

CBS-Stills In 1st Rock Digital Date

By JIM McCULLAUGH

LOS ANGELES—Stephen Stills has become the first major rock artist to cut a digital session and the result may be the industry's first commercially available digital single.

The milestone in recording history took place here Wednesday (7) on a midnight session at the Record Plant using newly installed 3M Digital Audio Mastering equipment. 3M technicians had installed the system on Tuesday. Stills records for CBS.

3M also installed its system—a 32-track digital recorder and complementary 2/4-track mastering recorder—at the A&M Studios here on Tuesday (6), the second of four studios selected to receive the system.

Warner Bros. Studios here and Sound 80 in Minneapolis will receive installation of their units within the next two months, according to 3M officials.

A "practice" session with studio players took place at A&M Studios on Thursday (8) and A&M's Herb Alpert is considering cutting a digital LP which would be released on A&M.

Stills, who has been using the Los Angeles Record Plant for 10 years, is a close personal friend of studio owner Chris Stone and is a recording technology enthusiast. He wrote a song especially for the occasion.

Joining him on the all-night session were
(Continued on page 80)



Billboard photo by Bonnie Tiegel
Digital Rock: Stephen Stills sings and plays drums during a midnight session at the Record Plant in Los Angeles to cut rock's first digital recording using 3M's Digital Audio Mastering System. Other photos on page 3.

ASSUMES \$32 MILLION DEBT

UA Acquisition Adds Clout For Cap-EMI

LOS ANGELES—Capitol Industries-EMI Inc.'s acquisition of United Artists Records—soon to be Liberty/United Records—is expected to add more competitive fire to EMI's worldwide music operation.

Despite assuming liabilities of some \$32 million, EMI views the reported \$3 million purchase as sound, enhancing the importance of the U.S. operation for the company's gross and bottom line.

Sir John Read, EMI chairman, indicates it will "boost EMI's flagging sales of records overseas." EMI places a great deal of emphasis on its music business where profits have been dipping in recent years. Clearly the U.S. operations have become more meaningful to the EMI structure worldwide, accounting for perhaps as much now as 40%-50% of overall business.

And the acquisition is not out of phase with a recent broadening of its worldwide music interests by establishing parallel record operations in certain key world markets (Billboard, Sept. 16, 1978) with a major executive realignment that saw Bhaskar Menon become EMI's number one man and the creation of a new worldwide management board.

This is the third major label development in recent weeks, coming on the heels of A&M's move into the RCA branch distribution network and ABC's move into MCA's branch distribution family. A key difference, however, is that Capitol has been manufacturing and distributing United Artists product through its own branches in the U.S. since May 1978.

There is still continuing speculation among industry observers that Capitol is studying setting up its own separate distribution corporation which could take on independent labels for distribution.

At present, Capitol distributes, in addition to its own product, EMI America, Harvest, UA, Blue Note, Angel, Scraphim and Melodyia.

This is yet another ownership for the UA label which was born out of Transamerica's purchase of Al Bennett's Liberty Records for \$28
(Continued on page 12)

Movies Offering Nashville Lucrative \$ Source

By SALLY HINKLE

NASHVILLE—"A brand new market for Nashville music." That's the consensus of Nashville music industry leaders concerning the fast-growing Tennessee motion picture industry.

The financial contribution of Nashville-filmed motion pictures to this city's music in-

dustry is far from that enjoyed by the Los Angeles music industry, but action and profits are on the rise.

Bill Denny, president and general manager of Cedarwood Publishing, cites the emergence of this new market for Nashville music: "It's
(Continued on page 37)



"DOUBLE VISION," 5,000,000 albums sold. Atlantic Records takes pride in congratulating Foreigner on the success of their second album, "Double Vision." With "Hotblooded," "Double Vision," and their newest single, "Blue Morning, Blue Day," Foreigner has become a rock'n'roll tradition.
(Advertisement)

Arbitron Study Critical—Of Arbitron

By DOUG HALL

NEW YORK—Arbitron data, which has come to be regarded as so infallible that programmers live and die by it, and millions of dollars in advertising are committed by it, has been seriously questioned by none other than Arbitron itself.

Billboard has obtained a 19-page study prepared by Arbitron which calls into question its diary-keeping methodology and shows, for example, that listening to contemporary formats may be undermeasured.

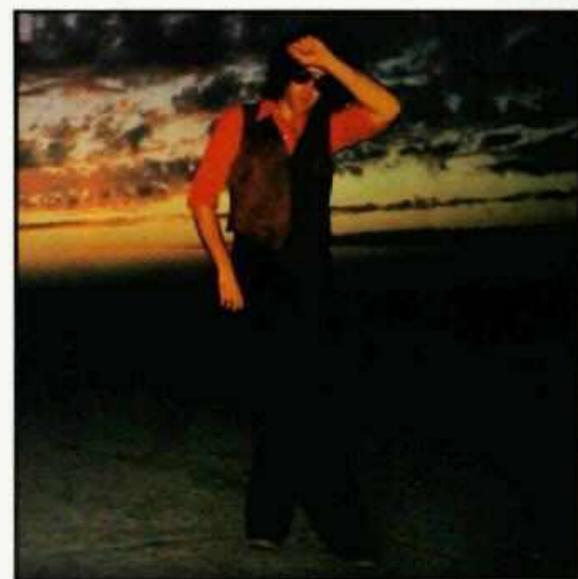
Informed that Billboard had obtained the study, an Arbitron spokesperson
(Continued on page 24)

Last ABC-Owned Stores To Pickwick

By JOHN SIPPEL

LOS ANGELES—Pickwick International has acquired the eight remaining retail locations operated by ABC, adding 40,000 square feet to its nationwide network of approximately 330 stores. No terms of the sale were disclosed by both parties.

Stores added to the rackjobbing/independent label distribution giant's holdings include: Beacon Records, Providence, R.I., 4,600 square feet; Music Street, University area, Seattle, 6,000 square feet; Music Street, Mt. Vernon Mall, Seattle, 2,300 square feet; Wide World Of Music, Altamonte Mall, Or.
(Continued on page 81)



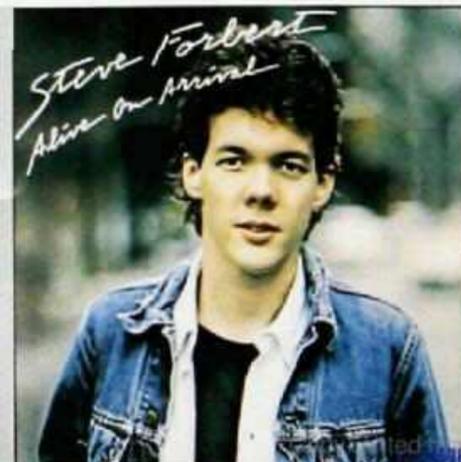
There's "No Escape" from the Marc Tanner Band—and that's just the way Marc Tanner wants it. "No Escape" (6E-168), the new album from the Marc Tanner Band, featuring "She's So High" and the single "Elena" (E-46003). A great beginning for an exciting new group, on Elektra Records and Tapes.
(Advertisement)

**"ALIVE ON ARRIVAL"
ON OVER 90 STATIONS.
STEVE FORBERT,
ON NEMPEROR RECORDS AND TAPES.**

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PRODUCED BY STEVE BURGH.

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A Match Made In Heaven
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with **Brooklyn Dreams**
And
“HEAVEN KNOWS”...
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the new hit single from the No.1 Double Platinum
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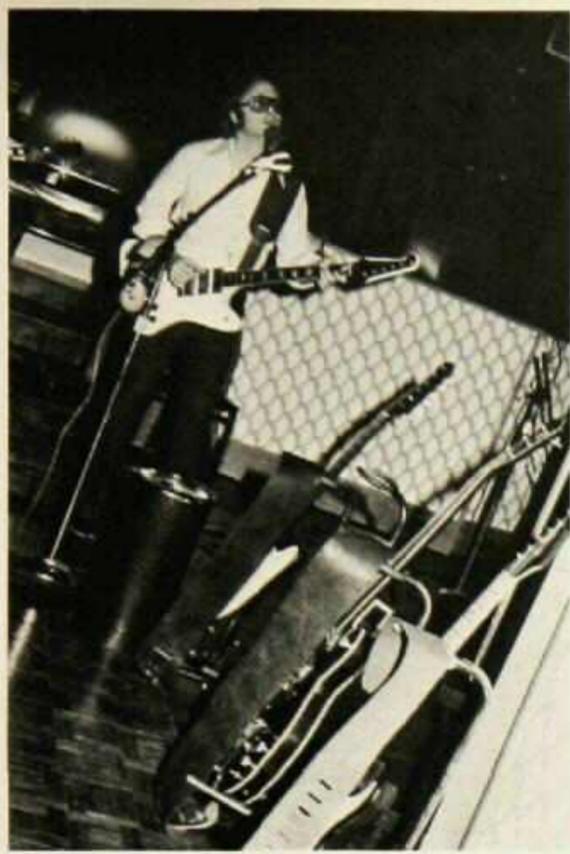
NBLP 7119-2

Produced by Giorgio Moroder and Pete Bellote



SUSAN ALUNAO
MANAGEMENT
Copyrighted material

Rock Meets Digital Technology



Billboard photos by Bonnie Tiegel

FIRST TIME—Stephen Stills, with familiar guitars, left, runs down a cut for CBS using the 3M Digital Audio Mastering System just installed at the Record Plant in L.A. Above: he digs into his vocal performance on a song written expressly for the session.

TAPED IN HAMBURG

Early Beatles Lead New Pickwick Issue

By IRV LICHTMAN

NEW YORK—Pickwick Records is marketing two albums featuring performances by the Beatles in 1963 at the Star Club in Hamburg, Germany.

The recordings, featuring Ringo Starr as the group's drummer for the first time, were previously marketed as a two-LP set several years ago with Atlantic Records as the distributor. Rights were obtained from Lee Halpern of ERH Corp. Albums list at \$3.98 each.

In other areas, the budget and midline priced label plans further expansion of its classical (Quintessence) and jazz lines, according to general manager and counsel George Port.

In classics, the company's first lineup of product from the Soviet Union's Melodia line is due either in July or September. Also, 10 more titles are due from Seraphim in Czechoslovakia and Harmonia Mundi in Germany. Set for spring release from the latter company is Carl Orff's "Street Songs."

"We're dipping into high quality material from these companies on a selective basis without being too esoteric," says Port. "Our objective is to release music of unusual interest that's not been well distributed in the U.S."

Port says he met with Harmonia Mundi executives at MIDEM and claims they were impressed with the packaging and quality of the Quintessence pressings, which are made by RCA. The cassette versions are Dolbyized and utilize high quality tape, Port adds.

Pickwick's jazz product is under the supervision of veteran jazz producer and deejay Gene Norman. Fifteen albums are currently available, with new releases including Gato Barbieri, Count Basie & the Mills Brothers, Paul Desmond & Gerry Mulligan, Benny Goodman, Dizzy Gillespie, Earl Hines, Jimmy McGriff, Django Reinhardt, Buddy Rich, Artie Shaw, Sonny Rollins and Charlie Mingus.

(Continued on page 98)

ABC Publishing Not Affected By MCA Purchase

By HANFORD SEARL

LOS ANGELES—Despite the recent sale of ABC Records to MCA, it's business as usual at ABC Music Publishing which just recorded its best year in income and volume.

According to president Jay Morgenstern, no official directives have been issued by either ABC or MCA executives about the pending ownership of the publishing firm.

"Unfortunately at this point (Thursday) there has been no communication by either group," says Morgenstern. "We should hear something at the end of the 30-day waiting period."

Morgenstern, a 25-year veteran of the music industry, feels the uncertain condition of job security possibly affecting the 15 staff members at the 8201 Beverly Blvd. address will have little impact on their aggressive direction.

Sal Chiantia, head of MCA Music Publishing, says it is premature to speculate about the status of ABC Music Publishing and related developments until after the decision by the U.S. Justice Dept.

(Continued on page 98)

FCC Radio Format Debate Warms Citizens Argue Action Before U.S. Court Of Appeals

By JEAN CALLAHAN

WASHINGTON—Whether the Federal Communications Commission has an obligation to consider the uniqueness of a format before a station abandons it was a question that concerned the U.S. Court of Appeals here Wednesday (7) in oral arguments that were often heated.

Wilhemina Cook, lawyer for the Citizens Communications Center, argued that the FCC does have an obligation to consider uniqueness of formats and in fact was so ordered to

do so by the Appeals Court in previous action.

Five years ago, in a case involving then classical music formatted WEFM-FM Chicago, the court held that when a unique entertainment format meets unmet needs, is financially viable and, when altered, sparks significant public outcry, the FCC must hold a hearing to decide whether the broadcaster must maintain such a format.

After the WEFM decision, the

Commission instituted an inquiry to determine whether the public interest standard applied in cases of format changes.

According to community groups, the Commission's subsequent policy—that First Amendment issues preclude intervention in format changes—was "prejudged from the outset" and the FCC was ignoring the Appeals Court decision in the WEFM case when it took administrative action rather than appealing the court decision to a higher court.

At the hearing on Wednesday (7), lawyers for the WNCN-FM Listeners Guild, the Citizens Communications Center, the United Church of Christ and Classical Radio for Connecticut and several other citizens groups petitioned the court to affirm its decision in the WEFM case and to overrule the FCC's policy on format changes.

David Saler, FCC lawyer, called the court decision in the case "unconstitutional" and argued for the First Amendment rights of broadcasters.

Saler also argued that monitoring format changes would be "administrative" (Continued on page 91)

Maitland Seeks \$14 Million Of MCA

LOS ANGELES—Mike Maitland has instituted suit against MCA Inc. in Superior Court here seeking accumulative \$14 million damages.

Maitland contends that MCA breached his June 5, 1975 contract on Dec. 25, 1978 when he was removed as president of MCA Records and a director of MCA.

On Jan. 8, 1979 Maitland alleges the defendant further breached the binder by purporting to terminate the contract.

Maitland contends the defendant publicly humiliated him, creating

the impression that he was inept in carrying out his duties. Prior to his removal as president, Maitland alleges MCA humiliated him by moving his office out of the area in which the record label operates in Universal City.

His contract, filed with the court, indicates Maitland was paid a base salary of \$4,326.92 weekly. In addition, he participated in the MCA profit sharing program.

Maitland asks general and special damages of \$4 million and an additional \$10 million in exemplary damages.

Music Trends Major Focus At Collegiate Conference

By ED HARRISON

KANSAS CITY—Trends in the record industry and their impact on campus concert buying habits will be among the broad programming topics spotlighted by the National Entertainment and Campus Activities Assn. when its 19th annual convention kicks off here Wednesday (14) at the Kansas City Convention Center.

Panels focusing on the changing interaction of campuses with record companies, agencies, promoters and other buyers and sellers of entertainment services are included among the 90 hours of educational sessions

in the areas of art and exhibits, film lectures, contemporary entertainment, coffeehouse, video and others conducted by school and industry professionals.

As professional promoters use campus facilities in increasing numbers, a session entitled "Promoters On Campus: Is Anyone Safe," will explore big name promoters using university facilities and the university's ability to profit from this arrangement.

The record company panel will give activities programmers a detailed view of how to utilize the re-

sources available from record companies in the production of events. The session will touch on ways college programmers can act as a resource for record companies.

Participating on the panel are Doug Chappell, A&M Canada; Marilyn Lipsius, Arista; Dan Blaylock, CBS; Bruce Tenenbaum, Atlantic; Laura Brotman, MCA; George Calagna, Warner Bros.; Jeff Harane, Mountain Railroad; and moderator Bob Frymire, A&M Records.

Record company involvement overall is slightly less than last year.

Those record companies that will be represented include MCA, Warner Bros., (first appearance) RCA, A&M Canada (first appearance), Capitol, CBS, Atlantic, Talisman, Mountain Railroad and Equinox.

The booking agents panel, subtitled "They Really Can Help You," will cover agent/school relationships, what information the agent needs from the school, what the school needs from the agent, knowing facilities and ethics involved with booking transactions.

Panelists include Ed Micone, (Continued on page 56)

Coupling Of Pop Talent On Disks Paying Off Big

NEW YORK—Pairings of pop artists on the same label with resulting chart impact continue to generate industry interest.

Since the modern trend took hold early last year (Billboard, April 22, 1978), the couplings seem to have a firm hold on producer/a&r thinking, and in some cases, artists who have teamed with other performers are now doing so with additional labelmates.

Last year, Johnny Mathis scored his first No. 1 record ever with his duet with Deniece Williams, "Too Much, Too Little, Too Late." Now, the veteran Columbia performer is teamed with Jane Olivora on "The Last

(Continued on page 91)

FIRST DISCO FOR CHINA

By DON WELLER

HONOLULU—TJ Discos, five-year-old firm which custom builds clubs for clients, will team with C&W Management of Hong Kong to build the first disco in mainland China, the local company reveals.

The club will be located in a hotel in Shanghai, the first utilization of American technology and expertise since the establishment Jan. 2 of diplomatic relations between the People's Republic of China and the U.S.

C&W Management owns and operates discos and nightclubs in Hong Kong. The firm also owns a disco, travel agency and restaurant here.

C&W Management has formed a disco division to work on the Chinese project, explains Gary Friedman, TJ Disco's general manager.

Friedman is scheduled to fly to (Continued on page 70)

FEBRUARY 17, 1979 BILLBOARD

Betamax Mechanics Figure In Trial Testimony

Disney And MCA Suit Continuing

By CAMMIE MORGAN

LOS ANGELES—The "Betamax suit" dragged through its second week in Federal Court here with the testimony involving the mechanics of Sony's videocassette recorder. Joseph Blum, an officer of Henry's Camera, one of four retailers named in the MCA and Walt Disney Productions suit against Sony Corp. of America, its parent company in Japan and its advertising firm, answered questions involving the operation of Betamax equipment and illustrated its use.

At the request of Sony's attorney, Dean C. Dunlavy of the law firm, Givson, Dunn, and Crother, Blum demonstrated use of the various Betamax models including the 'pause' and 'fast forward' controls which have been sighted by MCA attorney Stephen Kroft as a detriment to program sponsors because they allow the viewer to neglect commercials once a program has been recorded.

The suit was filed against the Sony Corp. by Disney and MCA, the parent company of Universal Pictures, because they claim the Betamax videotape machine encourages individuals to violate the studio's copyrights of their productions by making unauthorized copies at home.

Sony has countered that the home operation of the Betamax recorder is within the "fair use" stipulation in the national copyright law and therefore is not in violation of the law.

In testimony on Tuesday (6) Kroft introduced more than 20 pieces of advertising literature as evidence to the court that the Betamax advertising leads consumers to believe they can build tape libraries of the television programs they choose.

However, during the questioning he had Blum read the warning from the ads that stated that taping copyrighted material may be in violation of the copyright law.

In Tuesday afternoon testimony, Kroft played what he called "a Betamax training tape." He had the court note that during the end of the tape,

(Continued on page 90)



Billboard photo by Peter Borsari

LIVE DATE—Lenny & Squiggy, Casablanca's new singing duo from the "Laverne & Shirley" television series, arrive at the Roxy to record their debut LP. Outside the club Chuck Ashman of Casablanca welcomes Lenny (Michael McKean) and his partner David Landers holding his percussion instrument the Squigophone.

ABC CHIEF MULLS MOVE

Indie Distribution Cloudy, Says Exec

LOS ANGELES—"I believe the future of the independent distributor is probably more cloudy than it has been in the last couple of years. The moves over the past two months have worked away from what was considered a basic part of the business," states Steve Diener, ABC Records president.

This statement comes on the heels of 20 distributors losing ABC as an account when the label was sold to MCA.

At the same time, Diener says distributors took the news of the sale well. "I was respectful of the way the independents handled the news. I was shocked. Of course many of them still have rack operations. But

on a personal level, they did not come off the wall, which I found fantastic."

Of the sale itself Diener says: "With the way the record business has been going the past couple of years, there seems to be an advan-

(Continued on page 79)

Executive Turntable

Record Companies

Jim Mazza becomes general manager and chief operating officer of United Artists Records, while continuing as president of EMI America (see page one story). He will be based in L.A. ... **Vince Faraci** tabbed vice president, national promotion at Atlantic Records, while **Tunc Erim** becomes vice president, national AOR promotion. Faraci had been national pop promotion director since November 1974; Erim was national pop album promotion director since January 1977. ... **Russ Shaw** appointed to the newly created position of vice president, artist development at MCA Records. He most recently held that post at Chrysalis and before that was director of national artist development at Warner Bros. ... Also at MCA,

Arnold Stone promoted to vice president, administration from vice president of a&r administration. ... **Roger Metting**, an 18-year CBS employee, upped to vice president, marketing, Southeastern region, where he will direct the branch managers of the Atlanta, Washington, D.C., and Miami marketing areas. He had been Dallas branch manager since May 1978. ... At Arista Records, Los Angeles, **Michael Lippman** exits his post as vice president, West Coast operations, to become personal manager to Bernice Taupin and Arista acts Melissa Manchester and Eric Carmen. ... At Butterfly Records in L.A., **David Powell** upped to vice president of finance from controller, **Judy Sakawye** named director of international operations from international coordinator and **Gail Mellow** tabbed director of accounting from assistant director. ... **Larry Schnur** appointed director of talent acquisition, a&r

Epic Records, Los Angeles. Schnur began with CBS in 1974. ... **Earl Sellers** promoted to national director of r&b promotion, MCA Records, New York. Sellers had been East Coast regional marketing manager. ... To man its new r&b promotion department, Casablanca tabs **Jheryl Busby** as national r&b promotion director, Los Angeles, and **Ruben Rodriguez** as associate director, national r&b promotion, New York. Busby comes to the label from CBS; Rodriguez was previously Casablanca's East Coast promotion and marketing director. ... At Elektra/Asylum, Los Angeles **Robert Destocki** named West Coast artist development director, while **John Galobich** upped to Destocki's former post as Midwest director. ... **Bill McGathy** named national album promotion manager at Polydor New York. McGathy,

recently Houston promotion manager for the label, will report to Jerry Jaffe, director, artist development, under the company's recent restructuring which includes album promotion in the artist development department. ... At Warner Bros., **Kent Crawford** promoted to assistant to Lou Dennis, vice president/director of sales from West Coast regional marketing manager. Also at

WB, **Steve Taylor** tabbed Western regional sales manager. He was previously district marketing coordinator in the San Francisco WEA branch. ... At Ariola Records, **Bill Bartlett** promoted to vice president of album promotion and **Isauro Gutierrez** upped to international license and royalty manager. ... **Rich Taylor** named general manager of Ranwood Records, Los Angeles. He has been with the GRT Record Group for one year as

the advertising sales promotion manager for GRT Marketing at corporate headquarters in Sunnyvale, Calif. ... **Rod Tremblay** upped to regional director, Southwest region, MCA Distributing Corp. in Dallas. He'd been manager of MCA's Dallas branch since July 1976. ... At Polygram Distribution, Inc. in New York, **Amy Sexauer** upped to the newly-created position of manager,

communications, from national sales communication administrator. ... New appointments at Ovation Records, Chicago, include **David Webb** to national marketing director, **Greg Dodd** to national AOR/pop promotions director, **Wayne Lester** to manager of national accounts and **Cary Baker** to national director of publicity. ... **Orlando Imala** upped to associate product manager, West Coast for Columbia Records from local

promotion man for CBS black music marketing in the Cincinnati market. ... At RCA Records, **Ken Reuther** and **Vicki Leben** appointed field promotion representatives for San Francisco and Los Angeles, respectively. Reuther had held a similar post in San Francisco with Mercury Records for the past year; Leben was most recently West Coast regional promotion rep for 20th Century-Fox Records. ... Also at RCA, Los Angeles, **Emanuel George** named field promotion representative, black music. He had been store manager for Big Ben's Records in L.A. ... **Bettelynn Mellvain** promoted to East Coast press coordinator for Capitol, New York, after six months as departmental assistant. ... At A&M, New York, **Annette Monaco** tabbed East Coast tour coordinator, a position she once held at Capitol Records. ... **Susan Oliver**, national AOR director for ASI Records, Minneapolis, will work out of the home office of the label and not out of her home, as was reported last week.

Music Publishing

Bill Barberis appointed independent publishing consultant for the Don Costa Publishing Group, Los Angeles. He will also manage several other companies including United Communications Co., Gotalotta Music Co. and Absolutely Music Co.



Mazza



Faraci



Erim



Shaw



Metting



Schnur



Busby



McGathy



Crawford



Tremblay

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3 BUFFALO ACTS INVOLVED

Infinity Will Distribute Amherst Label Globally

By JIM BAKER

BUFFALO—Amherst Records will be distributed worldwide by Infinity in a deal which should help boost this city's artist contingent.

Under terms of the contract, Infinity will manufacture and distribute records by three Buffalo artists and groups now under contract with Amherst.

The three are Spyro Gyra, Solomon Burke and Flyer, a four-member top rock group. Transcontinent has eight artists and groups under contract.

Amherst Records is a subsidiary of Transcontinent Record Sales owned by Lenny Silver.

Silver views the pact as another step in the growth of Transcontinent with an annual volume exceeding \$50 million, according to the owner.

The agreement is especially at-

tractive to the artists involved because MCA-Universal lured Ron Alexenburg from Epic Records and set him up with a reported \$185 million fund to run Infinity, according to Amherst.

"Alexenburg is the new whiz kid in the music industry and as head of Epic was responsible for signing such acts as Meat Loaf and Boston," notes David Parker, Transcontinent's corporate counsel.

Alexenburg attended a signing ceremony at Silver's Record Theatre here Wednesday (7). Spyro Gyra gained national attention last year for its hit single, "Shaker Song." It is scheduled to launch a national tour in mid-March when Infinity will release the group's second album.

(Continued on page 79)

1979 is the Year of the Hatchet!

1978 was the year that 6 good ol' boys from Jacksonville, Florida, made good their promise to become the hottest new band in America.

In 1979, it looks like the world is being made safe for Molly Hatchet.

"Molly Hatchet," their debut album produced by Ted Nugent and Cheap Trick's favorite studio ace Tom Werman, continues to score in the Top-40 charts 5 months after release in both Radio & Records and The Bill Hard Report.

"Molly Hatchet" continues to carve an enormous slice of the retail pie in such cities as Philadelphia, Denver, Indianapolis, Los Angeles, Seattle, Atlanta and Miami on the strength of a phenomenal amount of airplay and the Hatchet's legendary live appearances.

Last year Molly Hatchet proved themselves more than capable of commanding a stage, pulverizing audiences and winning frantic encores on major tours with Foreigner, REO Speedwagon, The Outlaws and Bob Seger.

And the madness continues to build as Epic Records announces the release of a special collector's item radio sampler, "Molly Hatchet Live." This record includes the highpoints of the Hatchet's devastating live show, especially showcasing their triple-guitar mastery.

Now prepare for the release of Molly Hatchet's new single, a specially-edited

version of their own interpretation of Gregg Allman's classic "Dreams I'll Never See!" B-500009

Finally, to keep the Hatchet buried permanently in the hearts and minds of a nation, we're issuing together with Creem magazine a special 1979 rock and roll history calendar emblazoned with Frank Frazetta's powerful cover art.

And by 1980...we hesitate to guess.

"Molly Hatchet,"
featuring the new single
"Dreams I'll Never See."
They break through everything.
On Epic Records and Tapes.

MOLLY HATCHET





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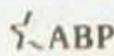
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CBS HIJINKS—It wasn't all work at the recent CBS Records Dallas marketing meetings. Above, from left, Columbia general manager Jack Craig, Bob Geldof of the Boomtown Rats, CBS Records Division president Bruce Lundvall and Johnnie Fingers of the Rats have some fun with Chinese finger puzzles. Right, artist Cheryl Lynn and Lundvall "get it down" onstage during the CBS meetings.



PLEASED WITH PRESENT INDEPENDENTS

No Chrysalis Distrib Switch

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records, entering its third year as an independent label, remains strongly committed to independent distribution, according to senior vice president Sal Licata.

Despite recent distribution upheavals in the music industry with the recent MCA/ABC and RCA/A&M pacts, and sporadic rumors that Chrysalis might be negotiating with a major branch-oriented company, the label has no intention of abdicating its independent status, Licata emphasizes.

In fact, he points out, with recent events Chrysalis has become much more of a key line for distributors and the label's steady growth will help distributors make up for some of the business they may have lost.

Licata, who put together the label's distribution network two years ago when Chrysalis matured from custom status with Warner Bros., indicates that gross business jumped 63% between 1977 and 1978.

Terry Ellis, Chrysalis president, placed the label's gross business in 1977 at \$10-\$11 million.

"And this is the hottest first quarter start," Licata says, "since we became independent."

Two of the label's three January LP releases are in the top 100 of Billboard's Top LP & Tape chart—UFO's "Strangers In The Night" moving to 78 in its third week and the Babys' "Head First" moving to 70 in its fourth week.

And Blondie's "Parallel Lines,"

on the strength of the "Heart Of Glass" single is climbing back up the charts, now at 95 in its 22nd week.

"We have been able to establish acts," he says, "since we became independent in the last two years and that's very difficult in that time span." He points to the Nick Gilder breakthrough during the last portion of 1978 as well as the Babys and Blondie.

Chrysalis has a network of 16 independent distributors nationwide.

"I've given distributors a lot of geography to make them stronger. The independent structure makes a lot of sense to us. We are behind our distributors all the way."

Licata predicts that the dialog between independent distributors and independent labels will become stronger in the next year.

"Our dialog with our distributors," he points out, "is increasing." Chrysalis, for example, he indicates, is constantly feeding its distribution network information including a quarterly report on how an individual distributor is doing saleswise with the label.

"It's a two-way street," he contends. "I hate to see distributors bad-rapped by manufacturers. In fact, manufacturers cause a good many of the problems for distributors. But they always seem to get the blame. But these same distributors are still in business and very solid."

"Of course," he concedes, "it's

hard to compensate when a label leaves the independent distribution ranks. That's business that's not coming back. But right now there's enough out there for the independents to hang in there.

"And a lot of distributors are not just distributors," he continues. "Many have tape divisions, one-stop, retail and rackjobbing divisions. They are diversified. Sure, it may cause a pure distributor to go into the one-stop business which is easy for them to do and there's nothing wrong with that."

"Some distributors," he says, "may even do more business despite losing a label or two because the labels they have are doing extremely well. That's another key. We are going to be a bigger firm and so are the others that are doing a right job. That means more volume for the independents."

Upcoming for March/April release from the label are LPs from Nick Gilder, Michel Colombier, Auracle, Ian Hunter (formerly with Mott the Hoople) and Frankie Miller.

The "Heart Of Glass" single is available in a 12-inch 33 $\frac{1}{3}$ disco format and Licata indicates the label will issue more 12-inch disco singles if an artist's material warrants it.

Licata also adds that the fall studio LP release from one of its key acts, Jethro Tull, is a likely candidate to become the label's first \$8.98 suggested list product.

The label is also bar coding all new product.

Simon-CBS Suit: Partial Settlement

NEW YORK—Paul Simon has reached a partial settlement in his court battle with CBS Records. Simon's unreleased recordings and masters will revert to him but he will pay CBS \$1.5 million.

The agreement frees Simon from a contractual obligation with Columbia to deliver a final LP to the label. It allows him to begin his contractual obligation with Warner Bros. which signed him last February.

Also resolved is the dispute over the rights of the "Paul Simon Songbook," recorded in London by Simon in 1964, which has been released in the U.K. but never in the U.S.

Rights for the LP now go to Simon, as do the more recent "Paul Simon," "Here Come Rhymin' Simon," "Still Crazy After All These Years" and the 1977 "Greatest Hits" LPs.

Additionally, CBS relinquishes any claim on a forthcoming Simon

soundtrack for a motion picture he wrote and in which he will appear.

Simon filed two suits against CBS in New York State Supreme Court last Nov. 28 and 29 (Billboard, Dec. 16, 1978) charging breach of contract and failure to "properly ac-

count" for the royalties due him. CBS had earlier filed suit against Simon seeking a ruling on the rights to the "Songbook" LP.

Two of the three suits are now settled by the latest agreement. However, Simon is still seeking a court-imposed accounting of royalties from CBS. That case is still pending.

Interworld Pacts With Alabama Band

LOS ANGELES—Interworld Music Group has signed an exclusive writer's agreement with Alabama band, Another Roadside Attraction and a co-publishing deal with the band's publishing company, Cypress Star Music, for worldwide representation.

Additionally, a co-production agreement has been reached between In Music, Inc., Interworld's production company and James Fair Productions, the company headed by Ron Fair and Billy James who serve as the group's personal managers.

ATI & ATV Link Publishing Venture

LOS ANGELES—ATI, American Talent International, Inc., and the ATV Music Group have established a worldwide co-publishing deal. The agreement goes beyond this into helping artists careers.

According to Jeff Franklin of ATI, his agency coupled with ATV because he believes both firms are interested in building an act's career with "patience." In addition, he says they've created a strong production company that complements their publishing side.

THE FACTS

THE QUOTES:

"The Police are not punk.
The Police are not disco.
The Police are not heavy metal.
The Police are just the best
rock and roll band I've seen
in years." John Pidgeon Melody Maker

"The Police is the #2
record in our playlist
and is the #1 import in
Boston." Tony Berardini WBCN

"Probably, the strongest
album to be released
from an import... 'Roxanne'
is a classic." Kate Ingram KSAN

"The Police with 'Roxanne'
is a great hit for any
album rock and/or Top 40
station in the country
and I'm not kidding--
it's got a great hook..."
Paul "Lobster" Wells KSJO

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COVER ART *Simpler, Less Lavish Album Fronts Preferred By E/A, Ron Coro Says*

By PAUL GREIN

LOS ANGELES—Elektra/Asylum is moving toward simpler, less lavish album packages, according to Ron Coro, art director at the label which has swept four of eight Grammy nominations in the album art category.

"Things were brought to an extreme two years ago," Coro says. "Everything that could be done was done. Now things have turned around: photography plays a more important role. People realize that you don't have to spend a lot of money to have a successful album cover.

"I like a look that's not so glossy, not so 'Hollywood,' a little more earthy," says Coro, referring to his preference for dull over high-gloss coatings. Glossy coatings show smudges and fingerprints, he claims and in the case of dark covers cause glare and reflections so that one cannot see the art clearly.

"I don't like covers that punch you in the face," Coro insists, "but ones where you may not even see what's going on the first time. A lot of our covers are conceptual in a subtle way."

Elektra/Asylum's move away from lavish covers doesn't preclude the use of double-pocket gatefolds, despite Coro's acknowledgement that twin-fold packages cost more to



Billboard photo by Bonnie Tiegler

Art Expert: Ron Coro, Elektra/Asylum's art director, looks over proofs of LP covers in his colorful office.

make and ship, take more space to store and stock in record bins and lead to more warpage.

The most recent Eagles, Carly Simon and Joe Walsh packages were all double-pocket, as have been the last four Queen albums, the last five Linda Ronstadt sets and all six of

Joni Mitchell's Asylum releases.

"Generally we design on the 12-inch square," says Coro, "which keeps costs down. But we'll spring for a gatefold if the artwork is incredible or if it tells a story that couldn't be told otherwise. We try to balance it out so if there's a gatefold, the artist doesn't get a custom innersleeve, just a regular paper sleeve."

These rules do not hold for superstar packages, many of which are done outside, and thus do not fall under Coro's control. Ronstadt's last five LPs have been handled by independent designer John Kosh, as was the Eagles' "Hotel California" and the Pointer Sisters' "Energy" on Planet. Jimmy Wachtel, another indie designer, supervised the most recent Walsh, Jackson Browne and Warren Zevon packages.

The latest albums by Queen, jazz/fusion acts Lee Ritenour and Lucifer's Friend and now off-the-label acts John Hall and Randy Meisner were also done outside, but Coro notes that 84% of Elektra/Asylum's 56 albums released in 1978 were designed in-house.

He expects that this figure will increase this year as subsequent Planet releases come in-house for packaging. Coro adds that since the Eagles had the single sleeve for "Please Come Home For Christmas" done in-house, there is some hope that his staff will be doing the group's next album cover.

All four of Elektra/Asylum's Grammy-nominated album packages were done in-house. Coro is up for "The Cars" and shares a second nomination with assistant art director Johnny Lee for Oregon's "Out Of The Woods." Tony Lane, who was the label's art director until Coro took over in January 1978, is nominated for "Bruce Roberts," while Lane and Lee are entered jointly for Carly Simon's "Boys In The Trees."

Coro says that he never farms covers out to independent designers, but only lets them out if the artist requests it. He prefers not to do this, though, because covers are less costly done internally and there is better coordination between the album graphics and merchandising and advertising campaigns.

"When we do a cover session we're thinking of the follow-through," Coro says. "We'll take extra photos for ads and for posters and standups. We'll even take publicity photos and international photos to send to Europe."

Market Quotations

As of closing, February 8, 1979

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
43%	23	ABC	8	76	36%	35%	35%	+ 1/4
43%	34%	American Can	6	188	36%	36	36	- 1/4
19%	9%	Ampex	11	113	14%	14%	14%	+ 1/4
4%	1%	Automatic Radio	-	7	2	1%	1%	- 1/4
28%	22	Beatrice Foods	9	298	22%	22%	22%	+ 1/4
64%	43%	CBS	8	40	53%	53%	53%	+ 1/4
27%	13%	Columbia Pictures	3	117	20%	20%	20%	Unch.
14%	8%	Craig Corp.	6	7	10%	10%	10%	- 1/4
47%	31%	Disney Walt	12	553	38%	37%	38%	+ 1/4
3%	2%	EMI	20	41	2%	2%	2%	- 1/4
28%	8%	Gates Learjet	8	21	21%	20%	21	- 1/4
16%	11	Gulf + Western	4	322	14%	14%	14%	+ 1/4
24%	9%	Handleman	6	49	15%	14%	15	- 1/4
6%	3	K-tel	33	-	-	-	4%	Unch.
6%	2	Lafayette Radio	-	15	2%	2%	2%	Unch.
42%	22%	Matsushita Electronics	11	5	34%	34%	34%	- 1/4
48%	25%	MCA	8	114	43%	42%	43%	+ 1/4
60%	25%	Memorex	5	155	31%	31%	31%	+ 1/4
66	43	3M	12	521	59%	59%	59%	+ 1/4
54%	35	Motorola	10	462	38	37%	38	+ 1/4
34%	24%	North American Philips	5	62	27%	26%	26%	+ 1/4
21%	10	Pioneer Electronics	15	2	19%	19%	19%	- 1/4
32%	6%	Playboy	28	252	16%	17%	17%	- 1/4
33%	22%	RCA	7	336	26	25%	26	+ 1/4
9%	6%	Sony	13	46	8	7%	7%	- 1/4
13%	5	Superscope	-	7	7%	7	7%	Unch.
34%	14%	Tanoy	8	554	25%	24%	24%	Unch.
10%	5%	Telecor	7	16	9%	9%	9%	Unch.
9%	2%	Telex	10	1260	5%	5%	5%	- 1/4
6	1%	Tenna	-	3	3%	3	3%	Unch.
19%	12%	Transamerica	5	309	16%	16%	16%	Unch.
40%	20%	20th Century	5	154	34%	33	34	+ 1
57%	29%	Warner Communications	8	55	45%	44%	45%	+ 1 1/4
19%	11%	Zenith	11	277	13%	13%	13%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	58	-	1%	2%	Koss Corp.	9	3	5%	5%
Electrosound Group	5	15	5%	5%	Kustom Elec.	-	30	2%	3%
First Artists Prod.	14	17	5%	6%	M. Josephson	8	64	14%	15%
GRT	-	40	1%	1%	Orrox Corp.	80	37	5%	5%
Integrity Ent.	11	150	5	5%	Recolon	5	-	2%	3%
					Schwartz	3	1	2%	3%

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

Record Business Above Movies'

NEW YORK—The record business continues to surpass movies in dollar volume.

According to the Motion Picture Assn. Of America, boxoffice gross in 1978 reached a new high of \$2.6 billion, up 11.8% over 1977.

While record industry figures for 1978, as determined by the Recording Industry Assn. of America, are yet to be reported, a new high of about \$4 billion is anticipated at list price. Even deducting 20% for actual retail selling price would put the in-

dustry at about \$3.2 billion, a solid \$600 million more than movie grosses.

RIAA figures for 1977 indicated a 28% increase in sales over 1976.

Radio Web Income Rises 42% in '78

PHOENIX—Led by a 42% increase in net income, Combined Communications Corp. reports that 1978 produced the best operating results in the company's 10-year history. Net revenue grew by 27% and primary earnings per share increased 34% over 1977.

The company's unaudited net income for 1978 amounts to \$29.3 million on net revenue of \$289.3 million.

These figures include the results of operations from the dates of acquisition for WWWE-AM Cleveland (Oct. 6, 1977), WDEE/WCZY Detroit, WVON/WGCI Chicago and WDOK-FM Cleveland (all acquired April 1, 1978.)

Combined also operates KHS-AM-FM Los Angeles, KSDO/KEZL San Diego, KTAR/KBBC Phoenix, a Muzak system in Arizona and seven television stations.

RCA-A&M's New Distrib Tie Begins

LOS ANGELES — Effective Thursday (15), the RCA/A&M and Associated Labels branches will ship A&M product and will accept requests for return of A&M product.

The directive from RCA's Dick Carter stipulates that authorized returns from customers of the A&M branches, Pacific, New England and Together, will be credited at the price for which they were purchased.

Authorized returns received from customers of A&M's former independent distributors will be credited at RCA's prices.

Dividend By Craig

COMPTON, Calif.—Craig Corp. has declared a quarterly cash dividend of \$0.125 per share payable April 30, 1979, to shareholders of record on March 30, 1979.

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■ **NATIONWIDE SALES EXPLOSION:** **Washington, D.C.:** Immediate demand for the album! A "Regional Breakout" across-the-board, it's now the #1 seller in the market! **Los Angeles:** Strong initial reorders have more than doubled in just three weeks! **PLUS:** Major reorders every week from New York, Atlanta, Chicago, Philadelphia, Minneapolis and Detroit! **PLUS:** New reorders action from: Dallas, Cleveland, Memphis, Buffalo, Cincinnati, Kansas City, Seattle, Miami, and New Orleans.

■ **FAST-BREAKING SINGLE!** "Somewhere In My Lifetime" is now in top-10 rotation in New York, Cleveland, Chicago, St. Louis (KATZ-#3!), Los Angeles, ...and breaking fast in Philadelphia, Memphis, Miami, Houston and Detroit!

"Somewhere In My Lifetime."
The knockout new album by Phyllis Hyman.
Featuring the hit single,
"Somewhere In My Lifetime."

On Arista Records and Tapes.

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General News

BOROUGH BOSS ATTENDS

Studio Problems Mulled In N.Y.

By DICK NUSSER

NEW YORK—A surprise appearance by Manhattan borough president Andrew Stein highlighted a meeting Monday (5) of the Performing Arts Lodge of B'nai B'rith that was devoted to a panel discussion on the state of the recording studio industry here.

While the panel discussion, involving representatives of many of the leading studios, was a relatively tame session, Stein stirred some interest by calling for increased input from the industry to give some momentum to his music industry task force.

While no conclusions were drawn, Stein's appearance drew comments from the floor concerning the feasibility of tax breaks for various segments of the industry, including recording studios. New York City taxes studio time at the same rate as sales taxes, which are now at 8%.

The idea throughout the session was to make New York a better town for recording than Los Angeles, Nashville or cities abroad.

Alan Selby of Electric Lady pointed out that many Japanese producers are finding it cheaper to record here than elsewhere, considering that recording costs in Japan have soared to \$300 an hour in some cases.

Stein said that in his discussions with people in the industry, the lack of comfortable places to stay, aside from hotels, for groups in town to record was a problem.

"In California they can rent a house but here that's not always possible," he said, noting that he was attempting to bring record people together with realtors to see what could be done.

Stein also mentioned the possibility of a joint venture involving the music industry and state and federal agencies in financing a new 3,000-6,000-seat venue as well as establishing a museum of the recording arts here.

The panel discussion touched on the subjects of digital recording (most don't see it as the norm until many years from now); direct-to-disk (many panelists complained about the difficulty in getting lacquer quality to match the master's fidelity; and the increasing number of production and publishing deals that record studios were getting involved with.

Charles Benanty of Soundworks Studios pointed out that many labels started as centers of recording activity and Susan Planer of Mediasound said her studio is always willing to "cut deals" if the price is right and the talent is evident.

Eddie Korvin of Blue Rock made a point for the viability of the small, one-room studio as an alternative to the multi-track, multi-room studios which dot the midtown area.

Conspicuous by its absence was any talk about forming a recording studio association, an idea that was briefly kicked around among studio owners last year.

DESPITE RADIO STATION LEAK

New Bee Gees LP Given Simultaneous Global Issue

By ED HARRISON

LOS ANGELES—Unlike the staggered international releases of the "Saturday Night Fever" and "Grease" soundtracks to capitalize on the advance release of singles and the opening of the films, RSO has simultaneously released the new Bee Gees "Spirits Having Flown" LP internationally.

According to Mike Hutson, RSO vice president of international, each country went with the album at the same time as the U.S. (Jan. 24) for total domestic and international impact and marketing campaign coordination.

Hutson states that the American radio leak of the album which forced RSO to issue it two weeks ahead of its intended release date (Billboard, Feb. 3, 1979), put pressure on RSO's

international licensees to hurry product. He says that at the time, not all countries had completed product.

International pressings of the album were handled in each local Polygram manufacturing plant. Holland, Italy, Portugal, Spain, France and Belgium each has pressing facilities while plants in Germany also manufacture for Switzerland and Australia with plants in Norway pressing for all of Scandinavia. Album jackets and packaging are also handled individually in each country.

Hutson says New Zealand and some South American countries will release the album a few weeks after the majors because they "are slow breaking and developing records."

N.Y. NARAS Folk Will Frolic

NEW YORK—WNEW-FM's Alison Steele and WABC-TV's Joel Siegel are hosting the Grammy Awards celebration and presentation of the local chapter of the National Academy of Recording Arts and Sciences Thursday (15) in the Grand Ballroom of the Hotel Baltimore here.

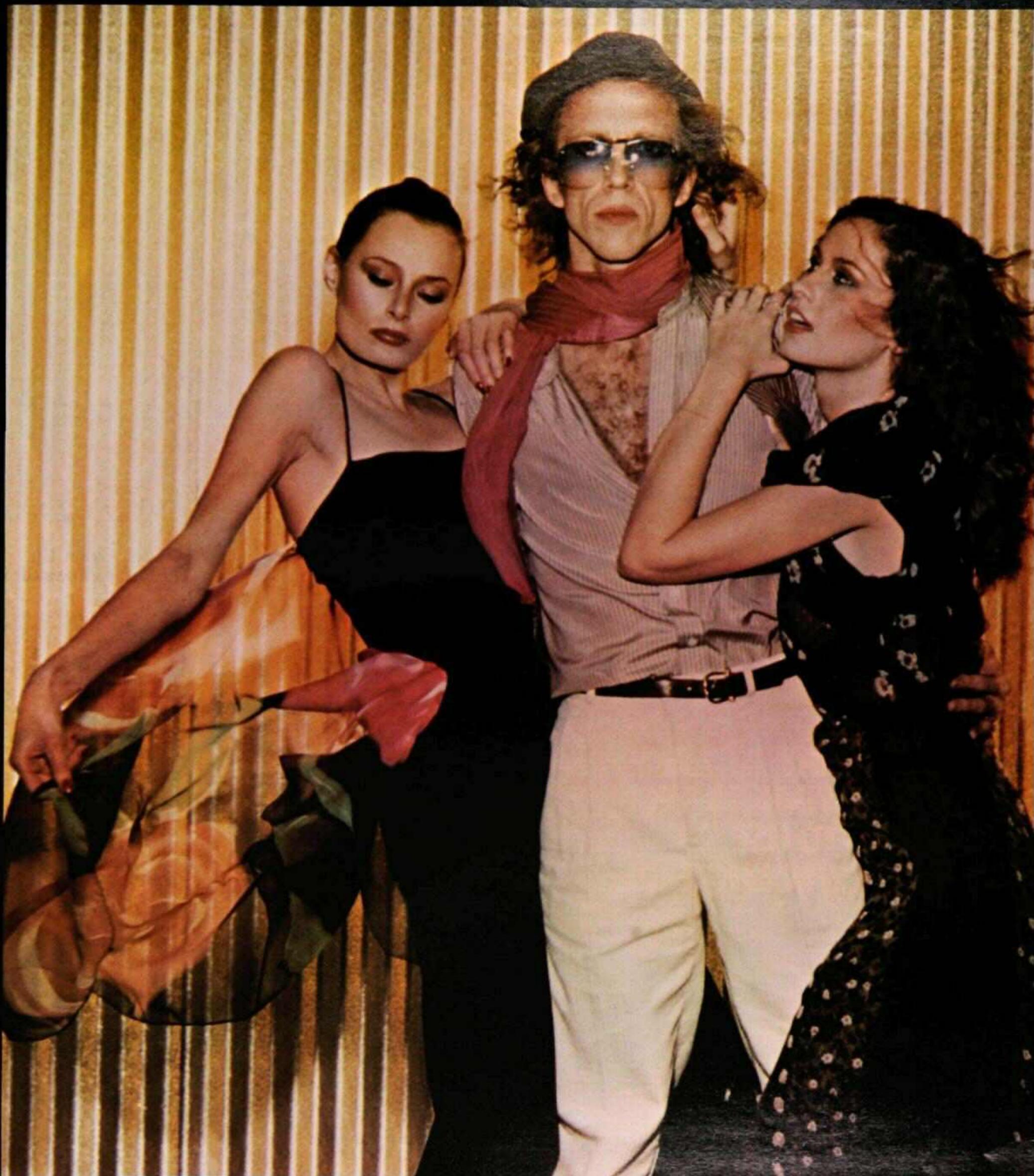
Among others slated to appear as presenters are singers Sara Dash, Genya Ravan, Mary Travers, opera star Renata Scott, jazzman Gerry Mulligan, comic Irwin Corey, composer/conductor Morton Gould, WHN-AM DJ Jessie, Lou Reed, and

"Saturday Night Live's" Garrett Morris.

The New York NARAS festivities get underway at 5:45 p.m. with a cocktail party, followed by dinner and presentations of all non-telecast Grammy Awards. Special monitors are being set up so that members and guests may watch a live telecast of the main award ceremony from Los Angeles at 9 p.m.

Ticket reservations and further information may be obtained from the chapter at (212) 755-1535.

WITH THREE HEARTS, THE POSSIBILITIES ARE LIMITLESS.



THREE HEARTS - THE NEW ALBUM BY **BOB WELCH**
Contains the single "Precious Love" Capitol RECORDS
Produced By Carter

Cap-EMI Gooses Global Clout Via UA Buy

• Continued from page 1

million in 1968. Eventually the Liberty/United Artists name was phased out in favor of United Artists. Liberty was founded in 1955 by Sy Waronker.

Artie Mogull became the president of UA in 1976. Previous UA presidents were Al Teller and Mike Stewart.

The most recent Capitol Industries-EMI Inc. sales and income figures issued last fall indicate the firm had sales of \$222,677,000 and net income of \$10,006,000 for the fiscal year ending June 30, 1978.

That compares with sales of \$209,765,000 and net income of \$10,860,000 before a federal income tax reversal of \$5.3 million which resulted in net income of \$16,160,000 in the preceding year.

At that time Menon, president and chief executive officer, indicated that the conclusion of a national manufacturing, distribution and sales arrangement with United Artists Records had been an achievement for Capitol Industries-EMI Inc. last year despite the label's inability "to fully achieve targeted

profit objectives in the face of increasing costs."

For the time being "both United Artists Records and EMI America Records will continue to operate in autonomous fashion," reports Jim Mazza, newly named general manager and chief operating officer of United Artists and continuing president of EMI America.

Mazza, former vice president of marketing for Capitol and head of Capitol's one-year-old EMI America pop label, assumed the additional post Monday (5) in the wake of Capitol Industries-EMI Inc.'s ac-

quisition of UA Records from the M&R Music Corp.

"My involvement, Mazza continues, "might indicate a consolidation of some sort between UA and EMI America but that's not the case."

It was only last April 17 that Mogull and Rubinstein as the M&R Music Corp. acquired United Artists Records for \$30 million from previous owner Transamerica. EMI provided the funds at that time and it, in turn, gained international distribution rights to the label and its subsidiary firms including Blue Note.

The deal also involved the UA la-

bel being licensed to Capitol in Canada and to EMI in major countries outside North America.

The acquisition also included UA's English company, two disk pressing plants in New Jersey and a tape duplicating plant in Omaha.

Since the takeover, however, the label had been struggling financially.

Rubinstein and Mogull, former co-chairmen of the "new United Artists," have inked long-term consultancy agreements with Capitol Industries and will remain as directors on the board of Liberty United Records, Inc., the new label name since the moniker United Artists is usable for only a specified amount of time as per the original Transamerica/M&R deal. The duo will function now in advisory capacities.

Also named to the new board of directors is Menon, Capitol Industries/EMI chairman, who will also act as the new president and chief executive officer of Liberty/United. Capitol and UA recently completed their first major cross merchandising campaign called "Four Great Artists With Four Great Albums" featuring UA artists Gayle and Rogers and Capitol artists Anne Murray and Glen Campbell.

Mazza and EMI America have made considerable gains in the past year with such artists as Michael Johnson, Kate Bush, the J. Geils Band, Walter Zwo and Kim Carnes. EMI America has also signed rock act Gambler. **JIM McCULLAUGH**

AGAC Firms Up February Speakers

NEW YORK—The American Guild Of Authors & Composers has announced its February lineup here of ASKAPRO rap sessions for songwriters.

Following guest speaker Frank D'Amico, Thursday (1), East Coast general manager of Chrysalis Music, the sessions continue each Thursday with Mitch Schöenbaum, vice president of talent acquisition for Capitol Records (8), Billy Taylor (15), Susan Planer, executive vice president and general manager of Media Sound Studios (22).

Open to all songwriters, the seminars are held at AGAC's headquarters at 40 W. 57th St. Phone reservations are required at 757-8833.

Denver Midlines

LOS ANGELES—MCA has added four of Elton John's albums to its midline series. The four albums are "Here And There," "Rock Of The Westies," "Empty Sky" and "11-17-70."

The series carries a manufacturer's suggested retail price of \$3.49 for LP and \$3.99 for tape.

The midline series was created in 1978 following the success of MCA's twofer program which was instituted four years ago.

Cars' Songs Signed

LOS ANGELES—Carlin Music has acquired subpublishing rights for Elektra recording group the Cars' catalog as well as that of Infinity Publishing, Inc.

Carlin began negotiations for the Cars' publishing outfit, Lido Music, last year prior to the group's first single release and subsequent chart success.

The deal with Infinity was concluded at the recent MIDEM. Among the known acts represented by Infinity is the group Orleans.

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SCOTCH 250

3M

"Heart of Glass"
The single that is breaking Blondie in America



Deborah Harry
of Blondie

BILLBOARD 84 ●
THE SINGLE:

CASHBOX 78 ●
THE SINGLE:

RECORD WORLD 81 ●
THE SINGLE:

Radio stations all over America
are welcoming it to their playlists. Maybe they know that in
just two weeks in England it went from Number Six to Number One and gold.
Maybe they know it's Number One in France.

Or maybe they know that "Heart of Glass"—wherever it's played—is a smash.

Specially mixed and produced for radio by Mike Chapman.

"Heart of Glass" 3:22



Chrysalis
Records and Tapes

"Heart of Glass" CHS 2295
From the album "Parallel Lines" CHR 1192

*A&M has always stood for
Artists & Music...*

A R T I S

A



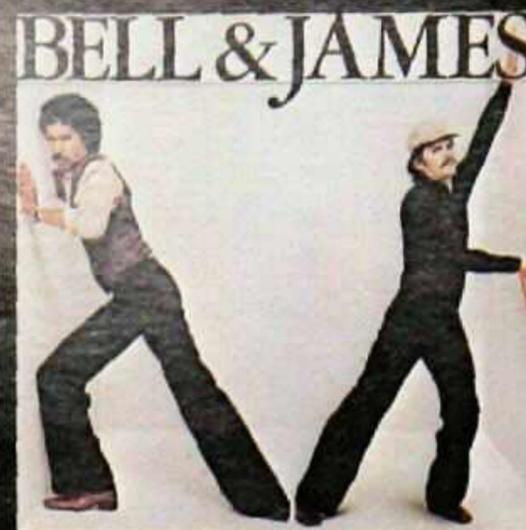
M M

M U

S T S

Bell & James

Their songs have been done by The Spinners, The O'Jays, MFSB and Elton John... their single "Livin' It Up (Friday Night)" a Top 40 smash... added at WABC in New York at #13... executive producer Thom Bell's first A&M act.



Produced by LeRoy Bell & Casey James
Executive Producer: Thom Bell

Styx

The only act to have two albums in the Top 10 last year... worldwide record sales at the 9 million mark... their latest "Pieces Of Eight" album and "Sing For The Day" single are the latest reasons they're one of the country's biggest attractions.

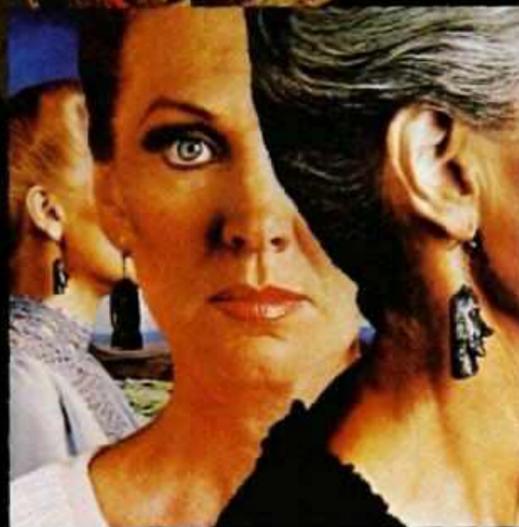
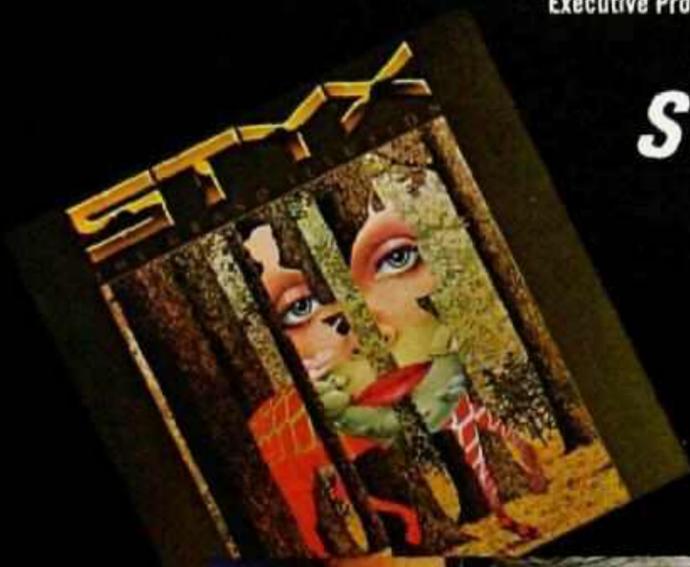
Produced by Styx,
Production Assistant:
Barry Mraz



A&M's major breakthrough of the year... after 5 albums, "Brother To Brother" went platinum... big reason was Top 5 single "I Just Wanna Stop"... next big reason the new single "Wheels of Life"... Gino's a Grammy contender for Best Pop Vocal Performance... one of the true rising stars.

Produced by Gino Vannelli, Joe Vannelli & Ross Vannelli

Gino Vannelli



Chuck Mangione

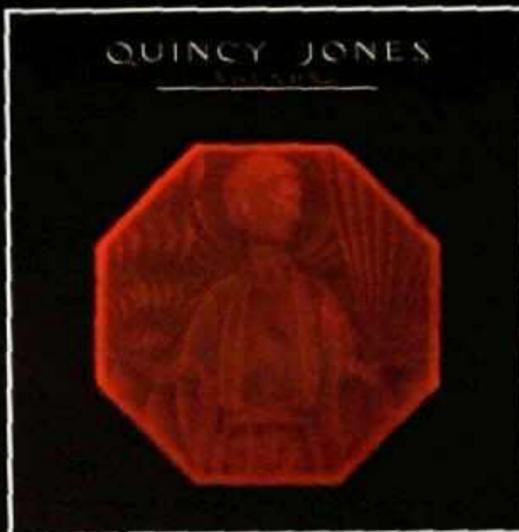
CHUCK MANGIONE *Children of Sanchez*



In the last 18 months Chuck Mangione has sold over 5 million records worldwide... "Feels So Good" the biggest instrumental single of the year... Chuck's up for 4 Grammy's including Record Of The Year... His "Children Of Sanchez" soundtrack is a hot contender for an Academy Award...

Produced by Chuck Mangione

U S I C



Quincy Jones

One of the true greats... artist, composer, arranger, producer, innovator... after 8 albums Quincy's platinum "Sounds... And Stuff Like That!!!" comes in a year when he's also up for 4 Grammys including Producer of the Year... Quincy's in a class by himself.

Produced by Quincy Jones for Quincy Jones Productions

Rita Coolidge



Rita's "Anytime... Anywhere" album started her platinum explosion... her "Higher & Higher" single went to #1... "We're All Alone" single went Top 5... one of the all-time classic female vocalists. Produced by David Anderle with Booker T. Jones

L. T. D.

One of the biggest R&B/Top 40 acts today... their "Togetherness" album is platinum and beyond... their "Back In Love Again" single was A&M's biggest of the year... they continue to amaze hundreds of thousands from coast to coast with their live show.

Produced by Bobby Martin for Bobby Martin Productions



Kris &

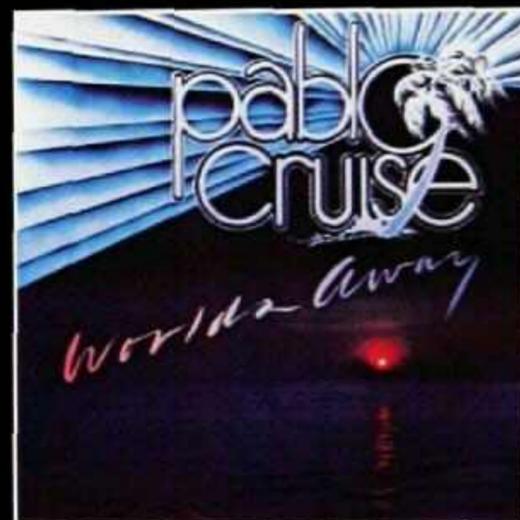
A platinum duet... separately they're amazing... together they're incredible... their A&M duet debut "Full Moon" went gold and won a Grammy... now, their follow-up "Natural Act"... the "I Fought The Law" track being singled out as a smash...

Produced by David Anderle

Rita



Pablo



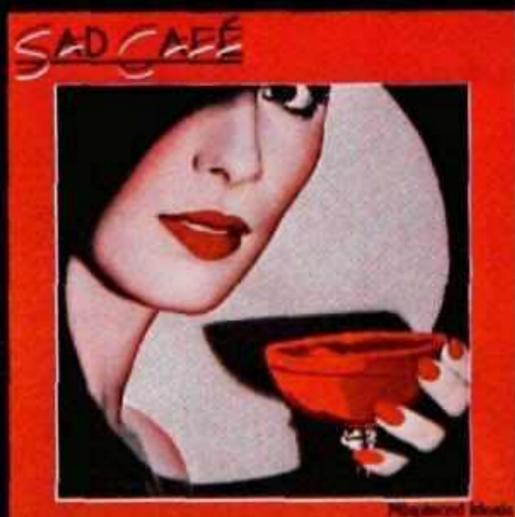
Pablo Cruise's mercurial ascent to platinum is astounding... their sales of 6 million records started with "Whatcha Gonna Do" from their classic "Pablo Cruise" album... the "Worlds Away" album brought us "Love Will Find A Way"

and now it's the new single, "I Go To Rio"... and that's just for starters.

Produced by Bill Schnee

Cruise

Sad Café



"One of the premier English rock bands"... They're one of the fastest breaking acts in A&M's history... their first single "Run Home Girl" is a sure fire hit... their album "Misplaced Ideals"... an AOR smash already on 300 stations! Watch for their tour!

Produced by John Punter

THE POLICE



The Police

Forced to rush release the album "Outlandos D'Amour" based on demand for single "Roxanne" (also on "No Wave" sampler)... AOR smash... Melody Maker: "One great record is more than most bands manage in a lifetime, which puts Police ahead of the pack already."

Produced by The Police

Copyrighted material

Captain & Tennille



Multi-Platinum Grammy Award-winning duo... from their Record Of The Year "Love Will Keep Us Together" it's been one hit after another... Toni and Daryl continue with a Top 5 single "You Never Done It Like That" from the album "Dream"... and hot on its heels with "You Need A Woman Tonight."

The Brothers Johnson



The Brothers Johnson don't know what it's like to have a gold album. They've only had platinum! All 3 of them. The Grammy-winning Brothers are up for another... Best R&B Instrumental Performance... with their producer Quincy Jones their future looks brighter than ever.

Produced by Quincy Jones for Quincy Jones Productions



Carpenters

Carpenters means mega-platinum... their worldwide sales would tilt any computer... their list of consecutive hit singles is staggering... their most recent album "Christmas Portrait" brightened the season with more gold.

Produced by Richard Carpenter
Associate Producer: Karen Carpenter

Frampton Comes Alive!



Peter Frampton

Peter Frampton makes records and breaks records. His "Frampton Comes Alive!" album sold over 12 million worldwide without being a movie soundtrack. It is still the biggest live album in the history of recorded music.

Produced by Peter Frampton



Nazareth

Nazareth, who brought us the all-time classic "Love Hurts" is a powerhouse of music and sales... one of the hardest hitting platinum acts... "No Mean City"... their strongest album yet... their massive new tour unleashes a new surge of power.

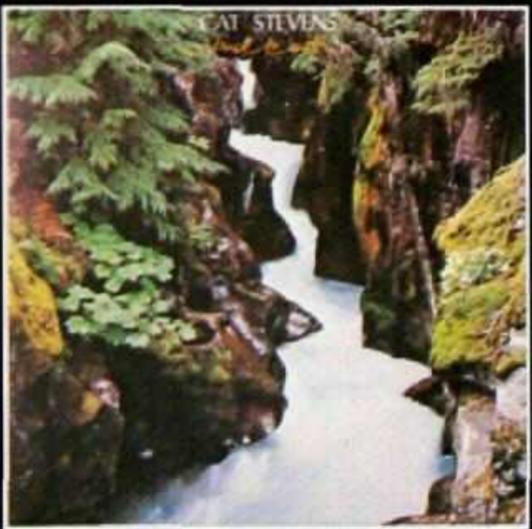
Produced by Manny Charlton



One of A&M's biggest worldwide platinum groups... their last album "Even In The Quietest Moments" prepared them for future platinum... Their long-awaited new album "Breakfast In America" will soon be served... The most unusual sound in rock & roll today.

Produced by Supertramp & Peter Henderson

Supertramp



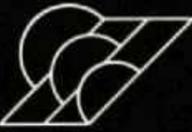
Cat Stevens

His albums sold multi-platinum long before the term "Platinum"... one of classic acts in music... worldwide sales of more than 20 million records. His latest album "Back To Earth," co-produced with his early mentor Paul Samwell-Smith, rings of the true Cat Stevens mystique.

Produced by Paul Samwell-Smith & Cat Stevens



Watch for these Artists & their new Music coming soon:



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- Joe Jackson
- Granati Brothers
- Albert Lee
- The Tubes
- Burt Bacharach
- Arthur Adams
- Felix Pappalardi
- Peter Allen
- Magnet
- U.K. Squeeze
- The Dickies
- David Spinozza
- Gary Busey
- Lani Hall
- The Tarney/Spencer Band
- Chris de Burgh

- Seawind
- David Grisman
- Richard Evans



Entertainment Co. Into Management, Concerts

By IRV LICHMAN

NEW YORK—The Entertainment Co. music publishing and production complex plans to make inroads by expanding into other music-related divisions.

The company, formed 3½ years ago, grossed a record high of \$7.5 million in 1978, according to Charlie Koppelman and Martin Bandier, co-presidents.

In terms of recording sales, the company's album productions, the pair notes, have accounted for 15 million in sales over the past year with Recording Industry Assn. of

America certified platinum and gold LPs amounting to six and 10, respectively.

There'll be a management division formed shortly, while still on

the drawing boards is a concert unit, wherein the firm will produce major events.

As for management, Koppelman notes that the company already plays a management role as it assists in the management of the recording careers of its artist production roster.

Among the acts produced by the firm are Barbra Streisand, Dolly Parton, Cher, Livingston Taylor, Dusty Springfield, Judy Collins, Shirley Bassey, Cheryl Ladd, the Alessi Brothers, Lynn Anderson and Max Damien, among others.

According to Bandier, producing agreements with labels call for "mutual consent" in material, sequencing and artwork. Bandier, a lawyer who handles business affairs for the company, says he's even developed relationships with key retail chain executives who have allowed him to arrange for in-store merchandising.

"I believe our marketing input is important when you realize that labels can be afflicted with tunnel vision in marketing ideas, and since we work with so many labels, we're able to come up with some fresh approaches," Koppelman maintains.

The Entertainment Co. combines both in-house producers and, at times, outside creative forces to produce albums. Full-time producers include Gary Klein, David Wolfert (also a writer), Nick DeCaro, John Mills and Michael Stewart.

For two recent projects, the firm went to outside producers: Bob Este and Ron Dante for the Cher debut on Casablanca, with Este writing her single, "Take Me Home," and Meco for Samantha Sang for her first recordings on Mercury.

Staff writers at the company include Wolfert, Alan Gordon, Gary Portnoy, Sue Sheridan, Livingston Taylor, members of the Savannah Blues Band, John Batdorf and Evie Sands (also recorded by the firm).

As a producer, Koppelman is quick to point out that the production wing is open to outside copyrights and that a good percentage of each production contains non-company material.

Koppelman and Bandier maintain a continuing interest in acquiring existing music publishing companies, but, as Koppelman notes, "None we're interested in are presently available."

Soon after the Entertainment Co. was established in August of 1974, the company bought the publishing firms of Music Maximus, Jimmy Webb and Wes Farrell.

These acquisitions operate under the umbrella division of EMP Co. Two companies formed by Koppelman and Bandier are Koppelman-Bandier (BMI) and Songs Of Bandier/Koppelman (ASCAP).

As to further publishing buy-outs, Koppelman explains, "We're real acquirers. We're greater copyright users than record companies."

Manchester Firm Suing Arista Label

LOS ANGELES—Melissa Manchester Productions seeks to enjoin Arista Records from releasing the title song from the motion picture, "Ice Castles," which Manchester recorded.

The Superior Court pleading argues that the Arista recording artist made a separate deal with Columbia Pictures, wherein she was paid \$10,000 to record the title song written by Marvin Hamlisch and Carole Bayer Sager.

The plaintiff alleges separate deals were to be made with the picture company and Arista Records.

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BACKUPPERS BECOME STARS

NEW YORK—Backup singers are becoming a source of talent these days, especially at Buddah Records, home of Michael Henderson, Phyllis Hyman and Rena Scott, all of whom got their start singing on other people's albums.

One of the more successful backup singers today, however, remains Nicolette Larsen, whose debut Warner Bros. LP is on this week's album chart at 22 with a star. Others who started their careers in similar fashion are Melissa Manchester, Donna Summer and Barry Manilow.

The Buddah artists are unusual in that they evolved in two stages. Henderson and Hyman sang together on Norman Connors gold LP, "You

Are My Starship," while Scott got her start singing behind Henderson on his gold LP "In The Night Time." Larsen, on the other hand, most recently sang backup and duets with Neil Young, also a Warners act, and then covered one of the songs they did, "Lotta Love," on her own LP. The song has since become a hit single—not for Young, but for Larsen.

'Flying 45s' To Exploit Record

LOS ANGELES—Chrysalis will be promoting its "Strangers In The Night" LP by UFO with "flying 45s" this month through the local Licorice Pizza chain.

According to Brendan Bourke, national merchandising coordinator for the label, "flying 45s" consist of a specially made round cloth measuring seven inches the same size as a single, and like frisbees can be tossed accurately for up to 200 yards. A specially stitched border enables them to be thrown.

KMET-FM here, indicates Bourke, will run spots beginning Friday (16) which will invite consumers into Licorice Pizza to participate in a contest for a free "flying 45."

Some 350 will be used for the contest with an additional 1,600 readied for various contests and promotional giveaways in other markets.

The "flying 45s" will feature the Licorice Pizza on one side and a UFO emblem on the other.



AJC Citation: George Levy, president of Sam Goody, is presented the American Jewish Committee's 1979 Human Relations Award by event co-chairman David Feir of BSR, left, and Howard Friedman, AJC board chairman.

RCA-MCA Path Is Not For GRT

By JEAN WILLIAMS

LOS ANGELES—The GRT Record Group remains committed to its network of 26 independent distributors and will not follow the recent RCA/A&M/20 Century-Fox and MCA/ABC agreements, according to Howard Silvers, GRT's sales vice president.

The GRT Record Group, comprised of 11 labels including Sunnysvale, a budget line, was formed about six months ago with 18 LP releases. Larry Welk is president of the company.

GRT Corp. entered the record business eight years ago. "But," says Silvers, "it's no secret that we have not done well in the record industry."

(Continued on page 81)

JERRY GELLER

(1930-1979)

will live
in our hearts
forever

Norma & Jack Lewis

George Levy Dinner Raises \$250,000

NEW YORK—The largest combined turnout of record and consumer electronics industry representatives contributed a record \$250,000-plus to the American Jewish Committee at a Feb. 3 dinner here honoring George Levy, president of Sam Goody, Inc. Levy was presented with the 1979 Human Relations Award.

More than 750 executives from major label and other music firms joined audio/video hardware manufacturers at the Sheraton Centre Hotel for the fourth event involving both industries. Previous recipients included Jerry Greenberg of Atlan-

tic Records, Max Leon of WDAS-AM, Philadelphia, and Phil Walden of Capricorn Records.

Co-chairmen for the dinner-dance were Chuck Smith, president of Pickwick International, and David Feir, vice president of BSR (USA) Ltd. Howard Friedman, AJC board chairman, presented the plaque to Levy, who has been with the Goody organization since 1966 and president since 1977.

Epic artist Melba Moore provided the entertainment, backed by the Abbe Pattner orchestra. Levy was presented with a dummy front page of the Sunday News as part of the joint industry tribute.

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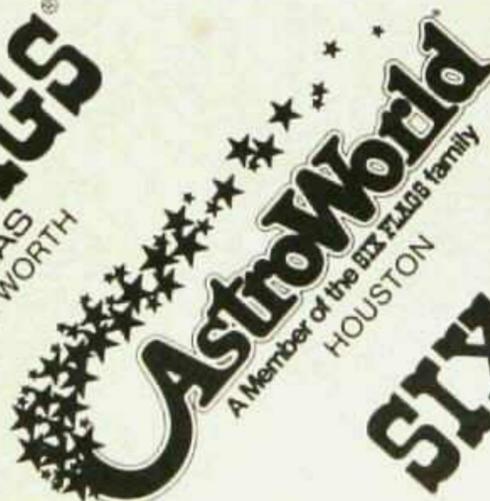
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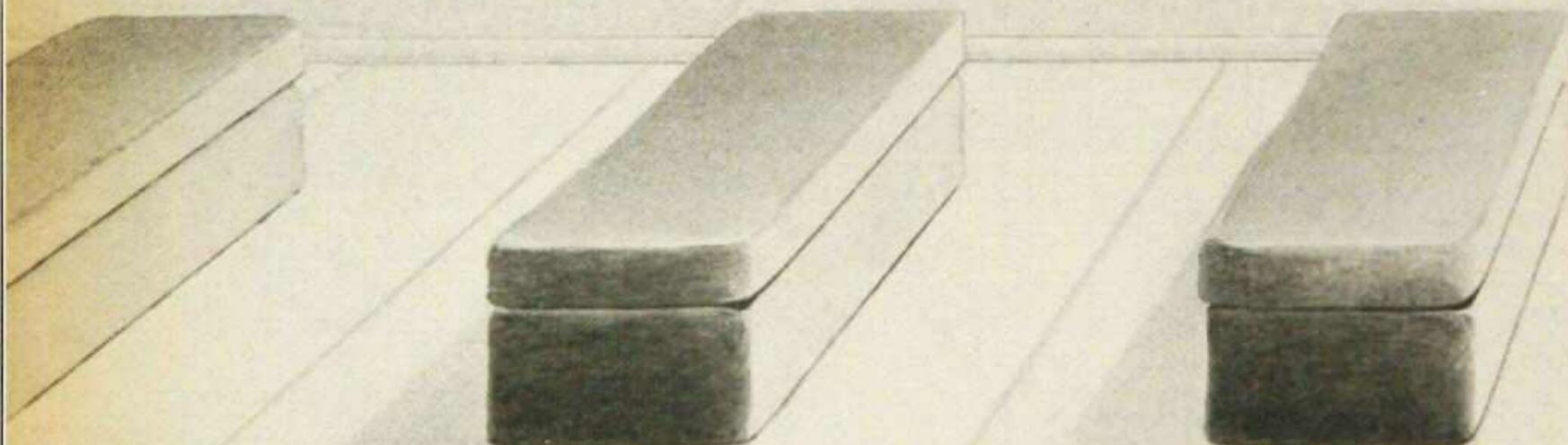
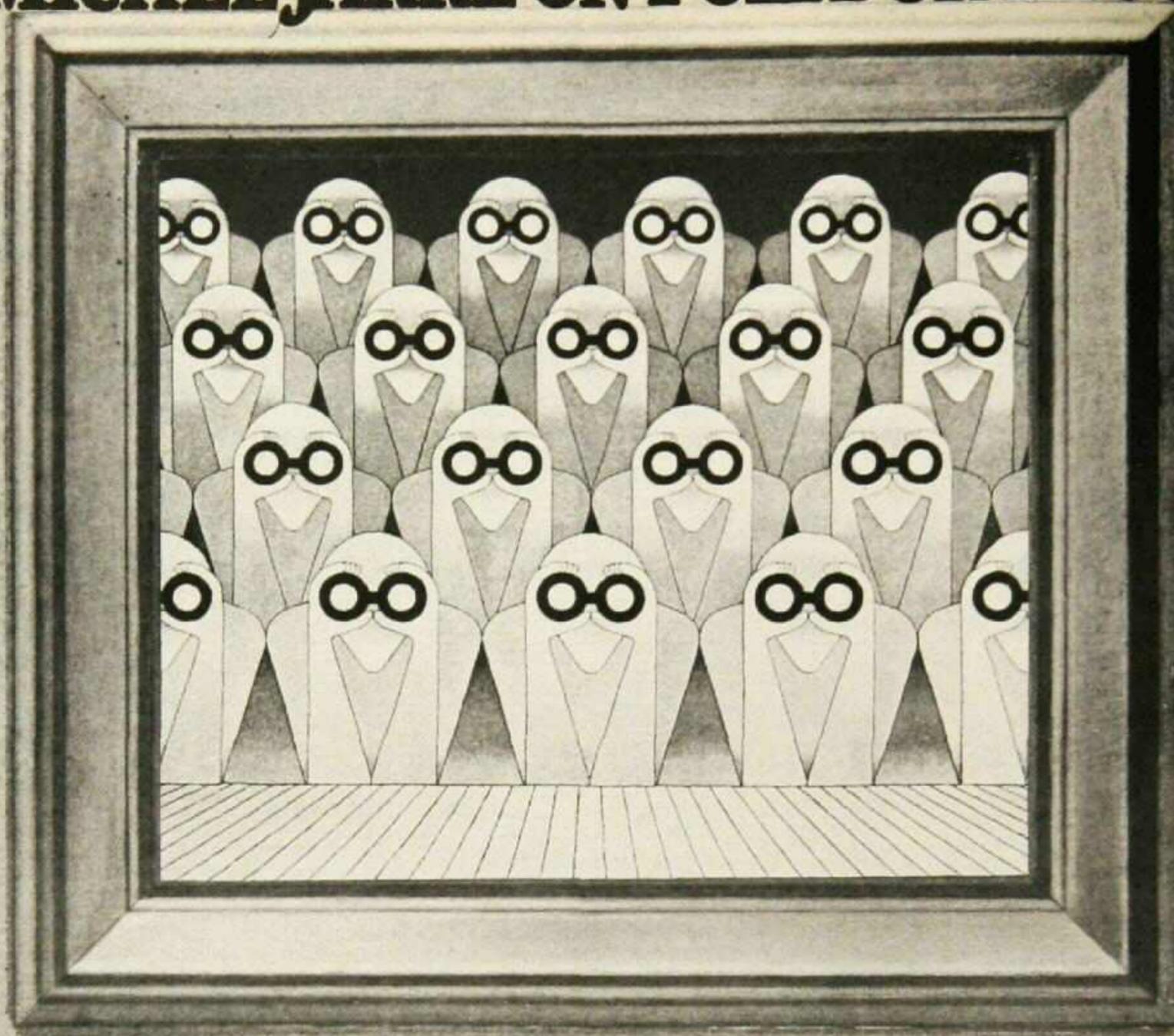
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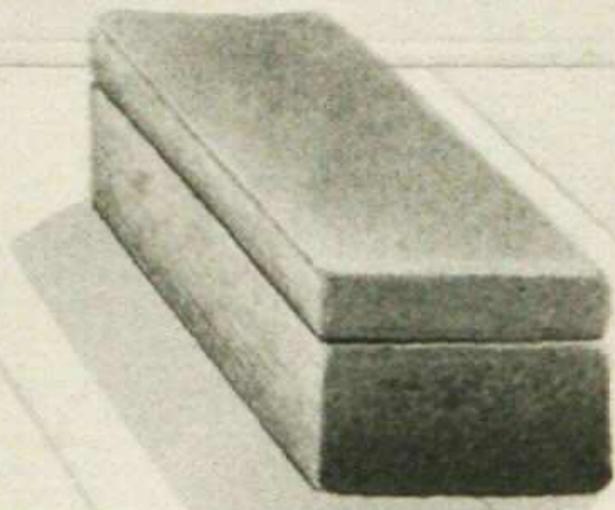
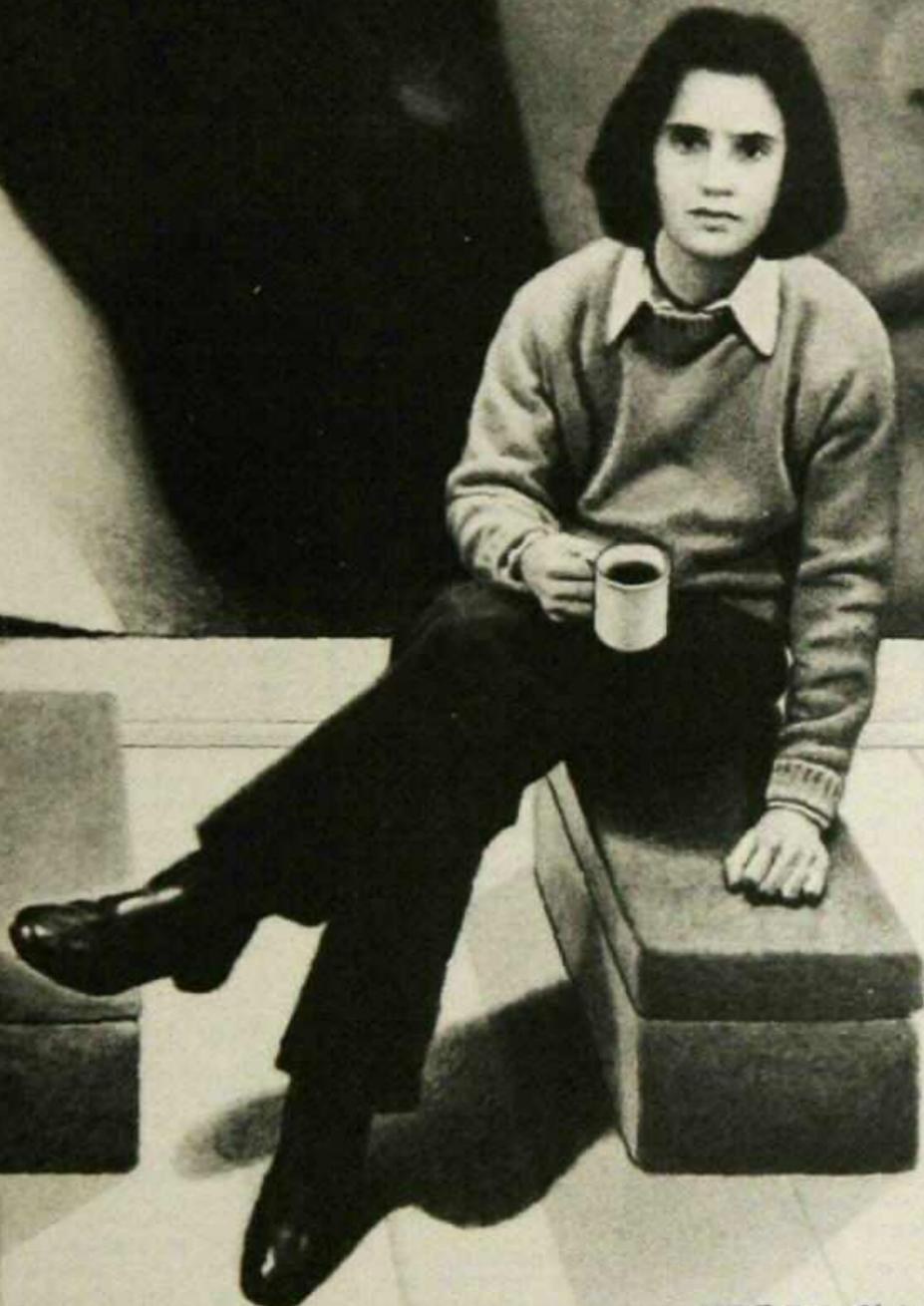
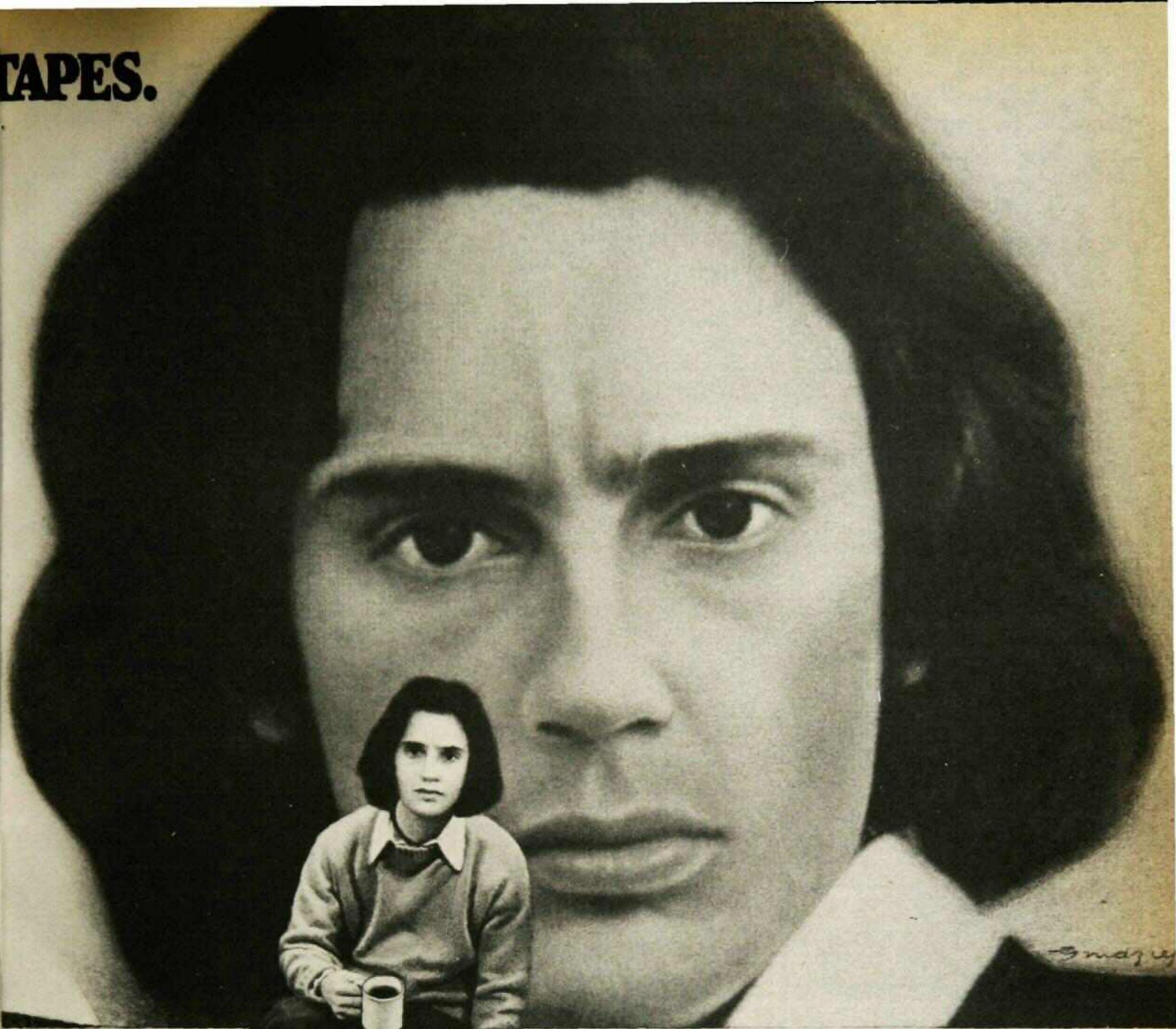
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Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/7/79)

Top Add Ons-National

- HORSLIPS—The Man Who Built America (DJM)
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
- CHEAP TRICK—Live At Budokan (Epic)
- AMAZING RHYTHM ACES—(ABC)

Top Requests/Airplay-National

- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)

National Breakouts

- McGUINN, CLARK & HILLMAN—(Capitol)
- THE POLICE—Outlandos D'Amour (A&M)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- BEE GEES—Spirits Having Flown (RSD)

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

- KRPI-FM—Denver (John Bradley)**
- McGUINN, CLARK & HILLMAN—(Capitol)
 - MARC TANNER BAND—No Escape (Elektra)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DIRE STRAITS—(WB)
 - BILLY JOEL—52nd Street (Columbia)

- KMOD-FM—Tuba (Bill Bruin)**
- APRIL WINE—First Glance (Capitol)
 - FRANK ZAPPA—Sleep Dirt (Discreet/Warner)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - JIMMIE MACK—On The Corner (Big Tree)
 - ROBBER FORD—The Inside Story (Elektra)
 - BEE GEES—Spirits Having Flown (RSD)
 - DIRE STRAITS—(WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- WLWQ-FM—Columbus (Steve Ranner)**
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - HENT EAST—Live (A&M)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - TOTO—(Columbia)

- WSHE-FM—FL Lauderdale (Michelle Robinson)**
- THE POLICE—Outlandos D'Amour (A&M)
 - HUSH—(A&M)
 - TRIUMPHAT—A La Carte (Capitol)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - BE BOP DELUXE—Best Of & Rest Of (Harvest)
 - KAYAK—Phantom Of The Night (Janus)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - EDDIE MONEY—Life For The Taking (Columbia)

- WLIR-FM—New York (D. McNamara/L. Kiemann)**
- ANDY MENDELSON—Maybe The Good Guy's Gonna Win (Arista)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - THE POLICE—Outlandos D'Amour (A&M)
 - BOB DYLAN—Live At The Budokan (Columbia)
 - GOODRATS—Birth Comes To Us All (Passport)
 - FABULOUS POODLES—Mirror Stars (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - McGUINN, CLARK & HILLMAN—(Capitol)

- KFML-AM—Denver (Larry Bruce)**
- BARCLAY JAMES HARVEST—XII (Polydor)
 - CAMEL—Breathless (Arista)
 - ROBBER FORD—The Inside Story (Elektra)
 - BEE GEES—Spirits Having Flown (RSD)
 - DIRE STRAITS—(WB)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - POCO—Legend (ABC)

- KBBC-FM—Phoenix (J.D. Freeman)**
- McGUINN, CLARK & HILLMAN—(Capitol)
 - BROOKLYN DREAMS—Sleepless Nights (Casablanca)
 - MOLLY HATCHET—Live (Epic)
 - STYLUS—(Prodigy)
 - KAYAK—Phantom Of The Night (Janus)
 - JIMMIE MACK—On The Corner (Big Tree)
 - BEE GEES—Spirits Having Flown (RSD)
 - ROD STEWART—Blondes Have More Fun (WB)
 - NICOLETTE LARSON—Nicolette (WB)
 - POINTER SISTERS—Energy (Planet)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- WDFE-FM—Pittsburgh (John McGahan)**
- CHEAP TRICK—Live At Budokan (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - MOLLY HATCHET—Live (Epic)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - HEAD EAST—Live (A&M)
 - BILLY JOEL—52nd Street (Columbia)
 - ERIC CLAPTON—Backless (RSD)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- ZETA-7-FM (WORJ)—Orlando (Bai Mimes)**
- AMAZING RHYTHM ACES—(ABC)
 - JOE SAMPLE—Carmel (ABC)
 - WIRELESS—Positively Human, Relatively Sane (Mercury)
 - ROADMASTER—Sweet Music (Mercury)
 - HORSLIPS—The Man Who Built America (DJM)
 - BANDIT—Partners In Crime (Arista)
 - DIRE STRAITS—(WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - FIREBALL—Elan (Atlantic)
 - POCO—Legend (ABC)

- WVON-FM—Albany (Chris Bailey)**
- CAMEL—Breathless (Arista)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - ROBBER FORD—The Inside Story (Elektra)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - TRILLION—(Epic)
 - FABULOUS POODLES—Mirror Stars (Epic)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - POCO—Legend (ABC)
 - DIRE STRAITS—(WB)
 - SAD CAFE—Misplaced Ideals (A&M)

Western Region

TOP ADD ONS

- BEE GEES—Spirits Having Flown (RSD)
- MARC TANNER BAND—No Escape (Elektra)
- HORSLIPS—The Man Who Built America (DJM)
- TKO—Let It Roll (Infinity)

TOP REQUEST/AIRPLAY

- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- EDDIE MONEY—Life For The Taking (Columbia)

BREAKOUTS

- THE POLICE—Outlandos D'Amour (A&M)
- CAMEL—Breathless (Arista)
- McGUINN, CLARK & HILLMAN—(Capitol)
- BARCLAY JAMES HARVEST—XII (Polydor)

- KSAR-FM—San Francisco (Kate Ingram)**
- THE POLICE—Outlandos D'Amour (A&M)
 - CAMEL—Breathless (Arista)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - BLONDIE—Parallel Lines (Chrysalis)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - EDDIE MONEY—Life For The Taking (Columbia)

- KRST-FM—Los Angeles (Patricia May)**
- HORSLIPS—The Man Who Built America (DJM)
 - TRIUMPHAT—A La Carte (Capitol)
 - TKO—Let It Roll (Infinity)
 - THE POLICE—Outlandos D'Amour (A&M)
 - NEIL LARSEN—Jungle Fever (Horizon)
 - UFO—Strangers In The Night (Chrysalis)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BILLY JOEL—52nd Street (Columbia)
 - POCO—Legend (ABC)

- KSDJ-FM—San Jose (Paul Wells)**
- BONNIE POINTER—(Motown)
 - THE POLICE—Outlandos D'Amour (A&M)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - BARCLAY JAMES HARVEST—XII (Polydor)
 - MUDDY WATERS—Live (Blue Sky)
 - NAZARETH—No Mean City (A&M)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - THE BABYS—Head First (Chrysalis)
 - UFO—Strangers In The Night (Chrysalis)

Southwest Region

TOP ADD ONS

- JIMMIE MACK—On The Corner (Big Tree)
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
- THE YANKEES—High 'N Inside (Big Sound)
- THE JAM—All Mod Cons (Polydor)

TOP REQUEST/AIRPLAY

- DIRE STRAITS—(WB)
- ROD STEWART—Blondes Have More Fun (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

BREAKOUTS

- KIM CARNES—St. Vincent's Court (EMI/America)
- MARC TANNER BAND—No Escape (Elektra)
- BEE GEES—Spirits Having Flown (RSD)
- McGUINN, CLARK & HILLMAN—(Capitol)

- KZEW-FM—Dallas (Dora Miller)**
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - THE YANKEES—High 'N Inside (Big Sound)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - THE JAM—All Mod Cons (Polydor)
 - HORSLIPS—The Man Who Built America (DJM)
 - BARCLAY JAMES HARVEST—XII (Polydor)
 - MARC TANNER BAND—No Escape (Elektra)
 - DIRE STRAITS—(WB)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - THE BABYS—Head First (Chrysalis)

- KLOL-FM—Houston (Paul Niann)**
- CINDY BULLENS—Desire (United Artists)
 - MARC TANNER BAND—No Escape (Elektra)
 - ROADMASTER—Sweet Music (Mercury)
 - JULES & THE POLAR BEARS—Got No Breeding (Columbia)
 - LONDON SYMPHONY ORCHESTRA—Classic Rock (RSD)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - BILLY JOEL—52nd Street (Columbia)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - STEVE FORBERT—Alive On Arrival (Nemperor)

Midwest Region

TOP ADD ONS

- KAYAK—Phantom Of The Night (Janus)
- HEAD EAST—Live (A&M)
- AMAZING RHYTHM ACES—(ABC)
- BEE GEES—Spirits Having Flown (RSD)

TOP REQUEST/AIRPLAY

- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- TOTO—(Columbia)
- DIRE STRAITS—(WB)

BREAKOUTS

- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- THE POLICE—Outlandos D'Amour (A&M)
- BARCLAY JAMES HARVEST—XII (Polydor)
- McGUINN, CLARK & HILLMAN—(Capitol)

- WABX-FM—Detroit (Joe Krause)**
- McGUINN, CLARK & HILLMAN—(Capitol)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - TOTO—(Columbia)
 - DIRE STRAITS—(WB)

- WMLM-FM—Cleveland (John Gorman)**
- KAYAK—Phantom Of The Night (Janus)
 - THE POLICE—Outlandos D'Amour (A&M)
 - HORSLIPS—The Man Who Built America (DJM)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - STEVE FORBERT—Alive On Arrival (Nemperor)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

Southeast Region

TOP ADD ONS

- JOE SAMPLE—Carmel (ABC)
- HORSLIPS—The Man Who Built America (DJM)
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)

TOP REQUEST/AIRPLAY

- DIRE STRAITS—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)
- POCO—Legend (ABC)
- ROD STEWART—Blondes Have More Fun (WB)

BREAKOUTS

- THE POLICE—Outlandos D'Amour (A&M)
- McGUINN, CLARK & HILLMAN—(Capitol)
- KAYAK—Phantom Of The Night (Janus)
- KIM CARNES—St. Vincent's Court (EMI/America)

- WRAS-FM—Atlanta (Cedra White)**
- KAYAK—Phantom Of The Night (Janus)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - THE POLICE—Outlandos D'Amour (A&M)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - BARCLAY JAMES HARVEST—XII (Polydor)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - CAMEL—Breathless (Arista)
 - AC/DC—If You Want Blood You've Got It (Atlantic)
 - POCO—Legend (ABC)

Northeast Region

TOP ADD ONS

- HORSLIPS—The Man Who Built America (DJM)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
- CHEAP TRICK—Live At Budokan (Epic)

TOP REQUEST/AIRPLAY

- ELVIS COSTELLO—Armed Forces (Columbia)
- DIRE STRAITS—(WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (WB)

BREAKOUTS

- McGUINN, CLARK & HILLMAN—(Capitol)
- THE POLICE—Outlandos D'Amour (A&M)
- KAYAK—Phantom Of The Night (Janus)
- CHARLES LLOYD—Weavings (Pacific Arts)

- WRWV-FM—New York (Tom Murrera)**
- CHEAP TRICK—Live At Budokan (Epic)
 - AMAZING RHYTHM ACES—(ABC)
 - BE BOP DELUXE—Best Of & Rest Of (Harvest)
 - JOE SAMPLE—Carmel (ABC)
 - CHARLES LLOYD—Weavings (Pacific Arts)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
 - ROLLING STONES—Some Girls (Rolling Stones)

- WMMR-FM—Philadelphia (D. Hangeat/L. Pollock)**
- THE POLICE—Outlandos D'Amour (A&M)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - HORSLIPS—The Man Who Built America (DJM)
 - JIMMIE MACK—On The Corner (Big Tree)
 - HEAD EAST—Live (A&M)
 - APRIL WINE—First Glance (Capitol)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DIRE STRAITS—(WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)
- WBRU-FM—Providence (Jeremy Schlesberg)**
- THE POLICE—Outlandos D'Amour (A&M)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - THE JAM—All Mod Cons (Polydor)
 - TKO—Let It Roll (Infinity)
 - HORSLIPS—The Man Who Built America (DJM)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BLONDIE—Parallel Lines (Chrysalis)
 - DIRE STRAITS—(WB)
- WOUR-FM—Syracuse/Utica (Jeff Chang)**
- TIM KRESEL—Crazy Me (Capricorn)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - AMAZING RHYTHM ACES—(ABC)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHARLES LLOYD—Weavings (Pacific Arts)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - SAD CAFE—Misplaced Ideals (A&M)

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FEBRUARY 17, 1979 BILLBOARD

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is proud to announce
the release of the new single
"THIS YEAR" RS 919
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CURTIS MAYFIELD



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Veteran Philly DJ Blavat Taping His Own Syndicated Disco Show



Discophonnic Scene: Jerry Blavat created it 13 years ago and he's still at it today. Here he is shown as m.c. of the original show over WCAU-TV Philadelphia.

