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Russians To Issue John's 'Single Man'

MOSCOW—In the wake of Elton John's significant and successful concerts in this city and Leningrad, the Russian authorities have given permission for a minimum 100,000 copies of his most recent album, "A Single Man," to go on sale here officially via Melodiya.

See Elton John photos on page 3.

Previously, John's records have been available only on a black market basis, with albums selling for around \$70 via illegal importing from neighboring territories.

John is the first out-and-out rock artist to appear in the U.S.S.R., although Britain's Cliff Richard did well on an earlier visit, as did Germany's Boney M a few months ago.

The visit was promoted by Harvey Goldsmith, a London-based agent, working with
(Continued on page 58)

New Govt. In Canada May Benefit Industry

By DAVID FARRELL

TORONTO—Canada's new Conservative Party government, which just barely scraped to power Tuesday (22), promises great things for the cultural industries here including the record business. This, at least, is the view held by many industryites surveyed by Billboard the day after the election.

Among budget proposals spoken of to "stimulate the Canadian arts and cultural industries" are amendments to the income tax act to allow for 100% investment write-offs on Canadian sound recordings, greater flexibility than before in deductible expenses for performers, federal guarantees on loans to firms

involved in the production and dissemination of Canadian records and tapes and finally, an extension of Ontario's "Halfback" program. This allows provincial lottery ticket holders to redeem stubs at part-value on the purchase of Canadian records, along with books, magazines and films. The extension could make it a national program.

Cultural affairs coordinator for the Conservatives, David MacDonald, is the likely candidate for the secretary of state's post, when new Prime Minister Joe Clark announces his cabinet lineup, and it is MacDonald who
(Continued on page 68)

NPR Seeks Financing Of Satellite Web

By DOUG HALL

WASHINGTON—National Public Radio, which distributes 20 to 25 hours of live music each week to its 200 network affiliates, is on the verge of entering the satellite era and is grappling with ways to finance this operation.

Possibly the most creative idea to come out of the Public Radio Conference which ended Thursday (24) was a \$500 million endowment fund proposed by NPR chairman Edward Elson.

Elson's idea is to set up a fund large enough so NPR could operate on the interest and preserve the principle. NPR is currently working with a \$12 million budget, but this amount jumps to at least \$60 million when the cost of operating the 200 NPR affiliates is included.

Under Elson's plan Congress would provide the \$500 million and this amount would be re-
(Continued on page 22)

Chart Action Share Report Label Standings On Page 67



Carly Simon's new album is *Spy* (SE-506), shipping this week. "Vengeance" (E-46051) is the first single. Produced by Arif Mardin on Elektra Records and Tapes
(Advertisement)

BBC's Aubrey Singer Is Keynote Speaker At IMIC

NEW YORK—Aubrey Singer, managing director of Britain's BBC Radio and the man charged with guiding that nation's non-commercial radio industry into the '80s, is set as keynote speaker for Billboard's International Music Industry Conference in Monte Carlo, June 11-14.

Singer was appointed to the BBC post last year, and the impact of his philosophies is being felt not only in Britain—as it continues to grapple with the relatively new experience of commercial radio—but around the globe.

For BBC programs are broadcast to millions of people internationally, through the strength of its signals to nations like Russia, and through the corporation's own sales and syndication operations to the U.S., among others.
(Continued on page 72)

UNICEF Song Income In Disbursement Shift

By IRV LICHMAN

NEW YORK—Five months after the televised UNICEF concert, the structure of how monies from songs presented on the all-star show are to be funneled to benefit children in underdeveloped countries has undergone a significant change.

As for the Polydor Records release of the soundtrack album, there have been changes in programming format, as well as a delay in the scheduled marketing of the package.

As originally blueprinted in January, when the songs were performed "live" from the UN General Assem-
(Continued on page 72)



Throughout the industry there isn't a name better associated with setting trends than DAVID BOWIE. And his new album "LODGER" (AQL1-3254) promises to further that legend. Having evolved beyond traditional categories, every cut on "Lodger" is a musical adventure that becomes increasingly captivating each time it's heard. EXPLORE A NEW QUALITY OF LIFE WITH "LODGER," David Bowie's most creative and imaginative album to date. RCA Records and Tapes.
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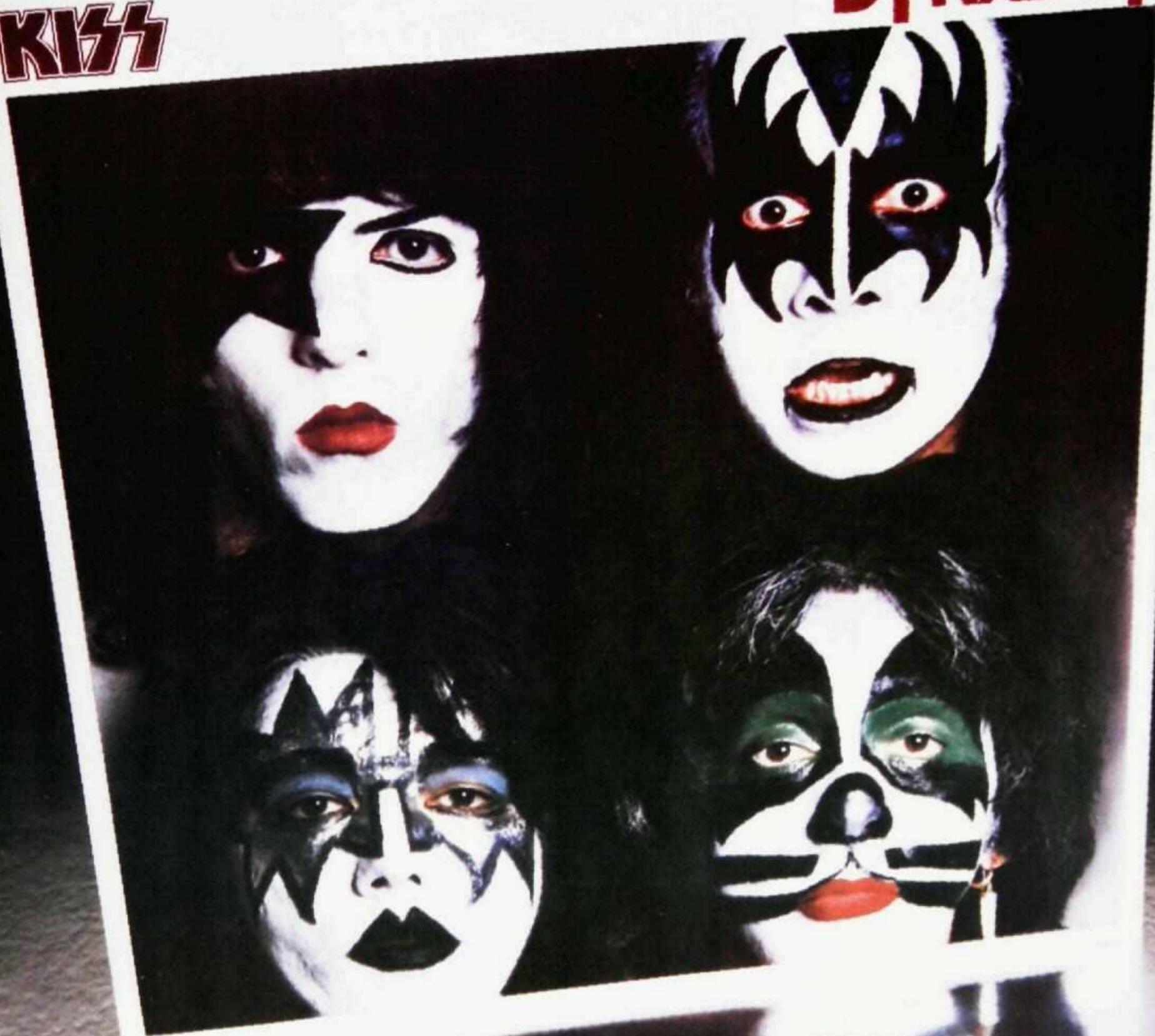


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Wide World Photos
ELTON FEVER—Soviet police hold back a huge crowd outside the Leningrad concert hall, prior to Elton John's first of four U.S.S.R. concerts. Above, he signs an autograph onstage during the opening night show.

Copyright Act Tops Society's N.Y. Conclave

By IS HOROWITZ

MONTAUK, N.Y.—Collective licensing of musical works may receive new impetus as a result of the recent Supreme Court ruling that a blanket music license to network television does not constitute a per se violation of anti-trust legislation.

This view was expressed by Alan Hartnick, vice president of the Copyright Society of the U.S.A., during a workshop seminar at the group's annual convention here last week.

It was only one among a number of topics that engaged the attention of more than 100 delegates to a conclave that focused primarily on the experience to date and future implications of the 1976 Copyright Act.

Attorneys and industry figures also heard the "works for hire" provision of the act described as a "time bomb" whose ultimate effect cannot be calculated at this time.

Ambiguities in the language of the law and in the very definition of an employe, it was pointed

out, may yet throw proprietorship of works for hire copyrights in doubt, particularly in their renewal periods.

Richard Dannay, another Society vice president, led the discussion on the works for hire issue, which many felt would be resolved in many cases only through litigation and the creation of a new body of case law.

Jon Baumgarten, general counsel for the Copyright Office, guided the delegates through the maze of current and evolving regulations involving registration and transfer of copyrights. He reported that the backlog of registrations has now been reduced to about 15% as against the former 85%.

The Copyright Office now fixes the effective date of a registration at the date of application, Baumgarten said, rather than when it is approved, normally after a time lag of up to three months. This is of significance in the event of subsequent litigation.

Baumgarten, incidentally, is leaving his post with the Copyright Office June 8 to return to private law practice.

In the discussion of the April 17 Supreme Court decision, it was speculated that ASCAP and BMI might reach some settlement with CBS to avoid continuing litigation in the lower courts on narrow issues. "Too much money and too much time has already been spent on the case," said one participant.

Featured speaker after a Society dinner Monday (21) was Leonard Feist, president of the National Music Publishers Assn., who credited clients rather than the copyright bar with being the prime movers behind copyright revision.

"Behind every landmark decision there stands a stubborn client," he said. Lawyers appeared at congressional hearings on the law on behalf of clients, and not as lawyers, he noted,

in a somewhat pointed criticism of his attorney-weighted audience.

"Revision may have been the golden age of the client," said Feist.

At a meeting of the Society's trustees the group devoted considerable attention to its possible involvement in the choice of a successor to Barbara Ringer, who is expected to retire from her post as Register of the Copyright Office in May 1980.

The trustees voted to form a committee to explore options open to the Society, but in no event to support a single candidate for the critical position.

Re-elected as officers of the Society were David Goldberg, president; Dannay and Hartnick, vice presidents; Eugene Winick, secretary; Edward Cramer, treasurer; Jerold Couture, assistant secretary; and Milton Rosenblum, assistant treasurer.

JUNE 2, 1979, BILLBOARD

1ST QUARTER OF '79

WEA, Col And WB Lead Chart Rankings

LOS ANGELES—WEA, Columbia Records and Warner Bros. Records topped the corporate, label and combined label categories, respectively, in the first quarter 1979 Billboard share-of-chart action compilations.

The recapitulation of the singles and albums which appeared on the charts, weighted along with their position and longevity on the charts, was computerized by Billboard's Music Pop Charts division.

WEA swept the number one slot corporately in all three classifications. A pair of independently distributed labels appeared for the first

Complete statistics appear on page 67.

time on the corporate ranking, with Chrysalis and TK tied at ninth.

Columbia Records notched all three top positions in the label
 (Continued on page 65)

NARAS Adds More Grammy Categories

By PAUL GREIN

LOS ANGELES—Rock, disco and jazz fusion will have their own categories in the 22nd annual Grammy balloting next winter, based on the decision of the 26 trustees of the Recording Academy who convened in Guadalajara, Mexico, for their annual meeting May 18-20.

The pop, rock and folk field has been split in two, with folk being absorbed in pop and separate awards

Bob Regehr, Warner Bros. artist development vice president, says he has the best job at the company. To understand why, follow him through a day in his life on pages 30, 31.

being added for best male, female, group and instrumental performances in rock.

Categories were also added for best disco record of the year and best jazz fusion performance, vocal or instrumental. And the best arrangement for voices award was dropped due to a scarcity of entries in the three years it has been issued.

The changes swell the number of Grammy categories to an all-time high of 57. That was a necessity if the Academy was to reflect all musical tastes, according to Jay Lowy, elected at the meetings to succeed J. William Denny as president.

"The trustees do want to keep the

number of awards down," Lowy acknowledges. "That's a discussion that comes up every year. But we

(Continued on page 80)

LABELS JOIN \$1 HIKE ON DISCO DISKS

By DICK NUSSER

NEW YORK—Most manufacturers of 12-inch disco singles are preparing to follow Capitol Records' lead in hiking the list price from \$3.98 to \$4.98, despite an initial outcry from some retailers.

The price increase, tied to rising production costs and, in some instances, heavier royalty payments, is going to add an estimated 50 cents to the wholesale cost of the 12-inch disks.

For some retailers, such as Tower Records, the increase won't affect shelf prices to a marked degree. Tower says it'll sell \$4.98 listed product for \$2.99 whereas its current shelf price for \$3.98 product is \$2.88. Disc-O-Mat's three stores here are selling the \$3.98 listed 12-inch disks for \$2.49 and the \$4.98 listed product will be sold for \$2.99.

In the meantime, Casablanca
 (Continued on page 37)

Publishers Raising Sheet Music Retail Price To \$1.95

By IRV LICHTMAN

NEW YORK—The cost of the music with which to play your favorite song on the piano has gone from \$1.75 to \$1.95.

That's the general price now for single sheet music copies on the retail level, a pricing policy arrived at over the past month or so by all the major print companies. The cost of single sheet music runs about 95 cents to jobbers, while dealers generally pay around \$1.30.

As long as jobber discounts remain at current levels—which basically is the case—jobbers do not see

any devastating impact on the print business, although several print figures have expressed concern.

Herman Steiger of Big 3 Music says he was among the last to up the price "with great reluctance."

"But," he explains, "printing costs, which have climbed over the past several years, have risen dramatically within the past six months, guidelines or no guidelines. I don't know from one day to the other what printing costs will be."

He predicts that folios, which are generally at existing price levels, will

also follow the natural course of escalating manufacturing costs.

Interestingly, both jobbers and print executives point to the overwhelming success of Frank Mills' print version of his self-penned instrumental hit, "Music Box Dancer," as a positive sign that consumers are willing to pay the extra cost of obtaining single sheets of the music they want.

The sheet sells for \$2, and Mills, who operates his own print company, Music Box Dancer Publications Ltd., has claimed sales of over

750,000 in the U.S., with an additional 50,000 in his native Canada.

Also, it's pleasing to the print industry that Billy Joel's special edition, with photos, of his smash, "Just The Way You Are," is selling well at a \$2.75 tag.

"Years ago, when print went to \$1.50 a copy, I thought we were crazy," comments George Bielo, sales manager of Charles Dumont & Son Inc., the large print jobber of Cherry Hill, N.J.

"Now I realize consumers are
 (Continued on page 65)

Justice Dept. Halts Probe Of Antitrust Accusations

LOS ANGELES—After 26 months of studying a vast cache of storage boxes of business records of firms and associations within the record/tape industry, four Justice Dept. attorneys have called off the national probe which centered here.

Barbara Reeves, chief of the local antitrust activity here, says no indictments will be filed.

Five known industry leaders, who had been subpoenaed as witnesses during the lengthy inquiry, when contacted last week were unaware of the end of the investigation. Reeves would not comment other than to confirm the investigation's end.

Historically, investigations preparatory to grand jury consideration of alleged violations are called off when legalists who funnel data to the jury feel evidence is insufficient to hold up in a trial.

Witnesses, contacted over the past year who have testified, volunteered that the inquiry largely bypassed questionable practices like advertising allowances, discounts and extended billing, when they were interrogated.

Instead, they said questions attempted to probe the possibility that trade associations like the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers had fostered collusive practice, such as price fixing. Others found attorneys trying to determine if organized crime had gained a foothold in the industry.

JUNE 2, 1979, BILLBOARD

Strike Averted At Wis. Peaches

LOS ANGELES—The threatened strike in a third store in the nationwide Peaches Records chain has been averted.

The petition for an election to determine whether Local 444, Retail Clerks International, would become bargaining agent for employees in the Milwaukee Peaches store was withdrawn without prejudice May 17 by the union.

"If we voluntarily withdraw the petition, we can petition the NLRB for an election six months later. If we lose an election, there is a full year's wait," explains John Maglio, union organizer in Milwaukee.

Checks with union organizers in Dayton, and Durham, N.C., which organized Peaches employees to petition strikes in Dayton and Greensboro, respectively, indicate conditions remain status quo (Billboard, May 26, 1979).

ERTEGUN NAMED IFPI CHIEF

By PETER JONES

LONDON — Nesuhi Ertegun, president of WEA International, is the new president of the International Federation of Producers of Phonograms and Videograms.

He was elected in Palma, Majorca, at the first IFPI general meeting since its recent formation as a Swiss association.

Reason for changing the status of the old federation into a formally registered association in Zurich, with its secretariat in London and regional offices in Hong Kong and the Mediterranean, is to stress IFPI's essentially international character.



WINNERS MEET—Joseph C. Schwantner, left, who recently won the 1979 music Pulitzer prize, meets William Schuman, who won the first music Pulitzer prize at a BMI sponsored reception in New York. That's BMI president Ed Cramer holding a BMI commendation given to Schwantner for his contributions to concert music.

CALIFORNIA SITUATION

Fuel Short, But Disk Sales Spurt

By JOHN SIPPEL

LOS ANGELES—The logic that gas shortages force consumers to stay home and entertain themselves is impacting on Southern California.

The petrol drought, entering its fourth week throughout the 900-mile state, is credited with igniting sales volume from Los Angeles to San Diego. A lesser effect is being felt in the north of the state.

"Music Plus noted a strong resurgence, starting Friday (18)," Lou Fogelman reports. "It's continuing through this week. We have to lay it on the gas crunch. There have been no significant new releases during the period. The weekend of the 18th was notable, too, because we saw a strong average sale. Multiple unit sales right now are encouraging."

"It's had a good effect on our employees. Now when a customer comes in, our people know they'll get less chances to sell, so they try harder to make the sale. We are staying open for Memorial Day (28)."

"Business has been good," John Houghton of Licorice Pizza states. "It started to slow down as we expected. The weekend of the 18th was an above-average one," the general manager of the 25-store chain adds.

"We had the best Saturday (19) in weeks," Neil Heiman says about the nationwide Peaches chain's only local store in Hollywood. "While we are primarily dependent on heavy foot traffic for that Hollywood Blvd. store, it slowed down but has really

picked up now."

Sterling Lanier of Record Factory, the Bay Area chain, who earlier had reported little effect from the gas shortage (Billboard, May 19, 1979), saw a strong decline in business that has turned upward a bit. On May 13 the stores put on a sale for 72 hours that helped business. The spurt continued even after the sale into the weekend, the chain president says.

The 12 Odyssey stores in the state, two in Santa Barbara and the remainder north of Santa Cruz, have been hit by the fuel crunch, reports Richard Bullock, chain president. "We are starting to see a mild letup."

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Executive Turntable

Record Companies

Helmut Fest named corporate international vice president for Capitol/EMI America/United Artists Record Group, Los Angeles. Previously he was director of international a&r at EMI Electrola based in Cologne, Germany. Jack Losmann appointed managing director of international for A&M Records, Los Angeles. He formerly was international marketing director. He replaces



Fest

Dave Hubert. Mick Brown tabbed as vice president of sales for Phonogram/Mercury, Chicago. He formerly was San Francisco Polygram branch manager. Also Joe Polidor elevated to national sales manager. He previously was assistant national sales manager. Walter White appointed to the newly created post of Ohio Valley regional r&b promotion manager. And Danny Stevens now is local promotion manager covering the Minneapolis area. Renny Martini tagged to handle special market projects for Capitol/EMI America/United Artists Record Group, Los Angeles. Les Silver appointed branch manager for MCA Distributing Corp., Los Angeles. He recently was L.A. sales manager for A&M Records. Brent Gordon tagged as district manager for WEA for the Baltimore/D.C./Virginia market. He will be



Brown

headquarter in Greenbelt, Md. He formerly was branch manager for Polygram. Leonard Charney appointed senior counsel of talent affairs for RCA Records, New York. He previously was a counsel in the law department. Jude Wilder is now manager of customer merchandising for CBS Records, New York. She most recently was a field merchandiser in the Silver Spring, Md., branch. Frank Rand named vice president a&r West Coast for Epic, Los Angeles. He formerly was vice president, a&r East Coast.

Susan Senk appointed creative service administrator for Polydor Records, New York. She previously was creative services coordinator for Cashman and West's Lifesong Records. Richard Steinberg moves to the pop a&r staff of Atlantic Records, New York. He was a drummer with Arista Records group



White

Tycoon. Janet Bradford tagged manager of royalties & accounting for Ovation Records, Chicago. She formerly was with MS Distributors. Jim Demay appointed national sales manager for Brasilia Records, New York. Randy Hoffman named general manager/vice president of artists development for New York International Records.

Music Publishing

Stephen L. Cotler appointed assistant to the president of special projects of United Artists Music, New York. He recently headed Cotler and Brothers Productions, a creative services group involved in motion pictures, television and recording projects.

Related Fields

Rand Stoll named to the newly created position of vice president of artist development for Hush Productions, New York. He was president of Headliners Talent Agency. Steve Schulman tabbed director of creative services for Zane Management, Inc., Philadelphia. He has been associated with his own firm, Schulman Record Promotion Services, Salsoul and Colossus Records. Pat Keleher, vice president of Merchandising Group



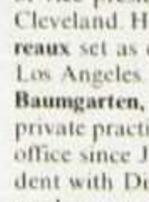
Silver

at Billboard, has been chosen to take charge of Music In The Air division which includes airline and radio station programming, New York. Also Mort Nasatir, senior vice president and director, will expand Billboard's broadcasting interest, moving his base to Nashville. He will take over the duties of president and general manager of Billboard's two radio stations there. David A. Climan appointed president and chief operating officer for Superscope, Inc., Los Angeles. He previously was vice president of finance for Phelps Dodge International Corp. Also, Dennis E. Hutchings named corporate controller. He formerly was with Arthur Anderson & Company. And Michael Custer now is assistant vice president of product development and engineering. He was manager of research and development.



Wilder

Peter Hay named to Cam-America's a&r department and staff, New York. He was formerly with London Records as assistant a&r director. Norm Wieland appointed head of Burns Audiotechnics, Inc., Hicksville, N.Y. He previously was product manager of the Beyer division at Hammond Industries, the previous distributor. Terry B. Cooper named to the newly created position of vice president of merchandising operations for Modern Record Services, Cleveland. He previously was a buyer and general manager. Michael Deveaux set as director of feature film development for Manilow Productions, Los Angeles. Previously he was director of operations for 2 1/2 years. Jon Baumgarten, general counsel of the Copyright Office, resigns June 8 to go into private practice with Paskus, Gordon and Hyman, New York. He was with the office since January 1976. Raul Acevedo elevated to executive vice president with Disk, the Record & Tape stores, Highland Heights, Ohio. He formerly was general manager with the company. Shelia Davis named to the newly created position of director of special projects for the American Guild of Authors and Composers, New York. She had held the elected office of executive vice president. Stephen Metz named vice president and Joseph Rapp appointed vice president of administration of International Artists Development Ltd., New York. Ann M. Boucher appointed to the newly created position of advertising and public relations manager for TDK Electronics Corp.



Acevedo

(Continued on page 82)



Losmann



Silver



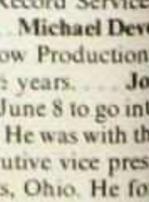
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HARLEM VISIT—Polydor artist James Brown signs autographs for fans on a Harlem street corner during a recent visit to New York to promote his "It's Too Funky In Here" single.

Zenith Boosting Audio For Its New 1980 TV Units

CHICAGO—Zenith Radio Corp. is stressing upgraded audio performance in its 1980 lineup of color televisions.

Audio output jacks for use with external hi fi are being provided on 28 of the new receivers, and a new "Royalty Sound" series of receivers is being introduced.

Units in the "Royalty Sound" line include auxiliary 10-watt into 4 ohm amplifiers driving separate woofer and tweeter speaker arrays.

The new receivers were shown to distributors in Las Vegas last week along with the company's new Sony system five-hour videocassette recorder.

Scranton Pressing Plant Closes

LOS ANGELES—One of the country's oldest record manufacturing facilities, North American Music Industries Inc., Scranton, Pa., has closed due to financial difficulties.

The 138,000 square foot plant, acquired by a group of Scranton business persons in December 1973 from Capitol Records, shut its doors recently, Don Evans, president, said because of a shortage of pressing orders and a spiraling overhead.

New Distrib Firmed

SHREVEPORT, La. — Jewel-Paula Records here has gone to Music Trend for distribution in the Michigan area. The company was with Arc-Jay-Kay in that area.

Evans said that long-time clients, most in the classical LP field, have shifted their business to other manufacturing firms aided by the firm.

The plant contains 70 12-inch compression presses with extruders and 50 7-inch two-to-an-operator presses.

27 Vie For NMPA

NEW YORK — Twenty-seven board candidates have been designated by the nominating committee of the board of directors of the National Music Publishers Assn. Irwin Robinson, chairman of the committee, says 18 board members will be elected at the NMPA annual meeting here set for June 6 at the Plaza Hotel.



SWEET SAX—Jay Beckenstein, sax player with the group Spyro Gyra, receives birthday greetings from radio programmers and Infinity Records staffers following a performance at Chicago's Park West nightclub. Two cakes are presented, one in the form of a saxophone held by Beckenstein and Infinity president Ron Alexenberg, right.

Country Label Execs Hold 3-Day Huddle In Alabama

By SALLY HINKLE

ROGERSVILLE, Ala.—The music community of Muscle Shoals hosted its second annual Records & Producers Seminar, May 16-18, at the Joe Wheeler Resort.

Sponsored by the Muscle Shoals Music Assn., the three day, informal event drew some 425 registrants—as compared to last year's attendance of 343—with large contingencies from Alabama and Nashville representing the bulk of attendees in addition to music representatives from New York, Los Angeles, Atlanta, Mississippi, New Orleans, Texas, Arkansas, Memphis, Chicago, Washington, D.C., Canada, Great Britain, France, Holland and Germany.

According to spokesmen, the rise in attendance this year brought a problem in accommodating all registrants at the resort location, caus-

ing lodging to be sought between six and 20 miles away.

However, the resort has planned for expansion, and the association hopes that next year's accommodations will carry the rising attendances as the seminar's success spurs wider interest.

This year's theme, "Keeping Current With The Future," tied such timely topics as "Recent Advances In Audio Technology," "Copyright Services," "Video & Visual Technology: Are You And Your Acts Prepared?" and "Distribution Conglomerates: Centralized Power & The Independent Producer" together with a comfortable balance of social and athletic activities during the meet.

Other seminar sponsors included Audio Consultants, Inc., ASCAP. (Continued on page 44)

Univ. Uses TV Blitz; Grosses Strong

By ED HARRISON

LOS ANGELES—California State Univ. at Fresno used an extensive television media blitz to promote its Vintage Days year-end festival and drew 12,000 to its Jan & Dean show finale.

A total of 45 30-second spots were aired during late night and prime access shows on all four stations in the market.

College Union program director Gary Bongiovani says about \$4,500 was spent on tv advertising. The spots ranged in price from \$175 for prime access time ("Muppets," "Hollywood Squares") to \$25 for the late night spots ("Johnny Carson," "CBS Late Night Movies").

The campaign was used to promote its Elvin Bishop show, a concert appearance by Jan & Dean as well as the crafts fair.

"Tv reaches a wide demographic," explains Bongiovani. "To do what we did on radio would have meant a seven-station buy."

Time was only bought on one radio station, KINO-AM. Tv stations

airing the spots were KMPH, an independent outlet; KFSN, CBS; KJEO, ABC; and KMJ, NBC.

The spots started airing April 19, a week before the Vintage Days festival. Saturation began a week later with 10 spots per day for three days.

The spots were self-produced by the College Union and Vintage Days and written and performed by local talent.

Earlier this year, the College Union did a similar tv campaign on a smaller scale to promote another show.

The budget for the four-day festival was \$45,000 which is separate from the annual concert budget. Tickets for the Jan & Dean show were \$1 for students and \$3 for the general public.

Even though fringe times were used for airing, Bongiovani believes the tv pitch greatly influenced the large turnout. "You can't do prime time because it's too expensive. But you can with the times right before and right after."

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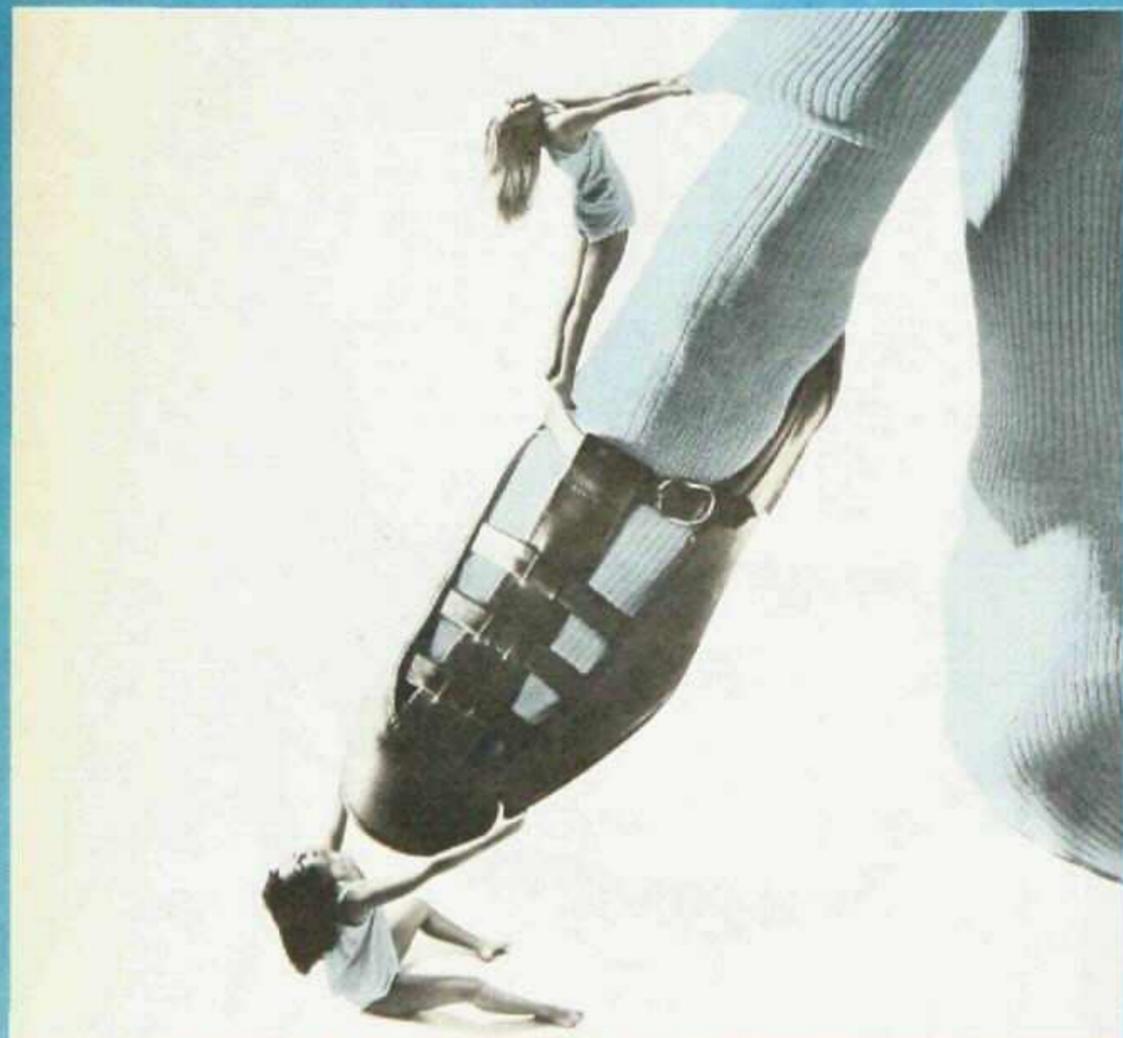
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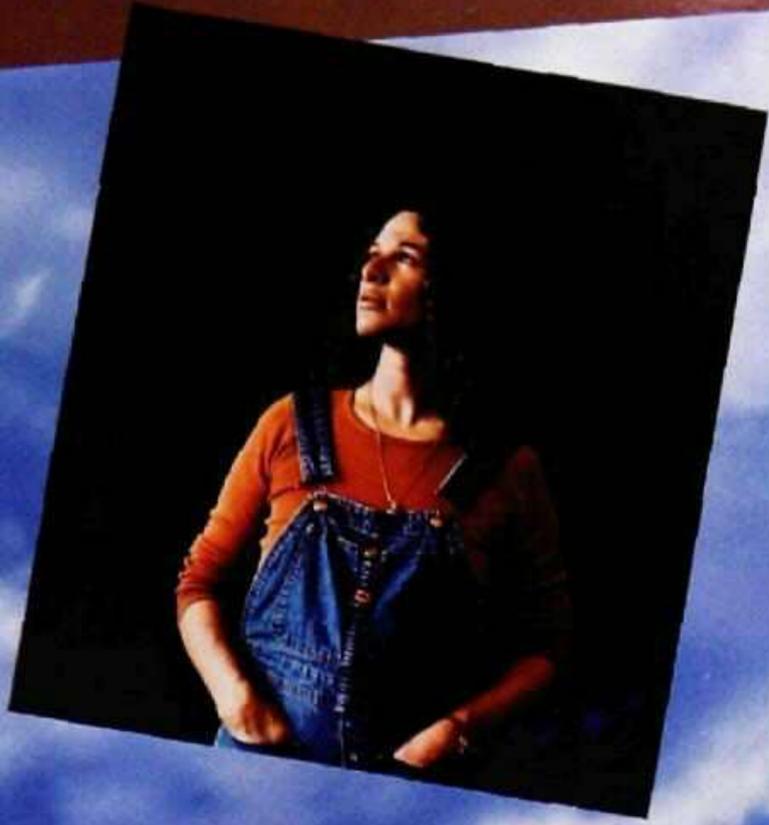
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MCA VIDEODISKS

Backlog Orders In Test Market Areas

By ALAN PENCHANSKY

CHICAGO—MCA Inc. faces a "substantial backlog" of orders for its videodisks being marketed in Atlanta and Seattle, it was reported at the company's annual stockholders meeting here Tuesday (22).

Low Wasserman, board chairman, told stockholders that the sole videodisk production facility is operating seven days per week in order to meet demand. Demand for videodisk players, manufactured by the North American Philips Magnavox division, also is outstripping production, it was learned.

"When a budget was initially drawn up for the test markets using logical business sense," Wasserman said, "it was impossible to foresee the kind of demand there is in the marketplace."

Wasserman said "large quantities" of the disks are being sold to customers who do not yet own the players.

The videodisk player is plugged into a conventional tv receiver. The system is a joint de-

velopment of MCA and Philips and has been marketed to date only in two cities.

Stockholders were concerned that MCA might sacrifice part of its market to competitors because of the delays in manufacture and distribution.

MCA's copyright violation suit against the Sony Betamax home videocassette system also was a topic of discussion, with one stockholder challenging the value of the costly litigation.

Sidney Sheinberg, MCA president, noting that Betamax "represents an assault on one of MCA's most valuable assets, its copyrights," indicated the company's intention to carry the battle all the way to the U.S. Supreme Court if necessary.

In other matters, Wasserman reported that the company expects its record and publishing businesses to be profitable in the year's second quarter, following a group \$608,000 loss in the first quarter.

35% K-TEL INCOME SAG

MINNEAPOLIS—Despite K-tel International's highest third quarter sales in five years, up 14% to \$45.993 million for January-March, the record/tape/leisure time equipment merchandiser reported a 35% drop in net operating income to \$2.11 million, from \$3.065 million for the 1978 period.

In the first nine months of the current fiscal year, profits are still 4.5% ahead of the prior year at \$3.57 million on a 29% sales increase to \$137.562 million.

Philip Kives, president of the Canadian-based firm that operates through 48,000 retail outlets in 20 countries commenting on the sharp profit drop, cited "the effects of the sharply increased sales volume, inflation and the company's geographic expansion."

Blair Splits Stock

NEW YORK—John Blair & Co., which operates WHDH-AM and WCOZ-FM Boston in addition to its national rep firm, has split its stock three for two and increased the quarterly dividend to 25 cents per share. The stock split will be effected in a 50% stock dividend payable June 22. One share will be distributed for every two outstanding, and fractional shares will be settled in cash.

Pickwick Backs Pocono's Racing

LOS ANGELES—Pickwick International, in conjunction with its Sam Goody, Musicland and Discount Records retail outlets and record manufacturers, is sponsoring the Music 500 championship motor race at Pocono June 24.

The event will be highlighted by guest appearances by recording artists including Ronnie Milsap, Wet Willie, Dave & Sugar, Sister Sledge, Nantucket, the Henry Paul Band and others.

The musicians will be involved in pre-race festivities and also will give limited performances in the Pocono infield.

WXLO-FM in New York and Budweiser Beer are co-sponsoring the musical portion of the Music 500.

Springboard Credit Meet Set June 7

NEW YORK—A payment plan for satisfying creditors will be submitted in time for consideration by a creditors' committee of Springboard International set for June 7, says Dan Pugliese, Springboard president.

At that time the firm, now operating under Chapter XI of the Bankruptcy Act, will also provide full financial data for the year 1978. The books have been kept open, says Pugliese in order to process returns through the end of March this year.

Trade Mags Sold

LOS ANGELES—Gralla Publications has purchased two trade magazines, Gifts+Tableware and Merchandising, from Billboard Publications, Inc. No figures were announced for the sale.

The addition of Gifts+tableware and Merchandising boosts the total number of Gralla's retail-oriented publications to 14. Merchandising, with an ABC circulation of 57,000, is a tabloid-sized monthly directed to retailers of appliances, home electronics, hi fi and housewares. The standard-sized Gifts+tableware monthly has an ABC circulation of 36,800.

Market Quotations

As of closing, May 24, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38	32%	ABC	8	826	37%	37	37	- 1/4
39%	34%	American Can	6	184	38%	38%	38%	+ 1/8
17%	14	Ampex	10	80	15%	15%	15%	- 1/4
3%	1%	Automatic Radio	-	5	2%	2%	2%	+ 1/4
24	20%	Beatrice Foods	8	1302	20%	20%	20%	+ 1/8
55%	44%	CBS	6	407	45%	44%	45	- 1/4
26%	18	Columbia Pictures	4	392	21%	20%	21%	- 1/4
13%	9	Craig Corp.	7	31	9%	9%	9%	+ 1/4
44%	33	Disney, Walt	10	304	34%	33%	34%	+ 1/4
3	2%	EMI	17	41	2%	2%	2%	- 1/4
23%	15%	Gates Learjet	7	6	16%	16%	16%	+ 1/4
15%	13%	Gulf + Western	3	189	14%	14%	14%	+ 1/4
17	10%	Handyman	5	56	12%	11%	11%	- 1/4
8%	3%	K-tel	68	23	8	7%	7%	- 1/4
3%	2	Lafayette Radio	-	65	2%	2%	2%	Unch.
37%	30%	Matsushita Electronics	8	-	-	-	-	Unch.
46%	37%	MCA	7	97	41%	41%	41%	+ 1/4
39	28%	Memorex	6	102	32%	32%	32%	Unch.
66	53%	3M	11	637	57%	56%	56%	+ 1/4
44%	36	Motorola	10	336	42%	42%	42%	- 1/4
30%	24%	North American Philips	5	17	29	28%	29	- 1/4
22%	18	Pioneer Electronics	12	12	19%	19%	19%	+ 1/4
25%	14%	Playboy	25	41	20%	20%	20%	- 1/4
28%	23%	RCA	7	336	25%	24%	25%	+ 1/4
10%	7%	Sony	16	143	9%	9%	9%	+ 1/4
8%	4%	Superscope	-	10	4%	4%	4%	Unch.
29%	17%	Tandy	6	238	20	19%	19%	+ 1/4
11%	8%	Telecor	8	5	11	11	11	Unch.
7%	4%	Telex	8	179	4%	4%	4%	+ 1/4
3%	2%	Tenna	-	6	2%	2%	2%	Unch.
18%	16%	Transamerica	5	555	18	17%	18	- 1/4
44%	30	20th Century	6	1104	46%	42%	46	+ 3
37%	32%	Warner Communications	7	218	35%	34%	35%	+ 1/4
15%	12%	Zenith	11	170	13%	13%	13%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Koss Corp	6	-	3%	4%
Electrosound Group	5	24	5%	6%	Kustom Elec	-	2	2%	2%
First Artists Prod.	34	43	6%	7%	M Josephson	7	37	14%	15%
GRT	-	114	1%	1%	Orox Corp	21	92	6%	6%
Integrity Ent.	8	24	1%	2%	Recoton	6	30	2%	3%
					Schwartz Bros.	4	-	3%	4%

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

PHOTO ARCHIVE

William "Popsie" Randolph, New York's most prolific photographer and former manager for Benny Goodman & Woody Herman's Orchestra passed away in January 1978.

The Trustees of the estate have decided to sell Popsie's archive of negatives. These negatives depict the evolution of music from the swing Era to Rock and Roll. The collection includes over 3,000 personalities from the Big Bands of WW II, Popular Singers and Entertainers of the 30's, 40's, 50's, 60's and 70's.

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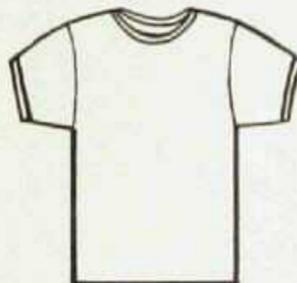
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Josephson Posting Record Earnings

NEW YORK—Record third quarter and nine months earnings, revenues and earnings per share are reported by Marvin Josephson Associates, parent company of International Creative Management, the giant talent agency conglomerate.

For the three months ended March 31, earnings jumped 87% to \$1.1054 million, from \$590,000 in 1978 on a 29% revenues gain to \$9.342 million. Earnings per share also zoomed 87% to 43 cents.

Nine months earnings rose 34% to \$4.376 million, from \$3.270 million, on a 19% increase in revenues to \$28.745 million. Earnings per share were up 30% to \$1.71. All prior year share and per share figures are adjusted to reflect the five-for-four stock split in December 1978.

The company declared its regular 15 cent quarterly dividend to stockholders of record on May 1, an increased rate that took effect this past February.

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A&M Hits Jackpot With British Import Acts

By PAUL GREIN

LOS ANGELES—The British Connection, a key factor in A&M's domestic success over the past 10 years, has special significance this week. The label's three highest-charted albums in the U.S. are all by acts originally discovered and signed by A&M in England.

The transatlantic imports are Supertramp's "Breakfast In America," No. 1 for the third week in a row, the Police's "Outlandos d'Amour" at number 31 and Joe Jack-

son's "Look Sharp" at a starred number 37. Further down the list is another import from the U.K. company: the Tarney/Spencer Band's "Run For Your Life" at number 197.

Supertramp's LP is the label's first release to hit number 1 in the U.S. since Peter Frampton's double live breakthrough three years ago. Frampton, of course, originally came to A&M as a member of Humble Pie, another acquisition from the English firm, as were Joan

Armatrading, Rick Wakeman, Stealers Wheel, the Strawbs, Chris DeBurgh and Squeeze (formerly U.K. Squeeze).

"It's been a tradition with us going back to Joe Cocker," says label president Gil Friesen of the label's long-standing success at bringing English rock'n'roll across the Atlantic.

Cocker was signed in 1969, the same year that A&M acquired several important acts from Chris Blackwell's Island Records: Fairport Convention (which featured the late Sandy Denny), Free, Spooky Tooth, Jimmy Cliff and Cat Stevens.

"We have a very close relationship with our English company," Friesen adds, "and Derek Green (who heads the London office) has a terrific ear for talent. Plus I think the fact that Jerry (Moss) is such an Anglophile has something to do with it."

Supertramp, the Police and Jackson also typify A&M's long-held practice of building acts from the ground up rather than bidding for high-priced name talent. None of the acts had recorded before they signed with A&M.

And they demonstrate the label's expansion to a more youth-oriented, high-energy sound, a turnaround from its middle-of-the-road beginnings with Herb Alpert and Sergio Mendes and even a marked change from the mid-'70s when it had rock acts side-by-side in the top 10 with adult contemporary pop acts like the Carpenters and the Captain & Tennille.

A&M's campaign to break what

Friesen calls "that new music out of England" was fueled by the release last December of "No Wave," a label sampler which featured cuts by the Police, Jackson and (U.K.) Squeeze in addition to Klark Kent, the Secret, the Stranglers and the Dickies (the latter act with "You Drive Me Ape (You Big Gorilla)."

U.S. tour of 10,000 to 12,000 seat venues.

Friesen reports that he will in time name a replacement to the recently departed Dave Hubert as vice president of international, an apparent change of mind from an earlier plan to restructure the department and eliminate that post. At present, Jack

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Billboard photos by Bonnie Tiegel

Gil Friesen: Savoring A&M's first No. 1 album since an executive shuffle made him president of the label.

Friesen notes that these records "represent not only a new direction in rock'n'roll, but also a different way of handling the business. Those were not real expensive albums."

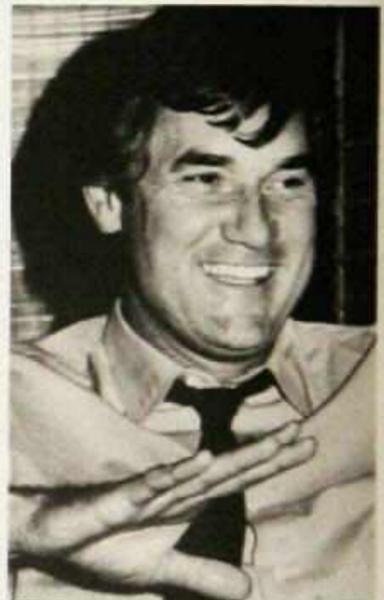
"And I would like to think that the idea of recording that way, which was introduced in England, is going to continue into the 1980s, as opposed to the idea of spending \$300,000 to \$400,000 on an album."

