk Signs a Poet

LOS ANGELES—Poet/playwright/lyricist Douglas L.A. Foxworthy has been signed to an exclusive pact with the Welk Music Group. Noted for his play "Prisoner By Design," Foxworthy will be featured on a number of upcoming LPs in the months ahead.

Week After Week

Warner • Elektra • and Atlantic Break More New Artists

Overnight is easier
than the six-month-long haul.

Yet the ability to persist
pays off: The determination
that one radio station can grow
to two, to twenty, to Top Ten.

August 11, 1978, Warners releases
Ashford & Simpson's *Is It Still Good to Ya*.
WB's Black Music Marketing Department
begins the build on an act it's
long believed in: "Long" meaning
a series of albums which has

fallen tantalizingly short of Top Ten.
October 11, *Is It Still Good to Ya*
certifies Gold, a month later tops the
R&B album charts and keeps on selling.

ASHFORD & SIMPSON GROW TO GOLD AND THEN SOME

The persistence of Warner Bros. Records,
combined with the dedication of more
than 2,000 men and women in its distribution
companies is a consistent trait.
Ashford & Simpson prove it out.

They are not alone.



Warner Communications, the company
encompassing three labels and two
marketing armies, is pleased
to congratulate all involved.

Especially Nick and Valerie.
They deserve no less.