By MAURIE ORODENKER

PHILADELPHIA—For an update to any scene musical, one need only apply a disco brush these days. But for Jerry Blavat, making an entry into the syndicated television scene with a disco show, disco is "old hat."

It only means bringing back something he had some 13 years ago. In those years, after developing into a major radio DJ personality, Blavat—still known to these days as "The Geater With The Heater"—was grabbed up by WCAU-TV here where he produced the "Discophonnic Scene" rock music dance show.

It was a name he originated and owns. He associated it with spinning platters, never dreaming that "disco" would one day be as much a part of the King's English as Coke. Blavat has now started taping a brand new series of half-hour "Discophonnic Scene" dance shows for syndication on tv.

Originating at the Winner's Circle, one of the area's best-known discos in suburban Cherry Hill, N.J., the show is seen locally on Saturday nights at 7 on WTAF-TV.

Syndication is being handled by Gateway Communications, tv management firm in Cherry Hill headed by George Koehler and Lewis Klein. For a starter, "Discophonnic Scene" is being seen on five Gateway stations in Altoona and Lancaster, Pa.; Fresno, Calif.; Binghamton, N.Y.; and Huntington, W. Va.

Winner's Circle is turned into a tv studio on Tuesday nights with the disco's patrons making up the studio audience. Each program has a disco recording star spotlighted not only as the guest performer but working along with Blavat as a co-DJ.

First in was Rick James, followed by Gloria Gaynor and then Karen Young, who will be joined by Billy



Concert Broadcasts: WHN-AM New York program director Ed Salamon, left, reviews format for live concert broadcast with Robert Gordon, center, as station general manager Nick Verbitsky looks on.

L.A.'s KIIS-FM Will Rely On Disco; Looking For DJ

LOS ANGELES—Only disco music continues to hold up KIIS-FM's prime time morning drive show while auditions grind on to find an in-house DJ here.

One of two all-disco radio stations in the city along with KUTE-FM, the 8,000-watt facility's program director Mike Wagner reports little if any effect on KIIS-FM's popularity or ratings during the audition period.

"This time period, 6-10 a.m., is more of a music thing which only needs an upbeat, happy sounding DJ, not a major personality," says Wagner.

Joe Daniels, Paul Freeman, Bill Martinez and Mike O'Neil are being considered for the vacant post left

open by Tom Murphy, who moved over to AM to form the Tom And Jerry easy listening music/personality show with Jerry Bishop four weeks ago.

Wagner, affiliated with the station for three years as a DJ, feels the exposure for the other on-air jocks is a valuable aid to overall programming.

Formerly a Top 40 format, KIIS-FM's shift to disco occurred a year ago and spotlights discotheque dance music rather than more marginal disco funk, pop and soul music.

As such, Wagner sees KIIS-FM educating and improving audience knowledge of disco with the slower rotation of commercial, often-heard songs.

WHN AIRS 'VALENTINE'

By DOUG HALL

NEW YORK—In a move in which station program director Ed Salamon characterizes somewhat tongue in cheek as the introduction of punk country into the nation's top market, WHN will celebrate Valentine's Day with a midnight concert by Robert Gordon from Manhattan's Lone Star Cafe.

Gordon, who is a veteran of C.B.G.B.'s, a punk-oriented New York club, is the latest of a series of live concerts from the station. Last month the station carried a live concert by Steve Fromholz from the Lone Star.

In fact, WHN has presented almost 100 artists in live concerts, mostly from the Lone Star. So beginning Sunday (18), the station will begin a series of rebroadcasts for 13 weeks.

Repeats of concerts will include Eddie Rabbitt, Anne Murray, Kenny Rogers, Tammy Wynette, Johnny Paycheck, Bill Anderson, Carl Perkins, Mel Tillis, Crystal Gayle, Don Williams and Larry Gatlin.

Paul. Other guests set for succeeding weeks include Edwin Starr, Patty LaBelle, Peaches & Herb, Dan Hartman, First Choice and Sarah Dash.

With a single co-host, Blavat carries on a running commentary with the artist in depth. The solo spots generally call for the artist's biggest hit and newest recording. The dancers on camera are screened in advance as to dress and dance style, and as is typical of Blavat's style, he moves along and chats along with the dancers in his inimitable hip fashion. The video, camera and sound work for the shows are handled by Media Concepts, a Philadelphia firm.

Blavat sees his "Discophonnic Scene" as a staging area for developing new musical talents just as he did with up-and-coming rock talents during his earlier "Discophonnic Days."

For the musical programming, Blavat checks out a variety of sources, including the mobile disco DJs, disco club proprietors and music stores as well as the national and regional trade charts.

Recordings used are the program versions not exceeding four minutes in length.

19-Page Arbitron Study Finds Arbitron Critical Of It's System

• Continued from page 1

characterized the study as "preliminary and misleading with some possible inaccuracies."

But Billboard's source of the study reported it had been presented to Arbitron's Advisory Council. Arbitron disputes this, but does admit it has been shown to some members of the National Assn. of Broadcasters Committee on Local tv and Radio Audience Measurement.

Comparing diary keepers to listeners who have refused to keep a diary, the study shows a sharp disparity in listening habits to such formats as beautiful music and black formats.

While beautiful music scores a 14.3 share among diary keepers, it only wins a 9.9 share among those who refuse to keep a diary. Conversely black formats only win a 9.2 share among diary keepers, but climb to a 14.3 share among non-keepers.

Responding to several years of pressure from black groups, Arbitron has taken steps to offset lack of participation in diary keeping by blacks, but Arbitron has never acknowledged what some contemporary programmers have been claim-

ing for years: beautiful music is overstated and contemporary music is understated in Arbitron reports.

Contemporary music scores a 24.8 share among diary keepers, but does better with non-keepers with a 32 share.

The Arbitron study, which was conducted among 2,985 listeners in Philadelphia, Cincinnati and Omaha-Council Bluffs, found that men 18 to 24 and women 65 plus were more likely to be non-keepers of diaries. Non-keepers were also found to be less affluent and had "marginally lower levels of education." Although total listening was found to be "slightly lower for non-responders, particularly during drive time," teens who will not keep diaries listen more.

Following is the breakdown in share figures for various formats comparing diary keepers to non-keepers:

Format	Keepers	Non-Keepers
MOR	22.8	19.4
Contemporary*	24.8	32.0
Beautiful Music	14.3	9.9
Country	3.8	3.9
Black	9.2	14.3
News/Talk	17.2	13.3
Other	6.1	4.8

The study also breaks down listening by format for the three markets studied. These figures are as follows:

Format	PHILADELPHIA	
	Keepers	Non-Keepers
MOR	13.4	12.7
Contemporary*	24.7	29.4
Beautiful Music	16.3	10.3
Country	1.9	3.6
Black	12.5	18.9
News/Talk	24.0	16.5
Other	6.0	4.3

Format	CINCINNATI	
	Keepers	Non-Keepers
MOR	49.6	45.9
Contemporary*	18.4	32.3
Beautiful	10.7	8.8
Country	10.7	3.8
Black	5.0	8
News/Talk	2	3
Other	5.1	3.5

Format	OMAHA-COUNCIL BLUFFS	
	Keepers	Non-Keepers
MOR	37.9	12.4
Contemporary*	41.6	55.0
Beautiful	6.0	5.7
Country	2.8	6.7
Black	2.6	7.1
News/Talk	-	6
Other	9.0	12.6

*Includes Top 40 and AOR formats.

Arbitron indicated that after several revisions are made, the study will be published in September.

FEBRUARY 17, 1979 BILLBOARD



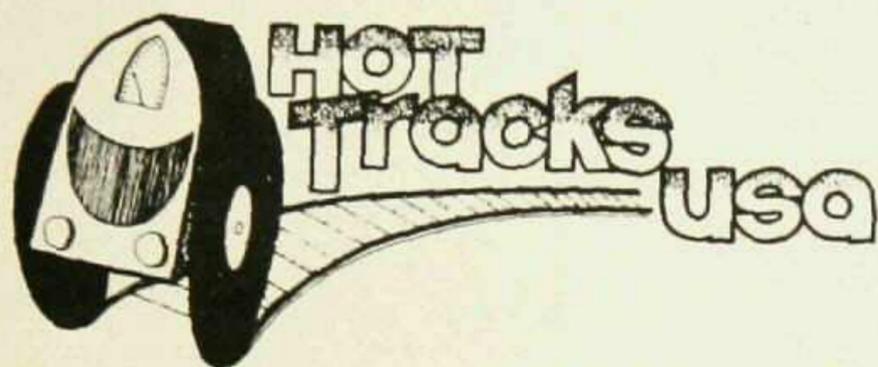
We've always considered Billboard to be the top of the line in music trade publications, with it's overall effectiveness in news coverage and chart accuracy. Billboard is definately a magazine of merit".

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/8/79)

TOP ADD ONS - NATIONAL

POCO—Crazy Love (ABC)
BEE GEES—Tragedy (RSO)
DOOBIE BROTHERS—What A Fool Believes (Warner Brothers)

PRIME MOVERS - NATIONAL

DONNA SUMMER—Heaven Knows (Casablanca)
ANNE MURRAY—I Just Fell In Love Again (Capitol)
(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

BREAKOUTS - NATIONAL

DIRE STRAITS—Sultans Of Swing (Warner Brothers)
THE JACKSONS—Shake Your Body (Epic)
CHER—Take Me Home (Casablanca)

D—Discotheque Crossover

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

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

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

- KOPA—Phoenix**
- D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - HEART—Dog & Butterfly (Portrait)
 - ★ BILLY JOEL—Big Shot (Columbia) 15-7
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 28-21
- KTKT—Tucson**
- HEART—Dog & Butterfly (Portrait)
 - BOB WELCH—Precious Love (Capitol)
 - ★ DOOBIE BROTHERS—What A Fool Believes (WB) 20-13
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 25-21
- KQED—Albuquerque**
- STONEBOLT—Love Struck (Parachute)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - ★ POCO—Crazy Love (ABC) 36-20
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 33-18
- KENO—Las Vegas**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - BILLY JOEL—Big Shot (Columbia)
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 13-6
 - ★ AL STEWART—Song On The Radio (Arista) 18-10
- KFMB—San Diego**
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
 - KENNY ROGERS—The Gambler (UA)
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 24-15
 - ★ BEE GEES—Tragedy (RSO) 29-22

- KYNO—Fresno**
- D★ THE RAES**—A Little Lovin' (A&M)
 - SWITCH—There'll Never Be (Gordy)
 - ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 23-18
 - D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 24-21
- KGW—Portland**
- NO LIST
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- KING—Seattle**
- AMI STEWART—Knock On Wood (Arista)
 - ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 20-14
 - ★ BEE GEES—Tragedy (RSO) HB-19
- KJRB—Spokane**
- D★ CHIC**—I Want Your Love (Atlantic)
 - CHER—Take Me Home (Casablanca)
 - ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 19-10
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 18-8
- KTAC—Tacoma**
- D★ GLORIA GAYNOR**—I Will Survive (Polydor)
 - SANTANA—Stormy (Columbia)
 - ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 22-18
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 20-13
- KCPX—Salt Lake City**
- POCO—Crazy Love (ABC)
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
 - ★ FRANK MILLS—Music Box Dancer (Polydor) 19-11
 - ★ FOREIGNER—Blue Morning, Blue Day (Atlantic) 28-21
- KRSP—Salt Lake City**
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - BOB WELCH—Precious Love (Capitol)
 - ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 28-24
 - ★ BABYS—Every Time I Think Of You (Chrysalis) 24-19
- KTLR—Denver**
- NO LIST
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- KIMN—Denver**
- FIREFALL—Goodbye, I Love You (Atlantic)
 - POCO—Crazy Love (ABC)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) HB-22
 - ★ BEE GEES—Tragedy (RSO) HB-20

- WDRO—Detroit**
- CHIC—I Want Your Love (Atlantic)
 - MACHINE—There But For The Grace Of God (RCA)
 - ★ NONE
 -
- WTAC—Flint**
- D★ CHIC**—I Want Your Love (Atlantic)
 - BEE GEES—Tragedy (RSO)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) HB-11
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 22-5
- Z-96 (WZZR-FM)—Grand Rapids**
- NIGEL OLSSON—Dancin' Shoes (Bang)
 - BEE GEES—Tragedy (RSO)
- D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 26-20
- ★ BLUES BROTHERS—Soul Man (Atlantic) 10-6
- WAKY—Louisville**
- BEE GEES—Tragedy (RSO)
 -
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 27-15
 - ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 26-21
- WBGW—Bowling Green**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - DOOBIE BROTHERS—What A Fool Believes (WB)
 - ★ BEE GEES—Tragedy (RSO) 30-17
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) HB-15
- WGCL—Cleveland**
- BABYS—Every Time I Think Of You (Chrysalis)
 - BEE GEES—Tragedy (RSO)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 14-8
 - ★ NICOLETTE LARSON—Lotta Love (WB) 10-3
- WZZP—Cleveland**
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 29-23
 - ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 19-11
- Q-102 (WKRR-FM)—Cincinnati**
- POCO—Crazy Love (ABC)
- D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ BEE GEES—Tragedy (RSO) 33-23
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-1

WNCI—Columbus

 - DONNA SUMMER—Heaven Knows (Casablanca)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
 - ★ BEE GEES—Tragedy (RSO) 19-11
 - ★ POINTER SISTERS—Fire (Planet) 9-3

WCUE—Akron

 - FRANK MILLS—Music Box Dancer (Polydor)
 - D★ CHIC**—I Want Your Love (Atlantic)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 25-17
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 13-7

13-Q (WKTQ)—Pittsburgh

 - LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - BEE GEES—Tragedy (RSO)
 - NEIL DIAMOND—Forever In Blue Jeans (Columbia) 21-14
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 12-7

- WPEZ—Pittsburgh**
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 23-18
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 21-16

- KEJL—Tulsa**
- THE JACKSONS—Shake Your Body (Epic)
 - BOB WELCH—Precious Love (Capitol)
 - ★ LITTLE RIVER BAND—Lady (Harvest) 15-8
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 12-9
- WTTX—New Orleans**
- FRANK MILLS—Music Box Dancer (Polydor)
 - THE JACKSONS—Shake Your Body (Epic)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 26-5
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 14-3
- WNOE—New Orleans**
- SYLVESTER—You Make Me Feel Mighty Real (Fantasy)
 - CHER—Take Me Home (Casablanca)
 - ★ POCO—Crazy Love (ABC) HB-29
 - ★ BILLY JOEL—Big Shot (Columbia) 14-8
- KEEL—Shreveport**
- BEE GEES—Tragedy (RSO)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 25-16
 - ★ CHICAGO—No Tell Lover (Columbia) 23-19
- KTFX—Tulsa**
- NO LIST
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Pacific Southwest Region

TOP ADD ONS:

SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

KENNY ROGERS—The Gambler (UA)

PRIME MOVERS:

BEE GEES—Tragedy (RSO)

SANTANA—Stormy (Columbia)

HOT CHOCOLATE—Every 1's A Winner (Infinity)

BREAKOUTS:

EDDIE MONEY—Maybe I'm A Fool (Columbia)

BLUES BROTHERS—Soul Man (Atlantic)

DIRE STRAITS—Sultans Of Swing (Warner Brothers)

- KHJ—LA**
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
 - ★ SANTANA—Stormy (Columbia) 23-17
 - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 20-10
- KRTH (FM)—LA**
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 16-8
 - ★ BEE GEES—Tragedy (RSO) 24-17
- KFI—LA**
- BLUES BROTHERS—Soul Man (Atlantic)
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
 - ★ BEE GEES—Tragedy (RSO) 24-12
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 22-14
- KEZY—Anaheim**
- ERIC CLAPTON—Watch Out For Lucy (RSO)
 - AMBROSIA—Life Beyond L.A. (WB)
 - ★ STYX—Sing For The Day (A&M) 12-7
 - ★ TOTO—It's A Wonderful Life (Columbia) 22-17
- KCBQ—San Diego**
- FRANK MILLS—Music Box Dancer (Polydor)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - ★ POCO—Crazy Love (ABC) 15-8
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 13-5
- KFXM—San Bernardino**
- D★ GLORIA GAYNOR**—I Will Survive (Polydor)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ BEE GEES—Tragedy (RSO) 28-17
 - ★ SANTANA—Stormy (Columbia) 31-23
- KERN—Bakersfield**
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - D★ ROD STEWART**—Do You Think I'm Sexy (WB) 11-5
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 10-4

Pacific Northwest Region

TOP ADD ONS:

(D) EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)

ANNE MURRAY—I Just Fell In Love Again (Capitol)

POCO—Crazy Love (ABC)

PRIME MOVERS:

BEE GEES—Tragedy (RSO)

DONNA SUMMER—Heaven Knows (Casablanca)

EDDIE MONEY—Maybe I'm A Fool (Columbia)

BREAKOUTS:

POLICE—Roxanne (A&M)

SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)

AMI STEWART—Knock On Wood (Arista)

- KFRC—San Francisco**
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
 - POLICE—Roxanne (A&M)
 - ★ BEE GEES—Tragedy (RSO) HB-18
 - ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 23-16
- KYA—San Francisco**
- LITTLE RIVER BAND—Lady (Harvest)
 -
 -
 - ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 23-12
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 10-3
- KLIV—San Jose**
- SARA DASH—Sinner Man (Kirtzner)
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
 - ★ NONE
 -
- KCBN—Reno**
- BILLY JOEL—Big Shot (Columbia)
 - BLONDIE—Heart Of Glass (Chrysalis)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) HB-20
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 20-8
- KROY—Sacramento**
- BELL & JAMES—Livin' It Up (A&M)
 -
 - ★ NIGEL OLSSON—Dancin' Shoes (Bang) 32-23
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 31-21

North Central Region

TOP ADD ONS:

BEE GEES—Tragedy (RSO)

DONNA SUMMER—Heaven Knows (Casablanca)

NEIL DIAMOND—Forever In Blue Jeans (Columbia)

PRIME MOVERS:

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

(D) GLORIA GAYNOR—I Will Survive (Polydor)

DONNA SUMMER—Heaven Knows (Casablanca)

BREAKOUTS:

DIRE STRAITS—Sultans Of Swing (Warner Brothers)

BOBBY CALDWELL—What You Won't Do For Love (Cloud)

(D) CHIC—I Want Your Love (Atlantic)

- CLW—Detroit**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - DONNA SUMMER—Heaven Knows (Casablanca)
 - ★ POCO—Crazy Love (ABC) 23-13
 - ★ GLORIA GAYNOR—I Will Survive (Polydor) 15-8

Southwest Region

TOP ADD ONS:

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

BEE GEES—Tragedy (RSO)

NEIL DIAMOND—Forever In Blue Jeans (Columbia)

PRIME MOVERS:

(D) GLORIA GAYNOR—I Will Survive (Polydor)

EDDIE RABBITT—Every Which Way But Loose (Elektra)

DOLLY PARTON—Baby I'm Burnin' (RCA)

BREAKOUTS:

HERBIE MANN—Superman (Atlantic)

BILLY JOEL—Big Shot (Columbia)

HEART—Dog & Butterfly (Portrait)

- KILT—Houston**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - HERBIE MANN—Superman (Atlantic)
 - ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 24-16
 - ★ DOLLY PARTON—Baby I'm Burnin' (RCA) 27-19
- KRBE—Houston**
- HEART—Dog & Butterfly (Portrait)
 - FOREIGNER—Blue Morning, Blue Day (Atlantic)
 - ★ DIRE STRAITS—Sultans Of Swing (WB) 26-18
 - ★ HERBIE MANN—Superman (Atlantic) 21-16
- KLIF—Dallas**
- BILLY JOEL—Big Shot (Columbia)
 - BEE GEES—Tragedy (RSO)
 - ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 25-19
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 29-21
- KNUS-FM—Dallas**
- NO LIST
 -
 -
 -
- WLS—Chicago**
- CHERYL LYNN—Got To Be Real (Columbia)
 - PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 29-14
 - ★ POINTER SISTERS—Fire (Planet) 26-16
- WFEM—Chicago**
- D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - IAN MATTHEWS—Shake It (Mushroom)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 29-16
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 20-12
- WROK—Rockford**
- POCO—Crazy Love (ABC)
 - LINDA RONSTADT—Just One Look (Asylum)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 27-7
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 19-10

Midwest Region

TOP ADD ONS:

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

(D) CHERYL LYNN—Got To Be Real (Columbia)

POCO—Crazy Love (ABC)

PRIME MOVERS:

BLUES BROTHERS—Soul Man (Atlantic)

(D) GLORIA GAYNOR—I Will Survive (Polydor)

LITTLE RIVER BAND—Lady (Harvest)

BREAKOUTS:

DIRE STRAITS—Sultans Of Swing (WB)

GINO VANNELLI—Wheels Of Life (A&M)

VOYAGE—Sovereign (Merlin)

- WLS—Chicago**
- CHERYL LYNN—Got To Be Real (Columbia)
 - PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 29-14
 - ★ POINTER SISTERS—Fire (Planet) 26-16
- WFEM—Chicago**
- D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - IAN MATTHEWS—Shake It (Mushroom)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 29-16
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 20-12
- WROK—Rockford**
- POCO—Crazy Love (ABC)
 - LINDA RONSTADT—Just One Look (Asylum)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 27-7
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 19-10
- WZZP—Cleveland**
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
 - DIRE STRAITS—Sultans Of Swing (WB)
 - D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 29-23
 - ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 19-11
- Q-102 (WKRR-FM)—Cincinnati**
- POCO—Crazy Love (ABC)
- D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ BEE GEES—Tragedy (RSO) 33-23
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-1

WNCI—Columbus

 - DONNA SUMMER—Heaven Knows (Casablanca)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
 - ★ BEE GEES—Tragedy (RSO) 19-11
 - ★ POINTER SISTERS—Fire (Planet) 9-3

WCUE—Akron

 - FRANK MILLS—Music Box Dancer (Polydor)
 - D★ CHIC**—I Want Your Love (Atlantic)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 25-17
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 13-7

13-Q (WKTQ)—Pittsburgh

 - LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - BEE GEES—Tragedy (RSO)
 - NEIL DIAMOND—Forever In Blue Jeans (Columbia) 21-14
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 12-7

Southwest Region

TOP ADD ONS:

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

BEE GEES—Tragedy (RSO)

NEIL DIAMOND—Forever In Blue Jeans (Columbia)

PRIME MOVERS:

(D) GLORIA GAYNOR—I Will Survive (Polydor)

EDDIE RABBITT—Every Which Way But Loose (Elektra)

DOLLY PARTON—Baby I'm Burnin' (RCA)

BREAKOUTS:

HERBIE MANN—Superman (Atlantic)

BILLY JOEL—Big Shot (Columbia)

HEART—Dog & Butterfly (Portrait)

- KILT—Houston**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - HERBIE MANN—Superman (Atlantic)
 - ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 24-16
 - ★ DOLLY PARTON—Baby I'm Burnin' (RCA) 27-19
- KRBE—Houston**
- HEART—Dog & Butterfly (Portrait)
 - FOREIGNER—Blue Morning, Blue Day (Atlantic)
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- KNUS-FM—Dallas**
- NO LIST
 -
 -
 -
- WLS—Chicago**
- CHERYL LYNN—Got To Be Real (Columbia)
 - PEACHES & HERB—Shake Your Groove Thing (Polydor)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 29-14
 - ★ POINTER SISTERS—Fire (Planet) 26-16
- WFEM—Chicago**
- D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - IAN MATTHEWS—Shake It (Mushroom)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 29-16
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 20-12
- WROK—Rockford**
- POCO—Crazy Love (ABC)
 - LINDA RONSTADT—Just One Look (Asylum)
 - ★ BLUES BROTHERS—Soul Man (Atlantic) 27-7
 - D★ CHERYL LYNN**—Got To Be Real (Columbia) 19-10

Midwest Region

TOP ADD ONS:

(D) PEACHES & HERB—Shake Your Groove Thing (Polydor)

(D) CHERYL LYNN—Got To Be Real (Columbia)

POCO—Crazy Love (ABC)

PRIME MOVERS:

BLUES BROTHERS—Soul Man (Atlantic)

(D) GLORIA GAYNOR—I Will Survive (Polydor)

LITTLE RIVER BAND—Lady (Harvest)

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GINO VANNELLI—Wheels Of Life (A&M)

VOYAGE—Sovereign (Merlin)

- WLS—Chicago**
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 - DIRE STRAITS—Sultans Of Swing (WB)
 - D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 29-23
 - ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 19-11
- Q-102 (WKRR-FM)—Cincinnati**
- POCO—Crazy Love (ABC)
- D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ BEE GEES—Tragedy (RSO) 33-23
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 9-1

WNCI—Columbus

 - DONNA SUMMER—Heaven Knows (Casablanca)
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor)
 - ★ BEE GEES—Tragedy (RSO) 19-11
 - ★ POINTER SISTERS—Fire (Planet) 9-3

WCUE—Akron

 - FRANK MILLS—Music Box Dancer (Polydor)
 - D★ CHIC**—I Want Your Love (Atlantic)
 - D★ GLORIA GAYNOR**—I Will Survive (Polydor) 25-17
 - D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 13-7

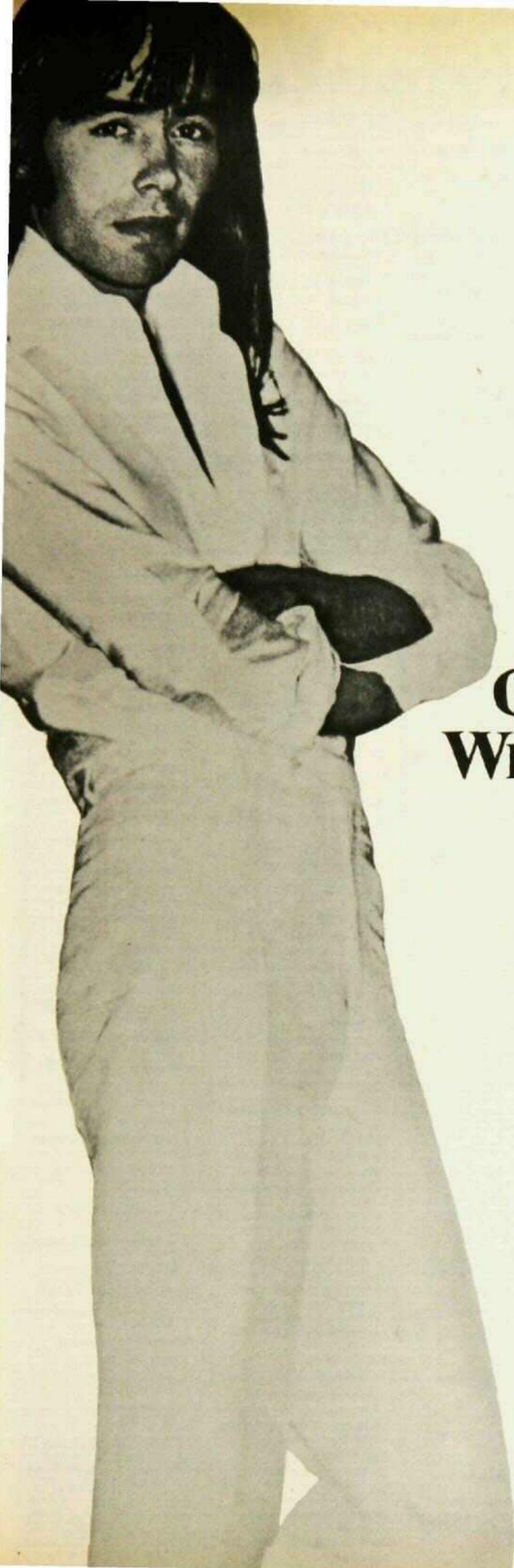
13-Q (WKTQ)—Pittsburgh

 - LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
 - BEE GEES—Tragedy (RSO)
 - NEIL DIAMOND—Forever In Blue Jeans (Columbia) 21-14
 - ★ DONNA SUMMER—Heaven Knows (Casablanca) 12-7

(Continued on page 28)

FEBRUARY 17, 1979 BILLBOARD

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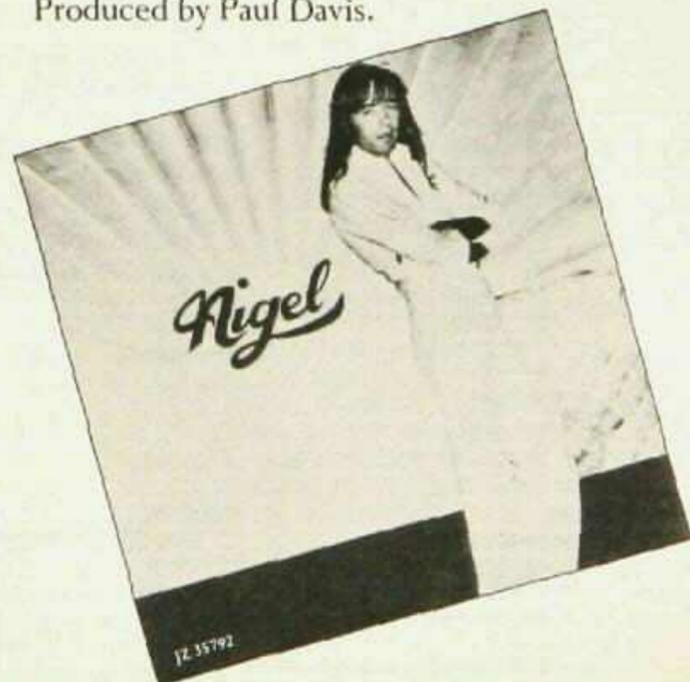


THE CBS FAMILY OF ASSOCIATED LABELS WELCOMES BANG RECORDS TO THE FOLD. AND NIGEL OLSSON TO THE TOP.

Nigel Olsson's smash hit "Dancin' Shoes" ^{#140} is now in every major market in the United States — enjoying Top-20 rotation, getting good phones and selling through.

And the time has come for Nigel Olsson's intimate new album "Nigel" to do the same. On Bang Records and Tapes.

Produced by Paul Davis.



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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (2/8/79)

• Continued from page 26

WIFE—Indianapolis

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **BEE GEES**—Tragedy (RSO) 29-20
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 20-12

WNDE—Indianapolis

- ★ **LITTLE RIVER BAND**—Lady (Harvest)
- ★ **SANTANA**—Stormy (Columbia)
- ★ **BARRY MANILOW**—Somewhere In The Night (Arista) 17-9
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 25-16

WKTY—Milwaukee

- ★ **AMAZING RHYTHM ACES**—Lipstick Traces (ABC)
- ★ **KENNY ROGERS**—The Gambler (UA) 24-18
- ★ **STYX**—Sing For The Day (A&M) 21-9

WZUU-FM—Milwaukee

- ★ **BILLY JOEL**—Big Shot (Columbia)
- ★ **VOYAGE**—Souvenirs (Merlin)
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 8-5
- ★ **GLORIA GAYNOR**—I Will Survive (Polydor) 24-9

KSLQ-FM—St. Louis

- ★ **POLICE**—Roxanne (A&M)
- ★ **BOB WELCH**—Precious Love (Capitol)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 7-3
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 27-19

KXOK—St. Louis

- ★ **GINO VANNELLI**—Wheels Of Life (A&M)
- ★ **SAD CAFE**—Run Home Girl (A&M)
- ★ **STYX**—Sing For The Day (A&M) 20-9
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 18-11

KIOA—Des Moines

- ★ **NIGEL OLSSON**—Dancin' Shoes (Bang)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **BEE GEES**—Tragedy (RSO) 22-18
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 17-13

KDWB—Minneapolis

- ★ **CHICAGO**—No Tell Lover (Columbia)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **AL STEWART**—Song On The Radio (Arista) 19-14
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 15-10

KSTP—Minneapolis

- ★ **ANNE MURRAY**—I Just Fell In Love Again (Capitol)
- ★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 23-17
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 20-14

WHB—Kansas City

- ★ **POCO**—Crazy Love (ABC)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 27-14
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 11-7

KBQW—Kansas City

- ★ **TOTO**—I'll Supply The Love (Columbia)
- ★ **NIGEL OLSSON**—Dancin' Shoes (Bang)
- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 12-8
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 15-5

KRLS—Rapid City

- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 21-16
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 17-12

KQWB—Fargo

- ★ **GINO VANNELLI**—Wheels Of Life (A&M)
- ★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
- ★ **BLUES BROTHERS**—Soul Man (Atlantic) 13-9
- ★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia) 27-21

KLEO—Wichita

- ★ **EDDIE MONEY**—Maybe I'm A Fool (Columbia)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- D★ **CHANSON**—Don't Hold Back (Ariola) 22-13
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 10-3

Northeast Region

TOP ADD ONS:

- ★ **DOOBIE BROTHERS**—What A Fool Believes (Warner Brothers)
- ★ **BELL & JAMES**—Livin' It Up (A&M)
- ★ **POCO**—Crazy Love (ABC)

PRIME MOVERS:

- ★ **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- (D) **GLORIA GAYNOR**—I Will Survive (Polydor)

BREAKOUTS:

- ★ **LINDA RONSTADT**—Just One Look (Asylum)
- ★ **DIRE STRAITS**—Sultans Of Swing (Warner Brothers)
- ★ **AL STEWART**—Song On The Radio (Arista)

WABC—New York

- ★ **KENNY ROGERS**—The Gambler (UA)
- ★ **BELL & JAMES**—Livin' It Up (A&M) 14-7
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 17-11

(WXLO) 99-X—New York

- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **BEE GEES**—Tragedy (RSO) 26-15
- ★ **BELL & JAMES**—Livin' It Up (A&M) 29-22

WPTX—Albany

- ★ **FIREFALL**—Goodbye, I Love You (Atlantic)
- ★ **POCO**—Crazy Love (ABC)
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 16-8
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 21-14

WTRY—Albany

- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **AL STEWART**—Song On The Radio (Arista)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 20-13
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 17-10

WKBW—Buffalo

- ★ **EDDIE RABBITT**—Every Which But Loose (Elektra)
- ★ **LINDA RONSTADT**—Just One Look (Asylum)
- ★ **POCO**—Crazy Love (ABC) 23-16
- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 28-20

WYSL—Buffalo

- ★ **BILLY JOEL**—Big Shot (Columbia)
- ★ **AL STEWART**—Song On The Radio (Arista)
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 30-23
- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 28-10

WBBF—Rochester

- D★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- ★ **POCO**—Crazy Love (ABC)
- ★ **BABYS**—Every Time I Think Of You (Chrysalis) 24-17
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 28-13

WRKO—Boston

- ★ **BELL & JAMES**—Livin' It Up (A&M)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 25-14
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 17-10

WBZ-FM—Boston

- ★ **POCO**—Crazy Love (ABC)
- ★ **RICHARD T. BEAR**—Sunshine Hotel (RCA)
- ★ **NONE**

F.105 (WVBF)—Boston

- ★ **ANNE MURRAY**—I Just Fell In Love Again (Capitol)
- ★ **MARSHALL HAIN**—Dancing In The City (Harvest)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 13-8
- ★ **POINTER SISTERS**—Fire (Planet) 11-6

WORC—Hartford

- ★ **BLONDIE**—Heart Of Glass (Chrysalis)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- D★ **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 15-9
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 14-7

WPRO (AM)—Providence

- ★ **LINDA RONSTADT**—Just One Look (Asylum)
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 14-6
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 17-8

WPRO-FM—Providence

- ★ **FRANK MILLS**—Music Box Dancer (Polydor)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 17-9
- ★ **LITTLE RIVER BAND**—Lady (Harvest) 20-16

WICC—Bridgeport

- D★ **CHIC**—I Want Your Love (Atlantic)
- ★ **HEART**—Dog & Butterfly (Portrait)
- D★ **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol) 14-10
- ★ **BEE GEES**—Tragedy (RSO) 24-17

Mid-Atlantic Region

TOP ADD ONS:

- ★ **DOOBIE BROTHERS**—What A Fool Believes (Warner Brothers)
- ★ **POCO**—Crazy Love (ABC)
- ★ **NIGEL OLSSON**—Dancin' Shoes (Bang)

PRIME MOVERS:

- ★ **GLORIA GAYNOR**—I Will Survive (Polydor)
- ★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca)

BREAKOUTS:

- ★ **AMII STEWART**—Knock On Wood (Arista)
- ★ **DIRE STRAITS**—Sultans Of Swing (Warner Brothers)
- ★ **BILLY JOEL**—Big Shot (Columbia)

WFIL—Philadelphia

- ★ **NIGEL OLSSON**—Dancin' Shoes (Bang)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) HB-23
- ★ **GLORIA GAYNOR**—I Will Survive (Polydor) 9-3

WZZD—Philadelphia

NO LIST

NO LIST

NO LIST

NO LIST

WFI-FM—Philadelphia

- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- ★ **BILLY JOEL**—Big Shot (Columbia)
- ★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 30-22
- ★ **BEE GEES**—Tragedy (RSO) 26-12

WPGC—Washington

- ★ **AMII STEWART**—Knock On Wood (Arista)
- ★ **POCO**—Crazy Love (ABC)
- ★ **GLORIA GAYNOR**—I Will Survive (Polydor) 16-5
- ★ **BEE GEES**—Tragedy (RSO) 20-7

WGH—Norfolk

NO LIST

NO LIST

NO LIST

NO LIST

WCAO—Baltimore

- ★ **ANNE MURRAY**—I Just Fell In Love Again (Capitol)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **GLORIA GAYNOR**—I Will Survive (Polydor) 21-13
- ★ **FOREIGNER**—Blue Morning, Blue Day (Atlantic) 25-19

WYRE—Annapolis

- ★ **POCO**—Crazy Love (ABC)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- ★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 15-9
- ★ **BEE GEES**—Tragedy (RSO) HB-19

WLEE—Richmond

- ★ **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source)
- ★ **BEE GEES**—Tragedy (RSO)
- ★ **CHICAGO**—No Tell Lover (Columbia) 15-9
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 14-8

WRVQ—Richmond

- ★ **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source)
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)
- ★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 15-9
- ★ **CHANSON**—Don't Hold Back (Ariola) 19-12

WABE—Allentown

- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- ★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
- ★ **ROD STEWART**—Do You Think I'm Sexy (WB) 5-1
- ★ **POINTER SISTERS**—Fire (Planet) 14-11

WKBO—Harrisburg

- ★ **DELEGATION**—Oh, Honey (Shadybrook)
- ★ **AMII STEWART**—Knock On Wood (Arista)
- ★ **BEE GEES**—Tragedy (RSO) HB-25
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) HB-28

Southeast Region

TOP ADD ONS:

- ★ **BELL & JAMES**—Livin' It Up (A&M)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor)
- ★ **POCO**—Crazy Love (ABC)

PRIME MOVERS:

- ★ **DONNA SUMMER**—Heaven Knows (Casablanca)
- ★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **GLORIA GAYNOR**—I Will Survive (Polydor)

BREAKOUTS:

- ★ **CHER**—Take Me Home (Casablanca)
- ★ **BOB WELCH**—Precious Love (Capitol)
- ★ **THE JACKSONS**—Shake Your Body (Epic)

WQXI—Atlanta

- ★ **BELL & JAMES**—Livin' It Up (A&M)
- D★ **CHIC**—I Want Your Love (Atlantic)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 7-3
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 10-5

Z.93 (WZGC-FM)—Atlanta

- ★ **BARRY WHITE**—Just The Way You Are (20th Century)
- ★ **HEART**—Dog & Butterfly (Portrait)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 24-14
- ★ **BEE GEES**—Tragedy (RSO) 25-15

WBBQ—Augusta

- ★ **CHER**—Take Me Home (Casablanca)
- ★ **BOB WELCH**—Precious Love (Capitol)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 22-11
- ★ **POCO**—Crazy Love (ABC) 14-6

WFOM—Atlanta

- ★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- ★ **BILLY JOEL**—Big Shot (Columbia)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 16-10
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 12-5

WPGA—Savannah

- ★ **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB)
- ★ **BEE GEES**—Tragedy (RSO) 29-14
- ★ **FRANK MILLS**—Music Box Dancer (Polydor)

WFLB—Fayetteville

- ★ **BROOKLYN DREAMS**—Make It Last (Casablanca)
- ★ **THE JACKSONS**—Shake Your Body (Epic)
- ★ **BEE GEES**—Tragedy (RSO) HB-27
- ★ **DR. HOOK**—All The Time In The World (Capitol) 31-22

WQAM—Miami

- ★ **SANTANA**—Stormy (Columbia)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 14-6
- D★ **ROD STEWART**—Do You Think I'm Sexy (WB) 8-2

WMJX (96X)—Miami

- ★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- ★ **CHER**—Take Me Home (Casablanca)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 15-8
- ★ **THE JACKSONS**—Shake Your Body (Epic) 17-3

Y.100 (WHY-FM)—Miami

- D★ **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol)
- ★ **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 22-14
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) 19-12

WLOF—Orlando

- ★ **BILLY JOEL**—Big Shot (Columbia)
- D★ **THE JACKSONS**—Shake Your Body (Epic)
- ★ **BEE GEES**—Tragedy (RSO) 39-29
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 11-7

Q.105 (WRBQ-FM)—Tampa

- ★ **POCO**—Crazy Love (ABC)
- ★ **BOB WELCH**—Precious Love (Capitol)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 17-9
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 16-12

BI.105 (WBIF-FM)—Orlando

- D★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- ★ **THE JACKSONS**—Shake Your Body (Epic)
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 24-14
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 8-26

WMFJ—Daytona Beach

- ★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
- ★ **CHER**—Take Me Home (Casablanca)
- ★ **DONNA SUMMER**—Heaven Knows (Casablanca) 20-10
- ★ **NEIL YOUNG**—Four Strong Winds (WB) 37-28

WAPE—Jacksonville

- D★ **CHIC**—I Want Your Love (Atlantic)
- ★ **KIM CARNES**—It Hurts So Bad (EMI)
- ★

C'rights Hit By U.K. Court Rule

By IS HOROWITZ

NEW YORK—The copyrights of thousands of vintage songs now in their final years of protection may change ownership under a judgment rendered last week by the Court of Appeals in London.

In an action brought by Redwood Music against Francis, Day & Hunter, a division of EMI, the court held that songs written by separate composers and lyricists do not constitute collective works under the country's Copyright Act of 1911.

The ruling reversed an earlier decision by the High Court that such

songs are indeed collective works and therefore do not, under the law, revert to the authors' estates in their last 25 years of copyright protection.

Copyright duration in the U.K. is life of the author plus 50 years. A provision in the 1911 Copyright Act allows recapture of rights by the estate 25 years after death of the creator, except in the case of collective works.

Redwood, an affiliate of Carlin Music, headed by Fred Bienstock, had acquired the end-term rights to a large number of such songs from

the heirs and representatives of the deceased writers.

But these assignments were challenged by the original publishers, who claimed that, as collective works, songs of dual authorship were not subject to reversion. The publishers intend to appeal the latest decision to the House of Lords, expected to be heard before the end of the year.

Among the songs at issue are such oldies as "Are You Lonesome Tonight," "Ain't Misbehavin'," "Bye, Bye Blackbird," and "Zing Went The Strings Of My Heart."

Bearsville Suing Its Ex-President

LOS ANGELES—Bearsville Records wants Superior Court to rule that the label's former president, Paul E. Fishkin, return 325 shares of its capital stock and the two-album recording contract the defendant had with Stephanie Nicks. The stock represented one-third of the label's entire issue.

The pleading alleges that sometime between 1971 and Jan. 5, 1979, Fishkin and co-defendant Danny Goldberg created Modern Records Inc. The suit alleges that the two produced master recordings for Modern during the same time both were employees of the plaintiff.

Goldberg and Fishkin slandered Bearsville, telling acts that Modern was a better operated label than Bearsville, according to the suit.

Bearsville contends that it blew a financing and distribution agreement with RCA Records which pended from July 1978 to Dec. 20, 1978 when Fishkin left the label. According to the suit, RCA said that unless Fishkin stayed as president the deal was off. The suit claims Fishkin exaggerated his value to RCA.

Goldberg, a former publicist with Bearsville, is accused of failing to properly promote Bearsville artists. He was hired in February 1978. According to the suit he was paid \$90,000.

The plaintiff asks \$1 million damages, the appointment of a receiver and a complete accounting.

Garrett In Special

LOS ANGELES—Leif Garrett, a Scotti Brothers Records artist, has been signed by CBS Entertainment for his first television special. The hour-long show is to be broadcast later this year by the CBS-TV network.

For the special, Tony Scotti and Syd Vinnege are serving as executive producers and Bob Henry is the producer/director.

Sues For Payment

LOS ANGELES—Drake-Chenault Enterprises is suing Tri-County Broadcasting, operator of WHHM-FM Sauk Rapids, Minn., charging the station owes \$12,625.85.

The Federal District Court filing alleges the defendant is in arrears on its contracted \$500 monthly payments for the "Contempo 300" program.

Laff Asks \$8,348

LOS ANGELES—Ala Enterprises doing business as Laff Records has filed suit in Superior Court here against John Halonka and Beta Record Distributors, New York, charging it is owed \$8,348.54 since Aug. 1, 1978.



ELVIS LOOK—Pete Bennett, left, executive producer of a forthcoming film bio of Elvis Presley, "The King Of Rock 'n Roll," with a group of aspirants to the title role prior to auditions in New York. The "open call" brought 150 actors, amateurs and Presley impersonators to the Barbizon Theatre.

THEATRE REVIEW

'Ballroom' TV Show No Hit As Musical

NEW YORK—About two years ago a warm, intimate television special titled, "Queen Of The Stardust Ballroom," captivated audiences of all ages across the country. Last Dec. 14, the show returned to the Majestic Theatre here as a big, glittering musical called "Ballroom." Unfortunately, much is lost in the transition from a tight, heart-warming little drama to a bold, sweeping musical with emphasis on ballroom dancing.

In its original form, "Ballroom" was a love story. It took a tender, sensitive look at two aging people the woman a widow with a grown daughter, and the man, married, looking for one last, truly meaningful relationship before he slips over the hill. It was something of a tear-jerker on the tv screen, but with Maureen Stapleton and Charles Durning in the lead roles, it worked. However, Michael Bennett's Broadway treatment of the show fails to capture the need in both persons, the tenderness which existed in the original story, the intimate and remarkable experience which touched their lives.

Bennett's forte is dance. He is the wizard behind the success of "A Chorus Line," and such other Broadway successes as "Company," "Follies," "Promises Promises," and "Coco."

His attempt to apply his talents to a story with a focus on ballroom dancing by middle-aged dancers is bold and innovative. The problem is that unless you're over 50 and thirsting for nostalgia, it emerges little more than a ho-hum discotheque for the geritol set.

In hindsight it would appear that in spite of the challenge for Bennett, "Ballroom" should never have been attempted. What has happened here is that the original story line takes a back seat to the lavishly orchestrated dance numbers, and here the complex problems of the show emerge.

Although composer Billy Goldberg and lyricists Alan and Marilyn Bergman were associated with the original television venture, their efforts then were secondary to the main story, so it was not then as obvious as it is now, how weak the score really is. No more than two or three of the more than 14 songs are memorable.

Still, in spite of the many disadvantages, Bennett, as both director and choreographer, manages to hold the show together in a way only someone of his calibre could have done.

He is ably supported by Dorothy Loudon and Vincent Gardenia in the lead roles, even though the impact of their performances is watered down by the show's emphasis on dancing.

Robin Wagner has captured the essence of what a slightly seedy, Bronx version of the Roseland Ballroom should look like with his sets. Theoni Aldredge's costumes are also on target with their portrayal of fading middle-class chic.

"Ballroom" is not exactly a damp firecracker, but its occasional sparkle is not sufficient to illuminate the long shadows which embrace it.

Columbia Records will release the original cast album.

RADCLIFFE JOE

Janus Floats Kayak With Contest

LOS ANGELES—Janus Records is supporting its "Phantom Of The Night" LP by Kayak with merchandising aids including 2,000 three-dimensional diecut mobile 18-inch standups and 2,000 two-foot square diecut light box with the image of Kayak.

In addition to bringing in Macey Lipman to handle independent marketing projects for the artist, a contest is being initiated at the retail record level, with customers winning Kayak picture disks.

The contest, a take-off on the su-

permarket sweepstakes contest, has the potential customer picking up a Kayak game ticket at the shop and scratching off the surface of the ticket. If the name Kayak is on the scratched surface the person wins a picture disk. No purchase is necessary to enter the contest.

Also scheduled are radio, trade and consumer advertisements. Markets initially selected for the campaign are Chicago, Milwaukee, St. Louis, Houston, San Francisco, Los Angeles, Seattle, Philadelphia and Cleveland.

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ANSWERS PREVIOUS SUIT

Lewerke Countersues Jet In Dispute Over Bonuses

LOS ANGELES—Greg Lewerke and Swell Sounds Inc., named as defendants in a \$100,000 damage suit by Jet Promotions (Billboard, Jan. 20, 1979) have counterattacked in Superior Court here.

Lewerke, who represented Jet in the U.S. for exploitation, merchandising, management and touring, alleges he was consistently shorted on pledged bonuses.

Lewerke's cross complaint names Harry Levy also known as Don Arden and Sharon Levy also known as Sharon Arden as cross defendants, along with U.A. Promotions, Jet Promotions, Big "A" Promotions and Jet Records Ltd.

Lewerke argues that the cross defendants in March 1977 promised a bonus would be paid him if another act were added in the U.S. or if Electric Light Orchestra sold 2 million albums.

Lewerke alleges he shelled \$8,800 out of his own pocket in February 1978 for cross defendants' benefit, a sum which he says was never repaid. In January 1978, he was promised a \$50,000 bonus, which he charges he never received.

Lewerke's action asks \$108,800 in damages and \$250,000 in exemplary damages.

The original suit against Lewerke

alleged that as an employe of Jet Promotions here Lewerke surreptitiously used Jet office facilities, personnel and phones to exploit the career of Walter Egan. When discovered, Lewerke, according to the filing, agreed to cut Jet Promotions in for 50% of the net income from Egan.

Jet contended that Lewerke and Swell Sounds Inc. also cheated by deducting improperly costs from Egan's gross.

Polygram Distrib Picks Texan For Free Hawaii Trip

NEW YORK—Ben Morton of Sound Warehouse in Houston is the grand prize winner of Polygram Distribution Inc.'s "Passport To Paradise" sweepstakes in-store play contest. He wins an all-expense-paid week for two in Hawaii.

The second prize winner is Cindy Conrad from Record Theatre in Seattle who wins \$500, and Carolyn Simpson from Poplar Tunes in Memphis is third prize winner and wins \$200.

The sweepstakes, wherein the winners were chosen at random from more than 5,000 entries, was part of Polygram's "World Of Music" fall program, including discounts, dating, a merchandising contest and the in-store play contest.

Latter utilized a "mystery shopper," who visited retail accounts and if Polygram-associated product was being played during the visit, the store manager or department manager was given a "World Of Music" entry form. The cut-off date for receiving all entries was Jan. 10. The drawing was held on Jan. 15.

According to Jon Peisinger, vice president of marketing development, Polygram Distributing will continue to "explore these and other vehicles for rewarding retailers who expose and help to develop product on Polygram-distributed labels."

Porter With Welk

LOS ANGELES—Veteran producer Joe Porter's publishing companies have been pacted to the Welk Music Group by Welk Group Hollywood division manager Gaylon Horton.

Terms provide for exclusive representation of Porter's Joe Porter Music and Yosef Music companies as well as future copublishing arrangements on certain acts produced by Porter.

Santana Named Bay Area Best

SAN FRANCISCO—The second annual Bay Area Music Awards program here Jan. 30 drew a capacity crowd of 1,500 to witness the selection of Carlos Santana as musician of the year and the Greg Kihn Band—for the second time—as club band of the year.

Winners in the other major categories included Grateful Dead as best group, Jefferson Starship for best album, "Earth," Van Morrison as best male vocalist and Joan Baez as best female vocalist.

In the players categories Ross Valory of Journey was named best bassist, Mickey Hart of the Grateful Dead, best drummer; Julian Priester, best horns; Neal Schon of Journey, best guitarist; Cory Lerios of Pablo Cruise, best keyboards; and Jules Broussard, best reeds.

In the album categories, Jesse Barish was selected for best debut album, David Bromberg for best folk/country/bluegrass album and Linda Tillery for best small label album.

Taj Mahal was named as best blues/ethnic performer, and Mimi Farina garnered a public service award for her work with her organization Bread & Roses, which brings music to prisoners and shut-ins.

FEBRUARY 17, 1979 BILLBOARD

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 WHO - WHO ARE YOU
 GREYS & HANKS - YOU FOOLED ME
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 AL GREEN - TRUTH 'N TIME
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352 J. GLEASON / MUSIC FOR LOVERS ONLY
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MCA441 NOT THROUGH LOVING YOU YET / CONWAY TWITTY
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MCA445 LITTLE DAVID WILKINS / DAVID WILKINS
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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.

KANSAS CITY OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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	155	116	43	24	2	1	0	30	13	2	0	1	39	ADR	9.8	35.0	12.2	2.0	1.2	21.9	8.0	1.6	0.0	23.2		
BEAUTIFUL	287	283	3	40	22	17	17	4	12	43	32	44	4	BEAUTIFUL	18.3	2.4	20.4	21.7	20.0	2.9	7.4	34.7	30.8	2.4		
BLACK	94	77	12	11	3	3	1	12	15	9	2	4	17	BLACK	6.0	9.8	5.6	3.0	3.5	8.8	9.2	7.2	2.0	10.1		
CLASSICAL	24	24	2	2	1	1	5	1	2	2	1	1	0	CLASSICAL	1.5	1.6	1.0	1.0	1.2	0.7	1.2	1.6	1.0	0.0		
CONTEMP	392	299	42	50	19	12	6	60	49	19	15	6	93	CONTEMP	25.0	34.2	25.5	18.8	14.2	43.8	30.2	15.2	14.4	56.4		
COUNTRY	276	271	6	36	30	27	18	15	33	22	34	17	5	COUNTRY	17.5	4.9	18.4	29.8	31.8	10.9	20.4	17.7	32.6	3.0		
MELLOW	52	49	4	11	4	0	0	8	14	4	1	1	3	MELLOW	3.3	3.3	5.6	4.0	0.0	5.8	8.5	3.2	1.0	1.8		
MOR	198	193	7	11	14	16	14	3	14	17	14	26	5	MOR	12.5	5.7	5.6	13.9	18.8	2.2	8.6	13.7	13.5	3.0		

LOUISVILLE OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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	137	98	41	13	5	2	0	28	9	0	0	0	39	ADR	13.7	46.6	12.1	7.8	4.0	28.9	7.9	0.0	0.0	29.5		
BEAUTIFUL	98	98	1	3	4	8	8	8	11	10	12	13	0	BEAUTIFUL	9.8	1.1	2.8	6.2	16.0	8.2	9.6	12.5	17.9	0.0		
BLACK	83	69	9	6	6	4	4	9	12	7	5	2	14	BLACK	8.3	10.2	5.6	9.4	8.0	9.3	10.5	8.8	7.5	10.6		
CONTEMP	218	155	25	28	8	3	2	33	32	12	8	2	63	CONTEMP	21.8	28.3	26.2	12.6	6.0	34.1	28.1	15.1	11.9	47.8		
COUNTRY	162	159	5	27	18	13	9	6	16	16	19	7	3	COUNTRY	16.2	5.7	25.1	28.1	26.0	6.2	14.0	20.1	28.4	2.3		
MOR	196	192	2	21	16	16	17	3	19	22	15	17	4	MOR	19.6	2.2	19.6	25.0	32.0	3.1	16.7	27.6	22.3	3.9		
RELIGIOUS	22	22	1	1	0	1	1	0	1	2	1	3	0	RELIGIOUS	2.2	1.1	0.9	0.0	2.0	0.0	0.9	2.5	1.5	0.0		
TOP 40	54	46	3	5	3	1	0	9	10	7	5	2	8	TOP 40	5.4	3.4	4.7	4.7	2.0	9.3	8.8	8.8	7.5	6.1		

MILWAUKEE OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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	171	128	55	22	2	0	0	30	7	2	2	2	43	ADR	9.0	34.5	12.7	1.2	0.0	18.9	3.9	1.2	1.5	22.1		
BEAUTIFUL	315	315	12	9	30	23	33	14	36	42	28	37	0	BEAUTIFUL	16.6	7.5	5.2	19.4	20.9	8.8	20.3	25.9	20.9	0.0		
BLACK	70	51	6	4	5	1	0	9	9	11	4	1	19	BLACK	3.7	3.8	2.3	3.1	0.9	5.6	5.1	6.8	2.9	9.8		
CONTEMP	237	184	42	39	5	4	2	50	23	16	3	0	53	CONTEMP	12.5	26.4	22.5	3.2	3.6	31.4	12.9	9.9	2.2	27.2		
COUNTRY	204	196	1	16	35	31	14	11	25	24	10	10	8	COUNTRY	10.8	0.6	9.3	22.6	28.1	6.9	14.0	14.8	7.4	4.1		
JAZZ	61	57	6	5	5	1	1	2	6	9	10	4	4	JAZZ	3.2	3.8	2.9	3.2	0.9	1.3	3.4	5.6	7.5	2.1		
MOR	521	505	17	52	50	38	36	13	40	39	50	45	16	MOR	27.5	10.7	30.1	32.2	34.5	8.1	22.5	24.0	37.3	8.2		
NEWS	25	25	0	3	2	1	3	0	0	0	2	2	0	NEWS	1.3	0.0	1.7	1.3	0.9	0.0	0.0	0.0	1.5	0.0		
TOP 40	205	157	17	16	18	6	2	28	24	14	15	8	48	TOP 40	10.8	10.6	9.2	11.6	5.5	17.6	13.5	8.6	11.2	24.6		

SAN FRANCISCO OCTOBER-NOVEMBER

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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	218	156	68	28	0	0	0	41	18	1	0	0	62	ADR	3.2	12.8	3.9	0.0	0.0	7.2	2.6	0.2	0.0	9.0		
BEAUTIFUL	992	989	23	40	74	94	104	21	49	108	147	126	3	BEAUTIFUL	14.8	4.4	5.6	15.9	20.0	3.8	7.3	22.6	30.5	0.3		
BIG BAND	105	105	1	5	16	35	11	0	4	3	11	7	0	BIG BAND	1.6	0.2	0.7	3.4	7.4	0.0	0.6	0.6	2.3	0.0		
BLACK	583	417	79	62	38	18	7	49	78	47	17	10	166	BLACK	8.6	15.0	8.7	8.2	3.9	8.6	11.6	9.8	3.5	23.9		
CLASSICAL	278	276	8	31	52	52	18	7	18	19	13	14	2	CLASSICAL	4.1	1.6	4.2	11.2	11.0	1.2	2.6	4.1	2.6	0.3		
CONTEMP	1104	654	134	167	41	23	7	193	161	60	20	14	250	CONTEMP	16.4	25.3	26.0	8.8	4.9	33.8	24.0	12.6	4.1	36.0		
COUNTRY	327	319	11	35	44	21	15	29	40	34	35	29	8	COUNTRY	4.8	2.1	4.8	9.4	4.5	3.5	5.9	7.2	7.3	1.1		
JAZZ	78	76	5	16	8	18	2	2	12	4	8	1	2	JAZZ	1.2	0.9	2.2	1.7	3.8	0.4	1.8	0.8	1.7	0.3		
MELLOW	72	69	8	19	1	1	0	19	18	3	0	0	3	MELLOW	1.1	1.5	2.6	0.2	0.2	3.3	2.7	0.6	0.0	0.4		
MOR	590	549	29	67	69	55	36	45	56	60	48	43	41	MOR	8.8	5.4	9.4	14.9	11.7	7.9	8.3	12.6	9.9	5.9		
NEWS	685	600	12	36	38	52	51	19	35	28	51	63	5	NEWS	9.0	2.3	5.0	8.2	11.1	3.4	5.2	5.9	10.6	0.7		
OLDIES	74	70	3	11	3	5	1	24	17	2	3	1	4	OLDIES	1.1	0.6	1.5	0.6	1.1	4.2	2.5	0.4	0.6	0.6		
PROG ROCK	334	289	82	89	4	2	3	53	49	4	2	1	45	PROG ROCK	4.9	15.5	12.4	0.8	0.4	9.3	7.3	0.8	0.4	6.5		
RELIGIOUS	72	72	2	0	3	5	6	1	17	8	8	15	0	RELIGIOUS	1.0	0.4	0.0	0.6	1.1	0.2	2.5	1.6	1.6	0.0		
SPANISH	68	63	12	6	4	5	0	6	4	19	0	1	5	SPANISH	1.0	2.3	0.8	0.9	1.1	1.1	0.6	4.0	0.0	0.7		
TALK	569	566	7	21	35	49	54	2	13	38	68	78	3	TALK	8.4	1.3	2.9	7.5	10.4	0.4	1.9	8.0	14.1	0.4		
TOP 40	154	94	17	14	8	1	0	29	12	7	1	1	60	TOP 40	2.3	3.2	1.9	1.7	0.2	5.1	1.8	1.5	0.2	8.6		

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

Radio-TV Programming

Jazz Up At Fresno FM

FRESNO—Relatively new PBS station KVPR-FM here has expanded its popular jazz format after positive audience response from the San Joaquin Valley area.

According to program director Von Johnson, the 50,000-watt station increased the jazz segment from 30% to 39% with classical at a 46% level. Formerly it was classical 50% of the time.

"Our listeners are more interested in mainstream jazz programs than the pop-side artists," reports John-

(Continued on page 51)

'Hits Only' At L.A.'s KHJ

By BILL MORAN

LOS ANGELES—KHJ-AM is undergoing changes initiated by new program director Chuck Martin who recently took over the reins from former p.d. John Sebastian to get back into Top 40.

"KHJ is now a Top 40 station in the truest form," claims Martin. "We are now playing all the hits. We are no longer a hip album version of the Top 40. This station is no longer just playing Foreigner, Boston and Cheap Trick. If the Captain & Tennille have a hit, we will play them. We will not be laidback anymore."

Under Martin's direction, the disk jockey will once again become a personality and will be spotlighted. The four-record music sweep has been dropped and disk jockeys will announce every record played.

Rumors on the street have KHJ making substantial programming changes, even format changes. Martin doesn't hedge any bets as he examines the rumor mill.

"We are not going MOR, we're not going talk, we're not going all news and traffic reports and we're not for sale," states Martin.

Y-100's Walker Quits In Miami For Band Work

MIAMI—Robert Walker, afternoon air personality, has resigned from his duties at WHYI-FM (Y-100). Walker has become involved in the record business working with the Keith Herman Band. He appeared onstage with the band New Year's eve in West Palm Beach.

Even though Walker left the station he is not expected to leave Y-100 entirely. He probably will join a soon-to-be-announced corporate operation planned by Metroplex, the station's parent company.

Walker, whose show consistently was at or near the top of the ratings in South Florida, has been saying for sometime that he is "getting too old for the rock-radio business." He just turned 30.

Walker served as program director and discovered that management duties were not his favorite type of work. And, as one of the highest paid on-the-air personalities in this area, he could expect to do only so much more as on-air talent, he says.

His music plans as well as the Metroplex deal will probably permit him to remain in South Florida, an area he is loathe to leave despite some of the largest radio stations' enticing offers to hire him.

Miami's WSDO-FM Claims Hitmaker Touch

By SARA LANE

MIAMI—WSDO-FM is developing a reputation for breaking new records and forcing other stations to go along with the airplay.

The station which has been on the air since Sept. 1, 1978, is called Studio 107 and it covers Dade, Broward and Palm Beach Counties with 100 kw of power.

Bill Cunningham, vice president and general manager, is using the same kind of aggressiveness which marked his starting WNYI-FM five years ago and which propelled it from zero to No. 1 in the ratings in 18 months.

"In our five months of operations, it looks as if we've broken 10 gold records and three platinum. Our reputation is for breaking out new records and we've forced other stations to go on them," declares Cunningham.

Studio 107 is targeted at the masses; people of all ages and ethnic origins and it plays what Cunningham labels "pretty music." Although primarily disco, jazz and Top 40 are carefully interspersed throughout the day and night.

"We're playing music that's not normally played on Top 40 stations or on any stations in this part of the country. We weave in with the disco some jazz and some pop. Our criterion is that it has to be 'pretty.' We will not play any raucous rock which we feel would be offensive to the ear. "We felt," Cunningham continues, "there was a large musical gap in this market. There was no one servicing the disco needs. We set up our station so it is non-fatiguing with its audio."

"With our equipment, the listeners can hear all the midrange frequencies. The low and high range frequencies aren't compressed so the end result is you can listen a long time and it won't become an irritant to you."

For the most part Studio 107 plays album cuts with a playlist of about

350 and may not repeat a record for five hours.

"We try to give programming an intelligent approach, no screaming DJs, no on-air contesting and no hype. Our commercial load is only eight minutes an hour. Disk jockeys talk four times an hour for five to seven seconds, at most."

Cunningham and his fellow workers feel that disco is the biggest movement since rock'n'roll; the reason being it has the support of the 18 to 34-year-olds which rock does not.

"Even the 35-49-year-old is out there listening," comments Cunningham.

On air personalities are Woody

Snow, 6 to 10 a.m.; Paul Resnick, 10 a.m. to 1 p.m.; Brian, 1 to 4 p.m.; Spanky Lane, also program director, 4 to 6 p.m.; Jennifer Fox, 6 to 10 p.m.; Tramonte Watts, 10 p.m. to 2 a.m. and Lou Rodriguez, 2 to 6 a.m.

"We also started the 'Disco Report' with Manhattan Marc (Marc Pollock, director of promotions) who does an on-the-air report of the disco scene covering everything from fashions to artists to records."

"He has correspondents on the West Coast, in New York, Paris and Canada. So we keep the listener up-to-date on everything that's happening in disco all over the world," Cunningham explains.

Various, and sometimes complicated, forms of research are used in programming: local research, call-out and call-in research, national and local sales. That information is compiled weekly based on data received as well as information derived from the trades.

"We're embarking on something different looking for our Studio 107 dance team, conducting tournaments for 16 weeks in 16 discos," he notes.

"We'll have eliminations and finally one couple from each disco will compete and three couples will receive a car to use in the year they

represent Studio 107, and each winner will receive a wardrobe.

"The finals will be televised. Our traveling show will go to different clubs and be used on various promotions during the year they reign as our champions."

Cunningham explains Studio 107 is going to be totally involved in the community as he believes that is one of the facets of a station's success. To date, Studio 107 has done a free concert for "Youth For Christ" featuring Bobby Caldwell, a four-mile run for Sickle Cell Anemia and a live New Year's eve broadcast from the Limelight featuring the Trammis.

BILLBOARD ARBITRON RATINGS

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

PHOENIX OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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						
ADP	141	102	46	14	5	0	0	24	13	0	0	0	39	ADP	8.5	30.3	8.7	4.2	0.0	17.5	6.2	0.0	0.0	19.2		
BEAUTIFUL	311	311	7	15	24	22	35	8	13	28	36	38	0	BEAUTIFUL	18.8	4.6	9.3	20.3	26.2	5.9	6.2	25.0	31.9	0.0		
CLASSICAL	19	19	1	1	2	0	2	0	0	3	1	1	0	CLASSICAL	1.1	0.7	0.6	1.7	0.0	0.0	0.0	2.7	0.9	0.0		
CONTEMP	176	147	14	39	6	1	5	25	39	7	2	2	29	CONTEMP	10.6	9.2	24.1	5.0	1.2	18.2	24.5	6.3	1.8	14.3		
COUNTRY	150	141	5	13	30	11	10	4	11	20	12	13	9	COUNTRY	9.7	3.3	8.1	25.5	13.7	3.0	6.9	17.8	10.7	4.5		
DISCO	70	46	11	10	3	3	0	7	9	1	0	1	24	DISCO	4.2	7.2	6.2	2.5	3.6	5.1	5.7	0.9	0.0	11.8		
MELLOW	23	21	4	6	0	0	0	3	6	2	0	0	2	MELLOW	1.4	2.6	3.7	0.0	0.0	2.2	3.8	1.8	0.0	1.0		
MOR	229	223	6	18	20	19	17	13	23	22	18	31	6	MOR	13.7	4.0	11.1	16.9	22.7	9.5	14.5	19.7	15.9	3.0		
NEWS	112	111	2	10	7	10	12	1	2	3	11	11	1	NEWS	6.7	1.3	6.2	5.9	11.9	0.7	1.3	2.7	9.7	0.5		
RELIGIOUS	49	45	6	6	0	7	0	6	4	3	8	3	4	RELIGIOUS	2.9	3.9	3.7	0.0	8.4	4.4	2.5	2.7	7.2	2.0		
SPANISH	88	79	2	4	4	3	12	12	8	7	16	4	9	SPANISH	5.3	1.4	2.5	3.3	3.6	6.7	5.0	6.3	14.1	4.4		
TOP 40	232	155	43	22	10	3	3	31	27	13	3	0	77	TOP 40	13.9	28.3	13.7	8.4	3.6	22.6	17.0	11.7	2.7	38.0		

FEBRUARY 17, 1979 BILLBOARD

PORTLAND, OR OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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						
ADP	89	72	30	14	0	0	0	17	10	1	0	0	17	ADP	6.5	36.2	10.3	0.0	0.0	14.3	6.6	1.1	0.0	12.3		
BEAUTIFUL	272	264	4	11	32	24	25	4	35	27	31	30	8	BEAUTIFUL	19.9	4.8	8.0	33.7	30.2	3.4	23.1	30.8	33.4	5.7		
BIG BAND	8	8	0	0	0	2	0	0	0	1	2	0	0	BIG BAND	0.6	0.0	0.0	0.0	2.5	0.0	0.0	1.1	2.2	0.0		
CONTEMP	351	251	34	39	15	7	5	65	40	21	8	10	100	CONTEMP	25.9	40.9	28.7	15.9	6.9	54.6	26.3	23.8	6.7	71.9		
COUNTRY	138	137	1	18	12	13	6	3	16	12	12	12	1	COUNTRY	10.3	1.2	13.2	12.7	16.3	2.5	10.5	13.6	13.0	0.7		
MELLOW	41	39	1	10	3	1	0	11	10	1	2	0	2	MELLOW	3.0	1.2	7.4	3.2	1.3	9.2	6.6	1.1	2.2	1.4		
MOR	174	169	3	9	17	12	13	3	17	13	18	21	5	MOR	12.8	3.6	6.6	17.9	15.1	2.5	11.2	14.7	19.4	3.6		
NEWS	86	85	0	8	5	10	9	1	3	4	8	10	1	NEWS	6.3	0.0	5.9	5.3	12.5	0.8	2.0	4.5	8.7	0.7		
PROG ROCK	57	54	6	13	4	2	0	11	12	3	0	1	3	PROG ROCK	4.2	7.2	9.6	4.2	2.5	9.2	7.9	3.4	0.0	2.2		
TALK	60	59	0	0	0	5	3	0	0	1	9	4	1	TALK	4.4	0.0	0.0	0.0	6.3	0.0	0.0	1.1	9.7	0.7		

SAN ANTONIO OCTOBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	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						
BEAUTIFUL	164	161	5	14	10	14	13	1	13	25	19	25	3	BEAUTIFUL	12.8	3.5	13.1	13.3	17.2	0.7	10.4	19.9	23.5	1.6		
BLACK	19	14	1	3	0	1	0	4	0	0	0	1	5	BLACK	1.5	0.7	2.8	0.0	1.2	3.0	0.0	0.0	0.0	2.9		
CONTEMP	374	266	52	39	14	9	1	79	42	13	10	1	108	CONTEMP	29.2	37.1	36.4	16.7	11.1	56.6	33.3	10.4	12.3	62.8		
COUNTRY	233	220	35	19	17	25	16	14	26	21	21	10	13	COUNTRY	18.2	25.0	17.7	22.6	30.8	10.4	20.7	16.7	25.9	7.5		
MOR	75	56	13	5	3	2	7	11	6	6	3	1	19	MOR	5.8	9.3	4.7	4.0	2.5	8.1	4.8	4.8	3.7	11.0		
PROG ROCK	49	37	24	0	0	1	0	8	0	0	1	1	12	PROG ROCK	3.8	17.2	0.0	0.0	1.2	5.9	0.0	0.0	1.2	7.0		
SPANISH	250	241	6	14	20	19	12	14	25	48	21	19	9	SPANISH	19.4	4.3	13.0	26.6	23.4	10.3	19.9	38.0	25.9	5.3		
TALK	57	56	2	5	3	5	6	1	3	3	3	6	1	TALK	4.4	1.4	4.7	4.0	6.2	0.7	2.4	2.4	3.7	0.6		

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

Vox Jox

By DOUG HALL

NEW YORK—A 1.4 rating in the October/November Arbitron has prompted WAVA-FM Washington owner **Alex Sheftell** to clean house of his program director, music director and morning drive personality.

Jim Herron has been hired from WWDC-AM as the new p.d. He will also do morning drive. **Kelly Saunders** has moved over from WWDC-FM (DC-101) to handle the 10 a.m. to 3 p.m. slot.

Dropped as p.d. was **Tim Powell**. **Donna Halper** was axed as music director and **Fred Hoffman** was let go from his morning drive position. Sheftell says the station's AOR format will be tightened.

Although the station is consulted by **Kent Burkhart**, it is not a Burkhart/Abrams "SuperStars" station. Burkhart assisted in the change in personnel.

Both Halper and Powell are looking for new positions. Halper can be reached at 703-578 0239 and Powell can be reached at 703 527 2088.

In other markets **Dennis Waters** has been dropped as p.d. at NBC's WYNY-FM (Y-97) New York, a move that was indicated for months in rumors coming out of NBC. And **Debbie Ullman** is out as p.d. at WOMN-AM New Haven, the station with the new format aimed at women.

KKEZ-FM Fort Dodge, Iowa, has dropped Bonneville's beautiful music syndicated format to go to a contemporary format. P.d. **Jerry Sheeder** will take the station live as soon as the Bonneville contract runs out. The station is now running Bonneville's contemporary format. Sheeder is looking for record service.

Rick Harris has been appointed p.d. at WKQB-FM Nashville, a Burkhart/Abrams "SuperStars" station. He comes from WRHY-FM York, Pa., and starts Monday (19). **Terry Long** has been named p.d. at WAIV-FM (V-97) Jacksonville, Fla., succeeding **Jack Forsyth**. Long comes from WBJW-FM (BJ-105) Orlando. Both Florida stations are owned by Rounsaville.

Cornelius "Brute" Bailey has joined WIGO-AM Atlanta as p.d. WIOQ-FM Philadelphia is bringing back its "Golden Age Of Rock 'N' Roll" Friday nights at 10 hosted by **Phil Brady**. WVOK-FM Birmingham has changed its call letters to WRKK due to the sale of its sister station WVOK-AM. The station will continue to promote itself as K-99.

Jay Crawford has been appointed

music director of WPIX-FM New York. He will handle weekend air shifts under the name of **Jay Crawford**. He has worked at WPLR-FM New Haven, WDRC-FM Hartford, WWYZ-FM Waterbury, Conn., and KGIL-AM-FM Los Angeles. He is reportedly an expert on Elvis Presley and is writing a book on the late singer. WPIX is also adding a new program to showcase new local talent. Hosted by the station's morning man **Jim Kerr**, the program is called "No Major Record Show" and runs Saturday from 11:30 a.m. to noon.

John Bell, the new p.d. at WDEK-FM De Kalb, Ill., has added **Mike Maxa** in the 9 a.m. to 1 a.m. slot and **Jeff Giessam** in the 1 to 6 a.m. position. **Ward Holmes**, the new music director, is handling the 5 to 9 p.m. slot. The station has also gone to 24-hour operation and by June will double its tower to 500 feet.

Jerry Clark, new p.d. at WIFE-AM-FM Auburn, Ind., has named DJ **Bob Richards** music director. He reports he needs services from the major labels in country and bluegrass. The station plans to increase power on its AM facility.

WGAR-AM Cleveland DJ **Don Imus'** new single "Let's Keep The Baby" on the Player International label is now shipping. Imus, who used to be the morning man on WNBC-AM New York, recites the song composed by his brother **Fred**. Imus has previously made several comedy records, but this is his first serious release.

Dick Stevens, operations manager of WIVI-FM St. Croix, V.I., has been promoted to vice president. **Dennis Munson** has left a management post at Camelot Music to become music director of WRCV-FM Mercersburg, Pa. **Gordy**, morning drive man on progressive country KFAT-FM Gilroy, Calif., which serves the San Francisco Bay area, is looking for a new position. He can be reached at 408 847 0220. **KYOU-AM** Greeley, Colo., p.d. **Kurt Andrews** is looking for a morning drive personality for his country station. **Steve Clark**, who had been doing mornings, shifted to news. Those interested can write to Andrews at the station at 816 9th St., Greeley, Colo., 80631.

Charlie Van Dyke has been assigned as Boston's WRKO-AM morning personality. A former program director at KHJ in Los Angeles, his last post was with KLIF-AM in the RKO family.

Robin Bailey, also known as **Rob Harder**, joins the KFRC-AM air personality lineup in the 6-10 p.m. time slot. For four years with KREM-AM in Spokane, Bailey served as program director.

WHIO-AM Dayton is giving away dinners for two for Valentine's Day. WGAR-AM Cleveland is sponsoring a disco dance contest to be emceed by WGAR jock **John Lanigan**. **Scotty Morgan** has left his on-air spot on KBUK-AM Baytown, Tex., and is looking for a new job. He has a first class license and can be reached at 713 422-5716. **John Thayer**, who is known as **Chuck Kerr** on the air, is leaving WLCS-AM Baton Rouge and is looking for a position. He can be reached at 504 357-2409. **Bob Elliott** is the new p.d. at WLCS.

KOOO-AM-FM Omaha, Neb., have changed call letters to KESY-AM-FM. Operations manager **Ric Judson** reports that the stations are the only "beautiful easy listening" stations in Omaha. He adds, "We are now doing in-store research and phone-ins on the format to let listenership determine the direction of our programming."