The breakthrough of Supertramp, which hadn't even made the top 15 with its five previous albums, also follows the A&M pattern of gradually building acts. Just as Supertramp took six albums to get its first taste of platinum, Quincy Jones last year first hit platinum on his eighth A&M album; Gino Vannelli broke through on his sixth LP, L.T.D. on its fifth and Chuck Mangione and Pablo Cruise on their fourth label packages.

The Supertramp marketing campaign has been keyed to a 60-city

Losmann, international marketing director, is overseeing international activity.

What pleases Friesen the most is that this success with Supertramp and the British imports, as well as the label's recent gold single with



"Acts like Joe Jackson are swinging the business back to rock'n'roll; they're bringing the fun back."

Bell & James and its continuing success with Styx, has come during a changeover of distribution from its independent network to the RCA and A&M and Associated Labels system.

Friesen acknowledges that during the period of transition, the danger of losing records was heightened. "It was upmost in our mind," he says, "and it was certainly on the minds of managers and artists who had music being released during that period."

Friesen lays the credit on the A&M staff and on the new RCA distribution system. "Everyone had to put a lot more into it and they responded beautifully."



"England has always been a great source of talent for us."

6 Hurt In Collapse Of Warehouse Wall

NEW YORK—A 60 by 24 foot concrete wall collapsed at the Handleman warehouse in Jessup, Md., May 18, injuring six persons, three seriously.

A Howard County building inspector approved the seven-year-old building at 8320 Sherwick Court for

habitation. Handleman has been at the location for a year.

John Schlamp, warehouse manager, said some functions, like the pricing table and returns, have been removed from the collapsed four-section wall area. Workers are rebuilding the wall, this time with steel bracing.

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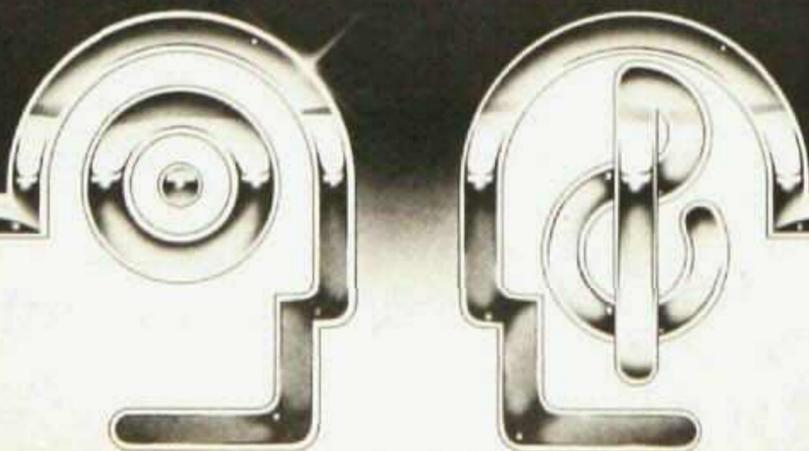
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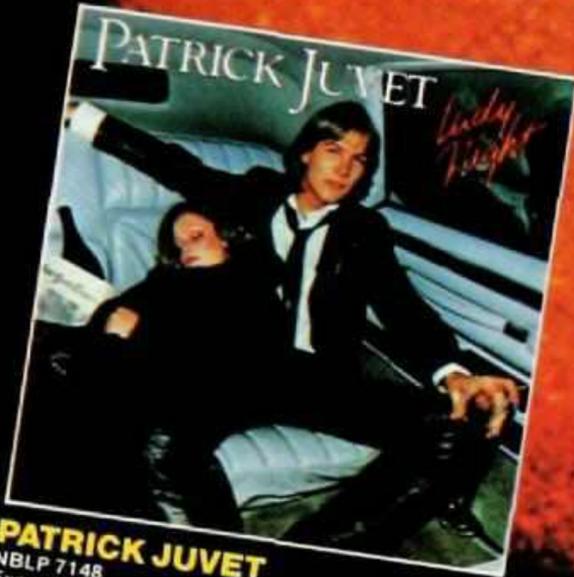
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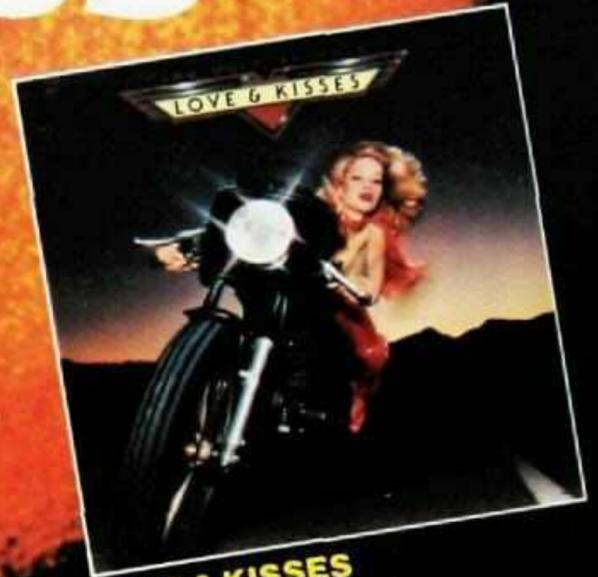
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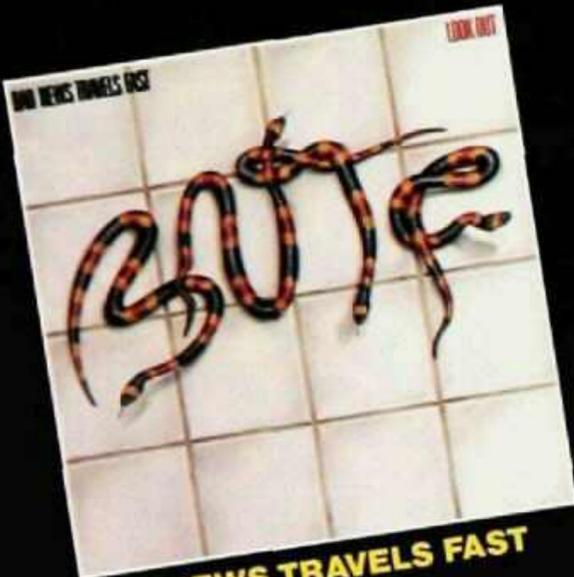
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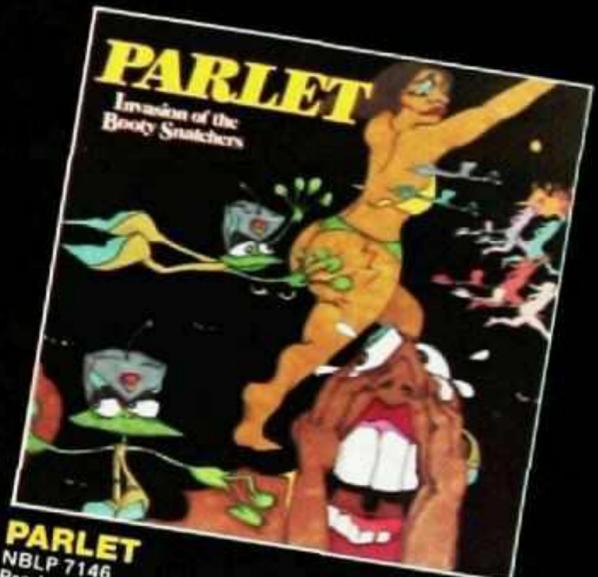
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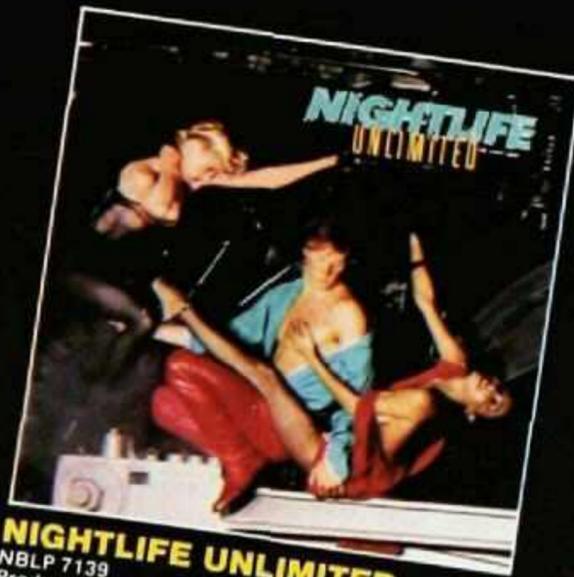
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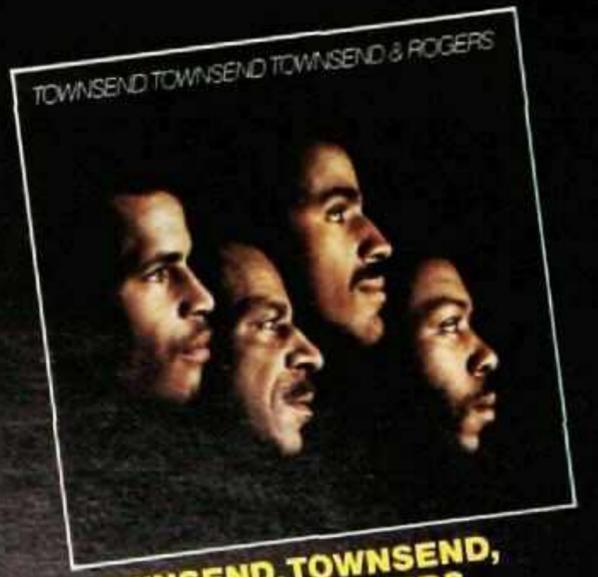
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Sex Rhythm Spurs Disco Pull?

So Says Sociologist At Burkhart/Abrams Conference

By DOUG HALL

ATLANTA—The sociological reasons for disco's growth in radio and how these reasons will cause it to dominate contemporary music for years to come was spelled out at a conference of Burkhart/Abrams disco station managers that ended here Thursday (24).

Burkhart consults 17 stations in the disco format around the country including the highly successful WKTU-FM in New York.

The two-day conference was opened by Dr. John Parikh, a social scientist and consultant to Burkhart/Abrams.

Possibly the most startling theory presented by Parikh which serves as an explanation of the rock-oriented opposition to disco was that rock is aimed at young men who are afraid of sex. "The violent sex rhythm of rock reflects their frustrations. Women can't relate to this. Disco has a smooth sex rhythm which has a wider appeal."

Parikh continues, "Rock reflects teenage sex frustrations of people who are afraid that they won't measure up sexually. There will be great teenage peer pressure this summer against disco."

While Parikh explained the sociological aspects of the format, managers attending exchanged ideas for promoting it which demonstrated that much of the energies and juices that were once poured into making Top 40 radio exciting are now being redirected to disco radio.

Everything from dance contests with discos to Jello jumps (listeners jumping into Jello to retrieve keys to win a car) were outlined in a series of presentations by the managers.

WABC-AM New York came in for criticism by several speakers. Parikh, discussing the appeal of disco and dancing to people who are fearful of the times and even in panic, said, "If we need any indication of

panic, just look at WABC"—an illusion to WABC's shift into and out of a disco format.

Kent Burkhart, who chaired the sessions, confirmed the now-denied format switch with a comment, "I don't know what they're doing now, but they did add disco records which were unknown to their audience. I know they went disco and then pulled back. Rick Sklar (vice president of programming for ABC) lied directly to me, saying that they never did."

Joe Bacarella, sales manager for WDRQ-FM Detroit, said WABC dropped disco because its custom research showed the station was driving away its rock listeners while failing to attract disco listeners.

Parikh explained the popularity of disco lies in the fact that "reality is getting tougher and disco is an escape from reality."

Parikh urged the managers to take pride in disco and take a positive stand promoting it. He pointed to films such as "Saturday Night Fever" as "legitimizing disco." Noting that disco is a lifestyle, he urged the managers to isolate that lifestyle and serve it.

Parikh reasoned that "in the late 1960s acid rock appealed to mystical thinking. Now people don't want to think at all. There are no disco protest songs."

Parikh said there is a social quest for rhythm which gives a sense of belonging. "People don't feel close to anyone. Disco holds a tribal dance and the Village People is the perfect group for this." Before disco, according to Parikh, "dancing was polarized between teenagers and Lawrence Welk. Now disco has closed the gap."

Parikh also noted that there's "no star system in disco like rock 'n' roll, but that's because disco is still in its infancy. When disco comes of age there will be stars. The star-making machinery of society need disco stars."

'Chorus Line' To Play In Russia?

NEW YORK—"Chorus Line" could become the third major American musical to play the Soviet Union with a U.S.-assembled production.

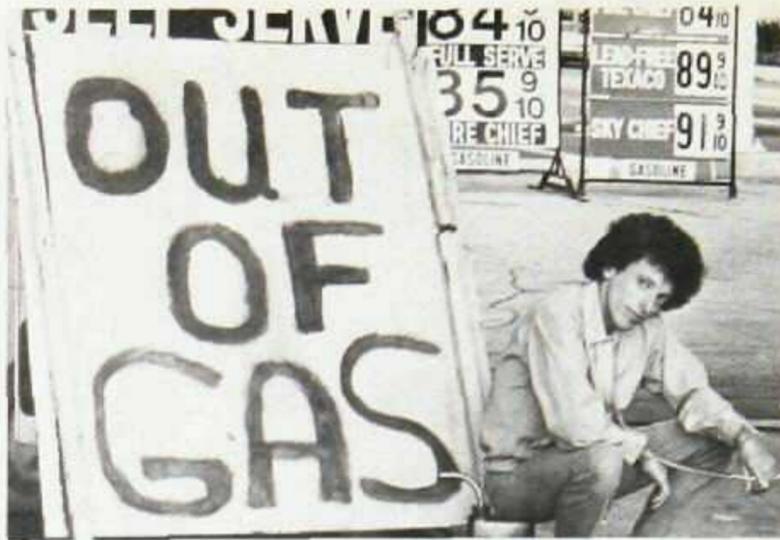
Joseph Papp, producer of "Chorus Line," says Soviet authorities are receptive to the idea of bringing the smash musical, playing Broadway since 1975, to Moscow.

If the two previous U.S. musical productions are any guide, "Chorus Line" should meet with wide critical and audience acclaim.

From November of 1955 to June of 1956, "Porgy & Bess" toured the Soviet Union while a U.S. production of "My Fair Lady"—known as "Mai Fer Ledi"—had an eight week tour starting in December 1960.

A Russian cast version of "Lady" was mounted in 1964, creating an uproar at the time when the Russians refused to pay royalties for their homegrown presentation.

Recordingwise, the Soviet Union recognizes royalty rights as a result of being a signatory to the Universal Copyright Convention in the early '70s. Since "Chorus Line" was produced after the Soviet Union joined the Copyright Convention, it is obligated to pay royalties if the Columbia Broadway cast album or other version is marketed there.



NO FUEL—Singer-songwriter Paul Korda shows his disgust with Southern California's gas crunch as he sits in a petrol-less L.A. service station. Korda's "Out Of Gas" single will be released by RCA.

Welch & Sweet Samplers Sent To Stations

LOS ANGELES—Capitol is servicing special sampler records of both Bob Welch and Sweet to radio stations.

The Welch LP sampler, going to key AOR stations, contains the tracks "Church," "Devil Wind" and

"China"—all from the LP "Three Hearts."

The Sweet sampler contains special edits of the songs "Mother Earth" and "Disconphony" from the recently released "Cut Above The Rest" LP.

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Takoma To Chrysalis: a 'Creative Approach'

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records acquired Takoma Records in an effort to take a "creative approach" to marketing artists who have limited mass potential.

Santa Monica, Calif.-based Takoma specializes primarily in folk guitarists such as Leo Kottke (now with Chrysalis), John Fahey, Mike Aldridge and Mike Bloomfield.

"We've been aware of Takoma for a long time," explains Chrysalis president Terry Ellis. "It's bothered us that we have our roots in such folk-oriented artists like a Steeleye

Span and Richard and Linda Thompson but have difficulty getting them exposed because of tight radio today."

Ellis indicates that Chrysalis, by

the very nature of the record business today, is not geared anymore to selling more cult-oriented artists.

"It's gotten to a point," he observes, "where you don't feel you can sign an artist these days unless there's a strong potential of that artist going gold."

Takoma was founded approximately 20 years ago by guitarist John Fahey and now has a catalog numbering close to 30 titles.

John Monday, who has been with Takoma eight years, will continue as general manager.

Manager/producer Denny Bruce assumes the presidency of Takoma and will be based, as will the label, at Chrysalis' headquarters on Sunset Blvd. in West Los Angeles. Charlie Mitchell had been president of Takoma.

There will be no change in the label name, Ellis emphasizes, or a different pricing structure. Takoma product will go through Chrysalis' sales and distribution setup.

"The promotion department," adds Ellis, "will not necessarily push Takoma product except in certain instances. Overall, the approach will be low key and low cost in terms of recording overhead. And we'll be open to situations. We may sign an artist or two."

The first release on Takoma will be Canned Heat June 11. Other artists in the Takoma catalog are Byron Berline and Norman Blake.

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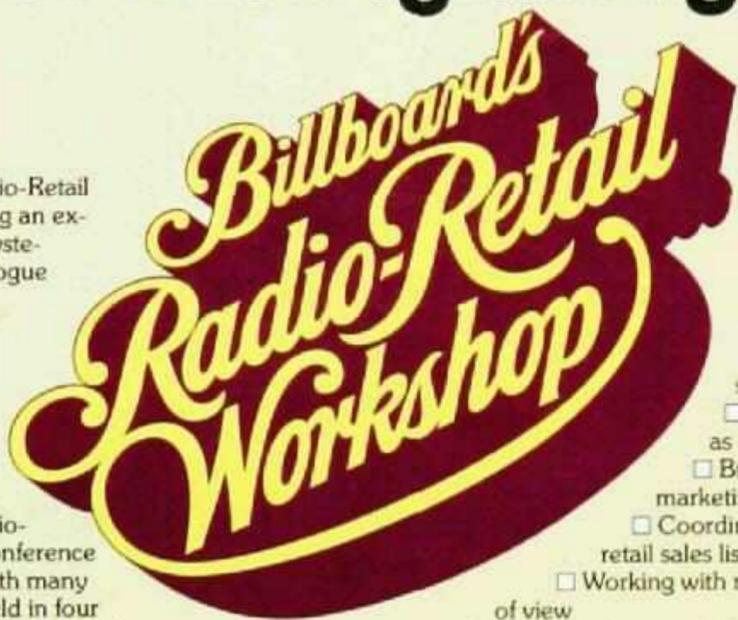
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Now the Govt. Is Getting Into Record Market

By DICK NUSSER

NEW YORK—The Library of Congress is trying to crack the record market by offering substantial discounts on its catalog of authentic folk music and redesigning its traditional drab LP jackets to make them more appealing to retail display.

Approximately 70 titles from the Library's archives of folk songs are included in the offer, which will enable purchasers of 100 records or more to obtain the disks for \$3.60 each rather than the going rate of \$6.50.

"The decision wasn't a financial one," says Sam Brylawski, business manager of the Library's recording laboratory. "It's designed to get the records out to the public. The editors and anthologists don't get royalties on the number of records sold. For most of them it's a labor of love."

Will the Library of Congress have a return policy? Sort of. According to the Library's information department:

"Records ordered under this policy are not returnable unless defective and returned within 60 days of shipment from the Library although the Library will consider exchanges of unused records."

Postage is included in the new deal, whereas it was extra in the past. All orders must be pre-paid although the Library adds in a footnote that other arrangements can be made, opening the door to credit. Once 100 records are ordered, buyers are entitled to reorder 10 or more disks at the same price within six months after the initial purchase.

Among the first to take advantage of the discounts are Canyon Records of Phoenix, Ariz., a retailer specializing in authentic Indian music, of which the Library has about 20 titles, and Rounder Records.

(Continued on page 68)

JUNE 2, 1979, BILLBOARD

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Billboard

FAT SIX MONTHS

Mighty 3 Music Racking 30% Rise

By IRV LICHMAN

NEW YORK—The broadening impact of its soul-oriented catalog has put business 30% ahead for Mighty Three Music over a six-month period from September through February.

The period is significant for the company, for it represents a departure, as of last December, from April-Blackwood Music as its administrator to an independent role in music publishing, notes Earl Shelton, president.

Mighty Three was formed in 1973 by Kenny Gamble, Leon Huff and Thom Bell as part of their production and label complex. Responsibilities in these areas are divided among Gamble (Philadelphia International Records), Huff (production) and Bell (publishing) who operates out of Seattle.

Last year, the company was named the number one publisher in soul, while holding an eighth position in the pop field, as determined by a Billboard survey.

With a notable catalog of hits from the soul field, Shelton, based in Philadelphia, believes the firm is in an especially good position for the years ahead. "I see an upward swing over the next two or three years in the revitalization of great catalog material. I believe in cycles, and many of our superhits are vintage tunes, now."

Even with a staff of 40 exclusive, exclusive and collaborative writers, Shelton says he's continually on the lookout for new writing talent.

"We need a continuous flow of new talent to provide material for our expanding base, particularly in the areas of motion pictures and television."

Shelton notes that Thom Bell is presently scoring, with assistance from staff writers, an upcoming Lorimar feature film production, "The Fish That Saved Pittsburgh."

On the international scene, Mighty Three has just concluded a representation deal in the U.K. with Carlin Music and is working on administration deals for such other key markets as Germany, France, Australia, Italy, the Netherlands and Japan. The company, however, looks to start its own wholly owned international setups within three years, Shelton predicts.

Shelton was named president of Mighty Three last January. He had served as vice president and general manager since September of 1977. He returned to Mighty Three at the time after a teaching stint (music and history) at Camden high school. He was previously president of Philadelphia International before returning to academia.

Famous Marks Its Half-Century Publishing Firm Expects Record Revenues And Profits

NEW YORK—Famous Music has entered its 50th year with expectations that fiscal 1979 will be its biggest year in terms of revenues and profits.

In addition, reports Marvin Cane, president of the company, its international financial posture is ahead in income by 100%. Cane, along with Sid Herman, vice president of administration, have been the firm's top executives for the past decade.

Famous Music has built an extensive catalog of copyright staples in 50 years, many stemming from its association with Paramount Pictures which formed the publishing wing in 1929.

Along with income derived from this source—including a big disco version of "Tangerine"—Famous is squarely into today's mainstream of rock and soul music.

In this regard, the firm has recently beefed up its ties with writing talent, with particular emphasis on the writer/producer.

"With covers of existing copyrights difficult to come by, this route gives us a more viable access to record releases," maintains Cane.

One unusual tie is with Gus Redman, a writer who also does national promotion. He is involved in a new Chicago-based group, Merge, and will also do promotional work for Famous as part of the company's utilization of indie promotion people.

Under Lionel Job, for the past two years creative director of r&b product, Famous has made a number of deals, including two-time Grammy winner Bruce Hawes; Baker, Harris & Young, who produce Trammps (Atlantic), and Norman Harris, who is writing and producing the new Curtis Mayfield album for Curtom (through RSO distribution), First Choice for Salsoul and Joe Simon for Spring.

Also, the writing/production team of J. Mtume and R. Lucas—writers of "The Closer I Get To You," the Donny Hathaway-Roberta Flack smash—are doing the new Stephanie Mills (of "Wiz" fame) album for 20th Century-Fox as well as a Rena Scott album on Buddah.

Another writer who is entering production is Stan Penridge, writer of Kiss' "Beth" and their new single, "Dirty Livin'."

Internationally, Famous claims four worldwide hits over the past year, including "You're The One I Want," "Hopelessly Devoted To You" and "Sandy," all songs inserted into the film version of "Grease," and "Disco Inferno."

From its English affiliate, the company has on release here product by Secret and Shrink, both

A&M; Adrian Gurvitz (Polydor) and a new act, Grand Theft.

Famous can also point to country success with the No. 1 single, "If I Said You Had A Beautiful Body Would You Hold It Against Me" by the Bellamy Brothers (Warner/Curb).

In disco, Famous has a novel entry by Andy Williams (Columbia) who does an updating of one of his biggest hits, "Love Story."

Famous, of course, maintains a close liaison with the music activities

of Paramount Pictures which is under the direction of Hunter Murtaugh, vice president of studio music.

Major upcoming flicks include "Star Trek" (composed by Jerry Goldsmith); "Bloodline" (Ennio Morricone); "Players" (Jerry Goldsmith); "Meatballs" (Norman Gimbel & Elmer Bernstein); "Starting Over" (Marvin Hamlisch & Carol Bayer Sager); "American Gigolo," "Urban Cowboy" and "North Dallas Forty." IRV LICHMAN

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Intl Music Firm Sold To Bourne

NEW YORK—International Music, a major supplier of classical print music, has been acquired by Bourne Publications.

The company, formed in 1941 by A.W. Haendler, who died last year, was purchased from the estate of Haendler and the American Israel Foundation, which inherited the company upon Haendler's death. The purchase price is estimated at several million dollars.

Bonnie Bourne, president of Bourne Music, said company management would continue to operate the company. The company was reportedly eagerly sought by other print firms.

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Vol. 91 No. 22

Commentary

Tiptoeing To the Disco Beat

By RAY CAVIANO

Today, retailers and manufacturers are becoming more and more alarmed about a drop-off in sales. Yet the majority of retailers aren't capitalizing on a potential sales bonanza sitting right under their noses.

I'm referring to disco. It's unbelievable. Even the recent NARM convention completely missed the boat. Throughout the entire NARM program there wasn't one panel discussion or seminar devoted to disco music. Imagine retailers ignoring rock'n'roll in 1959, or turning up their noses at Janis Joplin and Jimi Hendrix in 1968. Anyone foolish enough to have done so then is sitting in an old age home today longing for the days when the world was still safe for "Sing Along With Mitch."

Well, if we don't catch up with what's happening pretty quickly, a lot of us are going to end up in the same old age homes.

If there ever was a time when retailers should take advantage of growth trends in disco music, that time is now. "Saturday Night Fever," a disco album and the largest selling LP in the history of the record business, is two years behind us. It's been six months since "Le Freak" by Chic became the largest selling single in Atlantic Records' history. We've just seen Rod Stewart experience his biggest seller with the disco record, "Do Ya Think I'm Sexy," not to mention what a disco single did for the Rolling Stones and Blondie.

In a sense, retail's total lack of awareness is really the fault of record manufacturers... specifically the people who run the sales departments and control the marketing and merchandising dollars. There's still a tendency to channel the lion's share of those dollars to white AOR artists, without recognizing the growth importance of the disco artist.

Retailers need to see cohesive, tangible marketing programs built around disco artists. These should include discounts, window displays and point of purchase aids.

Unfortunately, retailers aren't getting the sort of education and motivation they need, because most top level record executives are still hypnotized by rock'n'roll. Now, look, I grew up on rock'n'roll just like most of us. I worked for Rolling Stone magazine, handled records by Jagger and 10cc, and helped manage acts like Renaissance and Al Stewart. But none of us can afford to become fossilized monuments to the '60s and early '70s.

'NARM's latest convention missed the boat entirely'

Today, when a new rock act with good word-of-mouth in the business sells its first 100,000 albums, the marketing men at the majors go into a frenzy, churning out posters, mobiles, divider cards and tour support plans. But when a disco act sells 100,000 albums, those same marketing men go into a coma. No wonder retailers sit back and wait for disco records to sell themselves.

No one at most of the major companies gets excited about disco because no one in a significant position of power really comes from the disco community. In fact, one record super-conglomerate has been taking people who know nothing about

disco and probably have never been to a discotheque and arbitrarily assigning them to disco promotion and disco artist development. This makes as much sense as it would have in 1956 to hand the marketing of Elvis Presley to a man still dreaming about the return of "Swing And Sway With Sammy Kaye." We need to hire people from the disco community the same way we hired house freaks in the late '60s.

Despite these problems, some stores are doing a great job with disco. King Karol and Korvettes in New York are examples; so are Strawberries in Boston, and Tower Records in Hollywood. Generally speaking, however, the distressing fact is that however many records disco is selling, disco is selling records in spite of itself.

The members of the retail community who've been slowest to respond are the rackjobbers. They're not giving disco a chance until it crosses over to Top 40 radio, yet they would be doing themselves a favor if they racked the top five records on the disco charts. After all, the position on those charts represents a strong, grass roots response in the discos—and many of those discos are in the same shopping centers as the racked outlets.

Disco chart action also reflects airplay on disco stations, and today those stations are beginning to reach a tremendous number of consumers. The rack customer is tuning into disco music on r&b, disco and Top 40 stations, and is going to the disco for a night's entertainment. He or she will buy disco records. But they can't buy them if they're not in the racks.

Disco is no longer a ghetto phenom-



Ray Caviano: "Slowest to respond are the rackjobbers."

'Retail lack of awareness is the fault of the labels'

enon—today it's part of the consciousness of the American heartland. Take the city of Minneapolis, for example. There's a major disco radio station and clubs all over the city. The Minneapolis Star investigated the local disco scene and found that there were local discos for every social and economic bracket—there were black discos, gay discos, and white middle-class suburban discos. The discos were everywhere, from downtown basements to expensive hotels.

That study was done three years ago, and many of the retailers of Minneapolis still haven't gotten behind disco.

I'm not preaching that rock is dead, not with acts like Dire Straits going gold or platinum on its first LPs. Nor am I saying that disco's the sole answer to the retailer's dream. But I would advise the people who are expressing concern about the sales slump and heavy returns in the first quarter to take a long look at what's happening in disco today.

The selling power of disco has been proven, yet its potential is far from being realized. If we, the record companies, take the initiative to stimulate the retail community, we'll develop artists who'll be yielding platinum for years to come.

Ray Caviano is president of Warner/RFC Records and executive director of Warner Bros., disco department.

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

Letters To The Editor

Dear Sir:

Having read "Business Is Not A Dirty Word," and Joe Smith's rebuttal, I was struck by the fact that neither mentioned what is painfully the problem from the artist's point of view. So much record company money is spent hyping the new "such and such" album, while the struggling pop artist/songwriter has no training ground on which to learn to ply his trade.

Three years ago I was appalled to find out how much still needs to be done once a song is written. I naively assumed that one just wrote a song, turned it over to "the industry," and bingo. If it's good it's a hit—if not, try again.

When I attempted this with some of the songs I had written, I was flabbergasted to find that if the arrangement didn't allow the song to "kick," if the amps, guitars, and other equipment didn't have the right sound, if the producer didn't have the knack for melding these sounds together to allow the hooks on all levels to show through, and if this wasn't delivered with a tight, inspired performance by a crack group of choppers, the songs could go down the proverbial tube.

Where is a young singer/writer to find thousands of dollars of band equipment, a compatible pop arranger,

a crack producer, a tight group of studio musicians and a state of the art studio?

There is no facility (that I know of) where someone can get this education and assistance without first getting a record contract. What's worse, there's not even a circuit in which a singer can test his tunes on the record buying audience. If he does clubs, the drinking crowd might like him. But if they do, the odds are that the a&r men will say that he's not commercial enough. If he becomes commercial, he begins to turn off the drinking audiences, and fails to support himself and his expensive hobby.

If he is lucky, he is able to finance three years or so of developing a group around him—arranger, producer, musicians and all of the studio time necessary (boy, is that expensive) to develop that "hit" sound. If he is unlucky, as most are—some with a lot of raw talent—he will chuck it all and sell life insurance for the next 30 years.

If the record company wants to turn profits it must find the artist that reaches the people. But first, these artists must be developed under nearly state-of-the-art conditions. These conditions require dollars.

The next time you enter a bidding war or take out a

full page ad proclaiming that Robert Fleischman will "rock the future," think about the would-be stars who have no sky in which to shine.

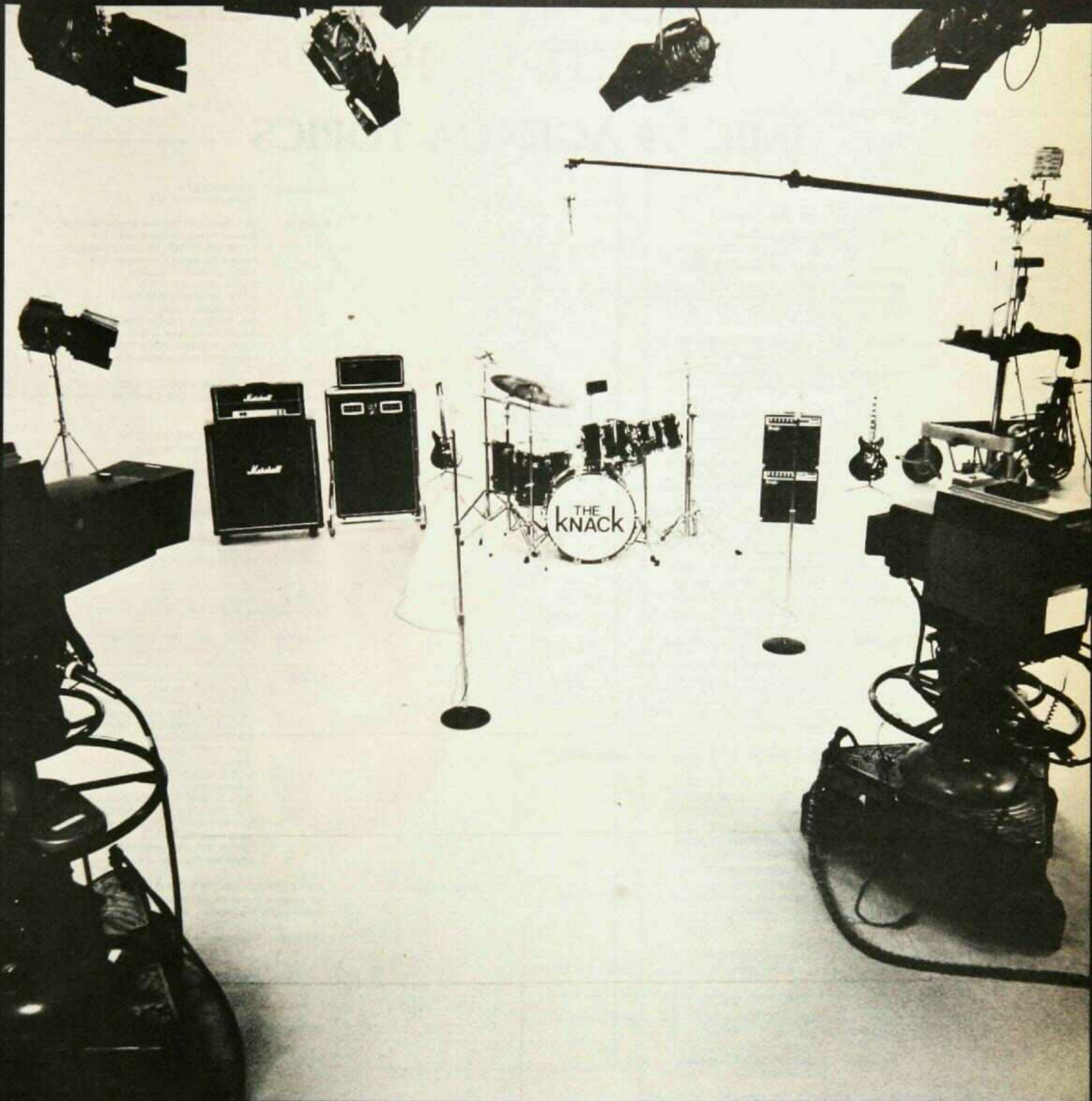
Stephen F. Chandler
Laurel, Md.

Dear Sir:

I would just like to log a complaint about some of the major record companies. The complaint deals with employment. Actually, a lack of courtesy is more appropriate. To be out of work is bad enough, but to be trying to contact someone concerning a job and receive no answer, or to be never gotten back to is really demoralizing.

Even if a secretary was to say there were no positions available or the position is filled would be better than nothing at all. To try and see the person for an interview is even worse. I realize having worked in this business for eight years about the great hurry and hectic pace. So I kind of expect to be put on hold or to wait for a while. But dead silence is really disheartening.

Matt Thompson
Glendale, Calif.



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THE INTERNATIONAL CONFERENCE VISIT

JUNE 11-14, 1979

IMIC '79 AGENDA TOPICS

MONDAY, JUNE 11
10 am-6 pm

REGISTRATION

6 pm-7:30 pm

COCKTAIL RECEPTION

TUESDAY, JUNE 12
8:30 am-9:30 am

WELCOMING REMARKS AND KEYNOTE ADDRESS
Keynote Speaker AUBREY SINGER, Managing Director
BBC Radio, London

9:45 am-11:15 am

PRESIDENTS PANEL—RECORD COMPANIES

Moderator: BOB SUMMER, President
RCA Records, U.S.A.

Panelists: STIG ANDERSON, Chief
Polar Music, Sweden
BEN BUNDERS, Managing Director
WEA, Benelux
ALLAN HELY, Managing Director
Festival Records, Australia
ANDERS HOLMSTEDT, President
EMI, Scandinavia
SIEGFRIED LOCH, Managing Director
WEA, Germany

11:45-1:15 pm

PRESIDENTS PANEL—PUBLISHERS
Publishing into the 80's—Status and Prospects

Moderator: MICHAEL STEWART, President
Interworld Music, U.S.A.

Panelists: FREDDY BIENSTOCK, President
Carlin Music, U.K.
GILBERT MAROUANI, Technique Mgr.
Marouani Les Eds., France
DR. JOSEF BAMBERGER, General Manager
Musik Edition Discoton GmbH
STIG ANDERSON, Preside
Sweden Music, Sweden

1:15 pm-2:45 pm

THE CHANGING U.S. RECORD SCENE AND HOW IT IMPACTS THE
WORLD MARKET

Moderator: TERRY ELLIS, Co-Chairman
Chrysalis Records, U.S.A./U.K.

Panelists: RON ALEXENBURG, President
Infinity Records, U.S.A.
Others to be Announced

Evening

COCKTAIL RECEPTION and PERFORMANCE BY ORCHESTRE NA-
TIONAL DE L'OPERA DE MONTE-CARLO

WEDNESDAY, JUNE 13
8:30 am-2:15 pm

PIRACY—WHO'S WINNING THE FIGHT?
*In Developed Markets—Pinpointing the Sources, Detection and En-
forcement*
*In Developing Markets—Piracy and Legitimate Trading, Often Inter-
linked*
*Future Shock—The Threat of Home Taping, How Large the Losses—to
Record Companies, Publishers, Artists?*

Moderator: NESUHI ERTEGUN, President
WEA International

Participants: LEO BOUDEWIJNS, Managing Director
NVPI, Holland
ALLAN HELY, Managing Director
Festival Records, Australia
DONALD W. MOORE, Jr., Assistant Director
Federal Bureau of Investigation
GUIDO RIGNANO, Director
G. Ricordi, Italy
JULES YARNELL, Special Antipiracy Counsel
Recording Industry Assoc. of America

THURSDAY, JUNE 14
8:30 am-10 am

TOMORROW'S SOUND TODAY: NEW RECORDING TECHNOLOGY
Includes Discussion of Digital, Direct-to-Disk, Videodisk and Bar Coding

Evening

Moderator: DON MACLEAN
EMI Audio-Visual, U.K.

Panelists: BILL BAYLIFF, General Studio Manager
Record Research Laboratory, U.K.
TONY GRIFFITHS, Technical Manager
Record Research Laboratory, U.K.
NOEL GIMBLE, President
Sound Unlimited, U.S.A.
DAVID HARRIES, MANAGER
Air Chrysalis Studio, U.K.
DR. THOMAS STOCKHAM, President
Soundstream, Inc., U.S.A.
HARVEY SCHEIN, Vice President
Warner Communication, U.S.A.

10:15-11:45 am

DEVELOPING MARKETS—CHINA, AFRICA, CUBA
How Fast Will They Open Up? Copyright Protection, International
Agreements

Moderator: CHRIS WRIGHT, Joint Chairman
Chrysalis Records, U.K.

Panelists: E. LAWRENCE BALLEEN, President
Valley Exports Int'l, Inc., U.S.A.
PROFESSOR CHOU WEN-CHUNG
Columbia University, U.S.A.
DES BROWN, International Director
Chrysalis Records, U.K.
MICHAEL LEVY, Chairman/Managing Director
Magnet Records, U.K.

12:15 pm-1:45 pm

STAR TREK: GROWING IMPORTANCE OF INTERNATIONAL TOURS
The Trials of Breaking Through with a Foreign Act—How Tours Open
New Markets for Artists. Who Picks up the Tab?

Moderator: MONTI LEUFTNER, President
Ariola Records, Germany

Panelists: LILIAN BRON, International Director
Bronze Records, U.K.
HARVEY GOLDSMITH, President
Harvey Goldsmith Entertainments, Ltd., U.K.
THOMAS JOHANSSON, Chairman
EMA Telstar, Sweden
ERIC GARDNER, Panacea/
Manager of Todd Rundgren, U.S.A.
BOB GREENBERG
Atlantic/Atco, U.S.A.
DON DEMPSEY, Senior V-Pres & General Manager
Epic, Portrait & Associated Labels, U.S.A.
GLENN WHEATLEY, Manager
Little River Band
CHRIS WRIGHT, Joint Chairman
Chrysalis Records, U.K.

1:45 pm-3:15 pm

EUROPEAN SOUND, ITS WORLD POTENTIAL
An analysis of the impact of European Artists and Repertoire Upon
Global Music Markets

FRANCE: **Moderator:** FRANK LIPSIK, General Manager
Hansa, France

Panelists: ALEC COSTANDINOS
Artist/Producer
More to be Announced

GERMANY: **Moderator:** SIEGFRIED LOCH, Manager Director
WEA, Germany

Panelists: To Be Announced

ITALY: **Moderator:** GIUSEPPE GIANNINI, Exec Vice President
CGD-MM, Italy

Panelists: To Be Announced

GENERAL DEBATE: FRANK LIPSIK
SIEGFRIED LOCH, Managing Director
WEA Germany
GIUSEPPE GIANNINI, Exec Vice President
CGM-MM, Italy
TERRY ELLIS, Joint Chairman
Chrysalis Records, U.S.A./U.K.
A.J. CERVANTES, President
Butterfly Records, U.S.A.

TRENDSETTER AWARDS BANQUET

THE MUSIC INDUSTRY 'S MONTE CARLO

SPONSORED BY BILLBOARD

IMIC '79

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Please register me for IMIC '79 Loews' Monte-Carlo, June 11-14, 1979.

I am enclosing a check (or money order) for IMIC '79 registration in the amount of _____

Note: Registration does not include Hotel or Air Fare Costs.

Name _____

Title _____

Company _____

Home Address _____

City _____

State/Country _____ Zip _____

Telephone () _____

I wish to charge my registration to:

American Express Diner's Club
 Bank Americard/VISA Master Charge

Card Number _____

Expiration Date _____

Signature _____

\$450 (£225)
 \$200 (£100) Spouse Registration

Billboard will make all hotel reservations.
Please indicate the following.

Arrival Date _____ Departure Date _____

ACCOMMODATIONS REQUIRED (check one)
 single twin 1-bedroom suite 2-bedroom suite

(Confirmation will be sent to you)

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LOEWS' MONTE-CARLO HOTEL	Single/ Twin	One- Bedroom Suite	Two- Bedroom Suite
Dollars \$	\$65	\$130	\$185
Pounds £	£32	£65	£92
Francs fr	270 fr	550 fr	780 fr

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

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.

REGISTER EARLY — REGISTRATION FEE WILL BE \$25 HIGHER AT THE DOOR.

Europe and U.K.
registrations contact:
Helen Boyd
IMIC '79
BILLBOARD
7 Carnaby Street
London W1V,IPG
England
Telephone: (01) 437-8090
Telex: 262100

U.S.A. and Others
registrations contact:
Diane Kirkland/Nancy Falk
IMIC '79 Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040
Telex: 698669

Radio Deregulation Imminent, Public Broadcasters Are Told

By JEAN CALLAHAN And DOUG HALL

WASHINGTON — Communications Act rewrite authors from both the House and the Senate assured public broadcasters at the National Public Radio's conference in Washington Tuesday (22) that radio deregulation is imminent while hearings continued on Capitol Hill with testimony from radio broadcasters and citizens groups.

"We'll be deregulating radio. There's no question about it," Sen. Ernest Hollings (D-S.C.) assured the gathering of NPR affiliates Tuesday. Congressman Lionel Van Deerlin (D-Calif.) pointed out that the bill would provide \$22 million in programming grants for public radio the first year compared to only \$9 million presently allocated.

Predictable disagreements between radio broadcasters and citizens groups colored Thursday's (17) House hearings on radio and the public interest. Dutch Doeltzsch of WDDD-FM Marion, Ill., told the Congressmen that current regulations are so complicated that they

often run counter to the public interest.

"The open market is the strongest regulator of all," Gannett's Charles Sanford testified. His sentiments were echoed by broadcasters James Gabbert, KIQI-AM-FM San Francisco; Arnold Lerner, WLLH-AM and WSSH-FM Lowell, Mass., and Nelson Lavergne, WADO-AM New York.

Citing recent Federal Communications Commission studies showing that radio stations often program much more news and public affairs than required by the FCC, broadcasters insisted that listeners show approval or disapproval by switching the dial. This market reality works better than any government regulation, said broadcasters, towards ensuring that the public hears what it wants to hear.

Complaining that classical music and jazz enthusiasts have few stations to listen to and would have fewer if radio were deregulated, WNCN-FM Listeners Guild attorney Kristin Booth Glen argued that

an unregulated marketplace would create an evermore homogenized broadcast spectrum with fewer and fewer specialized formats serving minority tastes.

"It is not at all clear the deregulated radio marketplace will even protect the conventional economic interests at stake," said Nicholas Johnson, former FCC commissioner and chairman of the National Citizens Communications Lobby.

Recording artists and record companies denied airplay would have fewer remedies, he noted.

Hearings continue as the House Communications Subcommittee hears testimony on tv regulation and the Senate Communications Subcommittee prepares for hearings on the broadcast portions of both Senate versions of the Communications Act rewrite beginning June 5.

L.A.'s KWST Adds Acts For Summer Series

LOS ANGELES—The remaining last four artists have been signed for KWST-FM's annual free concert series set through June 24 at the John Anson Ford County Cultural Arts Amphitheatre.

According to producer Bill Gerber, Dirk Hamilton and Gambler are scheduled June 3, Henry Paul Band with John Hiatt June 10, Snail and 20-20 June 17 and June 24 features Tom Scott with Pages.

Set Sunday afternoons 2-4 p.m., this year's series kicked off with Robert Gordon and the Motels April 29, Dwight Twilley with Summer May 6, Doucette and Paul Warren & Explorer May 13 and Marc Tanner with Reggie Knighton Sunday (20).

Sponsored by the Los Angeles Music and Performing Arts Commission, the County Board of Supervisors, the Dept. of Parks and Recreation, the Musicians Union Trust Fund and Musicians Union Local 47, the series was started in spring of 1978.

Tickets are handled by Tower Record stores throughout the county while Nemperor Presentations produces the event in association with Gerber and Robert Richards.

Low Ratings Spur Philly's WRCP To Modify Format

PHILADELPHIA—"We've gone contemporary country. We're not standing in a cornfield in Nebraska. We're not even in rural South Jersey. We're in Top 40 country," explains Dave Echols, music director of WRCP-AM of his modification of the station's format.

Echols is hoping to build up the 50 kw daytime from a dismal standing of barely being in the Arbitron reports. In the past six Arbitron books WRCP has failed to show up three times and has never scored higher than a .4 share.

Echols, who also handles the morning drive shift, puts together a playlist of "songs which I think sound best together. If there's too much variety of music, if I played Eric Clapton or the Eagles people would complain."

He adds, "Our music has a light to medium country flavor. Of the top 10 country hits, I'm only playing six. Of the top 20 I'm only playing 11

Some of the things I don't play are a bit harsh."

While Echols may not play all the hits he also makes room to break records, some of these not the most likely adds. For example he broke Bobby Day's "Her Wheels Broke Down" on Sleeping Giant.

He even did a contest tied-in with this record by having listeners write in to tell what happened "when their wheels broke down."

Echols has been running several other contests including album giveaways and a "get well" card campaign for Tammy Wynette when she was hospitalized.

Echols says his playlist is 10% to 15% crossover, but "that doesn't really concern me. Crossover isn't in my vocabulary."

Echols works for Nelson Hobdell, program director who functions as operations manager for both WRCP and its sister station WSNI-FM. The FM runs beautiful music from the syndicated FM 100 Plan.

A&M Beams 2-Station Hookup

By ED HARRISON

LOS ANGELES—A&M's college department has pulled off what is believed the first two-station live broadcast, simultaneously aired by KXLU-FM, 3,000 watts at Loyola Marymount Univ. (88.9) and KSPC-FM, 3,000 watts at Claremont College (88.7).

The broadcasts originated from Madame Wong's in the heart of Los Angeles' Chinatown and featured the Police, May 18.

The stations chosen were picked on the basis of wattage. The Claremont station has a radius that extends as far away as East Los Angeles, Pasadena, Laguna Beach and San Bernardino, while Loyola's extends to Santa Monica, Palos Verdes and through the coastal belt. With little overlapping, the concert had the potential of reaching the entire Los Angeles basin. Originally, it was to be a three-sta-

tion broadcast but KCSN-FM at California State Univ. Northridge had to back out due to conflict in its jazz programming. If KCSN had participated, the concert would have reached the San Fernando Valley and from Thousand Oaks to Pasadena.

Even though there was commercial radio interest in the broadcast, which would have given it even greater area penetration, the Police and its management favored commercial-free college stations, initial supporters of the band's music.

"The major focus was to expose these stations and make everyone aware that they exist as a viable listening entity," says Jay Boberg, West Coast, college promotion rep, who put the broadcast together with Bob Frymire, the label's college director. "Both stations have been playing

the album since last October. Major market stations weren't on it until January," states Boberg. Those stations supported the band and now the Police are supporting the stations even though they could have done it on a commercial station."

The phone line hookup was arranged with Carol Johnson of Tel-Co, a division of Pacific Telephone. Because Claremont is on General Telephone, there was some confusion if the two-station broadcast would come to fruition.

But phone lines were laid from Madame Wong's with a feed from the mixing board and sent via two lines to each station. The broadcast came across in mono since two lines per station would have been needed for stereo.

To promote the show, A&M's art director Roland Young designed (Continued on page 34)



COZY BROADCAST—Planet Records Pointer Sisters, left to right, Anita, June and Ruth huddle around KIIS-FM Los Angeles DJ Larry McKay during a recent broadcast. The Pointers were promoting their new album "Energy."

Disco Giving Black Radio a Rough Time

NEW YORK—"Black radio is being blown away. If you don't have a disco record it's hard to get it played," says Julie Rifkind, president of Spring Records.

"And unless it's a disco-oriented record you don't get the volume," adds Roy Rifkind, vice president of Spring. "Millie Jackson used to sell 150,000 records. Now she won't sell 75,000 unless it's disco."

Roy Rifkind adds that "Ballads don't get the right airplay" and "They're not playing as much blues." Brother Julie laments, "There are no more gospel hours. People are losing their roots."

The two executives agree: "We have no other choice but to join the movement to disco." The Rifkinds find that disco has helped a number of black artists "cross over" and the music has "revitalized" the careers of such artists as Peaches and Herb, Edwin Starr and Gene Chandler.

But black radio is being truly changed by the music and the format modifications it is bringing with it. Many stations are losing their identity as formerly black stations are mixed together with formerly white stations under a new disco classification.

Julie Rifkind suggests that there is

white disco and black disco and these subtypes of the music might develop clearer identities. Some observers suggest that WKTU-FM New York is a white disco station, but the station has a large number of black listeners and plays such black-oriented acts as Instant Funk.

WBLS-FM New York, the other major disco outlet in New York, comes from a black heritage. The station's call letters once stood for "Black Experience In Sound," but currently stand for World's Best Looking Station."

Aside from the fact that the management of WKTU is white and the management at WBLS is black there is a lot of on-air similarity in the stations. Even before WBLS strongly aligned itself with disco it made attempts to put distance between itself and its black identity. This was done to attract white ad buys instead of just ethnic advertising. For years the station emphasized its 40% white listenership.

Now with disco fever across the dial, other major black stations are taking on a new Disco identity. Two examples of this are WDAS-FM Philadelphia and KUTE-FM Los Angeles.

From Bottom To the Top: Savannah's Top 40 WSGF

By FRANK MADISON

SAVANNAH — Doug Weldon knows about life at the bottom. This year, however, if he's reading the signals right, he's going to find out what it's like on the other end of the spectrum.

Two years ago, Weldon left Philadelphia's WIOQ-FM to become station manager of Savannah's WSGF-FM. WSGF was bringing up the rear in its particular market.

"We were playing oldies with some softer, adult contemporary music mixed in," he explains. "That was a good format three or four years before I came, but it had begun to slip badly enough to the point

it was no longer a viable format in the Savannah market."

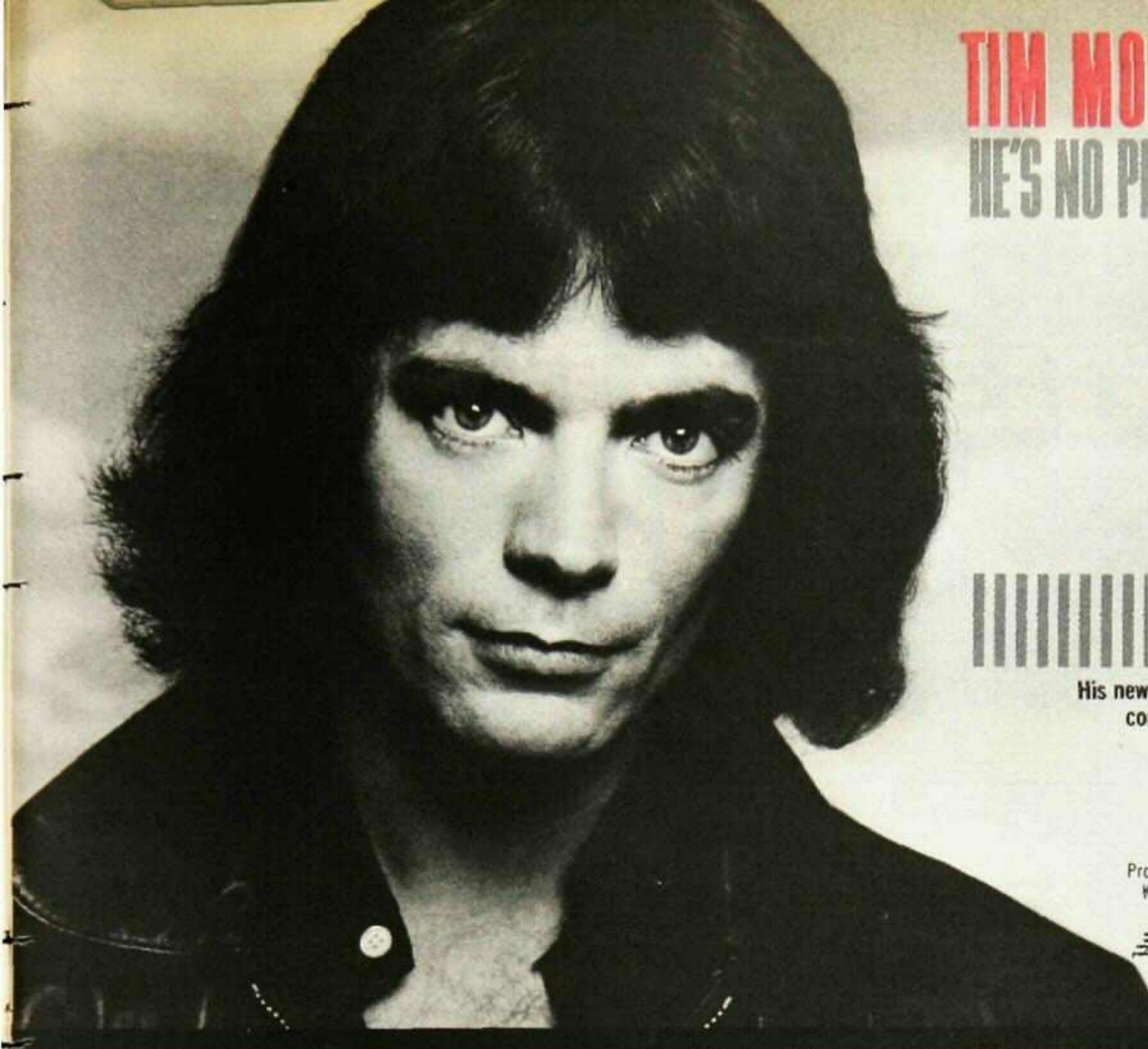
Weldon then introduced the first change. WSGF became a Top 40 station, but with automation. That was a year ago.

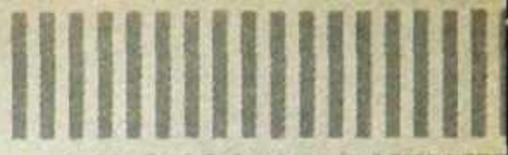
"The station was automated since it first went on the air, and when we first went Top 40, we kept the automated format," Weldon states.

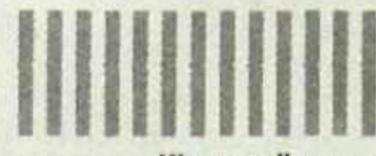
"The station did well with just the automated Top 40 format," he continues, "but I think we took it about as far as you could go with automation."

That spring's Arbitron ratings in (Continued on page 38)

JUNE 2, 1979, BILLBOARD



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His new album on Asylum,
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FALLEN ANGEL

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(6E-179)

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TITLE		ENDING	
FLIP SIDE		TIME	
LABEL		TEMPO	
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RELEASE DATE			

**45
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RECORD
HISTORY**

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STATE		SOURCE	
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- Please send my order C.O.D. I understand that postage and handling charges will be included.

Dealer inquiries welcome.

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Company/Station _____

Address _____

City _____ State _____ Zip _____

Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/23/79)

Top Add Ons-National

- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- RUNNER—(Island)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- BECKMEIER BROTHERS—(Casablanca)

Top Requests/Airplay-National

- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- VAN HALEN—II (WB)

National Breakouts

- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- TED NUGENT—State Of Shock (Epic)

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

Western Region

TOP ADD ONS

- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Sire)
- CARILLO—Street Of Dreams (Atlantic)
- CLIMAX BLUES BAND—Real To Reel (Sire)

TOP REQUEST/AIRPLAY

- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- VAN HALEN—II (WB)
- ROXY MUSIC—Manifesto (A&M)

BREAKOUTS

- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- TED NUGENT—State Of Shock (Epic)

KFML FM—Denver (J. Gordon/R. Cook)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- RON WOOD—Gimme Some Neck (Columbia)
- JAY FERGUSON—Real Life Ain't No Way (Arylam)
- LOUISIANA'S LE ROUX—Keep The Fire Burnin' (Capitol)
- PATTI SMITH GROUP—Wave (Arista)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- JAMES TAYLOR—Flag (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)

KZLZ FM—Eugene (Chris Koverik)

- THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Sire)
- GERRY RAFFERTY—Night Owl (UA)
- KANSAS—Monolith (Kirshner)
- TED NUGENT—State Of Shock (Epic)
- MICHAEL NESMITH—Infinite Rider On The Big Dogma (Pacific Arts)
- LEE CLAYTON—Naked Child (Capitol)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- MISSOURI—Welcome Two Missouri (Polydor)
- RICKIE LEE JONES—(WB)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

KSDJ FM—San Jose (D. Wright/T. Mastrey)

- KANSAS—Monolith (Kirshner)
- MARTIN MULL—Near Perfect/Perfect (Elektra)
- GERRY RAFFERTY—Night Owl (UA)
- THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Sire)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- TED NUGENT—State Of Shock (Epic)
- ALVIN LEE TEN YEARS LATER—Ride On (RSC)
- RON WOOD—Gimme Some Neck (Columbia)

KSAR FM—San Francisco (Kate Ingram)

- CARILLO—Street Of Dreams (Atlantic)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- MYCHEL—Neon Dreams (FreeFlight)
- SMITH & THE TEARS—Fickle Heart (Diswick)
- ROXY MUSIC—Manifesto (A&M)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- JOE JACKSON—Look Sharp (A&M)
- DWIGHT TWILLEY—Twilley (Shelter/Arista)

KWST FM—Los Angeles (Patricia May)

- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- BECKMEIER BROTHERS—(Casablanca)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- JAMES TAYLOR—Flag (Columbia)
- RICKIE LEE JONES—(WB)
- ROXY MUSIC—Manifesto (A&M)

KPDS FM—San Diego (Jesse Summers)

- THIN LIZZY—Black Rose/A Rock Legend (WB)
- MISSOURI—Welcome Two Missouri (Polydor)
- KANSAS—Monolith (Kirshner)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- RICKIE LEE JONES—(WB)
- VAN HALEN—II (WB)

KOME FM—San Jose (Diana Jang)

- FAITH BAND—Face To Face (Mercury)
- FANDANGO—One Night Stand (RCA)
- KANSAS—Monolith (Kirshner)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- BILLY THORPE—Children Of The Sun (Capricorn)
- BAD COMPANY—Desolation Angels (SwanSong)
- JOURNEY—Evolution (Columbia)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)

KZAP FM—Sacramento (Chris Miller)

- DOUCETTE—The Dooce (I House/Machroom)
- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- JOURNEY—Evolution (Columbia)

KLBI FM—Austin (W. Bell/T. Quarles)

- TED NUGENT—State Of Shock (Epic)
- BILL BRUFORD—One Of A Kind (Polydor)
- THIN LIZZY—Black Rose/A Rock Legend (WB)
- KANSAS—Monolith (Kirshner)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- CRUSADERS—Street Life (MCA)
- SUPERTRAMP—Breakfast In America (A&M)
- PATTI SMITH GROUP—Wave (Arista)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)

WRNO FM—New Orleans (Rod Glenn)

- PATTI SMITH GROUP—Wave (Arista)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- GERRY RAFFERTY—Night Owl (UA)
- WET WILLIE—Which One's Willie (Epic)
- BOB DYLAN—At Budokan (Columbia)
- MANFRED MANN'S EARTH BAND—Angel Station (WB)
- BLONDIE—Parallel Lines (Chrysalis)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- DOOBIE BROTHERS—Minute By Minute (WB)

KY102 FM—Kansas City (Max Floyd)

- KANSAS—Monolith (Kirshner)
- TED NUGENT—State Of Shock (Epic)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- VAN HALEN—II (WB)
- MISSOURI—Welcome Two Missouri (Polydor)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WMMS FM—Cleveland (John German)

- ALVIN LEE TEN YEARS LATER—Ride On (RSC)
- BECKMEIER BROTHERS—(Casablanca)
- ROBERT FRIPP—Exposure (Polydor)
- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- BAD COMPANY—Desolation Angels (SwanSong)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- DOOBIE BROTHERS—Minute By Minute (WB)
- VAN HALEN—II (WB)

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

- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- BAD COMPANY—Desolation Angels (Swan Song)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)

WQFM FM—Milwaukee (Paul Kelly)

- HERMAN BROOD & HIS WILD ROMANCE—(Arista)
- BLACKFOOT—Strikes (A&M)
- TED NUGENT—State Of Shock (Epic)
- KANSAS—Monolith (Kirshner)
- FLASH AND THE PAN—(Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (SwanSong)

KSHE FM—St. Louis (Ted Harbeck)

- KANSAS—Monolith (Kirshner)
- CARILLO—Street Of Dreams (Atlantic)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- LINK WRAY—Bullshit (Vca)
- GERRY RAFFERTY—Night Owl (UA)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- MANFRED MANN'S EARTH BAND—Angel Station (WB)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

Midwest Region

TOP ADD ONS

- SWEET—Cut Above The Rest (Capitol)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
- BECKMEIER BROTHERS—(Casablanca)

TOP REQUEST/AIRPLAY

- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- VAN HALEN—II (WB)
- RICKIE LEE JONES—(WB)

BREAKOUTS

- KANSAS—Monolith (Kirshner)
- GERRY RAFFERTY—Night Owl (UA)
- TED NUGENT—State Of Shock (Epic)
- THIN LIZZY—Black Rose/A Rock Legend (WB)

WVTV FM—Detroit (Joe Urbani)

- TED NUGENT—State Of Shock (Epic)
- GERRY RAFFERTY—Night Owl (UA)
- KANSAS—Monolith (Kirshner)
- DAVID BOWIE—Lodger (RCA)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- BAD COMPANY—Desolation Angels (SwanSong)

WEET FM—Chicago (Bob Gelms)

- THIN LIZZY—Black Rose/A Rock Legend (WB)
- KANSAS—Monolith (Kirshner)
- TED NUGENT—State Of Shock (Epic)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- BILL BRUFORD—One Of A Kind (Polydor)
- LOUISIANA'S LE ROUX—Keep The Fire Burnin' (Capitol)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- ELVIS COSTELLO—Armed Forces (Columbia)
- BOB DYLAN—At Budokan (Columbia)

WVQ FM—Columbus (Steve Ranner)

- KANSAS—Monolith (Kirshner)
- SWEET—Cut Above The Rest (Capitol)
- JAY FERGUSON—Real Life Ain't No Way (Arylam)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- CHEAP TRICK—At Budokan (Epic)
- RICKIE LEE JONES—(WB)

Southeast Region

TOP ADD ONS

- LEE RITENOUR—Feel The Night (Elektra)
- BECKMEIER BROTHERS—(Casablanca)
- SPARKS—No. 1 In Heaven (Elektra)
- RENAISSANCE—Azure D'Or (Sire)

TOP REQUEST/AIRPLAY

- SUPERTRAMP—Breakfast In America (A&M)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- BAD COMPANY—Desolation Angels (SwanSong)
- BLACKFOOT—Strikes (A&M)

BREAKOUTS

- KANSAS—Monolith (Kirshner)
- WHITEFACE—(Mercury)
- GERRY RAFFERTY—Night Owl (UA)
- WET WILLIE—Which One's Willie (Epic)

WELS FM—Atlanta (Rich Pambione)

- KANSAS—Monolith (Kirshner)
- WHITEFACE—(Mercury)
- DOUCETTE—The Dooce Is Loose (Machroom)
- SPARKS—No. 1 In Heaven (Elektra)
- WET WILLIE—Which One's Willie (Epic)
- FRANKIE MILLER—A Perfect Fit (Chrysalis)
- SUPERTRAMP—Breakfast In America (A&M)
- JOE JACKSON—Look Sharp (A&M)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (SwanSong)

WRAS FM—Atlanta (Cindra White)

- WHITEFACE—(Mercury)
- KANSAS—Monolith (Kirshner)
- TOOTS & THE MAYTALS—Pass The Pipe (Manga)
- CRIG SUTTON—Soft As A Sidewalk (Columbia)
- LEE RITENOUR—Feel The Night (Elektra)
- RENAISSANCE—Azure D'Or (Sire)
- TOM ROBINSON BAND—TBB Two (Harvest)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- BOB DYLAN—At Budokan (Columbia)
- BLACKFOOT—Strikes (A&M)

Northeast Region

TOP ADD ONS

- RUNNER—(Island)
- CRUSADERS—Street Life (MCA)
- DAVID BOWIE—Lodger (RCA)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)

TOP REQUEST/AIRPLAY

- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- RICKIE LEE JONES—(WB)

BREAKOUTS

- KANSAS—Monolith (Kirshner)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- GERRY RAFFERTY—Night Owl (UA)
- TED NUGENT—State Of Shock (Epic)

WRWV FM—New York (Tom Merrica)

- TED NUGENT—State Of Shock (Epic)
- BANDY VANHARMER—Warmer (Bearsville)
- FAITH BAND—Face To Face (Mercury)
- LOUISIANA'S LE ROUX—Keep The Fire Burnin' (Capitol)
- MARY McCASLIN—Sunny California (Mercury)
- DIKE DREES—Night Of The Living Dregs (Capricorn)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- JOE JACKSON—Look Sharp (A&M)
- ELVIS COSTELLO—Armed Forces (Columbia)
- NEW ENGLAND—(Infinity)

WCMT FM—Rochester (Gary Whipple)

- KANSAS—Monolith (Kirshner)
- LINK WRAY—Bullshit (Vca)
- TED NUGENT—State Of Shock (Epic)
- RUNNER—(Island)
- MARTIN MULL—Near Perfect/Perfect (Elektra)
- SCRIPPS—(Infinity)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- PATTI SMITH GROUP—Wave (Arista)

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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 (5/24/79)

TOP ADD ONS - NATIONAL

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- (D) DONNA SUMMER—Bad Girls (Casablanca)
- JOHN STEWART—Gold (RSO)

D—Discotheque Crossover

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

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

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

KTXT—Tucson

- JAY FERGUSON—Shakedown Cruise (Asylum)
- KISS—I Was Made For Lovin' You (Casablanca)
- D* SISTER SLEDGE—We Are Family (Cotillion) 25-15
- CHEAP TRICK—I Want You To Want Me (Epic) 26-18

KQED—Albuquerque

- PETER FRAMPTON—I Can't Stand It No More (A&M)
- GERRY RAFFERTY—Days Gone Down (UA)
- KENNY ROGERS—She Believes In Me (UA) 31-22
- CHEAP TRICK—I Want You To Want Me (Epic) 34-20

KENO—Las Vegas

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- POCO—Heart Of The Night (MCA)
- D* DONNA SUMMER—Hot Stuff (Casablanca) 5-1
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 11-4

KFMB—San Diego

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- KANSAS—People Of The South Wind (Kirtshner)
- JAY FERGUSON—Shakedown Cruise (Asylum) 28-24
- ORLEANS—Love Takes Time (Infinity) 11-7

Pacific Southwest Region

TOP ADD ONS

- ANITA WARD—Ring My Bell (TK)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- JOHN STEWART—Gold (RSO)

PRIME MOVERS

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- G.Q.—Disco Nights (Arista)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)

BREAKOUTS

- BLONDIE—One Way Or Another (Chrysalis)
- KISS—I Was Made For Lovin' You (Casablanca)
- BETTE MIDLER—Married Men (Atlantic)

KHI—LA

- D* ANITA WARD—Ring My Bell (TK)
- BLONDIE—One Way Or Another (Chrysalis)
- D* G.Q.—Disco Nights (Arista) 14-6
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 19-9

KRTH (FM)—LA

- JOHN STEWART—Gold (RSO)
- BETTE MIDLER—Married Men (Atlantic)
- D* ANITA WARD—Ring My Bell (TK) 23-18
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 14-10

KFI—LA

- D* ANITA WARD—Ring My Bell (TK)
- KISS—I Was Made For Lovin' You (Casablanca)
- CHEAP TRICK—I Want You To Want Me (Epic) 24-19
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 14-9

KCBQ—San Diego

- ATLANTA RHYTHM SECTION—Got It Or Die (Polydor/BGO)
- NEIL DIAMOND—Say Maybe (Columbia)

KFXM—San Bernardino

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- RAYDIO—You Can't Change That (Arista)
- BILLY JOEL—Honesty (Columbia) 16-11
- D* DONNA SUMMER—Hot Stuff (Casablanca) 13-9

KERN—Bakersfield

- SISTER SLEDGE—We Are Family (Cotillion)
- GERRY RAFFERTY—Days Gone Down (UA)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 8-8
- ORLEANS—Love Takes Time (Infinity) 8-6

KOPA—Phoenix

- D* DONNA SUMMER—Bad Girls (Casablanca)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- D* SISTER SLEDGE—We Are Family (Cotillion) 13-9
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 12-6

PRIME MOVERS - NATIONAL

- SISTER SLEDGE—We Are Family (Cotillion)
- (D) ANITA WARD—Ring My Bell (TK)
- RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers)

KING—Seattle

- ABBA—Does Your Mother Know (Atlantic)
- GERRY RAFFERTY—Days Gone Down (UA)
- D* SISTER SLEDGE—We Are Family (Cotillion) 10-4
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 13-8

KJRB—Spokane

- GERRY RAFFERTY—Days Gone Down (UA)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- JAY FERGUSON—Shakedown Cruise (Asylum) 22-13
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 17-10

KTAC—Tacoma

- D* DONNA SUMMER—Hot Stuff (Casablanca) 18-13
- SUPERTRAMP—The Logical Song (A&M) 9-5

KCPX—Salt Lake City

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- NIGHT—Hot Summer Nights (Planet)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 26-16
- DOOBIE BROTHERS—Minute By Minute (WB) 27-20

KRSP—Salt Lake City

- ABBA—Does Your Mother Know (Atlantic)
- JOHN STEWART—Gold (RSO)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 23-17
- KENNY ROGERS—She Believes In Me (UA) 16-7

KIMN—Denver

- BEACH BOYS—Good Timin' (Caribou)
- D* DAVID NAUGHTON—Makin' It (RSO) 27-20
- KENNY ROGERS—She Believes In Me (UA) 21-15

KJR—Seattle

- NEIL DIAMOND—Say Maybe (Columbia)
- D* DONNA SUMMER—Bad Girls (Casablanca)
- ROCKETS—Can't Sleep (RSO) 24-17
- ORLEANS—Love Takes Time (Infinity) 13-7

KYYX—Seattle

- WET WILLIE—Weekends (Epic)
- D* DONNA SUMMER—Hot Stuff (Casablanca) 8-4
- DOOBIE BROTHERS—Minute By Minute (WB) 13-8

KCBN—Reno

- GERRY RAFFERTY—Days Gone Down (UA)
- D* DONNA SUMMER—Bad Girls (Casablanca)
- D* SISTER SLEDGE—We Are Family (Cotillion) 36-25
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 0-30

North Central Region

TOP ADD ONS

- SUPERTRAMP—The Logical Song (A&M)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC)

PRIME MOVERS

- (D) SISTER SLEDGE—We Are Family (Cotillion)
- KENNY ROGERS—She Believes In Me (UA)
- CHEAP TRICK—I Want You To Want Me (Epic)

BREAKOUTS

- CARLY SIMON—Vengeance (Elektra)
- REX SMITH—You Take My Breath Away (Columbia)
- ART GARFUNKEL—Since I Don't Have You (Columbia)

CKLW—Detroit

- CARLY SIMON—Vengeance (Elektra)
- RAYDIO—You Can't Change That (Arista) 28-17
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)

BREAKOUTS - NATIONAL

- GERRY RAFFERTY—Days Gone Down (UA)
- ABBA—Does Your Mother Know (Atlantic)
- KISS—I Was Made For Loving You (Casablanca)

WPEZ—Pittsburgh

- ROXY MUSIC—Dance Away (Atco)
- ART GARFUNKEL—Since I Don't Have You (Columbia)
- SUPERTRAMP—The Logical Song (A&M) 14-9
- D* SISTER SLEDGE—We Are Family (Cotillion) 24-15

WTIX—New Orleans

- JOHN STEWART—Gold (RSO)
- DONNA SUMMER—Bad Girls (Casablanca)
- REX SMITH—You Take My Breath Away (Columbia) 36-18
- ANITA WARD—Ring My Bell (TK) 35-13

WNOE—New Orleans

- VILLAGE PEOPLE—Go West (Casablanca)
- BETTE MIDLER—Married Men (Atlantic)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 14-7
- D* DONNA SUMMER—Hot Stuff (Casablanca) 8-1

KEEL—Shreveport

- ROD STEWART—Ain't Love A Bitch (WB)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- D* DONNA SUMMER—Hot Stuff (Casablanca) 15-8
- REX SMITH—You Take My Breath Away (Columbia) 22-13

Southwest Region

TOP ADD ONS

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- BEACH BOYS—Good Timin' (Caribou)
- JOHN STEWART—Gold (RSO)

PRIME MOVERS

- (D) SISTER SLEDGE—We Are Family (Cotillion)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- (D) ANITA WARD—Ring My Bell (TK)

BREAKOUTS

- (D) DONNA SUMMER—Bad Girls (Casablanca)
- ROD STEWART—Ain't Love A Bitch (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)

KILT—Houston

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- BEACH BOYS—Good Timin' (Caribou)
- G.Q.—Disco Nights (Arista) 39-17
- ANITA WARD—Ring My Bell (TK) 27-11

KRBE—Houston

- BEE GEES—Love You Inside Out (RSO) 15-11
- SISTER SLEDGE—We Are Family (Cotillion) 9-5
- KLIF—Dallas

KLIF—Dallas

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- BEACH BOYS—Good Timin' (Caribou)
- DONNA SUMMER—Hot Stuff (Casablanca) 12-5
- SISTER SLEDGE—We Are Family (Cotillion) 29-15

KNUS-FM—Dallas

- CARLY SIMON—Vengeance (Elektra)
- GERRY RAFFERTY—Days Gone Down (UA)
- BEACH BOYS—Good Timin' (Caribou) 22-18
- D* DONNA SUMMER—Hot Stuff (Casablanca) 32-27

KFJZ-FM (Z-97)—Fl. Worth

- VAN HALEN—Dance The Night Away (WB) 11-8
- KENNY ROGERS—She Believes In Me (UA) 13-4
- KINT—El Paso

KINT—El Paso

- DOOBIE BROTHERS—Minute By Minute (WB)
- KENNY ROGERS—She Believes In Me (UA)
- SISTER SLEDGE—We Are Family (Cotillion) 21-12
- BILLY JOEL—Honesty (Columbia) 22-16

WKY—Oklahoma City

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- JOHN STEWART—Gold (RSO)
- BILLY JOEL—Honesty (Columbia) 17-9
- SISTER SLEDGE—We Are Family (Cotillion) 20-10

KELJ—Tulsa

- KANSAS—People Of The South Wind (Kirtshner)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SISTER SLEDGE—We Are Family (Cotillion) 14-2
- BELLAMY BROTHERS—If I Said You Had A Beautiful Body Would You Hold It Against Me (WB) 11-8

Midwest Region

TOP ADD ONS

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- (D) DAVID NAUGHTON—Makin' It (RSO)
- DOOBIE BROTHERS—Minute By Minute (WB)

PRIME MOVERS

- (D) SISTER SLEDGE—We Are Family (Cotillion)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)

BREAKOUTS

- GERRY RAFFERTY—Days Gone Down (UA)
- KANSAS—People Of The South Wind (Kirtshner)
- DIORNE WARWICK—I'll Never Love The Way Again (Arista)

WLS—Chicago

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- D* SISTER SLEDGE—We Are Family (Cotillion)
- D* DONNA SUMMER—Hot Stuff (Casablanca) 7-4
- BEE GEES—Love You Inside Out (RSO) 19-14

WEFM—Chicago

- D* DAVID NAUGHTON—Makin' It (RSO)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DONNA SUMMER—Hot Stuff (Casablanca) 13-5
- D* THE JACKSONS—Shake Your Body (Epic) 16-7

WROR—Rockford

- D* SISTER SLEDGE—We Are Family (Cotillion)
- JOURNEY—Just The Same Way (Columbia)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 18-14
- BILLY JOEL—Honesty (Columbia) 16-11

WIFE—Indianapolis

- D* TARA BOOM—Night Dancin' (Arista)
- TRIUMPH—Hold On (RCA)
- SUPERTRAMP—The Logical Song (A&M) 15-6
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 28-16

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Billboard Singles Radio Action

Based on station playlists through Thursday (5/24/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

WRDE—Indianapolis

- POCO—Heart Of The Night (MCA)
- D** DONNA SUMMER—Bad Girls (Casablanca)
- ★** SUPERTRAMP—The Logical Song (A&M) 16-8
- ★** CHEAP TRICK—I Want You To Want Me (Epic) 17-10

WOKY—Milwaukee

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- D** THE JACKSONS—Shake Your Body (Epic) 6-4
- ★** KENNY ROGERS—She Believes In Me (UA) 27-20

WZUU-FM—Milwaukee

- KANSAS—People Of The South Wind (Kirschner)
- GERRY RAFFERTY—Days Gone Down (UA)
- D** SISTER SLEDGE—We Are Family (Cotillion) 11-3
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 19-6

KSLQ-FM—St. Louis

- KANSAS—People Of The South Wind (Kirschner)
- GERRY RAFFERTY—Days Gone Down (UA)
- SISTER SLEDGE—We Are Family (Cotillion) 16-3
- MANFRED MANN—You Angel You (WB) X 28

KXON—St. Louis

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BEACH BOYS—Good Timin' (Caribou)
- POCO—Heart Of The Night (MCA) 29-21
- SUPERTRAMP—The Logical Song (A&M) 22-15

KXDA—Des Moines

- CHEAP TRICK—I Want You To Want Me (Epic)
- D** SISTER SLEDGE—We Are Family (Cotillion)
- KENNY ROGERS—She Believes In Me (UA) 22-11
- BEE GEES—Love You Inside Out (RSO) 12-6

KDWB—Minneapolis

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- NIGEL OLSSON—Little Bit Of Soap (Bang)
- VAN HALEN—Dance The Night Away (WB) 27-21
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA) 25-19

KSTP—Minneapolis

- SISTER SLEDGE—We Are Family (Cotillion)
- GERRY RAFFERTY—Days Gone Down (UA)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 22-17
- DOOBIE BROTHERS—Minute By Minute (WB) 15-10

WHB—Kansas City

- SISTER SLEDGE—We Are Family (Cotillion) 15-9
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 14-7

KBEQ—Kansas City

- BABYS—Head First (Chrysalis)
- RAYDIO—You Can't Change That (Arista)
- KENNY ROGERS—She Believes In Me (UA) 20-10
- D** FOXY—Hot Number (Dash) 30-5

KKLS—Rapid City

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- GERRY RAFFERTY—Days Gone Down (UA)
- REX SMITH—You Take My Breath Away (Columbia) 15-10
- ORLEANS—Love Takes Time (Infinity) 8-5

KQWB—Fargo

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SPYRO GYRA—Morning Dance (Infinity)
- MELISSA MANCHESTER—Theme From Ice Castles (Arista) 9-3
- DOOBIE BROTHERS—Minute By Minute (WB) 28-21

KLED—Wichita

- D** DONNA SUMMER—Bad Girls (Casablanca)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGD)
- REX SMITH—You Take My Breath Away (Columbia) 21-8
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 12-7

Northeast Region

TOP ADD ONS:

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ROBERT JOHN—Sad Eyes (EMI)

PRIME MOVERS:

- (D) ANITA WARD—Ring My Bell (TK)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- REX SMITH—You Take My Breath Away (Columbia)

BREAKOUTS:

- ABBA—Does Your Mother Know (Atlantic)
- GERRY RAFFERTY—Days Gone Down (UA)
- CARLY SIMON—Vengeance (Elektra)

WABC—New York

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BEE GEES—Love You Inside Out (RSO) 16-11
- D** ANITA WARD—Ring My Bell (TK) 15-8

99-X—New York

- ABBA—Does Your Mother Know (Atlantic)
- JOE JACKSON—Is She Really Going Out With Him (A&M)
- D** ANITA WARD—Ring My Bell (TK) 27-10
- D** DONNA SUMMER—Bad Girls (Casablanca) 26-16

WPTR—Albany

- ABBA—Does Your Mother Know (Atlantic)
- JOHN STEWART—Gold (RSO)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-15
- REX SMITH—You Take My Breath Away (Columbia) 20-13

WTRY—Albany

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- D** DONNA SUMMER—Bad Girls (Casablanca)
- D** SISTER SLEDGE—We Are Family (Cotillion) 14-8
- REX SMITH—You Take My Breath Away (Columbia) 20-11

WKBW—Buffalo

- KENNY ROGERS—She Believes In Me (UA)
- TRUMPH—Hold On (RCA)
- D** SISTER SLEDGE—We Are Family (Cotillion) 15-6
- BEACH BOYS—Good Timin' (Caribou) 30-21

WYSL—Buffalo

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- REX SMITH—You Take My Breath Away (Columbia) 15-4
- BEE GEES—Love You Inside Out (RSO) 20-6

WBFB—Rochester

- ABBA—Does Your Mother Know (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- D** DONNA SUMMER—Hot Stuff (Casablanca) 17-9
- CHEAP TRICK—I Want You To Want Me (Epic) 37-27

WRKO—Boston

- CARLY SIMON—Vengeance (Elektra)
- GERRY RAFFERTY—Days Gone Down (UA)
- D** ANITA WARD—Ring My Bell (TK) X 22
- SUPERTRAMP—The Logical Song (A&M) 21-13

WBZ-FM—Boston

- GERRY RAFFERTY—Days Gone Down (UA)
- CARLY SIMON—Vengeance (Elektra)

F-105 (WBFB)—Boston

- SUPERTRAMP—The Logical Song (A&M)
- D** McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- D** DAVID NAUGHTON—Makin' It (RSO) 12-8
- DOOBIE BROTHERS—Minute By Minute (WB) 25-14

WDRG—Hartford

- ABBA—Does Your Mother Know (Atlantic)
- D** ANITA WARD—Ring My Bell (TK)
- D** SISTER SLEDGE—We Are Family (Cotillion) 20-7
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 25-12

WPRO (AM)—Providence

- ANITA WARD—Ring My Bell (TK)
- ROBERT JOHN—Sad Eyes (EMI)
- D** SISTER SLEDGE—We Are Family (Cotillion) 23-7
- DONNA SUMMER—Hot Stuff (Casablanca) 9-3

WPRO-FM—Providence

- ABBA—Does Your Mother Know (Atlantic)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- SUPERTRAMP—The Logical Song (A&M) 17-10
- DOOBIE BROTHERS—Minute By Minute (WB) 15-11

WCC—Bridgeport

- DONNA SUMMER—Bad Girls (Casablanca)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- SUPERTRAMP—The Logical Song (A&M) 20-11
- SISTER SLEDGE—We Are Family (Cotillion) 17-6

WDCB—Harrisburg

- RAYDIO—You Can't Change That (Arista)
- LIQUID GOLD—My Baby's Baby (Parachute)
- D** McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 25-11
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 26-12

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WFIL—Philadelphia

- BELLAMY BROTHERS—If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb)
- D** McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BEE GEES—Love You Inside Out (RSO)

WZD—Philadelphia

- SYLVESTER—Stars (Fantasy)
- WORDELL PIPER—Super Sweet (Midsong)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 25-11
- D** CLAUDIA BARRY—Boogie Woogie Dancin' Shoes (Chrysalis) 30-22

WIFI-FM—Philadelphia

- DOOBIE BROTHERS—Minute By Minute (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- STYX—Renegade (A&M) 21-12
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA) 25-22

WPGC—Washington

- ABBA—Does Your Mother Know (Atlantic)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- SUPERTRAMP—The Logical Song (A&M) 19-9
- ANITA WARD—Ring My Bell (TK) X 21

WGH—Norfolk

- JOHN STEWART—Gold (RSO)
- BLONDIE—One Way Or Another (Chrysalis)
- DAVID NAUGHTON—Makin' It (RSO) 20-9
- POCO—Heart Of The Night (MCA) 19-11

WCAO—Waltmore

- ANITA WARD—Ring My Bell (TK)
- CHEAP TRICK—I Want You To Want Me (Epic)
- D** McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 18-10
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-15

WYRE—Annapolis

- ANITA WARD—Ring My Bell (TK)
- DONNA SUMMER—Bad Girls (Casablanca)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 17-9
- CHEAP TRICK—I Want You To Want Me (Epic) 19-12

WLEE—Richmond

- RAYDIO—You Can't Change That (Arista)
- D** DONNA SUMMER—Bad Girls (Casablanca)
- STYX—Renegade (A&M) 23-14
- DOOBIE BROTHERS—Minute By Minute (WB) 25-18

WRVQ—Richmond

- ANITA WARD—Ring My Bell (TK)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 27-21
- CHEAP TRICK—I Want You To Want Me (Epic) 22-18

WABE—Allentown

- BEACH BOYS—Good Timin' (Caribou)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- PEACHES & HERB—Reunited (Polydor/MYP) 4-1
- SISTER SLEDGE—We Are Family (Cotillion) 5-2

WKBO—Harrisburg

- RAYDIO—You Can't Change That (Arista)
- LIQUID GOLD—My Baby's Baby (Parachute)
- D** McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 25-11
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 26-12

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WQXI—Atlanta

- DOOBIE BROTHERS—Minute By Minute (WB)
- GERRY RAFFERTY—Days Gone Down (UA)
- WET WILLIE—Weekends (Epic)
- GERRY RAFFERTY—Days Gone Down (UA)

WMIX (96X)—Miami

- VILLAGE PEOPLE—Go West (Casablanca)
- JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)
- D** CLAUDIA BARRY—Boogie Woogie Dancin' Shoes (Chrysalis) 10-6
- GIBSON BROTHERS—Cuba (Mango) 12-9

Y-100 (WHYI-FM)—Miami

- DONNA SUMMER—Bad Girls (Casablanca)
- KISS—I Was Made For Lovin' You (Casablanca)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 24-15
- DAVID NAUGHTON—Makin' It (RSO) 11-3

WLOF—Orlando

- JOHN STEWART—Gold (RSO)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- SISTER SLEDGE—We Are Family (Cotillion) 15-7
- DONNA SUMMER—Hot Stuff (Casablanca) 5-1

Q-105 (WRBQ-FM)—Tampa

- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGD)
- SUPERTRAMP—The Logical Song (A&M) 20-13
- SISTER SLEDGE—We Are Family (Cotillion) 23-14

BJ-105 (WBJW-FM)—Orlando

- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- ANITA WARD—Ring My Bell (TK)
- SISTER SLEDGE—We Are Family (Cotillion) 39-23
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 36-26

WMFI—Daytona Beach

- ANITA WARD—Ring My Bell (TK)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- SISTER SLEDGE—We Are Family (Cotillion) 16-5
- NIGEL OLSSON—Little Bit Of Soap (Bang) 28-18

WAPE—Jacksonville

- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- WET WILLIE—Weekends (Epic)
- MOLLY HATCHET—Dreams (Epic) 26-21
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 30-23

WATS—Charlotte

- JOHN STEWART—Gold (RSO)
- VAN HALEN—Dance The Night Away (WB)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-15
- ANITA WARD—Ring My Bell (TK) 21-4

WKIX—Raleigh

- ABBA—Does Your Mother Know (Atlantic)
- JAMES TAYLOR—Up On The Roof (Columbia)
- ANITA WARD—Ring My Bell (TK) D-19
- RAYDIO—You Can't Change That (Arista) D-26

WTMA—Charleston

- PETER FRAMPTON—I Can't Stand It No More (A&M)
- DONNA SUMMER—Bad Girls (Casablanca)
- SISTER SLEDGE—We Are Family (Cotillion) 14-6
- CHEAP TRICK—I Want You To Want Me (Epic) 20-12

WORD—Spartanburg

- ANITA WARD—Ring My Bell (TK)
- WET WILLIE—Weekends (Epic)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) HB 23
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 26-19

WLAC—Nashville

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGD)
- ANITA WARD—Ring My Bell (TK)
- KISS—I Was Made For Lovin' You (Casablanca) AD 27
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 26-19

(WBQ) 92-Q—Nashville

- ANITA WARD—Ring My Bell (TK)
- GERRY RAFFERTY—Days Gone Down (UA)
- SUPERTRAMP—The Logical Song (A&M) 20-13
- SISTER SLEDGE—We Are Family (Cotillion) 17-8

WHBQ—Memphis

- ANITA WARD—Ring My Bell (TK)
- GERRY RAFFERTY—Days Gone Down (UA)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 14-8
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 23-13

WFLI—Chattanooga

- DOOBIE BROTHERS—Minute By Minute (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- SISTER SLEDGE—We Are Family (Cotillion) 10-2
- DONNA SUMMER—Hot Stuff (Casablanca) 7-1

WRIZ—Knoxville

- ANITA WARD—Ring My Bell (TK)
- GERRY RAFFERTY—Days Gone Down (UA)
- KENNY ROGERS—She Believes In Me (UA) 16-5
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-14

WGOW—Chattanooga

- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- EDDIE RABBITT—Suspicious (Elektra)
- REX SMITH—You Take My Breath Away (Columbia) 19-11
- DOOBIE BROTHERS—Minute By Minute (WB) 30-23

WERC—Birmingham

- BLONDIE—One Way Or Another (Chrysalis)
- GERRY RAFFERTY—Days Gone Down (UA)
- ANITA WARD—Ring My Bell (TK) X 20
- REX SMITH—You Take My Breath Away (Columbia) 22-17

WSGN—Birmingham

- JAY FERGUSON—Shakedown Cruise (Asylum)
- SUZI QUATRO—If You Can't Give Me Love (RSO)
- ROGER VOUDOORIS—Get Used To It (WB) 21-15
- DONNA SUMMER—Hot Stuff (Casablanca) 13-7

WHYY—Montgomery

- JOHN STEWART—Gold (RSO)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGD)
- SISTER SLEDGE—We Are Family (Cotillion) 10-1
- DOOBIE BROTHERS—Minute By Minute (WB) 29-21

Vox Jox

By DOUG HALL

NEW YORK—Mike Joseph, who was national program director for the Founders Group, which includes WFBL-AM Syracuse, in 1956 to 1957, is back at the station as a consultant to "fix" the Top 40 format.