KHOW-AM Denver and WNOE-AM New Orleans are among the stations tying in with promotions of the film "Superman." KHOW is running a "Super Person For A Day" contest and both stations are giving away T-shirts, soundtrack albums, posters and patches.

WABC-AM New York DJ **Dan Ingram** has signed a five-year multimedia contract with ABC. Under the new agreement Ingram will have opportunities to work in the television and publishing areas of ABC in addition to his 2 to 6 p.m. program on WABC. **Bruce Phillip Miller**, KIIS-AM Los Angeles personality, recently MCed the Miss Teenage America Southern California pageant. **Felix Grant**, WMAL-AM Washington evening personality, has been elected to the executive committee of the National Assn. of the Partners of the Americas.

For the first time in its 18 years as a rock station, WLS-AM Chicago broadcast a live concert by **Styx** from Chicago Stadium. P.d. **John Gehron** comments on the event. "We had been considering broadcasting a live concert for quite some time and felt that Styx with their strong Chicago popularity and hometown roots was the right group for our first live broadcast since National Barn Dance."

Bubbling Under The HOT 100

- 101—DANCIN, Grey & Hanks, RCA 11460
- 102—AQUA BOOGIE, Parliament, Casablanca 950
- 103—JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 104—LONG STROKE, ADC Band, Cobillion 44243
- 105—STAR CRUSIN', Greg Diamond, Marlin 3329 (TK)
- 106—REMEMBER, Greg Kihn, Janus 5794
- 107—LIVING IN A DREAM, Sea Level, Capricorn 0312
- 108—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 109—KEEP IT TOGETHER, Rufus, ABC 12444
- 110—A FUNKY SPACE REINCARNATION, Marvin Gaye, Tamla 54298 (Motown)

Bubbling Under The Top LPs

- 201—SISTER SLEDGE, We Are Family, Atlantic 5209
- 202—YVONNE ELLIMAN, Moment By Moment, RSO 1-3040
- 203—BEST OF AND REST OF BE BOP DELUXE, Be Bop Deluxe, Harvest SW 11870
- 204—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 205—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 206—ELVIN BISHOP, Hog Heaven, Capricorn GPN 0215
- 207—JERRY JEFF WALKER, Jerry Jeff, Elektra 6E-163
- 208—BARBARA MANDRELL, The Best Of Barbara Mandrell, ABC AY 1119
- 209—FIESTA, Arista AB 4196
- 210—MELANIE, Ball Room Streets, Tomato 9003

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.

BUFFALO

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
WADV-FM	3.5	4.0	2.0	3.7	3.6	WADV-FM
Pat Vincent Format: MOR						
WBEN-AM	25.7	24.6	23.5	19.7	21.5	WBEN-AM
Jeff Kaye Format: contemporary						
WGR-AM	14.7	11.4	13.5	12.7	12.8	WGR-AM
Stan Roberts Format: MOR						
WGRO-FM	2.9	2.5	2.8	3.0	3.6	WGRO-FM
Jim Santella Format: AOR						
WKBW-AM	16.5	18.8	19.1	23.5	18.0	WKBW-AM
Dan Neaverth Format: contemporary						
WPHD-FM	—	5.0	2.9	2.4	3.0	WPHD-FM
Harv Moore Format: AOR						

COLUMBUS:

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
WBNS-AM	12.9	9.7	11.1	12.0	8.2	WBNS-AM
Jack Evans & Dick Zipf Format: MOR						
WCOL-AM	9.0	8.6	13.5	8.6	7.5	WCOL-AM
J. Parker Antrim Format: contemporary						
WHOK-FM	4.2	3.9	2.4	2.4	3.4	WHOK-FM
Max Raines Format: country						
WLVO-FM	—	2.8	2.2	3.5	5.3	WLVO-FM
John Fisher Format: AOR						
WMNI-AM	6.2	7.3	6.3	8.2	6.9	WMNI-AM
Bill Weber Format: country						
WNCI-FM	9.8	11.6	11.8	12.2	11.2	WNCI-FM
O'Malley in the Morning Format: contemporary						
WTVN-AM	18.4	20.7	21.0	16.8	18.8	WTVN-AM
John Fraim Format: MOR						

DETROIT:

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
CKLW-AM	6.2	4.1	4.3	4.8	8.2	CKLW-AM
Dick Purtan* Format: contemporary						
WDRQ-FM	3.9	2.9	3.1	3.1	3.2	WDRQ-FM
Jerry St. James Format: Top 40						
WJLB-AM	3.2	3.6	3.4	4.3	5.7	WJLB-AM
Jay Michael McKay Format: black						
WJR-AM	18.5	24.7	20.9	17.1	18.9	WJR-AM
J.P. McCarthy Format: MOR						
WNIC-FM	3.5	2.9	3.6	4.8	4.0	WNIC-FM
Jim Harper** Format: mellow						
WOMC-FM	2.8	3.7	4.1	3.2	4.3	WOMC-FM
Jim Davis Format: MOR						
WRIF-FM	4.8	4.1	7.0	5.4	5.0	WRIF-FM
Mike Collins Format: AOR						
WWW-FM	7.4	4.1	3.6	4.5	4.8	WWW-FM
Jim Johnson & George Baier*** Format: SuperStars						

*Purtan has been on since Nov. 1. He was preceded by Tom Shannon.
 **Jim Harper has been on the air since January 1978. He was preceded by Paul Christy. Dick Shafran works the 4 am to 7 am shift.
 ***Johnson and Baier have been on since February. They were preceded by Steve Dahl.

FEBRUARY 17, 1979 BILLBOARD

THE ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters...

MICHAEL MUNDAY, WTMA: "The Weenie is what I've been looking for. Very humorous and off-beat as well as very flexible. Far as I'm concerned, it's the top of the pack."

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HOLLYWOOD MONOPOLY NO LONGER

New Nashville Market For Music—the Movies

• Continued from page 1
important that we see an expansion in this area. We've had samples of it along the way for the past few years, and as more people become involved, the more Nashville music will become involved at the movie and television level."

Wesley Rose, president of Acuff-Rose Publications, who was involved in Nashville's motion picture business in the early pioneering days with Roy Acuff, sees it as another medium, outside of records, to place Nashville songs into all parts of the world.

"The songs receive double exposure," says Rose. "There are probably a lot of people who are film buffs, but not record buffs, and vice versa. However, I don't think its value for breaking a song is comparative to a record, but it's plus exposure."

Additionally, movies are another outlet and source of exposure for not only the talent of Nashville writers, but for musicians and singers as well.

A recent example stems from the "Every Which Way But Loose" film, which collectively exposed Nashville-based artists Eddie Rabbitt, Charlie Rich and Mel Tillis.

In addition to the visual exposure via the film, three singles by these artists have been culled from the soundtrack, and are resting in the top 11 of Billboard's Hot Country Singles chart. "Every Which Way But Loose" by Rabbitt stars at No. 1. "I'll Wake You Up When I Get Home" by Rich is starring at 4 and "Send Me Down To Tucson" by Tillis is starring at 11. The Rabbitt single is also climbing up the pop charts with a star at 47.

In terms of musical direction, Bill Justis, president of the Nashville chapter of NARAS, served as musical director on the "Smokey And The Bandit" project. Because of the success scored with that film, Justis has been solicited for several other projects.

Bob Beckham, president of the Combine Music Group and publisher of Kris Kristofferson, sees the market as a very prestigious extension for Nashville's music industry.

"It's prestigious, and prestige is converted into money. Synchronization rights for motion pictures are a negotiable thing—not like performing and mechanical that are pretty well established. The more successful the movies are, the more in demand a writer becomes, and the more work that is created not only for the writers, but for the musicians, the publishers and everyone associated."

"I think there's bound to be a growth in the utilization of Nashville's music because the music is growing in sophistication and appealing to a much broader audience," notes Irving Waugh, who was recently appointed to the post of commissioner of Tennessee's tourism department, and who has served as president of WSM, Inc.

"What I think is happening here," notes Ed Shea, executive director of ASCAP's Nashville operations, "is a breaking loose, in a sense, from country music and becoming 'music.' We're getting more and more involved in all idioms."

"Nashville is on the launching pad of being a major entertainment

center, a center that would involve not only music, but the multi-media of entertainment. That's where I envision the city going, rather than, singularly, in music alone, or film alone."

Some 11 motion pictures or made-for-tv movies have been filmed in the Nashville area since 1971, and more are planned for this year, including the movie based on Loretta Lynn's autobiography, "Coal Miner's Daughter."

Probably, the best known Nashville film was Robert Altman's "Nashville," which was filmed in 1974. Others include a Disney movie, "Nashville Coyote," in 1971; "W.W. And The Dixie Dancekings" with Burt Reynolds in '74; "Framed" starring Joe Don Baker in '74; "All The Kind Strangers," a tv movie in '74; "Kid Riding The Rails" starring Johnny Cash, a tv movie in '75; "J.D. And The Salt Flat Kid" starring Jesse Turner in '76; "Nashville Girl" in '76; "Wilma" starring Cicely Tyson, a tv movie in '77; "Murder In Music City," a tv movie in '78 starring Sonny Bono, and "The Disc Jockey" starring Jim Stafford in '78. "Coal Miner's Daughter" will star Sissy Spacek.

Generally speaking, the movies filmed here have been beneficial to Nashville. However, some of them have been rather mediocre attempts from the Nashville perspective.

"How many motion pictures with substance have been filmed here?" queries Waugh. "I don't think of 'W.W. And The Dixie Dancekings' as enhancing Nashville's image, but then again, I'm not opposed to that type thing."

Adds Combine's Beckham: "I think that some of the glamor of 'making' a motion picture has been degrading to some of our performers here, but if it's done with quality and with consideration for the talent, then I'm for it."

"It gets to whether you're going in to make an A side or a B side."

Frances Preston, vice president of Nashville's BMI operations, sees Nashville on the verge of the movie trend, but adds, "We have to suffer through being the victim of 'B' movies first."

What is the Nashville appeal for film producers? Most everyone agrees that the city is an ideal location physically, and because of the talent available here.

"Owen Bradley—a noted Nashville producer—at one time was thinking about building a sound studio long before this ever came about," notes Beckham.

"He realized and recognized the fact that Nashville was an ideal location because of its physical layout and because of the talent."

"Now that Hollywood sound studios are no longer in control, movies are being made all over the world. Nashville was predicated on talent to begin with, so this would be just another extension."

To become even more attractive, some industry leaders see the need for the mechanical facilities, such as sound studios and editing facilities, while others feel that Nashville lacks in the technical people.

"The more complete this town can become for a finished product, the more apt we are to have a lot more activity," says Beckham.

"We're still lacking, not in facilities or equipment, but people," says Shea. "We're lacking in those 'pros' who have not yet elected to make the South, or Nashville, or middle Tennessee their home base. But I feel it's forthcoming."

"It's going to also require solicitation by knowledgeable people," adds Beckham. "We need to get involved in selling the motion picture people on this part of the country."

For this end, Jo Walker, executive director of the Country Music Assn., who additionally serves as a seven-member committee that makes up the Metropolitan Tourist Commission, believes the chamber of commerce and tourism departments of the state can offer assistance.

"We have the kind of support from the community to build industries within the entertainment area," states Walker.

"To my knowledge, there hasn't been any actual solicitation of the movie industry, but I believe there should be. Possibly, through communication with some of our state officials, we could bring about the formation of a department or section of a department designed just for this aspect."

"Other states have some sort of division this type of thing, whereas Tennessee doesn't have a lot of information available to persons connected with the film industry."

Meanwhile Preston and Waugh are not so quick to jump on the wagon for film production development.

"I think movies will happen here, but I feel we should concentrate on the music because that's where we're the strongest," notes Preston.

"We are unique in that we are a songwriter town, and this is where we can really shine."

Waugh notes that Nashville shouldn't think of itself as becoming a second Hollywood because it takes all sorts of writers, not just writers of music, to create an enhancing view of what Nashville can offer.

"I've been criticized for saying this in the past, but I think Nashville lacks creative writers for concepts and script writing."

"If I had to guess the future, I would say that Nashville music will be used far more than Nashville as a film location."

Pushing the music and songs, Preston has made available a film on the "how tos" for motion picture scoring to writers here, in addition to talking with several companies on the coast about material, writers available in Nashville and following up with tapes on several qualified writers.

Meanwhile, Jimmy Gilmer, professional manager for United Artists Music in Nashville, notes his efforts to become involved.

"What we're trying to do is establish, from our standpoint, a closer working relationship with the United Artists film company only for the purpose of being in on the ground floor, and meeting whoever the producers are going to be on various projects, and trying to work closer with them."

"The problem is that most film producers follow the same core, using the same scoring people who have been successful."



BACKSTAGE GREETINGS—Actress Candice Bergen, Willie Nelson and Burt Reynolds drop in to see Rita Coolidge and Kris Kristofferson following the duo's set at New York's Bottom Line.

4 Guitarists Perform On Atkins' Latest Album Date

By KIP KIRBY

NASHVILLE—"I'm always looking for new and exciting things to do on my records," offers Chet Atkins, guitar player par excellence. "After all, at my age and in my condition, you've got to do something to keep surprising all the friends and neighbors."

Besides his subtle tongue-in-cheek humor, Atkins also happens to be renowned as one of the world's great guitarists, with more than 55 albums to his credit. Now, with the release this month of his latest RCA LP, it's certain that Atkins' "friends and neighbors" (as he likes to refer to his listening public) will find a number of surprises.

Paycheck Promo Is Big Paycheck

NASHVILLE—CBS Records has launched a double-pronged promo for the new Johnny Paycheck single "Outlaw's Prayer."

Framed, personalized checks—a bloated 14 by 26 inches—bearing Paycheck's signature have been sent to some of the key radio stations, clubs and media outlets throughout the nation. The check bears a gold embossed portrait of Paycheck and an inscription "Bank On Epic Records."

Also being distributed to some radio stations and media members are the printed lyrics to the song.

In the Western region, the first 11 stations that went on the record received 100 copies of the lyrics and 25 "Armed And Crazy" LPs to use in Paycheck giveaways. Similar LPs were also sent to some other stations in different areas.

"The lyrics are being used for giveaways primarily," advises Rich Schwan, local manager of promotion for Epic, Portrait, Associated Labels. "A lot of stations are hanging them in their offices and studios."

Hall Is Selected

NASHVILLE—Noted songwriter and RCA recording artist Tom T. Hall has been honored by the Smithsonian Institution as the first performer selected for the Smithsonian's "Country Songwriters" series.

The series, to be held Sunday evenings from October 1979 to May 1980, is part of the "American Country Music" series of concerts honoring individuals who have made significant contributions to the country field.

Hall's performance is slated for Nov. 18.

The album is totally different from anything Atkins has done and may even qualify as the first project of this kind to be grooved on vinyl. "We're calling it 'The First Nashville Guitar Quartet,'" comments Atkins, "since as far as we can tell, no one's ever recorded anything like this before."

The concept for the new album generated from a suggestion by Atkins' long-time friend, Shel Silverstein, who thought that an LP with four guitarists playing a variety of arrangements and styles would fill a musical gap. Atkins agrees.

"I think this album will help fill a void in radio. Today so many records sound alike, at least to my calloused ears. . . . I think there are a lot of FM stations that will welcome this album."

In addition to Atkins, "The First Nashville Guitar Quartet" features Liona Boyd, a classical guitarist with four solo albums of her own who recently completed an international

(Continued on page 53)

Hall Of Fame: Grandpa Jones

NASHVILLE—"Grand Ole Opry" member and "Hee Haw" regular Grandpa Jones was inducted into the Country Music Hall of Fame Jan. 31 amidst traditional ceremonies which included the installation of a bronze plaque, a portrait of Jones that depicts the typical attire he has worn for more than four decades and banjo artifact.

Accompanied by his wife and partner, Ramona, Jones was honored for a career that has spanned more than 50 years in country music.

The inscription on the plaque describes him as "One of the most versatile performers in the history of country music. A singer, songwriter, banjo player and superb comedian, Grandpa Jones has held audiences spellbound for over four decades from the days of schoolhouses lighted by oil lamps to network television."

A cake-cutting ceremony followed the induction, which was attended by "Grand Ole Opry" colleagues Roy Acuff, also a member of the Hall of Fame, and Jimmy C. Newman. Among others in attendance were Bill Ivey, executive director of the Country Music Foundation; Jo Walker, executive director of the Country Music Assn.; Bud Wendell, president and chief executive officer of WSM, Inc., and Hal Durham, general manager of the "Grand Ole Opry" and vice president of WSM, Inc.

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Nashville Scene

By SALLY HINKLE

The Crickets, currently touring the Southeast with Waylon Jennings through Sunday (18), were recently featured in a new CBS-TV program, "Sunday Morning," hosted by CBS news veteran Hughes Rudd. Airing on some 80 stations across the U.S., the 90-minute format devoted a portion of time in tribute to the 20th anniversary of Buddy Holly's death, while catching up on the Crickets' recent activity.

Loretta Lynn and Sissy Spacek, the young actress who will be portraying Loretta in the movie "Coal Miner's Daughter," dropped in on younger sister, Peggy Sue, during her recent session with Sonny Wright for Door Knob Records at Bradley's Barn. Crystal Gayle, the baby sister of the trio, had hoped to attend the session as well, to sing a little background harmony, but was detained by a snow storm in New York.



LONE STARS—Singer Steve Fromholz, right, enjoys a humorous moment with athletic coach Darrell Royal in Austin, Tex. Occasion was a reception hosted by Lone Star Records to celebrate the release of Fromholz' debut album for the label, entitled "Jus' Playin' Along."

Tammy Wynette and Freddy Fender sing the theme song, "No One Knows Better," for a new Marjoe Gortner movie, "When Your Comin' Back Red Rider?" which opened the first of this month in New York and debuts in Los Angeles Friday (16). Wynette also has a solo number later in the film entitled "Kiss Away." ... Mary K. Miller recently performed in a showcase situation at the Palomino Club in Hollywood before an industry-invited audience. ... Chris LeDoux is releasing a self-penned single this month on Lucky Man Music Records, "Lean, Mean And Hungry."

Elektra artist Wood Newton launched into a regional promotion tour recently in support of his single, "Lock, Stock & Barrel." Within a week, Newton visited 21 stations within the Southeast and Southwest. ... Bobby Goldsboro concludes a run at the Silverbird Hotel in Las Vegas Tuesday (13) following a 14-day engagement. ... Arbit Records artist Ronny Robbins has been slated for an appearance in Canada on the "Grand Ole Opry."

Gloyd Cramer and Boots Randolph teamed up for a tour of the Northwest Feb. 7-10, including Washington, Oregon and British Columbia. ... Dolly Parton has scored a triple play in the country, pop and now disco charts with her current single, "Baby, I'm Burnin'," written, co-produced and co-arranged by Parton. ... SCR Records artist Billy Parker has a new release out that pays a special tribute to the legendary Ernest Tubbs, with whom Parker worked for some 300,000 miles. Entitled "Thanks E.T., Thanks A Lot," the single was released just in time to also pay a Feb. 9 birthday salute to Tubbs.

The TCB Band, formerly with Elvis Presley and comprised of band members James Burton, Emory Gordy Jr., Ronnie Tut, Jerry Scheff and Glen D. Hardin, has completed work on an album project for Inergi Records that is expected to be released this month. The band members have been devoting their time to session work in Los Angeles and providing backup for Inergi artist Mark K. Miller of late. They have also provided backup assistance to John Denver in several of his television specials.

RCA recording artist Linda Hargrove recently participated in Nashville's third annual "Bag A Thon," aired locally owned WTVF-TV, to aid in the promotion of donations to Goodwill Industries.

The management of WAVV-AM, the merchants of Vevey, Ind., and the executives of Derbytown Records recently celebrated Jack Reno Day in appreciation of his single effort, "Vevey, Indiana."

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Table with 3 columns: Star rating, Chart position, Song title and artist. Includes songs like 'If I Could Write a Song as Beautiful as You', 'Happy Together', 'Golden Tears', etc.

Table with 3 columns: Star rating, Chart position, Song title and artist. Includes songs like 'I'm Gonna Love You', 'Why Have You Left the One You Left Me For', 'Texas (When I Die)', etc.

Table with 3 columns: Star rating, Chart position, Song title and artist. Includes songs like 'Shoulder to Shoulder (Arm and Arm)', 'Please Be Gentle', 'Lady Lay Down', etc.



TENNESSEE BALL—Flanked by the media, new Tennessee Gov. Lamar Alexander presents RCA singer Ronnie Milsap with a flannel shirt, a trademark of Alexander's campaign. The Nashville presentation came at the Volunteer Inaugural Ball which followed a disco theme and was sponsored by 92Q (WBVQ-FM). 92Q's Steve McCoy is holding the mike on the left.

11TH ALBUM MAKING NOISE

Bandy's Honky Tonk Rolling Right Along

By SALLY HINKLE

NASHVILLE—With his latest single, "It's A Cheating Situation," currently starring at 23 on Billboard's Hot Country Singles chart, and a completed LP of the same title, Moe Bandy marks his 16th single and 11th album project of his career with producer and manager Ray Baker.

Since 1973, when Bandy recorded his first national release, "I Just Started Hating Cheatin' Songs Today," which rose to the top of the national charts within five weeks of its

release on the GRC label, Bandy has become known for delivering a pure, sincere and uncontrived brand of country music.

It's the brand some label as hard-core honky tonk, similar to what blew in and out of West Texas in the '40s and '50s. But whatever you call it, it empties beer glasses and touches hearts with a formula that has provided Bandy with a consistent string of hits over the past six years.

Through such LP projects as "Bandy The Rodeo Clown," "Cowboys Ain't Supposed To Cry" and "Soft Lights And Hard Country Music," Baker has employed the talents of such session players as Johnny Gimble, Hargus "Pig" Robbins, Weldon Myrick, Charlie McCoy and Kenny Malone for a consistency in framing this stylist.

He has also guided Bandy in a steady career growth pattern that has made him a favorite at fairs and rodeos in addition to regular appearances on television programs, including "Hee Haw," "Pop Goes The Country" and "That Nashville Music" and dates at the Palomino and Lone Star clubs.

"Every year it seems to be getting better," says Bandy. Within the past year, Bandy has been honored as the International Rodeo Assn.'s entertainer of the year, and made his debut at the Wembley Festival in England.

A return engagement at Wembley has already been planned in addition to a tour of Sweden, Holland and Germany.

"The fans overseas remind me of the country fans 30 years ago in this country," reflects Baker. "There was a smaller segment back then, but they were intense and loyal, just as the fans now are in England."

Bandy cultivates his audiences not only through music but also through personal contact, making himself available following shows to talk with people, signing autographs and listening to what they have to say.

While the streams of the more progressive of the country music stretching across the country are gaining momentum, Bandy finds that his audiences are remaining true.

"I get a lot of feedback from the people across the country to keep my music country, so I definitely think there's a need for it," says Bandy.

Adds manager Baker: "When we do an LP, Moe has to learn every

(Continued on page 54)



TOP 40—Ray Stevens gets a personalized gift for his 40th birthday: a walker complete with air horn, license plate and aerial. Left to right are Norro Wilson, a&r director for Warner Bros.; Chet Atkins, vice president, RCA; Stevens; and Don Light of Don Light Talent.

Country Radio Meet's Registration Extended

NASHVILLE—The deadline for advance registration for the 1979 Country Radio Seminar has been extended to Tuesday (13).

In order to qualify for the reduced advance rate savings on rooms at Nashville's Hyatt Regency, registrants are advised to call Sandi Smith at 615/329-4487. Subsequent registrations will be \$100.

Registrants may still mail their forms in before Feb. 28, or present them to the seminar registration desk upon arrival at hotel.

Registration blanks may be obtained at the Nashville Billboard office located at 1717 West End Avenue.

Billboard
Hot Country LPs
Billboard SPECIAL SURVEY
For Week Ending 2/17/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	2	11	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
3	3	13	TNT—Tanya Tucker, MCA 3066
★	6	7	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
5	4	28	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
6	5	18	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2979
7	8	41	STARDUST—Willie Nelson, Columbia KC 35305
8	9	22	EXPRESSIONS—Don Williams, ABC AY 1069
9	7	11	TOTALLY HOT—Olivia Newton-John, MCA 3067
10	11	34	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
11	10	14	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MC 7628
12	12	53	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
13	13	12	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
14	14	14	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
★	20	36	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
★	25	11	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
17	18	11	BASIC—Glen Campbell, Capitol SW 11722
18	19	57	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
19	15	15	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1 2983
20	23	56	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
21	22	19	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum SE 155
22	17	36	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
23	21	18	MOODS—Barbara Mandrell, ABC AY 1086
24	24	14	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
★	37	3	JOHN DENVER—RCA AQL 1 3075
★	32	16	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
27	27	22	TEAR TIME—Dave And Sugar, RCA AFL 1 2961
28	28	4	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW 11853
29	29	75	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
30	16	10	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1 3082
★	NEW ENTRY		THE BEST OF BARBARA MANDRELL, ABC AY 1119
32	34	14	CONWAY—Conway Twitty, MCA MCA 3063
33	33	5	DUETS—Jerry Lee Lewis & Friends, Sun 1011
34	41	45	VARIATIONS—Eddie Rabbitt, Elektra SE 127
35	40	43	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
★	NEW ENTRY		Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC/Dal D05D 2093
37	31	43	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
38	38	44	OLD FASHIONED LOVE—The Kendalls, Ovation OV 1723
39	39	2	SWEET MEMORIES—Willie Nelson, RCA AHL 1 3243
40	42	30	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H
41	36	15	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
42	46	111	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
43	45	2	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
44	26	55	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
45	30	11	YOU HAD TO BE THERE—Jimmy Buffett, ABC AA 1008
46	-	1	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4090
47	47	14	CLASSIC RICH, VOL. II—Charlie Rich, Epic TE 35624
48	44	2	DARK EYED LADY—Donna Fargo, Warner Bros. X 3191
49	-	1	LEGEND—Poco, ABC AA 1099
50	50	4	TAMMY WYNETTE'S GREATEST HITS, VOL. IV—Epic KE 35630

Tulsa Kudos To Nelson 'Stardust'

TULSA—"Stardust" by Willie Nelson has been named best new country LP of 1978 by the Tulsa Tribune. Janie Fricke was named best new country artist. Also cited with top 10 LPs were Lee Clayton, "Border Affair;" Eddie Rabbitt, "Variations;" Asleep At The Wheel, "Collision Course;" Ronnie Milsap, "Only One Love In My Life;" Barbara Mandrell, "Moods;" Don Williams, "Expressions;" Johnny Lee Wills, "Reunion;" Fricke, "Singer Of Songs" and "White Mansions."

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Classical

GAP NARROWS Contemporary Composers, Their Audiences Rediscover Selves

By ALAN PENCHANSKY

CHICAGO—Contemporary composers and their audiences are re-discovering one another, helping to narrow the gap between classical music and its listeners that has existed in this century.

That's the belief of Richard Gilbert, head of Grenadilla Records, a label which devotes itself almost exclusively to the new works. Most titles in the catalog of this fast growing indie label are pieces composed in the last 10 years.

According to Gilbert, who founded Grenadilla in 1970, composers have begun speaking more directly to audiences as they begin bridging the chasm that had grown up since the earliest days of modernism.

The new styles are encouraging a slow increase in demand for records of contemporary works, Gilbert feels.

"Interest in contemporary music is opening up because composers are getting away from the bleeps and blops," Gilbert admits. He describes the new style as "more neo-romantic," an observation shared by critics and commentators.

Historically, recordings of contemporary works have moved very slowly out of dealers' bins.

A current project being undertaken by Grenadilla is the taping of a group of seven concertos recently commissioned for soloists of the New York Philharmonic. Vincent Persichetti's "Concerto For English Horn And Strings" will be taped in March with Thomas Stacy, principal of the Philharmonic, soloist. The composer will lead 35 string players from the orchestra for the taping.

Composers William Schuman, Samuel Barber, Jacob Druckman, John Corigliano and Andrew Imbrie also were involved in the commissioning program. Gilbert, a Peabody Conservatory alumnus, hopes to issue all of the concerto series on the Grenadilla label, though other companies have shown interest in the commissioned pieces.

Audiences and musicians are meeting each other halfway in the new rapprochement, according to Gilbert. On the listener's part there's a boredom with the standard repertoire today, he believes.

"I think the general public today is getting tired of hearing the 800th version of a Beethoven Symphony," the producer maintains. Major labels are contracting with the "heavy artists" of our time, says Gilbert, but the repertoire has gone stale.

Groups such as the Gregg Smith Singers, Jubal Trio, Long Island Chamber Ensemble, Primavera String Quartet and Cantilena Chamber Players are prominent in the \$7.98 list Grenadilla catalog. Gilbert handles much of the production work from his New York headquarters.

Today, the biggest customers for recordings of the modern composers are libraries and schools, says Gilbert. Gilbert sells also through choral societies and musicians groups; it's a mail-order business for the most part.

However, the label chief expects retail business to pick up as composers and listeners again find one another. Indie distributors such as Frank Cooke, L.A. and House Distributors, Kansas City, handle the line.

Biggest star in the Grenadilla catalog is violinist Elmar Oliveira, winner of the gold medal award at last year's Soviet Tchaikovsky competition. He's the first American ever to receive that prize for the violin, and his recording of the Karel Husa Violin Sonata (1974) is Grenadilla's fastest seller, says Gilbert.

Oliveira's playing of the sonata is a virtuoso tour de force. The big work asks near impossible feats of technique, which Oliveira not only negotiates but tosses off with aplomb.

"It was a matter of picking superlative takes," Gilbert says of the recording. Working with the gifted young player he calls a "tremendous experience."

Gilbert, who has just returned from MIDEM, says foreign licensors will scoop up anything in the basic repertoire performed by Oliveira. However, there's still some resistance to the new pieces.

Other standouts in the catalog are a series of six albums made by the Long Island Chamber Music Ensemble including works of Roy Harris, Michael Colgrass, Marga Richter, Alan Hovhaness, Ingolf Dahl, Jeffrey Kaufman and Husa.

Gilbert's six-disk series with the Gregg Smith singers includes works of four centuries, while placing most heavy emphasis on music of our time.

Three disks with New York's Cantilena Chamber Players are forthcoming, including a two-record set surveying modern U.S. and Israeli composers.

This summer, Gilbert plans to record the Andrew Imbrie "Flute Concerto," commissioned for New York Philharmonic principal Julius Baker. The work, to be performed by Baker, will be paired with the Persichetti Concerto.

The seven concertos were given to the Philharmonic by Francis Goelet, a New York real estate magnate. Gilbert says the philanthropist also is contributing to the Grenadilla recording project and foundation grants are being sought. All the concertos might eventually appear in a boxed four-record set.

Among labels also interested in the concerti is New World Records, eyeing Composer John Corigliano's "Clarinet Concerto" and the Michael Colgrass "Concerto for Percussion Quartet and Orchestra."

Yet to be premiered among the Philharmonic commissions are William Schuman's "Horn Concerto," Samuel Barber's "Oboe Concerto" and Jacob Druckman's work for viola and orchestra.

Gilbert estimated that the price tag to Goelet for each concerto was between \$5,000 and \$10,000.

The label exec believes a sense of realism now motivates composers in their bid to reconnect themselves with listeners. "They realized they were scaring away their audiences," he observes.

Gilbert says experimental composers continue to a experiment, but with sounds today that are "palatable instead of chaotic."

Grapevine Records, a subsidiary of Grenadilla, devotes itself solely to jazz. Gilbert points out. The label's Vocal Jazz Inc. LP "High Clouds" is up for a Grammy in the vocal arranging category.

CBS March Release For Beethoven Symphony Box

CHICAGO—CBS Records, issuing a new complete Beethoven Symphony set in early March, plans a major flex of its marketing muscle for the multi-disk package.

Lorin Maazel conducts the Cleveland Orchestra in the eight-record set, the label's most important release to feature the American batonist.

Sixty-second radio ads on classical stations in the top 10 markets are planned, along with several special radio tie-ins. Merchandising pieces include 4-by-4-foot blowups of the album cover, according to Laurie MacNeil, Masterworks product manager.

MacNeil describes the marketing effort as Masterworks' "biggest push in several years."

Set is believed to be the first regular Masterworks issue to be presented in cloth-bound, embossed package. The eight records, including three Beethoven overtures as filler, are specially priced at \$47.98 list.

Radio stations planning special airing around the introduction include WCLV-FM Cleveland and KKHI-FM in San Francisco.

There's also interest stemming from Cleveland's WMMS-FM, a major rock station, according to MacNeil. A promo party in conjunction with the station is being discussed.

Masterworks sources view the

package as a linchpin item in the current effort to lift Maazel to superstar status in the U.S. CBS wants the conductor to autograph several dozen special copies that will be copies used in promotion.

Honolulu Symph Tours Mainland

HONOLULU—The Honolulu Symphony Orchestra is planning to take its first Mainland tour in February and March.

Donald Johanos, named as music director for the Honolulu Symphony on Jan. 7, will be on the podium for concerts in Utah and Nevada.

Programs are scheduled for Feb. 28 at Weber State College Arts Center Auditorium in Ogden, Utah; March 2 at the Mormon Tabernacle in Salt Lake City; March 5 at the Sevier Stake Tabernacle in Richmond, Utah; and on March 6 at Artemus W. Ham Concert Hall at the Univ. of Nevada at Las Vegas.

The Utah Symphony will be touring Hawaii at the same time that the Honolulu Symphony is in Utah and Nevada.

In addition to its symphony program, the Honolulu Symphony will be giving a special concert of Hawaiian music March 3 at the newly-restored Capitol Theatre in Salt Lake City.

DON WELLER

Billboard Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
2	16	5	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediger, Columbia M 35128
3	2	18	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
4	NEW ENTRY		DONIZETTI: Don Pasquale Sils, Kraus, Gramm, Caldwell, Angel SBLX-3871
5	5	104	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	3	10	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
7	8	5	UP IN CENTRAL PARK: Sils, Milnes Angel S-37323
8	7	49	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
9	10	5	DEBUSSY: Preludes Volume 1—Michelangeli, DG 2531-200
10	11	53	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
11	12	158	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
12	13	172	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
13	14	32	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
14	6	5	TCHAIKOVSKY: The Nutcracker American Ballet (Baryshnikov), Columbia M2 35189
15	4	18	NYIREGYHAZI PLAYS LISZT Columbia M1 34598
16	NEW ENTRY		VERDI: La Battaglia Il Legnano Ricciarelli, Carreras, Gardelli, Philips 6700-120
17	23	10	DVORAK: Cello Concerto Rostropovich, Angel S-37457
18	18	5	PUCCINI: Madama Butterfly Scotto, Domingo Philharmonia Orchestra (Maazel), Columbia M3 35181
19	NEW ENTRY		JOSE CARRERAS SINGS GRANADA Philips, 9500-584
20	NEW ENTRY		HANDEL: The Water Music Concentus Musicus (Harmoncourt), Telefunken 6.42497 (London)
21	19	100	THE GREAT PAVAROTTI London OS 26510
22	24	66	GREATEST HITS OF 1720 (Kapp) Columbia 34544
23	20	14	THE LEGEND: Maria Callas Angel S-37557
24	21	62	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
25	9	5	VIVALDI: Concerto In D Minor Telemann Suite In A Minor, Stern/Rampal, Columbia M 35133
26	NEW ENTRY		MAHLER: Symphony #6 Karajan, Berlin Philharmonic, DG 2707 106
27	17	5	SCHUBERT: String Quintet Mstislav Rostropovich, DG 2530 980
28	27	49	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
29	15	53	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
30	28	32	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
31	NEW ENTRY		VIVALDI: Orlando Furioso RCA ARL3-2869
32	25	49	LA DIVINA: Maria Callas Angel SB3841
33	35	45	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
34	NEW ENTRY		RAMPAL: Favorite Encores Tokyo Concert Orchestra, Columbia M 34559
35	NEW ENTRY		HOROWITZ: Encores Columbia M 35118
36	22	18	MOSTLY MOZART VOL. III De Larrocha, London CS 7085
37	NEW ENTRY		MEHTA: BOLERO: Orchestral Showpieces L.A. Philharmonic (Mehta), London CS 7132
38	29	18	PUCCINI: La Fanciulla Del West Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta), DG 2709 078
39	26	28	SOLTI/CHICAGO/WAGNER Chicago Symphony Orchestra, London OS 7078
40	39	5	THOMAS: Mignon—Horne, Welting Vanzo, Columbia M 4-34590

Classical Notes

Leonard Bernstein leads the newly-formed Mexico City Philharmonic Thursday (15) in a program staged to coincide with President Carter's state visit to Mexico. Works of Chavez, Copland, Barber and Beethoven fill and bill, with a delayed PBS telecast scheduled. ... Classical harmonica virtuoso **Cham-Ber Huang**, a designer/consultant for the Hohner company, plays before mainland Chinese audiences this month. Huang, a U.S. citizen, is one of the growing number of American artists welcomed by the Chinese since the resumption of relations.

ALAN PENCHANSKY

FEBRUARY 17, 1979 BILLBOARD

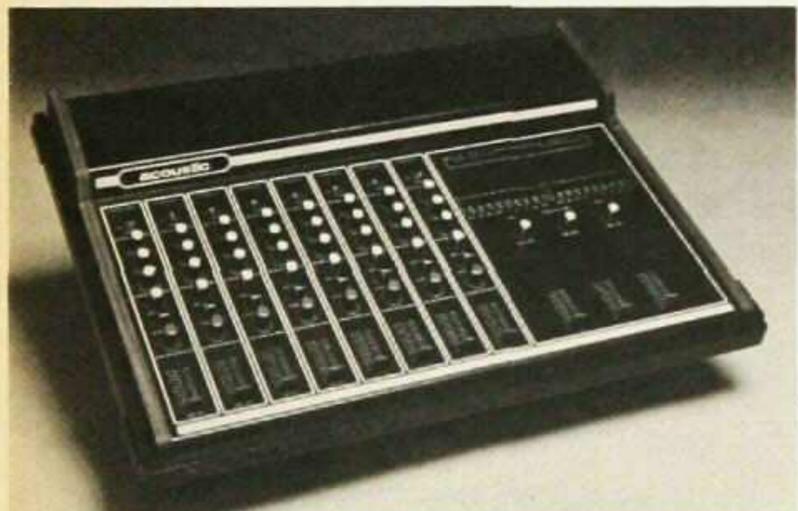
NAMM Showcase



NEW SPEAKER—Altec introduces its 934 musical sound speaker for the working musician. The new speaker incorporates the company's Mantaray constant directivity horn which the firm maintains eliminates beaming.



POWER AMP—From BGW comes the 100B professional power amplifier at a suggested list of \$399. Power output at 1 kHz is 60 watt/channel RMS.



STEREO MIXER—Acoustic introduces model 924 stereo mixer which features eight separate input channels that accept any microphones and all other signal sources. All three units bowed at NAMM in L.A.

Ampex Reshaping Tape Thrust

By STEPHEN TRAIMAN

NEW YORK—With one eye on the growing consumer video and premium audio markets, and the other on its increasing studio market share and the new industrial digital and analog formats, Ampex Corp. is restructuring its magnetic tape division sales force for expanded efforts this year and beyond.

Upcoming are a VHS format videocassette to join its Beta tapes, a metal-particle audio cassette, introduction of an Ampex digital recorder that will use the firm's 1-inch tape, and a new 3-inch mastering format for the MCI recorder.

While the official reason for the restructuring is to better meet the needs of its growing consumer products market, the shifts effective May 1 have as much to do with Ampex's heightened visibility in commercial markets as well, acknowledges S. Erik Jenstad, the division's marketing director.

Efforts will continue through the company's existing factory sales force, a rep network that will be expanded, and current wholesalers, but a significant number of industrial sales people also will handle

consumer tape products in the reshaped division headed by George Ziadeh, vice president and general manager.

Under the new set-up, officially launched with the start of the company's 1980 fiscal year, Dick Antonio takes over as national sales manager, from current industrial responsibility. Bill Weismann becomes national accounts manager, a new post, to handle national retail chains, record/tape rackjobbers, the military, catalog showroom and OEM equipment markets. He had been consumer products national sales manager.

Ampex now has three industrial area managers and five consumer area managers, with the former also assuming consumer responsibility in the new organization. Reporting to them will be five regional consumer managers, and seven existing industrial district managers.

"We'll take a look at our existing factory sales people, the current rep and distributor networks, and put together the best combination," Jenstad emphasizes.

He notes that Ampex began ex-

pansion of its Opelika, Ala., manufacturing plant last March, to add capacity for precision audio and videotape products. More than \$5 million is committed to the project, including two new production lines. The first will be operational by this August, for added video and wide band instrumentation tape capacity including 2-inch quad, 1-inch helical, 3/4-inch U-Matic and 1/2-inch Beta and VHS videocassettes.

Ampex bowed its L-250 and L-500 Betatapes late last year, and is anticipating an extended play three-hour L-750 before year-end. Jenstad expects a VHS license soon, noting that a second round of samples is being sent to Victor of Japan for approval this month.

The growing trend to professional quality consumer software is highlighted by the expansion of the Grand Master cassette line with normal bias I and high bias II tapes now offered, along with 8-track and open-reel products. Jenstad notes the entire line evolved from the successful consumer test of a Grand

(Continued on page 48)

Audio/Video Update At 9th ITA Seminar

NEW YORK—The role of the music industry in the emerging home video market is one of many key areas to be covered at the ninth annual seminar of the International Tape Assoc., April 1-4 at Hilton Head Island, S.C.

Available space for registrants is virtually SRO for "Audio/Video Update 1979," according to Larry Finley, ITA executive director, with more than a dozen panels and workshops in audio, home video, corporate video and copyright planned.

"The First 90 Days Of The Videodisk" will be highlighted by Ken Ingram of Magnavox, detailing the Atlanta introduction of the Magnavox-built MCA/Philips optical system. Tadashi Nagaoka of Matsushita will present a report on that firm's Visc videodisk and digital au-

dio disk most recently demonstrated at the Winter CES in Las Vegas.

Also highlighted are "Stereo-Phonic Broadcasting/A New Dimension In Home Video," by William Enders, GTE Electronics.

Other areas of the home video mart will be covered by Steve Roberts, 20th Century-Fox, first major studio to enter the market with its acquisition of Magnetic Video, Bob Pfannkuch, Bell & Howell, with highlights of videotaped visits to retail stores and consumers homes on their experience with VTRs; Fred Richards, Time Magazine, "The Emerging Video Software Market;" Martin Roberts, newsletter editor, "Selling Pre-recorded Programs;" Steve Poe, Consolidated Film Industries, "Marketing Opportunities For Programming," and Ron Hayes, Music Images, "Converting Existing Music Libraries Into Home Video Entertainment."

Three Q&A sessions on home video will involve equipment manufacturers, moderated by Bob Gerson, TV Digest; program distributors, by Ken Winslow, Public Broadcasting Library, and blank tape manufacturers, Steve Traiman, Billboard.

The key copyright update, perhaps the stickiest question in the home video and also the audio taping areas, will offer comments by Homer Porter, FBI supervisory

(Continued on page 46)

IHF Is Taking Its Expo Hype On the Road

NEW YORK—Borrowing a leaf from the record/tape industry, the Institute of High Fidelity is hyping its second annual International Hi Fi convention and exposition with a mini-version road show preview in Los Angeles, San Francisco and Boston.

With the concept of the event changed from a trade expo competitive with the semi-annual Consumer Electronics Shows to an educational experience for retailers, manufacturers and reps, the April 20-22 event in St. Louis already has about 57 exhibiting companies, according to executive vice president Bob Gur-Arie.

However, the thrust of the event at the Convention Center and adjacent Sheraton Hotel is on improving management skills. The purpose of the three-city tour is to touch on subjects to be covered in greater detail at the convention, and to promote attendance there, notes Jon Kelly of Audio-Technica, IHF show program chairman.

"We just don't reach enough people when we hold our management seminars, and that's why we're going where the people are with this program. There's a large concentration of hi fi dealers, manufacturers and sales reps in the Los Angeles

(Continued on page 46)

Capitol & JBL In New Tie

Cross Promo: Bob Welch LP To 'Audition' Speakers

By JIM McCULLAUGH

LOS ANGELES—Capitol Records and audio speaker manufacturer JBL are again teaming up for a major cross promotion—this time with Bob Welch's "Three Hearts" album which ships Monday (12).

JBL and Capitol united previously for the recent Little River Band LP and JBL conducted a similar promotion in tandem with Atlantic for the Firefall "Elan" album.

The success of the Little River Band promotion, according to Dennis White, vice president of marketing for Capitol, is, in part, responsible for the expanded Welch campaign.

"The previous JBL/Capitol promotion worked well for us," notes White, "and it's perfect for an artist like Bob Welch."

The mechanics of the promotion will work the same way, according to

Nina Stern, public relations coordinator for the giant speaker supplier based in Northridge, Calif.

Capitol will supply several thousand promotional copies of the LP to JBL dealers who in turn invite consumers into their stores to audition a pair of JBL speakers with the LP. Consumers are not obligated to buy speakers in order to receive a free LP but LPs are limited per dealer.

Local dealer ads highlighting the promotion are, in turn, charged to that dealer's JBL cooperative advertising allowance.

Also involved will be Bob Welch shirts with a Capitol art department-designed emblem on the front and the JBL logo on the back.

Two major differences with the previous promotion, according to Stern, is that more of JBL's national

dealer network will be involved as well as the use of videocassettes.

"This will be more of a full blown effort than the previous one," adds Stern. "We announced the promotion during our national sales meeting at the recent CES in Las Vegas and asked each one of our reps to nominate one or two dealers in their sales territories to participate."

JBL has 18 sales territories nationwide and some 20 dealers will be involved in the promotion including World Radio in Iowa, Tokyo Shapiro in Ohio, Coffee, Tea or Stereo in the Pacific Northwest, Federated in Los Angeles, Myer Emco in Washington, D.C. and the Hi Fi Shop in Utah.

According to White, the promotion will also feature an in-house Capitol-produced video of Bob Welch. (Continued on page 46)

Presley Suit Hits Magnetic Video

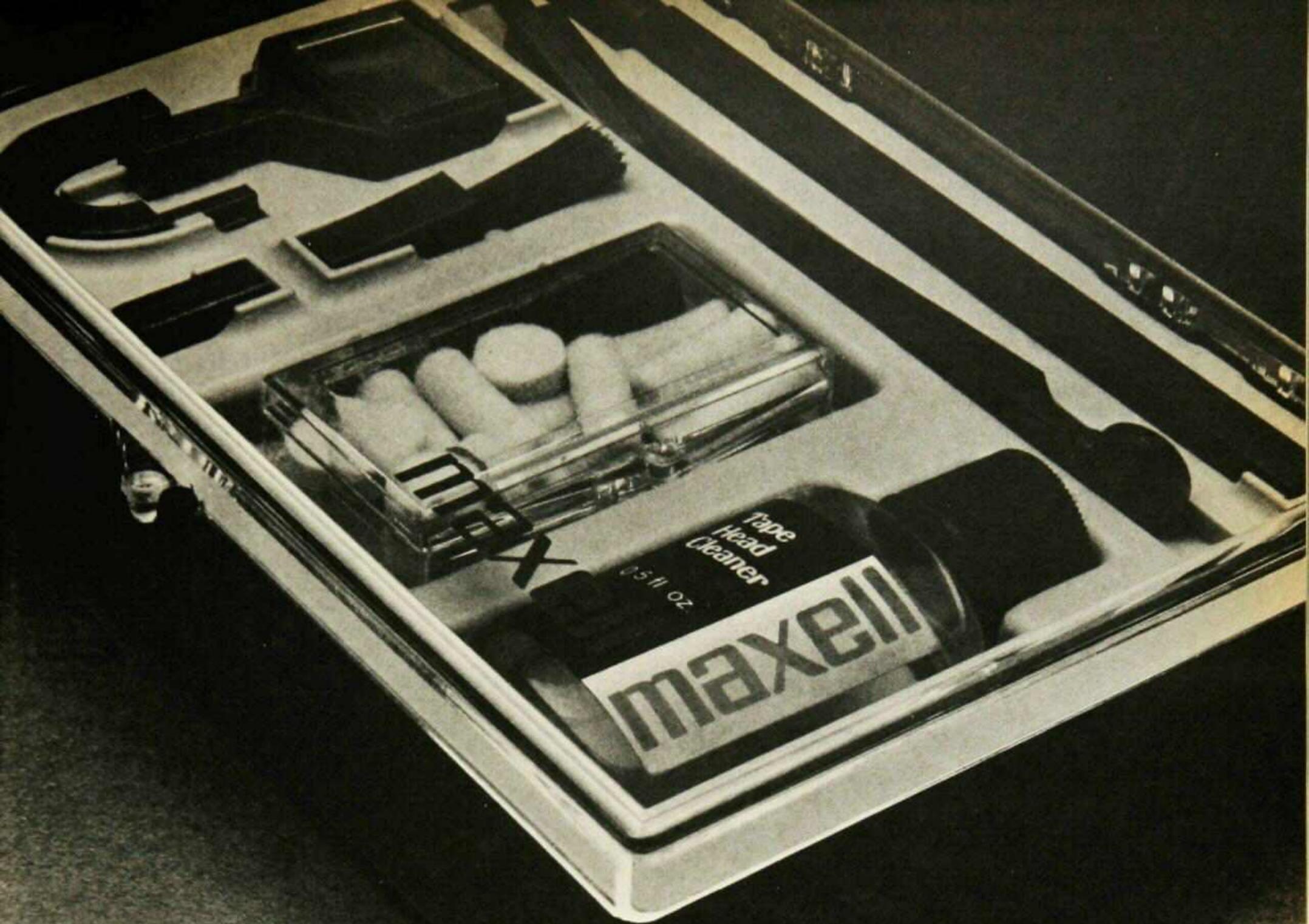
NEW YORK—Litigation was started recently by RCA against Magnetic Video Corp. over sales of videocassettes of movie performances by Elvis Presley, as previously predicted (Billboard, Jan. 27, 1979).

In the suit filed in federal court here, RCA claims to have the exclusive right to recordings by the late singer and alleges that Magnetic Video Corp. has been "manufacturing, distributing and selling" cas-

settes of Presley obtained from Viacom without RCA's permission.

The complaint seeks a judgment declaring that the defendant "has misappropriated plaintiff's property rights," an injunction prohibiting further distribution of the cassettes and destruction of the tapes in question.

In addition, "damages in as yet an undetermined amount" and costs are also demanded.



People who aren't using our new tape care kit should have their heads examined.

After every ten hours of recording or twenty hours of play-back, you should spend a few minutes cleaning your tape heads.

Because in that period of time enough dust and residue accumulate on your tape heads to significantly affect the sound that comes out of

your tape deck.

So at Maxell, we've developed a tape care kit to help you get the cleanest possible sound out of your recordings.

In addition to liquid head cleaner, it has special curved probes, swabs, a brush and a mirror to help you

keep even areas you can't see spotless. All of which means you'll be getting maximum performance out of your machine. Year after year.

And if that doesn't sound like a good idea, maybe you need to have more than your tape heads examined.



Audiophile Recordings

MALCOLM FRAGER PLAYS CHOPIN—Malcolm Frager, piano, Telarc Digital DG10040, distributed by Audio-Technica, \$17.98 list.

This superlative recital promises to enrapture the classical novice while it has connoisseurs buzzing excitedly amongst themselves. Telarc gifts the pianist with some of the most astonishing reproduction ever achieved on record, and what glorious sounds Frager creates for them to reproduce. The sense of the instrument's body and dimensionality are a revelation, with solid, unflinching impact in the bass and the truly harmonized ring of the upper registers captured with startling realism. The complex tone of the big Bosendorfer Imperial grand is mirrored without aberration, and only the best stereo rigs probably will be able to reconstruct properly all of the information that's transmitted here. The program, which includes the popular "Heroic" polonaise, several lovely mazurkas and a breath-

taking rendition of the "Andante Spianato" and "Grand Polonaise," is designed to appeal to the broadest listenership. So too is the style of Frager's playing, with its true grand manner qualities of color, line, technical finish and sweep.

NOSTALGIA SUITE—Roger Kellaway Cello Quintet, Discwasher Recordings DR003DD, distributed by Discwasher, \$14 list.

Producer Jeff Weber carries this effort above the current crop of jazz direct disks with its musical and sonic inventiveness and flawless Japanese processing of excellent, full-bodied direct disk sides. The impact of the exotic instrumentation, used in a bebop jazz format, is stunning, with side two's variety of instrumentation and beautiful ensemble playing the standout. Piano, marmba, tubular bells, drums, cello, etc. are listened to as if no intermediary was present. Harmonic structure of this progressive jazz excursion is rooted in old standards which listeners are challenged to uncover.

VIRTUOSO MUSIC FOR CELLO—Janos Starker, cello; Shigeo Neriki, piano; Denon OX7140ND, distributed by Discwasher, \$14 list.

Production bears in on the cellist casting even the little incidental bowing noises in vivid relief. Paganini's "Moses Fantasy," a difficult variations piece performed on only one string,

and Figaro's aria from the "Barber of Seville" in a cello-piano transcription are standouts. "Ritual Fire Dance," "Hungarian Rhapsody" by Popper and Intermezzo from Granados' "Goyescas," provide further demonstration of the musical development of this renown virtuoso. Piano accompaniment here misses the strength and personality projected in Starker's previous Denon encores recital, making the earlier disk marginally preferable. The cello piano presentation isn't crafted to blow audio buffs' fuses, but many classical aficionados will light up over Denon's uncompromising quality.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Aug. 12, 26; Sept. 9, 23; Oct. 7, 21; Nov. 4, 18; Dec. 2, 16; Jan. 6; Feb. 3.

Barry Dennis Chosen

BALTIMORE — Barry Dennis, head of Stereo Equipment Sales, Inc., local wholesaler/retailer, has been elected to the Young Presidents' Organization, worldwide group of 3,300 who have become presidents of sizable companies before age 40.

Robins Marks 25th

COMMACK, N.Y.—Robins Industries Corp., audio and tape accessory manufacturer, recently marked its 25th anniversary. Founder and president Herman Post introduced the first product in 1954, the "Gibson Girl" tape splicer.

'AUDIO HOLOGRAPHY'

Bow '3-D' Dutko Device For Pro, Consumer Use

By JIM McCULLAUGH

LOS ANGELES—Dutko, Inc., a young electronics firm here in suburban North Hollywood, has developed an audio processing device, which, it claims, creates a three-dimensional or "audio holography" effect.

The brainchild of Steve Dutkovich, the device has the look of a conventional amplifier and is called the MAP3000, a multi-dimensional audio projector, and works in conjunction with eight speakers.

It is one of three models available and will cost approximately \$2,000. According to Dutkovich, the processor is not a panning device or a quadraphonic system.

"This is the first tangible three-dimensional sound system," he claims.

Incorporating digital electronics and computer technology, the processor "sees" a regular two channel stereo signal which is fed into from state-of-the-art stereo equipment as

a line—with one end of the line the right channel and the other end of the line the left channel. The unit projects the sound holographically through eight speakers.

There is no loss of amplitude or tonal quality, he adds, and the sound is projected "randomly" through the speakers so no two listening experiences are ever the same.

The processor—which can be interfaced with conventional sound systems—has applications to disco, live sound performances, movie and theatre sound, recording studio as well as consumer audio.

Already, one processor has been installed at the City disco in San Francisco with negotiations underway with others.

Dutko, Inc. is also negotiating with several hi fi chains in the Los Angeles area to retail the home processor unit and is attempting to build national distribution.

The processor is designed to operate as an add-on unit connected between preamplifier and four stereo amplifiers. The signal is then routed to eight speakers on four separate towers around the listening area using standard amplification and speaker systems.

The processor also has control features which provide enhancement and subtleties to the three-dimensional sound effects.

The three models now available include the MAP3000 basic processor designed for home or professional sound reinforcement. It requires a stereo source, a preamplifier, eight channels of amplification and eight speakers.

The MAP3000D is the same as the MAP3000 except it has a relay incorporated which automatically reroutes the signal around the processor to the amps so that in the event of processor failure, the stereo signal will still reach the speakers. This unit is designed for discos.

And the MAP3020 incorporates not only the processor but also a preamplifier and eight channels of amplification.

The firm is also developing a separate eight channel power amp unit which will be compatible with all standard stereo components on the market today, it claims.

Dutko is also designing speaker stands which are compatible with most bookshelf speaker systems on the market with custom installations available.

According to Jeff Spitzer, sales and marketing director for the company, Dutko will have its processor on display for the first time at the Billboard Disco Forum in New York at the end of February.

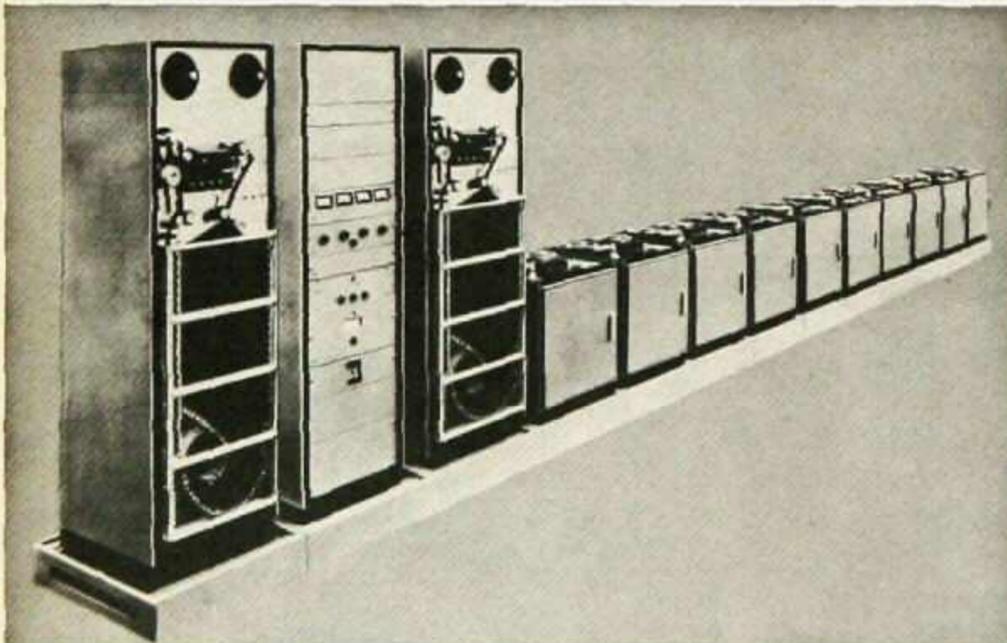
Rooms Needed For U.K. Event

LONDON—With more than 90% of all available stand space already booked for the sixth High Fidelity '79, to be held at the Cunard International Hotel April 24-29, organizer Emberworth Ltd. has teamed with hotel booking agency HBI-Hotac to iron out mounting accommodation problems.

Special arrangements have been made with hotels in easy reach of the venue, with special rates negotiated for exhibition visitors.

Unquestionably, the best duplicating systems in the world today...

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Compare the specifications of the ES6400 Series—like the frequency response of $\pm 2\text{dB}$ from 40Hz to 15KHz—with any competitive equipment. Or its simple operation, easy maintenance and rugged reliability, shift-after-shift. Or its optional dual master reproducers to eliminate master change down-time. Compare ES6400 to the competition by any standard. Electro Sound 32:1 and 16:1 systems adhere to the same high standards of quality.

ALL NEW QUALITY CONTROL REPRODUCER ELECTRO SOUND QC7

The indispensable machine to audio-test pre-recorded tapes before loading, and to align and maintain any duplicating system. Now with extended frequency response to 15KHz at 1-7/8ips and greatly improved signal-to-noise ratio. New constant tension systems and and motion sensing insure tape safety.

BEST LOADERS FOR CASSETTES...

For speed, reliability and accuracy, there's no match for the ECL, Electro Sound Cassette Loader. So easy to operate that one person can handle three or more machines. The new model has a flip-up chassis for quick access to parts.

...AND CARTRIDGES

The productivity superstar for 8-track winding is the ES100-8II Gemini, running at 240ips with two positions per unit. Its low price is as incredible as its performance.

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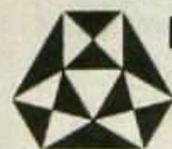
Our tape helps your tape grow.

If you sell records at the retail level, you could be missing out on a sure-fire way to dramatically increase your overall sales—by selling quality TDK cassettes. In 1978 the premium cassette market was the hottest area in the audio field, and TDK sales grew at 4 times the market average. TDK cassettes are profitable, high ticket items that sell in bunches—3, 4, and even 10 at a time. People are buying more cassettes and they're buying the ones that sound best. Like TDK SA, the cassette that's used as the reference standard by most deck manufacturers for the high bias position. Because the decks are set in the factory to sound their best with SA, consumers have made it the #1 selling high bias cassette. Or TDK AD, the normal bias cassette with the hot

high end that's perfect for the booming autosound market. According to *Merchandising* magazine, there are almost 100 million auto units out there, but the records you sell cannot be played in them. You can sell plenty of AD, though—one with every album you sell to your autosound customers, and plenty more for home use, too.

For the more budget-minded of your customers, there's TDK D, the workhorse cassette that doesn't compromise on quality—it features the best tape and the most reliable mechanism in its class. All TDK cassettes, in fact, are backed by the industry's original full lifetime warranty.*

So stock and sell TDK cassettes, and every time a customer walks up to your register, you can add \$15, \$20, even \$50 to your tape. With the help of our tape, your tape can grow to record lengths.

 **TDK**[®]
Topping the charts for the last ten years.

IHF Road Show Convention Hype

• Continued from page 42

area, where we kicked off the tour Monday (5)," he observes.

Following L.A., the program was repeated in San Francisco Wednesday (7) and will be presented in Boston Feb. 28, where a large number of hi fi dealers and manufacturers also are concentrated. Starting at 4 p.m., each program included a forum covering sales training, merchandising hi fi products more effectively, and market positioning, followed by a cocktail party.

At the L.A. session, Hitachi's Jerry Henricks was chairman, assisted by panelists Eli Harary, Paris Electronics; Marty Herman, University Stereo, and Wil Schwartz, the Federated Group. In San Francisco, Phase Linear's Don Prewett and Sun Stereo's Nik Vergis were co-chairmen, with a panel including Phil

Cochle of ESS, Jim Chambers, Systems Warehouse, and Steve Laughter, Warehouse Sound.

The Boston program, set for the Hyatt Regency in suburban Cambridge, is being co-chaired by Allen Evelyn of Bose and Vergis of the Sun Stereo chain.

Dealer sessions and management sessions structured for the St. Louis convention reflect the interests of an IHF survey of prospective attendees, Kelly notes. They will run concurrently all three days.

For dealers, kickoff topic is "Secrets Of Store Profitability," chaired by Jules Steinberg of the National Assn. of Retail Dealers of America. Vergis of Sun Stereo moderates a panel on "Maximizing Audio Sales," with Doral Chenoweth, Center Ad Agency, effective media selection; Max Ross, Maxwell C. Ross

& Co., direct mail promotion; Jim Lackey, Natural Sound, profitable merchandising of high-end components, and Jim Chambers, Systems Warehouse, on a dealer's approach to promoting hi fi.

Second day's sessions start with "The Dynamics Of Newspaper Advertising," chaired by the IHF's Gur-Arie, with Alfred Elsenpreis, Newspaper Ad Bureau, among panelists, and the presentation of the IHF/NAB Golden Note awards for retail hi fi advertising.

Hitachi's Jerry Henticks leads "The Audio Store Environment," with Abe Feder, lighting designer/consultant; Rick Morganstern, Audio Design, and Cary Stock, Stereo Review. Frank Culmone, Dow Sound City, conducts the final panel on "Successful Store Operations" with newsletter editor Sam Cohen, on the right way to merchandise for the holidays; Irv Maizlish, Leo Eisenberg & Co., the art of negotiating a store lease; Seymour Helfant, operating to stay in business, and Craig Edgecumbe, on avoiding Chapter XI.

Concurrent management sessions kick off with "Crystallizing The Markets Of The '80s," chaired by Koss board chairman John Koss, with panelists Warren Syer, ABC Leisure Magazines, on the component marketplace—today and tomorrow; Dick Lewis, Advertising Assistance, defining the high-end market; Jim Twerdahl, Jensen Sound Labs, the hi fi autosound market, and John Hall, U.S. Pioneer Electronics, hi fi markets of the '80s.

Second session on "Trends In Hi Fi Technology" is chaired by IHF technical director Len Feldman, with Martin Fine, B.I.C./Avent; Ed Foster, Diversified Science Labs; Ralph Hodges, Stereo Review; Hal Rodgers, Popular Electronics, and Hector LaTorre, Modern Recording, with Foster highlighting the critical importance of technical standards.

Management panels the second day start with "Audio Financial Management In Changing Times," with chairman Tom Floerchinger, CMC Corp.; Barry Shereck, U.S. Pioneer, and Bob Seabring, Citibank, New York. Following is "The Dynamics Of Sales Training Programs," moderated by Audio-Technica's Kelly, with panelists Barbara Davis, Pacific Stereo, and Catherine Breen, Montgomery Ward.

Final day's session on "Facing The Challenges Of The Audio Marketplace" is chaired by Jerry Kalov, IHF president and head of Jensen Sound Labs, with leaders from all segments of the industry debating critical issues.

With exhibits being handled again by the Snitow Organization, the 57 companies and/or their divisions "committed to exhibit" include Adcom, Amber Electro Design, Audio Innovations, Audio Research, Audio Technica, Audio Technology, Avid, BASF, BDI, Bauman Research Instruments, Bertagni, Bose, Dahlquist, Cerwin-Vega, Dishwasher Group.

Also: Electro-Voice, Fundamental Research, Grafyx Audio Products, Gusdorf Corp., Heil Sound, Hitachi, IMT Ltd., Itera Ltd., JVC/Phi Speaker Division, Jensen Sound Labs, JR Sound, KEF Electronics, Kenwood, Koss, KA/Kustom Acoustics, Marcol Electronics, Mega Electronics, Mobile Fidelity Sound Lab, Mordaunt-Short, O'Sullivan Industries.

Also: Osawa & Co., Peavey Electronics, Phase Linear, Pickering & Co., Polk Audio, QHK Electronics, Rhoades National Corp., Rogers

ITA Update—Audio/Video Future

• Continued from page 42

agent; Jim Bouras, Motion Picture Assn. of America deputy general attorney; Jules Yarnell, Recording Industry Assn. of America special antipiracy counsel; Al Berman, Harry Fox Agency, and moderator Ernest Meyers, ITA general counsel. An update of the Universal/Disney home video copyright infringement suit against Sony and others, which opened Jan. 30 in Los Angeles, will be a focal point of the session.

While video may be in the consumer spotlight, the audio area also is undergoing dramatic technology breakthroughs. George Preston, CBS Columbia Tape Duplicating, will offer a "Duplicators Update" to include new concepts in high speed equipment, sophistication in winding cassettes and splicing 8-tracks.

Ralph Cousino, Capitol Records chief engineer and chairman of the RIAA engineering committee, will cover "Increasing Quality Demand On Pre-recorded Cassette Products;" Joe Wells and Frank Polomski, RCA Records, talk on "The Relationship Between The Studio And Duplicator To Produce Quality Product," and a two-part "User/Supplier Interface" covering problems & solutions and printing & packaging will be co-moderated by Jim Walker, BASF Systems, and Lee Gray, RKO National Tape Service.

New digital and metal tape technology will be covered in a supplier technical workshop moderated by George Ziadeh, Ampex. Roger Pryor, Sony Industries, talks on

"Understanding Digital Audio;" Don Rushin, 3M Co., "Metal Tape Update;" Lance Ziering, ICI Americas, "Improved Sight & Sound/Magnetic Tape Base Progress;" Roland Swett, Morehouse Industries, "Modern Approach To Tape Coding Manufacturing;" David Rubenstein, Agfa-Gevaert, "Electronic-Acoustic Curves On Magnetic Tape;" Thurston Cook, Video Automation Systems, "Antipiracy Devices For Tape & Disk," and Carlos Kennedy, Ampex, "Digital Audio/Video Tape & Disk."

Home video in Europe progress will be the subject of talks by Don MacLean, EMI Audio-Visual Ltd., "Original Programming For The Videogram," Kurt Lowy, JVC Ltd., "Impact Of Home Video;" Peter Funk, International Video Systems, "Burgeoning Market For Pre-recorded Programs," and Guy Berthier, Societe La Cellophane, "How Three Configurations Coexist—A Market Overview."

Approximately 50 ITA members will show their latest products and services in hospitality suites at the four-day event, with the latest in both software and audio/video hardware promised.

John Chancellor of NBC will offer the keynote address "Listening, Reading And Viewing," and Victor Borge with his "Comedy In Music" will headline the April 3 banquet.

Complete program and registration information is available from ITA, 10 W. 66 St., New York 10023, phone (212)787-0910.

No '79 Bill On Hi Fi Interference

WASHINGTON—Following an informal discussion with members of the Electronics Industries Assn., the Institute of High Fidelity and the Federal Communications Commission, Sen. Barry Goldwater (R-Ariz.) agreed not to reintroduce his bill from the last session that would have mandated Federal Communications Commission rulemaking on radio frequency interference from hi fi equipment television.

According to Len Feldman, IHF technical director who was among attendees, the senator was impressed enough with the industry's apparent progress to "put our house in order" on the receiving and transmitting problems of radio frequency to hold off on his bill, at least for 1979.

"Both the hi fi and tv manufacturers presented evidence of progress towards development of new circuitry to reduce the susceptibility

to the problem," Feldman notes. Neither the senator nor the FCC, represented by chairman Charles Ferris, really want to get involved in this kind of mandatory rulemaking, he believes.

However, more stringent rules on illegal CB linear amplifiers that cause all types of interference are being enforced. The FCC recently raided Brewer Labs in Porter, Okla., confiscating nearly 450 units allegedly intended solely for illegal CB use by boosting a CB 4-watt signal to 1,000 watts, and also seizing the sales records to track down previous buyers.

Senator Goldwater will be meeting with industry reps later this year for another progress report, according to Feldman, "but he's really not anxious to have more federal intervention, if we do the job ourselves."

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SPECIAL DESIGNS ON REQUEST

New Capitol/JBL Promo

• Continued from page 42

"It makes sense," says White, "since a lot of these audio dealers have Betamax, JVCs and other videocassette recorders on their floors anyway. We added video to the last portion of the Little River Band promotion."

Capitol will supply the master to JBL which in turn will duplicate it for its participating dealers.

Stern figures the JBL dealer promotions will kick off around the first week of March with individual dealers tailoring it for different lengths given the material available.

In some cases a JBL dealer may

want to highlight specific speakers or else the whole line. And some dealers might stretch the campaign over a week or even a month.

JBL is also supplying videocassettes of how its speakers are made for "JBL Days" promotions which could be tied in.

Stern notes that increases in sales of equipment can be linked to the promotion while White contends that increased awareness of the artist is the plus benefit for Capitol.

Dealer ads also underscore the fact that many major recording studios in the U.S. use JBL monitors for recording and mixing.

Rep Rap

Upcoming meeting of the New York Chapter, Electronic Representatives Assn., is themed to "My Pet Peeve Is..." highlighted by a general discussion among attendees, Tuesday (13) at 5:30 p.m., Riccardo's, Long Island City. For reservations: A.D. Adams, 145 E. 52nd St., New York, phone (212) 755-0845.

A sales managers roundtable was the focus of the group's December meeting, featuring Jerry Kaplan, Lux Audio, on psychology of factory vis

Foam, Rotel of America, Russound FMP, Sansui, Seal-O-Matic, Series 20, Shure Brothers, Signet Division (Audio-Technica), Sound Source, Spectro Acoustics, Stanton Magnetics, Symmetry-Monster Cable, TDK, Thiel Audio and U.S. Pioneer.

In addition to its traveling road show, the IHF is promoting the convention with a trade ad campaign, a complete program brochure mailing to the industry, at least three monthly mailings of its new newsletter "High Fidelity Retailing," and the availability of exhibitor invitation tickets for distribution to their retail customers.

its; Irv Kalick, Midland International, and John Bacek, Victory Engineering, on handling expenses on field trips; Ed Cohen, Bulova Electronics, determining when sales trips are necessary, and Phil Murphy, Richo Plastics, attitude toward short-notice trips in territories.

Norpac Marketing, Bellevue, Wash., is hosting a three-day (13-15) "Science Of Selling" program at the Sea-Tac Motor Inn, with all rep groups and their salespeople invited to individual daily sessions. For details: Norpac Marketing, 13235 Northrup Way, Suite B, Bellevue, Wash. 98005, phone (206) 746-5995.

Financial forecasting will occupy the Chicago Chapter of ERA at its monthly meeting Tuesday (13) at the Ramada O'Hare Inn at 5 p.m. Reps of the three product groups will meet—components and material, technical and instrument, and consumer. For reservations: Judy Travers, 221 N. LaSalle St., Chicago 60601, phone (312) 346-1600.

Mid-Lantic Chapter of ERA recently hosted its annual Distributors Night meeting in Philadelphia, with members of the Keystone Chapter of the National Electronic Dealers Assn. invited

(Continued on page 49)

Tape Duplicator

The first Video Expo to be held in San Francisco, Feb. 20-22 at the Jack Tar Hotel, is expecting 100 hardware and software exhibitors, according to sponsor Knowledge Industry Publications. Also featured are three general sessions focusing on current video applications for the non-broadcast market, and 16 special workshops.

General sessions will be presented by the American Society for Training & Development (20) on "Delivering On Video's Promise For Training;" Industrial TV Assn. (21) on "Video, New Uses," and Assn. for Educational Communications & Technology (22) on "Signals For Learning: Telecommunications & Instruction." The 16 workshops cover such topics as electronic editing, audio techniques, lighting skills, "reading" video, media center setup/management, incorporating other media, evaluating VTRs/cameras, cost-effective creative video, color VTR problem analysis, portable production techniques, VTF production strategies, video in education and medicine.

Registration information is available from Video Expo, 2 Corporate Park Dr., White Plains, N.Y. 10604. * * *

Columbia Pictures Videocassette Services in Chicago is now offering tape-to-film transfer under the direction of Marty Rennels, who recently joined from Mediatech as manager of film services. The Columbia Pictures Industries subsidiary, headed by George Ricci, began operations last year with tape duplication and ancillary services. * * *

Both 3M and Memorex bowed useful new U-Matic videocassette accessories at the recent National Audio Visual Assn. (NAVA) show in New Orleans. The 3M magnetic audio/video products division's Scotch Hanger System includes a redesigned shipper/storage case, a metal bar to be cut to any length for mounting on a studio or storage wall, and a portable six-pack hanger rack. Designed for U-Matic and mini U-Matic tapes, cost is claimed at under 20 cents per cassette, versus over \$4 per unit in a metal cabinet.

Memorex bowed a Spindle Height Alignment Gauge (SHAG) claimed to generate significant cost savings by detecting this primary cause of edge damage in 1/4-inch videocassette tape, in less than 30 seconds, compared with up to four hours by a qualified technician previously. The two components are a mini-U-Matic-size gauge assembly and a steel base that serves as a "reference" in establishing "zero" or ideal spindle alignment conditions. Suggested list is \$695 through Memorex videotape distributors.



U-Matic Aids: 3M bows the "Scotch" Hanger System, above, to store videocassettes, while Memorex introduces its new Spindle Height Alignment Gauge for tape edge protection at the recent NAVA show.



The Salt Lake City-based TeleMation division of Bell & Howell recently introduced a TDF-1 Digital Noise Filter claimed to improve signal-to-noise ratio of television signals by as much as 18 dB on an element-by-element basis. Said to be

particularly useful for signal/noise improvement of multi-generation videotapes, ENG material and microwave/satellite feeds of program material, the unit incorporates a four-times sub-carrier sampling rate to deliver greater band-

width and resolution than competitive systems using a three-times rate. The unit also automatically adjusts for high noise reduction on still portions and lowers the amount in motion portions to minimize video lag. Price and avail-

ability from Dave Quebbeman, TeleMation, Box 15086, Salt Lake City 84115.

* * *

Public Television Library has a new 74-page

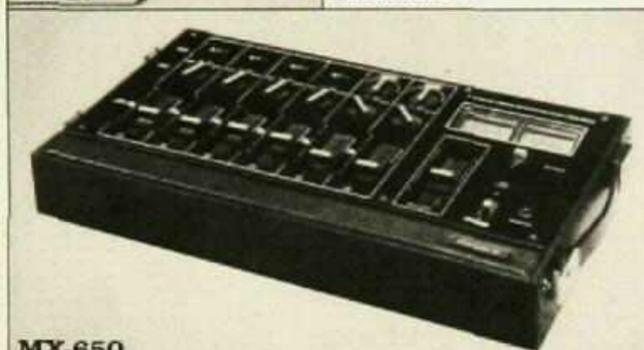
supplement with 344 new titles in 99 subjects for sales or rental on 1/4-inch U-Matic videocassettes. Video Program Supplement No. 11 is free from PTL, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024.

Sony professional audio products can now be bought from professionals.



DR-Z7

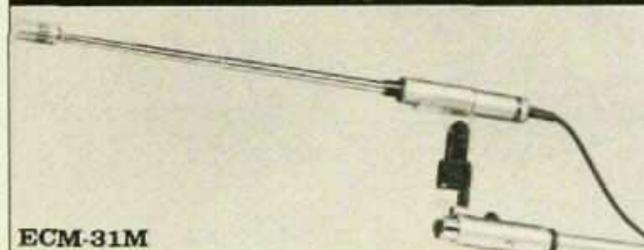
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MX-650



ECM-990F



ECM-31M



ECM-210M



F-540

Now you can talk to people as sophisticated as the Sony equipment you talk into.

Because our sales organization has grown into 17 of the nation's most skilled and knowledgeable representatives. They're experienced. They specialize in the industry you specialize in.

We've looked long and hard for people who really know the microphone and mixer business. So you'll benefit from the equipment they sell, and the intelligent advice and counsel they'll impart.

And now, these same representatives will be carrying the prestige line of Sony headphones. There are 8 models, including the top-of-the-line "Z" series, the middle-priced "S" series, and two specialty phones—a monitor set, and a pair of headphones priced at a remarkable \$22.*

Of course, we were able to attract our Representatives because of the equipment they'll be representing. Sony equipment. So no matter what kind of microphone, mixer or headphones you need, you've come to the right place if you go to one of these 17 places.

For more information contact Nick Morris; National Sales Manager, Professional Audio Products; SONY; 9 West 57th Street; New York, New York 10019. *suggested retail price

1. NEW YORK
Gilbert E. Miller Assoc.
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Hicksville, NY 11801 (516) 433-5590

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4. CHICAGO AREA
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Skokie, IL 60076 (312) 674-6790

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North Hollywood, CA 91605 (213) 768-2100

6. NO. CALIFORNIA
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San Leandro, CA 94577 (415) 352-7860

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8. DETROIT AREA
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Novi, Michigan 48050 (313) 349-8130

9. DALLAS AREA
Al Moskau & Associates
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Dallas, Texas 75206 (214) 363-8560

10. CLEVELAND AREA
T. R. Moore Associates
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Miamisburg, Ohio (513) 433-0762

11. ST. LOUIS AREA
William Menezes & Assoc.
P. O. Box 7070
Overland Park, Kansas 66207 (913) 649-2680

12. WASHINGTON AREA
Norpac Marketing, Inc.
13235 Northrup Way, Suite B
Bellevue, Washington 98005 (206) 746-5995

13. MINNESOTA AREA
Vector Sales, Inc.
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Edina, MN 55435 (614) 835-5820

14. ALASKA AREA
McAfee Marketing, Inc.
3014 38th W, Seattle, WA 98199
ATTN: Tim McAfee (206) 282-8663

15. FLORIDA AREA
Furman-Goldman & Assoc.
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Hollywood, FL 33020
ATTN: Jack Goldman (305) 921-2032

16. ROCKY MTS. AREA
2001 Enterprises Ltd.
123 Cook Street, Suite # 100,
Denver, Colorado 80206
ATTN: Tom Markel, Jr. (303) 320-1933

17. UPSTATE NEW YORK
Kramerson-Randall
Sales Corp.
401 South Main Street, No. Syracuse, N. Y. 13212
ATTN: Arnold Kramerson (315) 458-4284

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File Porno Video Piracy Suit In N.Y.

NEW YORK—The newest addition to the increasing litigation over videocassettes involves tape duplicates of well known pornographic films.

The suit, brought in Manhattan Federal Court, names "American Sex Fantasy," "Captain Lust," "Deep Throat," "Wet Rainbow" and "The Devil In Miss Jones" as films of which allegedly unauthorized tape copies have been made and sold by Joseph Jemal doing business as Fifth Avenue Music Shop located at 545 Fifth Ave.

The suit claims that the plaintiffs,

International Home Video Club, and several other firms located at the same address, have the exclusive rights to videotape reproductions of the films and are being damaged by the "inferior in quality" copies allegedly sold by the defendants.

For their claims of unfair competition and copyright infringement, the plaintiffs want an injunction during the suit and permanently afterwards, unspecified money damages, an accounting of all profits and the destruction of all allegedly unauthorized copies.

CONSUMER & PRO

Ampex Reshaping Tape Division

• Continued from page 42

Master reel product derived from the firm's studio mastering tape.

Ampex will have samples of Grand Master I and II cassettes aimed at the growing studio "mastering cassette" market at the European AES in Brussels next month and the May AES in Los Angeles.

Also debuted will be the new 3-inch tape for the MCI 20 i.p.s. deck previewed at the New York AES last November.

Progress is reported on the pro-

TOTYPE of the Ampex digital master recorder, though no firm date for introduction is yet available, according to Jenstad. A paper on the unit's format was given at the New York AES, and the start of extensive in-studio tests is promised by the firm before year-end, with the Ampex 460 digital tape—first available on the commercial market—to be utilized.

At the high-end of analog technology, Ziadeh recently announced that Ampex will offer a new binder

formulation and an exclusive, highly stable metal-particle formulation. "We are currently in pilot plan development stage, with plans for limited product distribution before the end of the calendar year," he said.

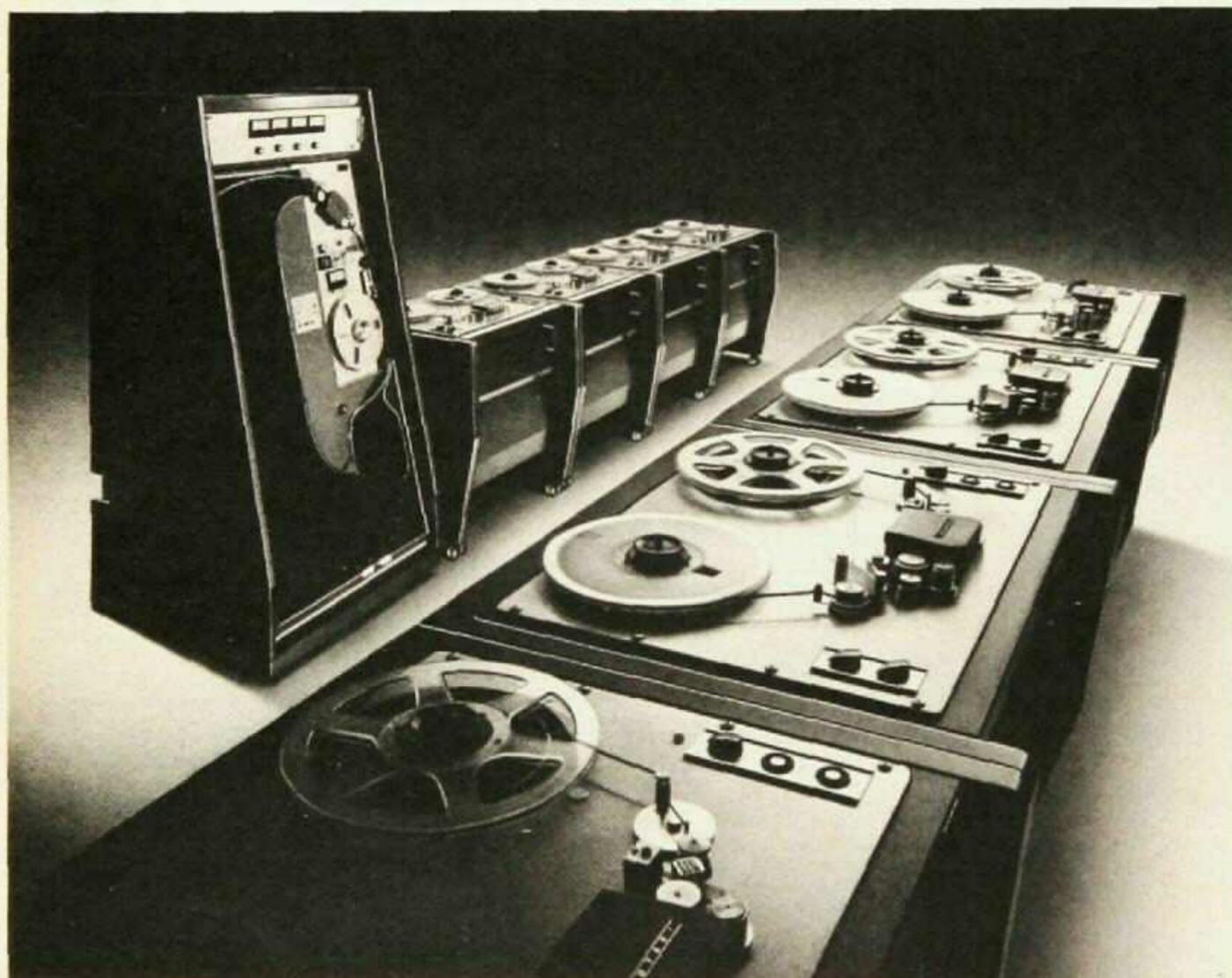
Jenstad observes that Ampex has been sampling hardware OEMs with its metal tape for some time. "We were impressed at the Winter CES by the 17 or so firms that showed metal decks there, and the potential market justifies our going ahead with production," he says.

Acknowledging that no standards have been set as yet, he anticipates some progress from the group in Japan to which Ampex and 3M from the U.S. also belong. It's his understanding that placement of the metal notch on the cassette shell has been finalized, with agreement on key technical parameters being worked out.

The crossover of professional quality hardware to the consumer market dovetails with Ampex's own success in crossover of its quality professional audiotape to the consumer market. The highly visible Golden Reel awards program that cites artists with gold-certified singles and albums mastered on Ampex tape is just one example.

With a doubled advertising and sales promotion outlay set for the next fiscal year, Jenstad believes "the time is right to secure a larger share of the consumer market by leading the way with professional quality software."

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Behind the sophisticated system stands technologies and experience of Otari proven through thousands of practical operation records meeting the demands of duplicating industrialists, withstanding rugged everyday production schedules with the highest performance standard.

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Phone: (03) 333-0631

Sound Waves

By IRWIN DIEHL

NEW YORK—There are probably few recording engineers who, when shopping for a microphone or loudspeaker, have not brooded over pages of specifications to find that comparable models of equipment have near identical performance characteristics (frequency response, sensitivity, directivity).

What is found to be most surprising is that a listening test usually leaves no doubt as to which offers best performance. This seeming contradiction between written specs and actual equipment performance is one we've all learned to cope with, each in his own way.

Many simply ignore the contradiction while a few have asked why such a contradiction should exist, and yet another smaller group has not only asked why but also suggested that our ears detect and measure more than simple test instruments can.

At a recent Syn-Aud-Con Seminar here in New York, Don Davis, founder and instructor at the meetings, discussed a number of new measuring realms and demonstrated many of these.

It's fairly common knowledge that one reason for the discrepancy between the written specifications and the acid test of listening to the device in your room is due to the fact that written specs result from tests in perfect acoustic environments or anechoic chambers. Take the microphone or loudspeaker out of the ideal test environment and performance changes dramatically.

Many of the "new" parameters being discussed at Syn-Aud-Con and being measured in the field, for

(Continued on page 50)
Copyrighted material

Japan Car Stereo Grows; Sony & Sansui Enter Mart

By HARUHIKO FUKUHARA

TOKYO—A flurry of sales activity last year has led car stereo makers to believe that total 1978 shipments increased as much as 20% over the year before to 3.1 million units.

This is far more than the 2.6 million units the industry predicted for the combined sales of original car stereo installations and the after-market demand at the beginning of last year. Exports also are an important growth factor.

These figures, although still provisional, are the only bright spot in an otherwise dark sales picture for the audio industry, currently squeezed between a flagging home market and a tough export environment.

One of the year's highlights was the domestic market entry of Matsushita Electric, the nation's largest consumer electronics manufacturer. More recently, specialist audio manufacturers Sansui Electric and Sony have announced that they will join the fray, with exports to the U.S. and elsewhere very likely.

Partly responsible for the car stereo boom is the brisk production pace of automobiles. More and more car stereos are being assembled into new vehicles as they roll off the production lines and this percentage is

now put at about 70% of the total demand.

Another factor is the rising unit prices. The introduction of component car stereos styled like hi fi separ-

ates has helped increase production value.