Joseph has installed a new lineup of DJs who are playing "straight pure Top 40," according to Joseph. "We're playing no gold, no LP cuts, just straight hot hits." Joseph estimates there will be a 20% to 30% turnover in the playlist each week.

Joseph has also come up with a new slogan for the station: "Fire 14" and the format is promoted as the "Hot Hits." The station is located at 1390kHz.

Joseph was called to the station because it ranked ninth in the market with a 4.6 share in the October/November Arbitron last fall.

Joseph has assembled the following new lineup: **Dave Laird** from WHAM-AM Rochester, from 6 to 10 a.m.; **Robb Stewart** from WPJB-FM (JB-105) Providence, from 10 a.m. to 2 p.m.; **Bob Reynolds** from WOLF-AM Syracuse, from 2 to 6 p.m.; **Todd Parker** from 6 to 10 p.m.; **Don Garcia** from 10 p.m. to 1 a.m.; **Al Bishop** from 1 to 6 a.m. and **Mike Frazer** from WOLF, weekends. Parker, Garcia and Bishop have been at the station, but are in new time positions. Stewart is also music director.

Joseph also bought new jingles for the station from TM Productions.

Steve Marshall leaves KNX-FM L.A. as program director and consultant to the CBS FM Group June 1 to join the tv show "WKRP Cincinnati" as writer and story editor.

New York rock columnist **Lou O'Neill Jr.** has signed up to review major New York rock concerts for WPLJ-FM New York. The new feature will be known as "Lou's Reviews" and will be done live via home phone line from the concert location. The show format includes interviews with artists as they come off stage.

Ron Tarsi moves up from manager of news, sports and community affairs to general manager of WINE-AM and WRKI-FM (I-95) Danbury, Conn., succeeding **Chris Caggiano**, who moves to general manager of WBNS-AM-FM Columbus, Ohio.

Terry Danner joins KYUU-FM San Francisco as music research coordinator. She comes from KGW-AM Portland, Ore., where she was music director. **Big Jim Roberts** has joined the air staff of WPRO-FM Providence. He comes from WKBO-AM Harrisburg. WPRO's new lineup is as follows: **Alan Edwards**, mornings; **Roberts**, middays; **Gary Berkowitz**, who is also program manager, afternoons; **Tyler**, early evening; **Giovanni**, nights; **Tony Bristol**, overnight.

Damion named the new program director at KLOS-FM Los Angeles. With the station since 1972, he came from his time slot of 6-10 p.m. that he began in 1977.

Brian M. Johnson writes that he is looking for employment in the Arizona-New Mexico areas as an announcer or news person. With some 11 years in broadcasting, Johnson was with KPIN-AM Casa Grande, Ariz. He can be reached at (602) 836-0648.

Savannah WSGF's Ratings Rise

Continued from page 20

icated the station had closed to within three points of the leader in the Savannah market area, WSGA-AM.

According to Weldon, the Arbitron rating proved to be the final push the station needed to go from an automated to live format. "We were satisfied with the ratings," he says. "It looked good enough that in October we made the big investment to go live."

He continues: "You need to be live to compete here in Savannah. There's only so much a machine can do to promote in an hour on the air."

Talent was brought in from out of state, as well as from other places in Georgia. A few persons already with the station were switched around.

The change was readily apparent to the station's listeners. "You can't beat the extra excitement, the extra involvement or the extra promotion you get from a live presentation. In fact, we've now got a much smoother sounding station, with fewer mistakes and better sounding mixes on the air," Weldon claims.

A more practical benefit of the changes is the station now sports a higher profile. "We're the station people are talking about now," Weldon states. "A couple of years ago, people would say WSGF in a down tone of voice."

"Now, it's WSGF. They know our handle, our musical force, that we're on the air. And they know what we play. We can also tell just by the phone response when we run a contest, and even when we don't run a contest, the phone still rings with requests."

Weldon planned which of his deejays was going to be on the air at what time with a great deal of care. "Our morning show, from 6-10 a.m. is handled by C.B. Gaffney, Dr. C.B. He does an up-show that makes people feel good about starting the day and shaking off the sleepies."

"Craig Stevens does our midday, from 10 a.m. till 3 p.m. He's warm and friendly, quite popular with the wives, who're our primary audience at that time of day."

"Johnny Dunaway is our afternoon drive, and he, too, is on the up-side."

"Big Mac, who comes on the air at 7 p.m., is the biggest man on Savannah radio, in more ways than one."

He's six feet, six inches tall and has got to weigh in around 280 pounds. And he sounds like it. Big Mac's got a great set of pipes.

"Our all night guy is Ron Fredricks. He's got a mellow approach."

The station's playlist is 40 records long, with the hottest being repeated every 1½-2 hours. The other disks are repeated every four hours.

"We've divided the records according to what audience we think they will appeal to," Weldon states, "and some will get more play in one time frame than they will another."

The playlist is determined by Billboard's Top 40, local research, some national tip sheets and by tabulation of requests from listeners. "We also check record sales of three or four of the big local houses to see what's moving," he adds, "and into that goes our own evaluation."

The playlist is changed every Wednesday and all of the station's DJs stick to the playlist exclusively.

New records get their first tryout depending on who would like them. "For instance," Weldon says, "if we

think the record will appeal to adults, we get it on the air between 9 a.m. and 2 p.m. For the ones aimed at teens they will probably be played between 7 p.m. and 2 a.m."

Then, according to Weldon, the record will be played again depending on the response.

One complaint, though a mild one, Weldon has is about record companies. "Many of them don't know we've changed to Top 40 and are still sending us oldies," he says. "We're a 100,000-watt station and our music policy is fairly liberal."

"When it comes to playing a single, we might be more apt to break a record other stations probably wait on."

Weldon likes what's happening at WSGF, but is not content to let the station rest where it is. "The radio station you hear on the air today," he claims, "will not be the radio station you hear on the air a few months or a year from now. We're always making refinements and improvements. Radio rides the trends of music and lifestyle."



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Clubs Find Patrons Watching Gas Gauge More, Driving Less

By PAUL GREIN

LOS ANGELES—The gas crunch in Southern California has served to localize club business—at least for the duration. Clubs which used to draw patrons from a wide range of outlying communities across the Southland are now looking to those who reside in the immediate area for their principal support.

And club owners are booking talent with more of an eye to where else in the greater L.A. market an act has played or will play. They're recognizing that clubgoers here are becoming conscious that the price of driving to a show tonight may be spending time in a gas line tomorrow.

Even if lines are getting shorter, as seemed to be the case last week, that newly-acquired cautious attitude on the part of motorists will not likely change back to the carefree ways of old overnight.

A spokesman for the Roxy claims that there has been no appreciable falloff in business in recent weeks for L.A.'s top showcase club.

But other clubs have been affected to varying degrees. David Forest, entertainment director of the Whiskey A Go Go, says that his only problem comes during the week when he books unsigned acts which may also appear in more localized clubs around town.

"We've got to be careful," Forest says, "that this is the only greater L.A. date our acts play. People drive up to 60 miles to come here, so if an act appears at a local, neighborhood club within an hour's drive of here, I may see less numbers than I'd like to see."

Among the clubs Forest puts in this category are the Golden Bear in Hermosa Beach, Sweetwater and Fleetwood in Redondo Beach, Cuckoo's Nest in Costa Mesa, the Rock Corporation in Van Nuys, Squeeze's in Riverside and the Wood Sound in Monrovia.

Doug Weston, owner of the Troubadour, notes that the problem at his club has centered on weekends, when patrons have been unable to

get gas or have conserved it due to limited supplies.

"We're concentrating on local acts which have in-town draws," he says. "Acts that draw from outlying areas don't do as well. You really have to know the bands well: they'll fib a bit and say they have a strong Hollywood following when they don't."

"It's getting harder to predict who will do well; the usual factors of predictability don't work. We'll have surprises where shows that would ordinarily do well fall on their faces and vice versa."

The Troubadour's current focus is on local, unsigned bands.

David Knight, director of entertainment at the Starwood, says business at that club has been down 30% to 40% but that it seems to be rebounding.

"People are ready to party again," he says. "They're beginning to realize they can't let this get them down."

Richard Stacy, manager and booking agent at Sweetwater, a 175-capacity club in Redondo Beach, says his overall gross has been down 10% to 20% and that the weekend gross has been off 40%. On weekends he books talent from L.A.; on weeknights the emphasis is on acts which draw from a five to six-mile radius of the club.

"People will drive down the street

but not across town," Stacy says. "Weeknights when you'd expect business to be down we're doing fine."

"Local bands are doing just as well as before, but we've lost money on some of the L.A. bands. We're in the South Bay, 30 minutes from L.A., but that's just far enough so it's a drive."

Pat Senatore, owner of Pasquales, a 90-capacity jazz club in Malibu, says his club suffered through five or six slack weeks when business was off 90%. The showcase faced the dual problems of the gas shortage and closure of the Pacific Coast Highway due to a rock slide. The road reopened Sunday (20) and Senatore says that patronage is on the upswing though he acknowledges it will still take some time for business to return to normal.

Nevertheless its recent four-show sellout with John Klemmer ranks as one of the two best nights in the club's history, according to Senatore.

The Lighthouse, a jazz club in Hermosa Beach, has also been affected by the gas crunch. A caller to the club last week could hear this prerecorded message: "We're sorry to cancel George Cables' engagement Sunday—but we're out of gas. We'll also be closed Monday, Tuesday and Wednesday."



In Concert: Emmylou Harris, right, receives energetic backup support from the White Girls as she performs for a packed house at Nashville's new venue, the Tennessee Theatre.

Emmylou Harris Shifting Into Bluegrass Community

By KIP KIRBY

NASHVILLE—Although Emmylou Harris is considered a country and crossover artist, she has made a definitive swerve toward the field of bluegrass. This new direction is apparent both in her latest album, "Blue Kentucky Girl," and in her stage show.

The LP, her sixth for Warner Bros., is one she says she has looked forward to making for years and is a natural evolution of her own folk, country and bluegrass roots.

The album incorporates not only

such long-time Harris musical stalwarts as Albert Lee, Rodney Crowell, Mickey Raphael, James Burton and Hank De Vito, but also bears distinct influences by such people as Ricky Skaggs, Dolly Parton, Willie Nelson and the White family (Buck White and his two daughters, Sharon and Cheryl).

In Nashville during the midst of a hectic six-week, 40-city tour of one nighters, Harris appeared energetic, enthusiastic and unhampered by the

(Continued on page 48)

Trumpeter Pens Biography

By JIM McCULLAUGH

LOS ANGELES—Jazz trumpeter Ian Carr is as prolific with a pen as he is with his instrument.

Busy playing jazz dates on the Continent most of the year as well as such diverse locales as India, the 46-year-old musician has written a biography of Miles Davis, several unpublished novels, extensive personal diaries and music and literary criticism.

"I'm a diseased writer," he claims.

Carr agreed to write a biography of jazz great Davis in 1975 after "so many people had asked me what I thought of him and I had written things about him anyway."

"I tried to really understand Miles and spent a good portion of time in 1975 in New York researching the project."

In its current form, according to Carr, the biography is "too long and needs extensive editing." He expects it to be published in both England and the U.S. before the end of the year.

In fact, Carr indicates, he originally began his professional career as a writer after graduating from college in England with a degree in English literature. His professional music career began at 27.

Although he formed his Ian Carr Nucleus some 10 years ago, he has yet to tour in the U.S. He has appeared, however, at Newport Jazz Festivals and New York's Village Gate.

"I would very much like to tour here," he says. "And perhaps that will happen late this year or early next year."

Carr's recent LP on Capitol is "Out Of The Long Dark" and according to the label, it has been picking up jazz and AOR airplay around the country. The album has been re-

serviced to selected AOR stations on that strength.

"Out Of The Long Dark," is Carr's second LP for the label and his first studio LP in more than three years.

In addition to Carr on trumpet, flugelhorn and electric piano, the LP features Geoff Castle on electric piano and synthesizer, Billy Kristian on bass guitar and Roger Sellers on bass and percussion.

Beach Club Promotions Big In Southeast

By FRANK MADISON

HINESVILLE, Ga.—For top name musicians and entertainers playing the Southeast in the past 10 years, chances are probably one in two their shows were promoted by Beach Club Productions.

According to its founder and president Cecil Corbett, of Camden, S.C., Beach Club averages more than 300 shows a year. "Along with our partner, Cellar Door Productions, we promote shows in Virginia, the Carolinas, Georgia, Florida and Alabama," Corbett states.

The shows it puts on reads like a list of who's who in the music and entertainment industry. Corbett claims it's easier to name the groups he hasn't promoted, than the ones he has.

"We've had them all," he says, "we've had dates on the Rolling Stones, Tom Jones, Kiss, the Village People and just about everybody."

Corbett feels there are several reasons for the success of his Beach Club, but that the main one might be just "plain old Southern hospitality."

He explains, "Once we sign a contract with a group, and we accept that rider, then we don't cut it any kind of way, shape or form. Even if we lose \$20,000 on a show, we still give them first class treatment, the same as if we were making \$10,000 or \$15,000."

"I think it's important that you take care of your smaller groups, even if they're losers, just like you do your winning groups," he continues.

"I think most of the agencies, managers and groups know that about us," he says. "When we sign one, it's first class all the way, or at least we try."

Corbett expresses an understanding of his market. "We're not in a major market and groups really don't have to play down here. But we've built a lot of good relationships over the years with people in the entertainment industry."

"We'll break acts in when they're small, and when they make it big, they'll come back and play for us."

He points out, however, some entertainers like to play the South. "I

think groups can make more money here than in other places up north. They can walk with more money because of our buildings, which for a lot of reasons cost less to run. Besides, I think the entertainers like the easy laidback, lifestyle, with no one getting excited."

Beach Club's home office in Camden, a small town of about 7,000 population, is 25 miles from Columbia. "It was a compromise," Corbett says. "I live in the little town of Bishopville, and everyone else lived in Columbia. We decided to meet halfway."

But the location of the home offices is of little importance in the promotion business, Corbett feels. "I spend about 150 days a year traveling with the shows, so as long as you have a telephone, it doesn't matter where you are."

A typical Beach Club tour, depending on the act's own preferences, will probably begin in Virginia, either Norfolk or Richmond. There'll then be dates in the Carolinas; Greensboro, Charlotte, Columbia, Clemson and Greenville.

on Johnny Russell and two shows by Wynette.

Also appearing Saturday and Sunday will be Ronnie Smith and his Country Travelers of Herkimer, N.Y., while Jerry Madore, the "Fiddling French Canadian" of Stamford, N.Y., will again serve as master of ceremonies.

Other area artists and groups providing continuous entertainment during the festival will include Terry Gorka, the Mustangs, Bill the Turquoise Cowboy and the New Country Cousins.

Catskills Host To Country

NASHVILLE—Tammy Wynette and Tom T. Hall will head the talent lineup at this summer's second annual Country Music Weekend, Aug. 3-5, at Hunter Mountain in New York's Northern Catskills.

"Grand Ole Opry" veterans Kitty Wells and Ernest Tubb will kick off the weekend with Friday performances, while Faron Young and his Country Deputies, who appeared last year, return for a Saturday performance prior to Hall's appearance. Sunday's activities will center

"After that," Corbett states, "we'll play Savannah, Jacksonville, Lakeland (Fla.) and Miami. We'll usually play three dates in Florida, unless it's a big group, then we might play four. From there, we might get some Alabama dates."

Corbett has a good understanding of the problems facing an act and its managers. "We've worked with all the management groups, William Morris, ICM, ATL, Premier, you name them. We don't deal with any group managers at all, except to go over the different personal things."

He explains why: "We deal strictly with the agencies. We feel the group managers are out there working everyday. If a manager's managing, he doesn't have time to do the bookings."

Having recently turned 50, Corbett is admittedly older than most in his field, but he doesn't let that stand in his way. "I've got some really trusted people in the organization who could probably take care of the traveling for me, but I enjoy being involved."

B

Bob Regehr blends a zany sense of humor with a serious businessmen's concern for seeing to it that his company's artists are given the correct launching. Rickie Lee Jones is on Regehr's mind as Billboard's Ed Harrison follows the veteran recordman through the land of hype, laughter and exploitation realism. This is his report:

There's a buzz amidst the Warner Bros. Burbank offices and Bob Regehr, the label's vice president of artist development and publicity has helped perpetrate a great deal of it.

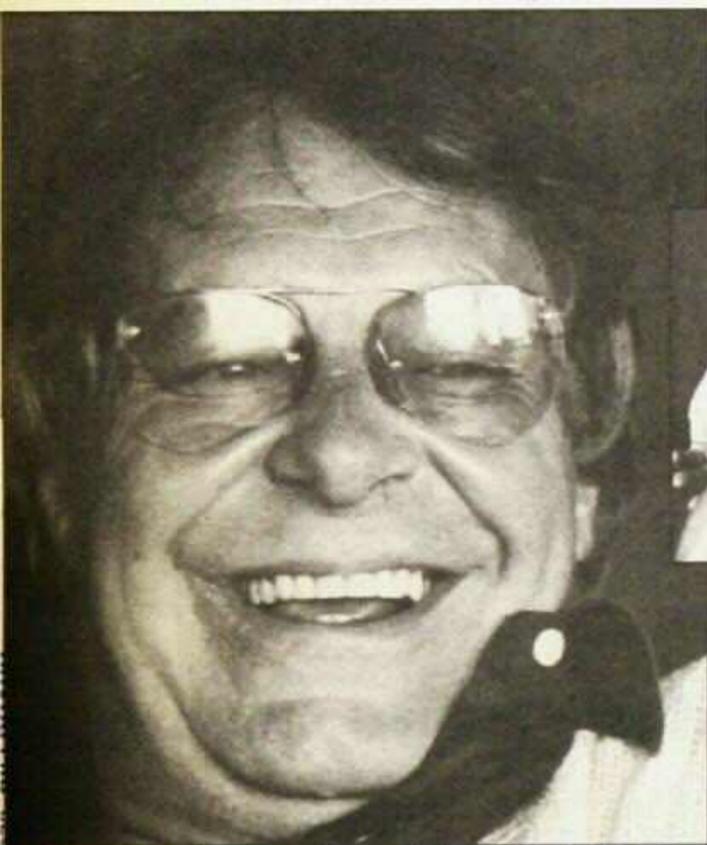
The commotion is over Warner's newest breakout, Rickie Lee Jones, whose album and single "Chuck E's in Love" is happening big. Jones is now ready to commence her first tour.

Last night Regehr attended the young singer's final re-

A Day In The Life Of



BOB REGEHR



Billboard photos by Bonnie Tegel



WB's Artist Development VP Is the Nerve Center For Artists' Exploitation

hearsal before she embarks on a club tour beginning in Boston.

As Regehr parks his tall frame onto the couch in his office, Carl Scott, artist development vice president, makes the first of his many appearances that day.

"How did it go last night?" asks Scott.

In an excited tone, Regehr begins raving about Rickie Lee. "She's magic. A born star," he boasts. Regehr raves on about how marvelous she and her piano accompaniment were and how well "she carries it off."

Scott inquires about the sound arrangements for her tour. "I don't care if we need triple backup. It's one of those things we just can't blow," says Regehr, emphasizing the importance of this initial gig.

He settles back into the couch, the excitement still bubbling. "It's all happening so quickly. She's been offered a headline date in Central Park," he says. "We gambled by putting her on 'Saturday Night Live' so early. She's only previously played small rooms."

"But it's exciting, something really special," he says with the kind of exuberance one gets only when you know deep down that you're in on the groundwork of building a major star.

It's easy to understand why Regehr feels so close to the Rickie Lee project. Because Jones currently lacks management, Warner Bros. has assumed managerial responsibilities. "It's consumed 90% of the last four weeks," he explains.

Regehr's calm composure makes for easy interaction with his staff and others he frequently meets with. Staff members feel comfortable enough to address him by his last name.

His days usually consist of a series of interactions whether by phone or in person, with managers, agents, artists and staff.

Like most record company executives, his life would be incomplete without meetings. Mondays are company meetings with the vice presidents when new singles are played.

Tuesday and Thursday mornings are reserved for meetings with label president Mo Ostin and the other vice presidents. Tuesday, Wednesday and Fridays are "informal" meetings with Bob Merlis, publicity director and Carl Scott.

Thursday afternoons are marketing meetings on all new releases. "We have to talk so people don't go their sundry ways," he explains.

Today is no exception. Regehr's first consultation is with El-

iot Roberts of Lookout Management, who represents Warner acts Neil Young and Devo in addition to Joni Mitchell and others.

After a friendly salutation, Roberts hands Regehr a sheet of paper, neatly typed with the expenses incurred for producing a Devo film which will be incorporated into the group's stage show on its upcoming tour.

Regehr, undaunted by the substantial sum, studies it while lighting the latest in a chain of cigarettes.

"Could you believe we're talking about money in a business based on greed?" Regehr jokes.

The conversation shifts to the opening of Neil Young's new full length film of his last tour which will open at the Palladium in New York in mid-June.

The two men detail the opening as Roberts explains that even though it's a movie, it will be advertised in the same manner as a concert.

"The kids will get into it and react like it's a live show," explains Roberts. He tells Regehr that a PG rating was applied for (even though it classifies for a G) so not to turn off "Neil's crowd" with a too clean G rating.

The film coincides with the release of a solo album containing nine new songs taken from the film but re-recorded in the studio with overdubs.

Getting back to Devo, Roberts inquires if Regehr would like 200 white Devo suits for promotion, part of the leftovers from the batch Roberts ordered for the stage show.

"They're really sleezy and tacky," says Roberts in his best Woody Allenish delivery, complete with hand motions and facial expressions that remind one of a glassless Allen.

"We had to order 1,000 of those suckers. It was the smallest lot I was able to get. And we only need 250 for the show."

Regehr and Roberts exchange laughs before he asks how much the suits will cost.

"Same price I paid for them," says Roberts. "What am I going to make money on you? I'll show you the invoice. The rest we'll give to England for promotion. They won't go to waste. This is show biz."

Regehr's laughter is at a pitch as Roberts continues to kibitz him about the colors and quality of the suits. "I'm not selling you bad shit," says Roberts, the way a teenager defends his drugs on the corner.

Carl Scott returns with news that there's a problem with tickets for Rickie Lee's performance at San Francisco's Boarding House. Because Warner Bros. purchased 240 seats and other departments have requested additional tickets, general public seating is scarce.

"It's defeating to the public," states Regehr. "You don't want to be the villain but if you're the performer, you don't want an all-industry audience."

"You're then sitting with jaded people who've seen 8,000

shows. You need the excitement and energy. I hate it when the public is aced out."

As a possible solution, Regehr suggests that Rickie Lee arrive in San Francisco a day earlier and do an extra show.

Tom Ruffino, international vice president, briefly discusses plans for the Devo film aboard, but the discussion shifts to the day's favorite subject—Rickie Lee Jones.

Ruffino informs of how successful the album is doing in Europe, hinting at a possible trek there in early June.

Because of the high priced players in Rickie Lee's band who include Neils Larsen and David Sanborn, Regehr estimates that a European tour would be enormously expensive. Due to media excitement, Ruffino is eyeing dates in Holland, Australia, Japan, Germany, France and England.

Best illustrating why Regehr is easy to work with and his good sense of humor is the visit of manager Elliott Abbott (Randy Newman, Kinks, Babys, Ry Cooder).

Abbott enters with a freshly laundered print dress. "I brought your dress from the cleaner," he says handing Regehr the dress.

Regehr breaks up in laughter, thanks him and tells Abbott that he'll wear it that night. The dress is hung on the hook behind his office door.

The manager and executive trade small talk and jokes. Abbott reports that all is going well and that the Kinks have sold out its summer Universal Amphitheatre dates with the possibility of a few shows being added. The Kinks are also moving from England to Los Angeles.

But as with previous visitors, Rickie Lee is back in the spotlight as Regehr fills Abbott in on her tour and her magnetism.

Regehr's interest then turns to Ry Cooder's new album, which Abbott claims will be more accessible. Recorded on the new digital machine at Amigo studios, the album will contain a duet with Chaka Khan as well as rock, r&b and blues.

Regehr extinguishes another cigarette into the already filled ashtray and informs Abbott that he's leaving Tuesday for Washington and then New York for Rickie Lee's concert dates. Regehr is leaving a few days before the shows to check on the sound.

Veronica Brice, a vice president and general manager of Warner's new RFC disco label comes by to introduce Regehr to Gino Soccio, who initiated the label with a smash disco album. Regehr and Soccio huddle together and talk about the album.

There's more laughter, make that hysteria, in-store when Regehr mentions the Gilda Radner album she's recording for Warners. Regehr is having a good time entertaining Abbott with Radner's material of how she talks dirty to the animals and the contributions of the "Saturday Night Live" cast and how Gilda does her Patti Smith impression.

The discussion reverts back to more serious business.

touching on upcoming tours by Randy Newman and Ry Cooder. ~~There still is no opening act for~~ either. Regehr discusses the possibility of putting Newman on videodisk and some of the future music business implications of the videodisk.

Regehr notifies his assistant and right hand girl, Kay Grantham, that he'll be in Carl Scott's office watching the videotape of Rickie Lee Jones, which he feels is the best one ever produced. It's so well done that there's a possibility it might be released theatrically as a short.

Scott sets the machine and darkens the office. The tape, containing Rickie Lee performing three cuts, is a concept piece masterfully tailored to capture the image and persona she is trying to project.

"I never get tired of it," says Regehr as the film ends, even though he has seen it countless times. "And she's never putting a hall bigger than this office."

"Everything's a major crapshoot. The film, putting her on 'Saturday Night.' She's never done anything."

★ ★ ★

Regehr, Abbott and Grantham make their way to a French



Manager Elliott Abbott and Regehr talk about various projects Abbott's clients are working on.



Regehr and manager Elliot Roberts plot out the strategy for the opening of Neil Young's film in New York.

restaurant nearby, where Regehr lets fly with countless anecdotes and stories about the road.

The one registering the biggest audience response is the one about the limo driver in San Francisco, at a Fleetwood Mac benefit, who drove the car down the Coliseum steps to get Regehr to where he had to be. The driver was new to the job and didn't think twice about driving down the hundreds of steps to the amazement of the fans observing.

In hysterics, Regehr recounts how the same driver later wrapped the car around a tree.

Maybe because it's Friday, or maybe it's just his natural demeanor, but Regehr's playful mood hasn't diminished. He gives the impression that he genuinely enjoys what he's doing.

Following lunch, he has a meeting with Merlis and Scott, but before commencing, he studies slides of the recent Warner publicity department meeting in Florida. After viewing all of them, he asks Merlis for a shot of the entire crew.

The first order of business is the handling of the Rickie Lee shows. "She wants a half-hour after the show to cool off but she will meet people backstage. What's our rider at the clubs? Will there be food backstage?" asks Regehr. Merlis and Scott assure him there will be.

Yet there is still the ticket problem for Rickie Lee's Boarding House show. "The first thing I'll do is talk her into another show," Regehr tells Scott. "If not, we'll work it out with promotion."

"Maybe we can limit it to one ticket like we did with Dire Straits. People will scream but it's our last alternative."

"I told David Allen (Boarding House owner) not to release tickets until I tell him so," says Scott.

"Are all those tickets for the first show?" inquires Regehr. Scott tells him that of the 600 maximum tickets, Warner's has 300. "That's ludicrous."

Regehr calls for Les Silver, West Coast press director, to see if there's any way for him to reduce his press list. "We have all industry people and no civilians there," he tells him.

"If worse comes to worse can you do with singles from those 50 or 60 tickets you have?" asks Regehr. Silver agrees to cutback on his list. "If she does another show, everyone gets what they want," he says.

Regehr states that the small club tour is aimed at getting Rickie Lee feedback while assuring her that she can tour.

"Now the Roaches," says Regehr. "Are you in contact with them?" he asks Merlis and Scott. Going over the group's June 13-14 dates at the Whisky in Los Angeles, Regehr says he doesn't anticipate as big a demand as Rickie Lee. "Good, we're covered there."

"I think the Roaches' press clippings should be sent out on direct mailing to jocks and retailers immediately," Regehr states. "Print makes for airplay."

After a brief discussion on a Candi Staton promotion tour,



Tom Ruffino, vice president director of international, right, and Regehr admire a dress hand delivered by Abbott.



Regehr and Carl Scott, artist development vice president, watch an in-house videotape of Rickie Lee Jones.



ICM's Tom Ross extends an open hand as Regehr jokingly passes him a few bucks during some moments of levity.

Regehr asks about Van Halen. "What's the story on that. Any national magazine's interested?" directing the question to Merlis. "How about Time or Newsweek?"

"I doubt we will have it," responds Merlis. "Because of the nature of the music?" asks Regehr.

Merlis assures him that something on Van Halen is in the works coming out of New York and centered around the group's Palladium date.

Regehr fills Merlis in on a Neil Young film debut, relaying Elliott Roberts' conversation about how the film company will take care of the advertising and press on the film and plans for the premiere in New York.

Scott informs Regehr of a 27-minute Leon Russell film being distributed to 250 colleges at no charge and a college tour being put together by college director George Calagna on Couchois.

Regehr asks Merlis to have Roger Voudouris' press agent lay off the "tennybopper" angle. Voudouris' single "Get Used To It" has been steadily climbing the chart and Regehr wants to play down the tennybopper image being projected. "I think it would be detrimental at this point."

"What else do we have? Are the dates firm on Thin Lizzy?" he inquires.

Scott notifies him that they are and asks Merlis if he's doing anything with Tin Huey. "There's a slight problem," replies Merlis, "with a college date."

"Those are just filler dates," says Regehr. "Money dates. The Roaches are a priority."

Next in the long line of meetings are Jo Bergman, head of the label's video department and Noel Monk, Van Halen's manager to discuss plans for shooting Van Halen live footage.

The three mull over potential dates on the tour suitable for filming and with minimal expense. Also needed is someone to mix and run the board.

Regehr asks Bergman to check with promotion vice president Russ Thyret for prime cuts being played and to nail down producer Ted Templeman to mix the sound. "How fast can we get this thing out?" he queries Bergman. "By the end of the month. International has to have it," she replies.

Before leaving, Bergman and Monk make note of the dress hanging on the door as all of Regehr's visitors have. Regehr takes the kibbitzing in stride.

The final scheduled appointment of the day is with ICM's Tom Ross as a number of Warner acts are getting ready to hit the road.

Before getting down to business, Ross gives an update on the New Barbarian tour which ICM is booking. Ross relates about a riot in Milwaukee because the Barbarians didn't perform an encore and no special heavyweight guests showed up.

ICM is booking Rickie Lee Jones, Marshall Tucker and Thin Lizzy. About Rickie Lee, Regehr tells Ross: "People who think it's hype will find out that it's not. She's magic."



Noel Monk, manager of Van Halen, discusses plans for the videotaping of Van Halen footage with Regehr.



WB artist Roger Voudouris rehearses his new band as producer Michael O'Martian, foreground, and Regehr listen.

Regehr and Ross mull over Rickie Lee's European tour as well as Marshall Tucker's first foreign tour. Because Fleetwood Mac is also doing some European dates in October, Regehr summarizes that it might be beneficial to put Tucker on the bill to make the tour "a great first time break-in."

Regehr and Ross also discuss the feasibility of a Doobie Brothers/Marshall Tucker date. "The music is right and I would love to see it." And no venue has been decided upon for Tucker's Los Angeles gig. The band played the Starlight Amphitheatre last summer but Regehr feels it would be "redundant" booking them there again. Ideally he would like to see a Forum show as part of a package with another hot but compatible opening act.

"Why don't we wait and see what happens with the album," Regehr states. Ross and Regehr chat music the remainder of the time, focusing in on how the Roaches are happening in the Northeast plus Couchois and Sanford & Townshend.

Before leaving, the two make plans to meet in England later this year when Regehr is planning on meeting with Johnny Rotten and Manfred Mann.

On the way out Ross admires Regehr's dress.

★ ★ ★

Last stop of the day is at Hollywood Modern Music recording studio where artist Roger Voudouris is rehearsing his new touring band.

With the music drowning out the ends of sentences, Regehr and Voudouris' producer Michael O'Martian exchange opinions and check on progress. The band has only been together a short while and already Regehr seems impressed with the early results.

At rehearsal's end, the band calls it a day. So does Regehr.

Graphic layout: Bernie Rollins

P.S.: Regehr wore his dress over the weekend at an industry party and reports that he was "livid" because Joe Smith, Elektra/Asylum's chairman of the board, wore the same one.

PETER PRINCIPLE IN PLAY?

New LP Stirs Comeback For Frampton Under Dee Anthony

By ROMAN KOZAK

NEW YORK—"Who knows, maybe 1979 will turn out to be the year of the 'Peter principle,'" jokes manager Dee Anthony, whose principal client, Peter Frampton, is making a major comeback with a new LP and a new tour, while Peter Allen is opening a one-man show on Broadway.

Anthony also is overseeing the career of a third artist, actress/singer Sandy Fanna, who following her film debut in the "Sgt. Pepper" film last summer, has recently signed with Infinity Records. In addition, Anthony manages Warner Bros. artist Gary Wright.

Anthony recently held a conference with A&M execs on marketing the new Frampton LP, "Where I Should Be," which shipped Friday (25).

Backed by a new single, "I Can't Stand It No More," the LP is shipping 1.4 million units, with an ad-

vance order of 397,000 units from the racks alone, Anthony claims.

The 60-plus date tour, booked by Premier Talent, will be exclusively devoted to indoor dates at venues from 5,000 to 19,000 capacity, with Frampton scheduled to play two or more dates in some cities.

"Peter has done the big outdoor shows, and now he'd rather do two shows in one town, so he can get closer to his audience. In big stadiums you often just look like a speck to the audience," says Anthony.

Anthony adds that last year's surfeit of outdoor shows may have proved counterproductive to many acts. However, he would not mind if Frampton plays the not yet totally set Woodstock II festival. He notes that Orion Pictures, which will film Woodstock II, also has a deal with him for a Frampton movie set for next year.

"Peter certainly was a main force in the music of the 1970s and if Woodstock II is supposed to sum up what has happened musically in those years then it would seem necessary that he be included in Woodstock," Anthony says.

"Where I Should Be," the new LP, is a rock'n'roll album, Anthony notes, which also reflects Frampton's new maturity following a difficult period when he faced pressures to follow up on the success of "Frampton Comes Alive," and the to live down the rather embarrassing showing of the "Sgt. Pepper" film.

In addition Frampton was hurt in an auto accident and then underwent a much publicized separation from his one-time girlfriend.

"It was difficult for him to lead a normal life for a while," says Anthony, "but now he has had a little time to think. He is healthy now, and he wants to go out on the road. Nobody is a threat to him. He is his only competition."

The court battle that erupted over who should have top billing in the "Sgt. Pepper" film has still not been totally settled, but Anthony says he bears no grudges against Robert Stigwood, RSO or the Bee Gees.

"There are no scars on me," continues Anthony. "But there are scars on Peter. What was the biggest problem is that in my relationship with my clients, when I give my word it is my bond. But on the film, when it was the property of someone else, sometimes I would tell Peter one thing and then it would be changed. But on the next film I will be the producer, and there won't be any of these problems."

For Peter Allen's Broadway show at the Biltmore Theatre which opened Wednesday (23), Anthony says he has invested more than \$170,000. He says he can "see daylight" if the show runs more than five weeks at the 970-seat theatre. But Anthony says, he isn't doing it for the money.

"As a manager it behooves me to produce a vehicle that would put a focus on Allen, so the audience, the DJs, television and the media become aware of him," he explains.

Pops In Philly

PHILADELPHIA—Robin Hood Dell West, which has six summer weeks of Philadelphia Orchestra concerts with top soloists and conductors, will fill open dates with a series of at least nine pop-oriented concerts.

Since the \$7.5 million summer concert hall opened in 1976, Electric Factory Concerts (Larry Magid and Alan Spivak), local rock concert promoters, have been promoting the summer fare. This summer, Magid and Spivak are producing the concerts for Robin Hood Dell West and handling the bookings.

First in is Joan Armatrading June 3; and America, with McQuinn, Clark & Hillman, set for June 24. With dates still to be set, other concerts will bring in James Taylor, Jimmy Buffett, Graham Nash, Renaissance, Bay City Rollers, Little River Band, and in a pinch for a completely different pop audience, Perry Como.

Robin Hood Dell has 5,000 seats under a roof, and the open sides allow for seating another 10,000 persons outside on benches and on the lawn.

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Rank	ARTIST—Promoter, Facility, Dates <small>DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Col., Cleveland, Ohio, May 15	18,767	\$8-\$9	\$162,070*
2	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Mkt. Sq. Arena, Indianapolis, Ind., May 20	18,248	\$7.50-\$8.50	\$138,605*
3	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Freedom Hall, Louisville, Ken., May 18	17,379	\$7.50-\$8.50	\$134,593
4	NEW BARBARIANS —Bill Graham Presents, Col., Oakland, Calif., May 20	10,697	\$10-\$12.50	\$110,065
5	BOSTON/BIG HORN —Contemporary Productions/Chris Fritz & Co., Civic Aud., Omaha, Neb., May 15	12,000	\$8.50	\$102,000*
6	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Cobo Arena, Detroit, Mich., May 16	11,830	\$7.50-\$8.50	\$101,143*
7	MOODY BLUES/JIMMY SHPEERIS —Special Events Center, Events Center, Univ., of Tx., Austin, Tx., May 15	10,973	\$7.50-\$9.50	\$99,692
8	THE JACKSONS/SISTER SLEDGE/FOXY —Fred Jones/Star Entertainment, Col., Memphis, Tenn., May 20	11,789	\$7.50-\$8.50	\$96,464*
9	CHARLIE DANIELS BAND/HENRY PAUL BAND —Schon Productions, Met. Center, Minneapolis, Minn., May 19	12,600	\$7-\$8	\$89,960
10	THE JACKSONS/SISTER SLEDGE/FOXY —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., May 18	9,700	\$7-\$8	\$77,953*
11	BEACH BOYS —Cross Country Concerts/Jerry Weintraub/Concerts West, Civic Center, Springfield, Mass., May 15	9,273	\$7.50-\$8.50	\$76,087*
12	ALVIN LEE/JAY FERGUSON —Brass Ring Productions, Cobo Arena, Detroit, Mich., May 17	7,482	\$9-\$10	\$74,710
13	GEORGE BENSON/SEAWIND —Bill Graham Presents, Greek Thea., Berkeley, Calif., May 19	8,500	\$8.50-\$9.50	\$72,250*
14	BEACH BOYS/IRONHORSE —Concerts West/Ruffino & Vaughn, Civic Center, Augusta, Ga., May 18	7,685	\$8.50-\$9.50	\$69,684
15	SUPERTRAMP —Alex Cooley, Organization, Omni, Atlanta, Ga., May 15	8,598	\$6.50-\$8.50	\$69,548
16	ALLMAN BROTHERS/LE ROUX —Bill Graham Presents, Forum, L.A., Calif., May 15	6,929	\$7.75-\$9.75	\$67,558
17	TOM JONES/FREDDIE ROMAN/BLOSSOMS —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., May 20	5,445	\$10-\$12.50	\$62,862
18	BEACH BOYS/IRONHORSE —Concerts West, The Center, Glen Falls, N.Y., May 19	6,225	\$9-\$10	\$59,528
19	ALLMAN BROTHERS/LE ROUX —Bill Graham Present, Col., Oakland, Calif., May 17	7,251	\$6.50-\$8.50	\$57,570
20	TOM JONES/FREDDIE ROMAN —Entam, Col., Greensboro, N.C., May 18	4,928	\$10-\$12	\$57,300
21	SUPERTRAMP —Monarch Entertainment, Athletic Center, Rutgers Univ., Piscataway, N.J., May 18	7,121	\$6.50-\$8.50	\$56,106
22	VAN HALEN/GRANATI BROTHERS —Monarch Entertainment, War Mem'l, Rochester, N.Y., May 18	4,902	\$10-\$12	\$54,736*
23	UFO/AC/DC —Sunshine Promotions, Arena, Dayton, Ohio, May 19	6,145	\$6.50-\$7.50	\$41,650
Auditoriums (Under 6,000)				
1	GEORGE BENSON/SEAWIND —Bill Graham Presents, Thea., Sacramento, Calif., May 18 (2)	4,723	\$8.90-\$9.90	\$45,760*
2	THE JACKSONS/SISTER SLEDGE —Ruffino & Vaughn, Boutwell Thea., Birmingham, Ala., May 16	4,606	\$7.50-\$8.50	\$37,939
3	POCO —Contemporary Productions, Kiel Opera House, St. Louis, Mo., May 16	3,557	\$7.50-\$8.50	\$29,381
4	OAK RIDGE BOYS/EMMYLOU HARRIS —Entam, Freedom Hall, Johnson City, Tenn., May 19	3,800	\$7-\$8	\$28,543
5	POLICE/WAZMO NARIZ —Whiskey Presentations, Civic Aud., Santa Monica, Calif., May 17	2,865	\$7.50-\$8.50	\$24,139*
6	AMAZING RHYTHM ACES/STEVE GOODMAN —John Bauer Concerts, Paramount N.W., Seattle, Wa., May 18	2,584	\$8-\$9	\$20,108
7	UFO/AC/DC —Sunshine Promotions/Celebration Concerts, Civic Aud., S. Bend, Ind., May 16	2,420	\$7-\$8	\$18,769
8	EDDIE RABBITT/BOBBY BARE —Pace Concerts/Louis Messina, Int'l Tour Consultants, Jones Hall, Houston, Tx., May 18	1,995	\$7.50-\$8.50	\$16,896
9	POCO/DON WHITE —Contemporary Productions/Chris Fritz & Co./Brady St. Productions, Old Lady Of Brady, Tulsa, Okla., May 17	2,144	\$7-\$8	\$16,664
10	AMAZING RHYTHM ACES/STEVE GOODMAN —John Bauer Concerts, Paramount Thea., Portland, Oreg., May 19	1,557	\$8-\$9	\$12,695
11	UFO/AC/DC —Sunshine Promotions, Convention Center, Louisville, Ken., May 17	1,883	\$6.50-\$7.50	\$12,596
12	POLICE/PEARL HARBOR/EXPLOSIONS —Bill Graham Presents, Civic Aud., Santa Cruz, Calif., May 19	1,536	\$7.50-\$8.50	\$11,287
13	LOU REED —Contemporary Productions, One Block South, Kansas City, Kansas, May 18 & 19 (2)	1,279	\$7.50-\$8.50	\$9,852

JUNE 2, 1979, BILLBOARD

Summer Season Looks Good For Touring Acts

By JEAN WILLIAMS

LOS ANGELES—The summer months are apparently shaping up to be a healthy touring season with some of the country's major attractions hitting the road.

Despite what may have been called the first quarter sales doldrums, with very little superstar product being released and relatively few tours, the second quarter could start the cash registers ringing with most of the super touring acts supporting their LP product.

Acts already on tour or gearing up for the summer are playing venues ranging from 2,500-seaters to the major outdoor stadiums.

Among the touring attractions are the Bee Gees, Rod Stewart, Carly Simon, James Taylor, Donna Summer, Billy Joel, Peter Frampton, George Benson, Kiss, Supertramp, the Doobie Brothers, Earth, Wind & Fire, Village People, Chuck Mangione, Boston, Teddy Pendergrass, Parliament/Funkadelic, Van Halen, Stephen Stills, Al Jarreau, Natalie Cole and Willie Nelson. Alice Cooper cut his tour short to return to the studio.

Also touring are: Bad Company, Moody Blues, Gloria Gaynor, Rick James, Tubes, Allman Brothers Band, Graham Parker & the Rumour, Chic, Sister Sledge, the New Barbarians, Blondie, Leif Garrett, Kenny Rogers, Anne Murray, B.B.

King, Kris Kristofferson, Rita Coolidge, Helen Reddy, Judy Collins, Ashford & Simpson, Ramsey Lewis, Grateful Dead and Poco.

Still others on the road are Roy Clark, the Charlie Daniels Band, Eddie Rabbitt, Ronnie Milsap, Barbara Mandrell, Johnny Paycheck, Statler Brothers, Tammy Wynette, Hank Williams Jr., Johnny Rodriguez, Donna Fargo, Freddy Fender, Marty Robbins and Mel Tillis.

WB's Rod Stewart is supporting "Blondes Have More Fun;" Peter Frampton, who begins his tour Friday (1) will support his May 25 release "Where I Should Be;" Carly Simon is gearing up to support her upcoming LP, James Taylor will support his "Flag" album; Supertramp is supporting its No. 1 LP "Breakfast In America;" Donna Summer is pushing her "Bad Girls;" George Benson is supporting "Living Inside Your Love;" Village People are aiding its "Go West" LP; Van Halen is pushing its "Van Halen II" LP and Mangione is supporting his newly released "Live At The Hollywood Bowl."

On the other hand, Bad Company, Kiss and Natalie Cole will reportedly all be releasing new LPs in the coming months.

Assistance in preparing this article provided by Roman Kozak and Gerry Wood.

Talent In Action

SHIRLEY BASSEY
Resorts International
Atlantic City, N.J.

Bassey's May 17 show contained few plusses and many minuses. The minuses began right from the start.

Her first number, "Goldfinger," lost most of its original impact because it was performed at too quick a pace. The tension of the original was also lacking.

The most consistent flaw of the overall 10-tune set involved Bassey's rather perfunctory lyrical reading. Only twice did she actually seem to be singing rather than merely performing the songs. "Something" and "All The Sad Young Men" were rendered with taste and subtlety. They provided the evening's only goosebumps. She was backed by the hotel's orchestra, augmented by a string section.