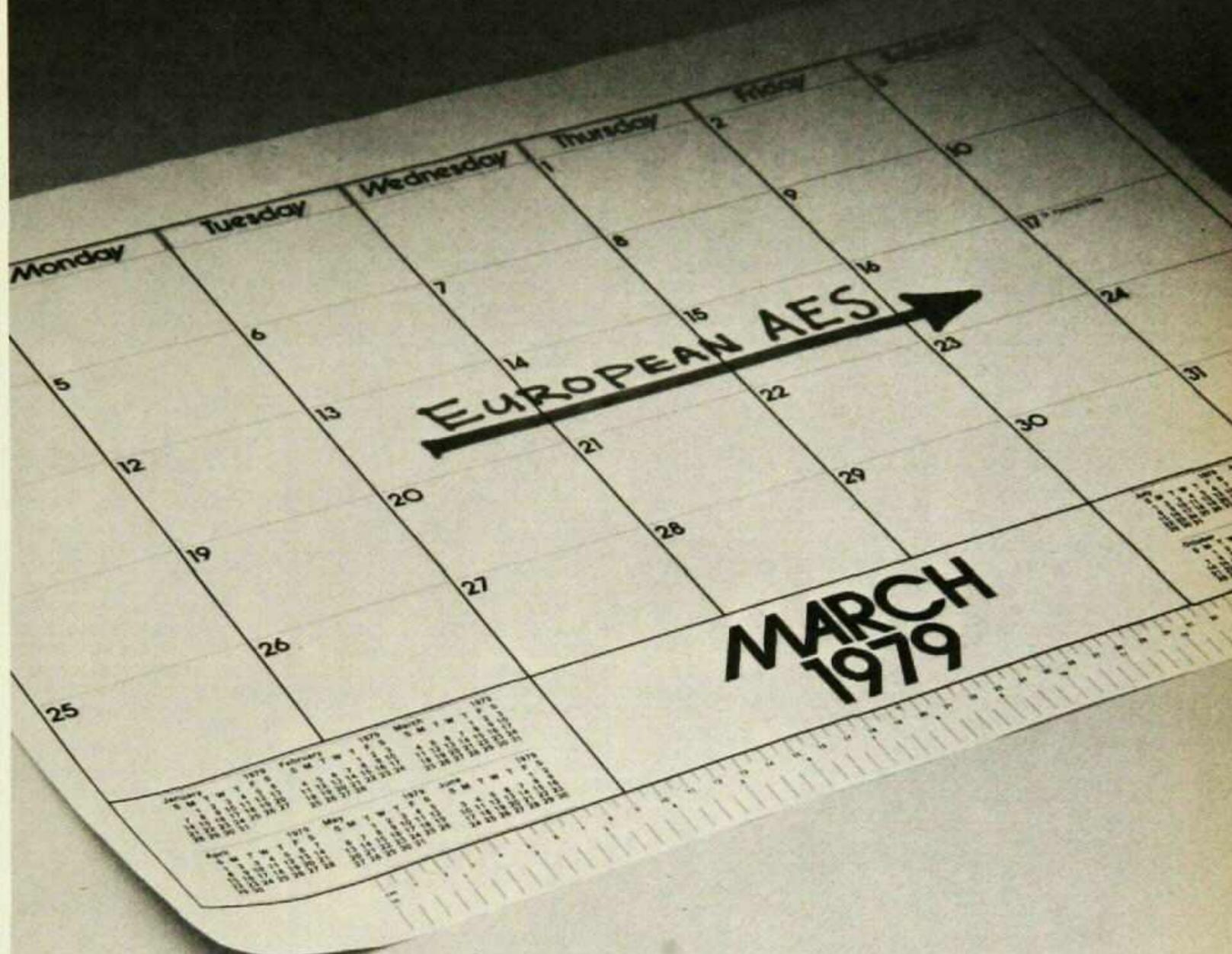
In addition, there have been contributions from a healthy replacement demand and second-car sales

during the last year or so. Manufacturers have been doing their utmost to capitalize on these trends in the face of the rapid yen appreciation and increased competition on overseas markets.

TDK Service Post

NEW YORK—TDK Electronics has created the new post of national service manager, responsible for dealer training programs, customer relations and technical liaison with hardware manufacturers, for the blank tape firm. Jon Bart holds the post.

If it's Tuesday at the AES it must be Belgium...



(and it must be your ad in Billboard)

Your advertising message in Billboard's European AES issue, covering the 62nd convention, will expose your firm's products or services to the fast growing European professional sound industry when they convene this year in Brussels (March 13-16, 1979).

In addition to Billboard's regular circulation of professional music people in the US, Canada, and around the world, BONUS distribution of the March 17 issue will be significant to double your reach and impact at the European AES.

If you are attending or exhibiting at this year's AES show, let your ad affirm your presence and interest to the users of pro-sound equipment and services.

If your staying home, then let the world wide market see your place in the pro-sound market with your ad message in this bonus March 17 issue.

Contact your Billboard representative now for full information on the European AES issue. Place your ad and/or pack your bags, but don't miss out on Tuesday, March 13 in Belgium.

ADVERTISING DEADLINE:
February 23, 1979

AES ISSUE DATE:
March 17, 1979

Billboard®

Rep Rap

Continued from page 46

to hear Marvin Perkel, show committee chairman, outline plans for the "new" May 1-4 Electronics Distributors Show, formerly NEWCOM, in Las Vegas.

TDK Electronics, blank tape manufacturer/marketer, presented its semi-annual audio rep awards at the recent Winter CES in Las Vegas. Richard Dean Assoc., Woburn, Mass., took the top award for "highest market penetration," with citations for "highest sales growth" in their respective territories presented to Carolina Marketing Assoc., Charlotte, N.C., and Clark R. Gibb Co., Minneapolis. Doing the honors for TDK were president Sho Okiyama, vice president Ken Kahda, national marketing manager Bud Barger and national sales manager Sandy Cohen.

BASF Systems has two new Southeastern reps for its premium a/v tape lines. Ben Elliott & Associates, Atlanta, headed by Elliott and partner Richard Morgan, will service Georgia, Alabama, Tennessee, North and South Carolina; Hutto Hawkins Perego, Maitland, will rep the lines in Florida, with principals Vee Hutto and Gene Hawkins.

Bob Karp, with a background at Lechmere Sales and as a sales rep for Sony/Superscope, has joined Berberian/Patterson & Associates, Andover, Mass., as a rep on selected New England accounts.

Those rep firms handling both Fisher and Sanyo consumer electronics lines reportedly are deciding on one or other, due to a pending conflict of interest in a product category coming this spring. Fisher reps reportedly were told by president Howard Ladd at the national sales meeting prior to the recent CES. At least seven firms servicing both lines are involved.

University Sound division of Alterc has expanded the territory of Avcom, Inc., its Ohio rep firm, to handle Western Pennsylvania, certain counties in West Virginia and Maryland.

Olympic Ampex

REDWOOD CITY, Calif.—Ampex Corp. will supply nearly \$4 million in broadcast video equipment to NBC for coverage of the 1980 Moscow Olympics. Recently signed contract includes 41 VPR-2 helical scan videotape recorder/reproducers, 41 TBC-2 digital time base correctors, nine SMC-60 slow-motion controllers, six VPR-20 portable VTRs and 17 HPE-1 helical editing systems.

FEBRUARY 17, 1979 BILLBOARD

Sound Waves



TOGETHER AGAIN—Members of the Allman Brothers Band, reunited for a Capricorn LP due at the end of February, listen to mixes at Miami's Criteria Studios. Left to right are: Steve Gursky, engineer; Dickey Betts; Gregg Allman and producer Tom Dowd.

Studio Track

LOS ANGELES—Activity at Group IV sees *Seawind* recording the soundtrack for "Night Of The Juggler," Artie Kane producing, Dennis Sands engineering; Kenny Stove working on a new Motown project, Paul Aronoff engineering, Greg Orloff and Bob Rosa seconding; Norman Granz producing Jackie Davis for Pablo Records, Val Valentin engineering, Ira Leslie seconding; and Milton Biggam producing the Rev. James Cleveland for Arista, Angel Balestier and Dale Ashby engineering, Ira Leslie and Paul Aronoff seconding.

Harvey Mason working on a new Arista LP at Conway, Peter Chaiken engineering with assistance from Phil Moores. Other activity there sees Mason producing Esther Phillips for Phonogram, Peter Chaiken and Moores engineering; the Flying Burrito Brothers producing themselves with Buddy Brundo engineering; and Bob Monaco producing *Airto* for Warner Bros.

John Ryan wrapping up mixes for a new Duet album for Mushroom at Second City, Bill Drescher at the board. ... Giorgio Moroder producing *Donna Summer* at Rusk Sound.

John Boylan producing the Charlie Daniels Band at Westlake Audio for Epic. ... Harry Maslin producing the Michael Stanley Band at Golden Sound for Arista, Paul Ring behind the board. ... John Sebastian recording a new ARC LP at Cherokee, John Holbrook producing.

At Larrabee: Mark Lindsay producing Mike Christian for United Artists with Perry Botkin Jr., Randy Tominaga and Linda Corbin engineering, Barry Rudolph engineering Juice Newton for Capitol, John Stewart working on an RSO project, Jim Hilton and Eddie Ashworth engineering, and Roger Francis producing Tim Brewer, Roger Young and Sherry Klein engineering.

Helen Reddy cutting tracks for a new Capitol LP at Filmways/Heider, John Flores producing with Bill Dawes behind the board with Dennis Mays. Billy Preston also there recording soundtrack material for the upcoming movie "Fast Break," Jack Tossman and Dennis Smith engineering.

Wayne Henderson producing Bobby Lyle's upcoming Capitol album at the Total Experience. ... Carmine Appice, drummer for Rod Stewart, producing Carmen Maki for Kitty Records at Record Plant. ... Spence Proffer produc-

ing Allan Clarke for Atlantic at his own Pasha Music House. ... Anderson Doorman producing Raphael Bethencourt for Nightwing Productions at Media Art.

Dean Parks producing Dolly Parton at Sound Labs, Eric Prestidge engineering, assisted by Linda Tyler, Tommy Vicari and Philip Bailey also producing *Free Life* there.

Steve Barri and Michael Omartian producing *Rhythm Heritage* at Jennifudy, John Guess and Gary Goodman engineering the ABC project. ... Johnny Mandel and Henry Lewy producing the soundtrack for the upcoming film "Agatha" on Casablanca at One Step Up, James Simcik engineering.

* * *

The Rolling Stones are finishing up the followup LP to "Some Girls" at Compass Point Studios, Nassau, Bahamas. Robert Palmer also there cutting a new album. Construction for a second studio there is already underway with completion slated for May 1. ... Bob Marley building his own 24-track studio in Jamaica.

Johnny Sandlin producing Delbert McClinton at Capricorn Studios, Macon, Ga. Kurt Kinzel and Steve Tilisch handling the engineering chores. Scott Boyer also producing *Sky Boys* there. Ovie Sparks engineering with assistant Steve Tilisch.

At Muscle Shoals Sound Studios, Sheffield, Ala. Joan Baez mixing a new Portrait album, Barry Beckett producing, Gregg Hamm engineering, and Bob Seger cutting tracks for a new Capitol LP, Seger co-producing with the Muscle Shoals Rhythm Section (Barry Beckett, Jimmy Johnson, Roger Hawkins, David Hood), Steve Melton engineering.

The Climax Blues Band is the first group to use George Martin's newly opened Air Studios in Montserrat in the British West Indies. It's upcoming LP will be on Sire. ... Crimson Tide working on a second Capitol album at Atlanta's Axis Studios. Kansas also slated to begin a new studio LP there shortly. ... Ron Dante and John Lissauer are co-producing *Alien* for 311 Productions and Elektra/Asylum at New York's Soundmixers Studios, John Pace at the board.

7 Below Zero putting finishing touches on a

new single for West Bound/Atlantic at Cloud Born Productions Studios, Grosse Pointe, Mich., Joel Martin and Rudy Robinson co-producing, Gary Praeg engineering.

Producer Brad Shapiro and engineer Ernie Winfrey collaborating on overdub sessions for Millie Jackson at Nashville's Soundshop. ... Tom Wiggins and Ed Wodenjak producing the Dillard's at Crystal Clear Studio, Berkeley, Calif., Patrick Maloney and John Meyer engineering. The pair also producing Merle Saunders there.

Terry Luttrell producing *Screams* at the Sausalito, Calif., Record Plant for Infinity Records, Tom Fye engineering along with Alex Cash. ... Mike Flicker producing TKO for Infinity at Seattle's Sea-West.

Corky Stasiak and Denis Ferante producing and engineering a new Trigger album at New York's RPM for Casablanca. The studios are getting a new 24-track Studer and Helene Greenspan is now studio manager. ... Randy California of Spirit working on an album at Mountain Ears Recording, Boulder, Colo., John Aldridge engineering.

At New York's Mediasound: Genya Ravan producing her second album for 20th Century-Fox, Godfrey Diamond engineering with help from Phil Shrago; John Luongo producing the remix of Patti LaBelle's new single, Sly & the Family Stone's disco album of the "Best Of Sly," and the Real Thing's new single, all for Epic, Michael Barbiero engineering; and Mike Thorne producing *The Shirts* for Capitol, Harvey Goldberg engineering.

At Filmways/Heider, San Francisco, Matthew Kaufman, Kenny Laguna and Glen Kolotkin producing the Greg Kihn Band; and Matthew Kaufman and Kenny Laguna producing *Earth Quake*.

Cory Wade producing Peter Brown for TK at Miami's Studio Center. ... Bill Szymczyk continues to produce the Eagles at his own Bayshore Studios, Coconut Grove, Fla. ... Reelsound Recording, Manchaca, Tex., had its remote bus on hand to cut *Asleep At The Wheel* for Capitol in Austin, John Palladino and Chuck Flood producing with Hugh Davies engineering, assisted by Malcolm Harper, Mason Harlow and John Powell.

Faze-O recording a new She/Atlantic LP at 5th Floor Recording Studios, Cincinnati. ... The Little Mountain Sound studio, Vancouver, Canada, adds a three story townhouse to its list of client services. A 24-track Studer tape machine has also been added.

At Alpha International: John Fitch and Ruben Cross producing Carol Douglas' new album as well as an album for Midsong's Wardell Piper; Grover Washington mixing an LP; and Phil Hurtt cutting strings and horns for a Fantasy LP. Bill Obzewski joins the engineering staff at Alpha.

Patrick Adams and co-producer Ken Morris working with Ben E. King at Sound Palace Studios, New York. ... Greg Wright producing Platinum Hook for Motown at New York's Soundmixers, William Wittman engineering.

Mick Ronson contributing tracks at Trod Nessel Studios, Wallingford, Conn., for a Roger C. Reale and Rue Morgue album for Big Sound Records. ... John Hartford in at Nashville's Soundshop working on a session for Flying Fish Records, Mike Melford producing. ... Cam Newton recording at RPM Studios in New York for Inner City Records, Aimee Chiariell producing and Mike Barbiero and Ron St. Germaine engineering.

JIM McCULLAUGH

Continued from page 48

example, are measurement of a loudspeaker's direct energy wave without interference of room reflections (or vice versa), measurement of room reverberation time, or measurement of the degree of sound absorption by room surfaces.

These measurements and the many others now being discussed have heretofore been impractical if not impossible to make in the field. What Davis has described as the synergism of his classes, where engineers and technicians from all facets of the audio industry meet to meld ideas and create totally new concepts, certainly is a factor in the development of the new instrumentation being used to make this new realm of measurements.

One of the most dynamic as well as one of the newest instrumentation and measurement equipment manufacturers on the scene today is Ivie Electronics, Inc., of Orem, Utah.

The company caught the attention of acoustical engineers a few years ago when it introduced a hand-held real time analyzer, the IE-10A. This instrument, the size of a small pocket radio, utilized an LED display and cost less than \$500. The most attractive aspect of the device though, aside from its portability, was its inherent accuracy and reliability.

More recently Ivie introduced a more sophisticated spectrum analyzer, the IE-30A, which features a dis-

play memory, an adjustable display decay rate and selection in the sound meter section.

Coupled with the company's IE-17A, a microprocessor-controlled audio analyzer, the package is a powerful tool for field measurement of sound devices as well as the acoustic environment in which they operate.

The kinds of measurements possible with the Ivie system are: one-third or one octave reverberation time, room time delays, articulation losses which affect speech intelligibility, room reflections of sound energy, the acoustic absorption of room surfaces and tone burst or pulse measurements.

All of the above mentioned parameters and a few not mentioned are measured quickly and accurately with the aid of the microcomputer chip resident in the IE-17A acoustics analyzer.

A useful application of the system might be the measurement of a loudspeaker's performance in the time domain. Ideally, a pulse applied to a loudspeaker regardless of frequency should arrive at a given position in the room a precise amount of time after input, since the speed of sound is not dependent upon frequency. If a loudspeaker interferes with this "timing," the result would be a definite coloration of the sound, which though heard will never be revealed on a specification sheet.

N.Y. STUDIO FLOURISHES

Vitality At Soundmixers

By DICK NUSSER

NEW YORK—Soundmixers Studios here, which has been in business for nearly 1½ years, is a good example of the vitality of the recording industry in New York. It's also a good example of how things work in an industry where competition determines the bottom line.

Owner Harry Hirsch, a veteran recording engineer (he built Mediasound Studios before launching his own operation), began mixing sound in 1954 "when everybody paid attention to the playback because in those days there was no 'we'll fix it in the mix'."

Now he supervises a complex of four studios that offers MCI 24-track recording machines, a BTX microprocessor that facilitates sound transfers to film and other state-of-the-art gadgets that make Soundmixers one of the more sophisticated studios in the city.

Hirsch estimates that he books 55 hours a day in studio time, spread over his four studios and mixing rooms. When he started Soundmixers, half of that time was involved in commercial recordings rather than label work, and an hour at a 24-track board cost \$175.

Now, or in the next month or so, the cost of a 24-track session will climb to \$190 an hour, and label work is occupying more of the booking schedule, despite the fact Soundmixers has a host of advertising agencies and jingle production houses as clients.

"I don't mind because I've always been musician-oriented," says Hirsch, who started out as a drummer before going to work for Charles Leighton at JAC Recording and who still plays an

occasional date on what he calls "ethnic records."

"I like the fact we're now doing about 75% of our bookings with labels because when you have a studio you are really selling time and when an ad agency comes in for a session you automatically lose an hour and a half front and back for set up and breakdown time and that gets expensive," he says.

Hirsch estimates that he loses up to five hours a day setting up and breaking down jingle sessions, which are characterized by their intensity. Jingle producers generally try to have the entire performing ensemble on hand at one time.

"That has a lot to do with the fact that engineers in New York probably work faster under pressure than anywhere else in the world," Hirsch adds.

But he admits he is happy with label work, where a session often lasts 12 hours and labels sometimes buy time in 200-hour blocks.

In the past year Soundmixers has been involved in Meat Loaf's Epic single, "Two Out Of Three Ain't Bad," and Kenny Loggins' LP, "Nightwatch," both of which were certified RIAA gold, in addition to hits by Peter Brown (TK), Patrick Juvet (Casablanca), Foxy (TK), Ace Frehley (Casablanca) and others.

"It's a lot different working with musicians at a label session," he says. "It's a different way of working entirely, a lot more laidback than commercials."

"Of course we'll continue to do agency work," he hastens to add. "I'm not complaining. I'm just pointing out the differences."

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Studio Handbook In L.A. Goes To 11,000

LOS ANGELES—The Village Handbook, a pocket-sized guide of studio and related information, published by the Village Recorder, has gone into a third printing of 3,000 copies.

Eight thousand copies were previously printed, according to Dick LaPalm, studio executive, which were distributed free to the music industry.

The booklet lists names, addresses and telephone numbers of record labels, restaurants, limousine services, auto and equipment rental companies, drug stores, rehearsal halls, piano tuners, unions, other recording studios, as well as various other information related to the local recording industry.



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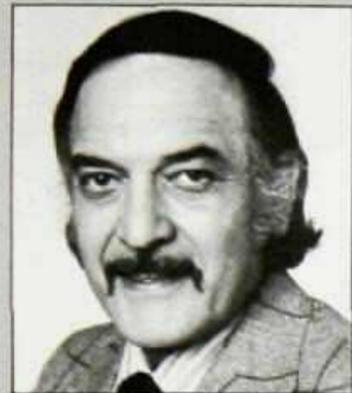


DEMPSEY: 'THESE ARE EXCITING TIMES'

By JULIAN SHAPIRO

Two very important anniversaries are being celebrated at Epic Records in 1979. Of course, the label itself is 25 years old this year. But, 1979 also marks an anniversary for Don Dempsey, senior vice president and general manager, E/P/A. One year ago, Dempsey took over operational control of the label grouping, and his effect on Epic Records in particular has been pronounced.

There is a sense of meticulous planning and attention to detail that has characterized Dempsey's career in the record business, and those qualities have transcended the label chief to be embodied in the company he runs. In Epic's case, the evidence is even now visible.



Don Dempsey

"Epic has spent a long time with many groups who will have records out in 1979," Dempsey notes. "What we've done is create a woodshedding process whereby we've assessed, over time, the component elements of each artist, including performance capability, musical direction of the artist and the strength of the artist's material. In addition, we've identified and monitored the chemistry between artist and producer to insure that, in each case, the marriage has been both correct and advantageous both to the artist and the record company."

As a result of this procedure, Epic has begun the new year with what its boss calls probably one of the most successful new artist release campaigns in recent memory. Already released are albums by Trillion, Brownsville, and The Fabulous Poodles, with Tonio K.'s debut due out shortly. "The early acceptance at radio and in the marketplace for each of these artists is fascinating," Dempsey marvels. "Each artist has made a separate and very distinct musical proposition, and the key elements that reflect consumer acceptance are responding in a highly positive manner."

"This identification of indicators in the marketplace is gratifying, of course. But, more importantly, it is vital that we con-

stantly deal with the many diverse tastes in the market as we develop the balanced roster that is absolutely essential for a label of Epic's stature. And, a measure of success in that regard is reflected in the acknowledgement and support generated by radio programming. This must be of great concern to our a&r staff, and it obviously is, as witnessed by the early success of our recent new artist releases. Certainly, one of the reasons for Epic's success in recent times is the ability of our a&r staff to acknowledge the changing nature of the marketplace, and the need to address a&r decisions to the conditions in evidence."

Julian Shapiro is a freelance writer involved in numerous projects for CBS Records.

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One of those conditions that has literally held the marketplace in its firm grip in recent years is the disco phenomenon. Is there a future for Epic and disco music? "The future for Epic and disco is here already," declares Dempsey. "Our posture, which has assumed a low profile is, nevertheless, very aggressive and very successful. The Jacksons' new album, recorded with an orientation toward disco, will probably be their most successful Epic release. And, Melba Moore is right now enjoying one of the biggest records of an illustrious career, highlighted by extensive disco exposure."

"We look at disco as an adjunct to our ability to find alternatives avenues into the market. We look at disco as a vehicle for developing artists, and a very important one at that. But, it is not thought of independently, because we don't want to produce a record that doesn't have viable record acceptance. In the final analysis, that is where true sales stem from. We are first and foremost an artist-oriented company. So given that fact, it has always been our intention to look at disco as a method to create a buzz in the marketplace. In fact, we view disco exposure in markets like New York, Miami, and San Francisco as sort of fulfilling a function of secondary airplay. Consequently, we will continue to make staffing decisions relative to disco, and we will continue to talk to our artists to explore disco possibilities."

It is statements like that, recurrent statements from virtually every layer of Epic Records management, that should finally lay to rest the notion that Epic is merely one dimensional musically.

"The Epic artist roster has tremendous balance in so many areas of music," Dempsey emphasizes. "Our success with George Duke is obviously recognized. Our ability to succeed with black artists is unquestioned, as is our success with artists who enjoy a strong AOR base and artists who enjoy a strong pop base. Our success with Engelbert Humperdinck is well-known. The success of our country roster with Johnny Paycheck is documented. And, the signing of Johnny Rodri-

guez is a rather dramatic statement of our ability to convince major artists in the country market that we can take their careers to new levels of success. Epic Records is a record company involved successfully in every area of music, and there will be no doubt in anyone's mind in the ensuing months."

To help make that transition smoother, Epic will release albums by Dan Fogelberg, Meat Loaf, Ted Nugent, George Duke, Cheap Trick, Patti Labelle, Michael Jackson, Charlie Daniels, Wet Willie, Jeff Beck, Wild Cherry, and Michael Murphy during the first six months of the year. However, as always, a significant proportion of the label's revenue will come from its ability to break new acts. "Without exception, this has been the sign-post of Epic Records," Dempsey exclaims. "We simply know that new acts will happen because of a&r's unique ability to sign acts whose quality of performance—recording and live—is at its optimum. I'm sure every company signs acts based on that criteria. Epic is just more successful than most."

"There is no secret really," the label chief continues, answering the obvious next question before it is even asked. "Our a&r people are out there on the street, traveling around the country, and they are constantly in tune with what the public is dealing with now, and what it wants to deal with in the future. After all, in a&r, you're always buying tomorrow, and the Epic roster reflects that element of vision, which, in a word, is astounding."

The vision and creative acumen inherent in Epic's a&r staff provides half the answer. The remaining half is grounded in the translation of that vision into terms the marketplace understands and can assimilate.

"The approaches we are using to break acts are going to be characterized by absolute and severe concentration," Dempsey promises. "Once we see indications from the marketplace, we've got to be there. Our approaches, as you will see, will be rather dramatic. Due to better planning, when an Epic act is introduced to the marketplace that we feel truly committed to, we will be stepping up to the table. And, our marketing plans will reflect that."

(Continued on page E-26)



CBS executives with Boston. From left standing, Walter Yetnikoff, Lennie Petze, Don Dempsey, and far right, Jim Tyrrell.

can now concentrate on a lot fewer acts a lot harder."

The first fruits of that labor are already in evidence in the first quarter, during which Epic has been able to cut back on the number of releases by new or marginal artists in comparison to a number of other labels. "It's been a slow process," Petze concedes, "but, we're now down to a manageable amount of artists, and we're still striving to get it down even further, so we'll be able to add acts when we feel the situations are right. To date, we haven't made any mistakes in our evaluation of a particular artist's future," he says with an obvious sense of satisfaction. "At least, no one has proven us wrong yet."

However, Epic has often proved others wrong in the assessment of talent and the development of that talent into star, and sometimes superstar, stature. The label has become famous throughout the industry for its "open door" policy which brought Boston, among others, to prominence. In fact, no other company of even comparable size pursues a policy of carefully screening unsolicited material, and Petze emphasizes that that policy is very much in line with his belief in selectivity.

"Will we maintain an open door?" he asks rhetorically. "We still can; we still do; and we still will. The entire a&r staff is constantly listening to new tapes and songs. We aren't shutting our doors the slightest bit. If something comes along and the music really excites us, there's no way we'll let it go by. Breaking Meat Loaf, Ted Nugent, Boston and Heatwave over the past three years affords us a little luxury. We can tighten up our roster a little bit, and really go after the acts that we—all of us at Epic—believe will be as big as those acts that are currently delivering those huge numbers for us."

When Petze first assumed the leadership of Epic's a&r department, he vowed to make the label one that was populated by "super-heavyweight artists." Now, two years later, he believes Epic is right on target. "When I made that statement," he says, "it related to a long-range plan. We're currently in the midst of that plan. In two years, maybe three, we're going to be there, and in a number of different musical areas."

For too long, Epic has been considered a rock 'n' roll label, a reputation that was only partially deserved. However, Petze eschews the observation all together. "We're not going to be directed just as a rock 'n' roll label or a black label," he declares. "Rather, I want Epic to be regarded as a strong music

(Continued on page E-18)



PETZE: 'WHERE THE MUSIC IS COMING FROM'

Every record executive gets charged up when asked to talk about his company, and Lennie Petze, vice president, a&r, Epic Records, is no different in that regard. However, as the details unfold, it seems Petze's enthusiasm is genuine and well-grounded. There are reasons galore for his optimism, and they probably best reveal what Epic is all about, and where it is headed as 1979 develops and the 1980s approach.

"I'm really excited going into this year," he declares. "We're going in with three brand new acts that we've been working on for six to eight months, and we feel their albums will produce great results for us before too long. We know it will be tough, because they are all new acts (The Fabulous Poodles, Tonio K., Trillion), but the commitment and the belief is there. And, those feelings run throughout the company, feelings which seem to characterize most of the music released by Epic."

To enhance that sense of dedication to an even greater extent, Petze has evolved an a&r outlook that calls for a reevaluation of his label with an eye toward streamlining the roster. "We'll be concentrating more on less acts," he reveals. "The roster is being trimmed so that we'll be able to give more attention to each artist relative to support group involvement; that would include marketing, promotion, artist development, and publicity."

"As a label, we must promote those artists we really believe in," he explains. "By being more sensitive to each artist over the course of time, we're going to know much quicker—in conjunction with our marketing support people—when we have something that the marketplace is buzzing about. Our commitment to our artists is a career commitment, which says, in effect, 'Not only do we love what you're doing now, but we see what's going to happen three albums from now or two years

down the road.' We want to break each and every act we sign, so when we bring a new act to Epic, it had better be able to meet the standards we've set. I don't believe in signing any artist or band to the roster that isn't as strong or stronger than the artists that are already there. And, when we do bring a new act aboard, we're prepared to make the kind of company commitment that has become sort of our unofficial trademark throughout the industry."



George Duke and Lennie Petze.

Petze is adamant that his posture is the only one for a growing company to assume. "It's an ongoing problem with the amount of records we deal with each year," he confides. "Now, though, we are in a position where we can make a real stab at cutting it down at Epic. Because we are having success with a number of acts that we know we'll have new albums from this year (notably Meat Loaf; Dan Fogelberg; Heatwave, produced by Phil Ramone; George Duke and Cheap Trick), we

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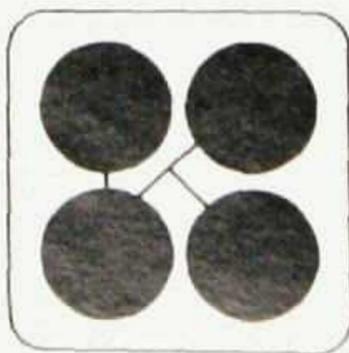
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A LABEL COMMITTED TO DIVERSITY

There are many factors that contribute to the dedication and determination to expose a wide spectrum of musical styles at Epic Records. None, however, is more crucial in the final analysis than the composite makeup of the a&r staffs responsible for bringing representative artists to the label and developing them over time. If the character of a record company roster is, indeed, a function of a&r sensibility, then it is no surprise that the diversity of Epic Records is as pronounced as it is.

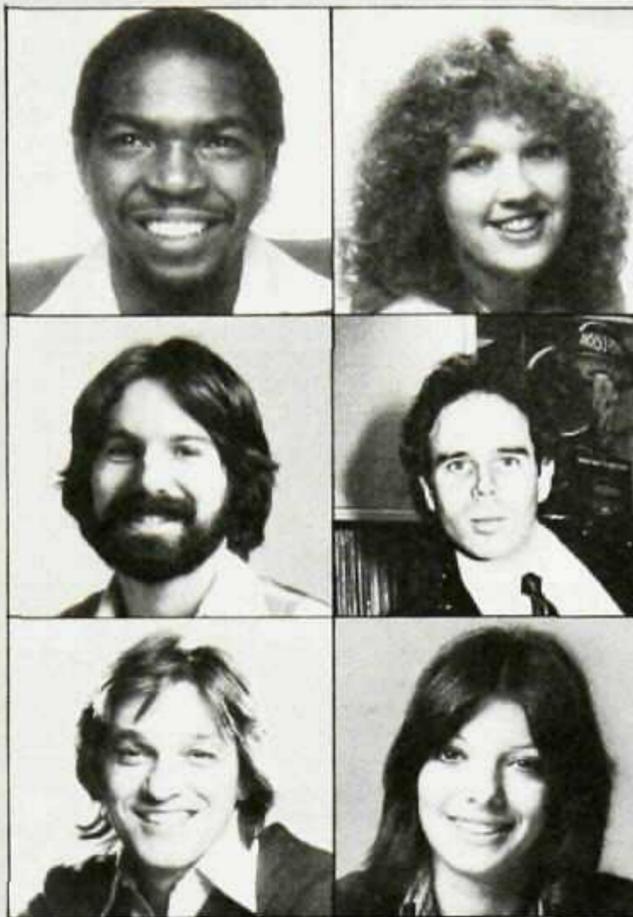
An early clue is provided by the sheer backgrounds of the individuals involved. In New York, for example, Epic's a&r staff is comprised of a promotion man/ex-producer (Frank Rand), a former merchandising executive (Bruce Harris), two former secretaries (Doreen Rielly and Andrea Santivasci), another ex-promotion man (Russell Timmons), and the most recent addition (Dick Wingate) who comes from product management. The descriptions alone seem to run contrary to what one might consider a conventional source of a&r talent, but then Epic is not a conventional record company. Consequently, it has attracted executives who reflect that very quality.

Russell Timmons joined the a&r staff slightly less than a year ago as director, progressive music, and he, for one, views his extensive promotion background as a real asset in his current position. "It may be out of the norm, or what is considered the norm, but going to radio every day for several years has enabled me to identify what's acceptable based on what radio really responds to," he notes. "That's really important for us, because too often people get bogged down in 'sound' or what is instrumentally correct, rather than the 'feel,' which is what the public responds to. The music business is an ear business—a feeling business—and music has to project that. My promotion background helps me to identify what radio wants based on public tastes."

Frank Rand handled promotion for Columbia Records in Chicago during the 1960s, and is now responsible for coordinating the acts that were brought to Epic through production agreements with Sweet City, Cleveland International, and Tree Productions. Like Timmons, he sees the experience gained on the streets as an integral part of his job. "That (experience) effects what I do to a large extent," he declares. "I try to listen to music with the hope that it will get on the radio if I'm signing an act. And, one of the reasons I don't sign an act is that I don't hear it on the radio. That gives me a real edge I believe. Having been in promotion, I feel it's now easier to put an evaluation on music. But, on the other hand, we have Bruce Harris, who came from merchandising, and he also had to know what records went on the air."

Harris, director, east coast a&r, in fact headed the mer-

chandising department at Epic, and now functions as sort of an unofficial liaison between a&r and marketing. "The benefit of my experience puts me in a unique position, and as a result, I've developed a certain awareness," he says. "What



Top: Russell Timmons, director, progressive a&r.

Top: Doreen Rielly, manager, East Coast a&r.

Middle: Dick Wingate, assistant to vice president, a&r.

Middle: Bruce Harris, director, East Coast a&r.

Bottom: Frank Rand, director, independent productions, a&r.

Bottom: Andi Santivasci, East Coast administrative assistant, a&r.

merchandising did for me is give me a great feel for the scope of what it is to create a sale. Records are sold for a myriad of reasons, and it takes a lot to motivate the consumer. So, it's important to have a kind of flow going back and forth in the company relative to what needs there are to develop things. That's why our involvement in the music transcends a rigid a&r job description. And, that's why the real day-to-day aspect of liaisoning between a&r and the various other departments at Epic is something that belongs to the whole staff. Frank, for example, gets real involved with promotion, because he's worked on the street."

Rand embellishes the point. "We like to feel we are in-house managers of our artists, and consequently, we're very involved with product management. Why? So that we can make intelligent and sensitive decisions effecting our artists. With me, it's necessary, because I want to be totally involved with my acts. I like to know everything that's going on." Adds Timmons, "It's part of getting totally involved with artists which pays off for all concerned in the long run. We're very interested in what promotion and product management and marketing is doing, because that generates greater success. When the whole team works together, quite naturally you're going to be more successful."

One of the by-products of that quest is a more rational approach to the music that is actually released into the marketplace. There is now a greater awareness as to what is happening on radio, at retail and in the minds of the consumer audience than has ever been the case in the history of Epic Records. Perhaps, this helps to identify in market terms why Epic has enjoyed such an explosive growth pattern in recent years.

"When I came to a&r, I made a vow that I would never be party to releasing a stupid record," Harris recalls, putting the turnaround in perspective. "There has to be a certain reason for being, even if it's not satisfying to everyone involved, or even if it's not commercially viable in an instant sort of way. We may, at times, be releasing records of questionable value to different people of different tastes, but there always must be an undeniable sense of quality."

"Now, we've reached the point in the last year or so whereby we won't allow wrong releases to go out here; and, Lennie (Petze, vice president, a&r, Epic Records) has been instrumental in that regard. Consistent with that standard we sometimes have to say it's better not to release this record now or not at all, even if it costs us money or a record or an artist. But, that's the right approach to take."

Toward that goal, Epic's a&r management has committed itself to selectively paring the roster, retaining only those artists that have demonstrated an ability to create quality music over a span of time and have clearly viable market potential. The requirements are stiff, but the results have been gratifying.

"I love this roster," Rand fairly beams, "and I think Epic Records, roster-wise, is second to none. That's why I'll go around the company and see what I can do for our artists. If I can do anything at all, I will. And, I do."

"We want to make happen the things we feel are right," adds Harris. "We tend to think in terms of what's right to be done, and then we find a way to do it."

"Guiding artists' careers must be the responsibility of a good a&r person, and that comes from the faith you have in your acts," Harris continues. "That's why Epic has begun to shake loose some of the acorns from the tree. We have to streamline a bit to maximize the effect of the very special acts we do have, and we do believe in. As Lennie Petze says, 'It's not a matter of who you sign, but what you do with who you sign.' This philosophy is one that's essential to the running of this department. And, 1979 is the year for Epic to make that move."

1979 is also the year that Epic's reputation will finally catch up to the reality that the label is among the most creatively diverse in the entire industry. Comments Harris, "We believe that this is a company that has always been involved in a lot of different music. As such, there is no type of music we wouldn't get involved with if we felt it were the right music. For example, we've entered into punk in a tasteful manner with

(Continued on page E-24)



WE HAVE ARRIVED... AND MORE

Epic Records has grown at an extraordinary pace over the past several years, and there is probably no greater evidence of this phenomenon than the expansion and involvement of the label on the West Coast, particularly in the area of a&r management. Becky Shargo, director, talent coordination, West Coast a&r, has been with Epic in

made a difference. During the last couple of years, Epic has reacted very positively to these developments, and the proof is in what we've become."

In a&r alone, the expansion of the staff provides dramatic evidence that Epic Records on the West Coast is a major operation, and as much representative of the company as is the headquarters office in New York City. Joining Shargo are: Bobby Colomby, vice president West Coast a&r; Michael Atkinson, director, West Coast a&r; Larry Schnur, director, West Coast talent acquisition, and Kelly Traynor, administrative assistant.

"As a result of the staffing increases, I think you see Epic's attitude changing," the director points out. "Naming Bobby as vice president a&r and getting Stan Monteiro to fill the position of vice president, West Coast marketing, has made a big difference. By creating positions of vice presidential calibre, we can now make the kinds of decisions that we need to make in order to remain competitive. And, we're doing just that. With that input, the company is really starting to grow now. Our merchandising department here is expanding. Larry coming here recently is another example of that expansion. He not only provides us with an extra musical ear and an interesting background, but his arrival is further evidence of our becoming a much more diversified staff. We need to orient ourselves towards different types of music to sustain and enhance our credibility, and that's exactly what we're doing."

Certainly, Epic's West Coast a&r staff has about as diverse a background, collectively, as one could imagine. Shargo is a former symphonic musician whose first experience with a record company was as a secretary. Schnur joined the West Coast staff after serving as Lennie Petze's special assistant in



Bobby Colomby, vice president, West Coast a&r.

Mike Atkinson, director, West Coast a&r.

California for six years, and she, for one, can really appreciate the change.

"When I came here, there were eight employes for all of Epic," she remembers. "Then, there was a house cleaning, and the staff was reduced to two. For seven months, that was Epic on the West Coast. Finally, the company started to commit to more personnel as more and more producers began to become aware of the availability of facilities to record out here. Artists started relocating to California, and that really



Larry Schnur, director of talent acquisition, a&r.

Becky Shargo, director, talent coordination, a&r, West Coast.

New York. Prior to that, he was involved in finance administration for CBS. Atkinson is an ex-promotion man with 11 years of street experience. And then, there is Colomby who enjoyed an illustrious career as drummer and founding member of the visionary Blood, Sweat and Tears. Obviously, the transition to a&r management was something that every member of the staff faced, given each executive's record industry history. However, Colomby quickly puts it all in perspective.

(Continued on page E-22)



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EXECUTIVE VIEWS

Four top CBS Records executives: Walter Yetnikoff, president, CBS Records group; Bruce Lundvall, president, CBS Records division; Dick Asher, president, CBS Records International; and Paul Smith, senior vice president and general manager, marketing CBS Records, offer below their personal views on Epic's 25 year success story.

Yetnikoff--A Series Of Milestones

Epic Records is currently celebrating the milestone of its 25th anniversary, but these past few years have seen Epic literally enjoy one milestone after another. During that time, the flagship label of E/P/A has developed an uncanny ability to recognize artists of extraordinary dimension, and then go out and break those artists wide open in the marketplace. The label's well deserved industry-wide reputation is reflected in the overall strength that Epic has attained, not only in the scope of CBS Records, but in the scope of CBS Inc. as well.

The size of the contribution made by Epic is impressive. However, it is dwarfed by the potential that is apparent to even the most casual observer. Meat Loaf, Boston, Dan Fogel-

berg, Ted Nugent, Heatwave, George Duke, Cheap Trick are all superstars, and all were developed by Epic in the four years or less that each has been with the company. This is a remarkable achievement, and serves, in a way, to point the way for Epic as it enters its second 25 years.

The limits to what Epic Records can accomplish are bounded only by the energy and imagination of its people in discovering and developing creative talent. The product of that ability is apparent in the music being created at Epic today, just as it will insure for the label the brightest of futures.



Meat Loaf and Yetnikoff

Melba Moore and Lundvall

Russ Ballard and Asher

Lundvall--Unique A&R Perception

In reviewing 25 years of Epic Records and, in particular the growing pains that seemed to characterize the label's early years, it is especially gratifying to participate in this celebration for what has become one of the most dynamic and successful organizations in our entire industry. Epic has achieved a maturity in its overall operations that makes not only its artist roster, but its staffs of executives a sort of goal or model for other companies to strive for or emulate. What we have witnessed, however, is that the goals that Epic sets are, in most cases, only attainable by Epic itself.

Certainly, the label's unique a&r perception can only be described as sensational. In a phrase, Epic makes superstars out of unknowns. The proof is in 12 million Boston albums sold in the U.S. alone, more than two and a half million units of Meat Loaf's debut album sold, and a Ted Nugent catalog—five albums large—that is solid platinum. That alone would be a monumental achievement for any record company, but for Epic it is but a part of the story.

Throughout its development, Epic has retained all the feel-

ings and relationships usually reserved for companies a fraction of its size. It is that sense of a close-knit family unit, working together to realize grand visions, that makes Epic Records truly special.

Asher--A Worldwide Phenomenon

CBS Records International joins enthusiastically in the celebrations for Epic Records 25th anniversary. From an international perspective, the Epic name is reaching out to more and more world markets; bringing with it the creative artistry and musical integrity that has been a trademark of the company. The impact of Epic Records around the world has created a true phenomena. Not only does Epic in the United States serve as a source of talent for its overseas partners and affiliates, but these same Epic partners abroad have reflected the same high level of artistry with major international acts including Heatwave, Crawler, the Clash, Biddu Orchestra and Abba who are enjoying growing reputations as major artists worldwide. CBS Records International has always believed in

Epic U.S.'s creative talent and its artists who have enjoyed huge international reputations and success with CRI.

Epic's presence as an individual company in the U.K., Canada and Japan continues to develop, while the label's marketing efforts in Western Europe, Australia, New Zealand and Latin America are showing impressive results. Epic Records success throughout the world shows no sign of peaking. The best is yet to come.

Smith--The Star-Makers

Epic Records has tremendous success with discovering and developing talent to the point that gold and platinum become a natural by-product of its efforts. The list of examples in that regard are numerous and varied, underscoring an incredible ability to recognize the needs of the marketplace. Meat Loaf, Boston, Ted Nugent, Dan Fogelberg, Heatwave, REO, George Duke and Cheap Trick. These superstars all have one common denominator. They have seen their careers develop at Epic from a small core following, to the point that gold, platinum, and in some cases, multi-platinum and beyond greets their every release.

That ability to deliver consistent excitement probably best characterizes Epic. Something sensational is always right around the corner, and we sense just that. There is no higher tribute that can be paid to a group of record professionals and the artists they believe in.



Top: Walter Yetnikoff, president, CBS Records group. Bottom: Paul Smith, senior vice president and general manager, marketing, CBS Records.

Top: Bruce Lundvall, president, CBS Records division. Bottom: Dick Asher, president, CBS Records International.



CURRENT ARTISTS



Dan Fogelberg

Patti LaBelle

Ted Nugent



The Jacksons

Mother's Finest



The Boyzz



Top: Eddie Palmieri. Bottom: Livingston Taylor.

Top: Southside Johnny. Bottom: George Jones.

To all the people who
make up Epic Records—Thanks
for stickin' by me for 8 years.
You're the
greatest.

JODY MILLER



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PRODUCERS FORUM: 'PEOPLE WHO BRING THE MUSIC HOME'

Boylan--The Perfect Marriage

John Boylan perhaps best exemplifies the record producer who has successfully wedded a command of his craft to an intimate understanding of the company he works for. To be sure, this achievement is not easily accomplished, but it has provided the executive staff producer of Epic Records with a succession of hit records at various points in his career ranging from Linda Ronstadt to the Little River Band to Boston.

"I don't succumb to the idea that producers are entities



Michael Murphy and producer John Boylan. REO Speedwagon

unto themselves," Boylan declares. "They're part of the record business and it's to their advantage to know a record company very well. That's because it can help get things done.

"The idea that a producer makes records and hands them over to the company is fallacious," he continues. "You've got to stay on the case and look out for your records. You have to monitor their progress, because there is a tendency on certain acts for a record to get lost. I follow up every record that I do. It's much easier to work within a set framework, which is why I feel producers have to get involved in the inner workings of a record company; and it's even easier at Epic, due to the sense of family within the organization and the specific responsibilities everyone involved has."

Currently, Boylan is finishing up work on two Epic artists, each of whom he feels a special something for. "I wouldn't produce any artist if I didn't feel that way," he offers, "and these two are particularly outstanding in that regard." The first is the new Charlie Daniels album, which will be released in late March. "Charlie is a permanent patriarch of the southern rock scene. He's a real consistent seller, but he wanted a change of direction, and this album will provide that. It sounds like Charlie, but it's neater, punchier and more radio-oriented, with some interesting departures like strings, a horn section on one tune, and female back-up singers. It still cooks like crazy, and I think it will be very accepted in the marketplace because of Charlie's reputation, particularly in AOR formats."

Michael Murphy is the other Boylan project in progress, and that album is due for late February release. "What we did

in Michael's case is to put him with some of the best current L.A. musicians," Boylan notes. "It's half live and half studio," he says referring to the upcoming album. "The live side has two of Michael's biggest hits not on Epic—'Geronimo's Cadillac' and 'Cosmic Cowboy'—and the rest of the side is country-oriented and catering to country radio which is consistently requesting Michael Murphy material. The studio side is contemporary with some rock 'n' roll. There's a good cover of Sam Cooke's classic 'Chain Gang' and a terrific story song a la 'Wildfire,' called 'South Coast.' This should do well for him."

As for the rest of Boylan's year, he indicates that he is very interested in working with Marshall Chapman and a number of overseas acts on Epic. "At this company, we have a facility for dealing with acts that are critic's darlings, but not necessarily established on radio or at the consumer level. Epic can deal effectively with these acts, because of the number of specialized people we have at so many different levels. As a company, we'll be attempting to bring home some of those acts. It'll be a real good year for Epic. And, why not? The growth here has been monumental since I joined the company in 1976."

Werman--The Rock Producer

Tom Werman is a rock'n'roll producer, and probably one of the most skilled craftsmen operating in this most visible area of contemporary music. But, his abilities go far beyond creating hit albums for the likes of Ted Nugent and Cheap Trick. As director of talent acquisitions for Epic, a position he held prior to becoming a staff producer, he was a primary architect in building the label's reputation as one of the industry's leaders in the field of rock music. He signed REO and brought to Epic Mother's Finest, Molly Hatchet, and Brownsville, as well as Ted Nugent and Cheap Trick. Simply put, the man has an uncanny facility for rock'n'roll.

"I like rock music," Werman offers in what has to be the understatement of understatements. "When it's right,



Tom Werman with Gary Ladinsky, at right, engineer on Cheap Trick album. Werman-produced act, Molly Hatchet. Gary Lyons, who produces... Crawler and... Wet Willie.

rock'n'roll is clenched-fist music. It makes me passionate, and gets the juices flowing. That's what makes it all special, and I've been able to capture that feeling in a studio. My ultimate strength is the ability to recognize groups that are good and have the potential to make good music on records," he explains. "After all, every good producer should be a good a&r man. You have to recognize either something that is completely new, or something that isn't new but is performed better than has ever been done before. That's the criteria because that's the only reason to listen to a record."

Currently, Werman produces Ted Nugent, a collaboration that has netted five platinum albums in five attempts. Also, he produces Cheap Trick, Brownsville, and Molly Hatchet. He has, in addition, signed to produce Blue Oyster Cult, which will mark the first time Werman has worked with an artist he didn't bring to the label. Regardless, the Cult can expect a typical Werman production which translates into rock'n'roll of the highest quality.

"What makes a good producer is the ability to analyze an artist or act and identify the strengths and weaknesses that characterize that act. Once that's done, you aim to exploit the strengths and avoid or repair the weaknesses. You have to be real critical, and be prepared to say, 'That's wrong because...'. After that, it's a question of ascertaining what needs what... when... and where."

Werman says that he is deathly afraid of making a bad album. To offset that possibility, he only produces acts that he truly likes. Then, his prodigious talent takes over and failure doesn't even stand a chance.

Lyons--An Arrangement To Remember

A little less than two years ago, Gary Lyons and Epic Records began a relationship that has blossomed into one of the most successful and creatively satisfying production arrangements in recent memory. Touted as one of the industry's brightest young producers for his work on Foreigner's debut album, Lyons contracted with Epic to produce Crawler's first album and Wet Willie's first album for the label. Each was critically acclaimed, and each firmly established itself in the marketplace. Several months later, it was announced that Epic and Lyons had entered into an agreement that would bring the producer's services to Epic on an exclusive basis.

"The reason I made the move was the people at Epic," Lyons explains. "With Lennie (Petze, vice president, a&r) and everyone else, it became such a personal thing. And, also, there's the personal feeling I have for the roster. There are a

(Continued on page E-20)



NASHVILLE-EPIC'S COUNTRY ROUTES

By GERRY WOOD

Epic has a unique one in Nashville. His name is Billy Sherrill. His title is vice president, a&r, CBS Records Nashville. His game is producing hit records. All other similarities between Sherrill and other producers, living or dead, is purely nonexistent.

Sherrill is the creative Sphinx of Nashville. Not only is he misunderstood by writers, artists, publishers and managers,

Gerry Wood is Billboard's Southern Editor.



At left, Paul Smith, Johnny Paycheck and Billy Sherrill, from left. At right, Charlie Daniels, Rick Blackburn and Don Dempsey, from left.

but few folks in the higher ranks of corporate hierarchy understand this slim native of Phil Campbell, Alabama.

Hugging the comfortable age-era of 40, Sherrill is the son of a travelling Evangelist preacher, and he got his musical start by playing during those tent meetings. Yes, it's true that he once played "That's Where My Money Goes" while the collection plate was being passed and, during an ill-attended funeral, plunked out a dirge version of "Bye, Bye Blues."

"Sam Phillips was probably the reason I stayed here in Nashville," Sherrill reveals. "We had started a little dub studio in the Cumberland Lodge Building—and after we went broke for about eight months, he came along, bought it and kept me along as a mixer."

Sherrill gained enough success to snag the attention of Epic, which wasn't exactly tearing up the turf in the country music field in those days.

1966 was a magical year. The new Epic producer went into the studio with one of his few acts, hitless David Houston, and cut a song he had co-written with his friend Glenn Sutton. Though it was the B-side, it didn't take long for "Almost Persuaded" to become a No. 1 hit.

It began a string of remarkably successful songs with such acts as Tammy Wynette, Tanya Tucker, Johnny Paycheck, Barbara Mandrell and Charlie Rich. The songs ranged from "Stand By Your Man" to "Behind Closed Doors."

What's the secret behind the Sphinx? "You listen for something in the song to catch the ear of the person on the street,"

says Sherrill. "The idea of a song being a great or musically good song has nothing to do with how commercial it is. You look for something commercial in a song if you want to remain in the record business."

"Stand By Your Man" remains Sherrill's favorite Sherrill-produced/written record. "As chauvinist as it sounds, it's the way I feel."

The relationship between Sherrill and CBS Epic has been one of respect and tolerance. He's not your corporate executive, climbing that treacherous ladder to the top.

"I've been blessed by having presidents of the company that have not pressured me into having to do the whole executive bit. Even though I'm an officer of the company, they look to me for what I can do in the studio rather than what I can do in a bullshit meeting somewhere."

Sherrill is independent and perverse enough to take a pot shot at Bruce Lundvall, the current president. But he doesn't: "I'm probably closer to Bruce than any of the guys who have been president of the company because we grew up in the company together. He came up through the ranks and knows all the trials and tribulations of all of us underlings. He's very flexible and a&r-oriented. If a three-balled monkey came in, he'd say, 'Give it a shot.' Like, who knows? It may be another Elton John."

While Sherrill produces hit product and orchestrates the activities of such independent producers as Buddy Killen, Larry Rogers and Larry Butler, it's up to Rick Blackburn, vice president of country marketing, to spread out the product in the most effective manner.

Blackburn has been at the CBS helm in Nashville for nearly three years, launching a variety of innovative marketing programs. He sees a refinement and sophistication being applied to more of the successful approaches of the past.

"We'll be pulling together the different components of marketing that work laterally and vertically," explains Blackburn, pointing to such departments as product management, publicity and press, artist development, promotion and sales.

(Continued on page E-24)

MUSIC ROY
INVESTIGATOR



Tree's got something on Epic.

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*Ronnie McDowell, Audrey Landers, O. B. McClinton, Louise Mandrell, and Epic's new duet, R. C. Bannon and Louise Mandrell.



EPIC RECORDS' WORLDWIDE EXPANSION

Epic Records' a&r efforts in the U.S. have always made a great contribution to CBS Records International's overall success. Artists signed to Epic in the U.S. continue to broaden their exposure in the far corners of the world. The staggering international success of Epic/Cleveland International artist Meat Loaf shows no sign of stopping. His album "Bat Out Of Hell" has sold in excess of two-and-a-half million units outside the U.S., and he has reigned over the charts in such countries as Australia, the U.K., Holland, New Zealand and Canada. Cheap Trick gained monumental popularity in Japan, and Mother's Finest is a top group in Holland. Ted Nugent's audience in Continental Europe, Japan and Canada is rapidly growing, while the Jacksons' career continues to blossom in the U.K. George Duke just completed recording his next Epic album in Brazil with top Brazilian artists tapped by CRI's a&r staff in Latin America. Boston's albums sell in the millions overseas, thanks to substantial success in Scandinavia, Canada, France, Germany, Spain and the like.

Meanwhile, CRI's overseas companies serve as an increasingly valuable talent resource for Epic a&r in the U.S., demonstrated by such artists as Heatwave, Crawler and the Clash.

In essence, Epic's presence throughout CRI's affiliates and joint ventures is one of great strength. Here are three cameo a&r profiles of Epic in the U.K., Canada and Japan.

CBS Records U.K., headed up by chairman Maurice Oberstein and managing director David Betteridge, enjoys tremendous success with Epic artists signed to the U.S. and U.K. companies. Peter Robinson and Muff Winwood, who handle a&r in the U.K., sign and develop new talent for both CBS and Epic, while promotion, marketing and press have distinct Epic staffs. Winwood concentrates his efforts on developing British artists while Robinson focuses on U.S. talent. The relationship between Lennie Petze and the U.K. a&r staff is one of great communication.

CRI's U.K. operation has had outstanding results in developing U.S. Epic talent in that market. Meat Loaf immediately broke into England's top 20 after key television exposure and touring, and his records have remained on the U.K. charts for over a year. The Jackson's single "Blame It On The Boogie" is a top five hit, while Boston's latest release sustained top 10 prominence. The U.K. anticipates great success for Cheap Trick in the first quarter, and George Duke will soon embark upon a tour of the U.K. to support his newest release.

Muff Winwood, whose strong track record as a hit-making musician can be traced to the Spencer Davis Group's run of top 10 hits, clearly sees Epic's future as bright. He says: "While it is difficult to put a percentage on how we split up our a&r activity for Epic here, it is hard fact that we are investing heavily in homegrown acts for Epic. We currently have 16-17 acts on the Epic label in the U.K., and just 15 on CBS. But it is

rather different in the U.S. where there are two different companies involved, rather than just the one here as yet."

Winwood adds that because there is no distinct split in the U.K., it is up to the U.K. personnel to decide which of the two labels an act goes on.

He says, "We have great pride in the acts signed to the U.K. label and then assigned to Epic, and then finding international fame. Johnny Nash was one, with a full worldwide acceptance. Abba, of course, though that Swedish act goes through Atlantic in the U.S. Sherbet has had single hits in Australia and European territories such as Scandinavia, Germany and Holland.

"Crawler, signed to Epic here, has found success in the U.S. Jeff Beck is on Epic, as is Sailor, which is a group hitting big in Scandinavia, Germany, Holland, France and other territories."

But every act is hard to break, certainly at the start. Winwood has the theory that if there is a big U.K. hit, it transfers more easily to European territories than to the U.S. "And once you have the hit in Europe, you can really start developing that artist."



Cheap Trick



Heatwave



The Clash

So what markets do Winwood, and his team, use as a base for developing and producing acts?

"The world is our ultimate objective. Even the smallest markets are vital in helping us break in bigger territories. My view is that anywhere is a start, because it gives us something to point to as an example."

Winwood, contrary to his U.S. counterparts, insists there should be no split or division about the different categories of music handled, such as folk, country, MOR, pop, rock or whatever. He insists: "That's an American theory. The Americans have separate charts for different styles of music. We don't and we don't particularly want to categorize in that manner."

"And our philosophy is simple. We want to sign quality acts of hit potential and longevity. That's the simple answer."

One doesn't have to mince words when talking about the

success story of Epic Records in Canada. Epic experienced its best year ever in 1978 and the forecast for 1979 is clear skies with guaranteed percentage gains. Under the guidance of chairman Arnold Gosewich, CBS Records Canada established separate marketing and promotion staffs for Epic last year.

An extremely aggressive label, Epic in Canada has seen sales of artists such as Meat Loaf and Boston explode to unthought-of proportions. Meat Loaf has now sold one million units of "Bat Out Of Hell," while Boston's combined sales have exceeded 10 times the platinum plateau. Epic has achieved gold in Canada with artists such as Dan Fogelberg. Cheap Trick achieved its first-ever gold record in Canada with "Heaven Tonight," now close to platinum in sales.

The CBS Canadian a&r department, headed up by Bob Gallo and Don Lorusso, is aligned with CBS, but a great number of domestic artists signed by CBS Canada invariably show up with albums released on the Epic label. Canadian artists scheduled for release either internationally or domestically on Epic include: jazz fusionist Dale Jacobs with the "Cobra" LP; rock act Hellfield; singer/songwriter Bill Hughes and the Diodes.

Interestingly enough, much of the international a&r efforts invested in Canadian talent in the late sixties and early seventies emanated from the Epic label in Canada. Among them are Crowbar, King Biscuit Boy and Bearfoot.

The thrust of future development for Epic in Canada keeps a keen eye on artist development. Established artists such as Ted Nugent and Boston will continue to reach expanded audiences. Special emphasis is also going to be placed on building careers for the developing artists on the roster. Dale Jacobs is now on release in Japan and Germany and a U.S.

(Continued on page E-20)

working with, and know where to find the opportunities to expose that artistry. After all, marketing has to tell the story to the trade and on through to the consumer, and it's obvious that they can't translate anything they don't know about into meaningful consumer terms. Marketers don't have to have an a&r understanding, but they do have to have an awareness and a sensitivity to the artistry. At this company, there is very definitely that awareness."

What this has allowed Epic to do is expand its involvement into a number of diverse musical areas. "This label is capable of bringing any genre of music to the marketplace, and doing it successfully," Tyrrell notes. "Look at the record. We are preeminent in rock 'n' roll. Black music. Country music. Even in the disco area, we've demonstrated that we have the machinery to score successes of great magnitude. Melba Moore, the Jacksons and others like Heatwave are clear examples of our ability to deal with disco in the same successful terms that characterize our overall operation.

"We've hired people to reflect the broad areas of music available to the consumer, and this is the result of our strong belief in fostering the broad growth of Epic as a label. From our experience, we know that uniqueness works. The American consumer wants music to satisfy a myriad of needs, and we're prepared to develop and offer the best possible sounds for each of those needs."

Certainly, Epic's commitment to pursue excellence in whatever musical form it presents itself, will receive a substantial boost from the CBS branch marketing network.

"The CBS field organization is the most marvelous instrument we have to deal with," marvels Tyrrell, "because they have always had to deal with a diversity of product. And, they have done so in such successful terms. The same people who sell Columbia Masterworks also sell Latin recordings, black recordings, country recordings and so forth. Consequently, there is no question that they don't have a problem."

What about Epic itself? Does the label face a real problem in constantly being expected to bring unknown names into the marketplace? "We don't look at it as a problem," the market-

(Continued on page E-18)



TAKING IT TO THE STREETS... THE MARKETING OVERVIEW

Symbiosis is defined in Webster's New World Dictionary as the living together of two dissimilar organisms in close association or union, especially where this is advantageous to both. Substitute a&r and marketing into that definition, and you've identified a relationship in the record business that every company talks about, but few even approach. That's largely because to effect such an intricate and creative marriage requires a perception and interdependent involvement among staffs of professionals. You can't work at it; you simply have to live it. And, if you doubt that such a relationship exists at all, the proof, for everyone to see, is apparent in the operation of Epic Records.

"It's absolutely essential that a&r be highly marketing ori-

ented," declares Jim Tyrrell, vice president, marketing, E/P/A, and responsible for the marketing direction at Epic. "The essence of being an a&r person is to know what the marketplace can best consume in the way of artistry, and to go out and try to provide that. Here, there are people who do, in fact, have that sensitivity, in addition to significant levels of a&r perception and a&r courage. Those are the things that you have to do to achieve the success we've achieved in the diverse segments of music we're involved in. For us, it's natural, but only because there is also that same orientation in the various marketing support departments.

"Marketing must be as a&r oriented as a&r is marketing oriented. Marketing must be sensitive to the artistry they're

Jim Tyrrell, vice president, marketing, E/P/A.

LeBaron Taylor, vice president, black music marketing, CBS Records.

Al DeMarino, vice president, artist development, E/P/A.

Al Gurewitz, vice president, promotion, E/P/A.

Jim Charne, national director, merchandising, E/P/A.

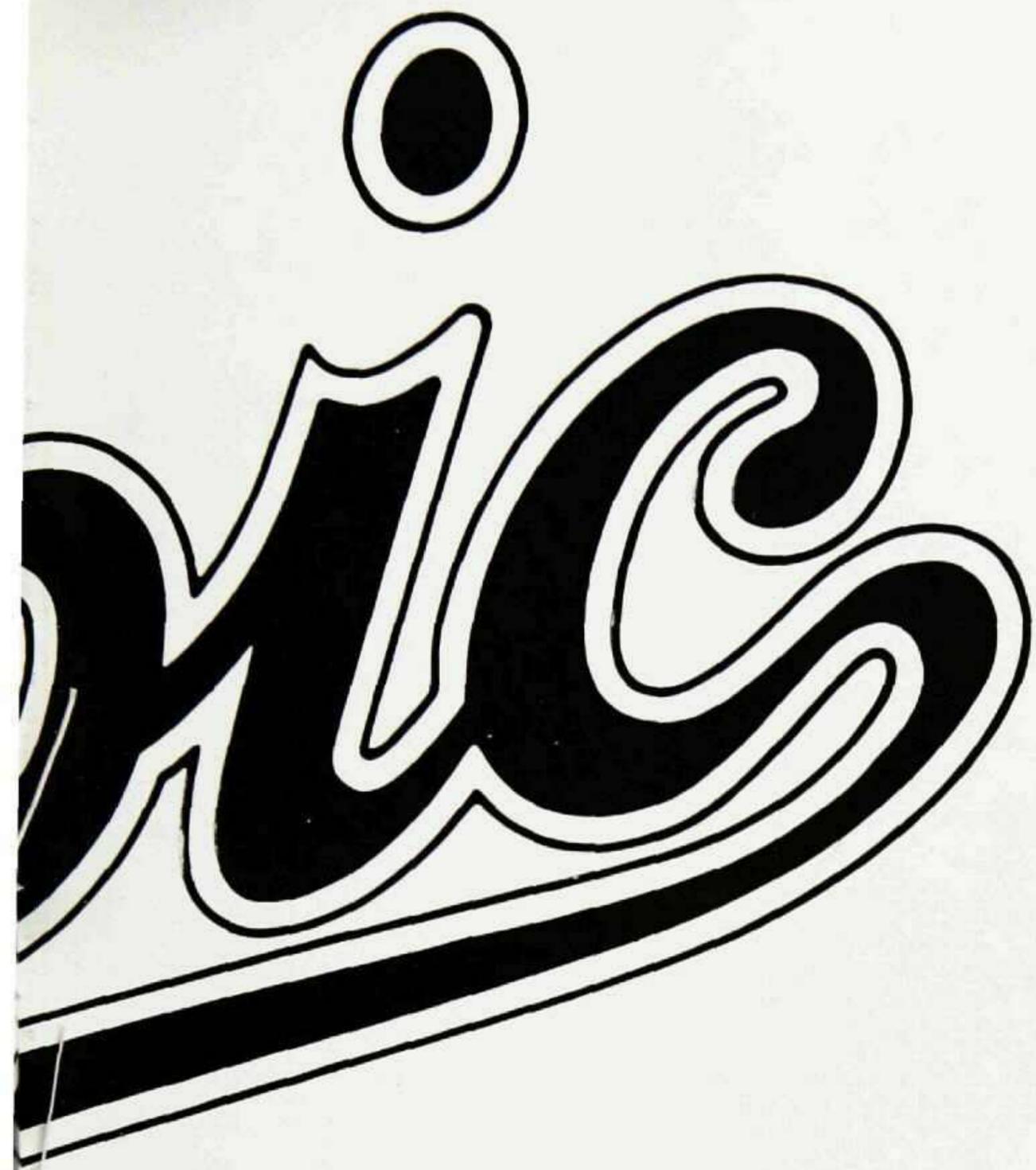
Stan Monteiro, vice president, marketing, West Coast, E/P/A.

Rick Blackburn, vice president, Nashville marketing, CBS Records.

Susan Blond, national director, press & public information, E/P/A.

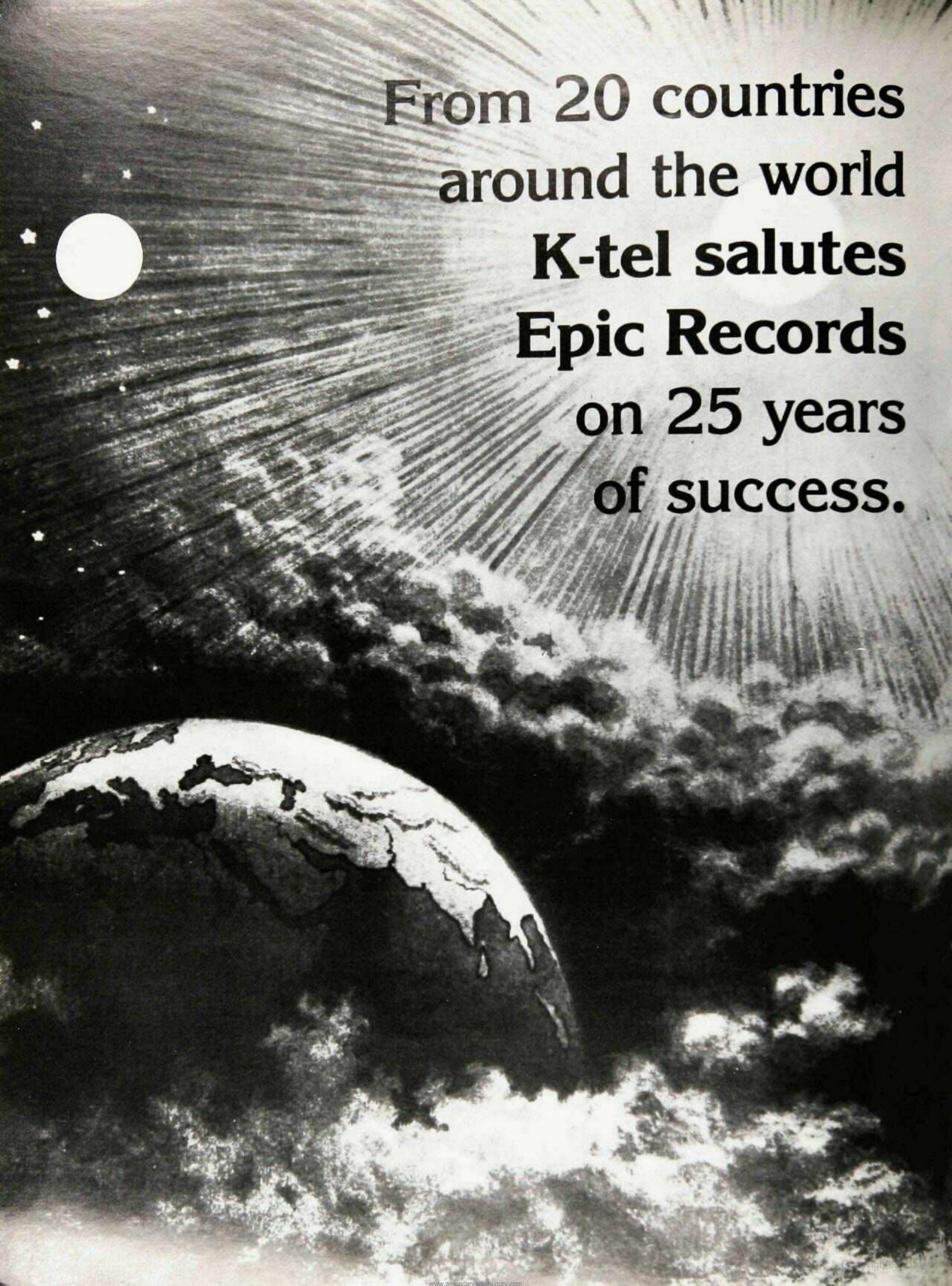






Epic A&R.

Our ears give voice to their dreams.



**From 20 countries
around the world
K-tel salutes
Epic Records
on 25 years
of success.**



EPIC'S HISTORY IS NOW

It's hard to believe that Epic Records is 25 years old. In fact, if you examined the current artist roster, you'd swear that the company was born in this decade. Meat Loaf and Heatwave released their debut albums in 1977. Boston and George Duke came aboard in 1976. Ted Nugent became an Epic artist in 1975, and for Dan Fogelberg, the year was 1974. REO is the oldest superstar in terms of years with the label, and they date back only to 1971. Sure, there are a few remaining links with the past still active on the roster—the Hollies and Jeff Beck most notable among them—but, by and large, the outstanding reputation Epic currently enjoys is the product of the 1970s.

Still, this record company has a rich and remarkable history

that at various junctures during the past quarter century helped define the state of popular music in America. Ten years ago, Donovan and Sly & the Family Stone, both Epic artists, were among the industry's biggest sellers and a generation's most prolific and articulate spokesmen. Before that, important music was being made by the likes of The Yardbirds (which introduced names like Eric Clapton, Jimmy Page and Jeff Beck to these shores) and the Dave Clark Five. Bobby Vinton, during the early 1960s, recorded a string of singles that consistently climbed to the top of the national charts.

Success, however, does not come swiftly or without a price, and in the case of Epic Records, that price manifested itself in growing pains that were often straining as they were severe. Just what Epic was like in those early years is something Al Shulman remembers quite vividly. Shulman is vice president, Columbia special products, but he has good reason to recall Epic in its infancy. In the late 1950s, Shulman served as the label's general manager.

"I guess I was the third or fourth team that came in," he says. "At that time, we served as an outlet for many European artists and recordings and certain selected domestic talent. We were there with a limited budget to go ahead and promote and expose them to the American consumer as best we could."

Artists who enjoyed a measure of success with Epic at that time included Lester Lanin and the Society Orchestra, Dr. Merril Staton, Roy Hamilton (brought to the label through Okeh Records), and George Szell and the Cleveland Symphony Orchestra. Those were the important names on the roster; the others, as Shulman describes, were fly-by-night. "We'd do a polka record, or a square dance record, where we

didn't have major competition. They were things that the others didn't want, because we really couldn't compete with other companies. Even here at CBS, we were treated as country cousins."

One of the problems, within CBS at that time, that affected Epic was caused by the fact that Columbia had already switched over to an in-house branch distribution network, while Epic was still being handled by independent distributors. "It was tough," Shulman explains. "We had to deal with indies, versus Columbia's powerhouse sales force, which was as dedicated and involved then, as it is today. And, we had to do business the same way, with the same price structures, but with independent distributors. Then, distributors would never pay you unless you had a hit. In a sense, they put up with us insofar as promotion and sales were concerned."

"Of course, there were exceptions," he emphasizes, "like Joe Grippo in New York (with Malverne) and Ed Silvers in Miami (now president of Warner Bros. Music) who taught me an awful lot. Ike Klamen in Cincinnati was another. John Kaplan and the Handlemans were kind enough to teach me the rack business. These people were honest with me. They would tell me, for example, 'Al, we can sell 25 of this record by George Szell. We can't sell a thousand.' These people made my life a little more pleasant."

Epic Records then, as now, was a highly people-oriented
(Continued on page E-26)



Top: Bobby Vinton.
Middle: Charlie Rich.
Bottom: Sly Stone.

Top: Donovan.
Middle: Edgar Winter.
Bottom: Jeff Beck.



The Yardbirds.



Top: the Dave Clark Five.
Bottom: The Hollies.



EPIC GOLD & PLATINUM

- 1962**
- "Roses Are Red" (single)—Bobby Vinton
- 1965**
- "Glad All Over"—Dave Clark Five
- 1966**
- "The Dave Clark Five's Greatest Hits"
- "Bobby Vinton's Greatest Hits"
- 1967**
- "Mellow Yellow" (single)—Donovan
- "To Sir With Love" (single)—Lulu
- 1968**
- "I Love How You Love Me" (single)—Bobby Vinton
- 1969**
- "Everyday People" (single)—Sly and The Family Stone
- "Donovan's Greatest Hits"
- "Stand!"—Sly And The Family Stone
- 1970**
- "Thank You (Falettine Be Mice Elf Agin)" (single)—Sly And The Family Stone
- "A Gift From A Flower to A Garden"—Donovan
- "Tammy Wynette's Greatest Hits"
- "Sly & The Family Stone's Greatest Hits"
- 1971**
- "There's A Riot Going On"—Sly & The Family Stone

- "Family Affair" (single)—Sly & The Family Stone
- 1972**
- "Brandy" (single)—Looking Glass
- "Long Cool Woman (In A Black Dress)" (single)—The Hollies
- "I Can See Clearly Now" (single)—Johnny Nash
- 1973**
- "They Only Come Out At Night"—Edgar Winter Group
- "Frankenstein" (single)—Edgar Winter Group
- "Playground In My Mind" (single)—Clint Holmes
- "Fresh"—Sly & The Family Stone
- "Behind Closed Doors" (single)—Charlie Rich
- "If You Want Me To Stay" (single)—Sly & The Family Stone
- 1974**
- "Behind Closed Doors"—Charlie Rich
- "The Most Beautiful Girl" (single)—Charlie Rich
- 1974**
- "Come And Get Your Love" (single)—Redbone
- "Very Special Love Songs"—Charlie Rich
- "Shock Treatment"—The Edgar Winter Group
- "The Air That I Breathe" (single)—The Hollies
- "Small Talk"—Sly & The Family Stone
- "Roadwork"—Edgar Winter

- 1975**
- "Perfect Angel"—Minnie Riperton
- "Lady Marmalade" (single)—Labelle
- "Lovin' You" (single)—Minnie Riperton
- "Nightbirds"—Labelle
- "Wildfire" (single)—Michael Murphy
- "Blow By Blow"—Jeff Beck
- "Blue-Sky-Night Thunder"—Michael Murphy
- 1976 Platinum Records**
- "Play That Funky Music" (single)—Wild Cherry
- "Boston"—Boston
- "Wild Cherry"—Wild Cherry
- 1976 Gold Records**
- "Souvenirs"—Dan Fogelberg
- "Ted Nugent"—Ted Nugent
- "Wild Cherry"—Wild Cherry
- "Wired"—Jeff Beck
- "Boston"—Boston
- "Free For All"—Ted Nugent
- "Play That Funky Music"—Wild Cherry
- 1977 Platinum Records**
- "After The Lovin'"—Engelbert Humperdinck
- "Cat Scratch Fever"—Ted Nugent
- "Boogie Nights" (single)—Heatwave
- "Too Hot To Handle"—Heatwave
- 1977 Gold Records**
- "After The Lovin'"—Engelbert Humperdinck
- "Enjoy Yourself" (single)—the Jacksons
- "After The Lovin' " (single)—Engelbert Humperdinck
- "Ain't Gonna Bump" (single)—Joe Tex
- "Cat Scratch Fever"—Ted Nugent
- "Netherlands"—Dan Fogelberg

(Continued on page E-22)

*Congratulations
on your 25th!*

The Brownsville Gang



LENNIE PETZE

• Continued from page E-3

label. A look at the spectrum of success we've enjoyed bears this out. We're having success with George Duke, Mother's Finest, Cheap Trick, Heatwave, Boston, Ted Nugent, Melba Moore, the Jacksons, Livingston Taylor, Meat Loaf, Dan Fogelberg, REO Speedwagon, Molly Hatchet, Johnny Paycheck, Charlie Daniels and Engelbert Humperdinck. That's quite a spread, and reflects the diverse tastes of the people who are responsible for bringing that music to Epic, and developing it over time. Diversity remains a priority, a constant priority, and it's consistent with our notion of selectivity. By being selective, and picking that one great artist, it gets back to what we're about, and the sense we have of being a small label."

Is there room for disco in the scheme of this diverse, yet selective roster? "We're not ignoring disco," Petze states firmly. "We're becoming involved, but in different ways. We've learned a lot about disco in the last six months, and I think that's evident in the Melba Moore situation ("You Stepped Into My Life"), which was a real big record for us, the Jacksons ("Blame It On The Boogie"), and Heatwave. Now, we're concerning ourselves with disco specialists who are working with our artists who have an appeal in the disco market."

For Epic, the emphasis in the disco area, just as in every other genre of music, will be in developing artists of substance. Petze, himself, is uncompromising. "I don't feel there is a bad act on the roster," he claims in a tone that would probably turn a skeptic into a believer. "And, we've come up with some great ones musically and in different areas. That's why the excitement and commitment is there throughout the company. The feeling I get from marketing and promotion is that we have been delivering great records. That gives us an overwhelming feeling of total support."

"It comes from our having great ears," he states plainly, "and knowing what we're doing and really being right a lot of times. Are we tooting our own horns? Show me where the substance, in general, is not there. I think you'll see the results speak for themselves."

In the coming months, there will be a number of intriguing projects on Epic Records that may very well enhance those results. They include the following albums: the recently released debut on Epic by Brownsville; the debut by Aviary ("I'll go out on a limb for this one," says Petze. "They're making history in a studio now, and they are going to be huge"); Jeff Beck; Webster Lewis, produced by Herbie Hancock; Mtume; Michael Murphy; Wet Willie, produced by Petze himself; Cheap Trick; Charlie Daniels, produced by John Boylan; Nantucket; Engle-

bert Humperdinck; Michael Jackson, produced by Quincy Jones; Patti LaBelle; Clout, a five-woman band from South Africa; Chocolate Jam Co., featuring Ndugu ("black music marketing is really excited about this one," says Petze); Ellen Foley; and Bill Hughes, through CBS/Canada.

As has been the case traditionally at Epic Records, there are a lot of unfamiliar names on the preceding list, but they are all acts that Epic, as a company, really feels can make a significant impact on the American consumer, according to Petze.

"Breaking acts is a way of life for us," he offers. "We only have a few acts that are established to the point where we know they will deliver big unit figures, so we have to consistently develop new talent. And, then, we take great pride in breaking acts too. Our feeling is that we know we're right in our assessment of the talent on our label, and in 1979, you'll see changes on a number of fronts. The changes will also embrace certain situations that were never offered us before, because of some clouded perceptions that people clung to in looking at our label. I'm not just talking about making records, understand that. I'm really talking about making careers and making creative changes, which collectively form the essence of Epic Records."



MARKETING OVERVIEW

• Continued from page E-13

ing vice president replies. "What it is viewed as is a challenge. And, since we've dealt with these challenges over the years, we've built an expertise that's become our stock-in-trade. At Epic, we've developed techniques and the kind of initiative necessary to do a better job than anybody else. As a matter of fact, we've had few years during which we have not broken more than two artists to significant levels of sales and recognition."

The net result is that Epic is fast becoming a label populated by homegrown superstars. "Clearly that's happening," Tyrrell agrees. "Ted Nugent, Boston, REO Speedwagon, Heatwave are all substantially positioned, and we feel that we can maintain these platinum levels while building the roster solidly. My own personal objective is to let no year pass without bringing someone new into that rank of platinum superstardom, while at the same time, breaking someone from a zero base to some significant continuance. At Epic, we've managed to do just that for seven consecutive years, and the reason we've been able to deliver can be found in a very satisfactory a&r situation in relationship to marketing."

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WORLDWIDE EXPANSION

• Continued from page E-13

release is imminent. Bill Hughes has a simultaneous release date set for his debut album in Canada.

Although less than six months old, Epic/Sony in Japan headed by Shugo Matsuo has already made impressive inroads. The success of the label's initial release, Boston's "Don't Look Back," has been enormous, and the label has achieved huge sales with domestic product via the best-selling album by Akria Inaba.

Norio Nonaka of Epic/Sony's international division offers some insights into the label's formation. He says Epic/Sony was launched in August 1978 to increase the label's a&r and marketing strength. Epic/Sony was formed through capital participation of CBS/Sony, headed up by Norio Ohga.

Nonaka says a prime strategy is to make the most of the label's rock acts, noting that in three months 130,000 units of the Boston album were moved. "Jeff Beck, Ted Nugent, Cheap Trick and Boston are all popular among high school and university students. We want to make Dan Fogelberg, Clash and Meat Loaf just as popular. We intend to focus our sales efforts (for these releases) on young buyers."

Epic/Sony does not limit its sights to just U.S. artists. "We are pushing European disco," Nonaka says of CBS product outside America. "We think Cherry Lane's 'Catch The Cat' on CBS in Germany will be a hit and we will also actively promote artists such as Michel Polnareff."

The proportion of overseas and domestic repertoire shows around a 70% to 80% edge for overseas product. "We do not as yet have many domestic artists under our wing because we have not been operating long. Eventually, the proportion will even out."

Epic/Sony places strong emphases on graphic promotion, utilizing as much visual material as it can obtain, photos and films principally. The label actively promotes on television. As for Boston, "We did our work. Spot commercials were used in movie theatres. We had stickers and badges. With Cheap Trick we had information on overseas activities sent from Epic's head office. We did telephone interviews and obtained radio spots. We found we could successfully promote in the mass media. Cheap Trick's 'Live At Budokan' has become a best-seller in Japan and it will now be released worldwide including the U.S."

Since much emphasis has been on the youth market because of the roster, a chief aim is to focus more attention on the adult consumer. As an example, the catalog proportion of sales is around 70% rock, 20% for European material with the balance comprised of folk crossover and jazz.

Emphasis will remain on aggressive promotions. "We have a rivalry problem with imported product and we hope to sell our releases before these imports start arriving on the market. We also intend to emphasize more live recordings of acts visiting Japan."

Billboard



PRODUCERS FORUM

• Continued from page E-11

number of acts that Epic should concentrate on and work at breaking. I hope to make a contribution toward that goal."

Lyons has committed himself in that direction by his decision to produce acts that are, for the most part, unknown or at best little known in the marketplace. "I get a lot more self-satisfaction working with new acts," he notes. "When you're the producer and you say do this, they do it. I have to be the boss totally, and the thing about Epic is they've always backed me up in everything I've wanted to do."

Already, the producer has albums by Wet Willie, Champion Crawler, Trillion, and Aviary to his credit. He has plans to record four albums in 1979, including new releases by Champion Crawler, and Trillion. This is how he assesses the current state of his projects. Crawler—"Their next (third) album is really important. As players, they may be the most talented people on the roster. They're gonna be very big." Champion—"I'm personally committed to them. They're a real good band, and they deserve a shot. Their second will be ready by the middle of the year." Trillion—"They're a new band that's generating a lot of excitement. I like them, and will continue to work with them." Aviary—"We're very excited about what's happening in the studio. The result could be a huge first album."

It's been just about a year since the exclusive agreement took effect and according to Lyons, he's still enjoying the arrangement. "I have a great relationship with the people here," he enthuses, "and it's not just in a&r but the whole Epic family. I've become involved with regional and local people as well, and everybody seems to have the same qualities of friendliness and professionalism. It's amazing."

In reality, it's not amazing at all. What it is, is Epic Records.

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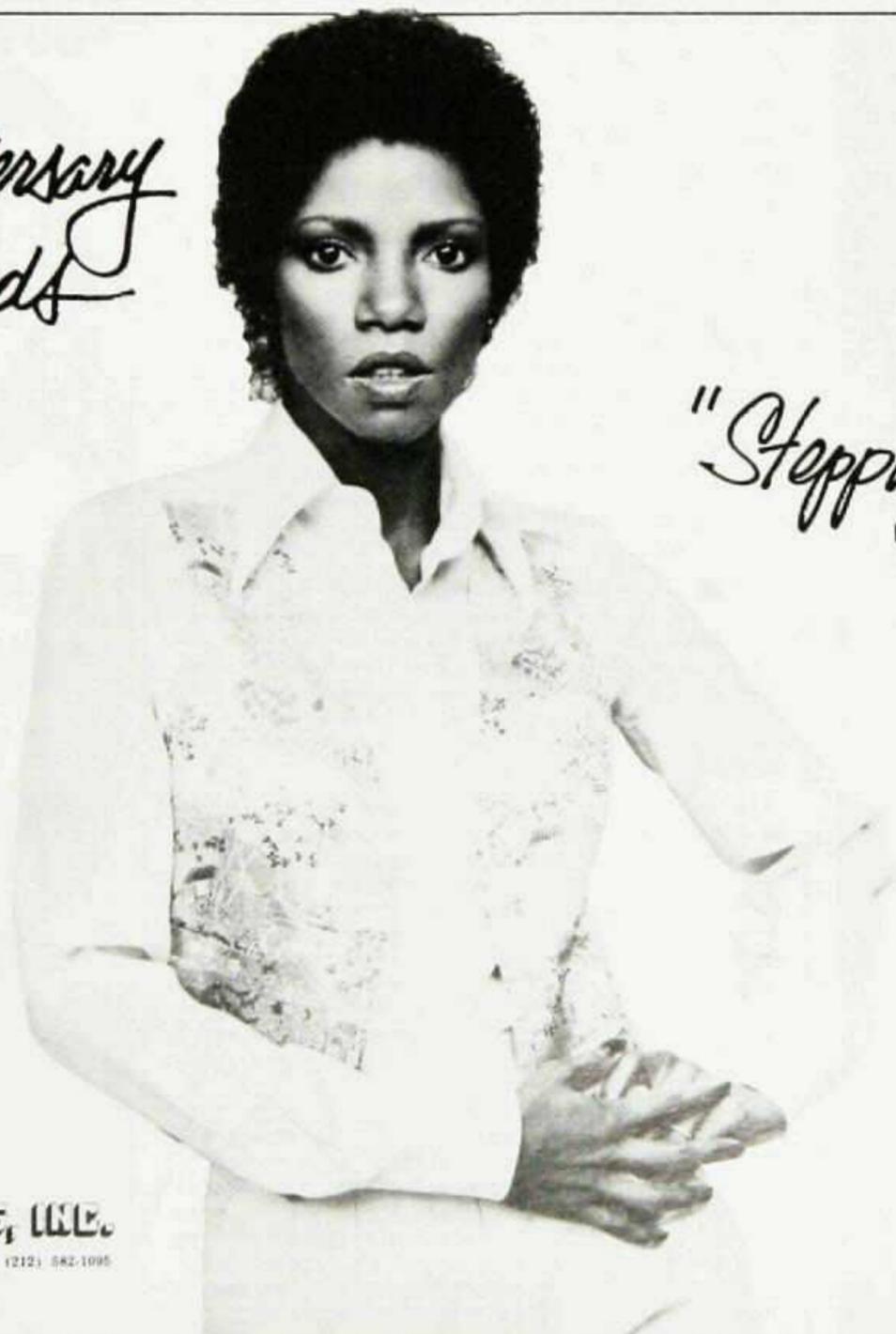
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WEST COAST

• Continued from page E-7

"There is a great deal of flexibility on this staff," he notes. "Our job titles don't necessarily lock us into a limiting type of employment. If someone has an aptitude for something, he or she doesn't feel that horizons can't be expanded. We want our people in all departments to feel that they can realize their potential in whatever field they're in. Petze, for example, is ultimately in charge of all Epic's a&r, but his potential to produce records is great; and, that's now being realized as he's in a studio right now recording Wet Willie.

"My own transition was easy," he continues. "Despite the fact that with BST I was a musician, a producer on occasion and the leader on occasion, most of my friends worked for the record company. People I associated with were people like Bruce Lundvall (president, CBS Records Division), Ron Alexenburg (former Epic boss) and Clive Davis (former CBS Records boss). They were my friends, and I felt as comfortable with them as I did with musicians. That's because there was, is, and always will be a very important caring for artists and their development at this company. They are concerned, and they have the best interests of their artists at heart. The more I saw that, the more I was inclined to remain a part of this organization. And, each day I'm here, my initial feelings about Epic and the label's involvement with its artists and their well-being, become more and more substantiated.

"It's funny, but I find that oftentimes, a musician will call and tell me, 'Now I have somebody to talk to at Epic.' Well, if they knew some of the people I'm dealing with everyday, they'd find there are many people they can talk to here. It's just a perception, but that's changing. What I do hope is that my experience and success as a musician will attract other musicians of quality to this company. That's the key word. We're trying to bring the best quality music across, and hopefully, we'll succeed."