To reinforce the fact that perhaps her heart wasn't really in it, it should be pointed out that her set was short. A 40 minute set doesn't give the customer, let alone a devoted fan, anywhere near his or her money's worth.

Audience between-song banter also matters and a veteran like Bassey might have attempted to inject a humorous aside or two into the proceeding.

Sadly, one got the feeling that Bassey was suffering from the "if it's Thursday, it must be Atlantic City" syndrome.

GREG ALLEN

BOB MARLEY & THE WAILERS
Waikiki Shell, Honolulu

Coming off a tour of Japan, Australia and New Zealand, Marley & the Wailers took to the familiar tropical environment of Hawaii and put nearly 6,000 reggae fans into a swaying state of musical hypnotism May 5.

Marley's debut appearance was an artistic and commercial success. Beginning the show at an unusually early 4:45 p.m., Marley was clearly happy at the enthusiastic gathering.

For nearly 90 minutes, a crisp well defined sound mix, a congenial crowd, a setting sun and the backdrop of Diamond Head gave Marley & the Wailers ample fuel to cover 13 songs, including "War," "I Shot The Sheriff," "No Woman, No

Cry" (featuring a blistering guitar solo by Al Anderson), "Liven Up Yourself," "Jamming" and "Get Up/Stand Up."

For its Hawaii show, the Wailers' lineup consisted of Tyrone Downie (keyboards), Alvin "Seeco" Patterson (percussion), Carlton Barrett (drums), Aston Barrett (bass), Earl Lindo (keyboards), Al Anderson (guitar), Junior Marvin (guitar) and Rita Marley and Judy Mowatt (background vocals). They used no horn section in this performance.

There was virtually no chatter between songs. Marley simply let the magnetic, reggae rhythm do the communicating. And communicate it did—the group was called back for an extended encore to cap a pleasant late afternoon of music.

Marley & the Wailers performed the previous day at the Lahaina Civic Center on the island of Maui to 3,000 people—a rather large gathering considering Maui's relatively small 50,000 population.

DON WELLER

RICKIE LEE JONES
Village Gate, New York

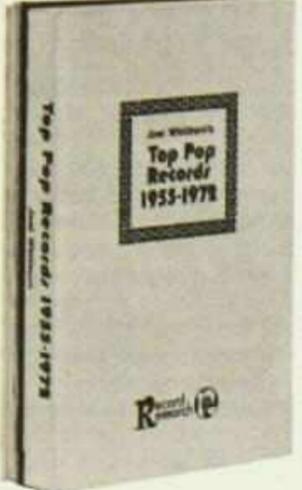
For someone who was familiar with Jones only through her recent appearance on "Saturday Night Live," her May 13 concert was a pleasant surprise indeed.

Her performance demonstrated conclusively that she was not what she appeared on tv. This was not some studio clone of Joni Mitchell or Carly Simon, but rather a complete, and surprisingly funky performer in her own right. She has the chops, the pipes and the presence to define her own persona.

Whether leaning on a parking meter in the middle of the stage, or bumming a cigarette from the audience, or joking about how much she was sweating under the hot lights, or making off-color remarks about her band, Jones had about her the easy sensuality of a Marlena Shaw

(Continued on page 34)

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Talent Talk

Bette Midler performed on the last "Saturday Night Live" show of the season Saturday (26).

The Blues Brothers, also on that show, recently did some small dates at Long Island, N.Y., with John Belushi and friends—his wife Judy sang background vocals. The group called itself the Stink Band. . . . Abba began rehearsals in Stockholm last week preparing for its U.S. September tour. LP is due for release this month.

Aretha Franklin is to perform at the Aladdin Hotel in Las Vegas Tuesday (5) through June 10. Veteran actress and session singer Carol Anne Churn has joined Casablanca's Love & Kisses and will accompany the group on its upcoming Mexican tour. Churn was a recent Kentucky Fried Chicken girl and is presently seen on tv drinking milk for the California Milk Advisory Board.

Expect some changes in the New York club scene in the coming months. Leber & Krebs, who produced "Beatlemania," are financing a major new club in the Yorkville section of the Upper East Side, while promoter Ron Delsener is reportedly negotiating to open a new rock cabaret/theatre in Midtown. The Ballroom in Soho, meanwhile, has lost its lease and is closing at least for the summer. Tramps, is moving toward a new policy of booking blues acts. New York's first gay rock'n'roll disco has opened, called Rock'n Roll Queen. And fans of English folk mu-

sic can enjoy it free at the Atrium of the new Citicorp Building.

The first Music In The Meadowlands concert at Giants Stadium outside New York is set for June 17. Promoted by John Scher, the concert will feature Boston, the Outlaws, Todd Rundgren & Utopia, and Poco. . . . some of the acts booked for the reorganized Dick Clark Westchester Theatre include Steve Martin, Perry Como, Johnny Mathis, Johnny Cash, Jerry Vale, Rosemary Clooney, George Benson, Paul Anka, Natalie Cole, Sergio Franchi, Harry Chapin, Judy Collins and the Bay City Rollers for the kids.

Rick James, Motown's punk funk kid, was honored by his native Buffalo with a Rick James Week. A street in the city, where his mother lives, was renamed Rick James St. . . . Can rock acts sell ale? Ask RCA act Fandango which recorded two commercials for Little King's Ale, a Midwest brewery, which helped push sales up by 40%, the brewery reports. Now it is sponsoring Fandango listening parties on college campuses, and to make the music sound better, it is also supplying the suds. . . . Madison Square Garden hosted an evening of sexy music and hard punches Monday (21), when Latin artist Iris Chacon played prior to a featherweight boxing match between Wilfredo Gomez and Nelson Cruz Tavariz. Gomez won by a knockout in four minutes.

ROMAN KOZAK

Signings

Rolling Stone member Ron Wood to exclusive songwriter's deal with Screen Gems/EMI. His first product under the new pact is his new Columbia LP "Gimme Some Neck" . . . Actress Diane Keaton to Planet Records. Label president, Richard Perry, along with actor producer Kenny Vance are in New York selecting material for her debut LP. . . . Ron Ross becomes the personal manager of Terry Mace. . . . The Romantics, managed by Joel Zuckerman, to CBS' Nipper Records, with an LP due in the fall. Michael Zager and Sissy Houston to Colum-

bia Records. Zager will release a self produced LP in June, and will also produce an LP for Houston, set for release later in the summer. . . . Singer/songwriter Kenny Rankin to Atlantic. He was on Little David Records, an Atlantic custom label. . . . Singer Ulianda McCullough to the newly formed Ocean Records label. . . . Songwriters Ernest Trionfo, Dan Lynch, Michael Spina, Dennis Davilio, and Joe Bronchetti of the rock band, Timberlake, to Mighty Twins Music for publishing.

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Talent In Action

Continued from page 33

or a Millie Jackson. This was no reserved or detached pop ice goddess.

Her appearance at this jazz club was not unusual either. Jones was strongest when she was alone onstage, doing such jazz and blues torch numbers as "Something Cool" (a new Tom Waits type of song), "Moon Is Made Of Gold" and "Coolsville."

And while her Motown number "Chuck's In Love," was quite effective during the rest of the 55-minute, 12 song set, it was the antempro rock'n'roll segments that were the weakest. On those tunes, her lyrics, some worthy of Bruce Springsteen, could not be understood, and her band seemed sluggish. Led by Studio wiz David Sanborne, the band was just not as hot as it could have been. One wished for a bunch of street-smart kids pushing her forward.

Jones has an expressive and supple voice that she curls around a lyric and makes it do just what she wants. Her lyrics reflect the attitudes of young contemporary middle America with a wisdom beyond her years. **ROMAN KOZAK**

GEORGE DUKE

Roxy, Los Angeles

For those who don't remember, Duke not long ago was playing alongside some of the most talented sidemen in jazz as pianist of the Cannonball Adderley Quintet. Cannonball would have probably turned in his grave if he had caught Duke's act May 18 to a near full house. His 95-minute, 11-song set was straight funk/disco, and average at best.

The small stage was cluttered with the eight-piece ensemble, headed by singer/(poor) alto saxophonist Napoleon Brock, formerly with Frank Zappa, and two female singers.

Duke has shared stage with Sarah Vaughan, a vocal cabber that in one's wildest dreams couldn't be compared with his present vocalists. Brock struts and highsteps across the stage, which for this size group was too small for such theatrics leading to choreographic confusion.

Singer Josie Jennings belted some nice blues vocals, but most of the evening was spent laying out a booming rhythm of percussion and bass boosted beyond an entertaining audible level. There was no buoyancy, no feeling of wanting to get up and dance.

The show included an array of staging effects, particularly on "Pluck," which Duke announced Columbia would soon release as a single. Smoke seeped from the floor, out of which rose a huge crystal punch bowl. The cape-clad sidemen reached in and took wine glasses and toasted the audience through the number. Heavy stuff.

Most of the numbers were from the recently

released LP "Follow The Rainbow." Singers and band members were constantly going on and off stage like actors in an amateur talent show.

Duke employed a lot of electronically-enhanced sound equipment that lacked creative arranging and sounded too much like too many other acts.

Only on "Sunrise" did the pianist opt for a straight acoustic approach and the bluesy piece was the best number of the evening.

Duke is a talkative musician. He chatted to his audience, explaining at one point that he no longer plays jazz because he wants to create a more universal sound. He ran around the stage, hyping his sidemen, leaned out to his audience to share laughs and worked hard at his stage antics and showmanship.

Why he has to do this is incredible. There once was a time when he could sit at the piano and lift his listeners into a world of musical dreams. On this night, there wasn't a trace of the skilled, disciplined jazzman. Nor even good disco.

The group was rounded out with Byron Miller, bass; Ricky Lawson, drums; guitarist David Miles, percussionist Sheila Escovedo (who played a hot, if uninspiring conga solo), and Lynn Davis as the third vocalist. An average ensemble for a man who has played with the best.

JIM HOLLANDER

GILBERTO GIL

Northern Kentucky Univ.
Highland Heights, Ky

In an effort to break Brazilian recording artist Gil into the U.S. market Elektra records has set up a national tour predominately at colleges and in a few small clubs.

Gil is a songwriter, vocalist and musician whose style has been influenced by music of many types including Latin, African reggae, jazz, folk and rock. What stands out most are his light-hearted lyrical sambas like "Ella" and "Sarara," both of which he performed in his hour-long, seven-song outdoor show, April 24. He is backed by a five-piece band, like himself, all are from Brazil.

Its sound is dynamically rhythmic, percussive, and easy to dance to. Outstanding were Djailma Correia, who performed on a wide and unique variety of Latin percussion instruments; Perciles Santana, whose guitar lines are catchy and melodically tinged with jazz-rock licks; and Carlos De Camargo, who traded keyboard lines with Gilberto's vocal improvisations.

Gilberto Gil is more of a folk musician than anything else. He integrates all styles of music into a variety of original compositions which sound fresh and vibrant.

In addition to his sambas, he sang "Here And

Now," a ballad from his Elektra album, and a novelty song entitled "Chuck Berry Fields Forever," which was a hit in Brazil.

VICTOR HARRISON

JAN & DEAN PAPA DOO RUN RUN

Bottom Line, New York

Watching Jan Berry and Dean Torrence at this Gotham nightspot was rather like being an extra in last year's CBS telefilm about the legendary surf 'n' drag duo, whose recording career was effectively terminated in 1966 when Berry had a near fatal auto accident.

But there was nothing illusory about their reunited and rockin' performance, nor about the crowd's enthusiastic response throughout the 18-song, 50-minute show May 7.

Much of the credit must go to Jan & Dean's backup crew, Papa Doo Run Run, whose lovingly crafted reproductions of the mid-60s California surf sound were the powerhouse behind the pair's vocals. (Earlier in the evening, the five-piece group delivered its own efficient and exuberant 25-minute set of oldies and originals.)

Each song was performed in full with an energy and enthusiasm unmatched by many contemporary acts, with Jan & Dean alternating leads and joined in harmony by Papa Doo Run Run.

And the years and the hits rushed by, in true time machine fashion: "Baby Talk," "Linda," "Surf City," "Honolulu Lulu," "Drag City," "The New Girl In School," "Sidewalk Surfin'."

The inventory even spanned several Beach Boys numbers, including "California Girls," "I Get Around," "Help Me Rhonda" and "Little Deuce Coupe." Explained Jan: "We used to swap vocals with the Beach Boys occasionally." Joked Dean: "And wives."

But the evening's highspot unquestionably belonged to Berry and his performance of "Dead Man's Curve," which he introduced with an appropriate note of ironic explanation (life imitates art?) and then sang with all the intensity and power of the original.

The result? A standing ovation, sparking a wave of audience euphoria which carried through a triple encore of "Fun Fun Fun," "The Little Old Lady From Pasadena" and "Barbara Ann."

ADAM WHITE

CHET ATKINS

Carnegie Hall, New York

Atkins, despite a sparse turnout, performed a laidback, two-hour set that included more than a dozen tunes, not including medleys, which amply provided a showcase for his virtuosity.

An acknowledged master guitar player, Atkins disappointed those who came May 10 to hear him tackle the classics. Despite the fact he can play most any style, he sticks to the frothy pop idiom that has come to dominate the Nashville Sound he helped create.

Atkins opened with an improvised number that quickly established his picking skills, dazzling the audience with his dexterity and charming it with the ease in which he mimicked an unusually loud coughing fit by one of its members with a couple of added notes.

He moved along with a personalized version of "Copper Kettle" that began with a traditional approach and progressed to include Spanish rhythms, blues riffs and other embellishments that were skillfully woven into a coherent piece. He followed with his sole classical offering, a composition by Fernando Sor that allowed us to glimpse Atkins' mastery of the Spanish guitar.

Then, deliberately, he shifted to the whimsical with a rousing rendering of "Stars And Stripes Forever" played in grand style.

Following a brief intermission Atkins returned with a backing quartet that accompanied him on silly ditties like "Frog Kissin'" and two medleys, one of tunes associated with Atkins as a guitarist, the other linked to his career as a top RCA producer.

The hits dated from 1947 and included "San Antonio Rose," "Freight Train," "Mr. Sandman" and others while the medley of produced tunes included hits associated with Perry Como, Jim Reeves, the Browns, Hank Williams and Don Gibson.

After letting the sidemen take a solo turn or two Atkins came back with an elegant version of "Dance With Me," an MOR disco tune that, for its pop blandness, allowed Atkins to demonstrate a wonderfully deft touch, marvelous tone and color, and attract wild applause. He encored with "Yakety Ax," one of his past hits.

Not a night for longhairs in any sense, just a pleasant evening of light music by a reigning prince of music. **DICK NUSSER**

BENEFITS CONCERT PROGRAM

Ariz. State Students Learn Promotion Art

By AL SENIA

TEMPE, Ariz.—Students at Arizona State Univ. have developed a sophisticated package of promotional services designed to advertise concerts on the 35,000-student campus, and to provide more visibility to the student government's ongoing concert program.

Under the auspices of Associated Students of Arizona State Univ., brochures, posters, tapes, sandwich boards and slick playbills are being distributed on the campus and in the bordering community to publicize the appearances of big name groups.

The students themselves are doing much of the promotional work through a graphics department operated by the student government.

Student leaders are planning to expand the service and make it available to outside promoters who may not be using campus facilities to stage their acts by next semester.

"This kind of thing heightens the response to our own shows," explains Neil Davis, the organization's concert coordinator. "We're trying to make things as professional as possible so that when a promoter comes to us the show will go well. We're trying to lend professionalism to the university setting."

The promotional services are also designed to give students direct professional experience. "We're trying to develop a talent in people that can be used when they graduate," says Davis. "It's not just something for them to use while they're in college."

About two dozen students are involved in various stages of the promotional effort.

At the heart of the new program is an eight-page souvenir concert playbill produced by the students and subsidized by advertising revenue. Many local boutiques, hair stylists, radio stations, record stores and theatres advertise in the program which is distributed free to concertgoers.

Programs were published for the appearances of major artists like Bob Dylan, Billy Joel and Yes.

The publication contains biographical information about the specific artist as well as pictures and a descriptive listing of released albums by the performer.

Advertising revenue from some of the programs has exceeded expenses. The profits have gone back into the concert program.

Beside the programs, students are producing posters, which are distributed to various community retail outlets; table tents, for use in bars and lounges; tapes, to be used on the campus videotape network and in campus movie theatres; in-store dis-

plays, to be placed in record outlets flanking the campus; and sandwich boards, to be displayed at permanent campus locations.

The prices for the services to promoters staging concerts range from about \$100 for 200 11 inches by 17 inches posters to about \$360 for six four-foot by six-foot sandwich boards.

Davis estimates an entire promotional campaign could be set into motion for an approximate cost of \$1,200.

One fact that could blunt the success of the ambitious program is the constant work load of the student graphics service, which grants priority to campus projects.

Davis and others involved in the program are attempting to recruit freshman and sophomore students to work on the various projects.

"Many people are afraid to deal with the university because they feel they will establish relations with someone and he'll be gone," admits Davis. "We're looking long range."

Recruiting lower classmen should alleviate many of the fears, he contends, since some sort of continuity from year to year will be established.

The students' sophisticated attempts to fill the needs of agents and promoters follows the dramatic growth of the student government concert program. Concert profits have quadrupled in the last year and more than one dozen top performers have been booked into campus facilities. The Moody Blues and the Allman Brothers Band have been scheduled for May appearances.

Under an agreement negotiated with administrators earlier this year, the student government receives 60% of the profits realized from each concert, and also has a say into what acts are brought to the university.

Student leaders this year also discussed using concert profits to establish a reserve cash fund that can be used, at some point, to have the university community promote its own shows without the aid of outside agencies like Concerts West, Wolf and Rissmiller and Beaver Productions.

Having students actively involved in promotional services is also seen as a way to facilitate independence from outside agencies.

Davis feels a concert program that involves no outside promoters should be initiated in small steps, using a relatively low-key performer in smaller campus venues to minimize expenses and risk.

"We don't want to bite off more than we can chew," he says. "This is going to be a big learning process."

POLICE GROUP LIVE

A&M's 2-Station Network

Continued from page 20

1,000 (collector edition) posters that were plastered around the city. Flyers were sent to various retail outlets and the stations ran promos all week that coincided with articles in each of the school's respective newspapers. Flyers were also distributed at Police's Santa Monica Civic date the previous night.

According to Boberg, the entire campaign cost less than \$1,000. The phone line installation was less than \$400.

Boberg believes that the closeness on the dial of the two stations "was a blessing in disguise" since listeners were able to get the station that came in best.

The broadcast was taped and mixed by A&M for future broadcasts.

The college department is considering another similar broadcast but with four stations to encompass San Diego and the San Fernando Valley as well.

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Disco

PUBLISHER MOVE UA Hires Michael Lee To Specialize In Disco

By IRV LICHMAN

NEW YORK—The music publishing field has its first on-staff disco consultant.

Michael Lee has been brought into the United Artists Music publishing organization on a special project basis to research the disco potential of the more than 50,000 copyrights in UA's major catalogs: UA Music, Unart, Feist and Miller Music.

Lee's disco credits include experience as a disco DJ and independent disc promotion man. For the past four years, he has served as music director and programmer with such disco clubs as Bones, Trocadero Transfer and Buzzy's in San Francisco and Hard Time Charlie's and My Place Too in Los Angeles.

UA's move is a departure from more traditional publisher directions in disco, including copublishing deals with disco producers, in-house disco production teams and

in one instance, the formation of a disco label by MCA Music (Billboard, May 5, 1979).

"In effect," notes Harold Seider, president of UA Music, "we now have a specialist who is tuned into all nuances of disco. This gives us the internal capability to immediately zero in on the broadest disco development of our own copyrights in our existing catalogs as well as the selective development of new disco material."

Lee's disco activities involve two approaches, the disco re-demoing of a broad range of UA songs which have enjoyed success in rock and/or

pop and previously untapped songs from the UA catalog.

"I'm pulling out all stops with special mixes and the most advanced disco recording techniques to present the core idea of UA songs as viable disco hits," Lee promises.

He notes that his initial re-demo packages have already met with some success via the disco release of a number of UA successes, including "For The Love Of Him," recently recorded by Deborah Washington, and "Heavy Makes You Happy," just marketed on Claudja Barry's Chrysalis LP.

(Continued on page 37)

Alcohol Flowing And Manitoba Flourishing

WINNIPEG—Recent modification of Manitoba's liquor laws to

permit dancing to recorded music in alcohol-serving establishments is resulting in an unprecedented boom in the disco business here.

According to Gary Hayes, director of the Mid-Canada Record Pool, in the year since it has become legal to serve liquor in establishments where dancing to recorded music is offered, there has been a disco explosion in Manitoba.

The province now hosts a growing number of discotheques, in the forefront of which are such rooms as Station 3, Bogart's and the Stage Door (Billboard, March 10, 1979) which offers a mix of live and recorded music.

The Manitoba government began dismantling the old liquor laws—dating back to the early 1900s—in the spring of 1978. "At that time," states Hayes, "the rules were changed for all areas except Winnipeg and Brandon."

Following the repeal, Manitoba got its first liquor-serving disco last summer. The room, the Dance Factory in the Gordon Hotel in Portage La Prairie, was an immediate success, drawing its audience from as far away as Winnipeg, according to Hayes.

By September of last year the laws had been further modified to include Winnipeg, and with that modification came the current boom.

However, the law remains structured in favor of live entertainment, and as Hayes points out, cocktail lounges and cabarets desirous of incorporating a disco format must continue to intersperse their programs with live entertainment.

On the other hand, local pubs or licensed beverage rooms, can offer all recorded disco sounds. Restaurants may also offer disco entertainment provided their food and liquor receipts keep pace with each other.

A number of establishments are reportedly getting around this by instituting a door charge and using the receipts to help eliminate any discrepancies which may appear between their liquor and food grosses.

Hayes explains that under the regulations, Station 3 became Winnipeg's first alcohol-serving room with a permanent light and sound installation and continuous recorded disco music provided by a full-time deejay. The room, in the Golden Oak Motor Hotel, is open from 9 p.m. to 1 a.m. six nights a week. There is no cover charge.

The city's favorite, according to Hayes, is Bogart's with a \$2.95 cover charge which covers a choice of ribs or shrimp. Full course meals also are served. The room operates seven nights a week from 8:30 p.m. to 2 a.m.

NEW REFLECTIONS

\$80,000 Sound And Light System Key Mich. House

WARREN, Mich.—An \$80,000 light system and a \$3,000 computer in which is stored tempo information on close to 2,000 songs are among the main features at the new Reflections discotheque here.

The room, built from the ground up at a cost of more than \$250,000 by Roman Halinski, also is unique in that its sound and light system was designed and installed by Randy Shafer, who also is its deejay.

Shafer, who expresses surprise that Halinski did not even flinch when he was informed that the sound and light system would cost about \$80,000—a figure unheard of in the Detroit area, according to Shafer—claims that his is the largest and most advanced system ever to be installed in a club in the area.

The sound system features 60 tweeters, eight mid-range horns, two lower mid-bass boxes, seven-foot

subsonic fiberglass bass horns supplied by Community Light & Sound, eight BGW amplifiers, two Technics SL-1200 turntables with slide pitch control, two JVC equalizers for pre-EQ on tables, DBX boom boxes and sound sweep, and Tapco mixer for special effects.

Shafer explains that a special audio analog microprocessor breaks the stereo signals into three separate channels, allowing the deejay to move the echo of the lead vocalist on a record from center to side channels. This system was designed and built by Alcomp of Michigan.

The light show, supplied by Controlled Lyte Systems of Chicago, features eight color strobes, 10 single head spinner lights by Triplite, 10 LS-10 Lumapower strobes, eight Times Square color strobes, 16 miniature strobes built into the dance

(Continued on page 36)



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Disco

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Billboard's Disco Action

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Disco

Fashions Are Attraction In N.Y. Spots

By ROBERT ROTH

NEW YORK—As capital of both the disco and fashion industries, this city has seen both combine in the growing number of fashion shows held in discotheques.

A discotheque is "a perfect place" for such a show, according to top designer Bob Mackie. "They have the right sound and lighting already installed," he adds.

Mackie's last showing of his new lingerie line for Glydon's was at Studio 54 but other discotheques seeing that type of business are New York, New York, Xenon and Regine's.

Many of the models at Mackie's May 15 show walked over from New York, New York where Charles Supon had showcased his new collection.

Maurice Brahms, owner of New York, New York, says a discotheque is "ideal" for a fashion show and that his club averages one "every two weeks." An advantage Brahms claims to have over other discotheques is "quality food" because of the adjoining restaurant.

Deborah Miller, merchandising manager for intimate apparel at American Enka, recently had a show at a discotheque "to generate a little bit more excitement." "It gives you a more upbeat feeling," she declares.

Ellen Harth, who runs a model agency specializing in shows, says she supplied "three quarters" of the models used at the Supon and Mackie shows and gets an increasing number of requests for models in discos.

Nancy Grigor, one of her models, says there is "better energy" when models work in a discotheque. After the Mackie show at 54, she called the music "absolutely the best," and said it makes the women "feel better" while working.

Other recent fashion presentations have included Julio at Electric Circus, Gloria Vanderbilt jeans at Studio 54, Dan River at New York, New York, Nina Ricci at Xenon, and the American Fur Industry at Roseland.

"It seems to me that hardly a week goes by without one," concludes Gillis MacGil, head of Mannequin Fashion Models Agency, who notes that her models keep up-to-date on disco.

New Reflections

• Continued from page 35

floor, 60 rainlights, two dry ice fog machines, a smoke machine, two bubble machines and four mirrored balls.

The room, under construction for more than a year, has a 900 square foot main floor and a loft. It features more than 3,000 feet of mirrored walls, a bar that seats 100 patrons, and a sunken dance floor on the main level. The loft area features a second, smaller dance area.

The lobby of the disco is decorated with live trees and a 10 square foot infinity mirror. More than two dozen small infinity mirrors are set in the walls around the room. Light operators are Christine Hebold and Paul Fearon. The backup spinner is David Finney.

The room, catering to a heterosexual, dance-oriented "younger" crowd, is a membership operation with a v.i.p. card specially programmed to unlock a private cardholders' entrance.

ATLANTA

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 3 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 4 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 CUBA—Gibson Bros.—Mango (12 inch)
 - 7 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 8 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 9 ROCK IT TO THE TOP—Mantus—S.M.I. (LP)
 - 10 PUSSEZ—all cuts—Poussez—Vanguard (LP)
 - 11 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 12 MAKIN' IT—David Naughton—RSD (12 inch)
 - 13 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 14 TAKE ME HOME—Cher—Casablanca (LP)
 - 15 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)

BALT./WASHINGTON

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 5 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 6 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 7 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 9 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 11 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 12 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—S.M.I. (LP)
 - 13 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th C (LP)
 - 15 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (LP/12 inch)

BOSTON

- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 3 CUBA—Gibson Bros.—Mango (12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 6 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 7 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 9 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 11 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 12 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 13 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (LP/12 inch)

CHICAGO

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 I CAN TELL—Chanson—Arista (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 8 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 9 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 10 PUSSEZ—all cuts—Poussez—Vanguard (LP)
 - 11 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 12 CUBA—Gibson Bros.—Mango (12 inch)
 - 13 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 14 SHOULD'VE GONE DANCIN'—High Energy—Motown (LP/12 inch)
 - 15 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)

DALLAS/HOUSTON

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (LP/12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 8 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 9 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 10 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 11 CUBA—Gibson Bros.—Mango (12 inch)
 - 12 IT'S OVER—Alma Faye—Casablanca (12 inch)
 - 13 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 14 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 15 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)

DETROIT

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 SHOULD'VE GONE DANCIN'—High Energy—Motown (LP/12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 5 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 8 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 9 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 10 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 11 I CAN TELL—Chanson—Arista (12 inch)
 - 12 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)
 - 13 NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 - 14 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 15 ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch)

LOS ANGELES

- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (LP/12 inch)
 - 6 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 7 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 8 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 9 CUBA—Gibson Bros.—Mango (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 11 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 12 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 13 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 14 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 15 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)

MIAMI

- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 4 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 5 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 6 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 7 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 8 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 9 CUBA—Gibson Bros.—Mango (12 inch)
 - 10 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 11 SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Regine—Channel (LP)
 - 12 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 13 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 14 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

NEW ORLEANS

- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 7 I CAN TELL—Chanson—Arista (12 inch)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 10 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 11 DISCO CHOO CHOO—Nightlife Inc.—Casablanca (LP)
 - 12 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 13 PUSSEZ—all cuts—Poussez—Vanguard (LP)
 - 14 BABY, BABY BOOGIE—Gap Band—Mercury (LP/12 inch)
 - 15 CUBA—Gibson Bros.—Mango (12 inch)

NEW YORK

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 4 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 7 CUBA—Gibson Bros.—Mango (12 inch)
 - 8 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 9 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 10 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 11 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 12 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (LP/12 inch)
 - 13 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 14 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 15 PUSSEZ—all cuts—Poussez—Vanguard (LP)

PHILADELPHIA

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 3 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 4 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 7 BABY, BABY BOOGIE/SHAKE—Gap Band—Mercury (LP/12 inch)
 - 8 PUSSEZ—all cuts—Poussez—Vanguard (LP)
 - 9 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 10 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP)
 - 11 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)
 - 12 FIRST TIME AROUND/THIS GROOVE IS BAD—Skay—Salsoul (LP/12 inch)
 - 13 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 14 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 15 GOOD, GOOD FEELING—Wae—MCA (12 inch)

PHOENIX

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 7 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 9 I CAN TELL—Chanson—Arista (12 inch)
 - 10 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)
 - 11 THE BURNER—Three Degrees—Arista (12 inch)
 - 12 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 13 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 14 NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 - 15 DANCE MAN/LOVE EXCITER—E. Gato—RVI (12 inch)

PITTSBURGH

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 I CAN TELL—Chanson—Arista (12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 6 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 7 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—S.M.I. (LP)
 - 8 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 9 PARIC—all cuts—French Kiss—Polydor (LP)
 - 10 CUBA—Gibson Bros.—Mango (12 inch)
 - 11 BORN TO BE ALIVE—all cuts—Patrick Hernandez—Columbia (12 inch)
 - 12 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 13 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 14 SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Regine—Channel (LP)
 - 15 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)

SAN FRANCISCO

- This Week
- 1 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 6 CUBA—Gibson Bros.—Mango (12 inch)
 - 7 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 8 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 9 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 10 BOOGIE BUSINESS—Lamont Quizer—Warner (12 inch)
 - 11 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 13 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 14 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 15 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)

SEATTLE/PORTLAND

- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 FORBIDDEN LOVE—Madison Kane—Warner (LP)
 - 6 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 8 NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 - 9 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 12 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 13 STAY WITH ME—Charo—Salsoul (12 inch)
 - 14 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 15 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)

MONTREAL

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Quality (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 3 ROCK IT TO THE TOP—Mantus—Quality (LP)
 - 4 PUSSEZ—all cuts—Poussez—London (LP)
 - 5 BAD, BAD BOY—all cuts—Theo Vanezo—Prelude (LP)
 - 6 RING MY BELL—Anita Ward—TK (12 inch)
 - 7 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—CBS (12 inch)
 - 8 NEW YORK WITH PROUD MARY—Nuggets—London (LP)
 - 9 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 10 KNOCK ON WOOD—Anni Stewart—Quality (12 inch)
 - 11 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—WEA (12 inch)
 - 12 I GOT MY MIND MADE UP—Instant Funk—RCA (12 inch)
 - 13 GREAT EXPECTATIONS—First Choice—RCA (12 inch)
 - 14 FORBIDDEN LOVE—Madison Kane—WEA (12 inch)
 - 15 BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)

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.

More Labels Hike Disco Disks \$1

• Continued from page 3

Records, TK Records and Prelude all indicate that their future 12-inch releases will be carrying the \$4.98 suggested retail price tag.

Some retailers haven't yet received any \$4.98 product, so they haven't been able to report any consumer reaction. Other retailers who do a heavy volume in the 12-inch disks say their customers are still buying 12-inchers at the same brisk pace they were before the hike.

"The initial reaction among my buyers was 'It's a rip-off,'" says Ned Berndt of Florida's Q Records. "But it seems fair when you consider it's the same amount of vinyl that's in an album. Besides, price rises are a part of the industry."

Manufacturers deny the increase is tied to a strategy designed to get consumers to purchase albums rather than 12-inch singles, claiming

instead that rising costs are behind the move. On the other hand, several retailers claim that one manufacturing giant has a policy of "floating" 12-inchers on the market and then halting production when sales are hot to stimulate album sales.

Casablanca Records' senior vice president Larry Harris points out, however, that his company is offering double-sided or "back-to-back" hits for \$4.98. Atlantic Records is also offering a special series of "back-to-back" hits for \$4.98. Harris says catalog product won't be affected by the hike.

"You're not just getting one song," he says, "You're getting two hit songs for your money." And, he adds: "There's very little profit in 12-inchers."

Downstairs Records here, which does an extensive trade in 12-inch singles and has already received some \$4.98 listed product, says its customers are still buying the disks despite a shelf price of \$3.99.

Yvonne Turner of Downstairs Records says some mail-order cus-

tomers have complained about the price hike, and she has noticed that the regular 12-inch customer is "becoming more selective" in making purchases of 12-inch product.

Chuck Kozey of Disc-O-Mat's busy Times Square outlet, also reports no slump in sales and hardly any adverse consumer reaction.

"They were asking for that Donna Summer release before it came in and they're buying it like crazy," he says.

Spokesmen for several labels agreed, meanwhile, that prices would be rising for the increasingly popular 12-inch configuration. Prelude's Marvin Schlachter says the label will boost its price to \$4.98 with the next release, which he supposes will be in a month or so. "We haven't decided anything yet," says TK Records' national sales manager Jim Solomon, "but I'm sure we will."

RCA Records, which distributes Salsoul, Gold Mind and other disco oriented imprints, would only say, through a spokesman, that it "had no announcement to make at this time."



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TV Stations In Philly Go Disco

PHILADELPHIA—Every one of the six local television channels here is now carrying some form of disco dance show either through syndication or network affiliation. Even cable tv is getting into the act. In nearby Wilmington, Del., the Back Stage disco/restaurant will soon be the venue for a Sunday night show designed for Channel 2, cablevision, and emceed by house deejay John L.

A disco tv show for young viewers is being readied by Studio II Productions. The first in the series, "Studio II Revue," has been taped at WPHL-TV, here. This show, featuring a group called the Teeny Boppers, is geared to disco dancers 12 years old or younger. The producers are holding open auditions at the Berean Institute for youngsters skilled in disco dancing.

Publisher Move

• Continued from page 35

His latest batch of re-demos highlights such UA songs as "I Feel A Groove Coming On," "I Hear You Knocking," "Are You Man Enough," "I Know You (You Don't Love Me No More)," "More, More, More" and "New York You Got Me Dancing."

UA's track record in disco involves a number of standard copyrights done disco, including "Chattanooga Choo Choo," "Moonlight Serenade," "Singin' In The Rain" and "Themes From 'Wizard Of Oz.'"

Lee, based in Los Angeles, will also target tunes originating from UA's new writer development program.

Riverboat Dancing

NEW YORK—The old big band haven the Riverboat in the basement of the Empire State Building may not have become a disco yet, but the feature act these nights at the supper club is a fast-paced review of exhibition disco dancing.

Led by dancer Don De Natale, the review includes eight dancers who expertly go through complicated maneuvers despite limited stage space, low overhead and limited lighting.

The review opened May 10 for two weeks and has been extended for four more. Top dancers in the show are Floyd Chisholm and Nellie Cotto, U.S. hustle champs. The biggest drawback to the show is that all the dancers work with recorded music.

Too hot...her new disco album

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MCA RECORDS

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AGENDA TOPICS & SPEAKERS

PRODUCTION/LABEL DEALS—Aimed at Deejays Looking for New Artists in Disco

Moderator: JOHN LUONGO
Pavillion Records

Panelists: JAY COOPER
Attorney
TOM BAYDEN
A-Tom-Mik Productions
MARC KREINER
MK Dance Promotions/Ocean Records
JOHN HEDGES
Producer/Mixer/Deejay
RAY CAVIANO
Warner/RFC Records
STEVEN MACHAT
Attorney
RICK STEVENS
Polydor Records

PUBLISHING/LICENSESING—Domestic and International—Disco Product Licensing and Publishing Today, the Key Points in Finding New Artists, Product, Producers and Copyrights

Moderator: MIKE STEWART
Interworld Music/A-Tom-Mik Productions

Panelists: MIKE COLLIER
Carlin Music, London
RICK STEVENS
Polydor Records
GLENN LaRUSSO
Salmon Records
DINO FEKARIS
Grand Slam Productions
DON SORKIN
Butterfly Records
SUSAN McCLUSKER
Sumac Music
More international representatives to be added

RETAILING—Effective Merchandising and Distribution of Disco Product in Cooperation with Disco Deejays, Disco Radio, and Record Labels

Participants: NICK DEKREWCHO
Downstairs Records
KEN WILLS
Music +
BEN BERNSTEIN
Korselt's
RAM ROCHA
Ram's Records
LES TEMPLE
Tower Records
ERIC PAULSON
Pickwick
CASEY JONES
LFO Disco/Disc Records

DISCO RADIO—What Makes Disco Radio Formats Successful

Participants: BOB PANTANO
WCAU-FM, Philadelphia
BO CRANE
Crossover Promotions
MATT CLENOTT
WDAL, Chicago
WANDA RAMOS
Berkhart-Abrams
REPRESENTATIVE FROM
Capital Radio, Caracas
JUDY WEINSTEIN
For the Record
DANAE JACOVIDIS
WBOS, Boston/Disco Deejay

DISCO RADIO—Programming Differences in Clubs and Radio

Moderator: M.L. MARSH
KQFM, Portland

Panelists: JIM KEATING
WCAU-FM, Philadelphia
PETER HARTZ
Steppin' Out (Golden Egg) Radio Syndication
MANNY SLALI
Studio One, Los Angeles
JIM BURGESS
New York
ROY THODE
Ice Palace
Representatives from WKTU, WDRQ, KIIS Radio
DAN MILLER
Kruzz Discos, Atlanta

MOBILE DISCO TODAY—The New Role of the Mobile Deejay, No Longer A "Street Jock"

Moderator: BERT LOCKETT
Brooklyn Mobile Deejays

Panelists: ANDY EBON
Music Man, San Francisco
NORMA GOODRIDGE
Disco Van 2000
WAYNE ROSSO
Let's Go Disco
LARRY PIM
Fantastic Disco Machine
ART SPENCER
Mobile Disco Shows
RON DE FORE
Captain Disco
RANDY CUNNINGHAM
Sound Unlimited
KEN JASON
Chicago Mobile DJ

INTERNATIONAL DISCO—Differences in Deejay Programming Techniques

Moderator: T.J. JOHNSON
TJ's, Hawaii

Panelists: CHRIS HILL
DJ, London
TOM SAVARESE
DJ, New York
D.J. JASON (MALAWI)
CHAMBRE SYNDICALE NATIONALE de la DISCO-THEQUE (SYNDIS)
Paris
JACKIE VALASEK
Ontario Record Pool
DOMINIC ZGARKA
Montreal Record Pool
International panelists to be added

INTERNATIONAL DISCO—Problems of Product Availability, U.S. Product Overseas, International Product for the U.S. (Promotional and Consumer)

Participants: ALEX ST. JOHN
VSD, Sweden
International Label Representatives and Others to be Announced

ARTIST PANEL—Artists Who Began and Stayed in Disco, Artists Whose Careers were Revived by Disco, Established Artists Just Taking the Step

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard

Panelists: GLORIA GAYNOR
DEBORAH HARRY—BLONDIE
EDWIN STARR
ETHEL MERMAN
SISTER SLEDGE
ANITA WARD
DONNA SUMMER
LINDA CLIFFORD
PEACHES & HERB
MICHAEL ZAGER

DISCO LIGHTING AND SOUND—Disco Lighting Managers, A New Division of Duties; The Bureau of Radiological Health Discusses Laser Safety; Newest Applications of Lighting and Sound in Discos—U.S. and Abroad

Participants to be Announced

12-INCH SINGLES—A New Source of Revenue for Disco Labels, Discussion of Various Marketing Concepts for 12" Commercial Singles, Including Content and Pricing

Participants: HENRY STONE
TK Records
JOE CAYRE
Salmon Records
MIKE LUSHKA
Motown Records
TONY KING
RCA Records
NICK DEKREWCHO
Downstairs Records
JOHN DANTONI
Discomat Records
BILL BRANNON
Record Depot, Los Angeles
LES TEMPLE
Tower Records, San Francisco

DISCO ADVERTISING & MARKETING—The Aggressive Promotion of Discotheques

Participants: ERIC KAMFJORD
Winegardner & Hammons, Holiday Inns
WAYNE ROSSO
Disco Works
DAN EMENHEISER
Asst. Professor, Oklahoma State University
Including representatives from advertising agencies dealing in marketing and promotion for Discos

DISCO DESIGN AND CONSTRUCTION—INTERNATIONALLY

Participants: SCOTT FORBES
Studio One, Los Angeles
ARTHUR VALDES
Newport Beach
DAVE STEVENS
Design Concepts
ROBERT ROSS/IDEN ZAIMA, RRIZ
Architects for Palace Disco, Hollywood
Plus representatives from the top discos around the world

INTERNATIONAL RECORD PROMOTION—The Priorities? Disco DJs versus Disco Radio

Participants: JANE BRINTON
Brinton & Company
A.J. MILLER
S.C.D.D.J.A., Los Angeles
TOM COSSIE
M.K. Dance Promotions
BILL McGUIRE
Voice of America/Russian, Washington D.C.
SHERMAN COHEN
KIIS-FM, Los Angeles
JOHNNY GEORGE
Indiana Record Pool & Disco Promotion
ROY LAURENCE
WCAU-FM, Philadelphia
DEE JOSEPH
Butterfly Records
KENN FRIEDMAN
Casablanca Records
MICHAEL ELLIS
WKTU, New York
More International representatives to be announced

INTERNATIONAL DISCO OWNER/MANAGER PANEL

Moderator: GARY FRIEDMAN
TJ's Discos, Hawaii/Japan/Guam/China

Panelists: CLAES HEDBERG
Stema Line, Sweden
MICHAEL WILKINGS
Michael Wilkings & Assoc.
STEVE CORNECL
Studio One, Los Angeles
Other participants to be announced

FRANCHISING and FRANCHISING FOR NEWCOMERS—Two Franchising Panels Involving the latest in Franchising of Discos, as well as the How-to's: Legal and Financial Aspects for New Investors

Participants: TONY GRECO
Uncle Sam's
MICHAEL O'HARRO
Trump's
Other participants to be announced

DISCO DEEJAY MIXING DEMONSTRATIONS, Domestic and International

Participants to be Announced—the top Disco Deejays Demonstrate their Mixing Techniques

RECORD POOLS & THEIR FUNCTIONS

Moderator: JUDY WEINSTEIN
For the Record, New York
A.J. MILLER
S.C.D.D.J.A., Los Angeles
FRANK LEMBO
Pavane Record Pool, Philadelphia
DAN JOSEPH
TK Records
DAVID STEELE
Polydor Records
ARNIE SMITH
RSO Records
JON RANDAZZO
BADDA, San Francisco
GEORGE BORDEN
Boston Record Pool
JACK WITHERBY
Ariola Records (formerly of Southwest Record Pool)
International Deejay Associations to be Announced

EFFECT OF DISCO ON ROLLER RINKS—Plans for the Future

Participants: ED CHALPIN
PPX Enterprises
Other Participants to be Announced

ASCAP/BMI/SESAC and Other International Licensing Organizations Panel

Participants: BARRY KNITTLE
ASCAP
JUDITH SAFFER
ASCAP
SID CLUBER
SESAC
GENE COLTON
BMI
International Licensing Organizations to be Announced

DISCO RECORD PIRACY—7", 12", Cassettes

Participants to include GEOFF HARDIE, IFTI, London—Other Participants to be Announced

INTERNATIONAL PRODUCERS PANEL

Participants: FREDDIE PERREN
ALEC COSTANDINOS
JACQUES MORALI
GIORGIO MORODER
MICHAEL ZAGER
JERRY LOVE
Plus Others to be Announced

"HOT SEAT" SESSION

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard
Participants will include Moderators of Previous Panels and Others

SOME OF THE ABOVE PANELISTS NOT YET CONFIRMED, OTHERS TO BE ANNOUNCED

ARTISTS APPEARING AT DISCO VI WILL INCLUDE: PETER BROWN, GLORIA GAYNOR, INSTANT FUNK, PEACHES & HERB, SISTER SLEDGE, AMII STEWART, with more to be announced

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Disco Disco Mix

By BARRY LEDERER

NEW YORK—After a brief hiatus from the recording studio Bette Midler has bounced back into the limelight with a disco tune called "Married Men" On Atlantic Records as a 12-inch 33 1/2 r.p.m. and running 7:58, the disk utilizes to

full effect Midler's dynamic singing quality. Although not coming across as intense disco fare, the record should move into the pop field as it has crossover possibilities. The record could use more of an instrumental section. Midler's sing-

ing tends to become too dominant. Midway through the disk two short breaks take over and add slight momentum to the song.

From the Casablanca family comes the new Love and Kisses LP written and produced by Alec R. Costandinos. The group's harmonies work well as they are integrated with male and female solos that characterize the group's familiar sound. As usual, Costandinos has come around with fine orchestration that emphasizes synthesizer, keyboard and other electronic programming. The record runs 16:49 minutes, with the lush strings pulling their weight against the nifty guitar and percussion rhythm tracks. After a few plays, the deejay might ask for a shorter version on a 12-inch as the tune becomes repetitive towards the end.

Out in the market is a 12-inch 33 1/2 r.p.m. that is capitalizing on the Donna Summer 12-inch "Hot Stuff." This is the title of a new instrumental and vocal disk by Novella Edmonds on a local label in New York called Willpower. The artist's rendition is reminiscent of Loleatta Hollaway in its wailing style that is combined with strong percussion breaks and piercing bongos intermixed with a handclapping backbeat. The cut was produced by Will "Mangy" Crittendon and remixed by New York deejay Jonathan Fearing and Jon Benitez.