Already, the West Coast is fast establishing a reputation consistent with that commitment. "We have a number of strong groups that are West Coast based that could come to the forefront in 1979," Atkinson notes. "Cheap Trick is from the Midwest, but they're working with producer Tom Werman out here. Their current album is gold, and they'll have two albums out in 1979, including a live disk recorded in Japan. They could be one of 1979's biggest groups. Tonio K. is really big. This artist could be one of the next prolific writers in contemporary music. Then, we're enjoying the reemergence of

the Jacksons this year, which is a hangover from 1978. Their current album, "Destiny," is the first in their careers on which they participated on every track as co-writers and co-producers. This is a monumental step in their career, and indicates that the Jacksons are here to stay and will only get bigger. Pages is another west coast act with a sound that makes them like no other group on the label. Add names like Aviary and Angelle Trosclair to the list, and you see why we're so high on 1979."

The apparent success of Epic Records, from a West Coast perspective, can, in a way be traced to the evolution of pop music in California over the past decade. "It's gone through some changes recently," explains Shargo. "In the early 1970s, it was strictly country/rock, and it was real laid back. No one ever thought it would change, and it's still a predominant sound, but it's so much farther away from country. Now, it's started to incorporate other types of music, like a sort of subdued hard rock. The industry still views California music as laid back, at least from an eastern reference point, but lately, acts like Cheap Trick are getting strong acceptance out here as leaders of a hip, progressive rock 'n' roll sound. I see the change happening, bringing with it the opportunity to expose a number of different musical styles in the marketplace."

That development helps explain the inherent diversity of Epic Records as a label, and in particular, the broad spectrum of musical styles that are developing on the West Coast. Colomby, for example, is very active as a studio producer, and during the past year alone, has served as executive producer with Atkinson on the Jacksons "Destiny" album (they actually coproduced two of the album's tracks with the group ("Blame It On The Boogie" and "You Pushed Me Away"), and has produced albums for Pages, Eddie Palmieri (nominated for a Grammy award) and Mother's Finest, a live recording for European release.

"That's quite a varied spread," Colomby emphasizes, "but this is a very versatile company with a very versatile artist roster. Sure we have a reputation as a rock 'n' roll leader, but look at the roster. We've become very spoiled as an a&r department, because we're dealing with some of the best artists in so many genres. And that makes it very difficult to add more groups. The criteria we establish makes it that way."

One factor that heightens the difficulty is the sense of commitment made by Epic on behalf of each and every artist the label signs. "It's a far-reaching commitment we're making, so we had better know the consequences of our actions," Colomby states. "Because of that, our approach to a&r becomes all-encompassing. It's more than just evaluating what's good and what's bad. You have to understand the meaning of marketing, promotion, publicity, artist development. You have to have a feeling for these things so that you know what you're getting into before you sign an act."

"So many people think a&r is strictly talent acquisition, but there's so much more," adds Shargo. "It's also coordinating the total project, making things go right, and relating to artists in a manner that will create a mutually beneficial and satisfactory relationship." Says Schnur, "What makes it all work is that we have staffs of people who really respect each other and interact constantly, taking advantage of each other's specialty."

For Atkinson, that specialty relates to a song sense that has enabled him to match artists with just the right material. "I listen to a lot of tunes," he offers, "because to get something generated on the radio, we have to have that song. And, if the act doesn't write, as many don't, we have to make the connection of the right song to the right artist. Consequently, I've developed a rapport with publishers which has evolved over time. Now, a publisher will call me up with a game plan to place a particular song with a certain artist on our roster. That takes effort on behalf of the publisher, and it shows the respect they have for Epic and the artists on the roster. But, we don't stop there. One of my goals this year is to expand that rapport and involvement I have with publishers."

"With the growth we've been enjoying, 1979 is going to enable us to do things that will really reflect where Epic is at now," adds Schnur. "If an artist has any kind of problem, any kind at all, we will do anything we can to help that artist. It's a human relations function, but these are people who we really like as individuals. They come to the office to spend time with us, and we encourage that because of a deep feeling of friendship, and because it's the right way to conduct business."

Colomby agrees. "We're all—artists and record company—on the same side. When an artist makes a record, he has to know that he has a group of people called his record company that have the same goals and desires as the artist. I like to think that makes Epic different. Here, we have the ability to become more involved when it's necessary, whether it's helping artists find hit material or selecting the proper producer or whatever. There are a lot of things, and we're doing them. And, we're doing them in California as thoroughly and efficiently as has been the case in New York. I think the positive moves we've made to establish a very able crew here are indicators."

Where will those indicators lead Epic Records?

"1979 will bring from Epic, hit records," declares Colomby. "Lots of hit records. Good hit records. The kind of records I hear from Epic in 1979, in a nutshell, are... well, you know the feeling you get when you're driving in your car and you hear something and you say to yourself, 'Oh, I love that song!' We want to give to the marketplace so many of those records that Epic will be thought of as synonymous with great hit records. That's 1979."

CREDITS

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GOLD & PLATINUM

• Continued from page E-17

- "You Get What You Play For"—REO Speedwagon
- "Too Hot To Handle"—Heatwave
- "Boogie Nights" (single)—Heatwave
- "Captured Angel"—Dan Fogelberg
- 1978 Platinum Records**
- "Central Heating"—Heatwave
- "Double Live Gonzo"—Ted Nugent
- "Bat Out Of Hell"—Meat Loaf
- "Don't Look Back"—Boston
- "Twin Sons of Different Mothers"—Dan Fogelberg/Tim Weisberg
- "Weekend Warriors"—Ted Nugent
- "You Get What You Play For"—REO Speedwagon
- 1978 Gold Records**
- "Reach For It"—George Duke
- "Double Live Gonzo"—Ted Nugent
- "Always & Forever" (single)—Heatwave
- "Carole King... Her Greatest Hits"—Carole King
- "Central Heating"—Heatwave
- "Bat Out Of Hell"—Meat Loaf
- "Groove Line" (single)—Heatwave
- "You Can Tune A Piano But You Can't Tuna Fish"—REO Speedwagon
- "Two Out Of Three Ain't Bad" (single)—Meat Loaf
- "Don't Look Back"—Boston
- "Twin Sons of Different Mothers"—Dan Fogelberg/Tim Weisberg
- "Weekend Warriors"—Ted Nugent
- "Take This Job And Shove It"—Johnny Paycheck

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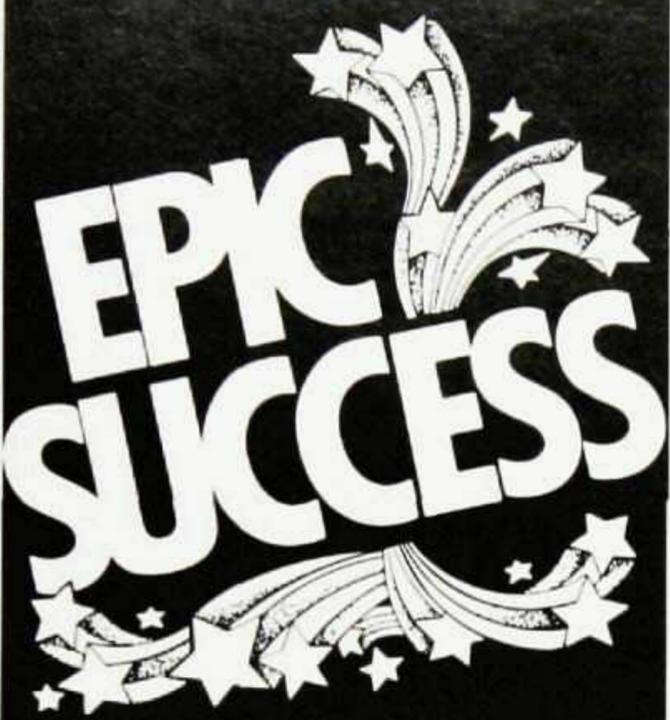
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LABEL DIVERSITY

Continued from page E-7

one of the premier bands in the genre, namely the Clash. We're also exploring disco in that same selective manner. People don't realize that disco is not simply an a&r concept; it has to involve a marketing concept married to the music. Now, we're getting into disco from a marketing standpoint, and we have artists like Melba Moore, the Jacksons, Patti LaBelle—artists of unquestioned ability—who are capable of producing high quality disco music. What we want to do is take the challenge of disco and make it better by producing quality music by quality artists. That's what Epic Records is all about. And, it will work for us in the disco field as it has worked in other genres, because I see a broadening and sophistication of disco music on a number of levels."

That notion of contemporary awareness wed closely to a heightened degree of selectivity is one that recurs in everyone's conversation. "Our a&r departments, both here and on the West Coast and in Nashville, have a variety of tastes," notes Rand. "They can move easily from pop to some ethereal area to black music to country to disco. I feel real good about this a&r department not missing any particular avenue of music. Plus, some people have 'special ears' in the department, and we take further advantage of that. Bruce Harris, for one, has special ears for English music."

If one were to be literary, Harris would be described as an Anglophile. Most of his peers, though, simply call him an English music freak. As Harris, himself, explains, "My U.K. involvement is unique, even to the point that I am signed to our English company as an artist. English music has a sense of humor that American music rarely displays, and it has a kind of pop quality that American music is very timid about. I'm into that England sensibility, and I'm able to deal with the music in terms of what is successful."

"Ironically, none of the CBS companies have much English music to speak of that's of any commercial value. I want to see that change, because the music business isn't over in England, and it isn't gonna all be new wave and music that is unpalatable to American audiences. The new head of a&r for our U.K. company is Muff Winwood, who has great ears and is a tremendous producer. He's going to find hits that will be international hits, and I look to develop the relationship with the company that will bring that music to Epic in the U.S. In addition, I expect to find stuff on my own there, and not only acts, but songs for our existing artists. Rock 'n' roll songs are the hardest thing to find for a band, and I'm going to address myself to that."

Another man with a mission, so to speak, is Timmons, who is particularly concerned with Epic's involvement with black music. "This label has had a great deal of success with black music, but not necessarily in cultivating black acts," he explains. "My inner determination is to change that. Hit records are here today and gone tomorrow, and each time, it's a rebuilding process. That doesn't build the kind of credibility I'm looking for with Epic Records. I want to find consistent hit making black acts. As a result, when looking at an act, I tend to focus in on the overall scope, and not on just one particular part that maybe will deliver one hit record. I want to bring to Epic artists with style, and artists who can transmit that style to the marketplace. Consumers are into styles; just look at the acts that hit. Each has a distinctive sound, style and direction. Then you hear their music, you know who they are. And it's the job of the a&r department to build those attractions."

Rand sums it up when he says that the label is poised to enter a new phase in its history, a phase that will place Epic Records at the forefront of the industry. "That's exactly where we're headed," he declares. "Consider two facts. Over the past year, we didn't sign that many more acts over the year before, and the year before that. Now, you make a lot of signings when you don't have a lot of success with acts. The more successes you attain, the more selective you become. And, we're real, real selective as a company. Selective and successful."



COUNTRY ROUTES

Continued from page E-11

"It's my job, like a traffic cop, to direct the traffic and make sure we all hear the same drummer."

Blackburn also foresees a more aggressive stance in artist development, interfacing more effectively with acts, agencies and managers to achieve increased visibility.

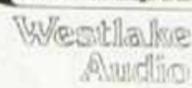
To increase the market level unit volume of singles, LPs and tapes, Blackburn will pay even closer attention to the media mix used in boosting product.

Efforts will be more specialized on an artist basis rather than "selling product by the pound," advises Blackburn. Past success with Willie Nelson and other product on a spot television ad program will insure that medium a 1979 role in conjunction with radio and print advertising.

Blackburn is bullish on 1979, predicting some "major additions" to the roster. One of the latest additions is Ronnie McDowell, a highly talented newcomer with several country hits and the major crossover song, "The King Is Gone."



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HISTORY IS NOW

• Continued from page E-17

company, but as Shulman explains, then, it was for a slightly different reason. "We were a real family in those days largely because we had so little. The feeling was, 'How do we make hits with what we have?' Looking back, it's amazing how we did what we did with the little we did have. But, the whole team was comprised of very dedicated, hard-working folks who have grown to be very important people in our industry. They developed unique ideas with limited funds."

One of those folks was Jim Fogelson, now president of ABC/Nashville. "From day one, when I met him, I felt he had such a tremendous talent," recalls Shulman. "It was exciting to work with him. Another member of the team came out of a training program that CBS had, even then, to find committed and involved people who were interested in our business. Mike Berniker was his name, and Mike went on to make some important contributions to our industry both as a producer and an a&r executive. It always seemed that someone was coming up with odd things here. Charlie Schicke, now with London Records, brought us a record called "Black Orpheus." I remember asking him what it was, and he told me it was black African music. I told him he must be kidding, but he was insistent, and the record was a big hit for us."

Shulman himself contributed to the creative atmosphere at Epic in a rather odd manner, by producing "Don't Let Go" for Roy Hamilton, which was a substantial hit and, incidentally, the artist's last hit record.

But, that is not what Shulman would like most to be remembered for during his two-year tenure at the helm of Epic. "Just before I left, I wrote a critique of the label, indicating what I thought should be done to make it a viable record making organization. We needed a larger a&r budget with the facility to contract with independent a&r people, and we had to be competitive to bid for talent. We needed a unified sales force. In short, Epic needed to be treated like a company."

"I thought I had laid it on the line as to what was necessary," he continues, "but, it took one or two teams after me until top management took my critique seriously. Then, they incorporated Epic into the branch distribution system, started acquiring viable labels, and the proof is in what Epic has become. It is a company of the first order with top-flight management, and everything that a company needs to be successful. It's nice to see what's happened there, and I'm proud and pleased as to what's materialized."

Billboard



DON DEMPSEY

• Continued from page E-3

"We want the commitment to be felt in front. And, that commitment will be available to any act on our label. If the act delivers to us their best musical performance, then we're going to match that with every bit of marketing support at our disposal, so that the marketplace says, 'Those guys are really after that act.' We'll put ourselves on the line, and we'll make sure that the whole world knows it."

"Now, those types of acts don't come along every day, but in 1979, we have every reason to believe that more and more of them will be coming from Epic than ever before in the past. Our success in the marketplace and our ability to break acts and digest and successfully market superstars is fact, and this fact is not easy to ignore. People say that success speaks for itself. I like to think that it cries out for everybody to hear."

"I know very well that Epic has historically suffered from an image problem," Dempsey says candidly. "The feeling was that Epic has hit singles, and Columbia sells albums. Well, Epic is no step child to Columbia within the CBS Records organization today. Look at what we've accomplished in just the past two years. Boston is nearing 12 million album units sold domestically. Meat Loaf's debut, featuring the songs of Jim Steinman, is on its way to three million in the U.S. and six million worldwide, and Meat Loaf has won or been nominated to virtually every award available in our industry. Nugent has a platinum catalog. So does Heatwave. Is there a better example of perseverance and artist development than REO Speedwagon or Cheap Trick? And, now, our hit singles create multi-platinum albums for artists like Boston, Meat Loaf, Dan Fogelberg, and Heatwave."

"All this helps to create an aura within the company that says these are exciting times. And, they are! We'll continue to make moves necessary to maintain that momentum. And, every department will be expected to fully commit its resources in terms of dollars, time and creative expertise. It will be a company effort, and the net result is that a lot of our acts will blow really wide open in 1979."

Billboard



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Jazz

On An Upbeat: the Jazz Institute Of Chicago

Members Top 1,000 In 10 Years

CHICAGO—Activity related to jazz in this city today centers around the Jazz Institute of Chicago, a non-profit foundation celebrating its 10th anniversary. Group's growth in the last two years has been dramatic.

Last month, 600 persons came through ice and snow to mark the Institute's birthday with a giant music bash and jazz information fair. The evening was one of the hottest jazz gatherings in recent memory here.

Institute membership has passed the 1,000 mark, more activities than ever before dot the group's adventuresome activities slate, and some directors are talking about future membership roles in the tons of

thousands. The association's public visibility has never been higher.

The blossoming of the Institute parallels the recent mass cultivation of a taste for jazz. Only three years ago the group was essentially dormant. A merger brought several other jazz fraternities under the Institute's umbrella and set the stage for a rebirth of organized support to the city's jazz scene.

Last year the Institute attracted more than 800 to its "Women In Jazz" symposia/concert staged at Northwestern Univ. Rick's Cafe Americain, and the Blackstone hotel—site of the anniversary fete—are other Institute stages.

The foundation also operates Chicago's jazz hot-line, giving phone callers a complete aural rundown on jazz concerts and events in the city at 666-1881.

"It's an important service because it's used so much," explains Kay

By ALAN PENCHANSKY

Britt, a member of the large Institute board of directors. To handle mounting volume of callers, a new phone answering machine had to be installed.



Billboard photo by D. Shigley
Masked Ball: Saxophonist Hal Russell performs in disguise at the Jazz Institute of Chicago's 10th anniversary bash. Five other groups also helped push the Institute to new levels of visibility in Chicago.

Today, promoters, producers, writers and performers at the heart of the jazz scene lend guidance and manpower to the Institute. Activities are educational, archival and promotional, with concerts featuring local players the most visible work. One of the key goals is to bring more attention to the large number of important jazz figures working primarily in this area and perhaps lacking a big national following.

Original founders of the Institute were honored at the January anniversary party. The six live bands performing on three stages were Muhal Richard Abrams and the AACM Ensemble, Wilbur Campbell Quintet, the Hal Russell Ensemble, Art Hodes Quartet, Chicago Foot-

warmers and E. Parker McDougal Quartet. Screening of rare jazz films also was included.

According to Bob Koester, one of the original founders, the large percentage of young members is one of the most positive indicators. Koester says today's young jazz fan doesn't bring the prejudices and limited interests often found among the older aficionados.

Space in Koester's new Jazz Record Mart store will be donated to the Institute for offices. Discounts at Koester's stores are one of several incentives offered to members of the foundation who pay \$10 yearly. There also are several dozen life members at \$100.

"Today the young jazz fan comes into jazz and sees it all as a great, undiscovered body of music," Koester explains. Interest in jazz is strong enough that Koester envisions Institute membership climbing upward of 25,000 in the not distant future.

Musicians Supportive Of Policies

Other original founders are Harriet Choice, Joe Segal, Franz Jackson, Art Hodes, George Finola, Dan Morgenstern, Roger Severns and George Steiner.

Don DiMichael, recent Institute president, also is credited with much of the revitalization work.

Future plans call for a series of eight workshop/concerts in the spring to be staged jointly with the public library's cultural center. Staging of local jazz acts in imaginative theme-related bills will continue.

A long-range plan calls for maintenance of a Chicago jazz archive, which already is being organized. Eventually, it's hoped, a Chicago museum of jazz will be supported.

PBS 50,000-WATTER Fresno KVPR-FM Boosts Jazz Output

Continued from page 34

son. "We use standard charts and artists such as Ella Fitzgerald, Duke Ellington and Stan Kenton."

On the air since Oct. 15, the station, housed in the old KMJ-AM building at 1515 Van Ness, also features such vocal acts as Mel Torme, Tony Bennett and Frank Sinatra.

The only radio station in 22 to broadcast jazz in the Fresno market, predominantly rock and beautiful music-oriented, KVPR includes the news, public affairs and children's programs in the rest of its format as 15% of the total.

Reaching some 500,000 estimated people, the community owned and operated facility is part of the new trend in PBS station ownership in not being affiliated with a school district or university.

Tom Marsh, jazz director, guides the entire project, which features veteran announcer Sid Harriet on the "Speak Easy" segment 7 p.m.-1 a.m. Saturdays.

The remainder of the jazz staff includes Steve Schrage on "Jazz Update" 10 p.m.-1 a.m. Fridays and 1-4 p.m. Saturdays. Johnson hosts the 6-

9 a.m. morning drive show daily.

Classical music director Josh Livingston holds down "Opus 89" 1-5 p.m. and Mark Heffernan spotlights the classics on "Metronome" 9 a.m.-noon, both Monday-Friday.

Johnson claims the vast audience response was in direct relation to the material played, on-air promotion and billboard advertising.

Financed by government grants and HEW-funded equipment, the new station already is formulating "FM-89 Classical Top 40" for Friday (26).

Set for three days, beginning at 9 a.m., the fund-raising effort will preempt all regular programming except for PBS's "All Things Considered" national news feature.

Marsh has pieced together 40 major classical pieces from the last four centuries, including full-length works by Bach, Beethoven and Vivaldi.

On March 9-11, "FM-89 Jazz Top 40" will be aired also as a fund-raiser where listeners will be sought as memberships as well as for feedback in establishing future selections to be-aired.

More Piano Spotted On Shearing's Gigs

NEW YORK—George Shearing is playing more piano now that he has disbanded his quintet which ran continuously for almost 30 years.

The former West Coaster, who is now a local resident, is playing more piano at the Cafe Carlyle until March 3 with his only backup, bassist Brian Torff.

Shearing says he gave up the quintet so that he could explore his piano playing and not be "covered over" by the sound of a quintet.

Working only with one other musician also allows him to play locations with small facilities. Shearing moved here from San Francisco last fall after living in California since 1961 and playing around the world within a quintet setting.

Now he says if he expanded his musical group, it would be to a trio

with the added player either a guitarist or percussionist. Shearing wants to stay away from drums, he says, because he's had it with that instrument.

Among the new things he is exploring is doing duet recordings with himself and he's recently purchased a 4-channel tape recorder with which to experiment. He's also interested in buying a synthesizer and getting into that device. He'd like to use it as an adjunct to his piano playing, not as a substitute for the acoustic piano.

Nearing age 60, Shearing looks forward to spending time composing—a suite or a tone poem for his piano in concert with other instruments.

Shearing's technique of playing

Jazz Beat

LOS ANGELES—Gil Evans has sold the tapes of his recent concert at London's Royal Festival Hall to RCA. The composer has been in England for several weeks for health reasons in addition to the concert.

Pausa Records U.S. will be distributing several titles from the MPS catalog of Germany. MPS product previously came out in the U.S. on the now defunct BASF label.

Pausa plans releasing between 12-15 jazz LPs a year in the U.S., the parent Italian firm explains. Seven LPs comprise the first MPS release and they feature: Jimmy Rainey, Richard Davis, Freddie Hubbard, Mark Murphy, Zoot Sims, Flip Phillips, Urbie Green, Clark Terry, Harry Edison, Victor Feldman, Ross Tompkins, Carl Fontana, Kai Winding, James Moody, Dick Hyman, Trummy Young, Lee Konitz, Phil Woods, Pony Poindexter and Leo Wright.

Speaking of overseas labels, ECM has the following releases upcoming: the Art Ensemble's "Nice Guys," the debut of the group Double Image which emphasizes mallet percussion, a Gary Peacock solo work, a teaming of Miroslav Vitous, Jack DeJohnette and Terje Rypdal, a new Keith Jarrett solo work, a trio work by Collin Walcott, Don Cherry and Nana Vasconcelos and the first LP by the John Abercrombie quartet.

Teruo Nakamura and the Rising Sun play Beefsteak Charlie's Jazz Emporium in Manhat-

Billboard SPECIAL SURVEY For Week Ending 2/17/79

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	10	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	26	22	9	ONE Ahmad Jamal, 20th Century T-555
2	3	18	FLAME Ronnie Laws, United Artists UALA-881	27	26	15	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560
3	31	2	CARMEL Joe Sample, ABC AA-1126	28	28	11	YOU AIN'T NO FRIEND OF MINE Idris Muhammad, Fantasy F-9566
4	6	18	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	29	29	21	BEFORE THE RAIN Lee Oskar, Elektra GE-150
5	5	29	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	30	27	12	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR-1110
6	7	18	MR. GONE Weather Report, Columbia JC-35358	31	30	10	PASSING THRU ... Heath Brothers, Columbia JC-35573
7	25	2	EXOTIC MEMORIES Lonnie Liston Smith, Columbia JC-35654	32	32	27	FRIENDS Chuck Corea, Polydor PD 1-6160
8	2	21	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700	33	NEW ENTRY	ANIMATION Cedar Walton, Columbia JC-35572	
9	4	20	REED SEED Gover Washington Jr., Motown M7-910	34	35	14	THANK YOU ... FOR F.U.M.L. Donald Byrd, Elektra GE-144
10	8	13	PATRICE Patrice Rushen, Elektra GE-150	35	34	9	ANOTHER WORLD Stan Getz, Columbia JC-35513
11	10	6	ANGIE Angela Bofill, GRP 5000 (Arista)	36	36	18	OUT OF THE WOODS Oregon, Elektra GE-154
12	12	25	COSMIC MESSENGER Jean Luc Ponty, Atlantic SD 19189	37	NEW ENTRY	STRAIGHT TO THE BANK Bill Summers, Prestige P-10105 (Fantasy)	
13	11	14	INTIMATE STRANGER Tom Scott, Columbia JC-35557	38	37	13	CRY John Klemmer, ABC AA-1106
14	9	9	SECRET AGENT Chick Corea, Polydor PD-16176	39	33	10	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM-1100 (Warner Bros.)
15	16	14	WE ALL HAVE A STAR Wilson Felder, ABC AA-1109	40	39	26	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
16	14	7	IN CONCERT Milestone Jazzstars, Milestone M-55006 (Fantasy)	41	38	20	A SONG FOR YOU Ron Carter, Milestone M-9066 (Fantasy)
17	15	70	FEELS SO GOOD Chuck Mangione, A&M SP-4658	42	42	19	LEGACY Ramsey Lewis, Columbia JC-35483
18	18	25	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189	43	43	29	IN THE NIGHT TIME Michael Henderson, Buddha BDS 5712 (Arista)
19	17	7	CROSSCURRENTS Bill Evans Trio, Fantasy F-9568	44	40	10	CRYSTAL GREEN Rainbow, Inner City IC-5001
20	13	26	YOU SEND ME Roy Ayers, Polydor PD 16159	45	NEW ENTRY	ME, MYSELF & EYE Charles Mingus, Atlantic SD-8803	
21	19	37	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877	46	41	22	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563
22	21	16	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608	47	45	6	TRUE STORIES David Sancious, Arista AB-4201
23	23	31	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	48	46	35	SOUNDS Quincy Jones, A&M SP-4685
24	24	20	CARNIVAL Maynard Ferguson, Columbia JC-35480	49	44	3	LEGENDS David Valentin, GRP GRP5001 (Arista)
25	20	17	SOFT SPACE Jeff Lorber, Fusion Inner City IC-1056	50	47	4	ELLA FITZGERALD Lady Time, Pablo 2310825

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Kill Ariz. Booze Move

By AL SENIA

PHOENIX—Nightclub owners and activist college students in Arizona have successfully joined forces to defeat a legislative effort to hike the minimum state drinking age from 19 to 21 years.

In an unprecedented move that could become a blueprint for other states where similar legislation is being considered, the students and the owners, seeing their mutual interests threatened flexed their political muscles and convinced members of the state Senate Judiciary Committee on Jan. 22 to defeat the proposed increase.

The vote was a surprise. The bill was expected to be approved by the committee, whose assistant chairperson was one of the major sponsors. The bill was also officially supported by the Phoenix City Council.

However, the owners and the stu-

dents overcame stringent opposition from powerful religious, parental and police organizations by relying on speed, political sophistication and some fundamental grassroots lobbying techniques.

"As soon as I received notice that the bill had been introduced, I immediately went into a crash program of lobbying," says Don Reno, a stockholder and club manager of Dooley's, a college-oriented nightclub that operates near university campuses in Tempe and Tucson.

Reno, who also has a financial interest in two Dooley's clubs in Michigan where a similar drinking-age bill was approved, says he feared the bill's passage in Arizona would create havoc with his business.

He estimates that the Michigan clubs have lost 30% of their trade since that state's measure was passed.

Reno contacted student leaders at Arizona State Univ. in Tempe. The students notified their contemporaries in Flagstaff and Tucson while Reno alerted club owners and sales distributors in the two cities.

Student lobbyists from the Arizona Students Assn. convinced the chairman of the Judiciary Com-

mittee to schedule the bill for a special night hearing.

The students lobbied members of the committee while Reno and other club owners spoke to the media about the economic perils of the legislation.

About a week before the committee vote rallies had been held on the state's three university campuses, students were buttonholding legislators and letters were coming to committee members from around the state.

At the committee session, Reno called the bill a "meat axe approach to solving the problem that should be handled by the church, parents and schools."

But it was the plight of individual club owners and the economic considerations that appeared to carry the most weight with both the media and the legislators.

Reno estimated that the Dooley's clubs in Arizona would lay off some 40% of their hired help if the measure was passed.

Jon Miller, owner of the Stumble Inn, a Tucson club with a large student clientele, estimated 25% of his business would be lost if the measure was approved.

Banner Nashville Season Logged By Morris Firm

By KIP KIRBY

NASHVILLE—An increased emphasis on films, fairs and concert tours has resulted in a banner year for the Nashville division of the William Morris Agency.

Among its major achievements in 1978 was the on-location filming of "Murder In Music City," a two-hour television movie featuring Nashville entertainers Ray Stevens, Ronnie Milsap, Mel Tillis, Barbara Man-

drell, Larry Gatlin and Charlie Daniels.

Guest appearances throughout the year on network programs were made by agency talent who include Stevens, Milsap, Crystal Gayle, Charlie Rich, Jerry Reed and Bobby Bare; and a special starring Gayle and Stevens was wrapped up in October for the cable tv Home Box Office operation.

In another development, Dave Douds was appointed national head for the fair division of the Morris Agency with the retirement of longtime agent Sidney Epstein. Douds is gearing for a stronger thrust into the fair and festival circuits to increase exposure for clients, noting that during 1978, Morris attractions appeared at "practically every major state fair in the U.S. as well as many area and county fairs here and in Canada."

The Nashville William Morris Agency staff roster which includes Bob Neal, Sonny Neal, Dave Douds and Dolores Smiley, has recently been enlarged by the appointment of Bettie Lee Mason as an agent. She will work in the fair department with Douds.

"Our overall business produced in 1978 was approximately 60% greater than the previous year," comments Bob Neal, manager of the Nashville operation. He adds that the agency plans heavier national media exposure for its talent in the coming year through cinema and tv ventures.

Rock's Old-Timers Toil At Disneyland

LOS ANGELES—Chuck Berry and Dick Clark were the headliners at Disneyland's salute to rock'n'roll, "The Nifty 50s" Friday (9).

Scheduled from 8 p.m. to 1 a.m., the lineup also included performances by the Coasters, Freddie Cannon, the Diamonds, Rosie & the Originals and the Olympics.



TANYA'S FRIENDS—Joining Tanya Tucker onstage for her closing number at Los Angeles' Roxy are members of the cast of "Amateur Night," the television special in which Tucker made her debut as an actress.

Old Calif. Theatre Becomes Music Hall

By CARY DARLING

LOS ANGELES—Built in 1910 as a movie theatre, the Pacific Strand in the harbor community of San Pedro, Calif., has been converted into a music hall featuring such diverse acts as the band of Les Brown, Gil Scott-Heron and new wave act, the Zippers.

"We're just a couple of cats from the coast who were tired of being crowded into small clubs," says Frank Armas, one of three owners of the 500-seat facility.

Armas and company got the idea from traveling abroad. "I have been to Europe and seen how theatres were done there. There's a relaxed, congenial atmosphere and that's what we've tried to bring here."

The Strand first opened under its new direction last Nov. 18 with a show featuring country-rock artist Jimmy Rabbit. Following a period of readjustment, the theatre opened on a regular basis Feb. 3 with a dance concert starring Les Brown and his "Band of Renown."

"We did 250 with Brown," Armas says of attendance. "But that's okay because it was an older audience and there was some skepticism in the community." Armas alleges that the last owners were guilty of mismanagement. "But, since Brown, we've gotten nothing but praise," he claims.

The hall has been renovated so that the seats are removable for a dance or festival style arrangement.

Fat Talent Lined Up For New Westbury Fair Season

NEW YORK—Long Island's Westbury Music Fair begins its winter/spring season with a varied lineup that starts Friday (16) with Cheech & Chong and concludes in late June with the musical "The Magic Show."

Cheech & Chong are set for a weekend run Friday through Sunday (16-18) with a \$9.75 top; B.B. King, Albert King, Bobby "Blue" Bland and Jimmy Witherspoon bow Feb. 23-25, again with a \$9.75 top; Maynard Ferguson and orchestra are set for a one-nighter March 5 with a \$7.75 top; Burt Bacharach and Anthony Newley share the bill March 7-11 with a \$12.50 top; Tom Jones enters March 16-25 with a \$13.50 top, with one show sold out already. Also Lena Horne and Marvin Hamlisch are paired March 26-

Plus, the aisles between rows have been widened from its cinema days.

To get the word out, advertisements are now heard over KKGO-FM, a local jazz station, while negotiations are going on with AOR outlet, KMET-FM, he says. In the print medium, Strand ads appear in the Los Angeles Times.

Diversity seems to be the key word as Armas plans to showcase acts of all stripes. "We're trying to showcase a new act with each name act," he says. The first example of this is the pairing of new wave/rock band the Warriors with Kingfish, Saturday (17). "A lot of these acts don't know how to deal with record company people and we try to help," he notes.

Currently, all acts do two shows in a one-night engagement with the theatre being open one night a week. In the near future, that schedule may be revised so that an artist performs one show per night for three nights. Admission is usually \$6.50 per person in advance and \$7.50 at the door. In addition, there is a full bar.

Although there is no competition in the immediate area, Armas comments that many of the Strand patrons come from such faraway communities as Encino, in the San Fernando Valley, and Hollywood.

Speaking of the San Pedro community, Armas expects to make further inroads into this market. "I think we've got a lot of potential. We're the only music theatre on the peninsula."

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Steve Lappin & Bob White
SILVEY MUSIC COMPANY
San Antonio, Texas

Calm Jarre 'Oxygene' Success

By IRV LICHMAN



Jean-Michel Jarre

NEW YORK—Without a hearing, one would hardly put a disco label on a sound from a global best selling album that was used by Dutch radio to achieve a "calming effect" on a group of South Moluccan terrorists involved in last year's Dutch train hostage crisis.

But, that's the case with Jean-Michel Jarre's "Oxygene" (Polydor) album, which has to date sold between 5 and 6 million copies worldwide, according to the label.

While the composer/electronic musician notes that cuts from "Oxygene" did receive European disco play, he's perked up the rhythm of "Part 5" of his followup album, "Equinox," which Polydor is ready to release to discos and radio in a 12-inch blue vinyl version.

"Munich discos first picked up on 'Oxygene' and it caught on in France and England," says Jarre, who has just completed a U.S. promotional tour. The impact of Jarre's impressionistic electronic creations can be seen in the fact that he rates as the first French performer to have had a top single and LP in England in "Oxygene."

To Jarre, disco represents another medium of expression, and he declares he is no different in utilizing

the craze than the Rolling Stones in "Miss You." He also places radio, tv and jukeboxes as "media" in an artistic sense, and he claims he likes to remix his records to get the most out of their individual needs. "These media," he contends, "are part of the music itself."

Jarre holds the theory that recordings are no longer to be considered a "souvenir" of an artist's performance, which could easily be dupli-

cated by a live performance. "We must consider records as an original way of expression. It is something apart, like the difference between the stage and cinema."

With a background in theatre—he created a stir in the early '70s when he wrote an electronic music ballet for the Paris Opera—Jarre has launched visual adaptations of his recording effort.

At MIDEM, he staged a light show—with laser beams and fireworks—at the Croisette, the seafront at Cannes, featuring material from "Equinox."

This, Jarre notes, is merely a mini version of what's to come. On March 21—the date of the "equinox," when the length of the day and night are equal, he'll have a free concert in Paris on the River Seine.

He doesn't want to stop there either. He's hoping to do a similar show in the Harbor of New York. Jarre refers to the visual aspects of his shows as "sound lighting."

Like other hit recording artists who do not have legitimate product available in Eastern European countries, Jarre was amused by a Hungarian journalist who showed him "chart listing" of his "Oxygene" album from Hungary, released on a label called Jet Records.

Jarre, 30, is the son of Maurice Jarre, the film/tv scorer most famous for his "Dr. Zhivago" music. Like his father, he's got a deep, traditional background in music, having studied classical piano at the Paris Conservatory.

As he has stated, "... Because we live in the electronic age, I use the instruments of my generation."

Canadian Laine Plays a \$250,000 Computer-Guitar

TORONTO — What costs \$250,000, has two necks and is capable of simulating an orchestra? Guitarist Timo Laine's "ultimate vision" of a polyphonic guitar synthesizer kit, that's what.

Originally signed to A&M Canada, the California-based Laine has had a colorful career the past several years. What with a manager who left him to resume preaching, a record contract with A&M that earned him his first date as a headline attraction at the 2,700-seat Massey Hall in this city and, more recently, contact with "a rich industrialist" who financed his second album on Laine's own Lady Records.

One of the first users of the polyphonic guitar synthesizer technology, Laine claims to have logged more hours of performance with it than any other artist.

He also claims that "a lot of guitarists don't understand the techniques and complexities" of an integrated guitar/computer setup and lose sight of the primary motive, "to create music." Albeit, in Laine's case it is psycho-rock drama.

Laine's ultimate vision is a double-neck guitar, the flower-neck connected to a programmed computer and the upper-neck being the basic six-string version commonly used.

With this, he says, he can become a one-man show with drums, strings, horns, you name it, all synthesized from the lower neck. He can also see beyond this where he can come on-stage, bow, switch on the controls, leave for his seat and a program will commence. **DAVID FARRELL**



Exclusive Billboard Photo by Todd Cerney

PICKIN' AXES—"Are you sure this is how you play this thing?" asks guitarist John Knowles, left, as he receives pointers from Chet Atkins on how to play a six-string axe. The unusual instrument will not appear on their forthcoming LP, "The First Nashville Guitar Quartet."

Atkins Will Spotlight New Guitar Direction On Album

• Continued from page 37

tour with Gordon Lightfoot; John Pell, three-time winner of the Chet Atkins guitar competition and solo guitarist for Winter Song; and John Knowles, well-known arranger and session sideman whose credits include a Grammy-winning arrangement of "The Entertainer," as well as his own albums on Sound Hole Records.

Final selection of material for the album runs from classical to country, and arrangements were shared by Knowles, Pell and Atkins. Tunes include such diversified numbers as "You Needed Me" by Nashville songwriter Randy Goodrum; John Philip Sousa's "Washington Post March," "Londonderry Air," "Some Day My Prince Will Come," a rag called "Carolina Shout," "Brandenburg Concerto" by Bach, a rendition of "On The Road To Boston," and an original Pell composition entitled, "The Love Song Of Pepe Sanchez."

How do four finely-honed guitarists choose material for an album of this nature? "We all went over to Hap Townes' restaurant one day," explains Atkins, "and scribbled down about 20 tunes on a napkin that we thought should be fun to record together. Eventually, we narrowed it down to the final selections which we used."

U.K. Company Opens Offices In Manhattan

NEW YORK—E.G. Records, Inc., a London-based management, production and publishing company, has opened U.S. offices in New York.

Artists on the E.G. roster include Roxy Music, Bryan Ferry, UK, Robert Fripp, Brian Eno, Phil Manzanera and Bill Bruford.

The firm is headed by Mark Fenwick and Sam Adler in London. In New York the general manager in charge of the U.S. operation is Ed Strait, former product manager for Epic Records. E.G.'s U.S. address is 246 East 62nd St., New York 10021 (212) 355-5200.

E.G. began 10 years ago with King Crimson, T. Rex, and Emerson Lake & Palmer shortly afterwards. In 1972 Roxy Music joined the fold, and its subsequent offshoots have remained with the company. This year Roxy Music is reforming with a new LP, "Manifesto," due shortly on A&O Records.

The project took the quartet six months from start to finish, although only a little more than a month of that time was actually spent recording in the studio. Once the final decision on material was made, the musicians began rehearsing and experimenting with arrangements together, using a variety of classical and acoustical steel-string guitars. Atkins also played a Brazilian guitar with a built-in resonator for parts of the LP.

As the title indicates, there are no other instruments on the album, and no electric guitars. Much of the recording took place in Atkins' own 16-track home studio which he enjoys utilizing for the "clean and uncluttered sound I get on 16 tracks without dbx or dolby."

The collaboration was a thoroughly harmonious venture with few problems, Atkins says, though he notes, "I'm afraid I'm spoiled and used to improvising a lot when I play alone, but you can't allow yourself that freedom when you're working closely with three other guitarists. The discipline of following arrangements in tandem was excellent for me."

With the completed Nashville guitar quartet album still warm in his hands, Atkins is already restless to begin scouting his next RCA projects, one of which he hopes will be a duet LP with Doc Watson. He is also interested in recording an album with r&b artist B. B. King, and says he would love to guest a tv spot on "Saturday Night Live."

"Anything," he adds with a wink, "to keep the friends and neighbors guessing."

Jerry Van Dyke Club In L.A. Is Off And Running

LOS ANGELES—Actor Jerry Van Dyke has launched a self-named showroom/restaurant in the Los Angeles suburb of Encino. The club has been open approximately one month, offering Las Vegas type entertainment in the main showroom.

"We have the headline attractions," says manager and talent booker Bill Tracy. Recent multiple-day engagements have featured Dick Haymes, Helen Forrest and Van Dyke himself. Future shows are scheduled for the Modernaires and Slappy White.

1st Rogers Special Tapes In Houston

LOS ANGELES—Kenny Rogers' first television special, "A Special Kenny Rogers" is being produced by Stan Harris and Rocco Ubrisci. Rogers will begin taping the show this month in the Houston area.

The film, to air on CBS-TV Easter week, will include an in-concert segment of Rogers' appearance at the Houston Livestock & Rodeo Show.

Meadowlands Expanding

NEW YORK—Construction has begun on the 20,000-seat Meadowlands Arena, a \$45 million addition to the existing sports and entertainment complex situated five miles from Manhattan in East Rutherford, N.J.

The vast Meadowlands complex, operated by the N.J. Sports and Exposition Authority, includes the 76,000-seat Giants Stadium, the scene last year of several successful rock concerts promoted by John Scher's Monarch Entertainment Bureau. Scher is believed to have a good chance of promoting shows at the new arena also.

One element of the arena's design that should be attractive to stage performances is the fact that the roof trusses will cover 428 feet, allowing column-free construction to permit unobstructed views from all parts of

The main showroom holds 200 persons and, according to Tracy, most shows have been sellouts. On Mondays, when the showroom is dark, the lounge is host to jazz night. With a capacity of 75 persons, the lounge has also been successful. Entertainment here has been provided by the Frank Strazzeri Quartet and Mavis Rivers.

With the nearest major hotel nearly three miles away, Jerry Van Dyke's is not located in a tourist area and Tracy acknowledges most patrons are Angelenos. He also concedes that there is no competition in the immediate vicinity.

"No, there really is none since Scandals closed," Tracy says, referring to a recently opened and closed club in Hollywood.

Admission is \$5 per person for the showroom with no minimum. There is neither admission nor a minimum for the lounge. During the week, there is one show each night at 9 p.m. while on weekends two shows are offered at 9 and 11:30 p.m.

Jerry Van Dyke's is located at 17167 Ventura Blvd.

the hall. Some seats are being designed to be retractable also, permitting flexibility in seating arrangements.

The Meadowlands Arena is scheduled to open in late 1980, a spokesman for the Sports and Exposition Authority says.

Judges Added

NASHVILLE—Additional judges for the 1979 Music City Song Festival have been named, rounding out the selection for the national country music songwriting competition.

Among the final confirmations are Jerry Seabolt, director of operations for United Artists Records; Bob Cole, KOKE-AM; Jerry Adams, KFDI-FM; King Edward Smith, WSLC-AM, and Dale Turner, WKUA-AM.

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FORMER MOVIE HOUSE

Music Hall Opens Doors In Denver

DENVER—Jerry Jeff Walker and Gail Davies opened the Rainbow Music Hall, operated by Chuck Morris and Barry Fey (Feyline Presents, Inc.) Jan. 26.

The club, located on Denver's southeast side, was once a three-screen movie house, but Fey and Morris had the walls separating the inside of the building removed. What was once three small theatres is now a good sized performing hall which seats 1,280, according to Morris. The club owners claim there is not a bad seat in the house.

The sound system, installed by Denver-based Listen Up, is Morris' pride, but the lighting system is equally impressive. Stage lights during Walker's set gave a low level daylight reading on a photographic light meter. This was without the two Super Trooper spotlights which were absent in Walker's set.

This is Morris's second endeavor at running a club in Denver. Two years ago he shut the doors on Ebbetts Field, a place which had a national reputation by musicians as being "the club to play." Many of the old Ebbetts regulars were on hand for the opening night.

The club appears to be the perfect venue for live recordings. Its also small enough for performers to see who they are playing to, as Walker demonstrated by asking for the house lights to be brought up on the darkened house after his fourth song.

Morris claims the club is equipped with jacks for live recordings and the Amazing Rhythm Aces will be the first group to put the club to the task of proving how good it is for live recording. Morris says a live date for an album by the group is scheduled for March 25 and 26. He adds that the band will practice at the nightclub for two days prior to the shows.

The opening night crowd was rowdy, giving a warm reception to a rather dull opening set played by Gail Davies and her band, consisting of pedal steel, keyboards, percussion, drums, bass, lead guitarist and female backup vocalist. Davies claimed the group had been together only three days before this performance.

Davies, who sounds too much like Linda Ronstadt with a touch of Katy



Jerry Jeff: He performed for the glittering opening night crowd.

Moffatt thrown in for comfort, promoted her CBS album between each song and began to sound like a television announcer plugging a Veg-A-Matic by the end of her set.

Walker's set started out like dynamite, but after about 1½ hours the crowd got bored and by the time Walker returned for an encore, there were fewer than 500 persons in the hall that had started out with a sell-out audience.

The highlight of Walker's performance came after about seven songs when the band left pedal steel player Leo LaBlanc alone on the stage. LaBlanc kept the audience's attention as he plucked and fretted his way through a medley that included "Look Away, Dixieland" and "God Bless America."

After several more tunes the audience seemed to be preparing for Walker and the band, which included LaBlanc, Bobby Rambo on guitar and vocals, Ron Cobb, bass; Reese Wynans, keyboards; Tomas Ramariz, horns, and Fred Krc on drums, to leave the stage, but Walker added at least five more songs including a 20 minute rambling instrumental which drew many in the audience from the hall.

Walker opened with his older, more familiar tunes like Guy Clark's "L.A. Freeway" and "Redneck Mother." From there he progressed to his newer stuff, from the "Jerry Jeff" album, again reaching to Guy Clark's songwriting talents for "Comfort And Crazy" and also from the new record, "Eastern Avenue River Railway Blues" which seemed to come alive the way Walker performed it. **DICK KELLEHER**

Moe Bandy's Honky Tonk

• Continued from page 40

song on the album, because when he goes out on the road, people will not only call out requests for his singles, but also for his album cuts. The same thing happened in England."

Is hard country material becoming harder to find with writers thinking crossover for material?

"I didn't ever think I'd see a day in this town when it would be hard to find a hard country song," notes Baker. "But now, writers are tuned in to writing so many things that they feel can be crossover material, that you can't find many writers who are writing what I call hard country."

To counteract this problem area, Baker and Bandy have become partners in a publishing operation, which is nothing new to Baker who once owned his own company for 10 years with such writers as Dallas Frazier and Whitey Shafer before joining Acuff-Rose—now a former affiliation.

"The publishing operation's purpose will not only include the development of material for Bandy, but for others as well," states Baker.

With the formation of this publishing firm, Baker adds another business interest to his current involvements with Ray Baker Productions and part ownership of Encore Talent, Inc., located in San Antonio, with Bandy and Ronny Spillman.

The agency books, in addition to Bandy, Darrell McCall, Buddy Alan, Tony Booth and show and dance bands.

"There's a big demand for dance bands in the Texas area," says Bandy, who is a native of San Antonio. "Local groups in town can outdraw, a lot of times, the more established acts who have singles out."

"I remember when I began to record and tour nationally, I had never done anything but played dance music, and if the audience didn't get up and dance, it scared me."

2nd Country Agency Open In Oklahoma

TULSA—Long the domain of the Jim Halsey talent agency, Tulsa now has its second country music agency.

The Cloud Agency has been formed by Preston Cloud, a long-time Tulsa nightclub proprietor.

Roger Burch, former "Grand Ole Opry" MC and booking agent with the Halsey Co. and Tandy Rice's Top Billing Agency in Nashville, has joined the new agency.

Cloud says his agency will be the exclusive booking and management agent for Capitol Records artist Mel McDaniel. The firm will also represent Billy Parker, KVOO-AM deejay and SCR Records artist.

"We're naturally looking for new clients," says Cloud. "We want to give an act a great deal of personal attention, and our goal is to become a major agency. Jim Halsey has already proved that it can be done here."

McDaniel is rehearsing in Tulsa with a new band, and the Cloud Agency claims it is negotiating with a "major established act" for representation.

McDaniel will hit the road soon, supporting his new LP, set for release this month. The artist has recorded four LPs for Capitol and has had songs cut by such acts as Hoyt Axton, Commander Cody and Conway Twitty.

Talent Firmed For Globe Jazz Fest In Boston

BOSTON—The eighth edition of the Boston Globe Jazz Festival gets underway March 9. Acts to participate in the George Wein-produced event include Sarah Vaughan, Herbie Hancock, the Crusaders, Ron Carter, Woody Herman, Gerry Mulligan, Roy Eldridge and Sonny Rollins.

Other headliners scheduled to perform at several locations in Boston are Sarah Dash, Dave Brubeck, Cal Tjader, Zoot Sims, Eubie Blake, Vic Dickenson, Jimmy & Marian McPartland, Larry Coryell, Black Eagle Jazz Band, Mel Torme, Michael Brecker and others.

Concert locations include the Symphony Hall, Music Hall and the Berklee Performance Center.

Goodman House Open To Dates

NEW YORK—The Abraham Goodman House, which includes a 457-seat concert hall and a 150-seat recital hall, is now available for rent for jazz and classical performances.

Operated by the Hebrew Arts School, base fees of approximately \$750 for the larger venue and \$250 for the recital hall have been established.

The concert hall, which has received good marks from critics and musicians for its acoustic quality, provides Manhattan with the sort of intimate hall that the Carnegie Recital Hall has provided in the past.

Some critics have scored the latter's acoustics, however, and the Goodman House is seen as a welcome addition to the small hall league.

Billboard 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	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Tiger Flower & Co., Capital Center, Lago, Md., Feb. 1 & 2 (2)	40,952	\$8 & \$9	\$359,216*
Arenas (6,000 To 20,000)				
1	SHA-NA-NA/DR. HOOK—Music Fair, Radio City Music Hall, N.Y.C., N.Y., Feb. 2 & 3 (3)	17,835	\$8.50-\$10.50	\$173,565*
2	BOSTON/SAMMY HAGAR—Pace Concerts/Louis Messina, The Summit, Houston, Tx., Feb. 3	18,408	\$9.35	\$172,115*
3	HEART/FIREFALL—Entam/Cecil Corbett, Col., Greensboro, N.C., Feb. 3	15,292	\$7-\$8	\$114,587*
4	HEART/FIREFALL—Cellar Door Concerts, Civic Center, Baltimore, Md., Jan. 30	12,639	\$7-\$8	\$97,180*
5	BOSTON/SAMMY HAGAR—Sound Seventy Productions/Pace Concerts/Louis Messina, Municipal Aud., Mobile, Ala., Jan. 30	12,458	\$7.50-\$8.50	\$94,992
6	HEART/FIREFALL—Entam, Civic Center, Roanoke, Va., Jan. 31	10,502	\$6-\$8	\$76,970*
7	HEART/FIREFALL—Entam, Civic Center, Huntington, W. Va., Feb. 1	8,500	\$7-\$8	\$75,987*
8	SHA-NA-NA/DR. HOOK—DiCesare-Engler, Col., Charlotte, N.C., Jan. 31	10,720	\$5.50-\$7.50	\$73,583
9	SHA-NA-NA/DR. HOOK—WGHP-TV, Col., Greensboro, N.C., Jan. 30	10,518	\$6-\$7	\$70,006
10	HEART/FIREFALL—Entam, Freedom Hall, Johnson City, Tenn., Feb. 2	8,500	\$7-\$8	\$63,766*
11	GRATEFUL DEAD—Sunshine Promotions/Monarch Entertainment, Mkt. Sq. Arena, Indianapolis, Ind., Feb. 3	9,341	\$6.50-\$7.50	\$62,349
12	RUSH/APRIL WINE—Brass Ring Production, Civic Center, Saginaw, Mich., Feb. 2	7,104	\$8.50	\$60,384*
13	RUSH/APRIL WINE—Sunshine Promotions, St. John's Arena, Columbus, Ohio, Feb. 1	7,355	\$7-\$8	\$57,950
14	BOSTON/SAMMY HAGAR—Entam, Freedom Hall, Johnson City, Tenn., Jan. 31	7,500	\$7-\$8	\$55,988*
15	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Tiger Flower & Co., Civic Center, Roanoke, Va., Feb. 3	7,390	\$6.50-\$7.50	\$52,367
16	SANTANA/SAD CAFE—John Bauer Concerts, Arena, Seattle, Wash., Feb. 4	6,000	\$7.50-\$8.50	\$50,932*
17	SHA-NA-NA/DR. HOOK—DiCesare-Engler, Civic Center, Roanoke, Va., Feb. 1	7,790	\$6-\$7	\$50,523
18	RUSH/TOTO—Sunshine Promotions, Gardens, Louisville, Ky., Jan. 30	7,201	\$6.50-\$7.50	\$48,612*
19	GRATEFUL DEAD—Monarch Entertainment/Landmark Productions, Col., Madison, Wis., Feb. 4	6,318	\$7.50-\$8.50	\$48,304
20	OUTLAWS/STRIKER—John Bauer Concerts, Arena, Seattle, Wash., Feb. 3	4,036	\$7.50-\$8.50	\$30,471
21	OUTLAWS/COMMANDER CODY—John Bauer Concerts, Univ. Of Oregon, Eugene, Ore., Feb. 4	3,280	\$4.50-\$7.50	\$22,155
Auditoriums (Under 6,000)				
1	SANTANA/SAD CAFE—John Bauer Concerts, Paramount Thea., Portland, Ore., Feb. 3 (2)	5,920	\$7.50-\$8.50	\$48,875*
2	SHA-NA-NA/DR. HOOK—Frank J. Russo, Inc., Univ. of Md., College Park, Md., Feb. 4	5,567	\$7.50-\$8.50	\$40,153
3	TOTO/BILL MUELLER—Brass Ring Productions, Music Thea., Royal Oak, Mich., Feb. 3 (2)	3,295	\$7.50-\$8.50	\$27,790*
4	PAT TRAVERS/THE BLEND—Fantasma Productions, Gusman Thea., Miami, Fla., Feb. 2 (2)	3,760	\$6.50-\$7	\$23,896*
5	OUTLAWS/STRIKER—John Bauer Concerts, Paramount Thea., Portland, Ore., Jan. 31	2,911	\$7.50-\$8.50	\$21,674*
6	OUTLAWS/SAD CAFE—Perryscope Concert Production, P.N.E. Gardens, Vancouver, B.C., Feb. 2	2,764	\$7.50-\$8.50	\$21,480*
7	CHEECH & CHONG/JOHNNY BARNETT—Feyline Presents, Rainbow Music Hall, Denver, Col., Jan. 31 (2)	2,400	\$8-\$9	\$20,051*
8	TOTO/SWEETBOTTOM—Landmark Productions, Performing Arts Center, Milwaukee, Wis., Jan. 31	2,331	\$7-\$8	\$18,440*
9	DIRT BAND/DAVID HOLSTER—Feyline Presents, Rainbow Music Hall, Denver, Col., Feb. 2 & 3 (2)	2,400	\$6.50-\$7.50	\$16,424*
10	RUSH/BOZZ—Sunshine Promotions, I.U.A., Bloomington, Ind., Jan. 31	1,968	\$6.50-\$7.50	\$14,498
11	SEA LEVEL/STILLWATER—Gulf Artists, Tampa Thea., Tampa, Fla., Feb. 2	1,446	\$6.50-\$7.50	\$10,427*
12	SEA LEVEL/STILLWATER—Cellar Door Concerts, Gusman Aud., Miami, Fla., Feb. 4	1,746	\$6-\$7	\$9,883
13	THE CLASH/BO DIDDLEY/DISH RAGS—Perryscope Concert Productions, Commodore Ballroom, Vancouver, B.C., Jan. 31	1,110	\$7.75	\$8,525*
14	SEA LEVEL/DONNIE WEAVER—Music All, Inc., Music Hall, Orlando, Fla., Feb. 3	700	\$6.50	\$4,550*

Talent Talent In Action

JESSE COLIN YOUNG

Roxy, Los Angeles

Even the heavy rains which fell on L.A. Jan. 30 didn't keep Young from drawing near-capacity crowds for his early and late shows to see him and his super-tight five-piece band. Rounding out the group was a pair of accomplished female singers (Susie Young, his wife, and Anna Rizzo).

Young launched the 11-tune, 65-minute opening set with a couple of tunes from his recently released (and only) Elektra/Asylum album (he switched from Warner Bros. last year), "American Dream," then followed up with "Dear Child" from the Youngbloods 1960s protest song era.

His easy-to-take baritone voice (which occasionally slid into tasteful falsetto ranges), cou-

pled with his meticulous phrasing, immediately won the hearts of the audience.

Some highlights included the Wilson Pickett-penned "Knock On Wood," Buddy Holly's "Rave On" and the self-cleffed "Slow And Easy," "City Boy" and "Sanctuary," all of which are included in the aforementioned LP.

Instrumentally, bass man David Hayes and lead guitarist Pete Walsh scored big in individual solo turns in "Can We Carry On The Dream." Ditto drummer Jeff Myer in the same piece, which seemed to sum up the story of this band's real strength, rhythm.

Horn man Jim Rothermel, who alternately blew flute and tenor, alto and soprano sax was strictly first rate throughout, as was keyboard man Scott Lawrence.

Following a rather heavy handed, message-packed medley from "American Dream Suite," which came around mid-set, Young felt the need to "lighten up" and, in announcing the song he chose to answer that need, said to the crowd, "I don't want to send you home thinking or anything." This statement pretty well describes the easy, humor-charged effectiveness with which he handled the crowd.

The audience clapped along on the jazz-oriented "You Cannot Take It With You Blues" closer in which it was the keyboardist's turn to wail—a great way to end the set.

The Local Talent Band from Laguna Beach opened the show with a nine-tune, 35-minute set of its own. The Band is comprised of three female singers and a male keyboard player. It was mediocre during the first quarter-hour, losing the crowd to loud table talk. The band finally grabbed the audience with the more gospel-oriented upbeat stuff like "Without You" and "Daddy, Look My Way." To have saved such suitable stuff for set's end was a mistake.

JOE X. PRICE

KENNY ROGERS DEBBY BOONE

Riviera Hotel, Las Vegas

At long last, United Artists' Rogers made his headliner debut Jan. 25 at the Versailles Room to an SRO house. The personable Rogers with his backup six-man band from Nashville, Bloodline, notched a perfect 65-minute mainroom show.

Preceding Rogers was Warner-Curb's Debby Boone, who tried valiantly yet proved how difficult it is to overcome identification with an over-played monster hit.

Conducted by Don Costa, Boone opened her uneventful 35-minute opening act with the Billy Joel hit "Get It Right The First Time" overpowered by her four-man rhythm section.

Weak and uncertain at times, she continued with a fast but dull version of "If My Friends Could See Me Now" followed by the ballad, "I'm Always Chasing Rainbows," in a reflective, mellow style.

The audience found Boone forgetting the projected words on a stageside screen to "Singing In The Rain" in both a straight and disco execution. Film clips of her dad Pat accompanied "My Pa" made popular by Streisand but half-heartedly sung by Boone.

A lengthy "You Light Up My Life" and the usually stirring ballad "Home" from "The Wiz," which showcased nice piano stylings by Marty Goetz, closed her act.

Drummer John Mehler, Henry Cutrona on bass, guitarist Steve Kara and backup vocalist Lolita Afifi rounded out Boone's accompaniment but despite their adequate support, it was quite evident Debby's act needs polishing and time to mature.

Rogers, meanwhile, unleashed a clean, clear-sounding 13-song set, which contained his upbeat country rock rhythms and melodies, opening with "Heart To Heart," "Oh Lady Luck" and his most recent "Love Or Something Like It."

The country ballad "I Wish I Could Hurt That Way Again," the familiar "Reuben James" and the current LP title track "The Gambler" featured Rogers' seemingly effortless baritone.

The melodic ballad "She Believes In Me," "Making My Music For Money" and "Daytime Friends And Nighttime Lovers" were next prior to "In And Out Of Your Heart."

Golden oldies "Sweet Music Man," "Lucille" and "Ruby" closed out Rogers' energized act, led by musical conductor Edgar Struble on keys, drummer Bobby Daniels, guitarists Randy Doorman and Rick Harper with Gene Golden on bass and Steve Glassmeyer on keys.

Enhanced by Paul Peters and Chip Largman's staging and lights, Rogers has arrived as a heavyweight, viable Strip attraction completely outgrowing the downtown Golden Nugget days.

HANFORD SEARL

EDDIE RABBITT

Palomino Club, Los Angeles

Rabbitt's emergence from a songwriter to a powerful singer with a string of No. 1 records was vividly demonstrated Feb. 1 at the packed Palomino.

His physical appearance and style offer the contrasts of tough/soft, strength/sensitivity and rawboned/gentle. These contrasts, plus his vocal abilities, make him a dramatically engaging performer.

Classy guitar and keyboard work powered his ballad "I Can't Help Myself." Rabbitt is backed by a tight five-man band that also includes drums, bass, steel and electric guitars.

Rabbitt offered a tribute to Nashville writers with a medley including Hank Williams' "I'm So Lonesome I Could Cry," Richard Leigh's "Don't It Make My Brown Eyes Blue," Kris Kristofferson's "Help Me Make It Through The Night," Don Gibson's "I Can't Stop Loving You" and Rabbitt's own composition, "Kentucky Rain," a hit for Elvis Presley.

Sandra Locke, who co-starred with Clint Eastwood in "Every Which Way But Loose," took the stage for one solo and two duets with Rabbitt. Since it was her nightclub debut, it's too soon to make a long range prediction about her singing career. This night she proved only that as a singer, she is a good actress.

Rabbitt's audience for the 18-song, 65-minute set (including the Locke numbers) was studded with screen and music stars. It affirmed the glamor that Rabbitt, the Palomino and country music are gaining in the Los Angeles area.

Rabbitt performed "Every Which Way But Loose," drawing the audience into its catchy chorus, then was presented onstage with a Billboard Star Award, citing the song as No. 1 on the Billboard Hot Country Singles chart.

The Elektra artist introduced his combination road manager/fiddle player, Billy Rehrig, who tore up the house with a footstomping version of "Orange Blossom Special" (on a green fiddle). In the stirring finale of "Rocky Mountain Music," Rehrig's fiddle also played a major role, blending with the other instruments to achieve the perfect match of singer, song and musicians.

The packed house expected much from Rabbitt and his band, Hare Trigger. They got it.

GERRY WOOD

MARSHALL CHAPMAN RAMONES

Exit/In, Nashville

The big question, "Is Nashville ready for punk rock?" was answered by a resounding affirmative Jan. 25 as the Exit/In pulled off a brilliant booking coup with headliners Chapman and the Ramones.

Boxoffice receipts reflected the success of the venture as the 270-seat club was packed wall to wall with music industry heavies, media and the highly curious.

A restive and excitable crowd quickly expressed its sentiments toward an unfortunate acoustic opening act by chanting the Ramones' theme, "Ghabba Ghabba hey," until the flustered singer abbreviated his set and left the stage.

Following a short break for a KDF-FM live broadcast linkup, Chapman strode onto the stage as her band, Jaded Virgin, erupted with strains of the Rolling Stones' "Honky Tonk Women." The six-foot blonde Epic artist took control of the situation immediately, winning enthusiastic approval with her Jaggeresque posturings, flamboyant guitar trade-offs and raw, heated brand of rock'n'roll.

She performed a combination of material from her first two albums as well as from her forthcoming LP, including an effective version of Bob Seger's "On The Road Again." Chapman conquers her audiences with a steamroller pace of driving energy.

The singer appeared more contained than in previous Exit/In dates, and it showed in a tight 55-minute set that primed the crowd for the onslaught of the Ramones.

By the time they took the stage amid a blitz of pink and blue lighting, the air was electric with anticipation. Judging from scattered comments and gestures, some present possessed genuine familiarity with the Ramones' records, but many seemed to have no idea what to expect.

The punk-styled Forest Hills four exploded onstage in a frenetic fury of monolithic drumbeats and relentlessly amplified guitars. Brandishing low-slung instruments and covered with an assortment of tattoos, tank shirts, black leather motorcycle jackets and ragged jeans, the Ramones proceeded to rip apart the rafters with a convulsive kind of cretinous rock that had the

oversold house gyrating ecstatically on top of its chairs.

It was difficult to distinguish one song from the next, blanketed as they were by a wall of Marshall amps and run together in a staccato stream of sound; the only separation between numbers came with sudden whiplash counts of "One two three four," a Ramones trademark. Included in the set were such popular anthems as "I Wanna Be Sedated," "Pinhead," "We Are The Ramones," "I Just Want To Have Something To Do," and an android-ish version of the Dave Clark Five hit, "Needles And Pins," as well as a punk Beach Boys' rendition of "Do You Wanna Dance."

Both shy and sullen onstage, the Ramones nonetheless possess a certain appealing quality which sets off their dubious musical abilities. Their show, which ran more than an hour, played to a crowd that never once sat down, and the group was awarded two encores that rivaled in sheer volume the audio levels of the Ramones' entire set.

KIP KIRBY

HUGH MASEKELA

Mikell's, New York

Masekela, who strictly plays flugelhorn these days, was in top form as he led his hard-driving jazz unit through a varied program of eight numbers Jan. 31.

Despite the fact that he was practically right off the plane from a long trip from West Africa, Masekela never flagged in his solo work in the 75-minute program.

Backed by a tenor sax, electric bass, piano and drums, Masekela opened with a virile blues that was solid meat for Rene McLain's sax solo as well as Masekela. The only problem with this number was something that recurred through the program. The piano was undermined, and was frequently drowned out, mostly by the drums.

"In A Crisis" was as close as the Masekela unit gets to fusion. More often it was in an Afro-Latin bag.

Masekela played his most dazzling solo on Herbie Hancock's "Maiden Voyage." And McLain was also particularly effective here. McLain later played some effective bop on alto sax.

DOUG HALL

FLIGHT VOYAGER

My Father's Place,
Roslyn, L.I.

What do you get when you cross a trumpet with a synthesizer module? The answer is blowing a fresh breath of life into the sound of fusion, as Flight, led by trumpeter Pat Vidas, ably demonstrated here Jan. 23.

The 70-minute set served as a power-charged vehicle for Vidas' specially designed Polytrumpet, which is capable of producing a spectrum of sounds from the searing, electrified lines often associated with keyboard synthesizer to the fuller, more broad-bottomed tones of a simulated saxophone. Vidas has mounted controls for the synthesizer on the trumpet itself, placing a variety of effects at his fingertips.

Positioned vertically alongside the valves, for example, is a pitch wheel that sent notes spiraling upwards or down through several octaves. In addition, a smaller sound effects wheel manipulated oscillator frequency, a glide switch also altered notes, and a transposition switch allowed Vidas to generate pre-set harmonic relationships.

Fortunately the Polytrumpet is not Flight's only strong point. Over the course of nine songs, as the music flowed on the strength of writing and musicianship, the five-piece group widened its fusion approach by adding pop-jazz elements ala Mangione to the energetic bursts of rock and funk influenced rhythms.

While "The Rumble" especially succeeded as a hot, open and precise rhythmic explosion, both "A Thing For Julie" and "Secret Pleasures" provided a warm contrast, using flugelhorn tone in the first and actual flugelhorn in the second song.

Inventive arranging surfaced on "The Puppet" with its effective use of instrumentation drop-out and also in "Summer Sunday" where the band created varying atmospheric textures with a laidback flow over a lively surge of energy.

Besides Vidas on Polytrumpet, trumpet, and flugelhorn, Flight consists of Jim Yaeger on keyboards, Ted Karczewski on guitar, John De Ni-

(Continued on page 56)

Signings

Carol Douglas has re-signed to Midsong Records. Douglas is in the process of recording a new album slated for March release. The LP is being produced by Ruben Cross and John Ritch. Gospel singer Dorothy Norwood to L.A. Records. Keyboardist and writer for Parliament/Funkadelic, Bernie Worrell, to Creative Direction, Inc., for personal management. On tour now with P-Funk, his first solo LP "All The Way In The World" has been completed for Arista.

Chicago's five-piece band, Gambler, to EMI-America Records. The band's first album is due out in mid-March. James Williamson, former member of Iggy & The Stooges, to the Bug Music Group for the administration of Strait James Music. Williamson composed the music for three of Iggy Pop's albums with Strait James as co-publisher for all material. Williamson is currently in an L.A. studio producing Iggy's next album.

Jay Lacy, veteran session and touring musician, to Banner Records. Lacy has worked with Emmylou Harris, Ian Matthews, Harry Chapin, the Everly Brothers, Tina Turner, Seals & Crofts, Jackie DeShannon and Hoyt Axton. Vocalist Rena Scott to Buddah Records. The Energetics, a Boston r&b group, to Atlantic Records for worldwide recording. Debut LP, "Come Down To Earth," produced by Brian Holland, expected at end of month. New York r&b band G. Q. to Arista Records. First single is "Disco Nights (Rock Freak)," with LP to follow. Screams to Infinity Records. Band is now recording its de-

but LP at Record Plant in Sausalito, Calif., with Terry Luttrell producing for Dollars And Sense Productions Inc. Carol Hall, composer/lyricist of "Best Little Whorehouse in Texas," to Howard Rosenstone for representation in all theatrical areas. Peaches & Herb and the Soul Searchers to Norby Waters for agency representation, not management as reported in Feb. 3, 1979 issue. Richard Supa re-signs to Screen Gems/EMI Music. Peter Hill to Run It Music Inc. for management in U.S. and Canada. Kenny Passarelli to Tommy Mottola's Champion Entertainment for management. Loleatta Holloway to Berlin/Carmen International Management.

Ronnie McDowell, who scored initial success with the Elvis Presley tribute, "The King Is Gone," to Epic Records, Nashville, and to exclusive booking agreement with United Talent. Buddy Killen will be producing. Kenny O'Dell to a long-term writer agreement with BMI, marking the artist's 12th year with the organization. Jim Rooney to Nashville-based JMI Records. Artic Records artist Ronny Robbins to booking agreement with the Joe Taylor Agency. MRC artist Lenny Gault to United Talent for personal appearances. Tessier Talent, Inc. of Madison, Tenn., to representation of Pee Wee King and booking for Redd Stewart and the Collins Sisters. Agency, in association with Johnny Paycheck's Full House Talent, is also representing Paycheck for bookings.

Talent Talk

Leif Garrett will host his own tv special, to be broadcast later this year on CBS-TV. The teen star has a number of video stunts under his belt, including a recurring role on ABC-TV's "Family" series. After problems with obtaining a cabaret license, the Reno Sweeney cabaret is inaugurating a new policy that will give the fashionable club a much more quiet sound. The nifty is limited to three performers on stage, who can play the piano or other string instruments, but no drums. Currently performing is Barbara Cook (with pianist and bass player).

Upcoming singer-songwriter-guitarist Moon Martin is venturing to Europe for his second time in two months. His 1978 tour and album, "Shots From A Cold Nightmare," were well received abroad and this upcoming tour includes tv appearances, interviews, meetings with key retail accounts as well as concert and club appearances. Barry Manilow can be seen in his first Home Box Office special, taped during a concert performance, Sunday (11), Wednesday (14) and Saturday (17). The show will also be seen on Feb. 19, 25 and 27. Meanwhile, Donna Summer guests with host David Sheehan on Home Box Office's "Upclose" show.

The young Keane Brothers have released their second album, produced by such heavies as Motown legend Lamont Dozier, veteran David Foster and Toto member David Paich. The album is titled Taking Off. Pianist Peter Nero helped give the Denver Symphony Orchestra its first sold-out pops concert in this year's series, which began in September. Despite a large snowstorm, Nero drew an audience of 2,664 to the Boettcher Concert Hall.

The nighttime "Hollywood Squares" ABC-TV show is presenting "A Salute To Wolfman Jack." Saturday (3), Friday (9) and March 2. Each program will honor Wolfman and his friends. On the show with him will be host Peter Marshall, Frankie Valli, Alice Cooper, Carole Bayer Sager, Melissa Manchester, Martin Mull, Lynn Redgrave and regulars George Gobel and Paul Lynde. This format is part of an experiment the producers are doing to showcase guest celebrities and people in their field, or friends.

The Clash is finally going to make its North American debut with a short concert tour of the U.S. and Canada. The band will play Vancouver

Jan. 31, Berkeley, Feb. 7; Los Angeles, Feb. 9; Cleveland, Feb. 13; Washington, D.C., Feb. 15; Cambridge, Mass., Feb. 16; and New York on Feb. 17. Bo Diddley is opening. Leif Garrett has won the Golden Otto Award as Germany's top male singer.

Southside Johnny & the Asbury Jukes dropped by Epic. RCA to release an Elvis "stripped to the bone" LP without the standard arrangements, just the voice. Atlantic promo men around the country donned black suits, hats, sunglasses and carried briefcases handcuffed to their arms to promote the Blues Brothers "Suitcase Full Of Blues" LP.

The Mudd Club in Lower Manhattan emerging as new new wave and "no wave" gathering and showplace. With new LP distributed by Polydor, Charisma Records artist Peter Hammill is making rare concert tour of U.S. Hammill is booked by William Morris. Also coming to the U.S. is the Fabulous Poodles, described as "the tackiest band in Britain." The Fab Pools will play a special St. Valentine's Day concert at the Bottom Line to be broadcast by WNEW-FM in New York.

Capitol's Desmond Child & Rouge featured on the soundtrack of the film, "Warriors," a new film about New York street gangs. The group also is helping "Saturday Night Live's" Gilda Radnor on her debut solo LP due in the spring on Warner Bros. Records. Jon Tiven, managing director of Big Sound Records and lead guitarist of the Yankees, has announced his engagement to Sally Young, president of Miracle Records and rhythm guitarist for the Yankees. A June wedding is planned. Big Sound artist Roger C. Beale writing tunes for upcoming LPs by Genya Ravan and Ronnie Spector.

Glen Campbell will be celebrating his 10th anniversary as a major star when Home Box Office presents "An Evening in Concert with Glen Campbell" over its pay-tv network in March. The show was videotaped at the Royal Festival Hall in London by the BBC. This is the 60-minute program's first airing in the U.S. "Cheap Trick at Budokan," reportedly already the largest selling Japanese import album in U.S. history, has just been released domestically. The band's studio followup, tentatively titled "Dream Police," is now in production.

ROMAN KOZAK and CARY DARLING

Campus

Musical Sounds Key NECAA Meet Topic

• Continued from page 3

ICM; Murray Becker, E&B Artist Management; Steve Connor, Ozark Attractions; and Doug Brown, the Good Music Agency.

Another contemporary topic is decibel levels and a panel called "Is There A Way To Harness Effective Control?" will review the policies and procedures currently used by concert halls to determine safe levels of sound for audience and employe protection.

Last year's hotly contested issue was the implementation of the copyright law and its financial affect on college entertainment along with the announcement of copyright license fees.

Although the fire has subsided, Gary English, executive director of the NECAA and Patsy Morley, chairwoman of the NECAA board of directors, will review the copyright law, its implications for campus activities, current status of licensing, and an assessment of the possibilities for changing legislation.

The highlight, this year as in previous years for the 2,500 activities buyers representing 500 colleges and universities are the talent showcases. Sixty-two live talent showcases in six categories are planned.

Acts to be showcased include Capitol artist Marcia Ball; Cano on A&M/Canada; rock group Carnegie; Ariola act Gene Cotton; minister Mike Cross; the Crown Heights Affair; singer Lisa Dal Bello; Dixie Dregs; Duck's Breath Mystery Theatre; the Godo Brothers; Howard Hanger Jazz Fantasy; Ray Wylie Hubbard; Ron Hudson; Mr. Jack Daniel's Original Silver Coronet Band.

Also, the Juggernaut Jug Band, Nina Kahle, Kingfish, Ramsey Lewis, Matrix, Mac McAnally, Jimmy C. Newman & Cajun Country, Jimmy Owens... Plus, A Night At The Comedy Store, the Night-

hawks, Carl Perkins, the Pocket Mime Theatre, Johnny Rodriguez, the Son Seals Blues Band, Julian Swain Dance Theatre, Tequila Mockingbird Chamber Ensemble, Wet Willie, Josh White, Jr., and Fat Ammon's Band.

Cabaret showcases include actor William Mooney, Tim Eyerhann and the East Coast Offering, a jazz ensemble; classical musician Dale Gonyea; improvisational guitarist Sandy Nassan; Dudley Riggs' Brave New Workshop, an improvisational theatre group; composers Mike Seeger and Elizabeth Cotton; and mime Tim Settimi.

Novelty attractions include the Astonishing Neal, hypnotist and mentalist; Edwin L. Baron, hypnotist; Professor Gizmo & Miriam; Dr. H.P. Lovecraft, magician; the Moving Picture Mime Show; Playfair; and lecturer Jerry Teplitz.

The intimate coffeehouse attractions include Robert "One Man" Johnson, Papa John Kolstad, Dave Rudolf, Bruce Schwartz Puppets, Elaine Silver and acoustic guitarist Dan Tinen.

Complementing the life showcases are 32 hours of film screenings. Among the films to be screened are "Short Eyes," "Foul Play," "The Buddy Holly Story," "Eyes Of Laura Mars," "Who'll Stop The Rain," "Hooper," "Days Of Heaven," "An Unmarried Woman," "The End," "Madame Rosa," "The Rocky Horror Picture Show," "A Slave Of Love," "Fantastic Animation Festival" and "CHAC—God Of Rain."

Sound and lights for 22 hours of showcases will be handled by Audio Unlimited Of North America, Inc. The firm handled sound and lights for last year's convention in New Orleans and three previous nationals.

An improved cooperative booking center to assist buyers and sellers in efficient money saving booking procedures has been developed.

MAJOR COLLEGE PROMOTION

Polydor's Contest On 25 Stations

LOS ANGELES—Polydor Records college department is tying in with 25 of the top college radio stations on the East Coast, retailer outlets those stations work with and ADC for the "Phil Manzanera Remote Control Contest," centered around his new "K-Scope" LP. The contest runs through Monday (19).

While the contest is not the biggest in terms of stations involved, the prizes may qualify it as a major college promotion.

The grand prizes will be two ADC Accutrac LRC/6000 turntables worth about \$600 each. Other prizes include 250 catalogs of Phil Manzanera albums, 25 sets of the last two Polydor releases and winning music directors and store managers are entitled to one year service of Polydor products.

Those stations and retailers involved include WSFU-FM, Florida State Univ., Tallahassee, Record Bar; WVHC-FM, Hofstra Univ., Hempstead, L.I., Record World; WBCR carrier-current, Brooklyn College, Titus Oaks; WEGL-FM, Auburn Univ., Auburn, Ala., Oz Records; WNUR-FM, Northern Univ., Evanston, Ill., Laury's Discount Records; WAER-FM, Syracuse Univ., Record Theatre; ACRN cable, Ohio Univ.; Athens, Ohio, Underdog Records; WNYT

carrier-current, New York Tech., Long Island, N.Y., Record World; WXYC-FM, Univ. of North Carolina, Chapel Hill, Record Bar; WNHU-FM, New Haven Univ., Rhymes Records.

Also: WMFO-FM, Tufts Univ., Cambridge, Mass., Harvard Coop; WZBC-FM, Boston College, Record Rack; WHPK-FM, Chicago Univ., Univ. of Chicago Co-op; WVKR-FM, Vassar College, Poughkeepsie, N.Y., Record World; WUHF-FM, Univ. of Hartford, Windsor, Conn., Records Unlimited; WFUV-FM, Fordham Univ., New York, Sam Goody; WPRB-FM, Princeton Univ., Lawrenceville, N.J., Music Scene; and WUSB-FM, State Univ. of New York, Stony Brook, N.Y.

Participating retailers must send in photographs of the display in order to be eligible to win. Winner will

(Continued on page 61)

Talent

Talent In Action

• Continued from page 55

cola on bass, and Steve Shebar whose drumming throughout the entire evening gave the band a crisp and steady punch.

The opening act Voyager delivered an eight-song, 50-minute set out of the Genesis-Yes school of rock. The performance had considerable spunk, led by a Greg Lake sound-a-like vocalist.

BOB RIEDINGER

DAVID GRISMAN QUINTET BONNIE MURRAY

Westwood Playhouse, Los Angeles

It was a colorful kaleidoscope of jazz, pop and folk styles at the intimate theatre with the first major L.A. date of the David Grisman Quintet.

Known for its soundtrack score for "King Of The Gypsies," the gifted group performed at break-neck precision and speed in its lengthy, 11-song, 70 minute program Jan. 30.

A flowing jazz-pop opener "16-16" was followed by a fiery "Dawg's Bull" featuring Darol Anger and Mike Marshall on fiddles. The band's clean cut execution continued with "Minor Swing" and "Janice" both found on its upcoming LP on Harmony.

"Neon Tetra," a composition by acoustic guitarist Tony Rice featured that musician's demanding picking style preceding a medley from the film score.

Folk-rock "Ricochet" featured three mandolin efforts led by Grisman, who composed most of the selections performed. Off-beat rhythms and syncopated cuts gave a full-band sound.

"Fish Scale" and a lighter mooded "Devlin" preceded the Latin flavored "Dawgology" and the jazzy "Dawg's Rag." Bassist Todd Phillips rounded out Grisman's excellent band.

Reminiscent of Chuck Mangione, Seals & Crofts and Kenny Loggins, the Grisman Quintet just may become the Chicago of instrumental music in the near future.

Murray, meanwhile, impressed the near SRO audience with her pioneer, folk music stylings on vocal and six and 12-string guitars.

Sounding similar to Judy Collins and Joni Mitchell, the youthful appearing Murray opened with "The Great Divide," clear worded "The Back Door" and Steve Young's "Seven Bridges Road."

Continuing with more Southern music sounds, Murray belted out "Cagin' Song," a traditional Scottish walking selection "The Garden Song" and a country-rock effort "Sleep Like A Rock."

The driving "Born Again," which featured scale jumps, and "Tiger Bar" completed her set, which contained basic backwoods themes, moods and feelings.

HANFORD SEARL

THE ALIIS

Outrigger Hotel Main Showroom, Honolulu

The Aliis, grand masters of instrumental versatility and pinpoint harmonies, have returned to one of Waikiki's most popular rooms with a new show that runs nightly until Feb. 25.

The six-member group, consisting of Benny Chon, Joe Mundo, Bobby King, Carlos Barboza, Al Akana and Rudy Aquine, has long been a fourist favorite.

This time around its show features an impressive balance of 16 contemporary and standard tunes, mixed with just the right amount of humor and showmanship.

Its 80-minute set Jan. 24 began with a lively version of "Love Is In The Air," an uptempo "Last Train To Sancho Bay," then mixed some country rock ("Behind Closed Doors") and "One Take Over The Line" that went over well with the crowd.

The band, whose members play a total of 27 instruments, include a couple of Hawaiian tunes—the well-known Kui Lee favorite "The Days Of My Youth" (arranged beautifully in a medley with "Yesterday When I Was Young") and Keola Beamer's popular "Honolulu City Lights."

Other songs in its show included "Copacabana," "Three Times A Lady," an oldies medley, "Without You" and "Ease On Down The Road."

This show differs from its past performances in its effective accent on the group's instrumental strength. The pacing of its set and the individual members' good naturedness and warmth makes this show a must see.

DON WELLER

Billboard
Top 50

Easy Listening

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	1	4	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Poco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
2	5	4	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
3	2	11	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
4	3	17	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
5	16	5	CRAZY LOVE Poco, ABC 12439 (Pirooting, ASCAP)
6	7	10	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
7	8	6	NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
8	6	12	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
9	9	14	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, Unichappell/Begonia, BMI)
10	10	6	DANCIN' SHOES Nigel Olton, Bang 240 (Canal, BMI)
11	12	5	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
12	4	15	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
13	13	18	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
14	11	13	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI)
15	15	10	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier Koppelman, ASCAP)
16	14	15	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
17	32	3	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappell, BMI)
18	17	14	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
19	19	16	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandier Koppelman, ASCAP)
20	18	17	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
21	23	6	SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)
22	27	5	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)
23	20	18	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
24	25	5	FIRE Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
25	34	4	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
26	26	5	HOME AND DRY Gerry Rafferty, United Artists 1266 (Hudson Bay, BMI)
27	28	5	STORMY Santana, Columbia 310873 (Low-Sal, BMI)
28	21	11	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
29	22	10	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
30	24	14	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Address, BMI)
31	30	19	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Francis, ASCAP)
32	35	4	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
33	39	5	I GO TO RIO Pablo Cruise, A&M 2112 (Irving/Woolnough/Jemava, BMI)
34	31	21	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
35	29	9	LOST IN YOUR LOVE John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward B. Marks, BMI)
36	37	3	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheryl/Lindseyanne, BMI)
37	43	2	SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Francis, ASCAP)
38	40	5	DANCIN' IN THE CITY Marshall Hain, Capitol 4648 (not listed)
39	NEW ENTRY		TRAGEDY Bee Gees, RSO 918 (Stigwood, BMI)
40	42	3	BABY I NEED YOUR LOVIN' Eric Carmen, Arista 038 (Stone Agate, BMI)
41	45	5	I WAS MADE FOR DANCING Leif Garrett, Scotti Bros. 403 (Michaels/Scot Tone, ASCAP)
42	46	3	FANCY DANCER Frankie Valli, Warner/Curb 8734 (Larbell/Heart's Delight, BMI)
43	50	2	WHEELS OF LIFE Gino Vanelli, A&M 2114 (Almo, BMI/Giva, ASCAP)
44	NEW ENTRY		DOG AND BUTTERFLY Heart, Portrait 70025 (Wilson/Know, ASCAP)
45	47	2	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt, Elektra 45554 (Poco/Warner Tamerlane/Malky, BMI)
46	NEW ENTRY		YOU CAN DO IT Dobie Gray, Infinity 5003 (Top Of The Town, American Dream, Evie Sands, Blen, ASCAP)
47	48	2	SUPERMAN Herbie Mann, Atlantic 3547 (Peer International, BMI)
48	NEW ENTRY		WHAT A FOOL BELIEVES Doobie Bros., Warner Bros. 8725, (Snug) BMI/Milk Honey ASCAP)
49	NEW ENTRY		FOUR STRONG WINDS Neil Young, Reprise 1396, (Warner Bros., ASCAP)
50	NEW ENTRY		CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750, (Warner/Tamerlane, BMI)

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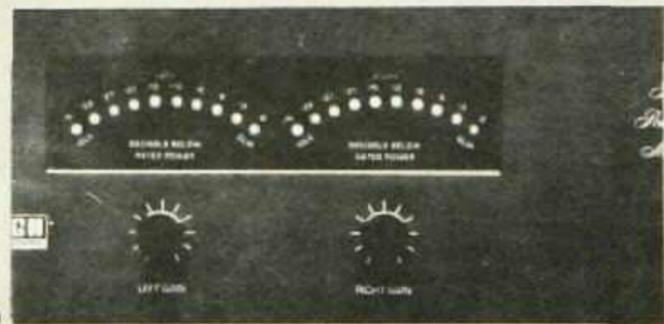
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R&B Event To Go Out On ABC-TV

By JEAN WILLIAMS

LOS ANGELES—Patti LaBelle and Isaac Hayes are set to co-host the second annual Rhythm & Blues Awards. The event at L.A.'s Bonaventure Hotel Thursday (15), is being taped for airing on some ABC-TV outlets beginning March 18.

The show, sponsored by Kevan Dumar, head of the New York-based Daadi Maa Productions, is being produced by Leroy Robinson of Chocolate Chip Productions.

Acts reportedly set to perform include Stargard, Chic, Linda Clifford, Floaters, Barkays, Evelyn "Champagne" King and Rose Royce.

According to Warren Lanier, handling p.r. for the event, awards presenters will be Bobby Womack, Marvin Gaye, Betty Wright, Eddie Kendricks, Millie Jackson, Van McCoy, Dee Dee Bridgewater, Emotions, Johnny Guitar Watson, Patrice Rushen, Jimmy BoHorn, Prince Phillip Mitchell and the Barkays.

There are 14 music categories, inclusive of a special achievement award to Lionel Hampton.

FEBRUARY 17, 1979 BILLBOARD

Salsoul group First Choice commissioned artists Zukofsky and Anderson to construct a replica of King Tut's head to take on its world disco tour.

The head, which reportedly took more than a month to construct, has applied to its face more than 1,500 sheets of gold leaf (more than \$3,000 worth). The mask is said to cost \$25,000.

The mask is more than seven feet tall and eight feet wide. The female trio is managed by Berlin/Carmen Management and the firm has hired a special security guard to watch over the mask.

The group will tour in support of its soon to be released LP, "Hold Your Horses."

Bell & James, whose credits as songwriters would impress just about anyone, have released their debut LP on A&M.

The composers, also musicians, co-wrote the Spinners' "If You Wanna Do A Dance All Night," the O'Jays' "This Time Baby," and they have had tunes recorded by Elton John, MSFB, LTD, the Pips, Freda Payne, Pockets and others.

Casey James and Leroy Bell have been heavily influenced by Thom Bell, who worked closely with the pair. Thom is Leroy's uncle.