There has been much underground deejay talk about the Zebra 12-inch 33 1/2 r.p.m. by Bamboo. Titled "I Don't Want To Lose You," this cut runs 9:32 and was mixed by another New York spinner, Tony Smith. An instrumental introduction is provided by a drum and string combination that lead into several bongo, timbali and stick breaks that stride through this Latin flavored tune.

Roadshow Records has utilized the rough and wailing voice of Al Wilson in "Count The Days" on a 12-inch 33 1/2 r.p.m. which is from the album of the same name. Background female vocals provide a pleasant counterbalance to the artist's voice on this tune which has a sassy, bawdy feeling. A sax solo works well with fine string arrangements that combine to provide a spirited and high tempo tune with an added drum break at the end of the 6:08 minute cut.

The Klier album from Atlantic has several cuts worth noting. "Tonight's The Night (Good Time)" is an easy flowing soul tune with a mid-tempo beat that highlights the group's harmonies. Included in the album is the popular "Keep Your Body Working." "It's Magic" at 7:19 is spirited and makes appropriate use of xylophone and string section. Produced by Dennis King, this first outing shows promise for this new group.

MCA is reporting good response from Debbie Jacobs' 12-inch 33 1/2 r.p.m. "Undercover Lover." Handclapping and perky guitar tracks provide for an instrumental introduction before the artist's quality voice emerges. Strong tempo and electronic interfacing give added impact to the disk which has a piercing break combination of percussion and string sections that are followed with sexy singing by the artist.

A good combination has been found with Earth, Wind & Fire and the Emotions as they put their talents together on the ARC 12-inch 33 1/2 r.p.m. "Boogie Wonderland." The disk consists of a vocal and instrumental side running 9:21 and 6:16 minutes respectively. This special disco version of the song is taken from the album "I Am." Earth, Wind & Fire has toned down and mellowed its sound for this recording but still has maintained the right mixture of funk and soul as the Emotions provide outstanding harmonies.

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Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch*) NBLP 2 7150	41	36	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXLL 3312
★	2	RING MY BELL—Anita Ward—TK (12 inch) TKD 124	42	37	(EVERYBODY) GET DANCIN'/PISTELERO—Bombers—West End (LP/12 inch) WES 106-22115
★	3	BAD, BAD BOY—all cuts—Theo Vanness—Prelude (LP) PRL 12165	★	47	STREET SENSE/212 NORTH 12th—Saloual Orchestra—Saloual (LP) SA 8516
4	4	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F 9579/D 129	★	48	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch) TOD 507
5	5	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) RRD 20523	45	42	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch*) IE 35552
6	6	DANCE WITH YOU—Carrie Lucas—Solar (12 inch) YD 1483	46	46	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midson (LP/12 inch) MSI 008/MD 509
7	8	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209	47	49	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12 inch*) JC 35793
8	9	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	48	34	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) DSC 138
★	17	HAVE A CIGAR—Rosebud—Warner Bros. (12 inch) WBSD 8784	49	44	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Polygram/RCA (12 inch) RCA 11457
★	11	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316	★	63	NIGHT DANCIN'—Taka Boom—Ariola (12 inch) AR 9010
★	19	CUBA—Gibson Bros.—Mango (12 inch) MLPS 7779 A	51	55	ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch) GS 105/TKD 137
12	10	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) IE 35772	52	54	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
13	7	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 1309	53	51	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014
★	16	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) ZSR 3675	54	52	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12 inch*) SRM 1 3758
15	13	WORK THAT BODY—Taina Gardner—West End (12 inch) WES 22116	★	59	STAY WITH ME—Charo—Saloual (12 inch) SG 212
16	12	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch*) BSK 3315	★	75	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch) WBSD 8829
★	38	HIGH ON MAD MOUNTAIN/DISCO PEOPLE—Mike Theodore—Westbound (LP/12 inch) WT 6109/DSCO 161	57	53	ONE CHAIN (DON'T MAKE NO PRISON)—Santana—Columbia (12 inch) 23-10957
★	28	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	58	62	I ONLY WANNA GET UP AND DANCE—Raes—A&M (LP/12 inch) SP 4754-12017
19	20	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601	59	39	KNOCK ON WOOD—Ami Stewart—Ariola (LP/12 inch*) SW 50054
★	67	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23-10987	★	70	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23-10976
21	22	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) #59	61	57	STAR LOVE—Cheryl Lynn—Columbia (LP/12 inch*) JC 35488
★	26	I CAN TELL—Chanson—Ariola (12 inch) AR 9006	62	74	THE RUNNER—Three Degrees—Ariola (12 inch) AR 7745
★	32	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	63	43	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch) PD 11442
24	23	PANIC—French Kiss—Polydor (LP) PD 1-6197	64	71	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702
★	45	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) 228-3582	65	66	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12 inch) WBSD 8792
★	30	HOT FOR YOU—Brainstorm—Tabu (12 inch) 228-5515	66	68	IT'S OVER—Alma Faye—Casablanca (LP/12 inch*) NBLP 7143
27	15	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSO (LP/12 inch*) RSO 3902	67	61	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12 inch) WBSD 8778
28	14	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch*) NBLP 7144	68	64	HERE COMES THE NIGHT—Beach Boys—Caribou (12 inch) AS 557
★	33	HOT NUMBER—Foxy—TK (LP/12 inch*) 300 10	68	65	MY LOVE IS MUSIC—Space—Casablanca (LP/12 inch*) NBLP 7131
30	21	TAKE ME HOME—Cher—Casablanca (LP) 7133	70	-	DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139
31	24	DISCO NIGHTS—G. Q.—Arista (LP) AR 4225	71	-	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583
32	25	MAKIN' IT—David Naughton—RSO (12 inch) RSO 300	72	72	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
33	27	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch) SA 8513/SG 207	73	-	UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch) 13920
34	29	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Saloual (LP) GA 9502	74	-	YOU'RE THE STUFF DREAMS ARE MADE OF—Teri DeSario—Casablanca (12 inch) NBLP 20157
★	40	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)	75	77	BAD FOR ME—Dee Dee Bridgewater—Elektra (12 inch) AS 11409
36	18	HAPPINESS—Pointer Sisters—Plantif (12 inch) AS 11407	76	-	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—Columbia (12 inch) 23-10950
37	31	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch) GG 403	77	-	SUPER SWEET—Wardell Piper—Midson (12 inch) MD 508
★	50	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019	78	-	CAFE—O.D. Sound—Emergency (12 inch) EM LP 7501
39	35	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch) 28-50665	79	-	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
★	60	SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Reta—Channel (LP) CLP 1002	80	69	JAMMIN AT THE DISCO—Philly Creme—WMOT/Fantasy (12 inch) D-124

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Psychology In Juliana's Training

NEW YORK—Although technical expertise is as important to the career achievements of a disco deejay as is a compass to a mariner, there are also other essential tools with which the successful, well-rounded spinner should be equipped.

According to Winnie Mutch, the Juliana Sound Services executive entrusted with the responsibility of recruiting and training deejays for Juliana's operations throughout North and South America, a successful deejay should also be something of a psychologist, a diplomat

and a public relations person.

"It is especially important in our operations," states Mutch. "We cater to people from all walks of life, and we never lose sight of the fact that the customer is our most important asset."

With this in mind, a sizable segment of Mutch's two-week training courses is spent grooming the spinner for meeting and dealing with people. Emphasis, in this portion of the program, is placed on attitude to customers, personality, sophisticated and style.

"They are trained to constantly bear in mind that the name and credibility of the Juliana operation is in their hands, and for the most part they do a marvelous job of upholding all that we stand for," states Mutch.

Because of the level of quality and commitment Juliana seeks from its spinners, Mutch, in her search, looks for career-oriented people.

"We spend a lot of time and money training our spinners, and we have little desire to see them move on to other things once we have prepared them for the job," states Mutch.

Although the training is rigorous, there are many compensations to being a Juliana spinner. The firm is associated with quality discos throughout the world, and the spinners are rotated every six months or so, unless requested to stay on by the owner or manager of a particular room.



Mutch Talent: Winnie Mutch, right, coordinator of deejay training services for Juliana's, shows a new recruit the ropes.



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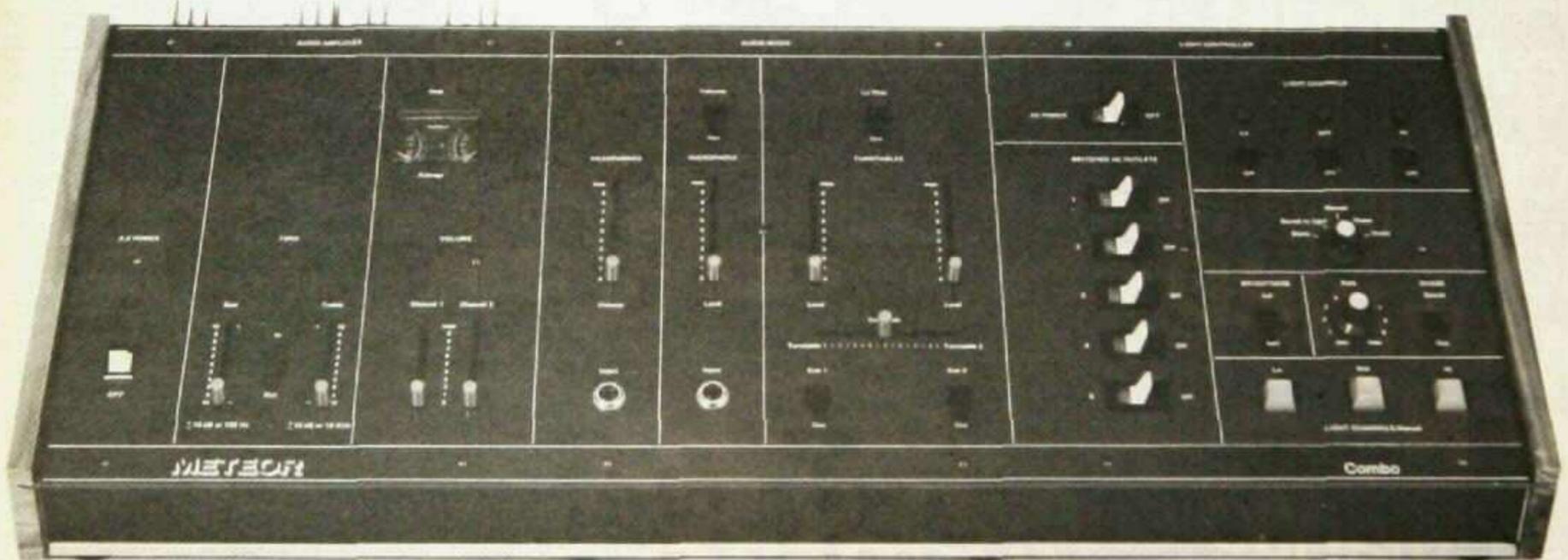
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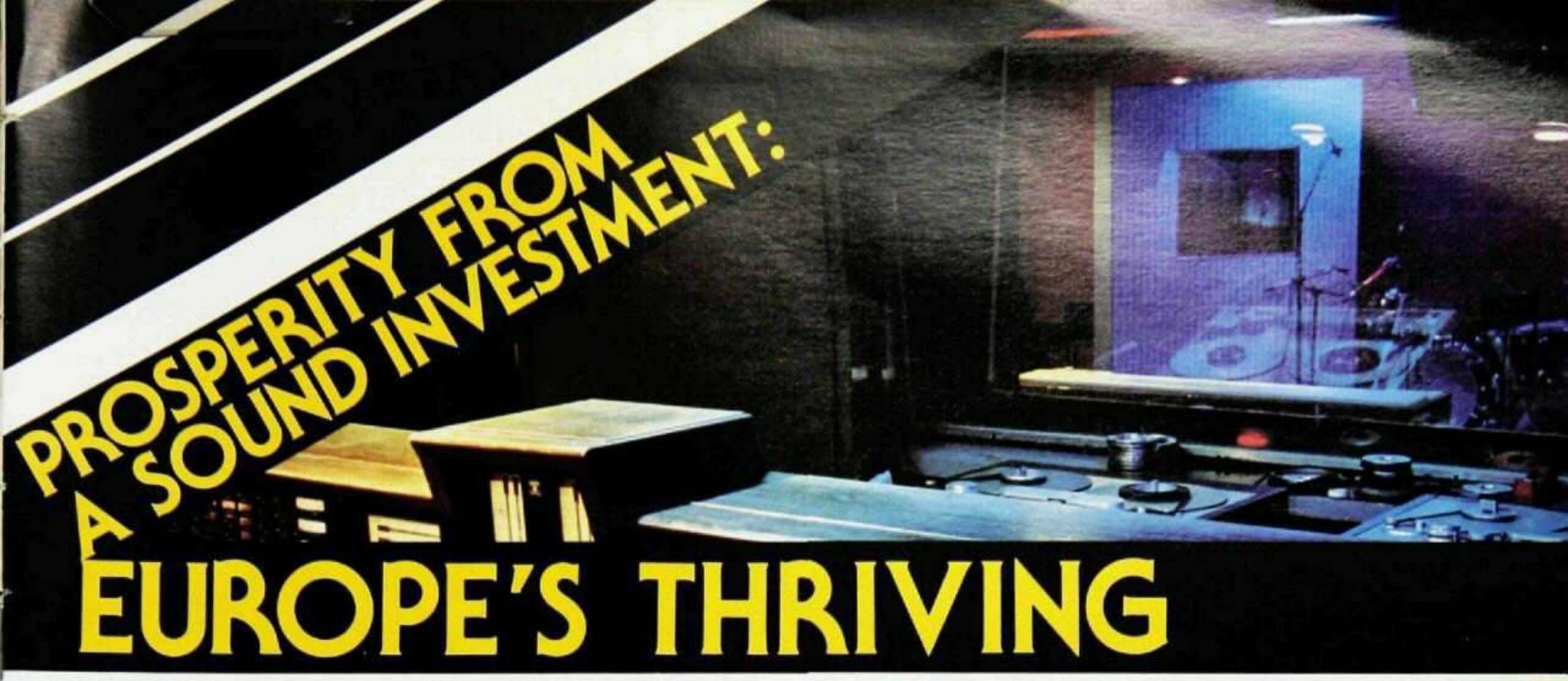
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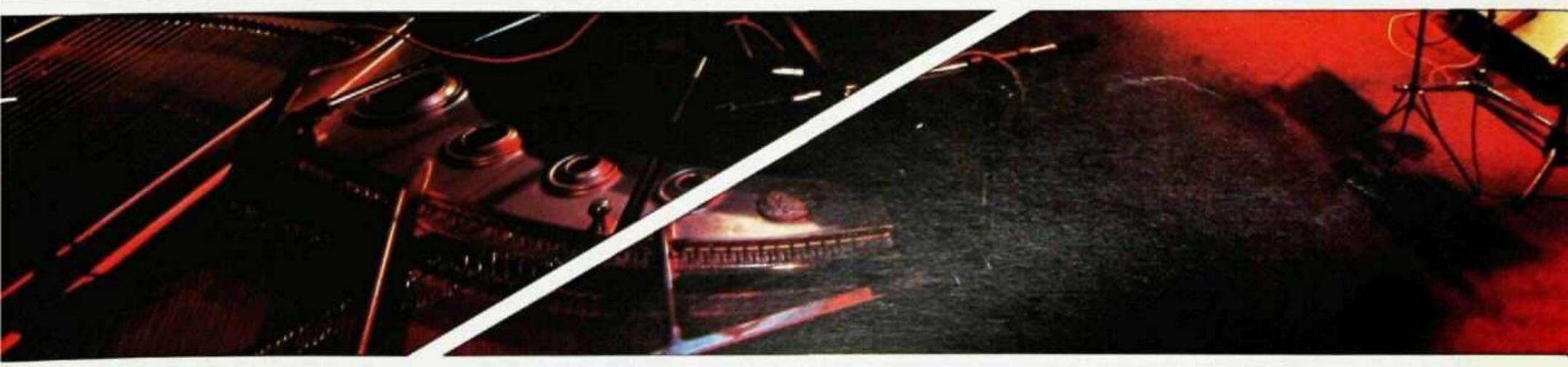
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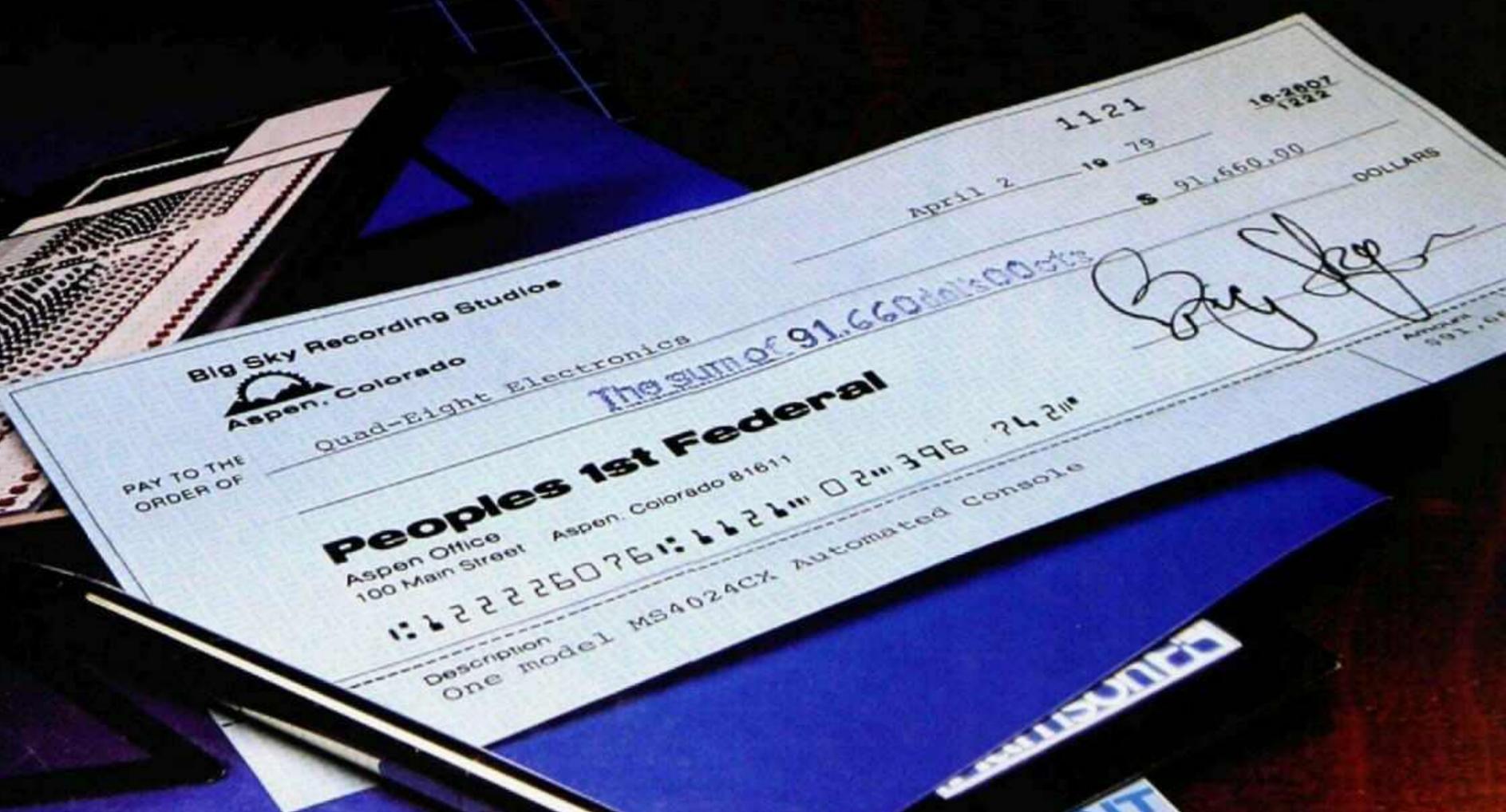


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STIFF COMPETITION MARKS U.K. SCENE

By NICK ROBERTSHAW

Ten or fifteen years ago, the studio business in the U.K. was a license to print money. Now, it's a very hard, competitive field. The sentiments are those of Dag Fellner, managing director of MCI U.K. Representing one of the world's leading suppliers of studio equipment, Fellner is well placed to judge and his views are echoed by studio managers both in London and around the country: in the future, they say, it is the good studios, those offering the best sound, the most complete service, that will stay busy.

The case should not be overstated. The studio industry here is still buoyant, as befits one of the major world recording centers, and barring some improbable downturn in record production it is likely to remain so. But there have been developments in recent years that present a challenge to everyone involved. A common scenario, for example, has a studio working successfully with a new band to create a commercial sound. The band breaks and immediately finds itself forced by the punitive U.K. tax situation to go into virtual exile, living and, more important, recording abroad, most frequently in America.

There is another, newer development that also has the effect of draining off business, namely the tendency of wealthy artists and producers nowadays to build their own private studios. They may not use such a studio for actually recording albums, but they do for the time-consuming experimentation that comes before. At one time, Fellner observes, bands paid \$80 an hour to sit in a studio and think; now they do it at home.

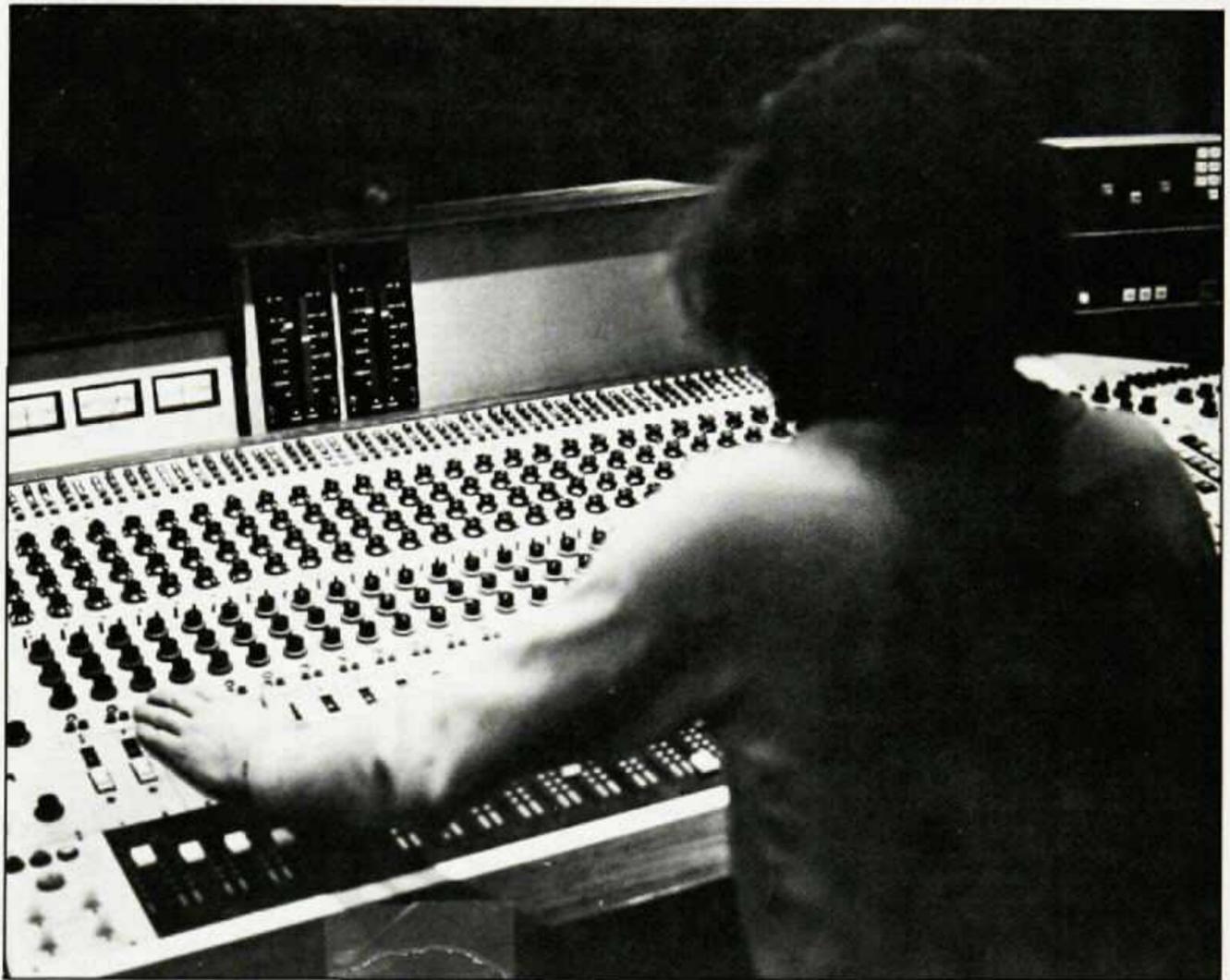
Again there are tax advantages, as well as creative ones, in such a course, not to mention prestige, but demo and small independent studios cannot be expected to see it in the same light. As yet, few of these artist studios have opened their doors commercially: one of the exceptions is the now well-established Strawberry Studio set up by 10cc in Stockport, with a companion, Strawberry South, opened more recently in the South of England. There have been strong rumors that Paul McCartney intended building his own version of EMI's famous Abbey Road to overcome problems of access to studio time there, but these are denied by his company MPI.

Rural locations have become increasingly popular, offering surroundings more conducive to creative work than the hurly-burly of London. Often these studios can offer rates way below those in the capital. Rod McQueen's Highland Studios in Inverness charges around \$70 hourly against typical London prices of \$100 plus for 24-track. Rockfield in South Wales, set up in the mid-sixties as one of the very first country studios in Europe, has been busy ever since, attracting bands from America, Canada, Europe and Britain itself. Weekly rates for 24-track facilities and accommodation go from around \$6,000.

Virgin's Manor studio in the Oxfordshire countryside is perhaps the best-known of all out-of-town sites, but it is significant that it has now been complemented by an in-town studio, the Townhouse. Both are formidably well-equipped; the Townhouse took delivery last year of the first 32-track Telefunken machine in Britain. Now Virgin head Richard Branson plans an even more ambitious complex of three villages and two studios on one of the Virgin Islands, to be completed by mid-1980. The exotic site is in keeping with Virgin's stylish image, but reflects also the tax attractions of offshore islands. Other projects have been mooted for the Bahamas and the Channel Islands by British companies.

The number of U.K. studios in operation is increasing all the time. Major new names include the 24-track Amazon Studio in Liverpool, Merseyside's first major facility; Marcus Music's complex in Kensington, London, set up by the Scandinavian company with 48-track recording, computer mixdown and an enormous orchestra studio; the Eastlake-designed Red Bus Studios, also in London.

But the record business has expanded too, and there is no suggestion studio growth has done more than keep pace. Certainly the major studios all report heavy bookings and good business. There is, though, considerable pressure to stay ahead of the game. Rightly or wrongly artists and management are attracted by specifications offering the newest "toys," the most tracks, and the seventies has been a period of explosive development in electronic technology. As a result, there is a constant need to update, to re-equip, even to totally



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Main studio at Advision, London.

Nick Robertshaw is a freelance writer in London and a frequent contributor to Billboard.

rebuild, at costs running sometimes into hundreds of thousands of dollars, and increasing all the time as equipment becomes ever more sophisticated. Fortunately for the studios, which may take as long as two years to amortize these costs, there is a good second-hand market for hardware of all kinds, and with the help of inflation some operators have sold equipment from which they have had several years' use for more than they originally paid.

State-of-the-art technology focusses on 32-track recorders and autolock systems giving 46 tracks or more, with computer aided mixdown becoming almost the norm. Digital recording is regarded by most studio managers as being still some years away. At Advision, Roger Cameron says: "The problem of standardization is going to slow down its advent, particularly since recording has become much more international these days, with tapes recorded in America being mixed in the U.K. and so on."

MCI's Fellner takes a similar view. "We don't think digital multi-track will happen for an awful long time. There is the editing problem, and there is the problem that you cannot have variable speed, on which people are very dependent. Very often they tune their tape machines to the piano. There are so-called harmonizers, but they are not satisfactory as yet."

"So we think digital mastering in stereo will be where it happens first, so that companies can build up libraries of digital masters, and produce identical masters without deterioration. Then perhaps analog-digital converters, though the

cost will be prohibitive for most studios. Yet another problem is that there are no tape heads available today that are both
(Continued on page ES-20)

SMALL STUDIOS PROLIFERATE IN FRANCE



By HENRY KAHN

Twenty years ago, there were only five studios in Paris. Now there are 75. The numerical developments are due to musical expansion in various fields but many of the newer ones are insignificant in terms of anything but parochial action.

The top level action is creamed off by a handful of major units operated by record companies: Pathe, Polygram, Barclay, Vogue or Sfrason. Additionally there are a few well-equipped independents.

Then come the various installations of eight to 24-track equipment, with many disappearing almost overnight, only to reappear in a new guise, or under new management, later on. Many of these were started by musicians in basement premises hoping to make reasonable quality recordings of their own work, then renting them out to other musicians.

This kind of quixotic activity positively harmed the "serious" establishments on which much money had been spent.

Today, record company studios are used 40-50% for recording other label material, and the cost runs between \$80 and \$180 per hour.

Gerhard Lehner, of Barclay, says: "Today, large studios are not really needed. Some 20 years ago, Raymond Lefevre needed a place for 50 musicians, but that kind of demand today is very rare. Maybe space was needed for that kind of orchestra for Jacques Brel's last recordings, but more usual today is a room to take under 10."

"This means that small studios if reasonably equipped, and with reasonable overhead charges, can ask for as little as \$40 an hour."

Smaller studios in France have reasonable equipment, though only a few use automatic mixing on a regular basis, and so far no studio is using computerized digital recording because there just isn't the equipment available. A feeling among French companies is that if digital practice is to be more widely accepted, then an international code has to be set up.

The record companies operate in a different way to the in-

dependents. The former have not been set up in France to create profit centers, but simply to serve the company which owns the premises. If an outsider hires a studio in this category for a month or so, and then the owner company suddenly needs the space, then there are problems. For this reason, studio-hire contracts in France seem to have an abundance of small print regulations.

Since Polygram now has a strong financial interest in Barclay, it seems likely that the two studios involved will work closely together, particularly as Barclay has more space. At present they continue working separately.

The latest independent studio, Aphex, is run by Georges Blumenfeld and is part of a strongly international setup. Says Blumenfeld: "We've invested some \$700,000. Now we work for record companies without studios, such as CBS or RCA, and we record film music when needed. We feel we have followed the right lines to offer comfort, equipment and the right atmosphere so that we can look to a financially viable operation."

As with most major studios in France, Aphex has a technical maintenance laboratory and in this way also unearths technical developments to improve performances.

But this is true of many other French studios today. For example, Polygram uses synchronized tape records so that the full 24-track effects can be used when maybe 23 have been actually recorded.

Andy Scott of Aquarium, sound engineer, uses automatic mixing regularly. He believes that many artists prefer the atmosphere, comfort and welcome which can be given at the independent studios. Today, he says, many acts choose their studios by preferring small well-equipped "houses" to the large, cold, places owned by the bigger disk companies. This trend clearly helps the financial benefits of the smaller studios.

At one time, there is no doubt that French studios were much favored by foreign artists, according to Gerhard Lehner, of Barclay. It was a clearly discernible trend, a "fashion" more than anything else. "We used to have a lot of Americans and Italians, but not so much now," he says.

Aquarium still has some foreign artists and Pathe Marconi, with the most modern studio in Paris, still has some, notably

Cliff Richard, the Rolling Stones, Emerson, Lake and Palmer. But there is a view now that some artists come back to French studios surely for the dreaded "tax reasons."

While the small independents seem to hold sway in France, the "gadgets" employed by the big record company studios pull a few major artists. Again, in the matter of technical breakdowns, the bigger studios can cope immediately. Often a breakdown means the end of activity in a small studio, perhaps for several days.

Only one French studio has recorded direct-to-disk. That is Barclay, which introduced stereo, transistorized recording and 16-track techniques into France, made the first in this field. It is a success for the Black And Blue label. But a more general view is that direct-to-disk is viable only for classical music and jazz. Only top-class musicians can be recorded in this way, otherwise the system can prove very wasteful.

As for mobile studios, Pathe and a few others set up studios in the provinces when necessary, where there are no truck-installed studios. Davout has one truck, charging around \$1,000 a day, but few believe this kind of recording gives satisfactory results.

A new studio in Paris will soon have a 48-track machine.

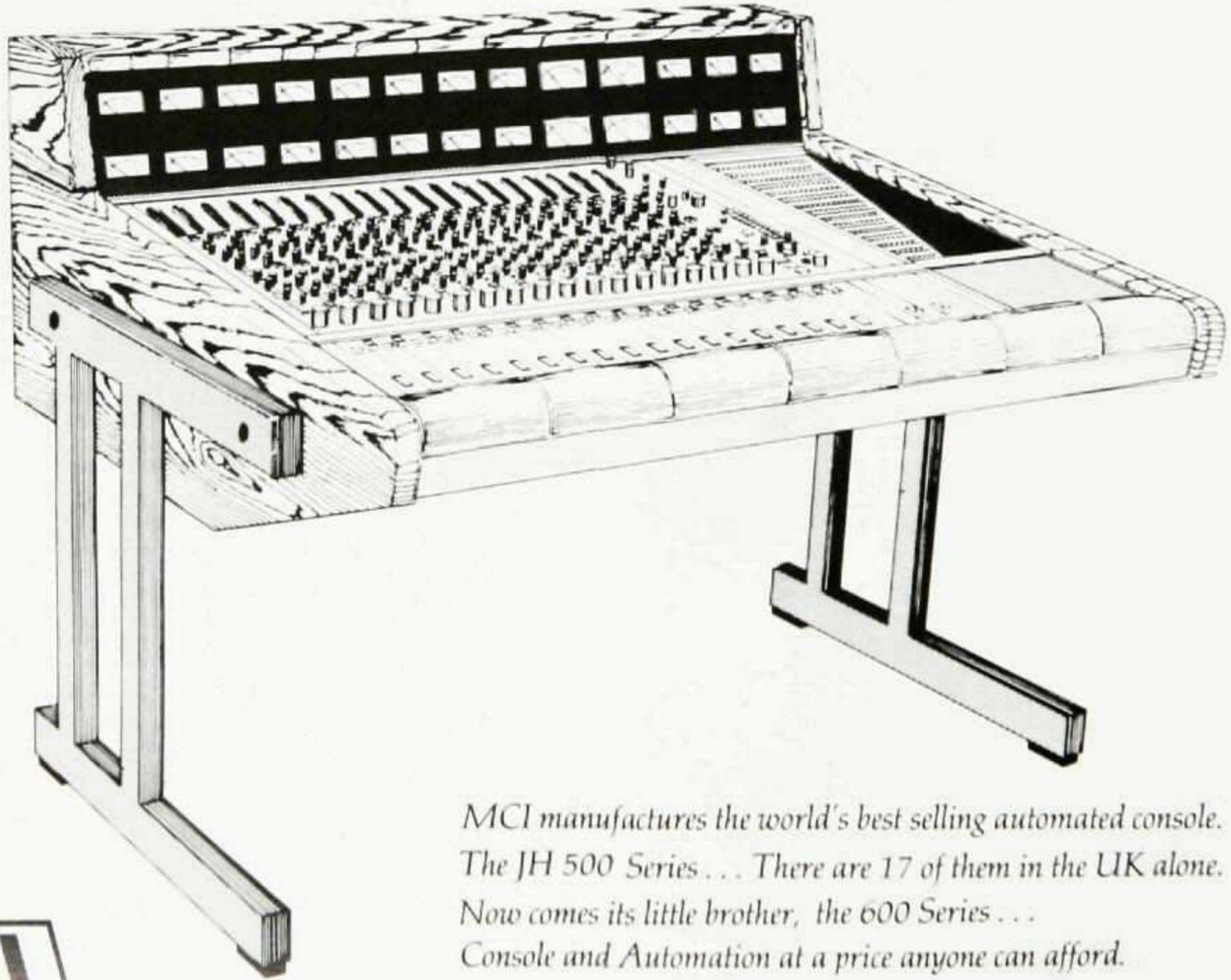


The Rolling Stones are among the clients of Paris's Pathe Marconi.

A Billboard Spotlight

JUNE 2, 1979, BILLBOARD

Henry Kahn is Billboard's correspondent in France.

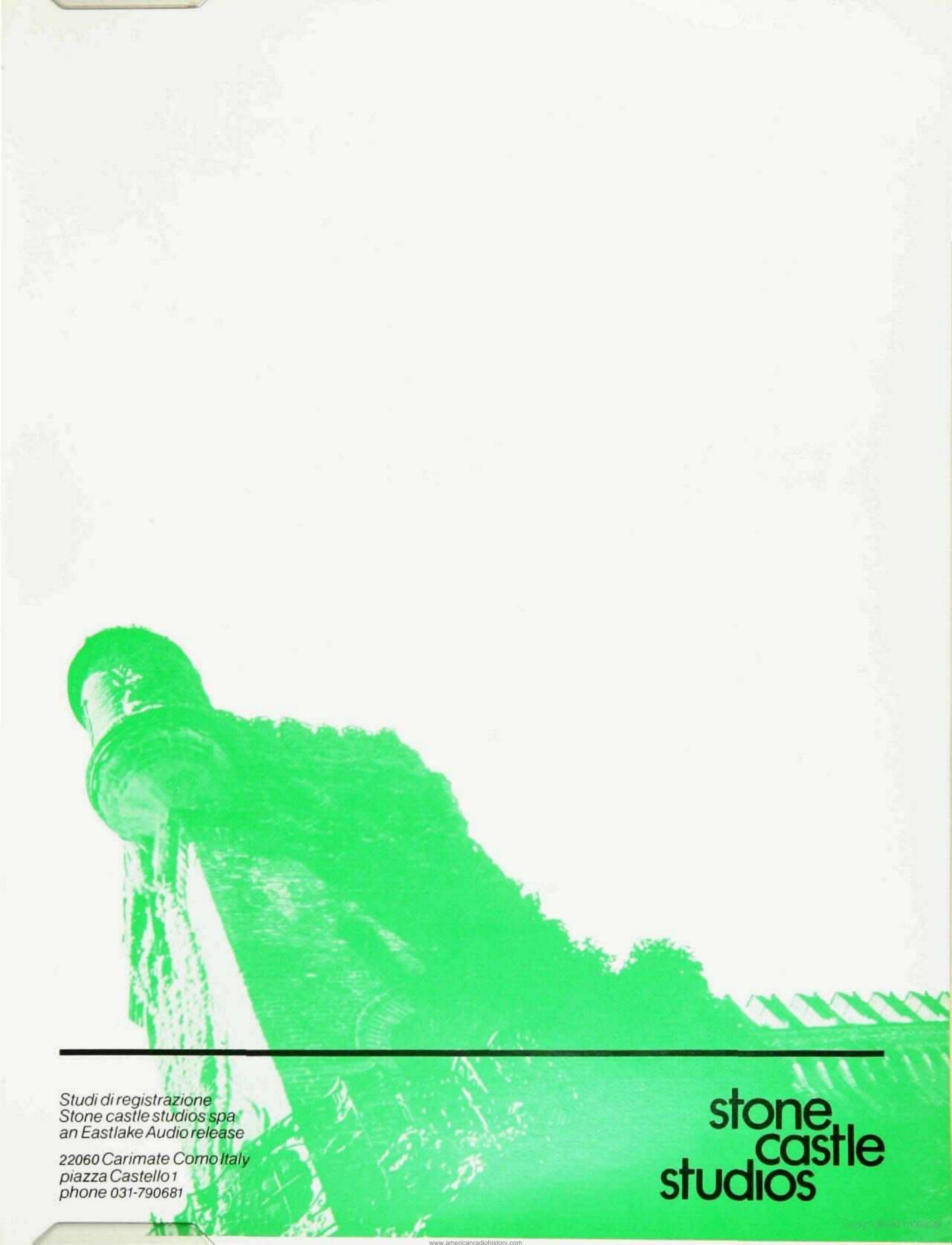


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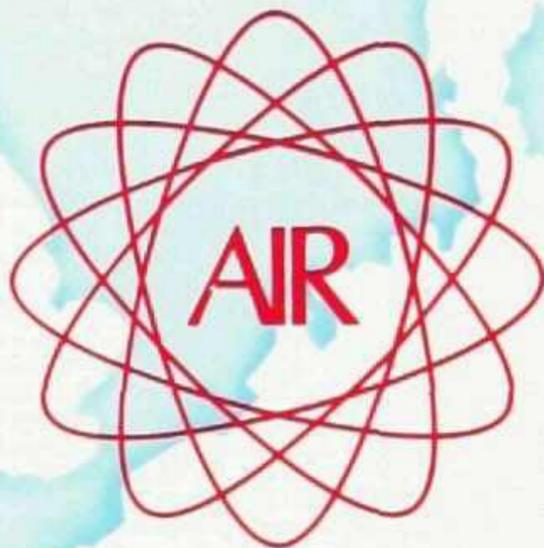


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In complete contrast, Wessex is housed in a tailor-made converted church in north London, renowned for its versatility. And you'll find that the world's top producers praise it very highly. As studios go, the building itself is unique. And it produces a superb sound. If hearing is believing, then you should get in touch with us soon. For further information contact Joyce Moore, Wessex Studios, 106, Highbury New Park, London N5. Telephone 01-359 0051.

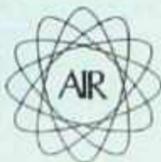


Chrysalis

The Chrysalis and Air Groups of Companies-Studio Division.

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Waves of sound in the Caribbean



For further information and details contact:- John Burgess, Air Studios, 12, Stratford Place, London W1.
Telephone: 01-408 2355 and Patti Nolder, Air Recording Studios, 214, Oxford Street, London W1. Telephone 01-637 2758.
Nicole Graham, Air Studios, Los Angeles, Telephone 213-550-0171

GERMAN TECHNICAL ADVANCES DRAW INTERNATIONAL CLIENTELE



By WOLFGANG SPAHR

Some of the leading West German recording studios have spinoff interests leading into record production or music publishing in order to provide the necessary finances to keep up with the constant demands for new equipment.

So says Dieter Dierks, who runs Dierks Studios in Stommeln, near Cologne. He builds on the point. "If you want to stay in business, then you have to keep up-to-date with the very latest trends. But that ambition creates its own problems."

"Technical matters develop so fast that you stand little chance of re-financing all the changes needed if you rely on ordinary studio hire rates. The question of a bigger desk, for instance, is difficult. You buy a new one and, almost before it is paid for, it is technically out of date. That's why we have to get into different areas of the business, production or music publishing being the biggest."

In fact, the Dierks Studio has the only 32-track mobile studio in Europe, and it has been used by many national and international artists. Says Dierks: "There really is a growing trend towards live recordings. They provide a special sort of kick for the consumer and the turnover is constantly building. This is one of the main development areas for the future."

And this view is shared by Helga Dickmann, manager of Musicland Studio in Munich, another leading German recording center. She says: "There is no doubting that the technical side is becoming more advanced in Germany and generally it follows the standards set in other parts of the world. But certainly I'd go along with the belief that mobile studios are both recommended and in demand for live recordings."

Dickmann claims that the Musicland Studio is cheaper in hire rates than most but adds insistently: "With its high technical standards, we can compete on even terms with the top studios in the U.S. and U.K."

And Dierks affirmed: "I honestly do believe the most important German studios are at least as well equipped as those in



Dierks Studios in Stommeln, near Cologne.

Britain and the States. And it is a fact of life that more and more international artists are doing their new productions in German studios. It all points to the fact that the German scene in record studio terms is now accepted at international level. This is gratifying and a reward for a great deal of ambitious effort."

But Dierks feels that some international developments are, as yet, out of reach of most German studios, particularly in the digital recording field. He says: "Really the whole technique in the digital area is in the experimental stage and, for German companies, rather too expensive for us to be able to make predictions about its future."

"However I have the feeling that it will become the basic technology for the future and will force all conventional mixing and recording desks out of the studios."

"But where computerized mixing desks are concerned, I

Wolfgang Spahr is Billboard's correspondent in Germany.



The Dierks operation has the only 32-track mobile studio in Europe.

think one in two German studios already have one. This is really a matter of getting help in doing remixing, in that the computer takes care of some of the functions which normally have to be done manually. When the computer can tackle everything, in conjunction with the digital techniques, then we have something very special.

"I don't think there is any chance, whatever the international developments, that the German studio scene will become sterile in any way. Most certainly the arrival of so many international artists in our studios has led to a tremendously valuable exchange of knowledge."

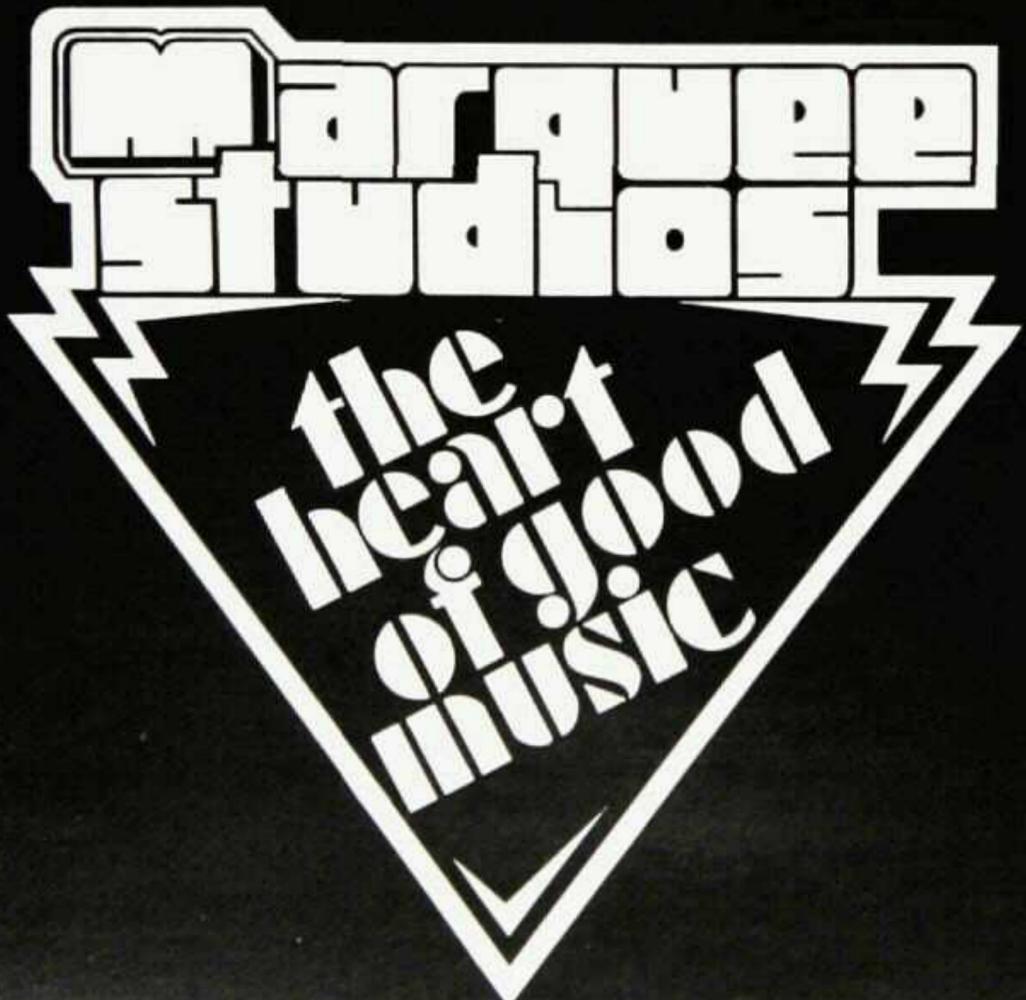
"Those artists have different requirements, different styles of music, and their demands mean that German studios have had to become completely competitive in order to survive."