ABC Records is releasing this month "The Mastery Of John Coltrane, Vol IV." This predominantly live LP features previously unreleased material from Coltrane. Joining Coltrane are Eric Dolphy and McCoy Tyner. . . This year Gladys Knight & the Pips are contracted for 10 weeks in the Bagdad Room at the Aladdin Hotel in Las Vegas, according to Sid Seidenberg, manager of the Pips. . . The BC & M Choir, a Nashville-based gospel ensemble, is being featured on the Carol Burnett/Dolly Parton special on CBS-TV Wednesday (14). The Savoy recording group will perform four tunes with Dolly. (Continued on page 59)

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))
★	5	10	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown, Source 40967 (Nouvela/Ascent, BMI))	34	23	24	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Faich, D. Foster, Columbia 3-10808 (Butterfly/Gang, BMI/Hudmar/Cotaba, ASCAP))	★	79	2	IT MUST BE LOVE—Alan McCain & Destiny (J. Footman, J. Wieden, Polydor 14532 (Specials/Traco, ASCAP, BMI))
	2	11	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Womack, Casablanca 950 (Rubberband, BMI))	35	32	10	YOU CAN DO IT—Dobie Gray (E. Sands, B. Westman, R. Germware, Infinity 50003 (MCA) (Top Of The Town/American Dream/Bleu/Ernie Sands, ASCAP))		70	7	SINNER MAN—Sarah Dash (R. Hegel, C. George, Kirtland 4278 (Epic) (Don Kirsner, BMI))
	3	13	I'M SO INTO YOU—Peabo Bryson (P. Bryson, Capitol 4656 (Warner Bros./Peabo, ASCAP))	★	46	5	KEEP IT TOGETHER—Ruhle (A. Toussaint, ABC 12444 (Marsant/Warner Tamerlane, BMI))	★	81	2	DISCO NIGHTS—G.O. (E.R. LaBlanc, Arista 0388 (G.O./Arista, ASCAP))
	4	14	IT'S ALL THE WAY LIVE—Labaize (F. Lewis, Solar 11380 (RCA) (Spectrum VII, ASCAP))	37	17	11	INSANE—Cameo (L. Blackmon, Chocolate City 016 (Casablanca) (Better Days, BMI))	★	82	3	CAPTAIN BOOGIE—Wardell Pique (J. H. Fitch, R. Cross Midway 100 (April Summer/Daguna, BMI))
	5	14	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. White, Columbia 3-10854 (Sagittaire, BMI/Stericord, ASCAP/Invig/Chaville, BMI))	38	26	13	LOVE CHANGES—Mother's Finest (S. Scarborough, Epic 8-50641 (CBS) (Alescar, BMI))		73	4	SHE'S A LADY—Sade Effect (E. Joyner, Fantasy 850 (Spicy/Released, BMI))
	6	17	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fekaris, F. Perren, Polydor 14514 (Parren Vibes, ASCAP))	39	38	11	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson M.O./C. Cave II, R. Graham, Arista 0375 (Mandrill, ASCAP/Blackwood, Taurus, BMI))	★	94	2	SUPERMAN—Herbie Mann (J.L. Soto, Atlantic 3547 (Peer, BMI))
★	8	13	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey, Capitol 4658 (Medad/Invig, BMI))	★	65	4	DO YOU THINK I'M SEXY—Red Stewart (R. Stewart, C. Appice, Warner Bros. 8724 (Riva, ASCAP))	★	85	2	KNOCK ON WOOD—Anni Stewart (B. Long, Arista 7736 (Warner Bros., ASCAP))
	8	14	EVERY 1'S A WINNER—Hot Chocolate (E. Brown, Infinity 50002 (Not Listed))	★	51	4	I WANNA BE CLOSER—Switch (J. Jackson, Gordy 7163 (Motown) (Jobete, ASCAP))		76	3	HAVEN'T STOPPED DANCIN' YET—Gonzales (G. Jones, Capitol 4674 (Buckwheat/Old Eye, ASCAP))
★	10	15	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff, Island 8663 (Warner Bros.,) (Mighty Three, BMI))	42	31	12	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson, Warner Bros. 8710 (Nick O'Val, ASCAP))		77	3	HOLD YOUR HORSES—First Choice (Poppy Handle-Richard, Geeling, Goldmine 4017 (RCA))
	10	12	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb, RSO 913 (Music for UNICEF, BMI))	43	33	18	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, M. Gibb, M. Gibb, Epic 8-50600 (Stigwood/Unichappell, BMI))	★	88	2	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Grady, D. Oliver, Mercury 74043 (Dales/Grandnigs, BMI/Rt Home, ASCAP))
	11	11	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Marson, Stax 3216 (Fantasy) (East Memphis, BMI))	★	54	4	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod, Motown 1455 (Jobete, ASCAP))	★	89	2	WAIT HERE—N. Green (A. Green, F. Jordan, R. Farley Jr., W. 78522 (Cream) (Al Green/Jet, ASCAP))
	12	17	GET DOWN—Gene Chandler (J. Thompson, 20th Century 2386 (Gaetana/Cochard/Cozz, BMI))	45	44	10	LET'S DANCE TOGETHER—Wilton Felder (W. Foster III, M. Rice, ABC 12433 (Four Knights, BMI))		80	3	DON'T LOOK AT ME THAT WAY—Alicia Taylor (A. Aldridge, E. Struzick) Bang 734 (Allan Carter, BMI/Shoals, ASCAP))
★	22	7	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller, Sabout 2078 (RCA) (Lucky Three, BMI))	46	48	5	YOU CAN'T WIN—Michael Jackson (Q. Jones, Epic 8-50654 (not listed))		81	3	WISH YOU WERE HERE—Free Life (P. Bailey, P. Walker, E. Straughter) Epic 8-50642 (My Kids, Free Life, ASCAP))
	14	19	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Reffner, Clouds 11 (TK) (Sherlyn/Lindsayanne, BMI))	47	36	18	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer, Solar 11379 (RCA) (Riva, ASCAP))	★	NEW ENTRY		LIFE IS A DANCE—Chaka Kahn (G. Christopher, Warner Bros. 8740 (Ackee/Marzipan, ASCAP))
	15	14	LIVING IT UP—Bell & James (L. Bell, C. James, A&M 2069 (Mighty Three, BMI))	48	41	13	EVER READY LOVE—Temptations (B. Holland, H. Beatty, E. Holland, Atlantic 3538 (Good Life/J.P. Everett, ASCAP))		83	2	KEEP ON JUMPIN'—Musique (P. Adams, K. Morris, Prelude 71114 (PAP/Leads/Phytime, ASCAP))
	16	18	LE FREAK—Chic (N. Rogers, R. Edwards, Atlantic 3519 (Chic, BMI))	49	52	5	JUST THE WAY YOU ARE—Barry White (B. Joel, 20th Century 2395 (Jobete, BMI))	★	NEW ENTRY		TRAGEDY—Bee Gees (B.M.R. Gibb, RSO 918 (Stigwood, BMI))
	17	13	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon, Spring 190 (Polydor) (Pozze/Teddy Randazzo, BMI))	★	60	4	AT MIDNIGHT—T-Connection (Cookley, MacKay, Dash 5045 (TK) (Sherlyn/Deapel/T. Cox, BMI))	★	NEW ENTRY		HOT NUMBER—Foxy (L. Ledona, Dash 5050 (TK) (Sherlyn, BMI))
★	24	12	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sept, Unlimited 1400 (CBS) (Not listed))	51	43	12	WONDER WORM—Captain Sky (D. Cameron, ARI 225 (Slipper Levit, BMI/Thom Thom, ASCAP))	★	NEW ENTRY		I BELONG TO YOU—Bacca Allen (R. Allen, Stax 3217 (Fantasy) (Stora/Doctor Jack, ASCAP))
★	34	7	OH HONEY—Delegation (Gold & M. Denner, Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI))	★	62	4	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson, Epic 850656 (Peacock, BMI))	★	97	2	DON'T YOU WANNA MAKE LOVE—Shatgun (E. Lattimore, T. Steeds, L.W. Talbert, ABC 12453 (Home Free/Funk Rock/ABC/Dunk, BMI))
	20	9	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Warwick, Fantasy 846 (Bee Keeper/Tipp, ASCAP))	53	47	20	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson, Warner Bros. 8683 (Nick O'Val, ASCAP))	★	NEW ENTRY		DISCO DANCIN'—A Taste Of Honey (A. Barnes, I. Malone, Capitol 4556 (Lombard, BMI))
★	27	10	HANG IT UP—Patrice Rushen (D. Rushen, Elektra 45549 (Baby Fingers, ASCAP))	54	53	12	I MIGHT AS WELL FORGET—Kinsman Dazz (I. Can, M. Bacon, 20th Century 2390 (Combiner/Resaco, BMI))	★	NEW ENTRY		FIRE UP—ADC Band (M. Jackson, M. Peterson, Cotillion 44246 (Woodings, Bus, BMI))
★	39	5	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey, RCA 11460 (Icoman/Unichappell, BMI))	★	60	2	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner, Columbia 3-10884 (Mideb/Eric Matthew, ASCAP))		90	2	P.A.R.T.Y.—Desiree La Salle (D. La Salle, ABC 12443 (Warner Tamerlane/Orbena, BMI))
★	29	7	I WILL SURVIVE—Gloria Gaynor (D. Fekaris, F. Perren, Polydor 145087 (Parren Vibes, ASCAP))	★	67	3	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye) Tama 54258 (Jobete, ASCAP))	★	NEW ENTRY		I WANT YOU AROUND ME—George McCree (H.W. Carey, B. Finch, T. Thomas, Cheryl/Harrick, BMI, T.X. 1032)
★	34	9	SOMEWHERE IN MY LIFETIME—Phyllis Hymen (I. Alvarez, Arista 0380 (Mid America/Whee, ASCAP))	★	68	3	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith) Columbia 3-10892 (Beung, ASCAP))		92	3	I'M NOT DREAMING—Zalena (V. McCoy) Lejuet 34002 (London) (Warner Tamerlane/Vas McCoy, BMI))
	25	10	SHOOT ME—Tasha Thomas (I.R. Glasser, Atlantic 3542 (Velocity, BMI))	★	72	3	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden) Atlantic 3541 (Gratitude/Cotillon, BMI))		93	3	TURN ME UP—Keith Barron (R. Matlock, M. Stokes) Columbia 35587
	26	9	I'LL DANCE—Bar-Kays (Bar-Kays, Mercury 74039 (Bar-Kays/Warner Tamerlane, BMI))	★	80	3	SAY THAT YOU WILL—George Duke (G. Duke) Epic 850660 (Mycenae, ASCAP))		94	2	BOOGIE TOWN—F.L.B. (L. James, D. James, Fantasy 849 (Parker/Wind, BMI))
★	37	5	HEAVEN KNOWS—Donna Summer (D. Summer, G. Moroder, P. Bellotte, Casablanca 959 (Ruk's/Say Yes, BMI))	61	64	4	WALKING THE LINE—Emotions (M. White, S. Scarborough, Columbia 3-10874 (Sagittaire/Alescar, BMI))	★	NEW ENTRY		OUR LOVE IS INSANE—Deonance Child & Range (Deonance Child), Capitol 4665 (Deonance/Managed, ASCAP))
★	35	5	CONTACT—Edwin Starr (E. Starr, A.E. Puller, R. Dickerson) 20th Century 2396 (ATU/Zonal, BMI))	★	84	2	CHOLLY—Funkadelic (W. Collins, W. Morrison, G. Clinton, Warner Bros. 8735 (Malibu, BMI))		96	2	IT'S MUSIC—Damon Harris (Elison, Smart, McLean, Box), Fantasy-WMOT 848 (Parker/Wind/Budak, BMI))
★	40	5	FIRE—Pointer Sisters (B. Springfield, Planet 4510) (Bruce Springfield, ASCAP))	★	74	3	FREAK THE FREAK THE FUNK—Fatback Band (B. Carter) Spring 191 (Polydor) (Cita, BMI))		97	NEW ENTRY	WHEELS OF LIFE—Gino Vannelli (G. Vannelli), A&M 2114 (A&M/Gro, ASCAP))
	30	16	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer, Motown 911 (Jobete, ASCAP/Stone Diamond, BMI))	★	65	9	IF SOMEBODY CARES—Controllers (D. Cannon, Juana 3419 (TK) (Every Knight, BMI))		98	NEW ENTRY	LOVE AT FIRST SIGHT—The Stylistics (T. Randazzo, R. Joyce) Mercury 74042 (Razelle Dazzle, BMI))
★	31	10	ZEKE THE FREAK—Isaac Hayes (I. Hayes) Polydor 14521 (Aho, BMI))	★	76	4	YOU BRING OUT THE BEST IN ME—Dells (D. Carter, J. Ellis, ABC 12440 (Pook's, BMI))		99	NEW ENTRY	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler, Tama 54257 (Motown) (Colgems—EMI/Jobete, ASCAP))
★	42	4	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards, Cotillion 44745 (Chic, BMI))	67	45	16	Y.M.C.A.—Village People (J. Moris, H. Belco, V. Willis, Casablanca 945 (Green Light, ASCAP))	★	100	NEW ENTRY	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Williams, E.J. Guerin, L.C. Lyman, T.A. Wargo), A&A 104 (E.J. Guerin/ASCAP)
	33	18	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Linn, J.H. Fitch, RCA 11386 (Six Continents/Mills And Mills, BMI))	68	70	3	LOVIN' IS MY GAME—Betty Wright (Robinson Woods) Aldon 3745 (TK) (Jobete, BMI))				

Billboard Soul LPs

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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	12	1	C'EST CHIC Chic, Atlantic SD-19209	39	37	14	MONEY TALKS Bar Kays, Stax STX 4106 (Fantasy)
2	2	10	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	40	35	15	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164
3	3	9	CROSSWINDS Peabo Bryson, Capitol ST 11875	41	22	20	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209
★ 4	6	6	HERE, MY DEAR Marvin Gaye, Tamla T-364 (Motown)	42	42	9	WE ALL HAVE A STAR Willow Felder, ABC AA-1109 (MCA)
★ 10	13	13	2 HOT Peaches & Herb, Polydor PD 1-6172	43	34	5	LOVE VIBRATION Joe Simon, Spring 1-6720
6	6	7	WANTED Richard Pryor, Warner Bros. BSK-3364	44	40	31	SPARK OF LOVE Lenny Williams, ABC AA1073 (MCA)
7	5	11	THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, Columbia FC-35647	45	45	24	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189
8	8	15	CHERYL LYNN Cheryl Lynn, Columbia JC 35486	46	41	35	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.L.R. JZ 35095 (CBS)
9	9	18	THE MAN Barry White, 20th Century T-571	47	33	39	COME GET IT Rick James & the Stone City Band, Gordy G7-981
★ 12	11	11	SHOT OF LOVE Lakeside, Solar Solar BXL 1-2937 (RCA)	★ 68	2		FUNK Instant Funk, Saturn SA-8513 (RCA)
11	7	13	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	★ NEW ENTRY			CARMEL Joe Sample, ABC AA-1126 (MCA)
★ 38	2	2	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)	50	49	10	BONNIE POINTER Bonnie Pointer, Motown M-7911
13	14	17	CRUISIN' Village People, Casablanca NBLP 7118	51	44	16	MELBA Melba Moore, Epic JE 35507
14	16	13	JOURNEY TO ADDIS Third World, Island ILPS 9554 (Warner Bros.)	★ NEW ENTRY			PATRICE Patrice Rushen, Elektra EK 160
★ 21	3	3	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184	53	53	6	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042
16	17	11	DESTINY Jacksons, Epic JE-35552 (CBS)	★ 64	2		HAVEN'T STOPPED DANCING YET Gonzalez, Capitol SW 11855
17	11	39	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	★ NEW ENTRY			ANGIE Angela Bofill, GRP GRP 5000 (Arista)
★ 24	5	5	EVERY 1'S A WINNER Hot Chocolate, Infinity INF9002	56	51	36	BETTY WRIGHT LIVE Betty Wright, Arista ALST 4405 (T.K.)
19	13	22	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	57	57	7	TRUTH N' TIME N. Green, Hi HLP-5009 (Cream)
★ 32	2	2	ENERGY Pointer Sisters, Planet P-1 (Elektra/Asylum)	58	58	3	TAKE A LOOK AT THOSE CAKES James Brown, Polydor PD-1-6181
21	15	13	GET DOWN Gene Chandler, 20th Century 578	59	52	14	GREATEST HITS Commodores, Motown M7912
★ 27	9	9	CLEAN Edwin Starr, 20th Century T-559	60	43	36	TOGETHERNESS L.T.D., A&M SP 4705
★ 31	7	7	BELL & JAMES Bell & James, A&M 4728	61	61	27	YOU SEND ME Roy Ayers, Polydor PD1-6159
24	19	24	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	62	63	12	NEW WORLDS Mandrill, Arista AB-4195
★ 39	2	2	CHUCK BROWN & THE SOUL SEARCHERS Source SOB 3076 (MCA)	63	54	15	BROTHER TO BROTHER Gno Vannelli, A&M 4722
26	18	9	LIGHT OF LIFE Bar Kays, Mercury SRM-1-3732	★ 74	16		ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
★ 27	NEW ENTRY		NUMBERS Rufus, ABC AA-1058 (MCA)	65	56	15	CHANSON Chanson, Arista SW 50039
★ 36	2	2	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB-420	66	50	11	LONG STROKE ADC Band, Cotillion SD 5210 (Atlantic)
29	23	31	STEP II Sylvester, Fantasy F9556	67	60	14	DISCO GARDENS Shalamar, Solar BRL1-7845 (RCA)
30	26	21	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)	68	62	6	RAINBOW VISIONS Side Effect, Fantasy F-9589
31	25	25	SWITCH Switch, Gordy G-7980 (Motown)	69	NEW ENTRY		PROMISE OF LOVE Delegation, Shadybrook 010
★ 46	2	2	MADAME BUTTERFLY Tavares, Capitol SW 11874	70	69	19	ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
33	30	15	FLAME Ronnie Laws, United Artists UA LA 881	71	71	32	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
★ 48	2	2	YOU FOOLED ME Grey & Hanks, RCA AFL-1-3069	72	NEW ENTRY		BARRY WHITE PRESENTS DANNY PEARSON Unlimited Gold JZ-35633 (CBS)
35	28	18	REED SEED Graver Washington Jr., Motown M7-910	73	NEW ENTRY		FACE TO FACE Dells, ABC AA-1113 (MCA)
★ 47	7	7	T-CONNECTION T-Connection, Dash 30009 (T.K.)	74	67	9	NIGHT GROOVES Blackbyrds, Fantasy F-9570
38	27	24	STRIKES AGAIN Rose Royce, Whittfield WRK-3227 (Warner Bros.)	75	72	3	MIDNIGHT DIAMOND Dobie Gray, Infinity INF 9001

General News

Hear Record, Package An Act

By JEAN WILLIAMS

LOS ANGELES—Phil Moore, who heads up a local entertainment workshop called Get Your Act Together, has come up with a concept whereby aspiring singers may learn to professionally package a stage act by listening to records.

At the same time, Moore has formed a company, For Singers Only Ltd. Executives in the firm are Jack Tracy, Grammy Award-winning record producer, vice president in charge of operations; and William H. Night, executive sales director.

The package which retails for \$19.95, is tagged "For Singers Only Kit" and comes complete with six professional vocal routines along with orchestrations of standard tunes. It is also available on cassette at the same price. Warner

Bros. Music is handling some of the distribution through music stores.

Also included in the kit are recorded vocal demonstrations, rehearsal backgrounds and "Phil's 'How To' Career Singing Book."

Two vocal keys are offered, high and low. Tunes include "Am I Blue," "Can't We Be Friends," "I Got A Right To Sing The Blues," "Birth Of The Blues," "When Your Lover Has Gone" and "Can't We Talk It Over."

Moore, well known in entertainment circles, says he has worked as arranger, conductor, writer and vocal coach for a variety of performers including Lena Horne, Judy Garland, Frank Sinatra, Johnny Mathis, Ray Charles, Marilyn McCoo & Billy Davis,

Quincy Jones, Aretha Franklin, the Supremes and others.

Two weeks ago he completed a project as music director for NBC-TV's "Up Town," a two-hour special.

"Up Town" is a story of the Apollo Theatre, based on a book by Jack Schiffman, son of the former owner of the theatre.

The film, subtitled "A Musical Comedy Of Harlem's Apollo Theatre," features Cab Calloway, Natalie Cole, Billy Eckstine, Gladys Knight & the Pips, Sarah Vaughan, the Temptations, Lou Rawls, Mighty Clouds of Joy, Ben Vereen, Flip Wilson, Nipsey Russell, Doc Severinsen and others.

Most recently Moore completed composing the musical score for the windup of the "Visions" series aired on PBS-TV.

Hoosiers Remember Montgomery

INDIANAPOLIS—This city is celebrating Black History Month by staging a concert in tribute to the late guitarist and Indianapolis native Wes Montgomery. This second annual tribute to him, which takes place at the Convention Center Sunday (18) at 7:30 p.m., features appearances by many of the city's more noted jazz players and friends of Montgomery.

In addition to Roy Ayers' Ubiquity, others appearing include: Montgomery's brothers, Buddy and Monk; organist Melvin Rhyne, trombonist Slide Hampton, bassist

Larry Ridley, guitarist Ted Dunbar, trumpeters David Hardiman and Virgil Jones, cellist/composer David Baker, drummers Barth and Willis Kirk, bassist Leroy Vinnegar and reedman James Spaulding. Trumpeter Freddie Hubbard also may appear, although this is not definite.

The city budget finances all Black History Month activities though next year municipal aid for jazz concerts ends. However, last year's concert was such a success that several clubs and downtown hotels began booking jazz.



JOLLY GOOD—Victor Goodhew, a member of Parliament, meets George Clinton, head of the group Parliament in the Parliament building in London.

Intl Distrib Pact For Black Movie

NEW YORK—The Learning Corp. of America, a leading distributor of educational films, will be handling the international distribution of the Black Music Assn.'s film, "Black Music In America: The '70s."

In announcing the deal, Black Music Assn. president Kenneth Gamble made it clear that the organization is producing the 30-minute 16 m.m. film itself. The film intends to be an overview of the influence and effect of black music on pop music in this decade, featuring top black acts.

The film is expected to be premiered at the association's Founders' conference June 8-11 in Philadelphia.

Pick Pendergrass For Redding Movie

LOS ANGELES—Teddy Pendergrass has been tapped to star in "The Otis Redding Story," to go into production within 90 days.

A double LP soundtrack will be released, with Pendergrass singing both the hits of the late Redding and some unreleased Redding tunes.

The film is being produced by Shep Gordon, head of Alive Enterprises and Pendergrass' personal manager, and Phil Walden, president of Capricorn Records. Walden was Reddings' manager.

Nemperor In L.A.

LOS ANGELES—Nemperor Records, which has opened a West Coast office at 1930 Century Park West, has appointed Bill Gerber director of operations in charge of a&r and coordination with CBS.

Labels Settle Kenton LP Dispute

LOS ANGELES—A looming court imbroglio involving two California record companies, Hindsight and Mark 56, (Billboard Jan. 13, 1979) was avoided here when principals of the two labels last week arrived at a settlement out of court.

Wally Heider, Hindsight's president, had sought an injunction to halt George Garabedian of Mark 56 Records from continuing to distribute and sell a Stan Kenton orchestra LP recorded originally for the long defunct C. P. MacGregor transcription firm in 1941.

Garabedian, in settling, agreed to withdraw the LP from his Mark 56 catalog.

Heider, an Oregon attorney before he entered the recording industry, had demanded \$100,000 exemplary damages in addition to compensatory damages to be decided by the Federal District Court.

Neither he nor Garabedian disclosed precise terms of the settlement but both declared it was "amicable and satisfactory."

Soul Sauce

• Continued from page 58

A Taste of Honey is set to record its hit single "Boogie Oogie Oogie" at the Grammy Awards presentation Thursday (15). It has been nominated as best r&b song and best r&b vocal performance by a group, duo or chorus. The group also has been nominated as best new artist of the year.

"Boogie Oogie Oogie" is Capitol Records' first certified platinum single by the RIAA since the certification began three years ago.

Jewel Records has put together an LP of some of the country's major blues artists, released in a package tagged "Jewel Spotlights The Blues (Vol. 1)."

Some of the highlights of the package are Lowell Fulson, Little Joe Blue, Joe Turner, Frank Frost, Lightnin' Hopkins, Elmo James and others.

The label already has future volumes of the LP on the drawing board.

Whatever Happened To... Chuck

Jackson? It seems that Chuck has gone full circle. He was discovered in the early '60s by Florence Greenberg and two months ago returned to her Channel record label.

Jackson, whose biggest hit was "Any Day Now" in 1963 while on Greenberg's Wand/Scepter label, has moved through several record companies including ABC and All Platinum. The last national hit was "Since I Don't Have You" on Wand in 1965.

Chuck, who lives in Teaneck, N.J., has been considered "a male torch singer" but has shed that style in favor of disco. "My newest 12-inch single is totally disco. That's what's happening and I must go with the times," says Jackson. It is titled "When The Fuel Runs Out."

He points out that while there were no major hit records, he continued to work primarily in lounges at major hotels such as the Saharas in both Las Vegas and Lake Tahoe.

Managed by Charles Huggins, husband/manager of Melba Moore, he is being groomed to tour with Melba once his record breaks, he says.

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General News

Caedmon Debuts Kiddie Posters

NEW YORK—Caedmon, the spoken word label, has introduced a line of posters aimed at the kiddie mart.

The 24-inch square posters, adapted from Caedmon's record jacket artwork, will initially feature characters such as Paddington Bear, Little Toot, the Berestain Bears, two Richard Scarry subjects and artwork by Leo and Diane Dillon that was used to illustrate author Roald Dahl's "James And The Giant Peach" and "The Fantastic Mr. Fox" stories.

Caedmon marketing manager Robert Knox claims the poster idea is a direct result of consumer requests for blow-ups of LP covers.

The posters, he says, are aimed at children four through 12, and will be distributed through record stores, bookstores and libraries.

If the initial shipment proves a success, the label plans to dip into back catalog and produce posters featuring science fiction themes and the art of noted illustrator Maurice Sendak, Knox says.

Polydor's Contest

Continued from page 56

be selected from ballot boxes placed under the display in each store.

The choice of the remote control turntable is a reference to Manzanera's song "Remote Control" drawn from his "K-Scope" album, which is receiving extensive college airplay. The promotion was created by Jim Del Balzo, Polydor's national college promotion manager.

George Shearing

Continued from page 51

identical chords with both hands helped launch his group's sound with such tunes as "Roses Of Picardy" and "September In The Rain." The piano blended with vibes, with guitar, bass and drums working in the background.

At one time Shearing had his own label which was run by his ex-wife and used mail-order delivery. There don't seem to be any immediate plans for recordings, but that could change if some label got hip to his new intimate sound, certainly a sound which would go nicely in the direct-to-disk market.

Jazz Beat

Continued from page 51

tan Wednesday through Saturday (14-17)... Abraham & Straus, New York area department store, has started a series of jazz and poetry gigs in cooperation with the Brooklyn Arts and Cultural Assn. First gig had Marian McPartland and Vincent Gardenia followed by Roy Eldridge and Thomas Hoving in the main Brooklyn store. Tickets cost \$6.50 for the three-hour concert.

Bassist Carol Kaye will be among the musicians at the second annual Women's Jazz Festival in Kansas City, March 23-25. She will play with the festival all stars including Melba Liston, Sue Evans, Monnette Sudler, Karen Fanta Zumburn and Jane Bloom... Ray Barretto at Hoopers in New York.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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WHY NOT IN GEORGIA'S HINESVILLE

Town's Small; Music's Big

By FRANK MADISON

HINESVILLE, Ga.—The Why Not is Jimmy and Lynn Rogers' big gamble—and it's paying off in a big way.

A little more than a year ago, the enterprising couple decided they wanted to go into the disco business. They passed up Atlanta, Macon and the other larger Georgia cities. They chose instead the tiny backwoods community of Hinesville.

"We felt Hinesville was an ideal location for what we wanted to do," states Lynn, the Why Not's co-owner. "There were two reasons—the first is Ft. Stewart and the second is we knew people wanted to dance, regardless of where they live."

Ft. Stewart, the local Army post, is undergoing a tremendous build up of personnel, with hundreds of new soldiers reporting in almost daily.

"There were all these thousands of young people in Hinesville from all over the U.S.," Jimmy explains. "We knew that most of them had been exposed to disco dancing somewhere, and we were pretty sure that all of them at least wanted to try it."

Lynn calls disco dancing the biggest phenomenon to hit the entertainment industry since rock. "What's more," she adds, "it's not a spectator sport. Everybody wants to try it, even people in small towns like Hinesville."

The Rogers are right. From the first night the Why Not opened its doors, it was a success. Crowds flocked there.

But if the soldiers and younger townspeople accepted the disco club right away, older citizens and local law enforcement officials kept a wary eye on it. They had heard about the wild disco scene. Some had even seen "Saturday Night Fever." The elder townspeople had visions of wild sex and drug orgies. They worried about their youngsters being corrupted.

During the club's early days, police prowled its parking lot at all hours, quickly snapping up any patron who stumbled on the way to his car.

Time has mellowed the attitude of local officials, however. Now, some of the community's most re-

spected citizens hustle at the Why Not on occasion.

The club still has to face some of those problems that are unique to "Smalltown, U.S.A." One is Hinesville's blue laws. A city ordinance prohibits the sale of alcoholic beverages on Sunday. So what should be the most profitable night for the Why Not is one of its slowest because it has to close at midnight on Saturday.

In spite of this, however, Jimmy and Lynn Rogers are happy with their situation. "We've got a faithful crowd here," she states. "They feel like the place belongs to them."

Before building the Why Not, Jimmy and Lynn visited discos all over the Southeast. They then incorporated what they felt to be the best features into the design of the club which they built from the ground up.

The sound and lighting systems were planned and installed by Concept Engineering, with equipment from Roddy's Music of Savannah.

The music system features twin Cetec/Sparta turntables-mixer, a Soundcraftsman equalizer, and Peavey CS 400 amplifier driving a Cerwin-Vega Boom Box bass speaker. Power for other speaker systems is provided by four 250-watt BGW power amps.

Special lighting is a variable speed, 22-inch mirror ball with spots. There's also a 20-foot lighted wall, space beacons, strobes and black lights.

The club seats 300 and the music is the national Top 40, straight out of Billboard, along with local favorites. The Rogers are subscribers to the New York music suppliers, Disconet. They supplement their music selections with local purchases in Atlanta and Savannah.

"Our music is up-to-date," Lynn brags.

The Why Not's patrons are mostly singles. "They like to come alone," Lynn explains, "that way they can dance with who they want."

Lynn feels one of the unique things about the Why Not, especially for a small town disco, is its national and international atmosphere. "A lot of our patrons are

from places like New York, Chicago and Los Angeles. A number of them are also just returning from Europe."

She points out when they go home for vacation, they pick up on the latest fads and dances. When they come back they teach the others. "Our dancers don't have to take a back seat to dancers anywhere," she states.

The Why Not's deejay, Paul Ransom, tends to agree with her. Ransom, who has been a disk jockey in New Jersey, Atlanta and Savannah, plays a mellow alto sax across the musical beds. He says of the Why Not dancers: "There's about an equal mix of free-stylers and hustlers. The best of them are as good as any I've seen anywhere."

The Why Not features a full card of specialty nights. Hinesville has been introduced to the toga party, disco dance lessons and some of the most outrageous costume parties. But the club's main feature, according to Jimmy, is its prices.

The regular admission fee is \$2, with the drinks costing 75 cents. On Monday night, however, the admission fee goes up to \$5 for men and \$3 for women, but all drinks are free the rest of the night. Wednesdays, there's a \$3 admission and 25-cent drinks.

With a year's operation under their belts, the Rogers are planning thousands of dollars worth of improvements. States Jimmy: "We read the disco section of Billboard religiously to see what other clubs are doing. If we see something we like, we put it into our plans. Our customers also come up with good ideas."

Other club owners in Hinesville have viewed the success of the Why Not and have started disco nights in their own places. "We don't worry about it," Lynn concludes. "We're still the only true disco club here, and in a way, it's flattering the others are trying to imitate us."

The Rogers both felt the disco business was one of the most dynamic in the country. "This is not a static business," Jimmy ended. "You've got to keep up with the times or you get left behind."



Billboard photo by Sonia Moskowitz

DANCE MADNESS—An exuberant young dancer, swept up in the madness of the evening, moves to shed her cumbersome garments, as her escort looks on in anticipation. Scene was a recent gala party at New York's popular Studio 54 disco.

L.A. GRAMMY BLAST

Disco Party Will Run 'Til Dawn 1st Time

LOS ANGELES—The disco party at the Biltmore Hotel following the Grammy Awards Thursday (15) will go till dawn for the first time, rather than shutting down at 2 a.m. as has been the case the past two years.

The result is that Wayne Rosso, who has been hired by NARAS to produce the disco event for the third year in a row, must come up with 7½ hours of programming. "We'll play nominated product," he explains. "It would be heretical in a regular disco to play Billy Joel, but here it will give us a lot more to draw on."

Rosso, who has also produced disco parties for the Oscars and for the "Grease" and "Sgt. Pepper's" premiers, was until a few months ago a principal in Let's Go Disco, a locally-based mobile disco operation. He is now vice president of sales and marketing for Accurate Sound, a "turnkey" discotheque service serving hotel and restaurant chains.

The 3,000 ticket-holders who venture into the Crystal Ballroom on Grammy night will witness the result of six months of planning and 10 days of installation.

Sound and lighting are being coordinated by Dave Kelsey, principal in ACI/Dave Kelsey, which designs sound systems and retails pro-

audio equipment through its Los Angeles showroom.

Kelsey has custom built spotlights in four 12-foot-high sound systems which utilize Klipsch speaker components and Spectrasonic amplifiers.

There will be three lighting operators working from balconies around the room. The effects also include strobes and a computerized starburst grid pattern of lightbulbs. Most are manual, though several will be operated digitally.

Tony Gottelier of London's Illusion Lighting, which designs lighting for Regine's as well as the Embassy Club in London, has also been contracted by Kelsey.

High-wattage, four-color lasers are being coordinated by Heinz Gisel of Zurich, representing Laser Entertainment, Inc. of New York.

Playing the music will be a team of DJs featuring the winner of the Southern California Disco DJ Assn.'s third annual disco music awards, being held on Wednesday (14).

Le Clique, an ensemble of eight to 12 street performers, will also circulate through the crowd. It includes a mime, a magician, a stripper and a fire-eater.

Residents Force L.A. Club Death

LOS ANGELES—Community pressure has forced the closing of Hard Times Charlies, one of L.A.'s most elegant discotheques located in the Marina del Rey areas.

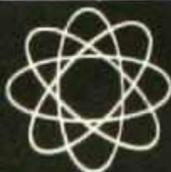
The club, built at a reported cost of \$1.5 million by millionaire businessman David Doane, raised the ire of high-priced condominium owners who complained about the noise, the traffic and other ills generally associated with discotheques.

The fact that the room was catering to an affluent, upper-middle class private membership did not influence the dissident community group which felt that its peace and privacy were being impaired.

According to informed sources, the group approached Doane with their complaints, and offered him one of two alternatives. They offered to either buy him out or seek a course of legal action to have his op-

(Continued on page 66)

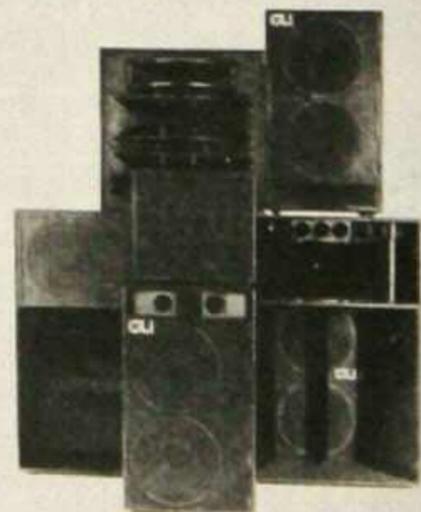
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Philadelphia Ice Rinks Converting

PHILADELPHIA—Buoyed by the unprecedented success of roller rink discos, ice rink operators here are beginning to convert their arenas to ice dance emporiums.

The waltzes of Strauss, which once helped skaters glide gracefully over the ice, are now being replaced by the disco sounds of Village People, Chic, the Bee Gees and Gloria Gaynor, among others.

Although still in its transitional stages, rink operators are claiming they are realizing a substantial increase in visitors to their rinks.

Among those rinks which have begun moving to a disco beat are the Ice Palace in Northeast Philadelphia, the Skating Palace, also in Northeast Philadelphia; the Radnor rink in suburban Villanova; the Wissachickoo Skating Club, Face-Off Circle and the Sports Center.

At present, rink operators are taking a somewhat cautious approach to the new format, offering disco ice dancing only on weekends. However, judging from the positive response they have been receiving, it seems inevitable that they will expand that time allocation.

At the Ice Palace, admission is \$2.50, while admission at the Skating Palace is \$2. That rink also offers disco dancing on Sunday afternoons.

Popular Acts, Problem-Solving Panels Firmed At Disco Forum V

NEW YORK—Gloria Gaynor, Village People, Voyage, Sylvester and Peter Brown are among some of the top disco recording acts scheduled to appear in concert at Billboard's Disco Forum V, scheduled to run Feb. 26 through March 1 at the New York Hilton Hotel here.

The entertainment, the lighter side of a semi-annual confab convened to explore and hopefully solve problems facing the fledgling disco industry, is expected to be a festive event. A venue for the show has not yet been established, but Bill Wardlow, coordinator of the convention, assures that it will be held at one of New York's more popular clubs.

In addition to the entertainers already mentioned, other acts scheduled to appear include Chic, First Choice, Linda Clifford, Peaches and Herb and a new group called Tiger.

The more serious aspect of the Forum will be the problem-shooting panels with their question and answer sessions. One of the most sensitive subjects which will be explored is the recurring question of whether disco deejays should be unionized.

The question will be asked at a panel on "Record Pool Assns. Versus Independent Disco Deejays, and Their Effects On The Future Of The Spinner's Power In The U.S."

This session will be moderated by John Geraldo, head of the Bay Area Disco Deejays Assn.

It will include such key domestic disco pool operators as Bob Pantano, Valentino's, Philadelphia; Bill

Allman, Portland Pool, Ore.; Bo Crane, Florida Record Pool; Frank Lembo, Pocono Pool, Philadelphia; T.J. Johnson, TJs Discos, Hawaii; Jackie McCloy, Long Island Disco Deejays Assn., N.Y.; Eddie Thomas/Mike Grabber, Dogs Of War, Chicago; and Howard Metz, Dallas Pool.

Another panel which will address itself to the ever-changing needs of the deejay, will ask the question, "Are Disco Deejays The Producers Of Tomorrow's Disco Product?"

The question developed out of what appears to be a growing trend among record companies to tap the talents of creative deejays for the mixing of their disco product.

It will feature such spinner/producers as John Hedges (San Francisco); Kevin Mills (Washington, D.C.); Walter Gibbons (Seattle, Wash.); Tom Moulton, Richie Rivera and Jim Burgess (New York); and Jerry Love, Private Stock Records.

A third panel will address itself to record mixing by disco deejays, and will incorporate a demonstration of mixing techniques. A fourth will discuss programming by club spinners. This will include actual participation by deejays from each region of the country, and will feature a discussion on the geographic differences in programming.

Another subject expected to spark lively discussion will deal with disco deejays reporting to the charts on the crossover of disco records to radio.

Wardlow discloses that the Forum will also address itself to such other important areas of concern as:

- Trade charts.
- The importance of Top 40 format changes on the growth of disco.
- The involvement of rock acts in disco hits and the longterm effect their involvement is expected to have on the industry.
- Disco tv shows and their importance in the future of disco.
- A producer panel featuring a discussion on the evolution of new pop/disco products.
- The broadening distribution of disco product via rackjobber, one-stops, key dealers and retail chains.
- The involvement of major record labels in disco, with separate seminars planned for discussions on a&r, sales, promotion, independent labels and production companies.
- Special panels dealing with innovations in light and sound.
- Plans for national and international expansion by disco owners and managers.
- Discussions of problem areas by owners and managers.
- Expansion into disco by national hotel and restaurant chains.
- The emergence of roller rink discos and their impact on the industry as a whole.
- The social effects of discos on the general public.
- The effect of consumer print media of disco's future, and the ac-

(Continued on page 66)

5,000 Turn Out For Honolulu's Hollywood Show

By DON WELLER

HONOLULU—One of the largest drawing disco shows in the 50th state took place recently at the Queen Kapiolani Hotel in Waikiki.

It was the first "Hollywood Disco," put together by Joe Mayo's Rock City Productions, and it attracted a 5,000 capacity crowd. At least another couple thousand had to be turned away.

There were two dance floors, a host of local bands, an "All-American Girl" contest in which the audience could participate, a professional dance ensemble, a futuristic light show, numerous local disco and radio personalities, videotaping for later broadcast on island disco television show "Hawaiian Moving Company," and an overall atmosphere of "Hawaii gone Hollywood" for an evening.

"Hollywood Disco" is planned as a monthly event, the next one scheduled for Feb. 23, and will feature, among other things, a bikini contest.

Rock City Productions president Joe Mayo, calling the first "Hollywood Disco" "a family affair" because of the closeness of those who put together the package, is also the publisher of Disco Scene Magazine and is involved in a multitude of other disco productions in Hawaii.

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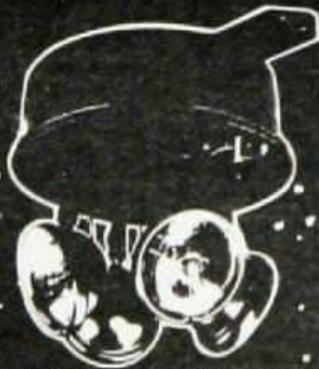
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Training Classes For DJs Set In New Jersey

By MAURIE ORODENKER

ASBURY PARK, N.J.—A training school for discotheque disk jockeys is being set up here by deejay Martin Torgul, founder, president and operator of the New Jersey Assn. of Discotheque Disk Jockeys.

The school's training program will provide students with both technical expertise and an awareness of the effect disco music has on the dancers being served by the deejay.

"The school's curriculum," Torgul says, "will include extensive technical instruction. Being a disk jockey is very professional today," Torgul notes. "It's not just a matter of spinning records." He adds "that it's a high-stress job with a large part of the pressure stemming from the increased complexity of the audio equipment."

The program, he states "will be a cram course in audio, how the deejay's job relates to the music industry, problems the DJ can expect to encounter on location, and how to come up with the right combination of music to get and keep the dancers going."

The six-to-eight-week program, expected to get underway in late February, will take a tuition cost of between \$300 and \$400. Classes are scheduled to be held two nights a week at the headquarters of Torgul's disco deejay association. The association headquarters has a sound room where 100 members collect the promotional disco albums.

One of the largest groups of its type in the country, the membership of the association is restricted to professionals. Most members work in New Jersey night clubs. There are also some radio deejays.

Mobile disk jockeys are especially subject to scrutiny. The association's membership extends only to spinners who earn at least \$50 a night in a nightclub, or \$150 at a private engagement. "Mobile jocks," Torgul says, "are required to work under contract and submit documentation that their equipment is up to the association's standards."

Mostly, however, members are

approved on the basis of reputation, which Torgul says spreads rapidly on the disco circuit. "Right now," he says, "there is a waiting list of 31

qualified jocks seeking membership, with the waiting period running from six months to a year."

Because the association seeks to

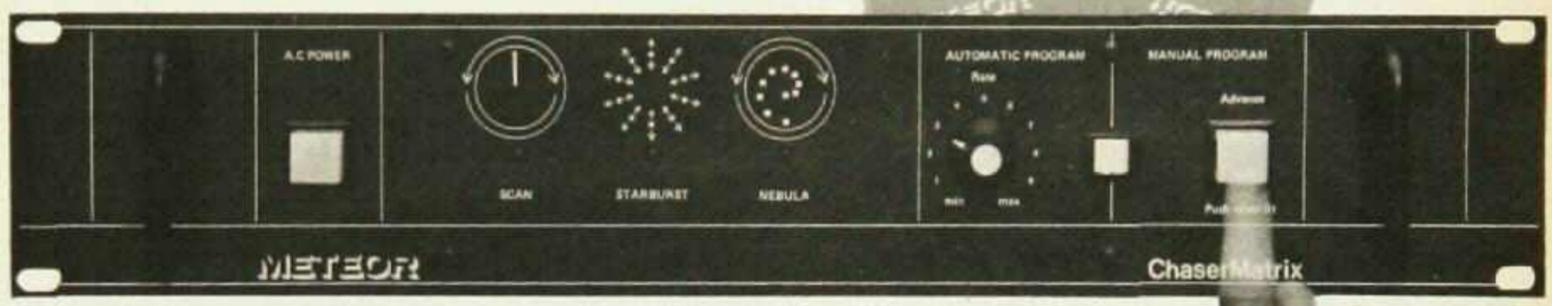
attract only serious, professional disk jockeys, a 100-member ceiling has been set.

The association has also set up an

elaborate feedback system through which disco record spinners report on a response to an album played in a club setting.



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CBS Inks For Disco Masters

NEW YORK—CBS Records is furthering its activity in the disco field with a production agreement with the Interworld Group's Inmusic Productions.

It's the second disco production deal for CBS. The company recently arranged a similar deal with Sam Records, a New Jersey-based label (Billboard Dec. 16, 1978).

The present deal calls for Inmusic's Tom Hayden to sign disco artists and deliver completed master recordings to be released via the CBS Records Group.

Mike Stewart, president of Interworld, is credited with arranging the deal and will work with Hayden in acquiring disco talent.

Hayden's involvement in the disco sound began with Barry White's early disco hits on 20th Century-Fox Records. He claims to be associated, as promotion man or producer, with 14 current disks garnering disco play.

Tampa Holds Fair

TAMPA, Fla.—WRBQ-FM, local stereo rocker known as Q105-FM, is holding the area's first "Disco Fair" on Feb. 25 at Tampa's Curtis Hixon Hall. The free Admission event includes a disco fashion show, free disco lessons and a disco dance contest.

FEBRUARY 17, 1979 BILLBOARD

N.Y. HURRAH REBORN

By ROMAN KOZAK

NEW YORK—Hurrah, New York's first rock'n'roll disco, has been refurbished to accommodate the city's chic crowd, which is beginning to rediscover the club as an alternative to regular disco.

As part of its new look, Hurrah has fixed up its sound and light system, put in new carpets, replaced and polished its mirrors, and reintroduced potted plants to regain some of the glamor it had as one of the most posh clubs in town before Studio 54 opened in April 1977.

However, the music—rock'n'roll—which has sparked the club's revival, will remain, vows Henry Schissler, club manager.

"This is a rock'n'roll disco, not a new wave club," declares Schissler. "Punk has just about played out here, and I don't think the city could stand another new wave club. But there will always be a crowd for dancing to rock'n'roll, and what we

are trying to do now is to bring an element of the chic back into it."

Bart Dorsey and Jeffrey Brown are the two regular DJs at the club, who are described by Schissler as "former disco people who have learned rock'n'roll, but who program it as disco."

The music they play, Schissler says, is 50% mainstream rock (Cars, Springsteen, Southside Johnny, Rod Stewart, Rolling Stones, Desmond Child & Rouge, Blondie), about 15% rock oldies; and the rest a mixture of current new wave, imports disco crossover and r&b tunes.

"The Ramones are always popular, but people are getting a little tired of Devo. There are a lot of requests for Blondie's 'Heart Of Glass,' with the disco mix, and people like some really obscure imports, Ultravox, for example," says Schissler. "And then there are some cuts in the new Evelyn 'Champagne'

King LP that are getting requests. R&b is really nice."

Though Hurrah DJs do not make their own mixes, they do prolong certain cuts by segueing back and forth from two disks playing "Shattered," for example, to create a longer disco version of the song, Schissler says.

The club can legally hold about 300 persons at one time, though on Friday and Saturday nights as many as 600 fans reportedly come through the doors, paying \$6 a head. On weekends the West Side club attracts more of a suburban audience, while during the week the crowd is more local, Schissler says.

Hurrah is a private club, Schissler says, and it can, and does, refuse admittance to some of the rowdier punk elements. Ironically it was a violent episode—the much publicized altercation between Patti Smith's brother and the late Sid

Refurbished Spot Attracting Chic Crowds With Rock 'Menu'

Vicious, that put Hurrah on the map.

Though programming rock'n'roll since last May, the club had only indifferent success until Vicious gave it a measure of rock'n'roll notoriety two months ago.

In addition to recorded music, Hurrah also features live entertainment. Every night at least one, and usually two, live acts appear at the club. Some recording acts that have played there include the Ramones, Patti Smith, Ultravox, the Pirates, and Japan.

Making it easier for live bands to play the room was one of the purposes of the recent renovations, Schissler says. The electrical system for the club was rewired, he adds, so that the sound system for the bands would not be on the same circuit as the lights.

"When we started we didn't know that if you plug in both on the same

line, there would be a hum on the sound," admits Schissler. "But we have had a lot of cooperation from the record companies and the individual acts, because they want this kind of place to succeed."

"It was the sound man for the Pirates who took us aside and told us about the problem with the sound and lights, and how we could fix it." The present sound system in the club is its third, says Burt Rosen of Audio Concepts who designed it. The first two, he says, were stolen. The system uses a CN 607 mixer, two Technic SL1800 turntables, four Vega 1800 power amps, and an ESS 2240 crossover.

The system allows for separate controls on the bass, midrange and highs, which is important for a rock'n'roll disco, says Rosen, because regular disco demands more power for the bass, while in rock'n'roll it is the middle that is most important, Rosen says.

Chests Bared At New York's Flamingo Club

NEW YORK—In one of the more innovative contests ever held in a disco, the Flamingo Club here, a predominantly gay room, hosted its first annual "Tetas" contest.

The show, a male variation of the female topless dance, was geared to

selecting "the best looking male chest on the dance floor."

According to Keith White, the club's secretary, the idea for the competition was inspired by the fact that many men tend "to remove their shirts, thereby baring their chests, when they get hot on the dance floor."

Heavy Prizes For L.A. Club Patrons

LOS ANGELES—Circus Disco here will hold what it bills as "the world's first disco sweepstakes" for seven nights, Monday through Sunday, (19-25) to celebrate its third anniversary.

More than \$13,000 worth of cash and prizes will be awarded, including a 1979 Ford Fiesta, stereo equipment, television sets, mini-bikes, dance lessons and trips to New York, Hawaii, Mexico City, Acapulco, Las Vegas and San Francisco.

Open New Florida Record Pool Office

MIAMI—The Florida Record Pool based here has opened an office in Ft. Lauderdale for the convenience of its members in that area who find it inconvenient to make the long drive to Miami to pick up their records. It is the pool's second expansion in six months.

According to Bo Crane, head of the pool, John Terry, who spins at the Button disco in Ft. Lauderdale has been appointed to head the new branch.

All product shipments from record labels will continue to be re-

ceived and processed at the pool's main office. Bruce Hard remains as director of the main office.

Meanwhile, the pool has added 25 members to its roster. The new additions bring the organization's total membership to 125.

Crane explains that the increase is a direct result of a membership drive spearheaded by Jerry Jarvis of Bootsy's disco, Hialeah, to recruit personnel working at black discos and clubs in South Florida.

All the new members are black, and Crane explains that the record packages prepared for their use will differ slightly from those prepared for other pool members.

Explains Crane: "We have found that in the past many of our black members lost interest and dropped out because they felt their audiences were not responding to the records we supplied."

"To remedy this, we are working closely with local record distributors and labels to provide product suitable for their audiences."

Disco Forum

Continued from page 64
curacy of the media's research and reporting.

- The effect of the growth of the U.S. market on the international disco scene.

- The effect of cable tv on the growth of disco.

- The effect of closed circuit tv in-store play on the future of disco.

There will also be a "Hot Seat" session.

Meanwhile, an estimated 5,000 persons are expected to see the exhibits on display at the exposition section of the conference.

According to Fred Favata of Expocon Management, the firm coordinating the exhibits for Billboard, the exposition, will feature sound and light systems, club designers, installers, consultants, record labels and other disco related companies.

Exhibitors exceed 200 this year. The figure is almost double that of the last Forum.

Favata discloses that exhibit space is almost completely sold, and that only a few booths are left.

The Forum's keynote subject will explore the importance of production companies in the growth of disco. It will be delivered by Tom Cossi of MK Productions.

FEBRUARY 17, 1979 BILLBOARD

Disco

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Disco Ventures At Ariola Label Listed

LOS ANGELES—Ariola has expanded its disco department with the relocation of former West Coast disco promotion head T.Q. Featherstonshaw to New York.

Howard Holben will replace Featherstonshaw.

Meanwhile, six major markets, including Boston, Atlanta, Detroit, St. Louis, San Francisco and Philadelphia have been selected for video presentations of Ariola disco artist Ami Stewart.

Smaller parties will be held in Miami and Seattle following on the heels of her successful single, "Knock On Wood," reported as the label's fastest starting record in history.

Ariola's videocassette library, a service for television, disco and merchandising uses, recently held an in-house reception for key industry people.

Residents Force

Continued from page 62

eration closed. Doane reportedly opted to sell the room.

The new owners, still undecided about what they will do with the premises, have padlocked it, maybe sealing off forever a treasure of antiques which Doane had imported from all over the world to furnish the room.

Among the antiques with which Hard Times Charlies was furnished were an 18th century French lift which served as the deejay's booth, pews which doubled as seating from 17th century English churches and a colorful carnival carousel which hung suspended over the dance floor.

See the new LS/FOUR system light controller at Billboards Disco Forum V, Feb 26 - Mar 1, New York Hilton Hotel, NYC

EIKOR

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Disco Mix

By **BARRY LEDERER**

Smooth harmonies and a steady hand clapping back beat, blend into an infectious toe tapping disco sizzler provided by Gary's Gang on Sam Records.

The vocalizations and arrangements are soft, and provide smooth sailing into a driving drum break which is interspersed at the right moment.

Well deserved production credits to producer/arranger Eric Matthew. The record runs a

solid 7:15 minutes of non-stop dancing pleasure. The flip side is "Do It At The Disco" and consists of lively tambali and tonga break underlining the energetic background of the group's vocalization and melodic bass structure.

NEW YORK—Atco Records' much anticipated Wonder Band LP has been worth the wait. It is being eagerly greeted by club deejays. Titled "Stairway To Love," both sides (called this side and that side) are geared for strong disco play.

This side is a 17:19 minute medley containing "Stairway To Heaven," "Stairway To Love," "Whole Lotta Love" and "Finale." The two Led Zeppelin classics have been transformed into an orchestral disco concept which is refreshing and imaginative. That side is the "Wonderful Medley" which is divided into four parts that are 12:32 minutes of compulsive listening and dancing.

Producers Silvio Tancredi, Israel Sanchez and Armando Noriega have collaborated with the top musicians on this LP, and with lead vocalist Phil Anastasi for an impressive first outing.

Asha Puthli has been recognized in Europe as a multi-talented individual who has not yet received the proper attention due her in the U.S.

The debut album on Dash Records, distributed by TK, should start her career as a disco favorite in American clubs. The album is called "Asha L'Indiana." Producer Jean Van Loo has put together a well-polished effort on all counts.

The angelic voice of the artist as well as the sweeping string section is punctuated by lush orchestration. Side one is highlighted by "I'm Gonna Dance" at 6:26 minutes and "Music Machine" (dedication to Studio 54), both a Mid-Night Mix by Richie Rivera.

The flipside has a beautiful easy tempo tune called "I'll See You Again."

German singer Joy Fleming has recorded her first disco LP for GMG Recording. The artist's popularity in Europe has already been established, and this Atlantic release should extend her career in this country.

The LP's title and main cut, "The Final Thing," runs the length of side one at 15:05 minutes. Izzy Sanchez, national disco coordinator for Atlantic, has removed the disk to 6:35 minutes as a 12-inch 33 1/4 r.p.m.

Both versions contain the drive and strength of the original by Steve Bender. Side two is highlighted by "Feel So Good (To Be Needed Bad)" which should not be overlooked. The artist's soul/blues voice is put to good use by producers Pete Bellotte, Sylvester Levay and Peter Kirsten.

Much talk has circulated about "Sticky Fingers," the new album due out on Prelude Records this week. Several advance copies were circulated to key deejays and the reaction has been positive.

All four cuts are uptempo with "Party Song" on the funky side. "Takin' A Chance On You" and "Night Time" sustain themselves with a spirited tempo of non-stop energy.

"Wastin' My Love" highlights the LP with the singing of Phyllis and Helen Duncan whose voices match the string and brass sections orchestrated and arranged with bursts of vitality by Pat Pederson.

Producers Ian Guenther and Willie Morrison have collaborated in combining electronic effects with synthesizer, keyboard and percussion that add an upbeat tapestry to the overall production. A 12-inch certainly should follow on this cut that has two interesting breaks which add spice to the tune.

Producer Stan "The Man" Watson has combined the many talents of George Bussey into the artist's first release in the disco field. Titled "The George Bussey Experience Disco Extravaganza Phase 1," the artist plays most of the instruments as well as co-produces this well-executed effort. A 12-inch 33 1/4 r.p.m. has been released, and is garnering play by local deejays.

Salsoul Records has an entertaining 12-inch 33 1/4 with its release of "Wish It Were Me (Dub Dancing)" by David Boydell. At 5 minutes this artist's high pitch singing combines with a harmonica solo and perky instrumentation to add up to sizzling production. Simple guitar, percussion and string combinations register well with a light string section that is making this disk welcome by dancers and listeners alike.

DJ Fete Feb. 14

LOS ANGELES — Chanson, Linda Evans, Love & Kisses, Loleatta Holloway, Arpeggio and Alton McLain & Destiny are among the performers set for the third annual awards presentation of the Southern California Discotheque Dee Jay Assn., to be held Wednesday (14) at the Biltmore Hotel here.

Awards will be presented in 22 categories, according to production coordinator John Ford. Tickets are \$25.

On the Bee Gees new RSD LP, "Spirits Having Flown," potential disco cuts "Search, Find" and "Love You Inside Out," take second place to the more powerful 5 minute cut "Tragedy" which is as forceful and dynamic as their hit, "Slaying Alive."

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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
★	6	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
	3	1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
	4	4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP/12 inch)
★	7	AT MIDNIGHT—T Connection—TK (LP/12 inch)
	6	3 FLY AWAY—all cuts—Voyage—Marlin (LP)
	7	8 CONTACT—Edwin Starr—20th Century (LP/12 inch)
★	9	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
	9	5 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
★	11	IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
★	13	GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
★	14	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
	13	10 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
★	29	KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)
★	31	HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
	16	12 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
	17	18 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
	18	15 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
	19	20 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
	20	21 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
★	26	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
	22	17 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
	23	24 HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond) Polydor (LP/12 inch)
	24	25 DANCIN'—Grey & Hanks—RCA (LP/12 inch)
	25	16 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
	26	19 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
	27	23 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
★	37	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
	29	30 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
★	33	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
	31	32 THE CHASE—George—Casablanca (LP/12 inch)
★	34	SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
★	39	(EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
★	36	STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch)
★	—	(DANCE IT) FREESTYLE RHYTHM—Mantus—S.M.I. (12 inch)
★	38	CRAZY—The Glass Family—JDC Records (12 inch)
	37	22 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
	38	— MANHATTAN FEVER/DISCOIDE—Roundtree—Mango (LP)
	39	35 TURN ME UP—Keith Barrow—Columbia (12 inch)
	40	28 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 upward movement of 3 positions; 16-25 upward movement of 4 positions; 26-40 upward movement of 5 positions. Previous weeks' starred positions are maintained without a star if a product is in a holding pattern. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the required upward movement noted above.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 5 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 6 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 7 (DANCE IT) FREESTYLE RHYTHM—Mantus—S.M.I. (12 inch)
 - 8 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 9 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (12 inch)
 - 10 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 11 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 12 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 13 CRAZY—The Glass Family—JDC Records (12 inch)
 - 14 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 15 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)

SAN FRANCISCO

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 7 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 8 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Atlantic (LP/12 inch)
 - 9 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 10 ROCK SOLID—Chi Chi Favelas—Prom (LP)
 - 11 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 12 THE CHASE—George—Casablanca (LP/12 inch)
 - 13 TAKE A CHANCE WITH ME—Deborah Washington—Ariola (12 inch)
 - 14 TURN ME UP—Keith Barrow—Columbia (12 inch)
 - 15 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)

NEW ORLEANS

- This Week
- 1 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 2 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 7 KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)
 - 8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 9 SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - 10 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 11 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 12 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 13 MANHATTAN FEVER/DISCOIDE—Roundtree—Mango (LP)
 - 14 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 15 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)

NEW YORK

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 5 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 6 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 9 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 10 TURN ME UP—Keith Barrow—Columbia (12 inch)
 - 11 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 12 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 13 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 14 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 15 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)

PHILADELPHIA

- This Week
- 1 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 2 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 TURN ME UP—Keith Barrow—Columbia (12 inch)
 - 5 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 6 STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch)
 - 7 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 8 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 9 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 11 SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch)
 - 12 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 13 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 14 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 15 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)

PHOENIX

- This Week
- 1 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 2 KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)
 - 3 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 4 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 5 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 6 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 7 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 8 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 9 MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
 - 10 (DANCE IT) FREESTYLE RHYTHM—Mantus—S.M.I. (12 inch)
 - 11 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 12 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 13 MANHATTAN FEVER/DISCOIDE—Roundtree—Mango (LP)
 - 14 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 15 CRAZY—The Glass Family—JDC Records (12 inch)

MONTREAL

- This Week
- 1 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 2 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 3 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch)
 - 4 LOVE AND DESIRE—Arpeggio—Polydor (LP)
 - 5 AT MIDNIGHT—T Connection—TK (12 inch)
 - 6 LE FREAK—Chic—WEA (LP/12 inch)
 - 7 CAFE—D. D. Sound—Quality (LP)
 - 8 CONTACT—Edwin Starr—RCA (12 inch)
 - 9 LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Quality (12 inch)
 - 10 HEART OF GLASS—Blondie—Capitol (12 inch)
 - 11 LOVE HAS COME MY WAY—Tony Valor—Quality (12 inch)
 - 12 BLAME IT ON THE BOOGIE—Jacksons—CBS (12 inch)
 - 13 DANCE ALL NIGHT—M. T. L. Express—United (LP)
 - 14 DON'T FALL IN LOVE—Alma Faye Brooks—RCA (12 inch)
 - 15 BANG A GONG—Witch Queen—IC (LP)

DALLAS/HOUSTON

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 3 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 4 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 6 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 9 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 10 KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)
 - 11 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 12 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 14 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 15 CONTACT—Edwin Starr—20th Century (LP/12 inch)

DETROIT

- This Week
- 1 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 2 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 5 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 9 DANCIN'—Grey & Hanks—RCA (12 inch)
 - 10 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 11 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 12 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 13 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 14 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 15 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)

LOS ANGELES

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 3 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 5 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 7 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 8 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 10 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 11 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 12 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 13 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 14 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 15 FIRE NIGHT DANCE—all cuts—Peter Jacques—Prelude (LP)

MIAMI

- This Week
- 1 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 2 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 3 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 6 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 7 SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - 8 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 9 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 10 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 11 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 12 FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
 - 13 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
 - 14 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 15 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)

ATLANTA

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 3 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 5 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 6 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
 - 7 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 8 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 9 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 10 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 11 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 12 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 13 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
 - 14 KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)
 - 15 CONTACT—Edwin Starr—20th Century (LP/12 inch)

BALT./WASHINGTON

- This Week
- 1 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 2 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 6 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 7 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 8 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 9 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 10 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 12 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 13 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 14 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 15 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)

BOSTON

- This Week
- 1 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 2 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 3 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 5 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 7 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 8 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 9 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic (LP/12 inch)
 - 10 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 11 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 12 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 13 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 14 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
 - 15 CONTACT—Edwin Starr—20th Century (LP/12 inch)

CHICAGO

- This Week
- 1 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - 2 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - 7 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP/12 inch)
 - 8 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 9 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - 10 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - 11 CHANCE TO DANCE/A-FREAK-A/HOT BODIES—Lemon—Prelude (LP/12 inch)
 - 12 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - 13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - 14 I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - 15 KNOCK ON WOOD—Amii Stewart—Ariola (12 inch)

FEBRUARY 17, 1979 BILLBOARD

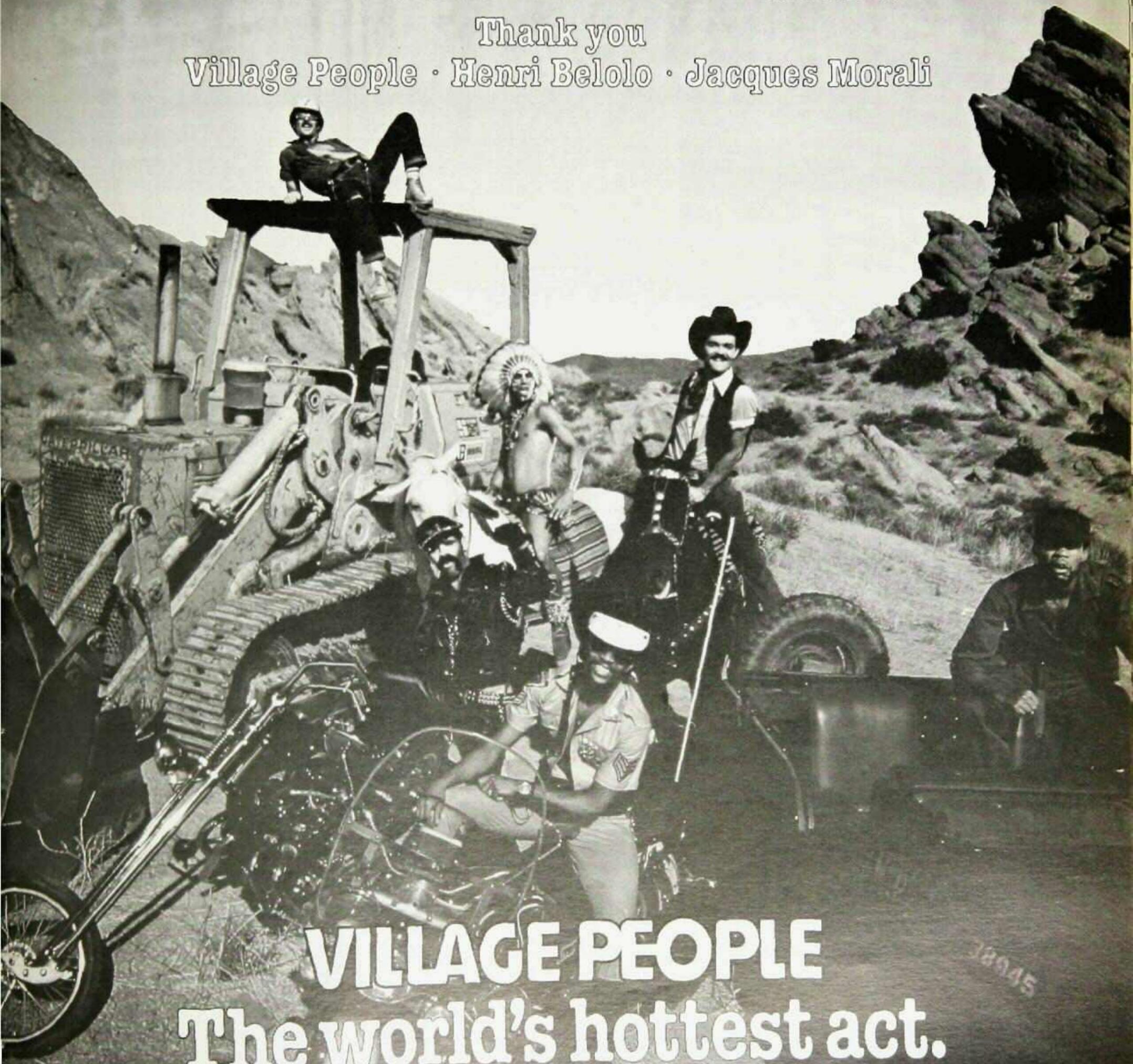
Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

It's great to be No. 1.

Album/Single release
Single Y.M.C.A. Chart entry
Single Y.M.C.A. No. 1
Single Y.M.C.A. Gold
Album CRUISIN' Gold
Album CRUISIN' No. 1

Oct. 9th/Oct. 23rd '78
Dec. 4th '78
Dec. 11th '78
Dec. 19th '78
Jan. 31st '79
Feb. 5th '79

Thank you
Village People · Henri Belolo · Jacques Morali



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The world's hottest act.

GE Using LP To Sell Dryers

NEW YORK—The General Electric Corp. is using a custom disco LP featuring six TK artists to boost sales of its Pro 1200 hair dryer.

GE is offering the disk as a premium to buyers of the hair dryer, and utilizing in-store display dumps and television spots featuring the music to promote the package.

The album includes such disco

hits as Foxy's "Get Off," Peter Brown's "Dance With Me," T-Connection's "Disco Magic," USA/European Connection's "Come Into My Heart," Laura Taylor's "Dancin' In My Feet" and George McCrae's "Rock Your Baby."

The promotion was done in conjunction with Camera 4 Productions, GE and TK.

Sound-To-Light Controller Bows

PLAINVIEW, N.Y.—Lights Fantastic, a manufacturing and supply firm for disco and theatrical lights based here, has developed the first in a series of new sound-to-light controllers for use in clubs.

The unit, model S2L 3x800, is said to feature a completely new design which, according to the firm's Tony Newman, is styled to meet all future demands of the lighting industry.

Newman claims the system provides an extensive range of effects including the hitherto unavailable function of controlling rainlights.

The S2L 3x800 is compact and rack mounted. It includes three AC outlets, and its power output is rated at 800 watts per channel up to a total of 2,400 watts.

The unit is available for immediate delivery, priced at \$329.

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Manu Di Bango, Cafe, DD Sound, Charisma, Martin Circus, new Hot RS, I am a Song, Paradise Disco, Eddie Johns, dom—Paradise Express, Peter Jaques Band, Cher, Bee Gees, 12" imp—Que Tal America, Two Man Sound, Get Down Gene Chandler, Contact, Edwin Starr, dom—Hold Me, Thrill Me, Wonderland Disco, Night Ride, Idle Passion, I've Got My Mind Made Up, Instant Funk.

Buffalo: Deejays Compete

NEW YORK—Disco III associates based here will sponsor a musical battle of upstate New York disco deejays in a special event to be held Saturday (17) at the Goodyear Ballroom Cafe, on the Main St. campus of the State Univ. of N.Y. at Buffalo.

The contest, expected to draw participants from Buffalo, Rochester and New York City, is being staged in conjunction with TKE, a fraternity at the school.

The university was the first institution of higher education of its kind in New York state to establish a permanent oncampus disco complete with a lighted, computerized dance floor installed by Litelab of New York.

According to Harry Hart, one of the coordinators of the event, participating deejays will each play a 45-minute set, and will be judged on their mixing ability creativity and crowd response. There will be a panel of eight judges. A \$200 cash prize will go to the winner.

The sound system, said to be the largest of its kind used in any such event, will consist of four Cerwin-Vega Earthquake bass speakers, four 4530 JBL bass speakers for low bass, six 4560 JBL Perkins boxes for mid-bass, two model 2440 JBL compression horns, two model 2440 JBL lensed horns, two 2420 JBL horns, four model 2470 JBL horns for mid-range frequencies, four model 2402 JBL drivers, eight 2405 JBL drivers for ultra high frequencies, two model 4380 JBL collinear arrays, along with two model V-32 Cerwin-Vega speakers.

This impressive array of speakers will be driven by BGW power amplifiers consisting of one 1000, two 750A, two 500D and two 250B watts of power. The rest of the sound components will include two Sound Workshop variable crossovers, one model 5234 JBL crossover, two UREI 27 band equalizers, one UREI 27 band equalizer, one UREI nine band stereo equalizer, two DEX dynamic range expanders, one Yamaha PM-430 stereo mixer, one Cerwin-Vega PM-1 disco mixer, one Rolands space echo, two Technics model 1200 turntables with Stanton model 680 AL Styli, one Revox A77 quarter track open reel recorder, and three Shure model SM58 mikes.

Design for the sound system is being done by Disco III Associates and Sound Man's Sound, Buffalo.

The show is being produced by Hart and Ronnie Horowitz, who have also produced concerts featuring such artists as Phoebe Snow, Jean Luc-Ponty and Ramsey Lewis for the school. The show will be aired by a local tv station.

Mathieu-Anka LP

LOS ANGELES—Mireille Mathieu will cut her first English LP with singer-composer Paul Anka within the next few months. The popular singer will include two duets with Anka, who has penned several songs for her initial album effort here.

Film For Cassidy

LOS ANGELES—Singer Shaun Cassidy is set to star in "A Very Special Love," a two-hour motion picture for television which deals with love between two mentally retarded young people. An airing date is tentatively set for late March.

1st Mainland China Disco

Continued from page 3

Hong Kong Wednesday (14) to sign the contracts with C&W, he says. He and C&W officials plus their architect are slated to fly to Peking for two days of meetings with Chinese government travel agency officials.

The official Chinese travel agency will operate the hotel and disco, Friedman points out. TJs will bring in U.S. sound and lighting staffers with local labor helping build the Shanghai club which should be operational within one year.

In concert with the reported Shanghai club, Friedman claims TJ will also build a state-of-the-art club for C&W in Hong Kong itself.

The Shanghai club is geared as a pilot location for several other hotels under consideration within China, according to Friedman.

"This is an important step in

bridging the entertainment gap between China and the U.S.," explains Friedman, a former disco deejay and pool operator in the Pacific Northwest. "It opens the door first to the music through the records which will be played in the disco which could lead to a subsequent demand for live talent."

Friedman says TJs has already been given its financial advance plus design plans for the Shanghai and Hong Kong clubs.

TJ Discos was formed by T.J. Johnson here and claims to have built clubs in the Pacific, Latin America, the Mediterranean and the Northwest.

Notes Friedman: "Disco is already happening in Russia and other Communist countries and China seems eager to catch up."

Friedman explains that C&W was contacted in Hong Kong by Chinese officials about building a club and through its business dealings in Honolulu contacted TJ with the job offer.

Brooklyn Sees New 'Disco Dip'

NEW YORK—A new dance, the disco dip, designed primarily for use at roller rink discos, will be debuted Tuesday (13) at the Roll-A-Disco in Brooklyn.

The dance, with music and lyrics by Ed Chalpin of PTX Enterprises, was written and choreographed specifically for use as a promotional tool to stimulate interest in the concept of roller discos.

The party is being sponsored jointly by WKTU-FM, New York's leading radio station, and the top disco station in the country, and the management of the Roll-A-Disco rink. WKTU is giving away 500 tickets to members of its listening audience.

Chalpin, who is also music liaison for the Roller Skating Rink Operators Assn., feels that the dance, and WKTU's involvement in its promotion, will play a significant role in helping to attract more disco dance lovers to the rinks.

There are an estimated 5,000 roller rinks in the U.S. They reportedly attract more than 28 million young American skaters. According to Chalpin, 99.9% of these rinks are already programming disco music either in whole or in part.

GRR Label Has 12-Inch Single

NEW YORK—GRR Records, based in Columbus, Ohio, is making a 12-inch 33 1/3 disco re-mix of a cut from its first LP release, George Deffet's "No Guts... No Glory!"

The LP, featuring the real estate man turned performer, was first marketed last fall, with most action centered on the disco side, "European Nights," according to Kathy Deffet, artist's daughter who handles promotion for the label.

A promotional 12-inch is to be followed this week by a commercial version. Deffet says. Al De Lory arranged and produced the album.

As part of the label's promotional program on behalf of Deffet, the label devised an elaborate promotional package.

The LP is housed in a double-fold felt-lined box, with a chain and medallion embedded on the die-cut front cover. Also, a likeness of Deffet appears on the felt lining. The package also contains a cassette featuring Deffet and De Lory in conversation and selections from the LP.

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PLEASE NOTE that all pre-registrations must be postmarked or called in (if you are registering by credit card) no later than February 16. Anyone registering after that date must register at the door for the additional \$25 fee.

Mail your reservation form today! Contact:
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Company/Disco _____ First name or nickname for badge _____
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REGISTRATION DOES NOT INCLUDE HOTEL* ACCOMMODATIONS OR AIRFARE. Registrant substitutions may be made. A 10% cancellation fee will apply on any cancellations before February 5, 1979. Billboard must be notified, in writing, of any cancellations, and such notification must be received no later than February 5. **ABSOLUTELY NO REFUNDS AFTER THIS DATE.**

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.



AGE

BILLBOARD'S INTERNATIONAL

FEBRUARY 26-MARCH 1, 1979 NEW YORK

Monday, February 26

10AM-6PM
EVENING
REGISTRATION
DISCO ENTERTAINMENT & DANCING
CHIC
GLORIA GAYNOR
FIRST CHOICE

12:45PM-2:30PM

LUNCHEON

"PRESENT STATUS OF CLOSED CIRCUIT TV
IN-STORE PLAY ON FUTURE DISCO
GROWTH"

2:30PM-4PM

CONCURRENT SESSIONS

MAJOR LABEL INVOLVEMENT—Sales/
Broadening Distribution Of Disco Product Via
Racks, One-Stops, Key Dealers and Key
Chains"

Moderator: JACK KIERNAN
Polygram, New York

Panelists: NANCY SAIN
Butterfly Records
ERIC PAULSEN
Marketing Racks
PICKWICK
PETE JONES
Casablanca Records
ED ROSENBLATT
Warner Bros. Records, Los Angeles
DAVID GLEW
Atlantic Records, New York
NICK DE KREWKO
Downstairs Records
DANNY GLASS
Sam-Columbia, New York
HARRY ANGER
Polydor Records
CHUCK GREGORY
Salsoul Records, New York
MIKE LUSHKA
Motown Records, Los Angeles

"DISCO DJ DEMONSTRATION OF MIXING TECHNIQUES"

Co-Moderators: JOHN LUONGO
Boston
MANNY SLALI
Studio One, Los Angeles

Panelists: ROY THODE
Ice Palace, New York
JIM BURGESS
Infinity, N.Y.C.
JON RANDAZZO
The City, San Francisco
KEVIN MILLS
Tiffanie, Washington, D.C.
RAM ROCHA
After Dark, Dixie, Houston
FRANCOIS KEVORKIAN
New York, New York, NYC
MIKE GRABER
Alfie's, Chicago

"THE IMPORTANCE OF RADIO FORMAT CHANGES IN DISCO'S INITIAL GROWTH"

Moderator: TOM COSSIE
Ocean Records/MK Productions

Panelists: SONNY JOE WHITE
W.L.D., Boston
JOE TAMBURRO
W.D.A., Philadelphia
FRANKIE CROCKER
W.B.L.S., New York
JIM MADDOX
K.M.I.Q., Houston
TOM RAY
Tar, Los Angeles
BROTHER MATT LEDBETTER

"TRADE AND CONSUMER MEDIA—Accurate Research and Reporting by the Media of Entire Disco Movement/The Effect on the Future of Disco"

Co-Moderators: SCOTT ANDERSON
Disco News, New York
BILL COMO
After Dark, New York

Panelists: YIGAL BASH
Disco World Magazine
RICHARD ARONSTEIN
Where It's At, New York
GARY LARKIN
G&B Report
PAUL COOPER
Atlantic Records
CARL MAR
Disconnection
BRUCE HARD
Bo Crane Report
NORMAN WINTER / RON
BARON
Norman Winter Associates, Los Angeles

4PM-4:15PM

Coffee Break

4:15PM-5:45PM

CONCURRENT SESSIONS

"DISCO DJ REGIONAL PROGRAMMING—
Demographic and Regional Differences in
Programming and Its Effect on the Growth of
Disco"

EVENING

Co-Moderators: MANNY SLALI

Studio One, Los Angeles
ROY THODE
Ice Palace, New York

Panelists:

AL PAEZ
Forty-One, Forty-One, New Orleans
JOHN HEDGES
Oil Can Harry's, San Francisco
LOU DEVITTO
Bistro, Chicago
SAM AVELLONE
Dixie Electro, Columbus
BILL ALLMAN
Portland Record Pool
ANGELO SOLAR
Backstage, Atlanta
EGIL AALVIK
Let's Go Disco Programming, Los Angeles
JIM STREIGHT
Poison Apple, Peoria
TJ JOHNSON
TJ's Discos, Hawaii
SCOTT TALARICO
Miami

"FRANCHISING—Its Importance in the Growth of Disco"

Moderator: PARIS WESTBROOK
2001 Clubs, Pittsburgh

Panelists:

ANDY EBON
Music Man Mobile Discos, San Francisco
WAYNE ROSSO
Dixie Works, Los Angeles
BARRY GEFTMAN
Second Story, Philadelphia
MICHAEL O HARRO
Tramps, Washington, D.C.
TONY GRECO
Uncle Sam's
TOM JAYSON
2001 Clubs, Pittsburgh
TOM VAUGHAN
Juliana's, New York

4:15PM-5:15PM

SIGHT & SOUND—The Total Disco Experience A Problem-Solving Session with Leading Designers/Installers

Moderator: RADCLIFFE JOE
Billboard Disco Editor

Panelists:

BRIAN EDWARDS
WaveLength, Inc., Columbus
FRED CALISTRI
Controlled Life Systems, Chicago
BOB LOB
Design Concepts, Inc., New York
DICK NOURSE
Capsion Lighting & Sound, Miami
ALEX ROSNER
Rosner Custom Sound, New York
RANDY VAUGHAN
Ambassador Enterprises, Chicago
TOM VAUGHAN
Juliana Sound Services, New York

5:15PM-6:15PM

DISCO'S HARDWARE ROOTS—Evolution Of Technology Some of the Industry's Pioneer Manufacturers Update Equipment

Moderator: STEPHEN TRAIMAN
Billboard Tapes
Audio-Video Editor

Panelists:

GEORGE ALEXANDROVICH
Stanton Magnetics, Philadelphia, PA
VINCE FINNEGAN JR.
Meter Light & Sound, Hammond, Indiana
MIKE KLASCO
G.L.I. Integrated Sound Systems, NY
DICK HENRY
Varason Electronics, NY
BOB RICCARDELLI
Times Square Theatrical
RUSSELL RAUCH
Laser Presentations, Columbus
SID SILVER
Technics, Panasonic, New York
PAUL TWIST
Optikmetics Ltd., England

Tuesday, February 27

10AM-11AM
KEYNOTE SESSION
TOM COSSIE, *Ocean Records/MK Productions*
"The Importance of Production Companies in
the Growth of Discos"

11AM-11:15AM
Coffee Break

11:15AM-12:45PM
CONCURRENT SESSIONS
"ARE DISCO DJS THE FUTURE PRODUCERS
OF TOMORROW'S DISCO PRODUCT?"

Moderator: JIM BURGESS
Studio Mixer and DJ, New York

Panelists: RITCHIE RIVERA
Studio Mixer and DJ, New York
JOHN HEDGES
Studio Mixer and DJ, Fantasy Records
JERRY LOVE
Producer, Love-Zager
KENNY LEHMAN
Producer
KEVIN MILLS
Tiffanie, Washington
TOM MOULTON
Producer, New York
JOHN LUONGO
Studio Mixer and DJ, Boston
RICK GIANATOS
Producer

"MAJOR LABEL INVOLVEMENT—A&R"

Co-Moderators: COREY WADE
TK Records, Miami
MARC PAUL SIMON
Casablanca Records & FilmWorks

Panelists: PHIL JONES
Fantasy, San Francisco
JAY LEVY
RSO Records
IZZY SANCHEZ
Atlantic Records, New York
KENNY CAYRE
Salsoul Records, New York
RUPPERT PERRY
Capitol Records, Los Angeles

"DISCO OWNER/MANAGER PLANS FOR EXPANSION—Domestic and International"

Moderator: MICHAEL O HARRO
Tramps, Washington, D.C.

Panelists: GARY FRIEDMAN
TJ's Discos, Hawaii
LESLIE COHEN
Suhani, New York City
WAYNE GEFTMAN
Second Story, Philadelphia
TONY GRECO
Uncle Sam's Disco
TOM JAYSON
2001 Clubs
TOM VAUGHAN
Juliana's, New York
FLORA CORRADO
Regine, New York

"EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO INTERNATIONALLY"

Moderator: GARY FRIEDMAN
Hawaii Record Pool, Honolulu

Panelists: AMUND MYKLEBUST
Club Consultant, Oslo, Norway
BIDDU
Producer, London
BILL HURREY
ABC/General Jackson's, Australia
LARRY LAUTMAN
Dorling Night Garden, Switzerland
EDWARD VAN DEN
WYNGAERT
Discotheque Records, Belgium
GARY CHALMERS
London Records of Canada, Canada
JANNI PETRERA
Alibi Disco, Rome, Italy
GEOFF COTTON
Juliana's, London

Panelists:

DISCO ENTERTAINMENT & DANCING

PEACHES & HERB
LINDA CLIFFORD
One Act to be Announced

NDA NATIONAL DISCO FORUM V MADISON HILTON HOTEL, NEW YORK CITY

Wednesday, February 26

10AM-12NOON

CONCURRENT SESSIONS

"The Importance of Radio Format Changes in Discos' Present and Future Growth"

Co-Moderator: GOREY WADE
Producer

Panelists: HAL JACKSON
W.B.S., New York
DOUG HALL
Billboard Magazine, New York
WANDA RAMOS
W.K.T.U., New York
DOREEN DAVIES
Radio One, BBC, London
ROXY MYZAL
Athens Records, New York
DAVID RODRIGUEZ
Subsonic Records, N.Y.

"PRODUCER PANEL—Evolution of New Pop/Disco Product"

Moderator: FREDDIE PERREN
MVP Records, Los Angeles

Panelists: IAN LEVINE
Producer, United Kingdom
TOM MOULTON
Producer, New York
ALEC COSTANDINOS
Producer
GIORGIO MORODER
Producer
JERRY LOVE / MICHAEL ZAGER
Producers
LAURIN RINDER / MICHAEL LEWIS
Producers
JOHN DAVIS
Producer

"NATIONAL RESTAURANT AND HOTEL CHAIN PLANS FOR EXPANSION INTO DISCO"

Moderator: WARREN ENGEL
Associated Hosts, Beverly Hills

Panelists: PLAYBOY CLUBS
STOUFFER'S
WAYNE ROSSO
Disco Works
MICHAEL O'HARRO
Tramps Discos
JUDI MEYER
McLadden-Kendrick
MICHAEL WILKINGS
Michael Wilkings & Assoc.

12NOON-1:45PM

Break for Lunch

1:45PM-3:15PM

CONCURRENT SESSIONS

"MAJOR LABEL INVOLVEMENT—Production Companies"

Co-Moderators: JERRY LOVE / MICHAEL ZAGER
Love-Zager Productions, New York

Panelists: KENNY BAUM / KENNY LEHMAN
TOM COSSIE
Ocean Records / MK Productions
TOM HAYDEN
Tom Hayden Associates, Los Angeles
MARK KREINER
MK Dance Promotions
DEIRDRE O'HARA
Love-Zager Productions, New York
HENRY BELELO
Can't Stop Productions
LAURIN RINDER / MICHAEL LEWIS
Rindew Productions

"ROLLER RINK DISCO CRAZE—Temporary Or Permanent?"

Moderator: ED CHALPIN, President
PPA Enterprises, New York

Panelists: ROGER HATCH
Roller Disco, New York
KENN FRIEDMAN
Casablanca
WAYNE RAMSEY
S.E. Skate
KEVIN WALL
Consultant
RANDY VAUGHAN
Disco Scene, Virginia

"DISCO TV SHOWS AND THEIR IMPORTANCE IN THE FUTURE GROWTH OF DISCO, Including Effect of Cable TV and Home Box Office"

Moderator: LARRY HARRIS, Senior Vice President, Managing Director
Casablanca Record & Film Works

Panelists: STEVE KEATOR, Dir. of Media
Casablanca Record & Film Works
PAUL ABEYTA, Producer
"Dance Fever," A Merv Griffin Production
TJ JOHNSON
TJ's, Hawaii
PHIL GARY
"Superbowl of Disco Dancing"
ANDY BODASH / DAVID BERGMAN
The Soap Factory

Coffee Break

CONCURRENT SESSIONS

"MAJOR LABEL INVOLVEMENT—PROMOTION"

Co-Moderators: TOM HAYDEN
Tom Hayden Associates, Los Angeles
JOHN LUONGO, Dir. of M.K.
Dance Promotions, Boston

Panelists: RAY CAVIANO
Warner Bros. RFEC, Los Angeles
KENN FRIEDMAN
Casablanca Records
TONY KING
RCA Records, New York
JIM McDERMOTT
West End Records, New York
DANNY GLASS
SAM—Columbia
STARR ARNING
Prelude Records, New York
BARRY BLUESTEIN
Motown Records
ROXY MYZAL
Atlantic Records, New York
ARNIE SMITH
ASO Records
DAVID STEELE
Polydor Records
MIKE STEWART
Interworld Music

"TRADE CHARTS—Importance In The Growth Of Disco/Effect Of Disco DJs Non-Reporting To Charts Of Crossover To Radio"

Moderator: BILL WARDLOW, Chart Manager
Billboard Magazine, Los Angeles

Panelists: MICHELLE HART
Casablanca Records, Los Angeles
CRAIG KOSTICH
Warner Bros. Records / RFEC, Los Angeles
JOHN GERALDO
BADDA Pool Director, San Francisco
JIM McDERMOTT
West End Records, New York
PAUL COOPER
Atlantic Records
SCOTT ANDERSON
Disco News
WANDA RAMOS
W.K.T.U., New York

"OWNER/MANAGER—Problem Areas"

Co-Moderators: TONY MARTENO
12 West, New York
SCOTT FORBES
Studio One, Los Angeles

Panelists: WAYNE & BARRY GEFTMAN
Second Story, Philadelphia
MICHAEL O'HARRO
Tramps, Washington
PATRICK LYONS
Boston, Boston
VAN JOYCE
Van Joyce Agency, New York
CHRISTORTU
Some Place Else, Cherry Hill, NJ

BILLBOARD DISCO FORUM V AWARDS BANQUET

DISCO ENTERTAINMENT & DANCING
VOYAGE
SYLVESTER
VILLAGE PEOPLE

Thursday, March 1

10AM-12 NOON

"RECORDS POOL ASSOCIATIONS vs. DISCO DEEJAYS—Their Effect on the Future of Disco DJs' Power In The U.S. Is Unionization Imminent?"