Dierks says his studio was the first in West Germany to offer an "all-round package" to artists and record companies, including studio, hotel and restaurant. He adds: "Most of the important international studios are offering that same kind of

(Continued on page ES-21)

A Billboard Spotlight

JUNE 2, 1979, BILLBOARD



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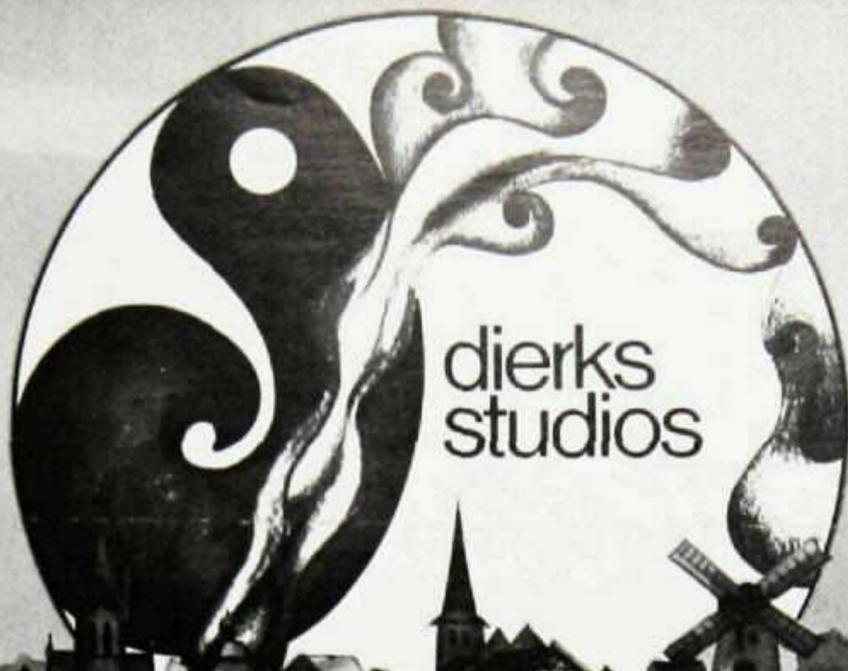
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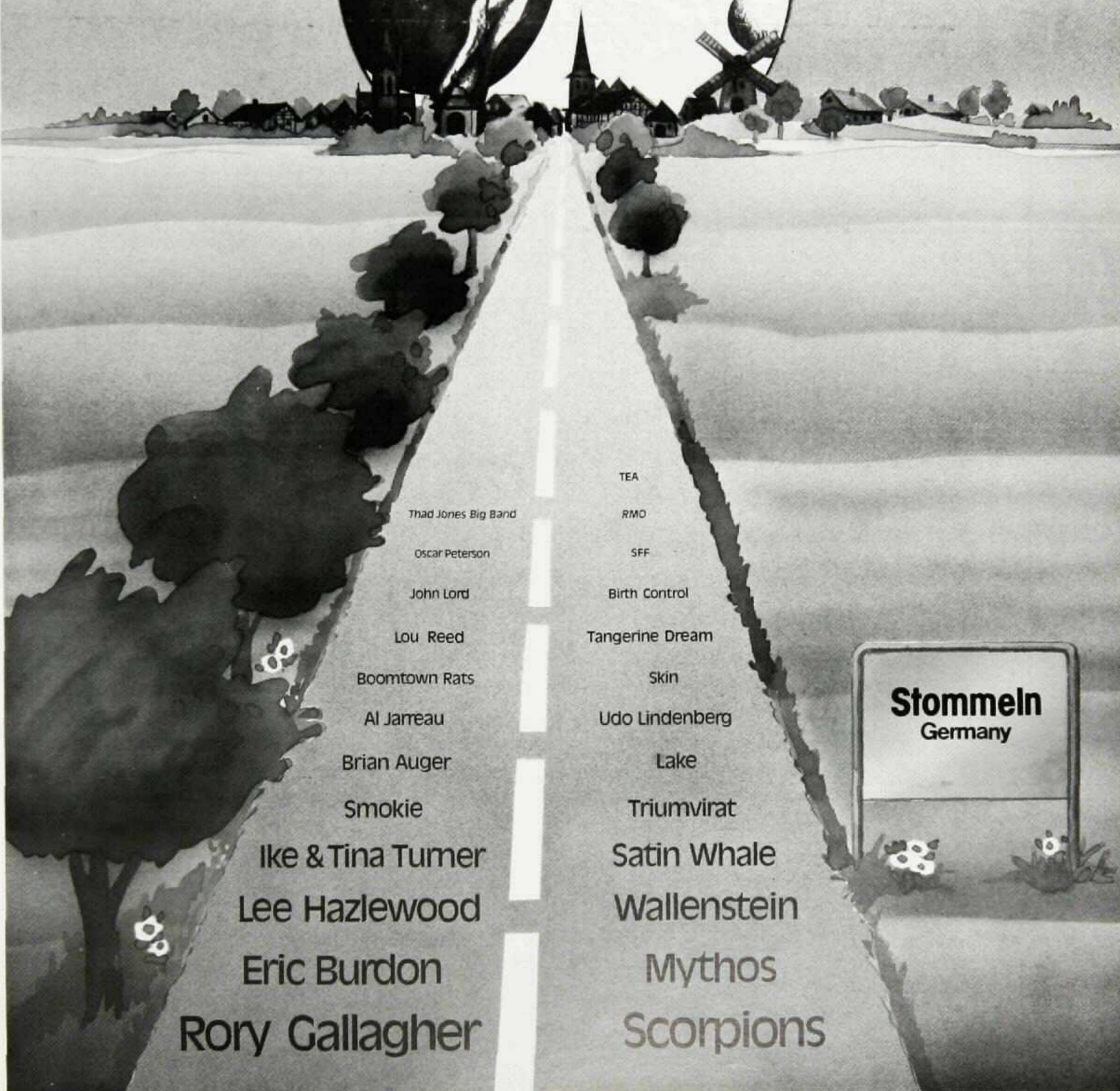
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Triumvirat

Satin Whale

Wallenstein

Mythos

Scorpions

Stommeln
Germany

**Two 32-Track
Recording Studios**

**32/24/16-Track
Recording Mobile**

The Manor

Shiping Manor was the first of the Virgin Studio projects and the first country studio to offer modern recording facilities.

Situated in the heart of the Oxfordshire countryside, the Manor is nevertheless little more than an hour's drive from central London and is conveniently close to Heathrow Airport.

The 16th Century Manor, purchased by Virgin in 1972, stands on 100 acres of grounds. The site, which includes the ruins of an older manor, has a chequered history which can be traced back to William the Conqueror. It once formed part of Henry II's royal hunting forest - in the middle ages, during the reign of a local insurrection of the 1550s it came under threat from rioting peasants. The next event of any note in the Manor's history came at the close of the 18th century, when a canal linking the Thames to the Chesapeake Union Canal was routed through its grounds. Other previous owners include the revered 19th Century water colourist William Turner, and the Duke of Marlborough. It also served as a hospital for injured aviators during World War One.

Virgin's Richard Branson purchased the Manor in the early 1970s, realising that here he could achieve the perfect mix of relaxed rural atmosphere with the best technical facilities available. He based the development of The Manor on the concept that a high percentage of recording artists, whose families could stay with them while they worked, would find such a combination extremely productive.

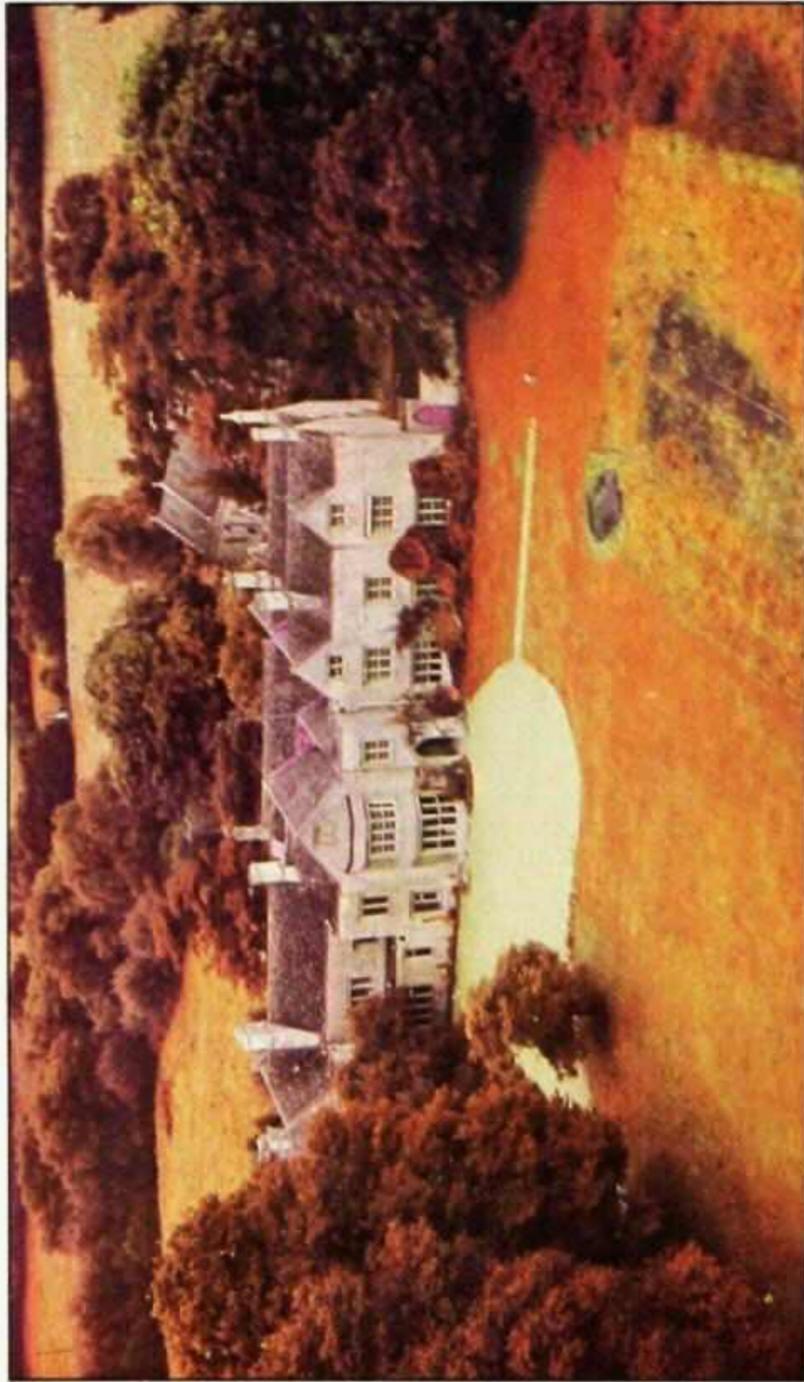
The first stage was to re-model parts of the interior. This has been done most successfully without losing any of the building's period charm, and The Manor now has eight beautiful double bedrooms for the



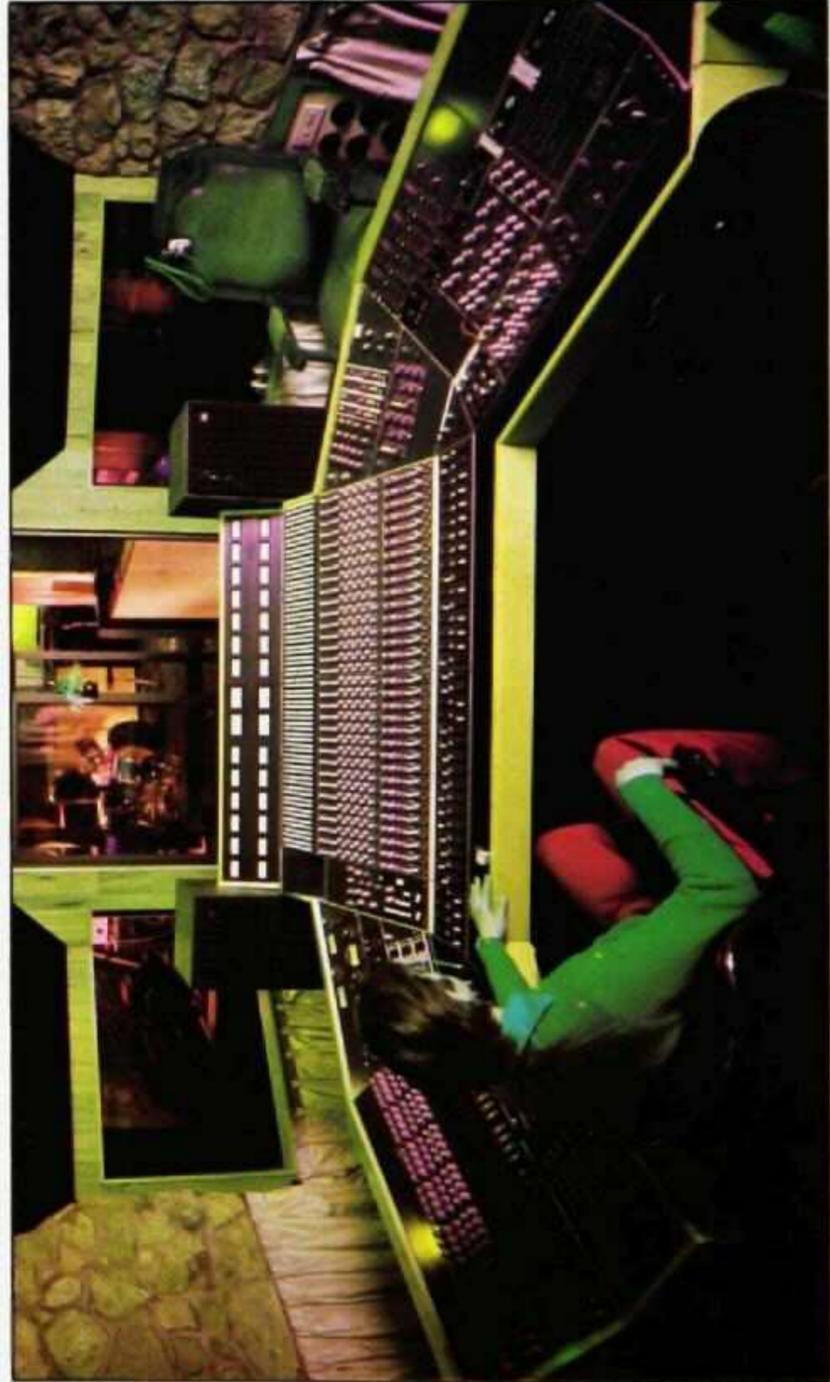
Dinner at The Manor

The Virgin Supplement

At Virgin, we are now in a position to offer what we believe to be the most modern, versatile, efficient and stimulating set of recording facilities to be found anywhere in the world.



The Manor



Control room, The Manor

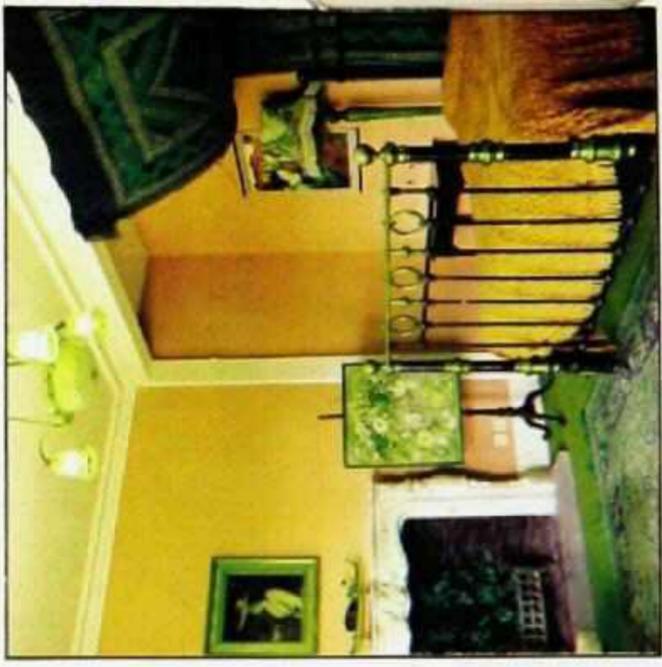
exclusive use of visiting bands and their families. Other amenities include tennis courts, a lake, table tennis, a croquet lawn, heated swimming pool, a full-size billiard table in its own secluded and sympathetically furnished room, and video films and television. The Manor's country location naturally offers limitless scope for walking, even if only down the well-trodden path to the local pub, the Jolly Boatman. However, there is no need to leave the comfort of The Manor at all - among the resident staff of 12 is a full time chef who can prepare anything from macrobiotic meals to French haute cuisine.

The reason for the Manor's transformation into its current state, though, is that it houses what is widely regarded as Europe's finest recording studio. Among artists who have used it are Paul McCartney, Car Stevens, Gene Simmons of Kiss, Mike Oldfield, Niki Dee, Queen, Van Morrison, Jack Bruce Band, Gallagher and Lyle and many more.

Based around a brand new design of Helios desk with 32 inputs and full quadraphonic facilities, the studio incorporates Westlake designed acoustics, Ampex machines, 34 Dolby channels, and the remarkable Allison/AP1 computer mix. For service, there are resident engineers and a fully equipped maintenance workshop. Apart from that mentioned above, the Manor Studio has a host of ancillary equipment too numerous to mention here.

The essence of the Manor is that its facilities and staff are geared to adapt to the timetable and preferences of any artist or band booking in. As far as clients are concerned, The Manor is self-sufficient - they have no need to leave its rolling grounds for meals, accommodation, leisure, or anything else.

To sum up, the emphasis at the Manor is on quality, flexibility and versatility - the catalogue of work that has come out of the Manor bears testament to the



Artist bedroom, The Manor

The Manor



project's unqualified success.

For more detailed information contact Rhonda 086 752128/5576.

The Mobiles

Both The Manor and The Town House have their own Mobile studios. These units were designed specifically for clients interested in achieving top studio quality without the locational restraints normally implied. Each Mobile has 24 track facilities incorporating the latest technical specifications. Both units have been used to record live gigs, television and film sound tracks, and a wide range of music from folk through rock to major orchestral.

The Manor Mobile recently travelled through Europe recording the Queen Tour, and the Town House Mobile has just completed a similar trip following Mike Oldfield's European Tour. Other artists recorded include Peter Gabriel, Dean Friedman, John Maclochlin, Little Feat, Stanley Clarke, The London Symphony Orchestra, Bing Crosby, B.B. King, Devo to mention a few.

The value of the Mobiles is that they have instantly raised the standards of live performance recording by a substantial margin. Almost any concert hall or other live music venue can now have performances recorded at a previously unparalleled level of quality.

For more details about the Mobiles, contact Rhonda 086 752128/5576.

The Island

The latest project Virgin are involved in is Necker Island, one of the British Virgin Islands in the Caribbean, which they have bought.

Eventually, the 100 acre island will have two recording studios and three villages. Each studio will have its own separate village for accommodation, and the third village will be for the staff.

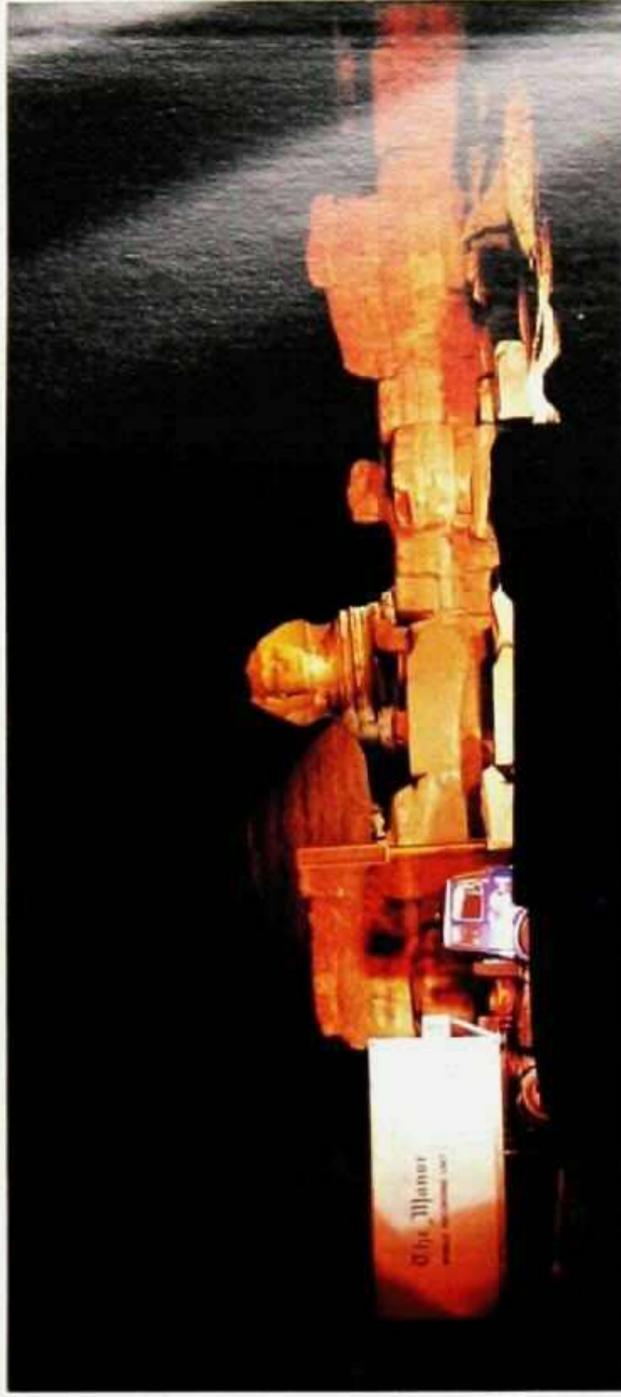
Needless to say, the studios will be built to the very latest specification and will reflect the most recent developments in recording technology. The constant 85/90° temperature, stable wind direction, shallow, warm waters and sandy beaches will provide an exceptionally pleasant working environment. Access is currently by helicopter or seaplane, though there is a proper landing strip on an adjacent island. Completion of the Virgin Island project is provisionally scheduled for Easter 1980.

The Town House

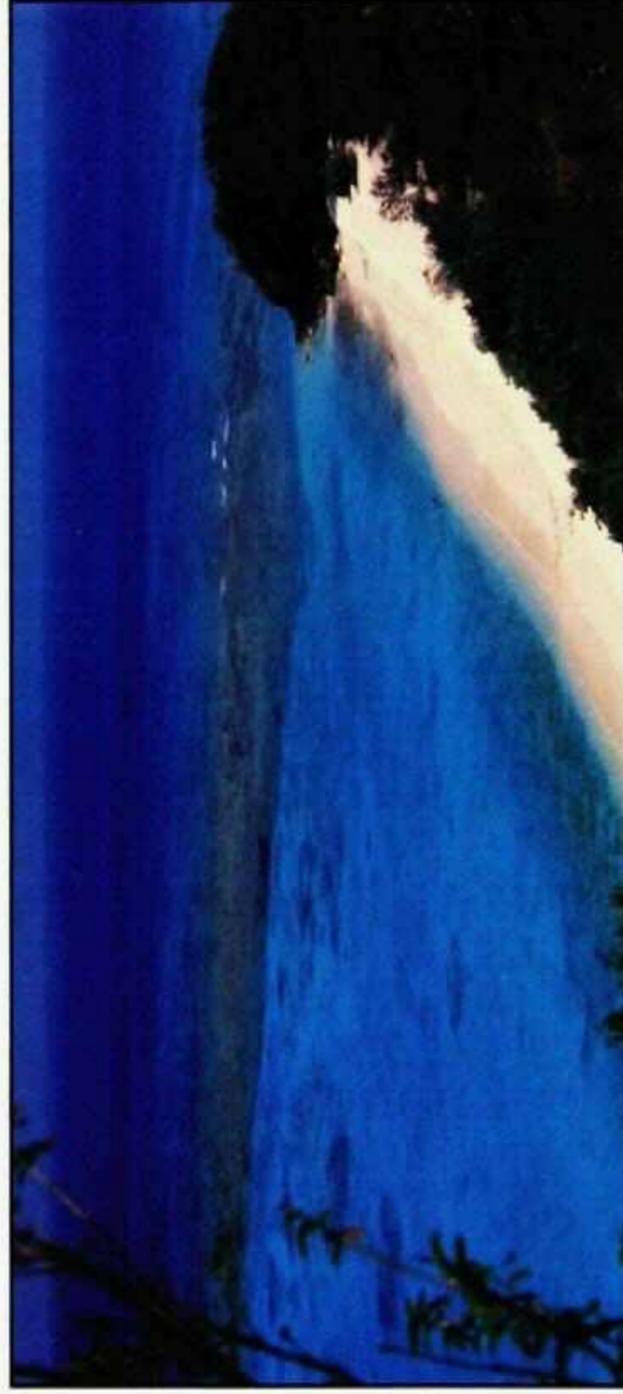
The Town House is Virgin's new London studio/accommodation complex. Intended as an urban equivalent of The Manor, it offers a choice of two superbly equipped recording studios combined



The Manor Mobile



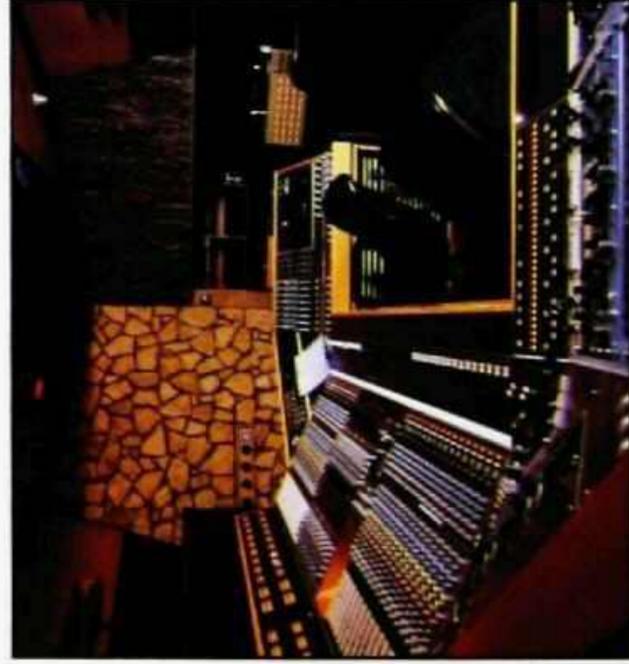
On location, The Sphinx Theatre 'Grateful Dead' concert



View from the Studio, Necker Island



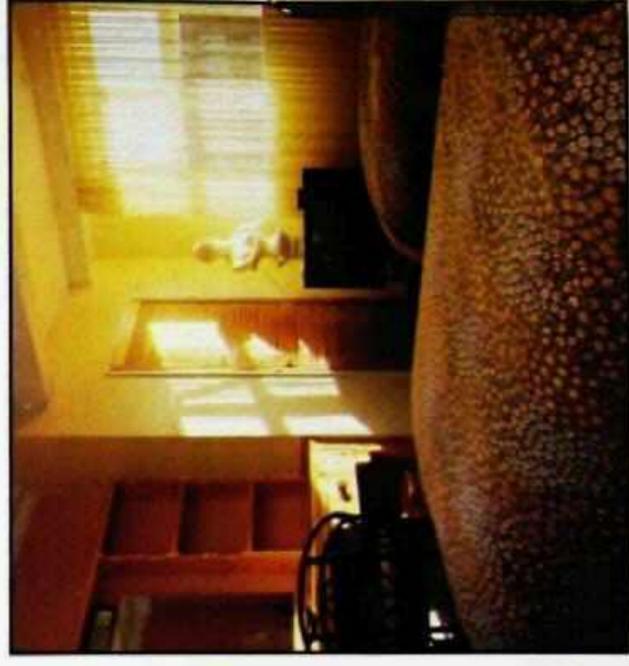
The Virgin Island



Control Room, The Town House



The Billiard Room



Artist bedroom, The Town House

THIS IS IT!
WEEK AFTER WEEK,
RECORDS AND TAPES
SELL BIGGER AND FASTER.
HERE'S THE REASON WHY...

**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

SUPERQUOTES FROM RETAIL IN AND THE BILLBOARD

RETAIL PROFITS:

"It makes selling records a whole lot easier for us...
and for our customers!"

— David Estes, Manager
TOWER RECORDS (Las Vegas)

"Now our customers can find exactly what they want.
It really helps out sales."

— Greg Schmit, Manager
TOWER RECORDS
(Panorama City)

"They obviously help to sell records to customers
who wouldn't necessarily have bought anything
in the first place."

— Paul King, Store Director
PEACHES (Denver)

"Our customers purchase new product more now
because of...the chart. We even see parents using
the charts to buy records for their kids..."

— Carl Keel, Head Buyer
FLIPSIDE/RECORDLAND
(Lubbock)

"A definite boost to our profits. Keep them coming!"

— Sheri Weser, Manager
RECORD THEATRE (Rochester)

RETAIL DISPLAYS:

"We hang them up every week and will continue to
do so... The new super size is easy to use and to
place in the store."

— Lyle Minnick, Store Director
PEACHES (Hollywood)

"Fantastic!... Top LP and Hot 100 Traffic Center
charts are displayed adjacent to their respective
bins. Customers now have something to look at."

— Howard Rosen, VP
WEE THREE RECORDS
(Conshohocken)

"We put it up right by the counter, and customers
love it!"

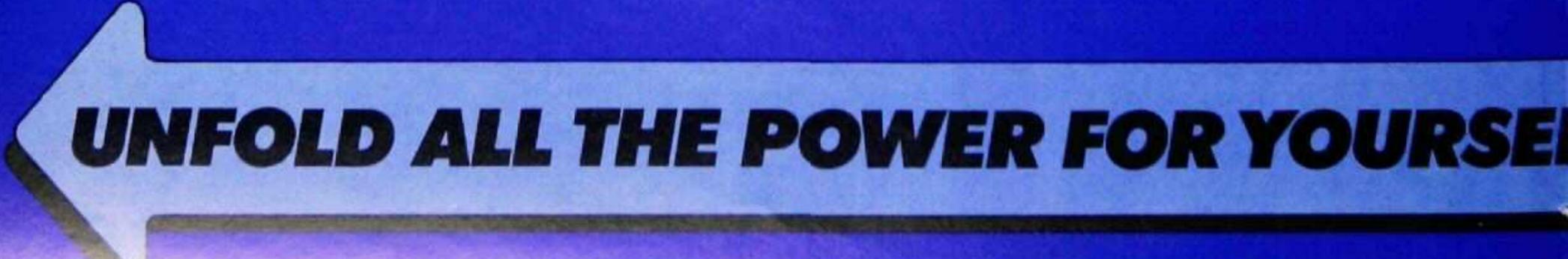
— Bill Cochran, Manager
RECORD THEATRE (Erie)

"We have great usage for the Disco Top 40 and Hot
100 charts in special in-store locations."

— Diane Mitchell, Catalog Buyer
BROMO DIST./SOUND WAREHOUSE
(Okla. City)

"Our disco buyer has not only posted Billboard's
Traffic Center chart, but is also using it to order
from... Great idea!"

— Greg Hettrick, Asst. Manager
TOWER RECORDS (Seattle)



UNFOLD ALL THE POWER FOR YOURSELF

PRAISE OF THE SUPERCHARTS... D TRAFFIC CENTER:

THE TRAFFIC BUILDS AND BUILDS:

"We look forward to it each week... They make record-buying much simpler for the customer, and much easier for us."

— Karlen Ulisparre, Asst. Manager
RECORD THEATRE (Cincinnati)

"Response has been excellent in our store... and we really look forward to getting the Traffic Center charts every week."

— Rick Hernandez, Manager
TOWER RECORDS (Sacramento)

"Terrific... we love the idea. We frame the charts and display them in a prime location for customers to see."

— Ken Herman, Store Director
PEACHES (Bethel Park)

"We love 'em, and we use 'em every week. They really help customers pinpoint the name of the song they like (so) they can pick out their LPs and tapes. The charts definitely help our sales."

— Larry Webb, Store Director
PEACHES (Greensboro)

"Our customers are now requesting product that they have not heard locally... Great sales stimulator! ... Has really improved local sales in our thirteen stores."

— John Grandoni,
Buyer/Advertising Mgr.
CAVAGES RECORD STORE
(Buffalo)

**"Possibly the best marketing tool
since Billboard itself."**

— Jim Angiulo, Asst. Buyer
PEACHES (Columbus)



Billboard®

F. PULL IT OUT. PUT IT UP. EVERY WEEK.

BACK IT UP!

**AND BILLBOARD DOES.
READ THE NATIONAL**

**RETAIL REACTION INSIDE...
THEN TRY IT FOR
YOURSELF.**



**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

with five star accommodation facilities for the artists. A perfect combination for those who need or prefer to work in a self-contained urban environment. The building itself was formerly the Goldhawk film studios, built around 1890. The existing shell, when purchased by Virgin, did have some built in advantages but was generally in such a bad state of repair that it needed nine months work and a vast quantity of building materials to get it to its current condition.

As the name implies it is a town residence, featuring twelve bedrooms, a restaurant, bar, and all other amenities one would expect to find in a top hotel. On the right side of London for Heathrow Airport, the Town House is located in Shepherd's Bush, just 10 minutes from the West End by car or Underground.

Studio One at The Town House has a Helios desk with 40 main microphone input channels. Facilities exist for quadrasonic output as well as the 32 main output groups, and in mix-down mode 108 live returns can be provided. The rest of the Studio One equipment is a combination of the best equipment that Ampex, Dolby and Telefunken can provide, and the entire system is automated through an Allison programmer.

Studio One's live area is made almost entirely of wood, but Studio Two was conceived to give a different sound, hence the exclusive use of stone in its design. This studio has a solid state logic desk with a floppy disc computer system and Ampex Multitrack recording unit. Studio Two also features an unprecedented range of echo devices.

Though arranged to create a different sound to that achievable in Studio One, Studio Two's range of facilities is equally comprehensive and is conceived to give a great deal of flexibility in its own right.

Together, the Town House Studios represent the current ultimate state of the art of sound recording, and offer as much choice as most engineers, artists, and producers will ever need. Among artists who have used it are Frank Zappa, Steve Hackett, Bad Company, Dr Feelgood, Sweet, Tangerine Dream and many more.

As well as the two studios and the accommodation, the Town House has copying rooms, tape stores and libraries, and a disc cutting room, all located downstairs in the old film cutting rooms. There is a full-time engineering and house staff, and as there are no working time restrictions recording timetables can be arranged to suit clients' wishes, 24 hours a day, seven days a week.

**For more detailed information contact
Susie 01-743 9313.**

American Office 212 243 6200



The Town House Studios



SCANDINAVIA

SWEDEN MAINTAINS HIGH STANDARDS

By LEIF SCHULMAN

Coinciding with the start of the mid-1970s record industry boom in Sweden, with turnover building annually at anything from 10% to 20%, there was a comparable build-up in recording studio activity. From a mere handful, four or five in Sweden, the number built fast.

Recordings and the studios in which to make them became big business, with huge money invested. Today's Swedish record studios differ in no way from the top U.S., U.K. or European complexes. But, mainly because of the general economic picture in Sweden, there is a building stagnation in the recording industry, and now the studio scene is fully developed.

Even though the existing studios are not always fully

booked, as they were in the past, there is an overall feeling of optimism, a hope that the downward trend will soon end.

But Swedish studios remain alert to international developments in technical terms and are often first to include new U.S. equipment, certainly leading the rest of the Scandinavian territories.

The Park Studio in Alvsjo, just outside Stockholm, has recently installed the new MCI 500C console. Studio Bohus on the West Coast was the first Eastlake-designed studio here, having opened in May, 1977, an imposing two-story property. The control room at Bohus has a Harrison 3232 Console, with Allison programmer.

Leif Schulman is Billboard's correspondent in Sweden.

And the Europa film studio in Stockholm has a new solid state SSL 4000 master recording console, the first in Scandinavia.

Marcus Music in Stockholm was the first studio in Scandinavia to introduce automatic computerized mixing facilities in 1977 and one of the first in Europe last year with 48-track facilities, with the minimag code system. The desk is a Harrison 4032. This year Marcus has set up studio operations in London with the opening of Marcus U.K., a three-story building in Kensington, West London, with two studios fitted with the new Studer 24-track machines, A800.

Glen Studio, just outside Stockholm, has its own building and a new Neve 8048 console, and this was the first Scandinavian studio to introduce Necam automatic mix-down systems. Bruno Glenmark, studio manager for Glen, has this year imported two musicians from Nashville, Elliot Dolin (bass) and Clay S. Caire (drums) as resident additions, along with U.S. technician Michael Schuman, who previously worked in such U.S. studios as Record Plant, Sound City and A&M.

The newest studio in Sweden, and the most controversial is

(Continued on page ES-20)

NORWAY DOMINATED BY BIG FIVE

By RANDI HULTIN

In Norway, Oslo predictably is the main center of recording studio action, with five main companies operating. But there are two modern studios in Trondheim, and smaller studios are opening up in other Norwegian cities such as Bergen and Stavanger.

The big five in Oslo are: Roger Arnhoff Studio A/S, St. Olavsgt 26; Rosenberg Studio, Rosenborggaten 19; Arne Bendiksen A/S, Oesterdalsgaten 1; Talent Studio, Kjolberggaten 29; and Scanax, St. Olavsgate 27.

The Arnhoff set-up is the oldest. Sound engineer Svein Sundbye, who started his very successful career in this studio and who is regarded as the most experienced technician in the country, is now with the Rosenberg Studio, which is as modern in outlook as the somewhat newer Talent Studio.

For Arnhoff, 16-track is the rule, while the others are now into 24-track. Basic studio rental in the Oslo area works out at around \$80-\$100 an hour. The Arnhoff facilities are mainly used by the various national record companies.

The Rosenberg work output is mainly centered on a production deal with Polygram, certainly up to the 70-80% mark. But it also handles some 20% of the Norwegian Cultural Council production in the field of classical live concerts.

Incidentally Rosenberg is the only one here which has gone into the direct-to-disk field, some in the jazz world for the Danish company SteepleChase.

Recently the studio handled a live recording of a Burl Ives concert from the Concert House in Oslo and also a large-scale rock concert in Oslo, using equipment built round a Polygram "big mix."

Today, the Arne Bendiksen Studio is split 50-50 between the company's own productions and those from outside sources. When sound engineer Jan Erik Kongshaug was working in the studio, the ECM company from West Germany used it for several top jazz productions. When the Talent Studio

Randi Hultin is Billboard's correspondent in Norway.

started, the biggest in terms of floor space, Kongshaug moved to it, and took the ECM deal with him.

In fact, Kongshaug has now moved to Trondheim, but still looks after ECM requirements, which add up to some five to ten sessions a year.

Talent produces all its own records for its label, but also handles much outside work.

Scanax, led by Christian Wille, is the newest studio, set up some five years ago and it has generally specialized in rock productions and handling work for long-standing customers, such as EMI and CBS.

The Scanax setup has handled some of the biggest of contemporary names. It recorded "Oliver," the Eurovision entry this year in several different languages. The product is mostly in singles configuration, though the studio handles five or six albums annually.

While the basic rental rates remain comparatively high, one or two of the smaller studios charge considerably less than the \$80-\$100 hourly rate. A new 16-track studio started by Trond

(Continued on page ES-20)

MANY NEW DANISH STUDIOS VYE FOR STAR CLIENTS

By KNUD ORSTED

Despite all the innovations and improvements, the rental per hour still works out at only around \$70.

Most of the main studios in Denmark use the Danish built Lyrec 24-track recorder with up to 48 channels available if required. The computerized technique has taken over from most of the old, more normal procedures, and there is no argument that the basic standards here are matching those found in other parts of the world.

In the center of Copenhagen, there are busy and efficient studios such as Metronome, Rosenberg, Sound Track and Sweet Silence. Among the name artists who have used the latter are Ringo Starr, Cat Stevens, Dr. Hook and Gasolin.

Sound Track recently worked with violinist Svend Asmusen to record jazz with various musical friends. And this noted artist's son, a member of Shu-Bi-Dua, the biggest Danish rock act, is the owner of this well equipped and modern studio, where many of the Polydor and Philips recordings are made.

Metronome regularly has artists from the EMI roster in for recording purposes as well as, predictably, the musicians and singers who are signed to Metronome Records. Head of this studio for the past 15 years is Birger Svan. He records "mobile" and has been doing so successfully for some years, as has Freddy Hansson of Sweet Silence.

In Denmark there is no specially-equipped bus for mobile recordings but even so the equipment from the studios is

Knud Orsted is Billboard's correspondent in Denmark.



Studio A of Metronome, in Copenhagen. They also have mobile facilities.



The Tocano Studio in Horve, Denmark boasts a Tom Hidley/Eastlake design.

New studios, ranging in class from good to excellent, have mushroomed in Denmark during the past few years, most of them predictably based in the Copenhagen area.

One especially worthy of mention is the Tocano Studio in Horve, just 50 minutes by car from Copenhagen. The studio has built a technical and artistic reputation with an Eastlake design and a Tom Hidley/Eastlake design.

Tom Hidley, of Eastlake Design, designed this complex in which a computerized mixer built with a floppydisk system,

moved out to location, for each studio center has sufficient equipment to go around.

As for the prices in Denmark, studio rentals are near rock-bottom because there have been so many new centers built in recent years that it all adds up to a system of overexpansion and therefore overcapacity.

The result is that most of them are desperately searching for an international clientele. That artists like Stevens are so satisfied with the results obtained in Denmark is a real augury for the future. And the Tocano studios complex is situated in the countryside, but near the beaches and holiday centers, so that a visit for business purposes can also turn into a memorable leisure trip. Tocano chief Alex Frederiksen is sure

(Continued on page ES-20)

JUNE 2, 1979, BILLBOARD



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ITALIAN TECHNIQUES MEET EXACTING DEMANDS



The control room at Stone Castle.

By DANIELE CAROLI

A visit to a couple of the top recording studios in Italy, such as Stone Castle and Il Mulino, both acoustically designed by Eastlake, would provide an instant and accurate picture of the way recording techniques and engineering prowess have improved in Italy over the past couple of years.

Right now there must be around 10 recording studios in Italy which meet the most exacting international standards. However fees in Italy are generally lower than in other countries and more care is given to every last detail of the recording process.

The most advanced equipment is now used here, made up of the best components available from around the world and selected on the basis of reliability and durability, and though new trends like digital and direct-to-disk recording have not properly been taken in yet by Italian technicians, the appeal of Italian recording studios for foreign artists is clearly on the rise. And the sheer beauty of the environment of many of the studios is an important added factor.

Stone Castle Studios, headquartered at Carimate, a country village 14 miles outside Milan, is a perfect example. The

recording complex has been built inside a fascinating Renaissance castle surrounded by a wide forest.

Two studios are currently in use full time, and a third is to be added. Explains Antonio Casetta, general manager: "There is a small theater in the castle, with great acoustical qualities, and we have built a control room backstage. From there, we can also tape music played in the open air, in the main courtyard, or even in the park."

"These areas, plus the halls inside the castle, are linked with the studio through a closed television circuit."

"Then, once details are finalized, we shall pick console, recorders and filters for studio three, to be called 'The Blue Room' and the aim is to have this all complete by the end of 1979. With this addition, Stone Castle will be a unique recording facility, up to any standards set anywhere in the world."

In fact, it is already something special, thanks to the contrast between the advanced design and equipment in the studios and the delightful atmosphere of the ancient building in which the complex is sited.

Ezio de Rosa, Stone Castle recording engineer, says he is looking forward to mixing computerization. "This is the obvious next step for us, as for other major studios in Italy."

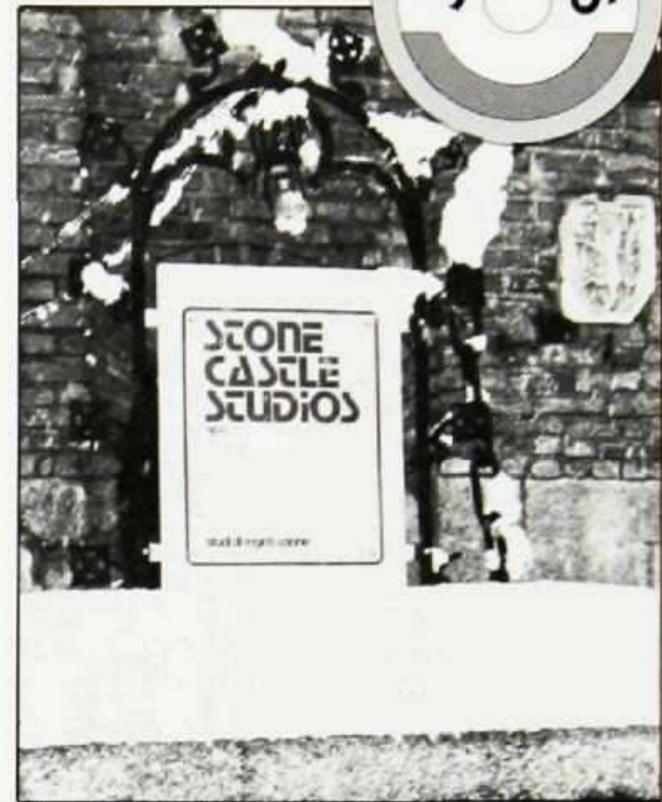
"We see digital recording as being something very much in the experimental stage still. Once a final standard is reached, we'll be interested in a compatible machine. But for now we feel it is too early for involvement."