Co-Moderators: BOB PANTANO
Valentino's, Philadelphia
BO CRANE
Florida Record Pool, Miami

Panelists: JOHN GERALDO
BADDA Pool Director, San Francisco
BILL ALLMAN
Portland Pool, Portland
FRANK LEMBO
Pocanto Pool, Philadelphia
TJ JOHNSON
TJ's Discos, Honolulu
STU KAHN
Days of War, Chicago
JUDY WEINSTEIN
"For the Record," NYC
GEORGE HILL
S.W. Record Pool, Phoenix
ROCKY JONES, President
LAPT, Chicago
SCOTT TALERICO
Miami
DAN MILLER
Kratz, Roswell, Ga.

12:15PM-1:45PM

LUNCHEON

1:45PM-3:15PM

"MAJOR LABEL INVOLVEMENT—Independent Labels"

Co-Moderators: CHUCK GREGORY
Salsoul Records, New York
MARV STUART
Cartoon Records, Chicago

Panelists: NORM GARDNER
Fantasy Records, New York
RAY CAVIANO
RPC / Warner Bros.
NICK ALBARANO
RS Int'l, New York
TOM COSSIE
Ocean Records
TONY SCOTTI
Scotti Bros. Records, Los Angeles
MARY SCHLACTER
Prelude
ARTHUR SHIMKIN
Seaside Street Records
SAM GOFF
Prism Records
MARK KREINER
MK Dance Promotions

3:15PM-3:30PM

Coffee Break

3:30PM-5PM

"HOT SEAT SESSION, Including Discussion of Disco on the General Public (Intermixing of Sexes, Races, Social Status, Age Groups)"

Moderator: BILL WARDLOW, Chart Manager
Billboard Magazine, Los Angeles

Panelists: NORMAN TARENTINO
Grooveline Discos, Hazleton, PA
GARY FRIEDMAN
TJ's Discos, Hawaii
CASEY JONES
UFO Teen Club, Austin
PAT LYONS
Illusion Teen Disco, Boston
DOUG SHANNON, Author
"This Industry Called Disco"

Other Hot Seat Panelists to include Moderators of Previous Sessions and Others to be Named

DISCO ENTERTAINMENT & DANCING

TIGER
PETER BROWN
One Act to be Named

Billboard

U.K. MARKET THRUST

Woolworth Will Bow
Own Budget LP Line

By PETER JONES

LONDON—Giant High Street retail chain F.W. Woolworth is to launch its own album label, Chevron, at the beginning of March. The new budget line will replace Woolworth's exclusive Stereo Gold Award series and will complement the existing Chevron cassettes introduced in June 1977.

At the outset, 60 titles will be racked in the multiple's 1,000 British stores. Of these, 43 parallel existing cassette releases. The remainder constitute new product appearing simultaneously in cassette and album form. The current cassette catalog numbers more than 100 titles.

Retail price of the albums will be \$1.78, 20 cents less than the cassettes. Multiple Sound Distributors will

manufacture the records, as it does the cassettes, and managing director Ian Miles is confident the deep budget prices can be held at least until the end of 1979. "Woolworth customers cannot afford several pounds for an album. They just don't buy records at that price, and even if the album price were eventually to be increased, I don't think it would go above the present cassette price level," Miles says.

For Damont Records, now part of the WEA group, which developed and manufactured the Stereo Gold Award series, Woolworth's decision must come as a disappointment, though managing director Monty Presky said the company in future would concentrate on developing higher priced repertoire and in building its custom pressing business.

For Multiple Sound Distributors, the extension of its Chevron business to include albums is a major advance. Ian Miles comments: "Obviously we are very happy indeed to have this line. We have a large pressing plant burning vinyl, and this contract will stabilize our manufacturing and even out the peaks and troughs. The profit per unit may not be that marvelous with low-price product, but the scale is enormous. I expect sales to be between 2½ to 5 million a year."

SACEM Sees
No Separate
Disco Society

By HENRY KAHN

PARIS—Despite stories of unrest and dissent within the fast-growing disco world in France, there is no truth in rumors of an alternative organization to copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique.

Reports of a challenge to the society's power came as a result of hassles within the 3,500 disco clubs, already splintered into four separate organizational divisions.

Gerard Nicoud, an active trade organizer who has frequently brushed with the authorities over his activities on behalf of small shopkeepers, has formed a "union" of disco clubs, already 100 strong. From this stemmed hot rumors that he was planning a revolt against the copyright society.

Patrice Renault, of the society, says: "The truth is there are certain disco clubs not honoring their contract to pay 8.25% of total receipts to cover copyright requirements. But this is mostly true of the newer clubs rather than the established cabaret halls."

"We're holding talks with Nicoud and other disco groups. But there will be no competitor to SACEM. That has been tried before and has failed. However, discos have changed over the years and their contracts have to change."



SERVICES RENDERED—MIDEM organizer, Bernard Chevy, is presented with a special FIDOF (Federation of International Festival Organizations) award by professor Armando Moreno, for services to the music industry.

WEA & EMI In Malaysia
Hike Disk Prices By 15%

By CHRISTIE LEO

KUALA LUMPUR—Two leading record companies here have increased retail list prices for locally manufactured disks and tapes by 15% in economic response to escalating costs of doing business.

WEA blames the increase on rising production costs, while EMI pinpoints higher costs of promotion as the prime culprit.

"We are left with practically no choice," says WEA general manager Frankie Cheah. "A price increase has been imminent for some time now, and I suppose this is as good a time as any for the imposition."

New price for the company's in-

ternational artists is M\$15.50, as compared with the previous M\$14.40.

M. Comerford, general manager of EMI, states: "Our prices are virtually the lowest among every other developing country. Yet the problem of promoting a particular disk or artist involves a lot of money—and our finances are limited."

He suggests that although these promotion drives benefit the pirate trade as well, it is an obstacle which legitimate companies have to put up with.

"Of course it's unfair competition, but as in any other industry, the record industry needs money to thrive," says Comerford. Concentration on promotions will be more forceful with local recording artists, the EMI executive adds.

EMI's new pricing for locally pressed disks by international artists is up from M\$13.90 to M\$14.90, while disks by local artists cost M\$9.90, a dollar more than before.

Apart from these two companies, the other majors have decided to adopt a wait-and-see attitude, although they too claim to suffer the pinch of rising costs.

Says a spokesman from Phonogram: "A price increase at this time could affect business quite badly, as we've enjoyed fairly good sales throughout the year. We are, however, looking into the matter and may implement an increase if material costs go up more than expected in the forthcoming months."

The general manager of Musico is of the view that there is no necessity for a price increase unless the situation goes beyond control. Musico distributes the United Artists, Fantasy and Casablanca labels.

The general manager of Baal Records, licensee of ABC, also feels that a price increase is not absolutely necessary now. However, he holds open the option of a later increase if material costs continue to rise.

Utopia Village

LONDON—Phil Wainman, producer/composer and managing director of Utopia Records and Utopia Studios, has taken over a nearby complex known as Spencer Court and intends soon to name the entire organization Utopia Village.

Adding to facilities already in use in the North London center, namely 24- and 16-track recording studios and cutting room, Utopia has a new mix-down room.

IFPI NAMES
ANTIPIRACY
STAFFERS

CANNES—After a hard-hitting series of piracy seminars presented at MIDEM, the International Federation of Producers of Phonograms and Videograms announced a series of appointments designed to strengthen its hand in what is clearly the most determined assault yet on this worldwide industry problem. (Billboard, Feb. 3, 1979).

Top British barrister John Hall has been confirmed as full-time legal director of the antipiracy team in the federation's London head office. He will be responsible for directing all antipiracy operations internationally, as well as for advising national groups in individual countries.

A series of further appointments can be expected in key areas of the world. The first of these involves David Attard, who is to be the federation's antipiracy lawyer for the Mediterranean area, including some Middle Eastern territories.

The federation is anxious not to forewarn offenders by disclosing which countries will be the first targets of its intensified efforts, though notorious hotbeds of piracy like Singapore, Taiwan and the Philippines will clearly be among them.

'MOST AMBITIOUS EVER'

CBS Acts On Major Intl Treks

By ROMAN KOZAK

NEW YORK—Fifteen major CBS Records International artists are hitting the road with tours to Eastern and Western Europe and to Japan in the early months of 1979.

Bunny Friedus, CRI marketing head, calls it the "most ambitious international tour program ever attempted by a record company at one time."

Artists involved in the program include Billy Joel, Eddie Money, Cheap Trick, Toto, the Jacksons, Earth Wind & Fire, Journey, Lou Rawls, Herbie Hancock, George Duke, John McLoughlin, Janne Schaffer and Cedar Walton, Johnny Duncan and Frank Zappa, who has recently been signed to CRI outside of North and South America.

The tours are reaching 20 major markets outside the U.S. CRI is coordinating the treks with individual advertising, merchandising and media campaigns.

The Earth Wind & Fire tour, for example, will begin in England on March 1. It will go to 19 cities in seven countries (U.K., Denmark, Sweden, Germany, Holland, Belgium, and France). In London the group will play two dates at Wembley Stadium. In Rotterdam, two dates are set for Aloy Hall, and two dates are also tentatively planned for the pavillion in Paris.

After the European tour, Earth Wind & Fire will fly to Japan for a tour of that country that will begin with three dates at the Budokan in Tokyo.

The band will be filmed by crews at selected venues during the tour, and CRI is also providing local television outlets with film clips of "That's The Way Of The World,"

from the recent UNICEF tv special. Posters, mobiles and other in-store displays are also being created around the tour.

George Duke, just back from Brazil where he recorded an LP with Milton Nascimento and the Bahia vocalist Simone, is now on an extended eight-week, 10-nation tour of Europe with Joan Armatrading. The tour is taking Duke to 30 cities in Holland, Germany, France, Yugoslavia, Austria, Switzerland, Denmark, Norway and Sweden. The tour coincides with the release of Duke's "Follow The Rainbow" LP on the Epic label.

Cheap Trick began its tour on Jan. 28 with 20 dates set for France, Ger-

many, Holland, Denmark, Sweden and the U.K. From Europe the band flies to Japan for a series of concerts, reported sold out within hours after tickets were put on sale. Cheap Trick is one of the most popular acts in Japan.

Cheap Trick will make a number of television appearances during the tour, including Spain, France and the U.K. The band's latest LP, "Live At Budokan," is being rush-released worldwide. In the U.K. the LP is being released on yellow vinyl. In other countries posters, T-shirts and mobiles are being produced and Japanese-style parties mounted at which geisha girls will present copies of the LP to the local media.

Beserkley Stays With Polydor In U.K.

LONDON—The Beserkley label operation in the U.K. is to continue, with no changes in its licensing deal with Polydor, despite industry rumors following the resignation of Fred Cantrell, U.K. managing director.

In a statement, suggestions that Matthew Kaufman, Beserkley president, intends winding down the operation here are said to be totally without foundation as are allegations that the group the Smirks had been axed from the roster.

"Speculation stemming from the resignation of Cantrell is understandable but inferences put around by the Smirks' management are uninformed, misguided and inappropriate," the statement reads.

"The misunderstanding has arisen because of a contract clause, at

the group's own insistence, that should Cantrell leave Beserkley the group should have the option to terminate its contract with the company.

"When Cantrell resigned, the band's management was reminded of the option and told that should it wish to leave, Beserkley would not stand in its way and would even try to help them find a new deal."

"As for some of the financial allegations being made, it would be inappropriate to go into detail in this statement, except to say that the defamatory nature of the allegations has not been overlooked."

Polydor and Beserkley have met at top level and both hope the association will "develop further," with new albums by Jonathan Richman and the Rubinoos coming soon.

IMIC
'79June 11-15
1979Loews,
Monte-Carlo

From The Music Capitals Of The World

LONDON
 Virgin Records signing **The Skids**, hotly tipped here for the big time this year, out with "Scared To Death," debut album, Feb. 23, pressed on blue vinyl and including "The Saints Are Coming," lead track of the band's recent chart EP. ... **Uriah Heep** (Bronze) plays first U.K. gigs in nearly two years from March 2.

Sleepy LaBeef, 6 ft. 7 in. and 300 lb., coming in for a live album, plus radio and tv, and an appearance at **Mervyn Conn's** Wembley Country Music Festival. ... Chopper Records set up here by songwriter **Geoff Morrow**, first product including an album by local country artist **Kelvin Henderson**.

Mike Berry, who once had a "Tribute To Buddy" hit single, has recorded (for Lightning) "Stay Close To Me," a rare **Buddy Holly** composition, written just six months before the singer's death 20 years ago. ... **Ex-Steeler** **Wheel** man **Joe Egan**, who shared writing and singing with **Gerry Rafferty** in the band, now signed to Ariola with a debut album in April.

Stylistics in for lengthy U.K. tour, promoted by Kennedy Street Enterprises, starting April 23. ... A second tour for **Klaus Wunderlich**, German organist, who had his "Unique Wunderlich Sound" album in the album chart here last summer. ... **United Artists U.K.** building big campaign to support the release of three **Stranglers'** albums inside four months, "X-Cert" (a live LP), a solo from **Jean Jacques Burnel** ("Euro Man Cometh") and unnamed solo from **Hugh Cornwell**.

Next big EMI television campaign album is from **Cliff Richard** and **the Shadows**, "Thank You Very Much—London Palladium Re-union Concert." ... **Frank Zappa** currently here producing an album for his own Zappa Records, unconnected with his own new long-term deal with CBS after nine years with Warners.

The **Leyton Buzzards**, group which won the joint BBC Radio 1 and Sun newspaper "Band Of Hope And Glory" contest, signed here to Chrysalis. ... **Epic** here releasing "**Cheap Trick** At The Budokan," live album recorded in Japan, in limited 10,000 edition at retail price of around \$9 following big import sales at around \$18.

Zooming in on the fast-growing nostalgia cult here, **Ember Concert Promotions** bringing in **Bill Haley** and **the Comets** for a March tour which includes the filming of a major television documentary. ... **WEA** here ceasing publishing of its trade and media magazine "What's Happening," launched in October 1977, as a result of "the current U.K. economic crisis." ... **EMI** apologized in the High Court for a **Roy Harper** song

"Watford Gap" which attacked the food standards of a motorway eating house. ... **The Osmonds**, triggering new fan mania during a four-date U.K. tour, planning a return here before the end of the year.

Final mixing on **Led Zeppelin's** new album going on with **Jimmy Page** and **John Paul Jones** in the **Abba** Stockholm studios. ... Now likely that **Kate Bush** will make her debut U.K. concert appearances at the end of March.

Former chart band **Sparks** now signed to Virgin and its album "No One In Heaven" is produced by **Giorgio Moroder**, who created many **Donna Summer** hits. ... **Eric Stewart** of **10cc** recovering from the skull fracture caused by a car

accident which in turn caused gig cancellations. ... **Georgie Fame** and **the Blue Flames** back at **Ronnie Scott's** for a fortnight starting March 5. ... A 19-date provincial tour from March 22, plus
 (Continued on page 77)

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Tokyo Fest Will Donate To UNICEF

TOKYO—This year's Tokyo Music Festival, one of the big events in Japan's pop calendar, will be held on June 17 at the Budokan Hall.

The Tokyo Music Foundation which is sponsoring the venue also announced that, in special recognition of UNICEF's International Year of the Child, part of the festival's income will be deposited with the United Nations Association of Japan.

The event will be the eighth since its inception. Last year **Al Green** garnered the Grand Prize.

Entries will be accepted until March 16. The rules stipulate that the songs entered must be original popular songs which last at least three minutes and which were not released before last Dec. 15 in Japan. A panel of judges will narrow the final choice down to between 13 and 15 songs.

The overall winner of the contest will be awarded the Grand Prize and \$15,000. The next most sought-after award will be the Gold Prize and accompanying \$5,000, followed by the Silver Prizes (2) and \$3,000, and the Bronze Prizes (3) with \$1,500.

The festival will be broadcast live on television and radio by **TBS** (Tokyo Broadcasting System).

FEBRUARY 17, 1979 BILLBOARD

Ariola Exec Revamp Paces Intl Expansion

HAMBURG — Rapid international growth of all areas within the group is behind the organizational restructuring of the Ariola group announced here by Monti Leuftner, worldwide president of the group and executive board member of the parent company, Bertelsmann Communications.

Main effect of the move is the setting up of an Ariola International group division in Munich, run by Leuftner as president, with four vice presidents: Friedel Schmidt (Ariola, Germany), Wim Schipper (Ariola, Benelux), Ramon Segura (Ariola, Spain) and Wolfgang Wegmann (Ariola, Germany).

Schmidt, managing director of Ariola Germany, largest company in the group with 1978 sales of \$120 million, is named senior vice president. Schipper is to run international a&r and marketing, with Segura handling all Latin American

activities and Wegmann overseeing international finance and administration.

These four will continue with their existing roles in the individual companies but will delegate certain areas of responsibility. In this connection, for the Benelux countries, Anton Witkamp now becomes general manager Ariola Holland and Martin Kleinjan general manager of the Belgian branch.

Dorus Sturm, in his function as head of the international product division of Ariola Germany, has also been named a group vice president.

During the annual convention of the managing directors and presidents of all Ariola companies in Munich, Leuftner said this restructuring was "only the first step towards strengthening and coordinating our successful international development."

PAPAL PLUG

Pontiff's Mexican Visit Keys Musical Tribute

By MARV FISHER

MEXICO CITY—The musical spirit of Mexico followed Pope John Paul II during his historic visit (Jan. 26-31) to this country.

Among the plethora of music performed to honor the Holy Father's stay at least a half dozen selections are breaking through on a commercial level. One of them, Roberto Carlos' "Amigo," received huge penetration of television airplay during the morning to night coverage.

The song, included in the Brazilian artist's latest LP for CBS, was interpreted by a 60-plus children's choir at one of the Pope's stopovers in the Southside of the city. It will undoubtedly be released by Televisa's subsidiary record label, America, which is manufactured and distributed by RCA.

America was also quick to release a pair of new themes, "Madre Bendita Seas" and "Madre Mia De Guadalupe" by Alicia Colmenares, as interpreted by Pedro Vargas, with arrangement and direction by Chucho Ferrer.

Vargas also made an in-person presentation before the Pope at apostolic headquarters in the

early morning of the day of the Pope's departure (31).

Polygram's dedication to the Pontiff's sojourn, "Centinella De La Plaza De Roma," sung by folk artist Tehua, was rushed on a cassette to his 747 aircraft prior to actual distribution as a single.

Victor Codero composed a special folk song, "Paloma Espiritual," for release on AC Discos.

Padre Xavier Gonzalez Tescucano of the Church Of Nuestra Señora De Guadalupe authored a symphonic piece, "De La Marcha Pontificia," played at both the Basilica De La Virgen Due Guadalupe and at the Metropolitan Cathedral in the Zocalo.

More than 20 million people saw the Pope in the flesh, while another estimated 500 million saw the Pontiff in the pooled tv coverage throughout the world.

As Juan Lopez Moctezuma, one of Mexico's premier telecasters, declared, "There is no way words can tell this story. The spirit of the people praying, singing, playing, dancing. The repercussions will be felt for years to come."

EMI Ends 1-Stop Incentive

LONDON—EMI Records has opted to terminate extra discounts given experimentally to four leading U.K. one-stop operations over the last six months. In a statement, the company reveals its decision to revert to "previous commercial arrangements."

The single-figure discounts given to wholesalers Lightning Records (London), Wynd-Up (Manchester), Terry Blood Records (Stoke-on-Trent) and Clyde Factors (Glasgow) provoked considerable controversy when they were introduced.

While sympathetic to EMI's aim of moving stock into small, ethnic or specialist shops unlikely to have direct accounts, and welcoming any relaxation in the company's attitude to discounts, other wholesalers criticized the apparent favoritism be-

hind the selection.

It is believed the reason behind EMI's termination of the special discounts reflects the inability of some of the one-stops involved to meet sales quotas. The company will be meeting with the four during February to discuss future trading arrangements.

Opera Impact

MOSCOW—First presentations of the rock opera, "Black Bridle Of A White Mare," staged here by the Chamber Jewish Musical Theater, were outstandingly successful.

Yuri Sherling, art director and composer, says he has been constantly surprised by the impact of the show's action, music and script on audiences.

AFTER DELAYS, CHANNELS SEPARATE

BBC Radio Blueprint Implemented

LONDON—The much-mooted final total separation of BBC Radio One and Two here has happened, following a string of hassles, mostly financial, since the move was first decided in November.

To cash shortages was added various forms of industrial action. But since Jan. 27, Radio One has gone its own way and Radio Two has become the first BBC radio or tv channel to provide a continuous 24-hour service for its audience.

Original starting date was set for Nov. 11. But engineers at Broadcasting House, suffering from undermanning because many staffers had defected to other more highly-paid areas of radio, refused to operate the extra hours required until staffing was increased.

Now all the problems have been ironed out. Radio One is running from 6 p.m. to midnight (1 a.m. at weekends). In basis, Radio One is now stronger on rock content than pop, with a regular 8 p.m. to midnight dosage of non-stop rock. This move is seen as a straight ratings challenge to some of the Independent Local Radio stations which go for more specialist talk-in shows during the evening hours.

For Radio Two, a marathon program "You And The Night And The Music" bridges the through-night hours, with a specialist team of announcers, this starting at 2 a.m.

Charles McLelland, controller of Radio Two, insists: "Our all-night shows are not just for a handful of insomniacs. We are aiming to entertain and inform all those people whose working day is really the night. The main thing is that we are now providing a genuine alternative."

And BBC executive Aubrey Singer says: "With these develop-

ments, BBC Radio meets a long-felt need by its millions of listeners for its two popular music channels to assume completely clear-out identities of their own.

"They are part of a larger plan for radio which is designed to cope with the demands of an ever-growing and increasingly discriminating audiences."



BANANA SPLIT—The Three Degrees, recipients of several gold and silver disks for European sales, picked up a different kind of accolade in Britain recently. Guesting on Southern Television's networked "Saturday Banana," the group was presented with the show's "Favorite Ladies Award" by host Bill Oddie. They're pictured here with another fixture of the program, resting in back.

ARMING EYES TRENDS

Germany Fertile Intl Disk Mart

By WOLFGANG SPAHR

HAMBURG—"The German record market now wears truly international colors, so that product of all kinds has strong sales prospects. Additionally there is a tremendously high standard of marketing and sales expertise," says Wolfgang Arming, long-time veteran of the local industry.

Arming has become something of a "split personality" in terms of his work load. He was formerly deputy managing director of Deutsche Grammophon Gesellschaft here. But a few weeks ago he became new Polygram president in Austria, at the same time carrying on Hamburg-based responsibility for the international repertoire office of Polydor International.

He adds: "In the product sector, where one orients oneself naturally to the U.S. and U.K. industries, there is no doubt Germany has caught up strongly over the last few years. Perhaps a weakness still exists on the promotion side where there is certainly room for more creative thinking."

Arming, one-time Polydor director in Japan, says: "The idea of returning to Austria was nice, though I leave here with one eye smiling and the other full of tears."

About the apparent decline in German-language charting, Arming, with his multi-national viewpoint, says: "This is a regrettable trend, but we have to weigh it against the fact that quite a few German-produced acts have achieved an international breakthrough recently."

"The development is related to a generation problem. We have a new generation of young producers, such as Michael Kunze, Frank Farian and Giorgio Moroder, who have changed things. The German-language hit song will always have a place, though not with the dominance of the 1960s and early 1970s."

Arming expects that the German language share in the pop market in 1980 will be only around 30%. Checks of the German charts of the same date (first week in September) show 17 German singles in the Top 50 for 1975, just 11 the following year and only eight in both 1977 and 1978.

And he notes a similar decline in German-language albums, with 13 listed in the 1975 chart and only three in both 1977 and 1978.

"There is another trend within the German side of the market," he says. "The sophisticated title and song interpreter is the new direction, the public increasingly insisting on the singer identifying closely with his songs. So, for DGG here, artists caught up in this strong trend include Konstantin Wecker, Georg Danzer, Gunter Gabriel, Volker Lechtenbrink, Fiede Kay and Knut Kiesewetter."

International Turntable

New head of promotion for Pye Records in London is Mike Lawrence, formerly with RCA and with Pye 18 months, who takes over from Peter Summerfield, now marketing manager. ... Richard Jones, previously contracts manager at Pye, now business affairs manager for Multiple Sound Distributors, and Noel McManus, formerly with Reader's Digest Records, made marketing assistant.

Robert Hassell, until recently involved in administration at a London private hospital, now named CBS Records U.K. administration and facilities manager. ... In London, Decca pop marketing manager Phil Dexter left to join marketing consultants Clarke Hooper Associates. ... Brian Southall appointed publicity executive for EMI Records, London, reporting directly to Ramon Lopez, managing director.

John Porter named general sales manager of MCA Records in London, responsible to Roy Featherstone, managing director, for the overall sales of MCA and Infinity product in the U.K. and Eire. Prior to July 1, when MCA becomes distributed by CBS in the U.K., he will work with the CBS sales executives on Infinity sales developments. Por-

ter was previously WEA Records U.K. national sales manager.

Jeremy Ensor, former CBS a&r coordinator, joins Pye Records in London as senior a&r manager, reporting to Derek Honey, managing director. ... Former Decca U.K. press officer Hugh Burley switched to similar position at Chrysalis.

Restructuring of the CBS U.K. a&r division, following the appointment of Howard Thompson to the division, has James Rubenstein as U.K. a&r coordinator and a similar position for Chas De Whalley, all three reporting to Muff Winwood, department director.

Helmut Schalek named head of merchandising and exploitation for Phonogram in Hamburg.

Swiss Queen

ZURICH—EMI Switzerland has launched a major promotional campaign around the upcoming Queen concert at the Hallenstadion here, largest venue in the country. The boost includes in-store displays and video shows for dealers. A Queen special is featured on television and a special fan magazine is likely. The concert is sponsored by Blick.

CLASSICS FORGED LINKS

Russian Popular Music Cracks Japanese Mart

By VADIM YURCHENKOV

MOSCOW—Commercial ties between Russian state-controlled record company Melodiya and the Japanese Victor organization haven't run for more than a decade and the Far East company has a catalog of 600 recordings of Russian music.

This point is emphasized by Shoo Kaneku, Victor managing director, in an interview for the Soviet bi-weekly *Muzykalnaya*. He says that in 1977 more than 120 albums of Russian music were released or reissued in Japan.

Initial moves to build the popularity of Russian music there were made when top classical artists such as Oistrakh, Richter, Rogan and later pianists Tatyana Nikolayeva, Lazar Berman and violinists Gidon Kremer and Victor Tretyakov, toured Japan.

But for Russian pop and MOR material, the build-up has been slower. Several Japanese pop acts regularly visit Russia for tours, such as the Dark Ducks, Bonny Jacks and Royal Knights, who take back contemporary Russian pop songs and

then perform them before Japanese audiences.

However, the language barrier has generally created difficulties in propagating Russian songs in Japan.

But now Victor has released two albums of Russia's country-influenced artists, Jeanna Bitchevskaya and poet-singer Bulat Okudjava. Japanese interest in country music has helped boost these local singers. Joan Baez and Japan's Kato Tokiko have already used songs from Bitchevskaya's repertoire on stage.

Victor will soon release an album by Alla Pugatchova, currently number one pop singer in Russia, and there is a strong belief that it will be successful in Japan. And plans for 1980, year of the Olympic Games in Moscow, include the launch in Japan of some 20 to 30 albums of Russian folk songs, romantic ballads and gypsy items.



BOSS' GREETING—Chuck Mangione is greeted at MIDEM by Herb Alpert at a reception for the A&M artist prior to his appearing at one of the galas.

From The Music Capitals Of The World

• Continued from page 75

a London Palladium gig, for Roger Whittaker, now one of the most traveled entertainers in British pop. ... Big Island launch here for Jamaican band Inner Circle, both for album and single. ... Big tv-promotion push for George Hamilton IV here via his "Reflections" compilation, 20 tracks covering his long career. ... Cube releasing a 12-inch vinyl 10,000 limited edition of the Procol Harum classic "Whiter Shade Of Pale," and will re-work other back catalog if the move proves successful.

PETER JONES

BARCELONA

Immediate success of Aniola's Donna Summer with "MacArthur Park," plus her album "Love and More," has prompted Movieplay to release Richard Harris version of the Jim Webb classic. ... Much excitement over appearances by Queen slated for February here and in Madrid. ... Peter Tosh album "Reggae," released by Capitol, selling well. ... Meanwhile Aniola pushing hard on new product from Bob Marley, Cat Stevens, ELP and Mike Oldfield.

Capitol acquired Spanish distribution of United Artists label, previously with Aniola. ... EMI's Top 10 release "Copacabana" has really broken Barry Manilow with Spanish buyers. ... Belter has new Travolta single "Big Trouble," with "Let Her In" to follow. ... Soundtrack from first Spanish disco movie "Nunca En Horas De Clase" selling well. Recorded and composed by Italian band New Trolls, whose single "It's Downtown" has reached the Top 10.

For want of international names, local talent still dominates rock events. Municipal Sports Palace here saw sets by Bijou, Burning, Orquesta Mondragon and Ramoncin. ... EMI bullish on Guadalquivir, rock signing with Andalusian roots and debut album in the shops. ... EMI also has releases by Bobby Solo, a disco version of "Una Lacrima Sul Viso," and Miguel Gallardo with self-penned "Saldre A Buscar El Amor."

Three Aniola acts due in for promotional and TV work are Judy Cheeks, Leroy Gomez and Amanda Lear. ... Devo creating a stir in the media. ... Camilo Sesto album "Sentimientos" acclaimed his best yet by Spanish press, with sales to match.

FERNANDO SALAVERRI

PARIS

Joan Armatrading, A&M artist, now on a 22-city tour of Europe, taking in a Paris date. ... Angelo Branduardi, Eurodisk Italian act, gave his first live show here at the Champs Elysees Theater, following television appearances in which he played guitar, violin and a two-barrelled flute.

Trem Disks advertising here for French rock groups to take part in recording sessions. ... Through its deal with Big Pig Music, Francis Day here represents Bernie Taupin. ... Listeners in

Southwest France hearing a new free radio station from Spain, Radio Adour Navarre.

The Nimes Jazz Festival to be staged July 10-16, but the size of fee demanded by Weather Report has ruled the group out. ... Barred by high costs from attending MIDEM, some independent producers staged a FIDEM show parallel with the Cannes event, in the Maison Pour Tous, also in Cannes, with jazz concerts included.

Georges Auric has won the 1978 Grand Prix National de la Musique, one of his biggest all-time successes having been the "Moulin Rouge" score.

HENRY KAHN

MADRID

Young duo Los Golfos (RCA), specialists in rumba music and with hits like "Que Tasa Contigo Tio," have grown up, changed name to Manolo y Jorge and switched musical direction. ... Natural hit, via disco promotion here, for Village People's "Y.M.C.A."

No success here yet for Billy Joel (CBS) but a further launch attempt is being made with "52nd Street." ... Victor Manuel, who was strongly into political trend songs, with CBS now and launching love songs. ... Spanish teens have boosted duo Pecos (Epic) into the charts with its second single, "Acordes," produced by Juan Partido.

The Falcons finally in the chart, following much hard work by Fonogram for the team from the Balearic Island. ... Strongly airplayed here is "Promises" by Eric Clapton. ... Surprise for the local industry has been the sudden chart

LAST ENJOYS SALES SURGE

HAMBURG—A sudden sales boom for the repertoire of band-leader James Last, this year celebrating his 50th birthday, is reported here by Werner Klose, a&r chief of Deutsche Grammophon Gesellschaft.

Last's new album, "Und Jetzt Alle," hit a reported 300,000 unit sales in just a few weeks and DGG is boosting further sales by a blanket promotion on radio and tv. The previous Last album, "Classics Up To Date, Vol. 5," and the "Non-Stop Dancing '79" have both reached 200,000 sales.

Now the German musician plans a celebratory tour, opening in April in the U.K., and German television is to re-show his "James Last Live In London" film, recorded in Royal Albert Hall.

emergence of "Stay" by Jackson Browne (Hispanavox).

Fonogram strongly promoting international acts Elton John, 10cc, Dire Straits, Lindisfarne, Status Quo and City Boy. ... The Ministry of Commerce and Tourism asked Maria Ostiz (Hispanavox) for a song to promote tourism and she came up with "España Sin Ir Mas Lejos."

Huge success here for "Oxygene" means great follow-up action for Jean Michel Jarre's "Equinoxe." ... "Grease" and "Saturday Night Fever" and other scores have built anticipation of big sales for the "Superman" soundtrack.

Argentinian duo Barbara and Dick (RCA) here nearly a month promoting the "Amame" album.

Other recent visitors included Alicia Bridges (Polydor), the New Trolls (EMI), Foxy (Epic), Genya Rava (Movieplay), Richard Clayderman (Hispanavox) and Belter's D.D. Jackson. ... Guimbarda is a new series distributed by CFE, devoted entirely to folk music, with Bert Jansch and John Renbourne providing early product, plus Pentangle, early Gerry Rafferty material, Alan Stivell and Ralph McTell.

FERNANDO SALAVERRI

HAMBURG

Singer Juergen Marcus has signed a new recording deal with Teldec here. ... Dan Young, product chief of the Chrysalis catalog for Phonogram, quitting to become director of international activities for Mercury in Chicago.

Gibson Kemp, producer for WEA in Hamburg, has left to freelance. ... German retailers running (6-7) their first audio meetings in Berlin.

John Denver flying in for a television show on March 15 and appears in April in Frankfurt, Hamburg and Dusseldorf.

Michael Kunze produced Peaches and Herb here on "Shake Your Groove Thing." ... After 12 years of successful co-operation, Claudio Abbado and Polydor International now on new long-term contract. ... Huge success for Italian duo Oliver Onions' single "Bulldozer" here on Polydor. ... MIDEM postscript from Volker Spielberg, head of April Music in Hamburg: "The event is losing more and more of its power and magic."

WOLFGANG SPAHR

KUALA LUMPUR

Phonogram reports selling out its first shipment of 4,000 Bee Gees "Spirits Having Flown" records, and a similar number of tapes, on the first day of release. ... WEA here planning a major push on its "Superman" sound track.

Sales of local product reported affected by EMI's recent price increase. K.K. Teh, in charge of Chinese a&r, says: "We have currently the strongest release in this language but the hike has cut sales by at least 60%."

The Music Machine, which operates one of the largest disco chains in the country, has moved to a larger office. More openings are scheduled this year, says manager Patrick Teoh. Firm will also launch a dancing school and produce disks by local artists.

CHRISTIE LEO

BPI CHANGES U.K. AWARD STANDARDS

LONDON—Changes have been made by the British Phonographic Industry in qualifying criteria here for silver, gold and platinum albums.

It has been decided to abandon the old "monetary" system for minimum qualifications, and replace it with a "unit" system in order to put albums on the same level as singles.

Qualifying details for silver, gold and platinum singles remains unchanged at 250,000 units, 500,000 units and 1,000,000 units respectively.

But for all albums released from Jan. 1 this year, the criteria for LP awards are split into: albums with a recommended retail price of £2.25 and over (\$4.50); silver, 60,000 units; gold, 100,000 units; platinum, 300,000 units; and albums priced under that amount: silver, 120,000 units; gold, 200,000 units; platinum, 600,000.

Rulings added by the industry organization: only firm invoiced sales to the trade can qualify; sales of prerecorded cassettes and 8-track cartridges can be added to sales of equivalent disks on a unit for unit basis; only sales to home trade qualify, not those for export; and sales of flexi-disks do not qualify for singles awards.

U.K. Label TV Payout At \$25 Mil

LONDON—The record industry in the U.K. increased its spending on television advertising in 1978 by some \$7 million, compared with the figures for 1977, with K-tel's near \$5 million topping the league of big-spenders.

In total, the industry, including direct mail-order firms, bought around \$25 million worth of small-screen space as against \$18.1 million the previous year.

Following K-tel in the space-buying tally: EMI (\$4.1 million); Ronco (\$2.56 million); Warwick (\$2.04 million); WEA (\$1.44 million); CBS (\$1.26 million); Lotus (\$1.04 million); A&M (\$670,000); Arcade (\$416,000), and Polydor (\$290,000).

The figures, released by Media Expenditure Analysis Ltd., show a steady expansion in the mail-order sector of tv advertising, some \$4.4 million of the 1978 total coming from that source.

Ibgui Launches Twin Labels

PARIS—Charles Ibgui, former managing director of Carabine Musique here, has launched his own record company Atoll, featuring two labels, Atoll and Jonathan, and the outfit will also embrace music publishing interests.

First product is by the Queen Samantha group, on Jonathan, and upcoming will be recordings by U.K. singer Lena Zavaroni (also Jonathan), plus an emphasis on film music.

Ibgui says the Atoll catalog already comprises 200 titles, many from U.S. independents signed to license deals when he was recently in the U.S. First publishing step in the acquisition of the Buenos Dias Argentina titles.

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	1	HEART OF GLASS, Blondie, Chrysalis CHS 2275	
2	8	CHIQUITA, Abba, Epic 7030	
3	3	WOMAN IN LOVE, Three Degrees, Ariola ARO 141	
4	2	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Stiff BUY 38	
5	10	DON'T CRY FOR ME ARGENTINA, Shadows, EMI 2890	
6	4	YMCA, Village People, Mercury 6007 192	
7	23	I WAS MADE FOR DANCIN', Laila Garret, Atlantic	
8	5	SEPTEMBER, Earth, Wind & Fire, CBS 6922	
9	7	CAR 67, Driver 76, Logo GO 336	
10	6	A LITTLE MORE LOVE, Olivia Newton-John, EMI 2879	
11	27	CONTACT, Edwin Starr, 20th Century BTC 2396	
12	14	MY LIFE, Billy Joel, CBS 6821	
13	16	MILK AND ALCOHOL, Dr. Feelgood, United Artists	
14	13	JUST THE WAY YOU ARE, Barry White, 20th Century BTC 2380	
15	11	HELLO THIS IS JOANNIE, Paul Evans, Polydor Spring 2066 932	
16	28	KING ROCKER, Generation X, Chrysalis 2261	
17	25	THIS IS IT, Dan Harman, Blue Sky 6999	
18	17	COOL MEDITATION, Third World, Island, WIP 6469	
19	9	LAY YOUR LOVE ON ME, Racy, RAK 284	
20	31	TAKE ON THE WORLD, Judas Priest, CBS 6915	
21	73	GET DOWN, Gene Chandler, 20th Century BTC 1040	
22	15	ONE NATION UNDER A GROOVE, Funkadelic, Warner Bros. K172	
23	37	SOUND OF THE SUBURBS, Soundtrack, Warner Bros. K 17242	
24	19	MIRRORS, Sally Oldfield, Bronze BRO 66	
25	30	COULD IT BE MAGIC, Barry Manilow, Arista ARIST 299	
26	20	RAMA LAMA DING DONG, Rocky Sharpe And The Replays, Chiswick CHIS 104	
27	24	YOU NEEDED ME, Anne Murray, Capitol CL 16011	
28	12	LE FREAK, Chic, Atlantic K 11209	
29	44	AIN'T LOVE A BITCH, Rod Stewart, Riva 18, Riva	
30	18	I'M EVERY WOMAN, Chaka Khan, Warner Bros. K 17269	
31	21	TAKE THAT TO THE BANK, Shalamar, RCA FB 1379	
32	47	I WILL SURVIVE, Gloria Gaynor, Polydor 2095 0967	
33	32	DESIRE ME, The Doll, Beggard Banquet, BEG 11	
34	33	SHAKE YOUR GROOVE, Peaches and Herb, Polydor 200992	
35	NEW	BAT OUT OF HELL, Meat Loaf, Epic EPC 7018	
36	51	MAY THE SUN SHINE, Nazareth, You Bet Your Love, Herbie Hancock, CBS 7010	
37	36	(OUR LOVE) DON'T THROW IT ALL AWAY, Andy Gibb (RSO 26)	
38	53	DESTINY, Jacksons, Epic 6983	
40	22	I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate, RAK 286	

LPs

This Week	Last Week	Title	Label
1	3	ACTION REPLAY—Various, K-tel NE 1040 (K)	
2	1	DON'T WALK BOOGIE—Various, EMI EMTV 13 (E)	
3	4	PARALLEL LINES—Blondie (Michael Chapman), Chrysalis CDL 1192	
4	2	ARMED FORCES—Elvis Costello & the Attractions (Nick Lowe) Radar RAD 14 (W)	
5	6	NEW BOOTS AND PANTIES—Ian Dury & The Blockheads (P. Jenner/L. Latham/R. Walton), Stiff SEEZ 4 (E)	
6	7	THE BEST OF EARTH, WIND & FIRE VOL. 1—Earth, Wind & Fire, CBS 83284	
7	NEW	STRANGERS IN THE NIGHT—UFO, Chrysalis CJT 5	
8	5	WINGS GREATEST—Wings (Paul McCartney), Parlophone PCTC 256 (E)	
9	10	BLONDES HAVE MORE FUN—Rod Stewart, (Tom Dowd), Riva RVL 8 (W)	
10	11	A SINGLE MAN—Elton John (Elton John/Clive Franks), Rocket TRAIN 1 (F)	
11	15	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (E)	
12	17	EVEN NOW—Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (F)	
13	8	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
14	12	SINGLES 1974-78—Carpenters, A&M AMLT 19748 (C)	

15	13	GREATEST HITS—Showaddywaddy (Mike Burst/Showaddywaddy) Arista ARTV 1 (F)	
16	9	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian), Atlantic/Hansa K 50498 (W)	
17	16	YOU DON'T BRING ME FLOWERS—Neil Diamond (Bob Gaudio) CBS 86077	
18	14	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 9600/WOWW 100 (C)	
19	55	IMAGES—Don Williams (Don Williams/Garth Fundes), K-tel NE 1033 (K)	
20	NEW	MARTY ROBINS COLLECTION—Marty Robins, Lotus WH 5009	
21	26	INCANTATIONS—Mike Oldfield (Mike Oldfield), Virgin VDT 101 (C)	
22	25	20 GOLDEN GREATS—Doris Day, Warwick PR 5033 (M)	
23	28	TRES CHIC—Chic, Atlantic K 50565	
24	34	CRUISIN'—Village People (Jacques Morali/Can't Stop Prod.) Mercury 9109 614 (F)	
25	36	BAT OUT OF HELL—Meat Loaf (Todd Rundgren), Epic/Cleveland International EPC 82419 (C)	
26	29	EMOTIONS—Various (Various), K-tel NE 1035 (K)	
27	22	LION HEART—Kate Bush, (Andrew Powell), MEI EMA 787 (E)	
28	27	52ND STREET—Billy Joel, (Phil Ramone), CBS 83181 (C)	
29	NEW	REFLECTIONS—George Hamilton IV, Lotus WH 5008	
30	29	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet JETDP 400 (C)	
31	40	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Sea FL 25163 (R)	
32	19	SATURDAY NIGHT FEVER—Various RSO 2658 123 (F)	
33	21	TONIC FOR THE TROOPS—Boombtown Rats, (Robert John Lange) Ensign ENVY 3 (F)	
34	52	TUBULAR BELLS—Mike Oldfield (Oldfield/Newman/Heyworth), Virgin V 2001 (C)	
35	30	TOTALLY HOT—Olivia Newton-John (John Farrar), EMI EMA 789 (E)	
36	18	20 GOLDEN GREATS—Neil Diamond (Various), MCA EMTV 14 (E)	
37	35	MIDNIGHT HUSTLE—Various (KOTel) NE 1037 (K)	
38	37	LIVE—Manhattan Transfer, Atlantic K 50540 (W)	
39	39	PLASTIC LETTERS—Blondie, Chrysalis CHR 1166	
40	23	GREATEST HITS—Commodores (Various) Motown 5TML 12100 (E)	

WEST GERMANY

(Courtesy of Der Musikmarkt)
As Of 2/5/79
SINGLES

This Week	Last Week	Title	Label
1	Y.M.C.A., Village People, Metronome		
2	BULLDOZER, Oliver Onions, Polydor (DGG)		
3	TROJAN HORSE, Luv, Carrere (DGG)		
4	KREUZBERGER NACHT, Gebrüder Biatschub, Hansa (Ariola)		
5	STUMBLIN' IN, Chris Norman & Suzi Quatro, RAK (EMI Electrola)		
6	BABY IT'S YOU, Promises, EMI (EMI Electrola)		
7	NO TIME FOR A TANGO, Snoopy, CNR (Teldec)		
8	KISS YOU ALL OVER, Exile, RAK (EMI Electrola)		
9	DA' YA' THINK I'M SEXY?, Rod Stewart, Warner Bros.		
10	DU, DIE WANNE IST VOLL, Helga Faddersen & Dieter Hallervorden, Philips (Phonogram)		
11	LE FREAK, Chic, Atlantic (WEA)		
12	THE DEVIL SENT YOU TO LORADO, Baccara, RCA		
13	TOO MUCH HEAVEN, Bee Gees, RSO (DGG)		
14	BALLADE POUR ADELIN, Richard Clayderman, Telefunken (Teldec)		
15	CHIQUITA, Abba, (Polydor) (DGG)		

JAPAN

(Courtesy of Music Labo Inc.)
*Denotes local origin
As Of 2/5/79

This Week	Last Week	Title	Label
1	CHAMPION—*Alice (Express/Toshiba EMI)		
2	GANDHARA—*Godiego (Columbia)		

3	MONKEY MAGIC—*Godiego (Columbia)		
4	MUSOUKA—*Hiroshi Madoka (Aardvark)		
5	SAGA—Twist (Aardvark)		
6	CHAMELEON ARMY—*Pink Lady (Victor)		
7	I-I—HI—TABITACHI—*Mornoe Yamaguchi (CBS/Sony)		
8	HERO—*Kai Band (Express/Toshiba EMI)		
9	KITAGUNI-NO-HARU—*Masao Sen (Minoruphona)		
10	YUMEOIZAKE—*Jiro Atsumi (CBS/Sony)		
11	YUMEHITOYO—*Kousetsu Minami (Banam/Crown)		
12	TATOEBA—TATOEBA—*Machiko Watanabe (CBS/Sony)		
13	KIBUNSHIDAI-DE-SEMENAI—*Southern All Stars (Invitation/Victor)		
14	TENMADE TODOKU—*Masashi Sada (Freeflight)		
15	AOBAJO-KOIJUTA—*Muneyuki Sato (King)		
16	Y.M.C.A.—Village People (Casablanca)		
17	SOUSHUNKYOKU—*Goro Noguchi (Polydor)		
18	SUMMER NIGHT CITY—Abba (Disco)		
19	HOOHEMI-NIKKI—*Ikue Sakakibara (Columbia)		
20	HANAMACHI-NO-HAHA—*Tatsue Kaneda (Columbia)		

AUSTRALIA

(Courtesy 1270 25M)
As Of 2/2/79

This Week	Last Week	Title	Label
1	52ND STREET (LP)—Billy Joel (CBS)		
2	BLONDES HAVE MORE FUN (LP)—Rod Stewart (Warner Bros.)		
3	DIRE STRAITS (LP)—Dire Straits (Vertigo)		
4	C'MON AUSSIE C'MON (Single)—The Mojo Singers (W.S.C.)		
5	GREATEST HITS VOLUME TWO (LP)—Barbra Streisand (CBS)		
6	INNER SECRETS (LP)—Santana (CBS)		
7	YOU DON'T BRING ME FLOWERS (LP)—Neil Diamond (CBS)		
8	Y.M.C.A. (Single)—The Village People (RCA Victor)		
9	LIVING IN THE U.S.A. (LP)—Linda Ronstadt (Asylum)		
10	GREASE (LP)—Soundtrack (RSO)		
11	LE FREAK (Single)—Chic (Atlantic)		
12	MAKE LOVE TO ME (Single)—Kelly Marie (Astor)		
13	DA YA THINK I'M SEXY? (Single)—Rod Stewart (Warner Bros.)		
14	TOO MUCH HEAVEN (Single)—The Bee Gees (RSO)		
15	CA PLANE POUR MOI (Single)—Plastic Bertrand (RCA Victor)		
16	NICOLETTE (LP)—Nicolette Larson (Warner Bros.)		
17	MY LIFE (Single)—Billy Joel (CBS)		
18	BLOODY TOURISTS (LP)—10cc (Mercury)		
19	A LITTLE MORE LOVE (Single)—Olivia Newton-John (Interfusion)		
20	DARLIN' (Single)—Frankie Miller (Chrysalis)		

HOLLAND

As Of 2/10/79
LPs

This Week	Last Week	Title	Label
1	BAT OUT OF HELL, Meatloaf, Epic		
2	CHA CHA, Herman Brood, Ariola		
3	CRUISIN', Village People, Philips		
4	BUSH DOCTOR, Peter Tosh, Rolling Stone Records		
5	BEROEMDE MELODIEEN, Fischer Chore, Polydor		
6	NINA HAGEN BAND, Nina Hagen Band, CBS		
7	HEAD FIRST, The Babys, Chrysalis		
8	BACK TO '76, Gruppo Sportivo, Ariola		
9	A SINGLE MAN, Elton John, Rocket		
10	TOTALLY HOT, Olivia Newton-John, EMI		

This Week	Last Week	Title	Label
1	DON'T LOOK BACK, Peter Tosh and Mick Jagger, Rolling Stone Records		
2	LE FREAK, Chic, Atlantic		
3	Y.M.C.A., Village People, Philips		
4	CHIQUITA, Abba, Polydor		
5	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meatloaf, Epic		
6	*K HEB HELE GROTE BLOEMKOOLE, Andre Van Duin, CNR		
7	HOW YOU GONNA SEE ME NOW, Alice Cooper, Warner Bros.		
8	SONG FOR GUY, Elton John, Rocket		
9	STUMBLIN' IN, Suzie Quatro and Chris Norman, RAK		
10	PARADISE BY THE DASHBOARD LIGHT, Meatloaf, Epic		

SWEDEN

(Courtesy of GLF)
*Denotes local origin
LPs

This Week	Last Week	Title	Label
1	BLONDES HAVE MORE FUN—Rod Stewart (Warner Bros.)		
2	GREASE—Soundtrack (RSO)		
3	LIVE I SKANDINAVIEN—Gasolin (CBS)		
4	NUMBER ONE—*The Boppers (T Bone)		
5	JORDSMAR—*Gusta Linderholm (Metronome)		
6	DOWN IN THE BUNKER—Steve Gibbons Band (Polydor)		
7	DET AR SERVERAT—*Magnus & Brasse (Metronome)		
8	CRUISIN'—Village People (Arrival Rex)		

9	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)		
10	TOTALLY HOT—Olivia Newton-John (Polar)		
11	DIRE STRAITS—Dire Straits (Vertigo)		
12	SPAR—*Pops Blodstrand (Sonet)		
13	BAT OUT OF HELL—Meat Loaf (CBS)		
14	TOTO—Toto (CBS)		
15	DON'T CRY FOR ME ARGENTINA—*Tania (Mariann)		

SINGLES

This Week	Last Week	Title	Label
1	TOO MUCH HEAVEN—Bee Gees (RSO)		
2	KISS YOU ALL OVER—Exile (RAK)		
3	MARY'S BOY CHILD—Boney M (Ariola)		
4	YOU'RE THE ONE THAT I WANT—Travolta & Newton-John (RSO)		
5	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)		
6	Y.M.C.A.—Village People (Arrival)		
7	BABY IT'S YOU—Promises (EMI)		
8	DON'T CRY FOR ME ARGENTINA—*Tania (Mariann)		
9	LE FREAK—Chic (Atlantic)		
10	EFTER PLUGGET—*Factory (CBS)		

MEXICO

As Of 1/25/79

This Week	Last Week	Title	Label
1	LO PASADO, Jose Jose (Ariola)		
2	MOTIVO, Jose Domingo (Melody)		
3	GET OFF (Liegale), Foxy (CBS)		
4	DANCE Disco Heat (Baila), Sylvester (Gamma)		
5	MI FRACASO, Juan Gabriel (Ariola)		
6	LOS MANDADOS, Vincent Fernandez (CBS)		
7	COMO TU, Lupita D'Alessio (Orfeon)		
8	HOW MUCH I LOVE YOU (Cuanto te amo), Love and Kisses (Casablanca)		
9	EL DE LA MOCHILA AZUL, Pedrito Fernandez (CBS)		
10	Y.M.C.A., Village People, (Casablanca)		
11	VIVIR ASI ES MORIR DE AMOR, Camilo Sesto (Ariola)		
12	NO SOY COMO TU, Sonia Rivat (Epic)		
13	RIVERS OF BABYLON (Rios de Babilonia), Boney M, (RCA)		
14	Y LAS MARIPOSA, Joan Sebastian (Musart)		
15	LOVE IS IN THE AIR (El amor esta en el aire), John Paul Young (Atlantic) Enrique Guzman (Drfeon)		

BELGIUM

SINGLES

This Week	Last Week	Title	Label
1	Y.M.C.A., Village People, Casablanca		
2	LE FREAK, Chic, WEA		
3	I LOVE THE NIGHT LIFE, Alicia Bridges		
4	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meatloaf, CBS		
5	CHIQUITA, Abba, Polydor		
6	A LITTLE MORE LOVE, Olivia Newton-John, EMI		
7	PARADISE BY THE DASHBOARD LIGHT, Meatloaf, CBS		
8	DON'T LOOK BACK, Peter Tosh and Mick Jagger, EMI		
9	STUMBLIN' IN, Suzie Quatro & Chris Norman, EMI		
10	DA YA THINK I'M SEXY, Rod Stewart, WEA		

This Week	Last Week	Title	Label
1	BAT OUT OF HELL, Meatloaf, CBS		
2	BLONDES HAVE MORE FUN, Rod Stewart, WEA		
3	CRUISIN', Village People, Phonogram		
4	SPIRITS HAVING FLOWN, Bee Gees, Polydor		
5	TOTALLY HOT, Olivia Newton-John, EMI		
6	ARIOLA HIT SINGLES, Various Artists, Ariola		
7	A SINGLE MAN, Elton John, Phonogram		
8	CHA CHA, Herman Brood, Ariola		
9	C' EST CHIC, Chic, WEA		
10	THE BUSH DOCTOR, Peter Tosh, EMI		

NEW ZEALAND

(Courtesy Recor Publications Ltd.)
As Of 1/28/79
SINGLES

This Week	Last Week	Title	Label
1	LE FREAK—Chic (WEA)		
2	TOO MUCH HEAVEN—Bee Gees (POLY)		
3	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (WEA)		
4	DO YA THINK I'M SEXY—Rod Stewart (WEA)		
5	YOU DON'T BRING ME FLOWERS—Neil Diamond/Barbra Streisand (CBS)		
6	MY LIFE—Billy Joel (CBS)		
7	Y.M.C.A.—Village People (RCA)		
8	DON'T LOOK BACK—Peter Tosh (EMI)		
9	DREADLOCK HOLIDAY—10 c.c. (POLY)		
10	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (CBS)		
11	MARY'S BOY CHILD—Boney M (WEA)		
12	SULTANS OF SWING—Dire Straits (POLY)		
13	BLAME IT ON THE BOOGIE—Jacksons (CBS)		
14	I WAS MADE FOR DANCING—Laila Garrett (WEA)		
15	MacARTHUR PARK—Donna Summer (POLY)		
16	RASPUTIN—Boney M (WEA)		
17	A LITTLE MORE LOVE—Olivia Newton-John (FEST)		
18	IS THIS LOVE—Bob Marley (FEST)		
19	STUMBLIN' IN—Suzi Quatro and Chris Norman (EMI)		

20	BICYCLE RACE—Queen (WEA)		
21	GET OFF—Foxy (CBS)		
22	DANCING IN THE CITY—Marshall Hain (EMI)		
23	PART TIME LOVE—Elton John (POLY)		
24	MISS YOU ALL OVER—Exile (EMI)		
25	SUBSTITUTE—Clout (EMI)		
26	WE'VE GOT TONIGHT—Bob Seger (EMI)		
27	HOT CHILD IN THE CITY—Nick Gilder (EST)		
28	LAY LOVE ON YOU—Luisa Fernandez (WEA)		

Infinity And Amherst Link

Continued from page 4

Parker says Spyro Gyra's first album reached only one-tenth of the potential market and its audience centered in Western New York State. The agreement with Infinity will provide much larger exposure.

"After 'Shaker Song,' we never came out with another single," Parker says. "We began negotiating with Infinity last summer."

Solomon Burke had a million-record seller in the early 1960s, "Just Out Of Reach Of My Two Empty Arms." The Rolling Stones recorded three of his songs—"If You Need Me," "Cry To Me" and "Everybody Needs Somebody To Love."

Silver came to Buffalo in 1954 and formed his own company four years later. Transcontinent was formed in 1964 as the parent company for a variety of operations including record distribution, rackjobbing, retail stores and music publishing.

The company now is headquartered in a \$1.3 million building in Buffalo and the firm employs some 600 people. Silver says plans are being studied for the expansion of that facility.

Silver has also placed two acts

with T.K. Record Productions: Eddie Horan and Black Ice, whose disco records will be produced by Hadley Morrell in the U.S. and Canada.

Indie Distrib

Continued from page 4

tage and trend to companies pooling their resources.

"The latest development between ABC and MCA means that ABC could in many areas share in manufacturing and distribution facilities."

Diener admits that the sale will result in employe cutbacks, but he says that at this time, the number of persons and their positions can't be determined.

"This move obviously means restructuring where certain departments will become unnecessary. But on the other hand the move opens up other areas where the emphasis in the structure can be more on the creative and marketing aspects of the company."

At the artist and artist manager levels he says, "Their question seems to be, 'will we be working with the same people in the future?'"

Specialty Lines Given Exposure By New Distrib

TORONTO—The recent acquisition of Musimart distributors by BSR (Canada) threatened a large catalog of "purist" music being made available here, but Trend Records has taken up the slack.

Formed by Musimart's ex-president and vice president, Jack Inhaber and Allan Freedman, Trend espouses a philosophy of getting "excited" about small label product.

Included in its catalog so far are Alligator, a Chicago blues label, Stash Records, Flying Fish, Rebel and Sackville. The last-named is a Toronto-based label noted for its Canadian and international jazz recordings.

With sales reps in four provinces, the company's most recent acquisitions include the Crystal Clear line of direct disks and the Gryphon jazz catalog. Trend Records is based at 1655 Sismet Rd., Mississauga, Ont.

Canada



PLATTER CHATTER—Singer Bob Segarini discusses his new album with songstress Lisa dal Bello backstage at The Cave in Vancouver.

SEE INDUSTRY HARM

Syndicators Balk At Paying Mechanicals

By DAVID FARRELL

TORONTO—Radio syndicators and broadcasters are showing increasing concern over demands for mechanical royalties on copyrighted material duplicated for broadcaster use (Billboard, Feb. 3, 1979).

As it stands, the Canadian Musical Reproduction Rights Agency (CMRRA) is pressing its drive for multiple mechanical payments when recordings are transferred to tape by syndicators.

Syndicators argue back that they are providing the artists with free promotion and furthermore that performing rights are a significant enough benefit to the publishers of the copyright when mass syndication is the end result.

While both sides of the dispute are playing down the issue, it appears that neither wants court proceedings to settle the matter. Yet, the complexity of the matter lends itself to varied interpretations by legal experts.

Clouding the issue further is the fact that the copyright act is presently being revised and will not be completed for several years.

Two major syndication houses threatened by the mechanical association's bid to collect reproduction rights are St. Clair Productions, owned by Standard Broadcasting Corp., and the independently owned Syndicated Marketing Services. The former handles Big Country, a four-hour, weekly program broadcast by 90 stations across the country; the

latter also has a four-hour, weekly program, broadcast by 60 stations. Both use 10-inch tapes for recording the shows.

Pat Hurley, executive producer of the Pringle Program, has released a policy paper concerning the CMRRA's bid and he argues that the proposed fees could kill his line of business endeavor in this country.

"The radio syndication business in Canada is like an infant," Hurley points out. "The proposal from the CMRRA will kill the infant before it has a chance to be heard. The agency's proposal would mean the publishers would make more profit from the programs than the companies that conceive, write, record, produce, syndicate and sell them."

The fee the association wishes to exact is eight cents per selection, times the number reproduced.

Hurley suggests that "compromise may be that radio program syndicators acknowledge publishers' rights under Canadian law, but because of the benefits to the publishers and artists from such program, the publisher waive any fees to the syndicator as long as the program is for broadcast purpose only."

The Pringle Program's position paper was written after discussions with broadcasters and other syndicators, along with the CMRRA. It closes by holding that no syndicator has signed any agreement to date and that "we do not plan to sign either, until their claim (CMMRA's) is upheld by law."

From The Music Capitals Of The World

TORONTO

The Aug. 26 Canada Jam marathon of music found itself the subject matter of a two-hour TV special, Jan. 27, on the CTV network. Lineup included ARS, Village People, Triumph, Doobie Brothers, and Commodores.

A&M's Irving Almo Music maybe the first to service a sampler album solely comprised of Canadian songwriting material. Brian Chater compiled the album, titled "30 x 12," and is servicing it to all Irving Almo affiliates as well as major producers and other labels.

Timo Laine is back with a new album emphasizing the capabilities of the polyphonic synthesizer guitar. Lady Records is his label here and a U.S. label deal is being sought.

GRT retains rights to the ABC licenses in Canada until March and then has a six-month sell-off period, a company spokesman tells. Other news from the label includes future plans to create a Canadian label for its own international hit makers. Included would be Dan Hill, Prism, and Ian Thomas.

Attic Records reports 80,000 copies of Triumph's "Rock & Roll Machine" LP now sold in U.S. Third album by the group ships in March. DAVID FARRELL

Gold Correction

TORONTO—Bob Marley's Island album "Exodus" has earned gold in Canada, not "Kaya" as reported in error here recently (Billboard, Feb. 3, 1979). Both albums, however, have won gold citations in France, selling more than 100,000 copies in that market.

Billboard SPECIAL SURVEY For Week Ending 2/17/79

Billboard Special Survey Hot Latin LPs

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Entre Amigos, Pronto 1034	1	CHELO Cuentas Claras, Muzart 1758
2	GILBERTO MONROY Homenaje a Placido Acevedo, Artomax 614	2	VICENTE FERNANDEZ A Pesar De Todo, Caytronics 1526
3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	3	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1891
4	JOSE LUIS Top Hits 2021	4	PEDRITO FERNANDEZ Caliente 7299
5	ROBERTO CARLOS Amigo, Caytronics 1505	5	RUBEN NARANJO Felicidades, Zarape 1125
6	ESTRELLAS DE ORO Discos America 1905	6	ESTRELLAS DE ORO Discos America 1005
7	FELITO FELIX Su Voz y Sus Canciones, Mega 3001	7	LUPITA DALLESSIO Juro Que Nunca Volvere, Orfeon 16-021
8	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	8	ROBERTO PULIDO Y LOS CLASICOS Squire Mi Camino, ARB 1051
9	ELIO ROCA Mercurio 1901	9	MANOLO MUNOZ Gas 4201
10	NELSON NED Voz y Corazon, West Side Latino 4117	10	LITTLE JOE Y LA FAMILIA BSR 1038
11	JOSE JOSE Reencuentro, Pronto 1026	11	CHALO CAMPOS El Porro de Jaime, 2043
12	LISSETTE Sola, Coca 148	12	RENACIMIENTO 74 Esta Es Mi Cancion, Ramex 1026
13	SOPHY En Concierto, Velvet	13	CARLOS MIRANDA Lo Que Esoeraba dw Carlos Miranda, Fredy 1080
14	LOLITA Abrazame, Caytronics 1489	14	ESTELA NUNEZ Con Mariachi 1043
15	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	15	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202
16	DANIEL MAGAL Cara de Gitana, Caytronics 1516	16	JUAN GABRIEL Con Mariachi, Pronto 1041
17	ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031	17	J. EDWARDS My Specia Album, TXB 1001
18	WILKINS Te Amo, Velvet	18	ALBERTO VAZQUEZ Como No Creer, Gas 4200
19	LOLITA Mi Carta, Caytronics 1506	19	NELSON NED Voz y Corazon, WSL 4117
20	LUPITA D'ALLESSIO Juro Que Nunca Volvere, Orfeon 16-021	20	ROBERTO CARLOS Amigo, Caytronics 1505
21	JUAN GABRIEL Espectacular, Pronto 1036	21	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
22	LOS ANGELES NEGROS Serenata Sin Luna, International 925	22	LITTLE JOE Y LA FAMILIA Sea La Paz y La Fuerza, LRC 019
23	JORGE VARGAS Sabor Amor, Orfeon 16H5138	23	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
24	ALBERTO VAZQUEZ Gas 4166	24	IRENE RIVAS Vida Mia, Cara 904
25	JUAN GABRIEL Siempre En Mi Mente	25	RAMON AYALA Musica Brava, Fredy 1086

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PHONE BILLS SOAR

Costs Hit Rating Service

TORONTO—Spiralling long-distance phone costs could well affect the credibility and effectiveness of the Bureau of Broadcast Measurement's enumeration service.

A 261% increase in the bureau's phone bill has been described as "outrageous and obscene" by Peter Jones, president of the rating service. He says the long distance telephone methods used by operation will up his annual phone bill from \$137,000 to \$352,000 under a recent telephone rate increase approval.

Jones says that the new costs will mean that telephone enumeration, a preliminary to the mail-out lists used, will have to be farmed out from head-office in Toronto to re-

gional offices, thus intensifying the problems of supervision and accuracy.

Aside from the difficulty of phone enumeration, Jones has had to construct an intricate mailing system to offset the threats and actualities of postal strikes across the country. The system, whereby its mail is flown privately to 15 different centers, has added another \$65,000 annually to the bureau's overhead.

In the past the bureau has maintained a subdued profile in the industry and with the public, but of late has become increasingly outspoken as its capabilities and budgets have come under scrutiny.

FEBRUARY 17, 1979 BILLBOARD

Closeup

KIM CARNES—St. Vincent's Court, EMI America SMI7004. Produced by Daniel Moore, Dave Ellingson, Kim Carnes.

Kim Carnes is an artist whose voice makes you search for the proper textured imagery in which to convey its rich and special fabric.

She sings like 3 a.m. in the morning after too many whiskies, too much smoke and not enough coffee. Tender and bruised, a mixture of thick honey and warm brandy, her velvety sandpaper voice reaches into those places where emotions lie restless under the surface of the soul.

How she managed to remain undiscovered through two superb albums for A&M Records is a mystery, especially when they contained some of her finest writing efforts: "You're A Part Of Me," "And Still Be Loving You," "The Best Of You (Has Got The Best Of Me)," "All He Did Was Tell Me Lies" and the powerful "Do You Love Her."

Carnes, who co-writes many of her tunes with husband Dave Ellingson, won both the American and Tokyo Song Festivals for "Love Comes From Unexpected Places," and while she has had her compositions covered by other artists, Carnes herself has never achieved the critical acclaim she deserves.

But this should change now.

"St. Vincent's Court" presents a different, more mature side of the singer who has obviously ripened and mellowed in her recording. Carnes' true strength as a performer comes from her dramatic stylings, her aching, bluesy edges. Few singers possess her heart-wrenching natural vocal quality, and it is hoped that she won't allow herself to be blurred too far into contemporary MOR arrangements that will detract from her originality.

"St. Vincent's Court" represents a joint production collaboration. Wisely, production has been kept imaginative and uncluttered, thrusting Carnes' voice to the forefront. Musicianship on the LP is excellent, featuring the instrumental mastery of Leland Sklar, Bill Cuomo, Bobby Cochran, Steve Geyer, Tim Weisberg and Little Feat's Richie Hayward, among others.

The album kicks off with an energetic soft-rocker whose cheerful tempo belies its lyrical content. "What Am I Gonna Do" gives Carnes a chance to stretch her voice against a taut background of instrumentation and harmonies provided by Ellingson and Moore.

A strong candidate for singles action, this cut attains an intriguing bagpipe-inspired flavor accomplished by skillful combination of melodica, banjo and mandolin.

"Jamaica Sunday Morning" paints another picture entirely.

Sunny island rhythms gently washed with a haunting refrain are limned by a saxophone that imparts a lonely feel of sandy beaches, lapping waves and tragically-taken love.



Kim Carnes

"Stay Away" is a ballad reminiscent of earlier, rougher-honed Carnes, imploring and heart-broken, trying to hold onto her brave facade. The song intros with a simple acoustic piano to accentuate the husky vulnerability of her vocal as she wavers, caught in the torment of emotion, between determination and desperation that escalates into a fervent crescendo of orchestration.

"Lookin' For A Big Night" evokes images of Smokey Robinson and Bruce Springsteen in its funky, hypnotically rhythmic tracks, strong bass line and backgrounds.

The title cut, "Paris Without You (St. Vincent's Court)," is a poignant interlude in which Carnes sings wistfully of her longing to travel 'round the world with her love: "We'd go to Paris/The perfect time of year/We'd go all around the world/We'd go everywhere/But first we'd go to Paris/Cuz I've always wanted to/And I just can't imagine/Walking Paris without you."

"It Hurts So Bad" is the initial single from the album, penned by Carnes and rushed onto vinyl just before the LP was mastered in its final form. It's a welcome inclusion as Carnes gives yearning expression to her unfulfilled passion with an air of street-wise resignation.

The flowing ambience of the 11 tunes contained in this package is that of vintage wine, of smokey ardor and restrained emotion. The combination should win Kim, this time around, a legion of admirers.

KIP KIRBY

Pickwick Acquires ABC Stores

Continued from page 1
lando, Fla., 5,278 square feet; Wide World Of Music, Brookwood and Century Malls, Birmingham, Ala., each about 5,200 square feet; Wide World Of Music, downtown Seattle, 6,000 square feet with an additional 8,000 square feet leased out to others; and Wide World Of Music, Hampton, Va., 5,000 square feet.
An ABC corporate spokesman confirms the purchase by the Min-

neapolis-based behemoth. Pickwick, when contacted, would not offer any comments. The acquisition reportedly occurred shortly before the end of 1978.

The Wide World Of Music stores are broad-based full-line stores, with inventory including audio playback and musical instruments as well as heavy stocks of albums and singles. The stores were conceived by Al Franklin, former Philadelphia chain operator, who after leaving ABC several years ago opened up a giant store in a Hartford, Conn., mall.

The Beacon outlet was obtained

from Milt Israeloff. The Seattle area stores were opened by ABC when ABC Record & Tape Sales headquartered there under the aegis of Lou Lavinthal.

Checks of vicinities in which the stores are located indicate that names remain the same as under the ABC operation. It's rumored that certain stores will be remodeled quickly.

A number of chains sought to buy individual and/or several of the ABC-operated stores recently. Pickwick is the only known bidder which would have taken over all the stores.

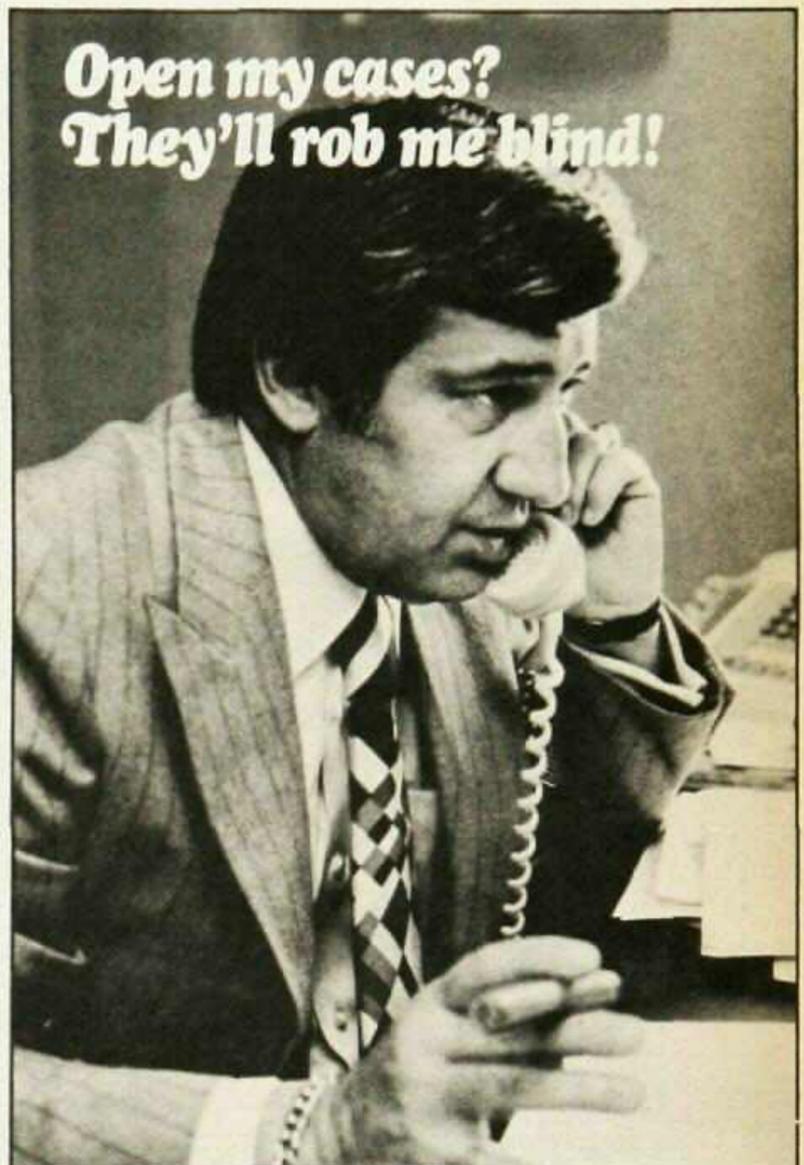
GRT Sticking With Distributors

Continued from page 19
"However," he adds, "that situation was rectified with the formation of the Record Group. We are fully committed to the industry and we have an effective network of distributors. There's one for each major market."

Despite the punch recently absorbed by the independent distributors, Silvers believes there will be no mass shutting of doors.

At the same time, he sees some re-trenching. "Independent distributors at this time are in a bit of an after-shock. They are looking at their businesses and determining just what's best for them. They are, however, taking this very well."

Silver maintains that the GRT Record Group is tied into its distributors on every level. "We have four division managers for the different regions of the country. These managers are in touch with the distributors on a daily basis." He points out that the managers have full authority to work their regions.



FEBRUARY 17, 1979 BILLBOARD

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Record World Chain Adding 5 Stores

NEW YORK—Five more Record World stores are to be opened this year, giving the TSS/Record World chain a total of 29 outlets.

Roy Imber, president of Elroy in Freeport, L.I., which services the chain, says two outlets will open in Connecticut, one in New Jersey and two on Long Island. Imber says he's not ready to divulge the exact locations.

Business for the chain in January was up about 15% over last year, according to Imber.

Yet, he expected a better showing, pointing to a lack of strong new product. Even the Bee Gees' new entry pales in comparison to the

group's impact with "Saturday Night Fever" at this time last year, the retailer adds.

In another development, the TSS record department in Oceanside, L.I., is being moved from the back of the store to an upfront location, part of the store's overall reshuffling of departments. In line with this, a successful "inventory clearance sale" of recordings has been mapped out.

"While about the same size as the previous location," Imber notes, "it'll put us in a better traffic location and enable us to put things in better perspective in terms of highlighting various accessories, such as blank tape and record cases. It's a good part of our business."

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/17/79

Number of LPs reviewed this week

Last week



MEL TILLIS—Are You Sincere, MCA 3077. Produced by Jimmy Bowen. Tillis offers a wide selection of material ranging from "Send Me Down To Tucson" from the "Every Which Way But Loose" soundtrack to 50s sounds with the title track and "Unchained Melody," to Texas swing with "Last Cup Of Coffee" to contemporary with "Remember Me." Production captures the flavor of each of these styles with clean delivery, while Tillis' vocals glide with refinement.

Best cuts: "Are You Sincere," "Blues Man," "Every Now And Then," "Send Me Down To Tucson," "Charlie's Angel," "Remember Me."

Dealers: Artist has strong track record.

BONNIE TYLER—Diamond Cut, RCA AFL13072. Produced by Robin Geoffrey Cable, Ronnie Scott, Steve Wolfe. Tyler has scorched the country singles chart and threatens to reach the LP listing with this release. The production achieves a crystal clear montage of keyboards, drums, and acoustic, electric and bass guitars. Because of its husky strength, Tyler's voice prevails. Unfortunately, in cutting eight of their own songs, co-producers Scott and Wolfe flirt with monopoly and monotony of material.

Best cuts: "What A Way To Treat My Heart," "Louisiana Rain," "My Guns Are Loaded."

Dealers: Great cover should be displayed prominently. In-store play of "Louisiana Rain" should prod country customers.



WONDER BAND—Stairway To Love, Atco SD38111 (Atlantic). Produced by Silvio Tancredi, Israel Sanchez, Armando Noriega. Strong, gutsy male vocals highlight this LP. At the same time, this "disco" offering is full of complicated instrumental interplay, with strings, horns and syndrums particularly impressive. Some mellow male/female duet offerings are fantastic. The ingredients here are jazz, disco, r&b blended for one great musical stew.

Best cuts: "Stairway To Heaven," "Whole Lotta Love," "Wonderful Medley."

Dealers: Expect strong disco airplay and club attention.



TKO—Let It Roll, Infinity INF9005 (MCA). Produced by Mike Flicker. This five piece, hard-rocking quintet is from the Pacific Northwest, as is producer Flicker, who has helmed a string of platinum LPs by Heart. Using electric and acoustic guitars, keyboards, bass, drums and percussion, the group weaves catching rock melodies in tandem with piercing but

commanding vocals. The electric guitar and keyboard breaks stand out and most of the tunes are hook-laden.

Best cuts: "Let It Roll," "Ain't No Way To Be," "Only Love," "Rock 'n Roll Again," "Bad Sister."

Dealers: Infinity has begun to assert itself very credibly.

TIM KREKEL—Crazy Me, Capricorn CPN0219. Produced by Tony Brown. A refugee from the Jimmy Buffett Coral Reefer Band, Krekel is out on his own with a solid set, mainly of his own songs. Krekel's voice is enthusiastic and a bit bluesy as he wails his way through the predominantly uptempo material. Fingers Taylor blows harmonica like he does on Buffett's LPs, and the album is aided by some timely bursts of brass from the Muscle Shoals Horns.

Best cuts: "Beauty And The Beast," "In My Heart," "The Way Lovers Move."

Dealers: Play up Krekel's association with Buffett.

THE POLICE—Olandos d'Amour, A&M SP4753. Produced by the Police. There's a lot to listen to in this 10 cut debut from one of the new wave's more listenable trios, including the reggae-tinged lead cut, "Roxanne," which deals with prostitution in a poignant way. The music is straight-forward rock for the most part, with low-key melodies supporting strong lyrics and a definite beat. A band to watch.

Best cuts: "Roxanne," "Born In The 50's," "Can't Stand Losing You," "So Lonely."

Dealers: Pitch to Cars' fans and new wave aficionados.

HILARY—Just Before After Hours, Columbia JC35547. Produced by Wayne Henderson. By opening this LP with "Do It," a disco number, Hilary leaves no doubt that she is setting her commercial sights higher than would normally be expected of a jazz flute player. She is clearly out for the mass market with a collection of MOR instrumentals, soft but funky jazz rock numbers, and some mainstream fusion as well as disco. Hilary's flute and soprano sax playing is light and airy, while backup strings and percussion support her without being overwhelming.

Best cuts: "Do It," "Just Before After Hours," "So In Love With You."

Dealers: Stock pop, jazz and disco.

Billboard's Recommended LPs

pop

MUDDY WATERS—Live, Blue Sky JZ35712 (CBS). Produced by Johnny Winter. This is far superior to earlier collaborations involving Winters and Waters because it signals a return to the blues roots singer/composer/guitarist Waters is most at home with, rather than the electrified rock of previous outings. Electricity reigns here also, but it doesn't overwhelm the raw, natural sound of Muddy's blues. The backup includes Winters on guitar and James Cotton on harp, as well as Pine Top Perkins on piano. **Best cuts:** "Mannish Boy," "She's Nineteen Years Old," "Nine Below Zero."

PETER HAMMILL—The Future Now, Charisma CA 12202 (Polydor). Produced by Peter Hammill. A cult figure in Britain, Hammill has long been an influential figure in rock. This

new LP may be his most accessible effort since his early recordings with Van der Graaf Generator. Though by no means a laidback recording, Hammill seems a bit less intense than on previous LPs. The music here is convoluted with strange chants and odd sound effects. **Best cuts:** "Pushing Thirty," "Mediaevil," "A Motor-Bike In Africa," "If I Could."

VARIOUS ARTISTS—No New York, Antilles AN7067. (JEM) Produced by Brian Eno. Following new wave, the music now making the rounds of New York's avant-garde clubs is sometimes referred to as "no wave." As primitive and angry as punk, the music, so far, is making no concessions to commercialism. Some of it is fascinating, almost closer to free jazz than rock. Some of it is dreadful. This LP includes four such acts, the Contortions (best of the lot), Teenage Jesus and the Jerks, Mars and D.N.A. **Best cuts:** "Dish It Out," "Jaded," "The Closet," "Helen Forsdale," "Lionel."

soul

STYLISTICS—Love Spell, Mercury SRM13573. Produced by Teddy Randazzo. The group that pioneered the sweet, sophisticated Philadelphia soul sound in the early '70s resurfaces with its silky, romantic style intact. Lead singers Arrion Love and Russell Thompkins Jr. each wrote one song for the LP, though most were written by Randazzo, who also produced and arranged. Outstanding string and horn charts highlight the soft to midtempo ballads. **Best cuts:** "You Make Me Feel So Doggone Good," "Don't Know Where I'm Going," "Love Spell."

ALBERT COLLINS—Ice Pickin', Alligator 4713. Produced by Bruce Iglauer, Dick Shurman, Richard McLesse. The "Frosty" guitarist and singer is back again, and his eight tunes reaffirm his no-nonsense, extremely emotional way with the blues. Collins receives superb backup from a six-man combo blessed with the robust baritone sax of Chuck Smith. **Best cuts:** "Too Tired," "Ice Pick."

country

JOHN WESLEY RYLES—Love's Sweet Pain, ABC AY 1112. Produced by Johnny Morris. Ryles is a singer who can blend r&b, rock and country into a powerful concoction that sizzles. He is backed by a rhythm section that churns out energy, with fills provided by an excellently-arranged horn and string section. Ryles' voice is especially easy to listen to, and his choice of material on this album suits his style, with an assortment of country favorites and originals. **Best cuts:** "Love Ain't Made For Fools," "Someday You Will," "She's On My Mind."

disco

BOHANNON—Cut Loose, Mercury SRM13672. Produced by Hamilton Bohannon. Formerly known for his soul contributions, this six cut LP finds Bohannon more immersed in basic disco styles and rhythms. The instrumentation and vocals are sophisticated sounds sure to be heard in discos. **Best cuts:** "Cut Loose," "Mighty Groovy."

CHARO—Ole, Ole, Salsoul SABS15. Produced by Tom Moulton. The cuchi-cuchi girl has attracted a disco following through her records with the Salsoul Orchestra, and here she solos in a sexy, danceable set of five longish cuts. The songs were arranged and conducted by John Davis, who also wrote

one tune. Casanets and tambourines accent the Latin rhythms, while strings and horns give it a sweeping disco sound. **Best cuts:** "Love Boat Theme," "Ole, Ole."

GEORGE BUSSEY—Experience—Disco Extravaganza Phase I, Atlantic SD19216. Produced by Stan "The Man" Watson. A heavy bottom dominates this LP while Bussey's pleasing vocals generally appear to be in the background. Vocal harmonies are good but there's an unending sameness throughout. Bussey also plays drums, bass, guitar, clavinet, fender rhodes, piano and sax. **Best cuts:** "Disco Extravaganza," "Love Was The Last Thing On My Mind," "Yours For The Taking."

jazz

SUN RA—Lanquidity, Philly Jazz 666. Produced by Tom Buchler, Richard Barry. This is one of Sun Ra's best albums, considering the sounds and the lineup of musicians. Kudos to Eddie Gale, John Gilmore, Michael Ray, Marshall Allen, Luquman Ali, Katune, composer/arranger/keyboard player Sun Ra and all the other voices and instruments who've made this LP the haunting, resonant statement it is. **Best cuts:** "There Are Other Worlds," "Lanquidity."

THE L.A. JAZZ ENSEMBLE—Korman ANV1015. Produced by Roland Vazquez, Shirley Walker, Larry Williams. New California label is off to a bright start with this LP of five tracks, all composed and charted by co-producer Vazquez. It's modern, complex fare with Patrice Rushen, Mike Carnahan, Ralph Rickert and other topnotch jazzmen performing together emphatically. **Best cuts:** "Elegy For Stella Marie," "For I Have Chosen You."

DRY JACK—Magical Elements, Inner City 1063. Produced by Dry Jack, Aimee Chiariello. Four-man combo relies heavily on electronics throughout its seven cuts. It's a high-energy effort, perhaps better suited to disco than jazz. Group comprises Chuck Lamb, Rich Lamb, Rod Fleeman and John Margolis and next time out, they'll increase their success chances by cutting tunes other than those they have composed themselves. **Best cuts:** "Laurel's Dream," "Strollin' On Jupiter."

classical

FREDERIC RZEWSKI: THE PEOPLE UNITED WILL NEVER BE DEFEATED—Ursula Oppens, piano, Vanguard V57124L. Rzewski, known to a relatively small group of avant-gardists as an irreverent tilter against the establishment, has here created a work of surpassing interest to a potentially wide audience. Eclectic and still original, its 36 variations on a song identified with the Chilean resistance movement probe an intriguing variety of styles and idioms. Dealers who make its properties known to keyboard buffs may find a sleeper on their hands.

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, Rip Kirby, Roman Kazak, Irv Lichtenman, Jim McCullough, Dick Nasser, Nan Penchansky, Hanford Searl, Elmit Tegel, Adam White, Gerry Wood, Jean Williams.

BEN BROOKS, MIKE SCHAFER POOL SKILLS

Demo Tape Producers Uncover Eager Clientele In L.A. Market

By DAVE DEXTER JR.

LOS ANGELES—Ben Brooks and Mike Schaffer opened their Appropriate Productions firm at Brooks' residence in suburban Pasadena about six months ago.

They have now moved into more ornate quarters on La Cienega Blvd., as their business of producing professional demo tapes for aspiring songwriters booms spectacularly.

"Where," asks Brooks, "can an amateur go to be sure his song receives the best possible treatment so that a music publisher will be impressed?"

He and Schaffer have the answer. "We use various studios in the Los Angeles area," says Brooks, "depending on whether we require 8-track or 16-track facilities. I round up the musicians and singers required—they are all skilled professionals—and Schaffer chooses the studio and handles the engineering.

"Our rates begin at \$95 for a

single song. We can employ a pianist or a full-sized orchestra."

Schaffer, who operates three BMI publishing firms on the side, interjects that if formal charts are needed, "Ben writes them in whatever style the composer requests. We are getting a lot of calls for disco demos."

Brooks and Schaffer, neither yet 30, founded Appropriate Productions when tunes they had composed required demos.

"An unknown songwriter doesn't have the expertise to go out and round up musicians and singers, book a studio and produce a truly professional rendition of his tune," says Schaffer.

"We ran into that dilemma several years ago when we were getting started. But Ben and I not only studied and got experience out on the street—we learned the hard way. And now we are acting as middlemen between the songwriter and publisher."

A surprising twist to their endeavor is the action Brooks and Schaffer are receiving from established publishing firms. "At least half of our clients are publishers," Brooks notes. "They, too, need musically solid demos and many of them are in no position to put a recording session together. That's where we come in.

"All we require is a lead sheet and a suggestion as to how a tune should be treated. We arrange the song as a rocker, a disco, country, Latin or jazz. We have one client whose songs are strictly religious in nature and she insists on a moody, reverent organ sound."

There's a novel twist to the Brooks-Schaffer modus operandi. "When we complete a demo," says Schaffer, "we stand by our finished product. If the publisher or composer doesn't like it, we don't either. We will do it over again."

SPECIAL IN 6 MARKETS

DJ Bochan Corners the Buddy Holly Radio Field

NEW YORK—A disk jockey here apparently cornered the market with an ambitious 90-minute syndicated radio special devoted to the late Buddy Holly. The show aired February 3 in six major markets, the 20th anniversary of Holly's death in a plane crash.

Called "Not Fade Away," the tribute seems to be the only radio syndicated show taking advantage of the Holly myth, which is enjoying a widespread revival. The Holly catalog, owned by former Beatle Paul McCartney, is currently hot, with many artists covering his tunes. The late rocker's life story is also the subject of a popular film biography which received critical praise.

DJ Peter Bochan put the show together, using live recordings of Holly, original cuts and interviews, and several montages of cover songs.

"I've spoken to everybody," Bochan says, "from his producer, Norman Petty, to ex-Crickets, the movie's producers, the author of his biography, the head of the Buddy

Holly Memorial Society in England, several critics and even Don McLean. I also have some very moving comments from fans who phoned in during one of my own programs on WBAI here where I discussed the Holly myth."

"Not Fade Away" aired on New York's WBAI-FM, Long Island's WLIA-FM; Dallas' KZBW-FM; Denver's KFML-AM; Tampa's WQSR-FM and Boston's WCOZ-FM, as well as several secondary and tertiary markets.

Bochan rounded up transcripts of Holly being interviewed by Alan Freed, Ed Sullivan, Dick Clark and others, and wove them into the show.

Although he has a regular program on WBAI, Bochan concentrates on his syndicated show called "shortcuts," a half-hour semi-documentary devoted to rock history, and to other syndies including a year-end review of pop trends and a special devoted to the late Elvis Presley.

How Can You Refuse? When Cher Says... Take Me Home

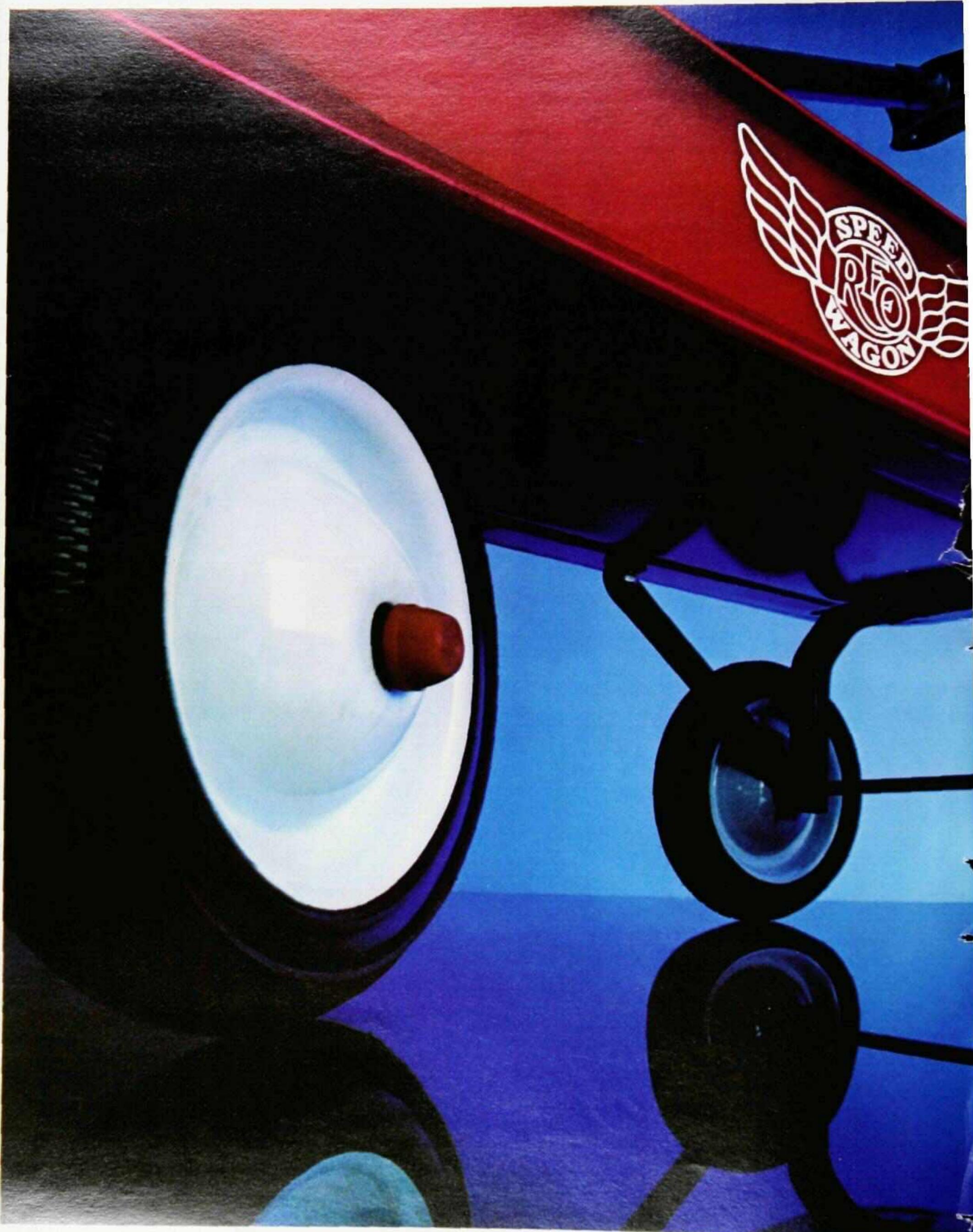
NBLP 7133

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Produced by Bob Esty NB 965

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On Casablanca Record and FilmWorks
Produced By Bob Esty
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Billboard's

Billboard SPECIAL SURVEY For Week Ending 2/17/79

Number of singles reviewed
this week 90 Last week 85

Top Single Picks

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ERIC CLAPTON AND HIS BAND—Watch Out For Lucy (3:15); producer: Glyn Johns; writer: Eric Clapton; publisher: Stigwood BMI. RSO RS910D. A catchy melody highlights this rocker which features some scorching electric guitar picking. Female backup vocals also emphasize the chorus hook.

WALTER EGAN—Unloved (3:17); producer: Lindsey Buckingham; writer: W. Egan; publishers: Melody Deluxe/Swell Sounds/Seldak ASCAP. Columbia 310916. This tune is hypnotic in the vein of Egan's gold "Magnet And Steel" single. There's a rhythmic drum backbeat and break and some arresting electric guitar work to go along with the high vocal.

ALICIA BRIDGES—Body Heat (2:59); producer: Steve Buckingham; writers: A. Bridges, S. Hutcheson; publisher: Lowery BMI. Polydor PD14539. Bridges follows her top five hit "I Love The Night Life" with a driving, upbeat disk that manages to avoid the standard 4/4 beat clichés of other disco records. Bridges' mellow singing style is well suited to the flowing melody.

RAMONES—Needles & Pins (2:20); producers: T. Erdelyi, Ed Stasium; writers: Bono, Nitzsche; publisher: Metric BMI. Sire SRE 1045 (WB). This new wave foursome tones down its usual blitzkrieg attack on this melodic interpretation of the mid-sixties Searchers hit. There is a Byrds/early Beatles feel to the work.

recommended

OUTLAWS—If Dreams Came True (2:55); producer: Robert John "Mutt" Lange; writers: B. Jones, R. Lange; publisher: Hustler's BMI. Arista AS0397.

COOPER BROTHERS—Away From You (3:17); producer: Gary Cape; writer: Richard Cooper; publishers: Obos/Maestro CA. PAC, Tamiami ASCAP. Capricorn CPS0315.

NEIL SEDAKA—Sad, Sad Story (4:02); producers: Neil Sedaka, Artie Butler; writers: Neil Sedaka, Howard Greenfield; publishers: Kiddio/Don Kirshner BMI. Elektra E46017A.

BARRY MANN—Almost Gone (3:59); producer: Gus Dudgeon; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems-EMI/Summerhill BMI. Warner Bros. WBS8752.

ROGER VOUDOURIS—Get Used To It (3:00); producer: Michael Omartian; writers: M. Omartian, R. Voudouris; publishers: See This House ASCAP, Spikes BMI. Warner Bros. WBS8762.

PAUL KORDA—More Than A Friend (2:55); producers: Spencer Davis, Paul Korda; writer: Korda; publishers: Rockmain Transport/Geoff & Eddie/Blackwood BMI. Janus 1277.

VAN DUNSON—Introductions (3:03); producers: David Rosner, Margo Guryan; writer: Dan Dunson; publisher: Kohaw/Audio Arts ASCAP. The Bicycle Music Co. TBMC1AM.

T.M.G.—Lazy Eyes (3:02); producer: Richard Lush; writer: T. Mulry; publisher: E.B. Marks BMI. ATCO 7096 (Atlantic).

STYLUS—Look At Me (3:32); producers: John French, Peter Cupples; writer: A. Henderson; publisher: Australian Tumbleweed BMI. Prodgal P0644E (Motown).



RICK JAMES—High On Your Love Suite (3:26); producers: Rick James, Art Stewart; writer: Rick James; publisher: Jobete ASCAP. Gordy G7164F (Motown). James follows his big hit "You And I" handsomely with this challenging r&b/disco disk. Intricate instrumental interplay is offered here, fronted by some interesting lyrics. This fiery, energetic disk never lets up from its first chord.

MAZE—Feel That You're Feelin' (3:59); producer: Frankie Beverly; writer: Frankie Beverly; publisher: Amazement BMI. Capitol P4686. Maze eases into this number effectively, then it's downhill until near the end when the record begins to build. This midtempo disk has good lyrics, excellent vocals and fine harmony.

recommended

CURTIS MAYFIELD—This Year (3:18); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield BMI. RSO RS919.

ANN PEEBLES—If You Got The Time (I've Got The Love) (3:44); producer: Willie Mitchell; writer: John E. Moore; publishers: Fx/Burbank BMI. Atlantic 20791.

AL JARREAU—Ah (3:33); producer: Al Schmitt; writers: Al Jarreau, Tom Canning; publishers: Aljarreau/Desperate BMI. Warner Bros. WBS8751.

LENNY WHITE—Time (2:59); producers: Larry Dunn, Lenny White; writer: Donald Blackman; publisher: Nodlew. Elektra E46015A.

FORTUNE—Squeeze Me, Tease Me (4:07); producer: Mark Davis; writer: Norman Whitfield; publisher: Stone Diamond BMI. Warner Bros. WBS8761.

OSIRIS—Consistency (3:25); producer: Osiris Marsh; writer: O. Marsh; publisher: Star Of David BMI. Warner Bros. WBS8758.



JOHN CONLEE—Backside Of Thirty (2:33); producer: Bud Logan; writer: John Conlee; publishers: House Of Gold/Pom-mard, BMI. ABC AB12455. With his unique voice, excellent writing talents and strong production, Conlee's latest release is fine follow up material to "Rose Colored Glasses" and "Lady Lay Down." Arrangement features piano, guitar and energetic background vocals to support Conlee's expressive singing.

JANIE FRICKE—I'll Love Away Your Troubles For Awhile (2:31); producer: Billy Sherrill; writers: J. MacRae/Bob Morrison; publisher: Music City, ASCAP. Columbia 310910. Fricke slides effortlessly through this uptempo number, embellished by strong percussion, guitar and keyboard. Her voice lends itself to modulation and double-tracking, and Sherrill takes advantage of the singer's versatility to put her vocal out front.

TOMMY OVERSTREET—Cheater's Rit (3:35); producer: Ron Chancey; writers: Rory Bourke/Gene Dobbins/Johnny Wilson; publisher: Chappell, ASCAP. ABC AB12456. Punchy chorus underlines the message of this song. Overstreet gives a solid vocal performance that adds a sincere credibility to the warning words he sings. Lots of guitars, piano, bass and drums fill out the track.

CHARLEY PRIDE—Where Do I Put Her Memory (2:59); producers: Jerry Bradley-Charley Pride; writer: Jim Weatherly; publisher: Keca, ASCAP. RCA JH11477. Pride takes a Jim Weatherly ballad about lost love and puts his winsome style to it. Perhaps a bit more vocal enthusiasm would help enliven the record, but you can't argue with Pride's remarkable success.

DON KING—Live Entertainment (2:52); producer: Bill Walker; writer: Don King; publisher: Wiljex, ASCAP. Con Brio CBK149A. A self-penned song by King documents the rigors endured by an onstage performer. King's steady vocal performance is complemented by guitars, percussion and background voice.

DAVID ROGERS—Darlin' (2:45); producer: Dave Burgess; writer: Oscar Stuart Blandemer; publisher: September, ASCAP. Republic REP038. Rogers gives a lively ride to one of the catchiest songs to emerge in recent years. Steel and rhythm guitars combine with the background voices for a potent thrust as the song builds dramatically.

SAMMI SMITH—What A Lie (2:55); producer: Johnny Morris; writers: J. Wallace-T. Skinner; publisher: Hall Clement, BMI. Cyclone CYS100A. The first release on the new Jim Halsey affiliated label has Smith in fine vocal form. Guitars and solid bass power the instrumentation.

recommended

BILLIE JO SPEARS—Yesterday (2:57); producer: Larry Butler; writers: P. McCartney/J. Lennon; publisher: Maclen, BMI. United artists UAX1274Y.

JERRY REED—Second-Hand Satin Lady (And A Bargain-Base-ment Body) (2:59); producers: Jerry Reed/Chip Young; writer: Dick Feller; publisher: Guitar Man, BMI. RCA JH11472.

LORRIE MORGAN—Two People In Love (3:07); producer: Ronnie Gant; writer: Eddy Raven; publisher: Milene, ASCAP. Hickory ABC AH54041.

BRIAN COLLINS—Hello Texas (2:52); producer: Pat Carter; writers: Brian Collins/Robby Campbell; publishers: Beef Baron/Lively, BMI. RCA JH11478.

ERNEST REY—Mama's Sugar (3:18); producer: Eddie Kilroy; writer: Sonny Throckmorton; publisher: Tree, BMI. MCA 40991.

BURTON CUMMINGS—Takes A Fool To Love A Fool (3:02); producer: Burton Cummings; writer: B. Cummings; publisher: Shillelagh, BMI. Portrait 670024.

BILLY WALKER—Lawyers (2:28); producer: Billy Walker; writers: John Riggs/Billy Walker; publisher: Best Way/Sound Corp., ASCAP. Caprice CA2056.

HOOT HESTER—I Still Love Her Memory (3:10); producer: Aubrey Mayhew; writer: Duane Hester; publisher: Dream City, BMI. Little David 107911.



FOXY—Hot Number (3:43); producers: Foxy, Jerry Masters; writer: Ish Ledesma; publishers: Sherlyn/Lindseyanne/Buckaroo BMI. DASH (T.K.). The group follows its top 10 hit "Get Off" with an energized, punchout dance effort. The simple, funky disk features the group's familiar disco sound.

recommended

KLEER—Keep Your Body Workin' (5:10); producer: Dennis King; writer: N. Durham; publisher: Kleer BMI. Atlantic 3559.

CHROME—Fly On UFO (7:37); producer: T.G. Horn; writers: S. Everitt, T. Horn; publisher: Leeds ASCAP. Infinity INF16002.

AIR POWER—Be Yourself (9:10); producer: Willie Nance; writers: D. Burnside, W. Nance; publishers: Stage Productions/Equinox BMI. Stage Productions AV12252D (AVI).

RARE ESSENCE—Disco Fever (3:14); producers: Wm. B. Brown, Ron G. Carson; writers: Spencer, Carson, Fields, Grace, Reynolds; publisher: Devotion BMI. ATCO 7098 (Atlantic).

BOMBERS—(Everybody) Get Dancin' (3:22); producers: George Lagos, Pat Desario; writers: M. Jones, M. Simon; publisher: Mandingo BMI. West End WESD121.



LONETTE MCKEE—Colors (Of The Love Of My Life) (3:51); producers: Johnny Pate, Lonette McKee; writer: Lonette McKee; publisher: Lonette McKee ASCAP. Warner Bros. WBS8754. McKee mixes musical styles in this track, which has an unusual shuffle-lunk arrangement. The singer's strong, expressive vocals stand out.



Easy Listening recommended

PETER McCANN—Just One Woman (2:40); producer: Hal Yoergler; writer: P. McCann; publisher: ABC/Dunhill BMI. Columbia 310899.

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.

3 RECORD WORLD STORES

Out In the Boondocks Of Georgia, Business Blooms

By JOHN SIPPET

LOS ANGELES—The first three Record World stores opened by Mr. and Mrs. Ronnie Land, 31, and partner Fred Few are deep in the boondocks.

Trenton, population, 1,525; LaFayette, 6,044 and Chickamauga, 1,842, are North Georgia locations.

So hinterlandish that Ronnie Land has never seen a distributor or branch sales representative since he opened his first 1,000 square foot freestanding store in Trenton in June 1976.

Why the tiny town approach? "All three stores are no more than a 45-minute drive from where we live in Lookout Mountain. We have no chain competition. It was the best place to learn," Land explains.

"Now we've learned enough so we are tackling our first big store, a 2,000 square foot location in Bryman Plaza's new section in Dalton, a Northwest Georgia city of 25,000.

And in the next five years, there will be six more stores about that size in malls in cities where the chain stores don't exist," Land predicts.

Land and his wife, Linda, were retailing Indian jewelry in a small store in the Trenton area in 1976. They were daunted by the proliferation of chains in the area which began stocking the native American artifacts. Ronnie Land was acquainted with some people his age who worked for Record Bar stores. He envied the fact that they had established vocations in a field which was his avocation.

The Trenton store started with about \$7,000 in inventory. "I overbought LPs. I didn't know it, but folks in Dade County favor 8-tracks. Don't ask me why. But today, of the 100% of the music we sell, 60% are 8-tracks, 15% are cassettes and the remaining 25% LPs.

"Four years later, that opening inventory has grown to \$12,000 to \$15,000, depending on the season of

the year. We did a little under \$50,000 gross the first full year. We expect to top \$80,000 at the same location in 1979. And perhaps that is our top. But it's consistent. We draw people from a radius of 40 miles to each of the stores," Land reports.

The second freestanding store in LaFayette follows the dimensions and fiscal growth of the first. It opened a year later and a year after that, the same-sized downtown Chickamauga store bowed. All are the same square footage.

But that will change for good when Dalton opens. Land and Few want to get into malls and they feel 2,000 square feet is just right.

Land and Few conceived the motif of their Record World stores. The emphasis is on western cedar, with custom-built LP browser bins and lots of wall tape album display.

"The Dalton store will change a bit. We have prerecorded tape behind a counter in the first three stores. It will be out in the open. I'll take my chances. They say it sells a lot more albums," Land says.

Few, who started as a silent partner and now is 100% in stores' management, and Land see service in the smaller community as the best customer magnet.

"We even special order singles. Sometimes it takes months to get them. But Music City One-Stop, Nashville, has been great. We tried other one-stops and ordered direct from some distributors and branches. Music City really helps us. Bruce Carlock and I are close personal friends.

"Stocking current singles for the small town buyer is almost equally important. We've had customers who bought as many as 15 current singles. We stock directly from Billboard, the Top 40 pop and soul singles and the top 30 country 45s," Land says.

KAYAK

#1 National Breakout

1st WEEK

WNEW/ FM
WLIR
WBAB
WPDH
WMMR
WIOO
WAVA
WHFS
WBRU
WCCC
WDRC/ FM
WPLR
WAAF
WBLM
WTOS
WNCS
WQBK
WOUR
WAER
WAOK
WRAS
WUOG
WXML
WQDR
K99
Y-102

WKLS
940
WSHE
WORJ
WDIZ
WKDF
WSM/ FM
WIOT
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WXRT
WJKL
WZMF
WIBA/ FM
WMIR
Y-95
WAZY/ FM
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WVUD
WKQQ
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KSHE
WTUL
Y-104
WOFM
KADI
KSFT
WTAO
KDKB
KRST
KNX/ FM
KPRI
KTYD
KXFM
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KVAN
KZEL
KFML
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#1 National Breakout



ROCK COMES OUT OF THE DARKNESS...
KAYAK LIGHTS THE WAY

'KEEP THE CHANGE'
FROM THE ALBUM
PHANTOM OF THE NIGHT.

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RECORDS & TAPES

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Forces of music publishing and the complications arising from international copyrights.

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Consumer disposable income; inflation, is this a cause for worry or simply re-evaluation/adjustment?

These and much more ...

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Complete this form and mail it to either Billboard's European or USA office listed.

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There will be no refunds on registration cancellation after May 25, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

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Disney-MCA Suit Airs Betamax Mechanics

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after the instructions on the use of the recorder, the notation said: "By the way, the taping of copyrighted material may be a violation of the national copyright laws."

Under cross examination by Sony attorney Joel Sternman, Blum was asked if a videocassette recording could be made with the purchase of an independent recorder with a camera, tuner and a modulator. Blum answered that it could.

After Blum had been excused from the witness stand, the court was told that he had been "terminated" from his job at Henry's the day prior to his last day of testimony.

Judge Warren Ferguson said he would accept the testimony as that from an "expert witness" and would see to it that the court provided payment in lieu of his salary.

Kroft continued Wednesday (7) with the introduction of more adver-

tisements with the notation of the possibility of being in violation of copyright laws should the home user tape copyrighted material.

Judge Ferguson stated that the point was taken and indicated that Kroft should continue with other testimony. Later that afternoon during Kroft's listing of the officers of Sony America and Sony of Japan, the judge interrupted, suggesting that if he was attempting to show that Sony of Japan controlled its American counterpart, the point had been established and was generally accepted.

Judge Ferguson went on to refer to this testimony as "boring" and "trite" and expressed the interest that Kroft be better prepared when court resumed after a day's recess Friday.

While on the witness stand in the first week of the trial, MCA's chairman of the board, Lew Wasserman

testified that "The week before 'Gone With The Wind' was broadcast on tv, I'm told, there wasn't a blank videotape left in the stores."

MCA attorneys tried to point out that this was an indication that their accusation of individuals attempting to build libraries of films was true.

During Blum's testimony, Sony attorney Noel Sternman asked if the shelves were bare at Henry's camera. Blum answered: "I don't think so."

Assistance in preparing this story provided by Cary Darling.

Wasserman, who may be returned to the stand at a later date, reiterated his position that the Betamax system takes its viewers out of the television audience, thereby hurting all involved.

"There's already been damage. I can't quantify it but the 800,000

Betamax users have already deprived us of revenue," he said. This, according to Wasserman, could lead to a situation where studios would not sell their product to television because of the fear of copying.

Under cross-examination by Sony attorney Dunlavey, Wasserman admitted that the videodisk, which MCA is marketing in the U.S., would be more valuable to a viewer. Even someone who owns a Betamax might find a disk of more value because of no commercial interruptions and the material would not be truncated, as it is in some cases for network or local tv.

In his first appearance, Blum demonstrated and explained how an openreel video recording unit, manufactured before the Betamax, and the Betamax work.

He noted that the openreel models bear the inscription that the recorder "cannot be used for copyrighted works." The Betamax, which uses a cassette as opposed to a reel, bears no such warning.

Blum is also in charge of advertising for Henry's. The ads, which under a co-op advertising plan had to be approved by Sony Corp., emphasized the Betamax's ability to record off the air. In addition to his ads, Blum read to the court Sony's national ads, which he had no part in devising. These ads told the reader, listener or viewer that with the Betamax "you can build a library of your

favorite tapes." Donn B. Tatum, president of Walt Disney Productions, and Wasserman, had led off the testimony in the first week of the trial. They were two of the more than 145 witnesses slated to testify in the weeks to come.

Others include Jack Valenti, president of the Motion Picture Assn.; Peter Suerill of Field Research Organization; Ben Armstrong from the National Assn. of Broadcasters; Berle Adams, former executive vice president of MCA, and Andre Blay of the Magnetic Video Corp.

Sony attorney Dunlavey says the witnesses he plans to call produce television programs currently on the air.

They will include producers from the educational and religious fields as well as those who supply motion pictures to tv. Dunlavey claims these witnesses will testify that they have no objection if owners of Betamax equipment record their product "off the air."

(Dunlavey added in a private interview, that Disney and Universal own less than 5% of the programming now shown on television.)

Co-defendants along with Sony are four retail outlets of Betamax machines. They are Los Angeles branches of Broadway, Bullock's, Robinson's and Henry's Camera. Also named in the suit is Sony's advertising firm, Doyle, Dane, Bernbach Inc. based in New York.

FEBRUARY 17, 1979 BILLBOARD



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GIZMO SHOW—Lol Creme demonstrates the Gizmotron, which he has invented with Kevin Godley, during a party at the Electric Lady Studio in New York. The Gizmotron can be fitted to almost any guitar, and is able to reproduce the sounds of any string instrument, except the grand piano.

12-Inch Promo Single For Martin

LOS ANGELES—Capitol ships 12-inch promotional singles of Moon Martin's "Cadillac Walk" Monday (12) as part of a renewed and concentrated campaign for the

artist, according to Dennis White, Capitol vice president of marketing. The 12-inch single, taken from Martin's recent "Shots From A Cold Nightmare" debut Capitol LP, will be on clear vinyl and will be aimed at radio stations as well as at college stations and newspapers.

Targeted markets include Boston, Providence, Philadelphia, Dallas, Houston, Oklahoma City, San Francisco, Seattle and Portland—all areas where Martin has made an initial impact.

"We hope to establish an AOR radio base from there," indicates White, "and depending on reaction we will be ready to coordinate more merchandising support material and advertising."

"We plan to place a lot of emphasis on college stations and newspapers in those markets," he adds.

Film Music Theme For L.A. Powwow

LOS ANGELES—"You Ought'ta Be in Pictures," is the name of the forum being presented by the Songwriters Resources and Services center with several writers of music for film present.

The event, which takes place Tuesday (20) at the Hollywood Holiday Inn at 7:30 p.m., provides an overview of doing music for film including writing songs and scores, click tracking and getting songs in movies.

FCC Radio Format Debate Heats Up In D.C. Court Act

• Continued from page 3

tratively unwieldy." The citizens groups argued that the Appeals Court decision in WEFM should stand and should not be applied to other unique format cases like WNCN-FM New York and the currently pending WTIC-FM Hartford, Conn., case.

The hearings took an acrimonious turn when WNCN Listeners Guild attorney Kristen Booth Glenn informed the judges that a freedom of information request made by the WNCN Listener's Guild took the FCC six months to answer, denying the citizens group the information in time to use it in a filing in the format change inquiry.

Even when the information arrived late, the FCC sent a computer readout without including the key to decipher it. David Saler, FCC attorney, told the judges that anyone could decipher the readout but, when asked to do so himself by the court, Saler could not.

The Appeals Court expressed its concern that the FCC had not afforded citizen groups the opportunity to participate fully in the format

change inquiry. The court appeared to be equally if not more disturbed that the FCC had rejected the court's decision in the WEFM case, overruling the decision administratively

rather than following proper procedure by appealing the decision to a higher court.

Broadcasters' groups appearing before the court as interveners in-

cluded ABC, NBC, CBS, Metro-media and the National Assn. of Broadcasters. Along with the FCC, broadcasters asked the Appeals Court to reverse itself in the WEFM

case. If the WEFM decision is affirmed, either the FCC or any of the interveners could appeal the decision to the Supreme Court and such action is seen as likely.

Pop Pairs

• Continued from page 3

Time I Felt Like This," from the film, "Same Time Next Year."

In another film-associated teaming, Motown has mated Syreeta with Billy Preston on music from "Fast Break." She has previously teamed with Stevie Wonder.

Actually, Motown has a long "family tradition" of artist session matings. The company's key artists, Diana Ross, Smokey Robinson, Marvin Gaye and Stevie Wonder have all been involved in duet formats. The latest is a performance by all four in a salute to the late Berry Gordy Jr., "Pops, We Love You."

Currently in the top 20 is a new teaming, that of Donna Summer and Brooklyn Dreams (Casablanca) on "Heaven Knows." Interestingly, Brooklyn Dreams recently switched to Casablanca after an association with the former Casablanca-handled label, Millennium.

On Columbia, Barbra Streisand and Neil Diamond are coming off their No. 1 single, "You Don't Bring Me Flowers," a cut also included on both of the performer's most recent albums.

Another current Hot 100 charter is Suzi Quatro and Chris Norman's RSO recording of "Stumblin' In." The label, of course, had a big teaming success last year with Olivia Newton-John and John Travolta, "You're The One I Want," from the soundtrack of "Grease."

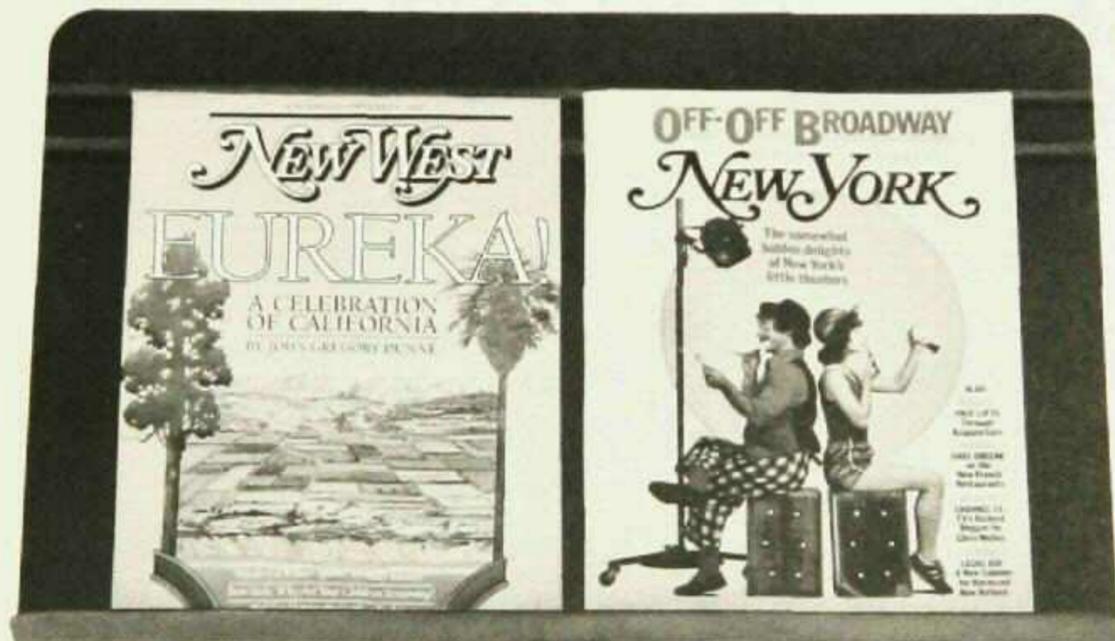
Other couplings include Candi Staton and her producer, Dave Crawford, on Warner Bros., Chaka Kahn and George Benson, also WB, Zulema and Van McCoy on the London-handled LeJoint label.

The coupling concept is, for historical perspective, hardly new to the industry. Decca Records was a prime outlet for this in the '40s when it teamed with considerable success such artists as Bing Crosby and the Andrews Sisters and Ray Bolger and Ethel Merman.

The next step, observers declare, are more deals among different labels to associate top artists like A&M's LP, "Natural Act," with Kris Kristofferson (CBS) and Rita Coolidge (A&M).

Of course, many pop and jazz artists have appeared on dates due to "the courtesy of" a competing label, but in most cases this did not lead to equal billing.

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Now. Doesn't that sound good?

Billboard HOT 100

*Chart Bound

WATCH OUT FOR LUCY—Eric Clapton And His Band (RSO 819)
UNLOVED—Walter Egan
(Columbia 310916)
SEE TOP SINGLE PICKS REVIEWS, page 86

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	9	★	DO YOU THINK I'M SEXY—Bud Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	35	13	★	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	69	43	11	DANCIN' IN THE CITY—Marshall Hair (Christopher Neil), Hair-Marshall, Capitol 4648		
2	2	★	Y.M.C.A.—Village People (Jacques Morali), I. Morali, H. Brinko, V. Willis, Casablanca 945	42	7	★	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310873	80	2	★	JUST ONE LOOK—Linda Ronstadt (Peter Asher), G. Carroll, D. Payne, Asylum 46011		
4	13	★	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), I. Farrar, MCA 40975	37	39	★	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Weisman, R. Germino, Infinity 50003 (MCA)	71	73	★	6	RUN HOME GIRL—Sad Cafe (John Parker), Young & Stinson, A&M 2111	
5	15	★	FIRE—Painter Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Aylum)	45	4	★	SONG ON THE RADIO—Al Stewart (A. Stewart), Nan Parsons, Arista 0389	82	3	★	3	FOUR STRONG WINDS—Neil Young (Neil Young, Ben Keith, Tim Mulligan), Reprise 1396 (WB)	
7	10	★	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	46	4	★	FOREVER IN BLUE JEANS—Neil Diamond (Bob Gaudio), R. Bennett, N. Diamond, Columbia 3-10897	73	59	★	5	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (Sawyer & McLeod), Sawyer & McLeod, Motown 1455	
6	15	★	EVERY 1'S A WINNER—Huey Lewis & The News (Mickie Most), E. Brown, Infinity 5002 (MCA)	44	6	★	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Harvey Fuqua, Sylvester), Sylvester, Fantasy 846	84	2	★	2	CONTACT—Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson, 20th Century 2396 (RCA)	
7	3	★	LE FREAK—Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	41	7	★	SING FOR THE DAY—Slyx (Slyx), T. Shaw, A&M 2110	87	2	★	2	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685	
10	13	★	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8664	49	4	★	STUMBLIN' IN—Suzie Quatro & Chris Norman (Mike Chapman), M. Chapman, N. Chinn, RSO 917	86	2	★	2	I'LL SUPPLY THE LOVE—Toto (Toto), D. Funch, Columbia 312958	
11	10	★	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, R. Kerr, Arista 0382	43	21	★	DON'T HOLD BACK—Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Ariola America 7717	77	4	★	4	FANCY DANCER—Frankie Valli (Bob Gaudio, Larry Brown), Brown-Crew, Warner/Corby 8734	
12	15	★	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	51	4	★	KNOCK ON WOOD—Amii Stewart (Floyd Cropper), B. Lang, Arista 7736	88	2	★	2	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	
11	8	★	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 310854 (Columbia)	54	4	★	MONEY I'M A FOLK—Eddie Money (E. Money, L. Chute, L. Garrett, R. Taylor), Bruce Botnick, Columbia 3-10900	89	2	★	2	NOW THAT WE FOUND LOVE—Third World (Alex Sarkis, Third World), K. Gamble, L. Huff, Island 8663 (WB)	
14	12	★	GOT TO BE REAL—Cheryl Lynn (Marty Paich, Devie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	52	6	★	I GO TO RIO—Pablo Cruise (Bill Schnee), P. Allen, R. Anderson, A&M 2112	90	2	★	2	LOVE STRUCK—Stonehill (Walter Stewart, Ray Roger), R. Roger & D.J. Willis Parachute 522 (Casablanca)	
15	14	★	SHAKE IT—Janet Jackson (S. Robertson, L. Matthews), T. Boylan, Mushroom 7039	53	5	★	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (Souff Garrett), S. Durf, M. Brown, T. Garrett, Elektra 45554	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SINNER MAN—Sarah Dash (W. Gold, J. Siegel, G. Knight, G. Allan), R. Hegel, C. George, Kirtshner 8-4278 (CBS)	
16	11	★	SOUL MAN—Blues Bros. (Bob Tischler), D. Porter, L. Hayes, Atlantic 3545	48	50	★	YOU STEPPED INTO MY LIFE—Melba Moore (Gene McFadden, John Whitehead), B. Gibb, R. Gibb, M. Gibb, Epic 850600	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	
17	6	★	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	55	7	★	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Not Listed), T. Life, J.H. Fitch, RCA 11386	83	83	4	★	4	BAD BREAKS—Cat Stevens (C. Stevens, A. Davies), Paul Samwell-Smith & Cat Stevens, A&M 2109
18	9	★	NO TELL LOVER—Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Columbia 10898	57	5	★	GOODBYE, I LOVE YOU—Fireball (Tom Dowd, Ron Albert, Howard Albert) R. Roberts, Atlantic 3544	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, L. Stein, Chrysalis 2275	
20	9	★	BLUE MORNING, BLUE DAY—Farrington (Keith Olsen, Mick Jones, Ian McDonald), L. Gramm, M. King, Atlantic 3543	51	28	★	HOME AND DRY—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1266	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	KEEP ON DANCIN'—Gary's Gang (Eric Matthew), E. Matthew, G. Turner, Columbia 3-10884	
19	16	★	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	52	34	★	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	WHEELS OF LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli), G. Vannelli, A&M 2114	
29	2	★	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Alby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	53	56	★	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2386	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	DON'T STOP ME—Queen (Queen, Ray Thomas Baker), Mercury, Elektra 46008	
22	14	★	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373	64	4	★	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	MAN WITH THE CHILD IN HIS EYE—Kate Bush (Andrew Powell), K. Bush, EMI 8006	
24	10	★	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514	62	5	★	THE CHASE—George Moroder (George Moroder), G. Moroder, Casablanca 956	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SOUVENIRS—Yoyaz (Roger Takars), M. Chambrun, P.A. Dahan, S. Pizin, Marlin 3330 (TK)	
25	10	★	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Stone, Bang 740	65	6	★	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Sato, Atlantic 3547	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Sabanal 72078 (RCA)	
23	9	★	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Nobby Galuten, Karl Richardson), B. & M. Gibb, RSO 913	66	4	★	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHOOT ME—Tasha Thomas (J.R. Glaser), James R. Glaser & Peter Rogie, Atlantic 3542	
30	7	★	EVERY TIME I THINK OF YOU—The Ballys (Ron Nevison), R. Kennedy, I. Conrad, Chrysalis 2279	67	2	★	BIG SHOT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10913	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	LOVE DON'T LIVE HERE ANYMORE—Bono Royce (Norman Whitfield) M. Gregory, Whitfield 8712 (Warner Bros.)	
27	11	★	BABY I'M BORNIN'—Lloyd Parton (Gary Klein), D. Parton, RCA 11470	69	2	★	HE'S THE GREATEST DANCER—Sister Sledge (Bernard Edwards, Nile Rodgers), D. Paich, Cotillion 44245 (Atlantic)	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	FREE ME FROM MY FREEDOM—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451	
31	7	★	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667	60	35	★	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	LONELY WIND—Kansas (Kansas), S. Walsh, Kirtshner 84280 (CBS)	
32	5	★	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Luggins, Warner Bros. 8725	71	3	★	DOG & BUTTERFLY—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Enzo, Portrait 70025 (CBS)	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840	
33	9	★	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, World 11 (TK)	72	3	★	ALL THE TIME IN THE WORLD—Dr. Hook (Ron Haffkine), E. Stevens, S. Silverstein, Capitol 4677	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	
29	16	★	TAKE ME TO THE RIVER—The Talking Heads (Brian Eric, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	63	63	★	BABY I NEED YOUR LOVIN'—Eric Carmen (Holland, Dozier), Eric Carmen, Arista 0384	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	FOR YOU AND I—10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14528	
37	4	★	I JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Sklarow-Lloyd, Herbstritt), Jim Ed Norman, Capitol 4675	74	3	★	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (James Pardee), C. Brown, Source 40967 (MCA)	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHATTERED—Rolling Stones (Glimmer Tunes), M. Jagger, K. Richards, Rolling Stones 15310 (Atlantic)	
38	5	★	CRAZY LOVE—Patti LaBelle (Richard Sanford Orshoff), R. Young, ABC 12435	75	2	★	TAKE ME HOME—Car (Bob Esty), M. Allen, B. Esty, Casablanca 965	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	TAKE THAT TO THE BANK—Shalamar (Dick Griffey & Leon Sylvers), L. Sylvers, K. Spencer, Salar 11379 (RCA)	
32	23	★	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	76	3	★	SURVIVOR—Cindy Bullens (Tony Bongiovi, Lance Quinn), C. Bullens, United Artists 1261	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	OH, HONEY—Delegation (Ken Gold), Gold, Dennis, Shadybrook 1048 (Janus)	
47	2	★	SULTANS OF SWING—Dire Straits (Dire Straits), M. Knopfler, Warner Bros. 8736	77	3	★	OH, HONEY—Delegation (Ken Gold), Gold, Dennis, Shadybrook 1048 (Janus)	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	OUR LOVE IS INSANE—Desmond Child & Rouge (Richard Landis), D. Child, Capitol 4665	
40	7	★	HAVEN'T STOPPED DANCING YET—Gonzalez (Richard Jones & Gloria Jones), G. Jones, Capitol 4674	68	50	★	LOTTA LOVE (I Shave Fiddle), B.M.I.	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SUPERMAN—John Williams (J. Williams), Not Listed, Warner Bros. 8729	

★ 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 / 41-50 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Music; BB = Big Bears; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hans Music Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PPS = Pells; B-3 = Big Three Pub.; PLY = Publisher Licensee; PSI = Publisher Music; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

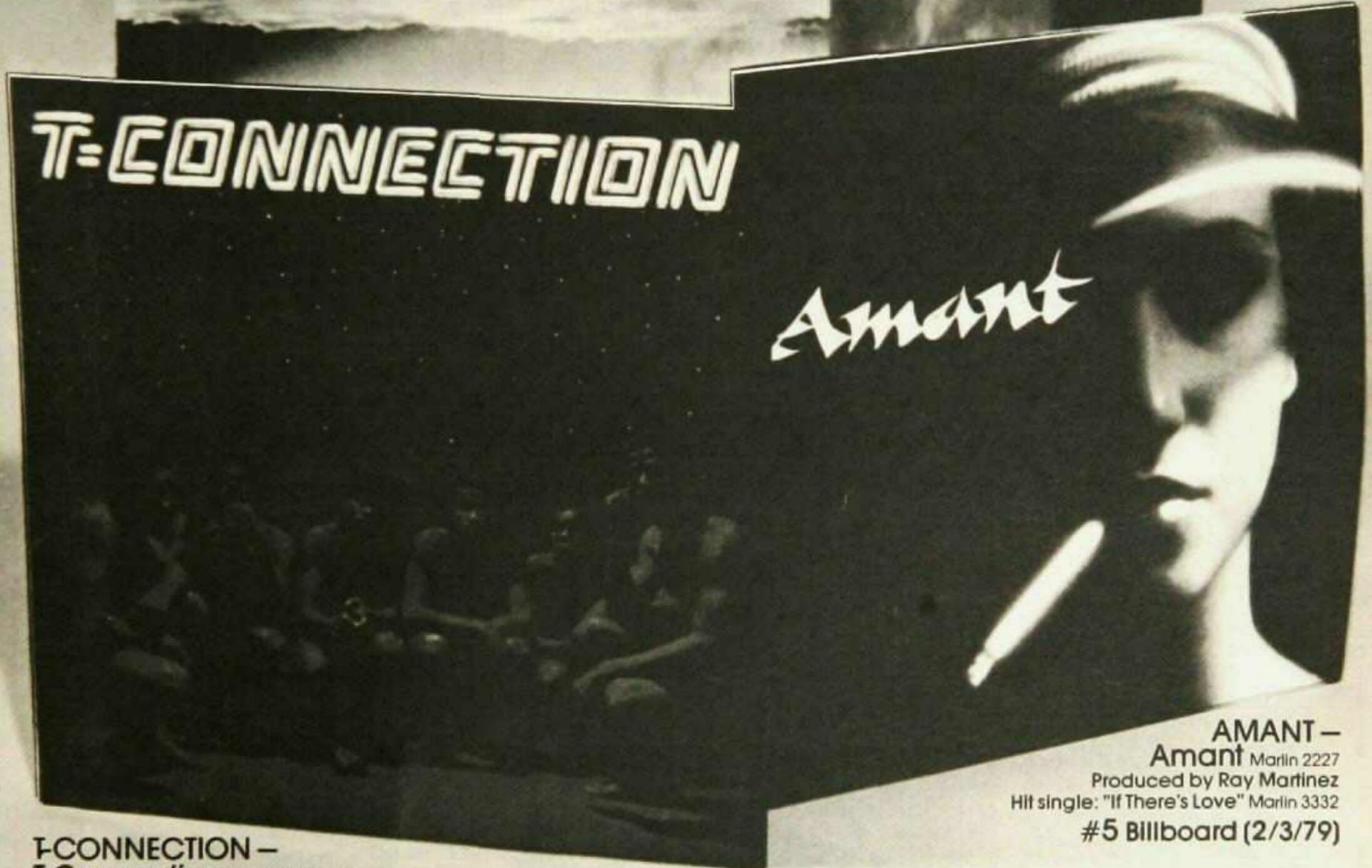
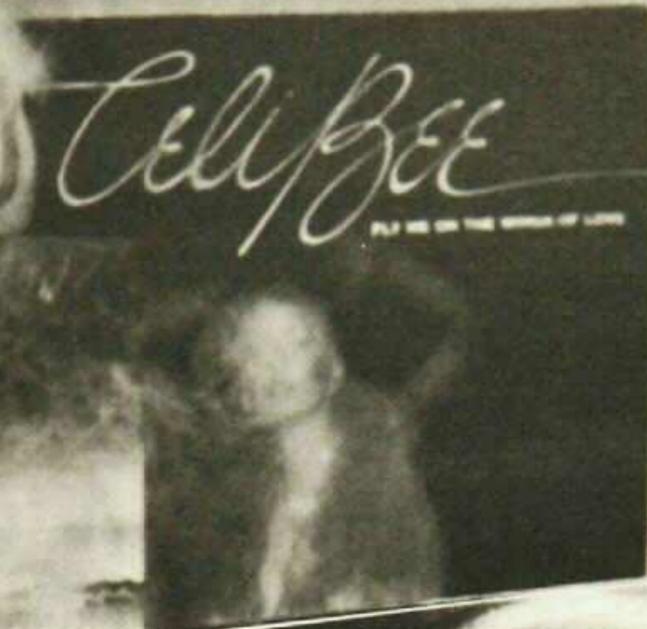
A Little More Love (John Farrar) Ivan, (BM)	Don't Hold Back (Flare, ASCAP) Steb, (WB)	43	Goodbye, I Love You (Stephen Sills, (WB)	53	I Just Fall In Love Again (Tommy Lynn, (BM)	74	Low Don't Live Here Anymore (Mary Taylor), Warner (ASCAP)	90	Oh! Love Is (Deemille/ Management, ASCAP)	100	Somewhere In The Night (Living Star, (BM)	10	The Gambler (Writers Night, ASCAP)	10
All The Time In The World (Dee Dawn/Earl Eye, (BM)	Do I Think I'm Sexy (Bach/WB/ Jude Stitt, ASCAP)	87	Got To Be Real (Butterfly/Gang B&M, Hudson/Columbia, ASCAP)	50	I Want Your Love (Eric/Catfish, BM)	42	Love Struck (Conrad/Deep Cove, BM)	76	Pop, We Love You (Liberty, ASCAP)	80	Stoney (Liberty, (BM)	19	Tragedy (Stigwood, BM)	23
Baby I'm Blaming (Wahne Apple, BM)	Every 1's A Winner (Fanchles, ASCAP)	25	Haven't Stopped Dancing Yet (Butterfly/Earl Eye, ASCAP)	34	I Will Survive (Perren/WB)	6	Man With The Child In His Eye (Glasgow/ASCAP)	78	Precious Love (Greenwood/Cap, ASCAP)	88	Stumble In (Chambrun, BM)	36	What A Fool Believes (Smag, BM)	96
Baby I Need Your Loving (Stone Agate, BM)	Every Time I Think Of You (K Ray, Saxon, BM)	63	Heart Of Glass (Blue Blue/Monster Inland, (ASCAP)	54	I Was Made For Dancing (Michael/Soul Train, ASCAP)	24	Music Box Dancer (Merchapp, BM)	45	Run For Home Girl (MAN/RK, BM)	71	Sultans Of Swing (Ringo, ASCAP)	33	What You Won't Do For Love (Smylyn/Lord/Ringo, BM)	28
Bad Breaks (Giegans/EMI, ASCAP)	Every Which Way But Loose (Pezar/ Warner, Tamersone/Atlantic)	58	He's The Greatest Dancer (HCC, BM)	69	Keep On Dancin' (Mick/Eli/ Matthew, ASCAP)	59	My Life (Impostore/A&M, ASCAP)	32	September (Sagittario/Brv/ Charville/BM) (Stetcheit, ASCAP)	82	Superman (Flare/International, BM)	56	Wheels Of Life (Ringo-Gay, ASCAP)	86
Blue Morning, Blue Day (Emmer/ WB, (BM)	Fancy Dancer (Luttrell/Hearts, ASCAP)	37	Heaven Knows (Black's, BM)	10	Knock On Wood (Warner Bros, ASCAP)	4	New York Groove (April/Russell/ Ballard, ASCAP)	35	Shake It (Desmond/Dave, BM)	13	Superman (Warner/Tamersone, BM)	100	You Can Do It (Top Of The Tower/ American Dream) (Bem/Earl Santis, ASCAP)	2
Bustin' Loose (A Sweet/Playboys, BM)	Fire (Blanca Springsteen, ASCAP)	31	Home And Dry (Hudson/Big, BM)	51	Lady (Frank/Chic, BM)	26	Shake Your Groove Thing (Perren/ Vibes, ASCAP)	16	Shake Your Groove Thing (Perren/ Vibes, ASCAP)	21	Take Me To The River (Earl, (BM)	29	You Don't Bring Me Flowers (Glasgow/B&M/Tamersone)	37
Contact (ATV/Parov, BM)	Forever In Blue Jeans (Stinson/RCA, ASCAP)	44	I Don't Know If It's Right (See Continued on Mils & Bgs, BM)	48	Let's Get Crazy (Chic, BM)	37	Shattered (Collins/EMI, ASCAP)	79	Shout Me (Vercy, BM)	91	Take That To The Bank (Ringo, ASCAP)	99	You Make Me Feel Mighty Real (Booker/Tyson, ASCAP)	40
Dancin' In The City (The Untouchables, ASCAP)	Le Freak (Chic, BM)	72	I Got My Mind Made Up (Luttrell/ Three, BM)	72	I Go To Rio (Young/Woodhouse/ Jennius, BM)	53	Shout Me (Vercy, BM)	94	Shout Me (Vercy, BM)	94	The Chase (Gold/Horizon, BM)	55	You Stepped Into My Life (Booker/Tyson, ASCAP)	40
Day & Butterfly (Whitmans/Know, ASCAP)	Lot's Love (Shave Fiddle, BM)	68	Go Down (Gortana/Cashard/Coco, BM)	53	Just One Look (Perren, BM)	40	Shout Me (Vercy, BM)	94	Shout Me (Vercy, BM)	94	Shout Me (Vercy, BM)	94	You Stepped Into My Life (Booker/Tyson, ASCAP)	40
Don't Cry Out Loud (Young/ Woodhouse/Jennius/Unchappell)														

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FLY AWAY – Voyage Marlin 2225
Produced by Marc Chantereau, Pierre-Alain Dahan,
Slim Pezin & Roger Tokarz
Hit single: "Souvenirs" Marlin 3330
#1 Cashbox (2/3/79)
#1 Record World (2/10/79)
#1 Billboard (1/20/79)

FLY ME ON THE WINGS OF LOVE – Celi Bee
A.P.A. 77003
Produced by Pepe Luis Soto
Hit single: "Fly Me On the Wings of Love" A.P.A. 17007
Just released and bulletted!



T-CONNECTION –
T-Connection Dash 30009
Produced by Cory Wade
Hit single: "At Midnight" Dash 5048
#4 Record World (2/3/79)

AMANT –
Amant Marlin 2227
Produced by Ray Martinez
Hit single: "If There's Love" Marlin 3332
#5 Billboard (2/3/79)

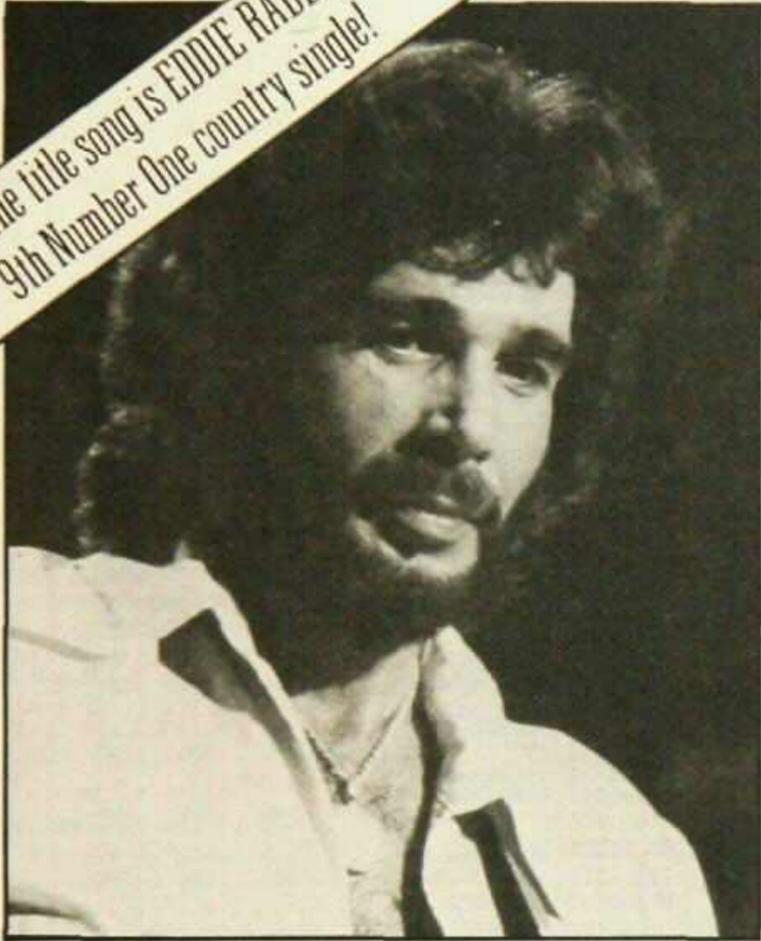


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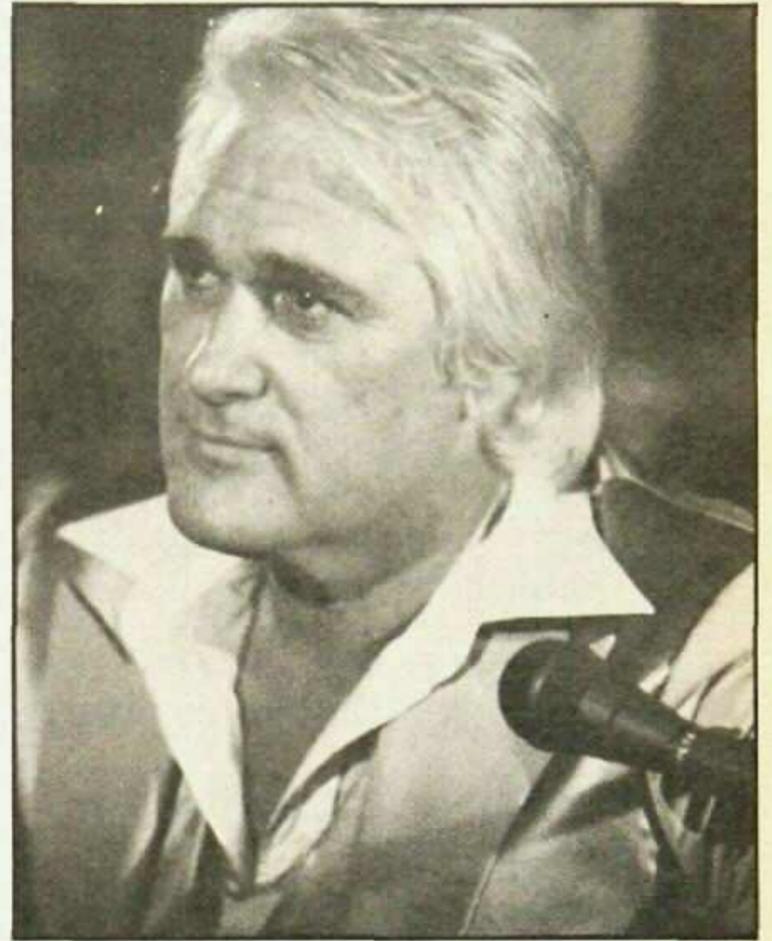
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EDDIE RABBITT
"Every Which Way But Loose" (E-45554)

2
Top Ten Singles



CHARLIE RICH
"I'll Wake You Up When I Get Home" (E-45553)

1
Top Ten Album



5E-503



PRODUCED BY SHUFF GARRETT
For The Malpaso Company And Garrett Music Enterprises

CLINT EASTWOOD
in A MALPASO COMPANY FILM "EVERY WHICH WAY BUT LOOSE"
Co-Starring **SONDRA LOCKE** • GEOFFREY LEWIS • BEVERLY D'ANGELO and RUTH GORDON in this
Written by JEREMY JOE KRONBERG • Produced by ROBERT DALEY • Directed by JAMES FARGO • PANAVISION®
Color by DELUXE® • Distributed by WARNER BROS. • A WARNER COMMUNICATIONS COMPANY



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TOP LPs & TAPE

POSITION
196-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
106	59	22	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	●				12.98	12.98
★	140	2	RUFUS Numbers ABC AA 1098	●				7.98	7.98
108	82	17	BARRY WHITE The Man 20th Century 2571	▲				7.98	7.98
109	109	14	RUSH Hemispheres Mercury SRM1 3743	●				7.98	7.98
110	111	104	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲				7.98	7.98
111	86	9	BAR-KAYS Light Of Life Mercury SRM 1 3832	●				7.98	7.98
112	113	7	GEORGE CARLIN Indecent Exposure Little David LD 1076 (Atlantic)	●				7.98	7.98
113	114	9	AC/DC If You Want Blood You've Got It Atlantic SD 15212	●				7.98	7.98
114	73	36	ANDY GIBB Shadow Dancing RSO RS 1 3034	▲				7.98	7.98
115	117	16	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35438	●				7.98	7.98
★	129	14	MELBA MOORE Melba Epic JE 35507	●				7.98	7.98
117	122	12	TODD RUNDGREN Back To The Bars Bearsville 2881 6886	●				12.98	12.98
118	75	14	ISAAC HAYES For The Sake Of Love Polydor PD1 6184	●				7.98	7.98
119	121	15	TED NUGENT Weekend Warriors Epic JE 35551	▲				8.98	8.98
120	123	60	JACKSON BROWNE Running On Empty Asylum 62113	▲				7.98	7.97
★	131	3	PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4207	●				7.98	7.98
★	132	11	PETER TOSH Bush Doctor Rolling Stones CDC 39109 (Atlantic)	●				7.98	7.98
★	133	4	T-CONNECTION Dash 30009 (TK)	●				7.98	7.98
124	124	18	MARSHALL TUCKER BAND Greatest Hits Capricorn CPN 0214	●				7.98	7.98
125	130	36	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	●				7.98	7.98
★	137	5	SOUNDTRACK Every Which Way But Loose Epic JE 353	▲				8.98	8.98
★	172	3	KRIS KRISTOFFERSON & RITA COOLIDGE Natural Act A&M 4670	●				7.98	7.98
128	128	17	FIREFALL Elan Atlantic SD 571	●				7.98	7.98
★	161	2	JOE SAMPLE Carmel ABC AA 1126	●				7.98	7.98
★	★	★	CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose Source SRM 3026 (MCA)	●				7.98	7.98
131	92	16	RONNIE LAWS Flame United Artists UALA 881	●				7.98	7.98
★	147	4	RON CARTER, SONNY ROLLINS, MCCOY TYNER Jazz Stars In Concert Milestone M 55006 (Fantasy)	●				11.98	11.98
133	139	18	WAYLON JENNINGS I've Always Been Crazy RCA AFL1 2575	●				7.98	7.98
134	134	24	THE WHO Who Are You MCA MCA 3058	▲				7.98	7.98
135	125	35	RICK JAMES Come Get It Gordy G7981 (Motown)	●				7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
136	136	100	FOREIGNER Atlantic SD 19109	▲				7.98	7.98
137	138	5	SIDE EFFECT Rainbow Vision Fantasy F 9529	●				7.98	7.98
138	142	10	ALICE COOPER From The Inside Warner Bros. BSK 3743	●				7.98	7.98
139	119	15	JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 3107 (Atlantic)	●				7.98	7.98
140	141	36	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	▲				7.98	7.98
★	148	3	JEAN MICHAEL JARRE Equinox Polydor PD1 6175	●				7.98	7.98
142	143	73	VILLAGE PEOPLE Casablanca NBLP 7064	●				7.98	7.98
143	145	82	STYX The Grand Illusion A&M SP 4637	▲				7.98	7.98
★	154	5	GONZALEZ Haven't Stopped Dancin' Capitol SW 11852	●				7.98	7.98
145	95	19	PETER CRISS Casablanca NBLP 7122	▲				7.98	7.98
146	126	28	AMBROSIA Life Beyond L.A. Warner Bros. BSK 3135	●				7.98	7.98
147	146	18	GROVER WASHINGTON, JR. Reed Seed Motown M 7910	●				7.98	7.98
148	149	32	CRYSTAL GAYLE When I Dream United Artists UALA 858	●				7.98	7.98
149	150	52	BARRY MANILOW Even Now Arista AB 4164	▲				7.98	7.95
★	★	★	LONNIE LISTON SMITH Exotic Mysteries Columbia JC 35654	●				7.98	7.98
151	116	19	GENE SIMMONS Casablanca NBLP 7120	▲				7.98	7.98
152	152	41	WILLIE NELSON Stardust Columbia JC 35305	▲				7.98	7.98
153	153	25	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19189	●				7.98	7.98
★	★	★	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL1 2466	●				7.98	7.98
155	157	14	DR. HOOK Pain & Pleasure Capitol SW 11859	●				7.98	7.98
★	★	★	BONNIE TYLER Diamond Cut RCA AFL1 3072	●				7.98	7.98
★	★	★	ANGELA BOFILL Angie GRP 5089 (Arista)	●				7.98	7.98
158	135	15	ELTON JOHN A Single Man MCA 3065	▲				7.98	7.98
159	160	12	EMMYLOU HARRIS Profile Warner Bros. BSK 3258	●				7.98	7.98
★	★	★	AMAZING RHYTHM ACES ABC AA 1123	●				7.98	7.98
161	163	4	DON WILLIAMS Expressions ABC AY 1069	●				7.98	7.98
162	165	4	CAPTAIN SKY The Adventures of Captain Sky Ari 6042	●				7.98	7.98
★	181	3	TAVARES Madame Butterfly Capitol SW 11874	●				7.98	7.98
164	164	25	SWITCH Gordy G7980 (Motown)	●				7.98	7.98
165	168	5	SMOKEY ROBINSON Smekin' Tama 79-3663 2 (Motown)	●				9.98	9.98
★	183	2	ARPEGGIO Let The Music Play Polydor PD1 6180	●				7.98	7.98
167	170	42	GERRY RAFFERTY City To City United Artists UALA 840	▲				7.98	7.98
★	178	2	CAMEL Breathless Arista AB 4206	●				7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
169	103	15	JIMMY BUFFETT You Had To Be There ABC AA 1008 2	●				11.98	11.98
★	★	★	PATRICE RUSHEN Patrice Elektra EE 160	●				7.98	7.98
171	144	34	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International IZ 35095 (CBS)	▲				7.98	7.98
★	★	★	DELEGATION Promise Of Love Shadybrook 010 (Jama)	●				7.98	7.98
173	173	11	WILTON FELDER We All Have A Star ABC AA 1109	●				7.98	7.98
174	175	6	ROBERT JOHNSON Close Personal Friend Infinity INF 9000 (MCA)	●				7.98	7.98
★	187	2	STEVE FORBERT Alive On Arrival Nonesuch IZ 35538 (CBS)	●				7.98	7.98
176	179	2	PHIL MANZANERA K-Scope Polydor PD1 6178	●				7.98	7.98
177	155	17	DEVO Are We Not Men, We Are Devo Warner Bros. BSK 3229	●				7.98	7.98
★	189	3	GREY & HANKS You Fooled Me RCA AFL1 3069	●				7.98	7.98
★	197	2	FABULOUS POODLES Mirror Stars Epic JE 35666	●				7.98	7.98
180	107	10	JIM MORRISON American Prayer Elektra EE 502	●				7.98	7.98
181	182	20	FUNKADELIC One Nation Under A Groove Warner Bros. BSK 3209	▲				7.98	7.98
182	184	5	SARAH DASH Kashner IZ 35477 (Epic)	●				7.98	7.98
183	186	45	SOUNDTRACK The Rocky Horror Picture Show ODE ODS 21653 (JEM)	▲				8.98	8.98
184	120	13	OUTLAWS Playin' To Win Arista AB 4205	●				7.98	7.98
★	★	★	FRANK ZAPPA Sleep Dirt Discom BSK 2292 (Warner Bros.)	●				7.98	7.98
186	115	7	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 3082	●				8.98	8.98
187	118	15	BAR-KAYS Money Talks Dax STX 4106 (Fantasy)	●				7.98	7.98
188	188	69	CHUCK MANGIONE Feels So Good A&M SP 4658	▲				7.98	7.98
189	190	21	MOTHER'S FINEST Mother Factor Epic JE 35546	●				7.98	7.98
★	★	★	DOBBIE GRAY Midnight Diamond Infinity INF 9001 (MCA)	●				7.98	7.98
191	171	9	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 7628	●				7.98	7.98
192	193	36	BETTY WRIGHT Live Arista 4408 (TK)	●				7.98	7.98
193	195	246	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲				7.98	7.98
194	★	★	GODZ Nothing Is Sacred Casablanca NBLP 7134	●				7.98	7.98
195	196	65	ERIC CLAPTON Slowhand RSO RS1 3030	▲				7.98	7.98
196	166	28	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSO RS2 4100	▲				15.98	15.98
197	127	24	ROSE ROYCE Strikes Again Whitfield WHR 3227 (Warner Bros.)	●				7.98	7.98
198	151	31	KENNY LOGGINS Nightwatch Columbia JC 35387	▲				7.98	7.98
199	167	20	BOSTON Epic JE 34188	▲				7.98	7.98
200	169	7	BLACKBYRDS Night Groove Fantasy SF70	●				7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	113
Aerosmith	50
Amazing Rhythm Aces	160
Ambrosia	146
Arpeggio	166
Ashford & Simpson	103
Bar-Kays	111, 187
Babys	70
Bee Gees	4
Blackbyrds	200
Bell & James	75
Blondie	95
Blues Brothers	2
Angela Bofill	157
Boston	83, 199
Alicia Bridges	91
Chuck Brown & The Soul Searchers	130
Jackson Browne	120
Paulo Bryson	37
Jimmy Buffett	169
Ron Carter	132
Bobby Caldwell	40
Camel	168
Captain Sky	162
George Carlin	112
Cars	44
Gene Chandler	47
Chanson	97
Chic	6
Chicago	64
Eric Clapton	10, 195
Commodores	87
Alice Cooper	138
Elvis Costello	15
Peter Criss	145
Sara Dash	182
Delegation	172
Devo	177
John Denver	31
Neil Diamond	89
Doolin Brothers	14
Earth, Wind & Fire	16
Fabulous Poodles	179
Wilton Felder	173
Firefall	128
Fleetwood Mac	110
Dan Fogelberg & Tim Weisberg	52
Steve Forbert	175
Foreigner	24, 136
Ace Freshley	69
Funkeadelic	181
Leif Garrett	34
Larry Gatlin	191
Marvin Gaye	26
Gloria Gaynor	12
J. Geils Band	66
Andy Gibb	114
Godz	194
Gonzalez	144
Grateful Dead	41
Dobie Gray	190
Grey & Hanks	178
Emmylou Harris	159
Ian Hartman	85
Isaac Hayes	118
Heart	20
Head East	86
Dr. Hook	155
Hot Chocolate	39
Phyllis Hyman	121
Instant Funk	89
Jacksons	79
Bob James	45
Rick James	38, 135
Al Jarreau	100
Waylon Jennings	133
Jean Michael Jarre	141
Jefferson Starship	48
Billy Joel	5, 42
Elton John	158
Robert Johnson	174
Chaka Kahn	87
Kansas	92
Evelyn "Champagne" King	154
Kris Kristofferson & Rita Coolidge	127
Lakside	99
Ronnie Laws	131
Little River Band	125
Kenny Loggins	198
Cheryl Lynn	25
Melissa Manchester	73
Chuck Mangione	106, 188
Barry Manilow	17
Phil Manzanera	176
Bob Marley & The Wailers	102
Marshall Tucker Band	124
Steve Martin	27
Ian Matthews	80
Paul McCartney	65
Meat Loaf	82
Steve Miller	29
Eddie Money	28
Melba Moore	116
Jim Morrison	180
Van Morrison	90
Mother's Finest	189
Anne Murray	62, 77
Nazareth	98
Wille Nelson	81, 152
Nicolette Larson	22
Ted Nugent	119
Olivia Newton-John	8
Outlaws	184
Pablo Cruise	61
Parliament	23
Dolly Parton	84
Peaches & Herb	33
Teddy Pendergrass	171
Pink Floyd	193
Poco	54
Bonnie Pointer	96
Pointer Sisters	18
Dina Stryker	153
Richard Pryor	186
Queen	35
Gerry Rafferty	167
Smokay Robinson	165
Kenny Rogers	43
Rolling Stones	60
Linda Ronstadt	

New Companies

The Ebony Cowgirl Production Co. and ECP Records formed by Randy J. Wright and Raymond Klienhienz. The production end is also a publishing arm affiliated with ASCAP specializing in country material. Address: P.O. Box 18320, Cleveland Heights, Ohio, 44118. (216) 371-9928.

Banner Records, a new custom record label aimed primarily at the discovery and artistic development of new talent, begun by ECU Inc. principals Don Gere and J. Clark Scott. Temporary address: 6515 Sunset Blvd., Suite 300-A, Los Angeles, Calif. 90028. (213) 467-8172.

S.C.A. Management, formed by Steve Cohen and associates for artist development and personal management. Clients are progressive/pop artist Gregory Watson and Joey Stec, a former Playboy Records artist and April/Blackwood staff writer. Recently signed is veteran singer Mary Wells. Address: 9000 Sunset Blvd., Suite 407, Los Angeles, Calif. 90069. (213) 275-7329.

Dutko Sound, Inc., formed by Steve Dutkovich, specializing in audio holographic sound systems. Address: 7401 North Laurel Canyon, North Hollywood, Calif. (213) 982-0900.

Stephen J. Gross, specialist in music and entertainment law, is now a partner in the law firm of Gross & Malatesta. Gross was formerly with A&M Records in promotion and sales. Address: 2049 Century Park East, Suite 1200, Los Angeles, Calif., 90067. (213) 552-9244.

Jam-A-Ditty Records and Greeniels Music (BMI), formed by Edward Earl Gill and J. Cirt Gill III. Label is named in honor of the late disk jockey J.C. Gill Jr. whose radio name was Jam-A-Ditty. First release is a single by the group Sho-Nuff Music. Address: P.O. Box 21931, Greensboro, N.C. 27420. (919) 272-7336 and 272-6392.

S.C.A. Management, formed by Steve Cohen and Assoc., for artist development and personal management. Ongoing clients are progressive/pop artist Gregory Watson, and former Playboy Records artist Joey Stec who was an April Blackwood staff writer. Recently signed is singer Mary Wells. Address: 9000 Sunset Blvd., Suite 407, Los Angeles, Calif. 90069. (213) 275-7329.

Resourceful Productions, Inc., formed by Seth Lowenstein, president, offering management, public relations, sound & lighting, graphics and publishing services. Address: P.O. Box 1392, Flushing, N.Y. 11352.

Monarch Record Mfg. Co., formed by the Electrosound Group, Inc. Address: 9545 San Fernando Rd., Sun Valley, Calif., 91352. (213) 767-8833.

MusicWorks, formed by Marty Wekser, to provide consulting services for songwriters, music publishers and managers. For the past eight years, Wekser was in executive publishing positions with Jobete Music Co., Paul Simon and ATV Music Group. Address: 1209 N. Kings Rd., Los Angeles, Calif., 90069. (213) 656-7664.

Aulos Studios, specializing in programming small and medium market radio stations in a beautiful/contemporary format. Launched by David M. Gelfer. Address: 514 W. Main St., Newark, Ohio, 43055. (614) 344-8173.

Mighty Twins Music, launched by composer Ron Scott as a publishing company affiliated with BMI with Danny Johnson's "Be Nice To Me" on Columbia's First American label. Address: 9134 S. Indiana Ave., Chicago, Ill. 60619 (312) 264-5452. Or, Pearl Duncan, administrator, 310 Greenwich St., Suite 16A, New York, 10013 (212) 962-3944.

Snowdrop Records, formed by Talent Showcase Associates and headed by Dick Roth, with rock group Wits End signed as first act. First releases will include a pair of singles from the "Wits End" LP which is currently being recorded in Dallas. Address: 400 First National Bank Tower, Garland, Tex. 75040. (214) 272-8536.

Appropriate Productions, founded by Ben Brooks and Mike Schaffer, for record and demo production, publishing and working with individual songwriters. Address: 474 Atchison St., Pasadena, Calif. 91104. (213) 225-2827 and (213) 794-8758.

Superior Promotional Shows, Inc., organized by Thomas R. Quick and Fred Fleishman, as a service company involved with the promotion and management of talent and promoters of concerts. Address: 700 N.E. 7 St., Hallandale, Fla., 33009. (305) 456-7427.

Dollars & Sense Productions, Inc., launched by Jeff Ross and Terry Luttrell with divisions including Topdraw Artists Management and On the Charts Music Publishing Co. Current artists include Screams, Jott and Ingrid Berry. Address: P.O. Box 2787, Station A, Champaign, Ill., 61820. (217) 352-7456.

Rambull Inc., formed by Joyce Bresnahan to offer publicity, promotional and advertising services exclusively for the music business. Though based in Chicago, firm will also represent music-related companies in New York, Los Angeles and Nashville. Address: 2200 Forestview Rd., Evanston, Ill. 60201. (312) 328-8880.

Scorpio Suing Over Cutouts Sources

LOS ANGELES—Scorpio Music Distributors, Croydon, Pa., cutouts wholesaler, has filed suit in Federal District Court for Eastern Pennsylvania against Surplus Records And Tapes, Rochelle Park, N.J., and Herb A. Linsky doing business as Herb Linsky Associates, New York City, charging them with conspiring to monopolize the schlock business.

The filing by Dennis H. Eisman of Philadelphia estimates total damages suffered by the plaintiff firm at more than \$10 million.

Surplus, operated by Manny Wells and Pete Hyman, is the biggest cutouts house in the U.S., the suit alleges, with sales in excess of \$12 million yearly, controlling 60% to 70% of all LP schlock.

Arista Records, Warner Communications Inc., and Deerfield Communications Inc., a veteran New York City corporation in commer-

Orlando Records, formed by Carroll Fulmer with production handled by Foster & Rice Productions, Inc. First artist signed is Leon Everette. Address: 7513 Lake Drive, Orlando, Fla. 32809. (305) 855-8920.

On The Air, founded by the Colonial Management Assn. and Dave Wortman as a total service/gospel marketing support team to provide market support services in the areas of airplay, bookstore and distributor awareness. Goal is to bridge communication gap between consumer retail outlets, suppliers and radio stations. Address: 2199 Nolensville Rd., Nashville, Tenn. 37211. (615) 256-2247.

Busch Country Records and Publishing, begun by Randall Bethencourt with first projects for the label being singles by Randy Wade and Bobby Hess. Product is slated for March release. Address: 1002 W. Busch Blvd., Tampa, Fla., 33612. (813) 935-6289.

The Cloud Agency, launched by former Tulsa nightclub proprietor Preston Cloud, as a booking and management firm. Cloud is joined by Roger Burch, former booking agent with the Jim Halsey Co. and Top Billing. Initially, agency will act as exclusive booking and management agent for Capitol artist Mel McDaniel and SCR artist Billy Parker. Address: 3540 E. 31st St., Tulsa, Okla. 74135. (918) 747-3644.

T.P.M. Productions, formed by arranger/producer Terence P. Minogue, known for his work with Jim Croce. He is seeking new talent. Address: 401 E. 74th St., Suite 8E, New York, 10021. (212) 794-2370.

Cachet Advertising, launched by Jude Lyons, president, specializing in music-related areas. Current clients include the Monarch Entertainment Bureau, the Bottom Line night club and Midsong Records. Address: 677 West End Ave., New York, 10024. (212) 864-7796.

For the Record

NASHVILLE—Shirley Caesar's "From The Heart" LP on Hob Records has been nominated for a Grammy in the category of best soul gospel performance, contemporary, instead of her "First Lady" LP as indicated in last week's issue.

cial bartering, are named as non-defendant co-conspirators.

The suit contends that Surplus entered into illegal conspiracies to purchase cutouts directly from WCI and with Linsky, Arista and Deerfield to acquire Arista overstock, and eliminate Scorpio from such purchases from the non-defendant co-conspirators.

The defendants have used price fixing, predatory price cutting, false representations, intentional below-cost selling, illegal tie-ins exclusive dealing, inducive boycotts and reciprocal dealings, threats and coercion to eliminate competition, the suit charges.

Surplus allegedly compelled its subdistributors, including the plaintiff, to resell records purchased from it at prices established by Surplus. Surplus favored Scorpio's competitor with lower pricing, the suit charges.



STORE VISIT—Members of RCA act Crazy Horse sign autographs at Tower Records Sunset Blvd. store to promote their "Crazy Moon" LP. From the left are: Tom Inman, RCA Records inventory display specialist with band members Billy Talbot and Frank Sampedro.

Missourian Buys Iowa Kajac Co.

CHICAGO—Kajac Record Corp., a Carlisle, Iowa label/publishing operation and 16-track recording facility has been sold by owner Harold Luick. Luick will remain as general manager of the vertical production company under new ownership.

Sale is to Lee Mace, head of Ozark Opry Inc., a country music auditorium located in Osage Beach, Mo. Plans call for the production/label company to be moved to Osage this year with a 24-track automated plant on the drawing board.

According to Mace, the purchase

fits in with the goal of signing and recording bluegrass, blues and country acts making appearances at Mace's Ozark Opry. Studio will remain available for outside bookings, continuing to offer in-house services of studio musicians, production, arranging, record pressing and tape fabrication under Luick's direction.

Mace acquires Luick's two publishing companies Tall Corn Publishing, BMI and Mid-American Music Publishing, ASCAP in the agreement. Purchasers for the Iowa facility founded in 1970 by Luick, are being sought.

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Inside Track



FAN TIME—Sammy Hager signs copies of his record for fans at the Record Market's West Bloomfield Plaza location in Novi, Mich.

'THEY'RE PLAYING OUR SONG'

Casablanca Tapes First Show LP Before Opener

NEW YORK—In a rare move, Casablanca Records' first Broadway cast album was cut several weeks before the show's official bow here Sunday (11) and will be marketed three days later, Wednesday (14).

The show, "They're Playing Our Song," was taped by the label at the Record Plant in Los Angeles. It stars Lucie Arnaz and Robert Kline, with a score by Marvin Hamlisch and Carole Bayer Sager and book by Neil Simon.

In addition, Casablanca is also releasing this week a 12-inch,

33 $\frac{1}{3}$ r.p.m. disco version of the title song featuring Tony Orlando, as well as a 45 r.p.m. single.

The property is Hamlisch's first Broadway show since "Chorus Line," while Sager was last represented in the '60s with "Georgy." Simon, famed for his comedy plays and movies, has penned two musical books, "Sweet Charity" and "Little Me."

Within the context of the show, Johnny Mathis is heard singing the title song, and his version is on a demo LP of the score created by Chappell Music.

WEA U.K.'s Price Tag Jump Irks Stewart

By PETER JONES

LONDON—WEA U.K. has received a writ from Rod Stewart's Riva Records over its decision to upturn by around \$1 the retail price of the artist's album "Blondes Have More Fun."

The LP was issued last November at a retail price of 4.49 pounds (\$9) instead of the normal 4.99 pounds (\$10) for a full-price pop album. This price-cut move had followed actions from Stewart and his manager Billy Gaff.

Stewart had expressed the view that record prices are today generally much too high and that he could make a gesture toward putting that situation into a better perspective. He felt that by cutting \$1 off an approximate \$10 price tag everybody involved, himself, Riva Records and WEA, would still make sufficient profit from sales.

But in the last week of January, WEA contacted Riva and said the price was being upped to the normal for this kind of album. In one comment, WEA said that the adjustment was made after an agreed sales period at the lower price.

Stewart, told of the move in Australia, immediately instructed Riva, through attorneys D.M. Landsman of London, to issue a writ (served Jan. 26) seeking an injunction to prevent the price increase.

At that time, the album had sold some 600,000 copies in the U.K. alone, and world sales were claimed to be in excess of 10 million. Stewart said he felt the increase meant that

"kids were being fleeced" and that he was disgusted with the WEA attitude in upping the retail price.

E-C Tape's Heilman Guilty Of Pirating

NEW YORK—David Heilman, president of E-C Tape, faces a maximum jail sentence of 18 years and/or an \$18,000 fine after being found guilty on 18 counts of copyright infringement for willfully duplicating recordings of copyrighted musical compositions.

After a one-day trial Jan. 30 in U.S. District Court, Chicago, on the indictment originally filed in late 1976, Judge John Grady handed down his decision Wednesday (7), with sentencing due March 21.

Heilman, who originally had been found liable in civil suits brought in Wisconsin and California, and who spent six months in Milwaukee County Jail on a contempt of court conviction, also faces further actions in Wisconsin, it is understood.

Pickwick Moves

• Continued from page 3

Port says that Pickwick's pop line, featuring key rock and MOR names, will also boast more new attractions with an eye on currently successful acts.

All told, there are more than 800 titles available.

Bob Dylan has apparently launched his Accomplice label after all, although no deal with CBS has been consummated. Larry Cohen, formerly of Epic and Playboy, has reportedly been named to head the label with an office in Los Angeles. When reached for comment, Cohen declined to make any clarifications, citing legal reasons. Dylan is reportedly quietly making the club rounds looking for future label artists.

Finalization of the MPL Communications Inc. acquisition of Frank Music from CBS appears near, with the takeover expected sometime in March. Speculation is that there's a tie-in between CBS' recently completed deal with Paul McCartney as a recording artist and the Frank Music acquisition. MPL looks after McCartney's interests, including his post-Beatle copyrights via attorneys Lee and John Eastman. Also, MPL oversees the E.H. Morris and Buddy Holly catalog, and with the absorption of Frank Music, the company continues on its course as becoming an even stronger member of the publishing community. The late Frank Loesser firm, Frank, is prominent in the theatre area, with scores such as "Guys & Dolls," "Music Man" "Damn Yankees" and many others.

Steve Wax, president of Elektra/Asylum, is in New York scouting disco possibilities for his labels. ... Eric Stewart's severe concussion and fractured skull in a auto accident in England has cancelled 10cc's Japanese junket and a tv special for Easter with Abba. ... NBC has announced more than 50 pilots due for next season. There wasn't a music situation comedy or variety series in the lot. With the demise of "Dick Clark's Live Wednesday" recently, that left only the Osmond Family in prime time with its new Sunday p.m. ABC slot. ... Rumors persist CBS and TK Productions are close to a deal, but the ante to take over domestic distribution was too ponderous, it seems. CBS won't talk and Henry Stone couldn't be reached as Track went to press.

Motown's Mike Lushka has invited key Motown distributors for a meeting to be held here about month's end. Still no word on how Motown intends to distribute the line in the South with the folderoo of Together Distributing in Atlanta and Miami. And is the company branch in Detroit out, with an indie label distributor taking over? ... Supersax huddling with Norman Granz of Pablo Records about a possible melding with Dizzy Gillespie, wherein they would do the old Gillespie/Parker greats like "Hot House" and "Salt Peanuts" together. ... Leonard Rambeau, Anne Murray's Toronto mentor, is listening to pitches from other labels now that the news is out that the 10-years-with-Capitol singer's binder runs out in June.

The national independent disco promotion firm of Marc Kreiner is reportedly undergoing sweeping changes in its East Coast regional offices. John Luongo is anklng the firm. Its regional offices will probably shift from Boston to New York, with Audrey Joseph stepping into the boss chair in Gotham. ... Better Late Than Never: Audio Technica speakers pulled the promo coup of the Las Vegas Winter CES Show. It gave away four-foot-long inflatable plastic speakers, but to obtain one, you had to agree to have it inflated at their booth, so the convention floor was flooded with folk carrying the giant imitation speakers.

Is Watermark moving its "American Top 40" syndicated show from KIIS-AM-FM in Los Angeles to KHJ-AM? ... "Midnight Express," to which Casablanca Rec-

ords has the soundtrack album because its sister Film-Works did the flick, walked off with six Golden Globe Awards to top the Hollywood/foreign correspondents' awards. And "Last Dance," the Paul Jabara tune made a hit by Donna Summer in "Thank God It's Friday," received the best motion picture song plaudit. ... Milt and John Salstone of M.S. Distributing, Chicago, have set up a \$20,000 endowment fund, establishing a scholarship through NARM in memory of Shelly Siegel, vice president and general manager of Mushroom Records who died Jan. 17 in Los Angeles.

Bill "Rocky" Conti inked to score the music for 20th Century-Fox's movie, "The Dreamer," in which Pablo Cruise sings some of the tunes. ... MCA negotiating with Olivia Newton-John on a movie career deal. ... Leighton Bailey, whom oldtimers will recall as a key location band booker when MCA dominated the big band business has retired after 32 years with the company. Since 1954, Bailey, who operated as band booker out of Chicago originally, has been in Dallas as a tv sales vice president. ... Paul David has his Camelot/Grapevine stores' crew convening April 16-19 at the Sheraton Belden Inn, Canton, Ohio. Gerry Gladieux is expected to top his already mighty efforts in corralling industry participation for the mini-NARM Supplier's Night to be held at the pluh Tangier in Akron April 19.

The N.Y. Post began publishing a special section devoted to jazz and pop music Thursday (8). The pull-out section featured news, reviews and feature stores plus a best selling list provided by Billboard. ... And speaking of Billboard's charts, Look Magazine, which resumes publishing sometime in March, will also feature album and singles ranking from Billboard. ... Joe Simone of Progress Distributing, Cleveland and Chicago, has been forced to drop some personnel after losing ABC and A&M labels in the Midwest. Veteran Cincinnati promo rep Tom Amann is reported moving to Georgia to enter another industry.

Two Gotham City retailers are low balling. Alexander's Department Stores offer the new Cat Stevens, Bell & James, Rick James and Al Green albums for \$3.99 while farther downtown, J&R Music World gets competition from Bondy's Records & Tapes, which sells current charters by Elvis Costello, Linda Ronstadt, Gloria Gaynor and T. Connection for \$3.98, while Billy Joel and Barbra Streisand packages tag at \$4.49. And back at the L.A. ranch, now that the Warehouse \$4.44 sale is over for the month of January, the Integrity Entertainment giant store link, Big Ben's, offers all \$7.98s for \$4.49 and lots of \$8.98 at \$4.99. ... Jerry Goldsmith charting the forthcoming "Star Trek" movie at Paramount Pictures in Hollywood. ... Publicist Dick Gersh contacting recording names for a national antismoking radio spot campaign.

Minutes after Tower Records on Sunset Strip put up a hand-printed billboard on the store front of the Blues Brothers' "Briefcase Full Of Blues," it was stolen by fans. Last summer it also happened with the Stones' "Some Girls." ... A bikini-clad Milwaukeean won two tickets to see the Grateful Dead when she showed up at 1812 Overture Records recently. The young woman arrived sans overcoat in the sub-freezing temperatures on a dare from WLTX-FM deejay Bernie Lucas. The station broadcasts from the 1812 location.

ABC Publishing Unaffected By MCA

• Continued from page 3

"I think it would be improper at this time to comment about anything dealing with MCA's proposed purchase of ABC," Chiantia says. "It might even be illegal to talk about it right now."

Claiming 1978 was the biggest year for profits and creative activity for the publishing group, the top executive listed income up 90% between 1976 and 1978.

The company is structured as follows: ABC/Dunhill Publishing, ABC Music Productions, American Broadcasting Music and ABC Circle Films with offices in L.A. and Nashville.

ABC Music Productions is in charge of producing artists and making deals with other labels, American Broadcasting Music covers the publishing of ABC Radio and tv while ABC Circle Films serves as a music consultant for projects such as movies of the week for the tv network.

Emphasizing the independent na-

ture of working with outside labels other than ABC Records, Morgenstern lists Atlantic, 20th Century-Fox and RCA among major companies utilized.

This year ABC Publishing is nominated for six Grammys, including best performance by a country duo artist, namely Helen Cornelius and Jim Ed Brown on RCA for "If The World Ran Out Of Love."

"We're not a record company's publishing firm," Morgenstern says. "We have not relied on one record company for business, since we also search out active, viable writers and performers in the market," Morgenstern continues.

Pointing to Rick Shoemaker, vice president of creative directions, and Diane Petty, vice president, located at ABC's Nashville office, Morgenstern underlines the importance of matchup.

That practice involves the matching of old, undiscovered and new material with name artists handled in casting staff meetings rather than

wide-range scatter shooting done by some publishers.

"Bottom Line," a Dennis Lambert/Brian Potter song was recently picked up by Johnny Mathis while some old Mamas & Pappas songs, namely "California Dreamin'" will be used in a film project by American International Pictures.

ABC Publishing scored on other major movie soundtracks including "Grease," "FM" and "The Last Waltz" with established songs. The Steely Dan, Jimmy Buffet and gospel catalogs and reactivated Grass Roots and Steppenwolf material have also been profitable.

Looking ahead to 1979, Morgenstern reports interest in writers Jimmy Mack, Peter McCane and Danny Moore while lining up the likes of Helen Reddy, Mathis, Roy Clark and the Oak Ridge Boys to record material.

Young contemporary artists like Travolta, Shaun Cassidy and Leif Garrett were big for us as were eight Presley LPs on the charts at the same time," concludes Morgenstern.

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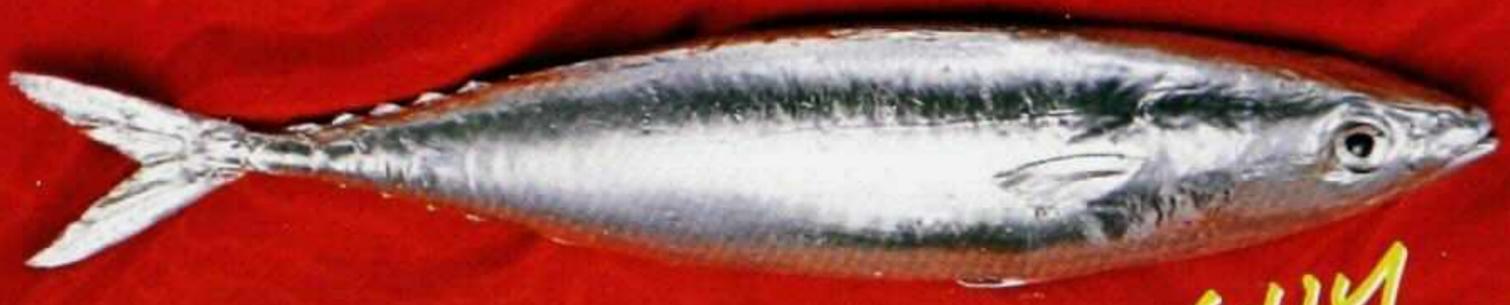
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