"But one thing we have achieved here is control over equalization. In a studio, sounds may vary considerably with the passing of time. So every few months we have sound checks so we can adjust all the components to precisely the right balance."

"What is important is that once you walk out of Stone Castle with your master tape, you can be sure it will never sound different, because the acoustically designed room and the gauging of the equipment guarantee that the mass of actual sound is preserved."

Alan Goldberg, who joined Stone Castle after a long spell as an engineer at Sciascia Studios at Rossano, on the southern

Daniele Caroli is Billboard's correspondent in Italy.



Stone Castle Studios is headquartered at Carimate, a country village 14 miles outside Milan.

outskirts of Milan, says the best studios in Italy have achieved better than average quality standards but they have not, as yet, been fully promoted abroad.

"Musicians from Munich have started recording here of late as there are only two studios of top quality available there and Milan is quite near for visiting Germans. We're now able to synchronize two 24-track decks and in the near future we shall have the whole complex synchronized, a feature which only Trident Studios in London can currently boast."

"And very important is the fact that fees are that much lower in Italy than most other countries."

(Continued on page ES-20)

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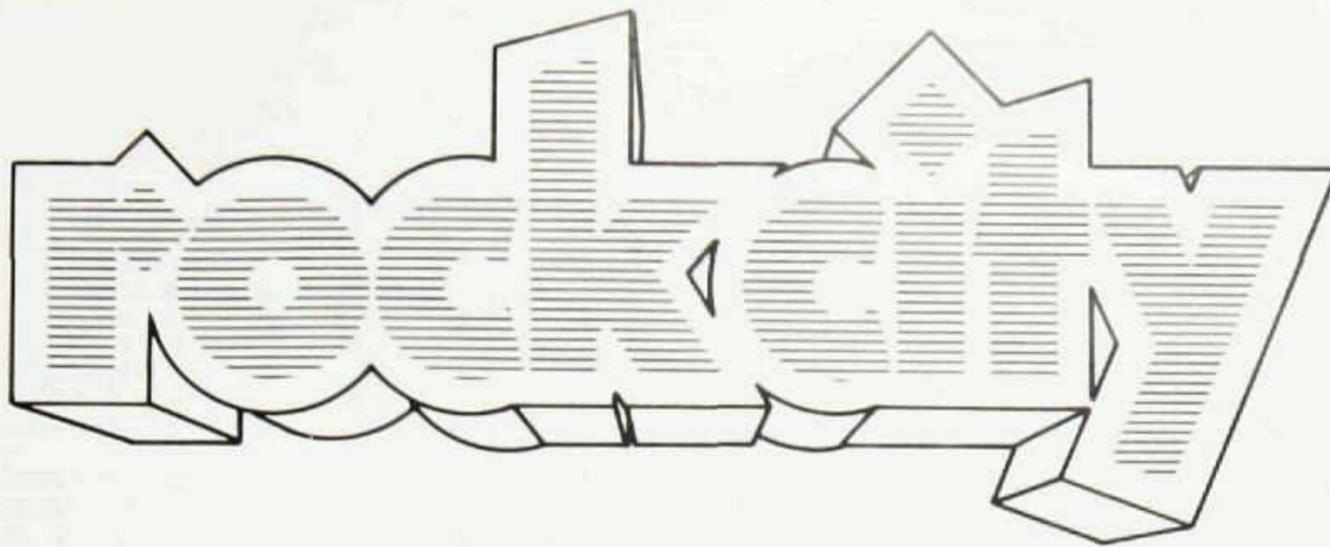
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Monitoring:	Amcron DC 300A JBL 434B Auratones	Headphones:	Beyerdynamic DT100
Studio Playback:	2 Tannoys	Auxiliary Equip:	Urei Limiters Harmoniser Kepex Delay Line Gainbrain Phaser/Flanger Cassette Turntable
		Musical Instruments:	Steinway Grand Piano Base Amp Ampeg B-15N

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SWISS QUALITY UP; PRICES DOWN



By PIERRE HAESLER

The clear-cut recording studio trend in Switzerland is to 24-track recording, partly with assisted computerized mixdown.

Direct-to-disk recording is not regarded here as being in the highest level of quality, due to a certain lack of musical as well as technical value. And Swiss technicians feel it is too early to go deep into the digital recording field as "there is no standardization as yet, the recorders are still imperfect and the product is too highly priced."

A general feeling here is that the real profit center of digital recording will lie in digitalizing the whole recording chain up to digital disk, which Philips claims will be available in a couple of years.

There is little mobile studio work in Switzerland, though the Phonag Studio, with Hellmuth Kilbe as manager, has worked regularly on classical music projects in this field in foreign territories.

Again in general terms, there is an overall lowering of studio rental prices in Switzerland so that in many cases 24-track recording is less expensive than the 16-track recordings of a year ago.

Phonag pulls in a fair quota of foreign singers and musicians to use its facilities, most of them in the classical field. Regular visitors are Leonard Bernstein, Pierre Boulez, Lorin Maazel, Renata Scotto, Kiri te Kanawara, Philippe Huttenlocher and Isaac Stern.



Anita Kerr at the board at Mountain Recording Studio in Montreaux.

One other studio which, because of its atmosphere and excellent facilities, attracts key personalities from the "outside" world of music is Mountain, sited in Montreux and a very busy center indeed.

Basically Switzerland has a population of six million and is divided into three main areas, each bordering on the country of its mother tongue, that is Germany, Italy and France. Each area receives its own television and radio programs as well as those of neighboring areas.

Today most of the major international record companies

are based in or around Zurich and though there is much competition at least 10 major studios survive, and four are 24-track. Powerplay and Sinus are computerized.

Powerplay is situated on Lake Zurich just outside the town itself and overlooking the Glarus mountains. It started out some three years ago as a 16-track outfit, sharing the bulk of the strong Swiss folklore market with three other 16-track studios in the area.

Now it has a fair share of the domestic name acts and welcomes foreign producers. Michael Urbaniak did three albums at Powerplay for international release.

Powerplay updated to 24-track computerized with MCI equipment in October last year. Tom Hidley, of Eastlake Audio, helped out with suggestions for control room improvements. It has all added up to a positive effect on the studio's domestic/foreign client balance and Jim Duncombe, managing director, says: "We're finding that existing domestic producers are setting their sights higher and getting the kind of financial advances necessary to work at international levels."

This trend also applies to Sinus studios in Berne. But Duncombe says: "A problem in Switzerland is the shortage of capable session drummers and bass players. There was the same problem in Munich, West Germany, until they started importing British and American musicians whose talent and experience rubbed off on the local musicians."

"Some of James Last's brass players are with the Zurich Radio Band and the Basle string players, mainly Hungarians and Czechs, are as good as any in Europe."

The Mountain studio is the only Eastlake designed room. It was until recently the only studio in Switzerland to offer the technical standards demanded by the big names. Now there are four at least.

Duncombe says: "As is also the case in the U.K. and Germany, more and more attention is being paid here to acoustic design. Powerplay will move at the end of the year to a purpose-built Eastlake Audio studio complex in Zurich."

"Over the past year or so, a number of 4-track studios have appeared and are clearly a welcome training ground for the

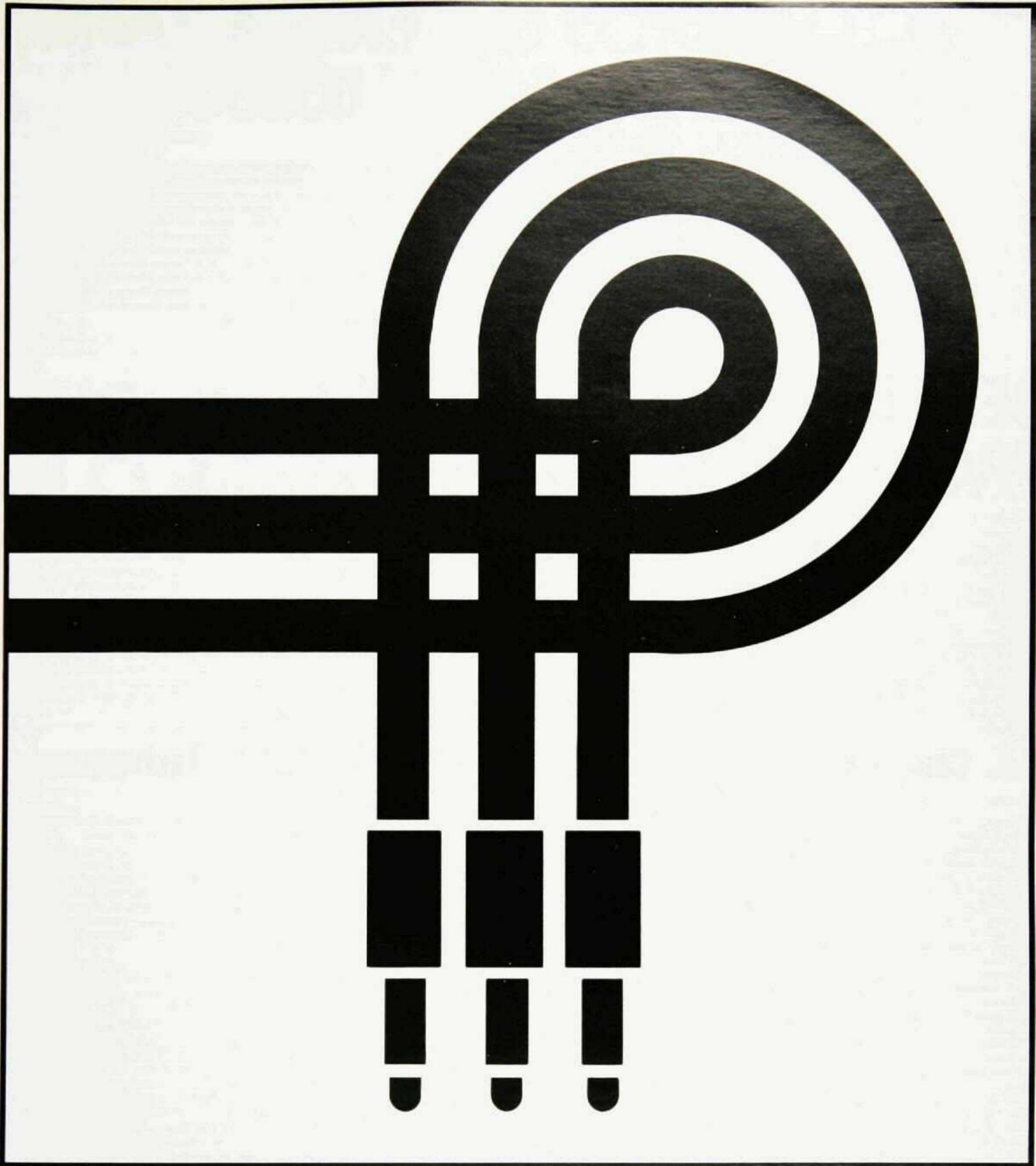
(Continued on page ES-21)

A Billboard Spotlight

JUNE 2, 1979, BILLBOARD

Pierre Haesler is Billboard's correspondent in Switzerland.

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DUTCH STUDIOS OFFER ATMOSPHERE AS A PLUS



By MICHEL VERSTREPEN and PAUL VAN DEUREN

The number of quality recording studios in Holland is large, and increasing consistently. While there is little to choose between equipment and finished-product quality in the leading venues, there is a great deal of difference in the rental fees payable. But common to most of the Dutch studios is the close attention paid to atmosphere. In virtually all of them, room is left for a well-stocked bar or a comfortable lounge so that the artists and musicians involved can get away from the pressured atmosphere of the studio itself. With level-pegging technical advantages available, choice of a studio is very much down to a producer's personal taste. But

at this time only two studios here, Dureco from Weesp and the Johnny Hoes' center in Weert, are equipped with a computerized mixing system. And in virtually every studio there is a sophisticated selection of musical instruments available, included generally in the basic rental. So the basic variation in what is now a uniformly efficient Dutch recording studio set-up is in prices. For example, the hourly price of 24-track facilities range from \$70 to \$120. Then 16-track usage costs from \$60 to \$90 per hour and so on down to a fee of maybe \$20 an hour for demo disk-cutting or ordinary two-track facilities. In Holland, a substantial discount is offered for "quantity" bookings, but to the quoted fees there is Value Added Tax and

tape costings to be added. But the unusual price differences here are probably stimulated by the sheer weight of competition in so many areas, such as demonstration disks, publicity slots, jingles and major recording projects and also the variation in capability of the technicians, ranging almost from the professional to the near-amateur. But in technical terms, the end product seems of a standard level. Among the many foreign artists who have chosen Dutch studios for recordings are: Steve Hackett, the Steve Hillage Band, Cat Stevens, David Bowie, Steeleye Span, Genesis, Black Sabbath, Boomtown Rats, Beach Boys, Lionel Hampton and Thin Lizzy.

A Billboard Spotlight

BELGIAN STUDIOS SEEK PROMOTION FOR GROWTH

Though acts of the calibre of Cliff Richard, Yes, Blondie and Rod Stewart have visited Belgium to make records, the basic feeling is that the recording studio industry here is lacking in hardcore professionalism and, in some cases, veers toward the amateur. There is a shortage of dominant promotion or publicity to boost the industry's prestige. Mostly the businesses are one-man affairs, and it takes time for that kind of undertaking to grow into a solid—and professional—enterprise. This aura leads to a situation of underemployment in the studios and that, in turn, is reflected strongly on the price listings for the individual companies. Most managements in Belgium are notoriously careful in assessing prices per hour and in a normal sense of the word "competition" has vanished. Quite a few "under the table" deals are made, which in-

fluences the general studio marketplace in a bad way. But at the same time, Belgian studios do have high quality equipment and ambitious ideas. Video recording equipment has been introduced to some of the leading studios, thus opening up enormous prospects for the future as more and more local record companies are keen to make promotional video films. And all the bigger studios have substantial stacks of instruments available for visiting musicians, with only the smaller ones, for financial reasons, not offering a standard piano or drum kit. Some of the Belgian studios keep their prices very low in-

deed, though no official price lists are used, so that many foreign producers or artists, usually Dutch or French, are persuaded to record in Belgium, irrespective of results obtained. Certainly recording prices, per hour, in Holland and France are anything up to double the Belgian prices. Most studios in Belgium are rentable for \$45-\$55 an hour, though 24-track can up the price to nearer \$65 an hour. What is needed to mold the Belgian recording studio industry into a really viable commercial undertaking is some kind of combined promotional campaign, plus collaboration between the studio managers themselves to spread the word and in the end set up a reliable business association. Other artists who have recorded recently in Belgium include Focus, Jethro Tull and Wanda Jackson. But the problems remain.

Verstrepen and Van Deuren are on the staff of Billboard Benelux.

JUNE 2, 1979, BILLBOARD

U.K. Competition

inexpensive and capable of reliably putting data on tape at the required density. When the magneto-resistive head appears it will be a lot easier, but I still say at least three years before we shall see anything very much in digital multi-track, and longer till it's affordable by the average U.K. studio." Trident's Peter Booth typifies the informed hard-headedness with which studio managers approach new gadgets. "We have a policy of getting everything that comes out. If it's unnecessary, or too complex in use, we won't buy it; if it's a genuinely valuable addition, we make sure we do." The re-build which brought 48-track to Trident comes into the second category. "Last year, there was a marked downturn in business generally, but thanks to our 48-track facilities, we did not experience that at all. We use two Studer A80s locked up with a Triad desk from the company that grew out of Trident. "The Alec Constandinos album 'Romeo and Juliet' was the first in Europe recorded this way, and so successfully that Studer themselves used it as a demo. You do get a much clearer sound; there is a certain brilliance." With its reputation for good rhythm sounds, Trident attracts many overseas acts. Recent visitors include Kiss, Tina Turner, and French disco star Cerrone. 48-track rates are \$170 an hour, and though Booth regards it as an interim step before the arrival of digital, he agrees with his peers in saying that is several years off. "A recording is only as strong as the weakest part of the system," he says, "and that at the moment is the cutting."

Yes concert in Wembley was cut on a Neumann lathe in Central London by dint of a mobile with a direct audio link, courtesy of the Post Office, between the two locations. "It's not that easy to do," opines Ainsworth. "You get better frequency response, better signal to noise, but it's rather a hit and miss affair, and the factory has to be right too."

Italian Techniques

Stone Castle's rates work out at \$120 an hour. Artists may live in the castle during recording spells. Among Italian acts already using the studios are Claudio Baglioni, Lucio Dalla, Francesco de Gregori, Umberto Balsamo, Patti Bravo, Bobby Solo and groups such as Pooh, La Bionda and the New Trolls. International acts who have used the Stone Castle facilities are Swiss singer Vico Torriani and disco groups La Belle Epoque and Music Machine. The studios are already virtually fully booked for November and December. Il Mulino, in Milan, was the second Italian studio to be acoustically designed by Eastlake. Riccardo Pizzamiglio, technical manager, announces the studio has just added a new 24-track Studer recorder. "It is a conventional analog recorder, but the facilities it offers are very advanced, including movie film-size reels, synchronization with video tapes, very fast rewinding, autolocator systems and so on. "Our Harrison console can be computerized and we'll handle that in 1980. We would be interested in adding synchronization in order to record using two 24-track machines, but Il Mulino fees would have to be raised accordingly." The present studio fees are around \$110 an hour but Pizzamiglio says: "The artist involved is at ease 24 hours a day and no overtime or night fees are applicable. We've already worked with foreign producers who much admire the quality of our equipment. "Until a few years ago, Italy was short of good recording engineers. Now there are at least five engineers around who are as reliable and skilled as any to be found in the world. In less than a year since we opened, acts like Drupi, Pooh, Sandro Giacobbe, Marcella, Loredana Berté, Ivan Graziani and David Riondino have worked here, with many others using our services for mixing and instrumental trackings. "Now I'm thinking of putting together a mobile unit and I'm sure there would be much demand for such a service in Italy, mainly from open-air live performances. For the moment, though, there are rather too few such shows."

Sweden Standards

Polar Music, owned by Polar International along with that company's famous recording team, Abba. More than \$1 million was invested in this studio, which opened in 1978. It has five different acoustical environments. The console is a Harrison 4032, with Allison 65K automation. The machines are all MCI's with two 24-tracks linked to give 48 tracks. Though so many Swedish studios are of the highest international standards, so far few attract major international artists, mainly because of the high cost of living in Sweden. However, Status Quo recorded its "Rockin' All Over The World" at the Bohus studio and Led Zeppelin recorded its upcoming LP at Polar. Coming in soon will be Genesis. Fees in Sweden vary, from the \$140 an hour for Polar, down to around \$100 an hour for Bohus.

Two of Italy's other major studios, Trafalgar and LDC Mammoth, are currently being refurbished. Polygram has a new studio currently being equipped with Eastlake acoustical design. And the first studio at national level in Sicily has recently been opened by The Analogy company.

Danish Clients

he's near a breakthrough to a real international "name" for his studio. But even now the top musicians arrive here. To pop names like Petula Clark and Burt Bacharach can be added jazz exponents such as Johnny Griffin, Sarah Vaughan and Wild Bill Davidson. At an average \$70.75 an hour, the Danish studios are building the right sort of reputation.

Norway Big Five

Borge, Okrem, costs only \$25 an hour to hire, but he has so far produced only for one orchestra. Most of his work is on small private recordings for musicians who want high quality demo tapes to present to record companies.

The mobile spends much of its time in Europe, and has prompted inquiries from as far afield as Russia and Yugoslavia, where comparable facilities just do not exist. For \$1,000 a day it offers 48-track recording via two MCI machines and a SMPTE code generator, video monitoring and Eastlake Ruffey's last attempt to overcome the inherent acoustic drawbacks—namely the organ pipe syndrome—of mobiles generally. At Tape One, Ainsworth is one of a handful of studios—Trident is another—to offer direct-to-disk facilities. Recently a

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DIGITAL A FACT OF LIFE IN CZECHOSLOVAKIA

By LUBOMIR DORUZKA

Digital recording is already a practical fact of life in Czechoslovakia and the local Supraphon company was the first on the European continent to use the system, back in June 1975.

So claims Michal Kulhan, head of the Supraphon recording studios. He is also a member of the Digital Standards Committee of the Audio Engineering Society and so in a privileged position when it comes to learning worldwide developments in the digital field.

Harking back to mid-1975, he recalls: "Portable equipment was brought to Prague and then to a church in Lucany, used as a recording studio in those days, by our partners Nip

Lubomir Doruzka is Billboard's correspondent in Czechoslovakia.

pon Columbia from Japan.

"Since then, Japanese technicians have come to Prague every year, bringing new generations of equipment and A/D converters. But for the first recording, we used a special method by dividing the output from the console and feeding one line into PCM and another into a normal A 80 Studer 4 track set.

"This meant that these recordings could be used as digital disks in Japan but in Czechoslovakia, and for Anrola generally, we could release them as normal stereo or quadraphonic recordings.

"We realized we could hardly develop our own equipment but we could see the prospect of close links with our Japanese colleagues who are so far ahead in this direction. As far as we know, the standardization of different Japanese digital recordings should be reached by summer this year, and that looks like another important step."

Supraphon studios here are known best for the classical

recordings and the acoustical qualities, including the special reverberation, of the House of Artists concert hall.

Says Kulhan: "But when using digital recording techniques, we face the problem of losing that special reverberation. Now this is a general problem concerning every company which is proud of the special acoustic image of its studio or concert hall. So, with our various European partners, we are trying to instigate research leading to the creation of a code matrix which could, in digital recording, imitate artificial reverberations typical of different concert halls."

The House of Artists concert hall is just one of several Prague studios. Usually used for concerts of the Czech Philharmonic Orchestra, it has a Neve console with 24 inputs, eight outputs, 16 monitor tracks and four-channel artificial reverberation. A smaller studio, Domovina, with 12 inputs, (Continued on page ES-23)



HUNGARY CONCENTRATES ON CLASSICS

By PAUL GYONGY

After several months of slow-down then total closure because of reconstruction work, the studios of the Hungarian Record Co. are back in full swing, now fully equipped to meet the demands of recording rock and pop music though the main accent is still placed on flawless symphonic and serious music for which Hungary's principal label, Qualiton, has won many international awards.

The new installations include new Western-manufactured technical devices like the U.S. MCI-type 500 computerized mixing table with 28 inputs, two Studer two-inch 16-track and two Studer quarter-inch 2-track tape recorders.

The experts involved spent much time on the reduction of

reverberation for pop and rock recordings. Now the 30,000 cubic foot studio is fully Dolby equipped and air-conditioned.

Apart from the mixing room, there is now a transcription room with a 12-input mixing console and two 2-track Studer tape recorders and separate assembling and listening rooms.

Additionally there is a special half-inch Studer tape recorder on which is produced the necessary 7 1/2-inch master tape which goes as an endless tape on the quick copying machine producing the 4.75 centimeter tapes for cassette production. Also newly installed is the latest Neumann equipment for the two shellac cutting rooms.

All the equipment in from the West has been bought via hard currency through the Kultura Foreign Trading Co. record department, all part of the export situation in Hungary today.

Paul Gyongy is Billboard's correspondent in Hungary.

The masters are made after correction copies in the quick galvanic process of the pressing plant, and recordings today are pressed on the newest Alfa Toolex presses.

As the export of cultural product is centralized, all inquiries regarding manufacturing or co-production have to be made through the record division of Kultura in Budapest. The studio accepts special work in any quantity, whether producing complete recordings or pressings from prerecorded tapes in the stereo-Dolby systems.

At present there is no quadraphonic production in Hungary as there is no proper equipment available on sale here as yet.

But recently the studio made a co-production with the West German BASF company of a complete recording of Johann Strauss's "Eine Nacht In Venedig," using Hungarian artists singing in German and Italian. For this project, the BASF technicians brought in their own recording equipment.

Recent recordings for Danish companies have been undertaken and other orders have come in from Portugal. Correction recordings are made on the best foreign imported material, and specimen recordings are readily sent to prospective customers from foreign countries.

As the capacity of the studio itself is fully used, the State (Continued on page ES-23)

German Advances

Continued from page ES-8

high technical standards, so it is important that we maintain a mix of special services, relaxed atmosphere and the very best working conditions.

"It is also a matter of fact that in the past German studios tended to try to copy foreign sounds, but now we have our own distinctive German sound, copied by foreign countries. And that is true not only of the disco scene."

Both Dickmann and Dierks have reservations about the future of the direct-to-disk recording field. Dickmann says it is a development worth considering from a positive standpoint, but adds: "Certainly it gives an improvement in quality. But the one big problem is that a great deal of technical effort is needed, compared with a relatively small demand."

And Dierks says: "Certainly there are many advantages in direct-to-disk, compared with multitrack recordings, and in technical matters there is only the slightest chance of changing an original sound and damaging the effect. But I have to say that I don't believe it will really pay its way and therefore I am not considering such equipment for my studios."

Billboard

Swiss Quality

Continued from page ES-18

next generation of studio musicians. Basically these studios are being used by composers and amateur groups. Clients still come to the 16 and 24-track studios for serious demos, hoping of course to keep some tracks as finals.

"As far as direct-to-disk recording is concerned, I can't see it happening anywhere except Montreux. And as soon as PCM digital is technically mature and commercially viable, we'll make the change at Powerplay. I can imagine this happening in maybe three years.

"On the question of automation, this is a query which quite honestly can hardly be posed today. All major hardware manufacturers are offering 'Inline' monitor boards and 'Auto' options at competitive prices. It would surely be financial suicide for any new 24-track studio not to offer automation facilities in Switzerland."

In rate terms, 24-track facilities are on hire in Switzerland for an average of \$85 an hour. That would lead to maybe \$750 for a 10-hour day, with block bookings open to negotiation.

Billboard

THE WOOD THAT AMII STEWART KNOCKED ON.

The wood on these new studio doors is wearing out

For outside we have the very ultimate in luxury: easy parking.

And inside, two new Eastlake-designed 24-track studios with multitrack link-up, and computerised console.

New. But not unused.

Leroy Gomez recorded his new album here.

Biddu recorded Tina Charles and part of the film score for 'The Bitch.'

Milk & Honey recorded the follow-up to 'Hallelujah.'

Veronique Sanson recorded her hit 'Ma Reverence' and her producer Bernard St Paul goes down in history for recording 26 hours without a break.

Telephone recorded here and gratefully left with the studios and producer Martin Rushant in one piece.

Jonathan King comes here frequently - and leaves shortly after. He holds the

speed record after producing a single in an hour.

Pip Williams recorded Marshall Haines and it's flattering that after his first visit for a long late night session, he rang first thing the next morning to book.

Thanks, incidentally, to Amii Stewart and Barry Leng for the credits on their hit album. And congratulations.

To get lucky you could try knocking on the same wood as these people. Or playing in the same live area and listening to the same concert hall acoustics. Or sitting at the same Steinway

'B' grand. Or putting a double drum kit in the same booth. Or sinking into the same armchairs and watching TV in the same lounge.

But first, ring the same telephone number.

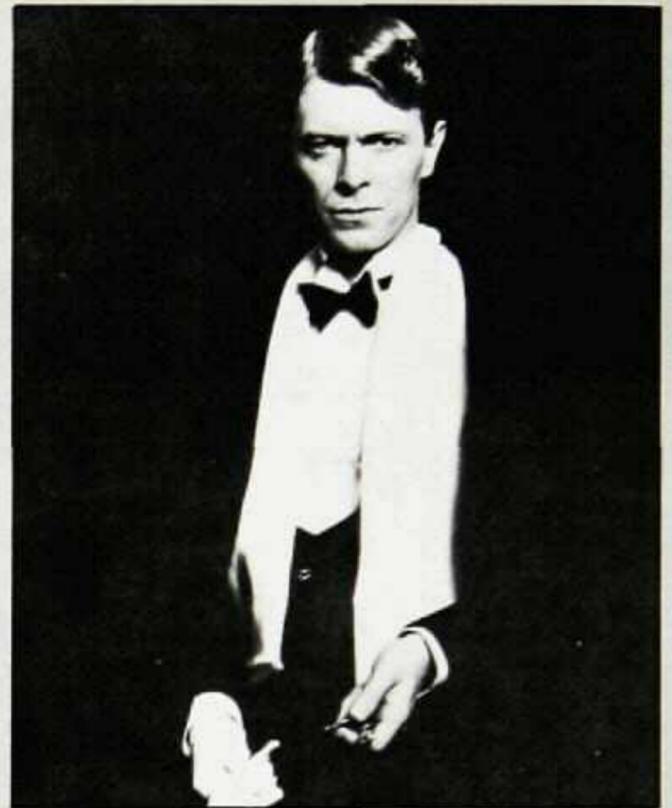


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EUROPEAN STAR TRACKS



Cat Stevens has worked at Sweet Silence in Copenhagen.



David Bowie has recently recorded in Holland.



Yes favors cutting tracks in the U.K.



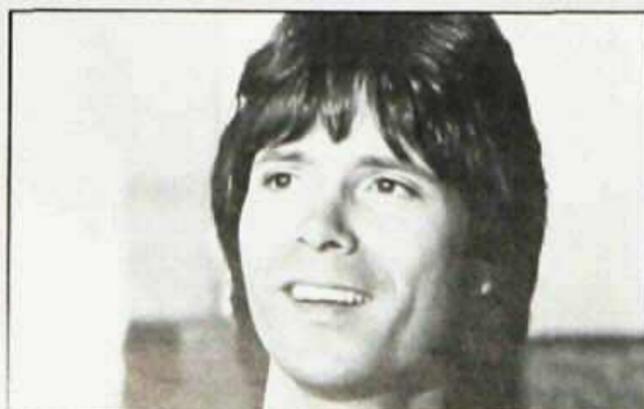
Clientele at Pathe Marconi in Paris includes Emerson, Lake & Palmer.



Living and recording in England, Paul McCartney (right) and Denny Laine of Wings experiment with flageolets.



The reputation for good rhythm sounds attracted French disco star Cerrone to England's Trident Studios.



Another frequent face at France's Pathe Marconi is Cliff Richard.



Belgium boasts Blondie among the star acts that have recorded there.

NEIGHBORING COUNTRIES



ES-23
A Billboard Spotlight

AUSTRIA

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Services: Mix, Dub, Edit, Master, Lib, SFX.

Gesellschaft der Musikfreunde in Wien (Society of the Friends of Music in Vienna), Boesendorferstr. 12, A-1010 Vienna Tel. (0222) 65-86-81.

Heinz (Tonstudio), Penzingerstr. 72, A-1140 Vienna Tel. (0222) 82-28-84. Owner: Gerhard Heinz. Studio Mgr. Ilse Schweigbauer. Chief Eng. Herbert Gasser. (4 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g., Dupl. n.—Cassette, Other: Theater Film Sound Facilities—35mm.

Max Keutzel, Rotentloewengasse 5, A-1090 Vienna.

Koch (Tonstudio), Elbigenalp 64, A-8852 Tirof. Tel. (05634) 221-444. Owner & Chief Eng. Franz Koch. (2 studios, 8-tr. rec. g.)
Services: Mix, Tape Master, Remote (Mobile), Lib, Music.

Oesterreichische Phonothek, Webgasse 2a, A-1060 Vienna Tel. (0222) 57-36-69.

Sound Mill Vienna, Herbststr. 22, A-1160 Vienna Tel. (0222) 94-44-233. Owner: Studio Mgr. & Chief Eng. Peter Juergen Mueller. (1 studio, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, SFX. Other: Videotape Facilities.

Tonstudio Kaerntnerstrasse, Kaerntnerstr. 51, A-1010 Vienna Tel. (0222) 52-27-67.

Veritas, Singerstr. 26, Vienna Tel. (0222) 52-12-81. (2-tr. rec. g.)
Services: Mix, Dub.

Wies Film GmbH, Engelshofengasse 2, A-1238 Vienna Tel. (0222) 88-25-410. Studio Mgr. Dr. Artur Klausberger. Chief Eng. Kurt Schwarz. (3 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix. Other: Film Studios & Lab. (16 & 35mm).

FINLAND

Aantaaisto, Mechelinink 19B 33 SF-00100 Helsinki 10. Tel. (90) 494-111. Owner & Studio Mgr. Harry Jokilehto.
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), TV Film Sound—Live Music Rec. g.

Brushane (Studio), Ky. Warmo Aaltonen 11 SF-00570 Helsinki. Tel. (80) 689-210. Owner, Studio Mgr. & Chief Eng. Martin Brushane. (1 studio, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, SFX, Slide Film Rec. g.

Filmmaan, Annankatu 16E SF-00120 Helsinki 12. Tel. (90) 626-142.

Finnlevy Studios, Takomonte 1 SF-00380 Helsinki 38. Tel. (90) 558-797. Owner: John-Eric Westro. Studio Mgr. Ronne Kranck. Chief Eng. Jukka Teittinen. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Dupl. n.—Cassette.

Finnvo Studios, Armatie B SF-00370 Helsinki 37. Tel. (90) 554-521. Owner: Lejos Oy. Studio Mgr. Erkki Ertesuo. Chief Eng. Iain Churches. (4 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. Press, Dupl. n.—Cassette.

Czech Digital

• Continued from page ES-21

four outputs and four monitor tracks, is used for chamber music recording.

There are two studios for pop recording, with 24 inputs, four outputs and 16-track machine, and another used specifically for spoken-word recordings. Additionally, Supraphon uses two units of portable equipment which can, if necessary, be combined to form a big 24-input unit.

In fact, the latter is often used because the full capacity of Prague studios is generally taken up and there are sufficient acoustically correct halls around the country. So operatic recordings are very often produced at Brno, where there is usually time and space during the periods when the Prague studios are fully booked.

Says Kulhan: "We do both custom recordings and co-productions. Recently we have recorded for Decca, HMV, Nippon Columbia, Ariola, Electrola, EMI and others. They usually use Czech artists but sometimes bring in foreign guest conductors and soloists. Among those who have visited us are Charles Mackerras, Gaetano Delogu, Dietrich Fischer-Dieskau, Oskar Danon, Ulf Bjorlin and Serge Baudo."

On the popular music side, Supraphon studios are often used for brass band recordings produced by companies from German-speaking territories, or for recordings of film and television music. The music to "Maya The Bee," for instance, was produced there.

Although the OPUS studios in Bratislava and Pezinok are still concentrating above all on local productions, there is a new trend towards involvement in co-production. At Pezinok, Hungarian pop singer Judith Szucz has recently completed an album sung in Hungarian and English, while in Bratislava (at Reduta Hall, the concert center of Slovak Philharmonic Orchestra), Swiss technicians recorded an LP of Johann Strauss waltzes, performed by the Slovak Radio Orchestra. **Billboard**

Hungary Concentrates

• Continued from page ES-21

record company also makes recordings of oratorios and liturgical vocal works in various Hungarian churches and cathedrals and these "studios," rented from church authorities, are also used for various forms of symphonic music.

For organ works, a newly-built instrument from the German Democratic Republic is used, recently installed in the music school of Vac, a small town some 20 miles north of Budapest. For outside or location recordings, the Hungarian Record Co. has mobile equipment with a Studer mixing console. In the studio is a new Steinway grand concert piano and two 'B' type Steinways, with a Hammond organ.

The recording studio situation in Hungary is thus very much centralized, but the studio of Hunnia Film Studios is used for movie soundtrack and major television recordings. There is also a rather unimportant small studio, used mostly for amateur or private recording purposes. **Billboard**

M S Audioton Mobile, Kiskorte 7, SF-00280 Helsinki 28. Tel. (90) 430-688. (4-studio remote rec. g.)
Services: Mix, Dub, Tape Master, Remote (Mobile), Lib, SFX, Dupl. n.—Cassette, Other: PA Rental.

M TV Studios, Paatsienkatu 44, SF-00240 Helsinki 24. Tel. (90) 412-300. Studio Mgr. An Ononon. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g., Press, Dupl. n.—Cassette.

Musica TV Reklam AB (Dy), Paatsienkatu 44, SF-00240 Helsinki 24.

Micropox Studio, Vuosaariokatu 36A, Lahti. Tel. (818) 21500. (2-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g.

Show Technika Oy, Torkinkatu 44, SF-00180 Helsinki 18. Tel. (90) 642-542. Owner: Studio Mgr. & Chief Eng. Esko Pakkanen. (1 studio.)
Services: Mix, Dub, Edit, Lib, Music & SFX, Dupl. n.—Cassette, Other: Lighting, AV, Multivision.

GREECE

Achon Studio, 51 55, Alkemonis St. Athens. Tel. (021) 882-3169/0540. Studio Mgr. Bas. Vassilopoulos. Chief Eng. John Tziflis. (1 studio, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, SFX.

Audolab Studios (div. of C. Lili & Co.), B. Thanas St. Athens 104. Tel. (021) 822-5222-6880. Mng. Dir. & Studio Mgr. Constantinos Lili. (8-tr. remote rec. g.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Other—PA System.

Columbia-EMI Studios, 127 Herakleou St. Ryzopolis. Athens. Tel. (021) 251-6591. Studio Mgr. N. Kanellopoulos. Finance & Admin. D. Gamaraka. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Press, Dupl. n.—8-tr. Cassette.

Music Rec. g. Studio, 99 Mesogion Ave. Athens. Tel. (01) 778-0843, 278-4616. Studio Mgr. & Chief Eng. Nc. Despotides.

Polysound, 3 Skaramanga St. Athens 103. Tel. (01) 821-7426. Owner, Studio Mgr. & Chief Eng. John Smyrnios. (2 studios, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Lib, SFX.

Studio Eros SA, Stadiou St. 10, Athens 133. Tel. (01) 323-2884/3285. Studio Mgr. P. Hadjis. Chief Eng. Lykourgos Vayakis. (3 studios.)
Services: Mix, Dub, Edit, Tape Master, Lib, SFX, TV Film Sound—Film Mix, Other: Radio commercials.

IRELAND

A1 Studios Ltd., 28 Gardiner Pl. Dublin 1. Tel. (01) 745-545. Studio Mgr. Sean Clancy. (1 studio, 4-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Lib, Music & SFX.

Eamonn Andrews Studios, Television Club, Haugan St. Dublin 2. Tel. (01) 75-88-91. Studio Mgr. James Potter. (2 studios, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g., Slide Film Rec. g., Dupl. n.—Cassette, Other—Jingles, Tape to Broadcast, Cartridge Transfer, Pulsing for TV, Slide Changing.

Atlantic Sound Studios, 7 Marlborough St. Dublin 1.

Avondale, 11 Herbert St. Dublin 2. Tel. (01) 767-410. (2-tr. rec. g.)
Services: Mix, Dub, Edit, Lib, Music & SFX, TV Film Sound—Live Music Rec. g., Slide Film Rec. g., Dupl. n.—Reel.

Dublin Sound, 35 Westland Row, Dublin. Tel. (01) 762-024. Mng. Dir. Philip Green. Studio Mgr. D. Green. Chief Eng. Patrick Morley. (2 studios, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX, TV Film Sound—Live Music Rec. g., Other: Prod. g.

Tommy Ellis Sound Rec. g. Studios Ltd., 30 Upper Mount St. Dublin 2. Tel. (01) 763-522, 765-104. Owner & Mng. Dir. Tommy Ellis. (1 studio, 2-tr. rec. g.)
Services: Mix, Dub, Edit, Disk Master, Lib, Music & SFX, Other: TV & Radio Voice-overs, Cassette Copying.

Peter Hunt Rec. g. Studio Ltd., 130 St. Stephen's Green, Dublin 2. Tel. (01) 754-014, 754-192. Owner: D.P. Hunt. Studio Mgr. I.E. Hunt. Chief Eng. Peter Hunt. (1 studio.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Film Mix.

Linnard Sound, 5 & Lombard St. Dublin 2. Tel. (01) 779-046, 776-701, 779-762, 774-239. Studio Mgr. David Pennefather. Chief Eng. Fred Meyer. (1 studio, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master.

Merilo Rec. g. Studios, Ballinacorta, Limerick. Tel. 47-375. (4-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, Music & SFX.

Silverpine Studios, Bray, Co. Wicklow.

Soundtrack Ltd., 52 Lower O'Connell St., Dublin 1.

Thrust Recs., 3 Ashdale Ave. Terenure, Dublin 6. Tel. (01) 973-351.

Trend Studios Ltd., 10 Hagan Court, Lad Ln., Baggot St., Dublin 2. Tel. (01) 760-928. Owners: J. D. Ardis, J. Walsh. Studio Mgr. & Chief Eng. Paul Waldron. (1 studio, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), TV Film Sound—Live Music Rec. g., Dupl. n.—Cassette.

ISRAEL

C B S Recs. Ltd., PO Box 681, Tel Aviv 61000, 50 Thon St., Industrial Zone, Holon 58811. Tel. (03) 84-01-91. Cable: COLRECORD. Telex: 33472.

Gal-Simotronic, 5 Pta-Megadim St., Tel Aviv. Tel. (03) 25-59-42.

Israel Rec. g. Serv., 18 Shalom Aleichem St., Tel Aviv. Tel. (03) 28-84-44. Owner: Studio Mgr. & Chief Eng. H.R. Hellinger. (2-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile).

Kolnor Rec. g. Studios Ltd., 18 Ha'arba'at St., Tel Aviv. Tel. (03) 26-32-98. Owners & Studio Mgrs. Emil Bar, Arnon Roberman. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, SFX, TV Film Sound—Live Music Rec. g., Slide Film Rec. g.

Regie Israel, 224 Ben Yehuda St., Tel Aviv. Tel. (03) 447-273. Owner: Regie Israel. Studio Mgr. & Chief Eng. Danny Bein. (2 studios.)
Services: Radio Commercials Rec. g. Only.

Roll Ltd., Film Prod. n. 43 Shimon Hartarsky St., Tel Aviv. Tel. (03) 44-04-96.

Ron-Ly Zakphon, 66 Hassadna St., Azur Zone, Holon. Tel. 84-5347.

POLAND

Polskie Nagrania (Polish Rec. g. State Ent.), Długa 5, 00-950 Warsaw. Tel. (22) 31-16-17. Studio Mgr. Adam Karolak. Chief Eng. Marcin Andrzewski. (3 studios.)
Services: Mix, Edit, Tape & Disk Master, Lib, Music & SFX, TV Film Sound—Live Music Rec. g., Remote (Mobile), Press, Dupl. n.—Cassette.

PORTUGAL

Estudios de Gravacao AT, Rua de Camphile 103-C, Lisbon 1. Tel. 608-922, 601-886. Studio Mgr. Fernando Albuquerque.
Services: Mix, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g.

Estudios Valentin de Carvalho, O. S.A.L., Estrada Porto Salvo, Paga d'Azor. Tel. 243-2195/2398. Studio Mgr. J. Belcher Vargas. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix.

Josom—Audio visual Lda., Rua Trindade Vas. 24 B, Lisbon. Tel. 813-058. Owner: Jorge Costa Pinto.
Services: Mix, Dub, Edit, Tape & Disk Master—Lib, Music & SFX, Press, Other: Jingles.

Musicode, E. Gervazian Lda., Rua Coelho da Rocha 69, Lisbon. Tel. 68-31-29. Owner: Jaime Filipe. Studio Mgr. & Chief Eng. Alberto Nunes. (2 studios, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master.

Nacional Filmes Lda., Calçada de Sant'Ana 198-2, Lisbon. Tel. 561-302. Studio Mgr. Fernando Maynard. Chief Eng. Lys Barão. (3 dubbing rooms.)
Services: Mix, Dub, Tape Master, Remote (Mobile).

Radio Truanto Lda., Estrada da Luz 26, r/c, Lisbon 4. Tel. 785-852. Studio Mgr. Rogeno Leal. (2 studios, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Press, Dupl. n.—8-tr. Cassette, Reel, Other: Jingles.

ROMANIA

Bucharest Film Prod. n. Centre Sound Studio, Buftea 380v. Tel. 13 05 60. Telex: 10030. Cable: FILMSTUDIO35. Studio Mgr. Constantin Pircuazu. (1 studio, 4-tr. rec. g.)
Services: Mix, Dub, Edit, Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Dupl. n.—Reel.

Electrorec. Rec. g. Studio, Calea Calarasi 11, Bucharest. Tel. 210-258. Chief Eng. Gheorghe Patrinoiu. (1 studio, 8-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, Music.

Musical Studio Of The Romanian Television, Calea Dorobanti 151, Bucharest. Tel. 324-210, 293-290. (1 studio.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, Music.

Romanian Radiobroadcasting, Nufierilor St. 62-64. Tel. 162-080, 134-610. Dr. Liviu Ioniescu. (2 studios, 4-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Remote (Mobile), Lib, Music & SFX.

SPAIN

Acropolis (Industria Fonografica), Av. de Jose Antonio 68, Madrid 13.
Services: Mix, Dub, Edit, Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g., Dupl. n.—Cassette.

Audiofilm SA (div. of Battie & Co.), c./ Alonso Cano 68, Madrid 3. Tel. (91) 254-5158. Studio Mgr. Jose Ma. Battie. Chief Eng. Luis F. Soria. (3 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, SFX.

Belter (Discos) SA, Gomei 1, Barcelona 6. Tel. (93) 211-5504. Chief Eng. F. J. Bigas. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Lib, SFX.

C I M A S A Audims, Vallehermoso 14, Madrid.
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g., Dupl. n.—Cassette.

Carbonell (Estudios), Canon 4-6, Barcelona. Tel. (93) 228-1457/6896. Owners: Daniel Carbonell, M. Casanova. Studio Mgr. & Chief Eng. Daniel Carbonell. (8-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX, TV Film Sound—Film Mix, Slide Film Rec. g., Other: 35mm Optical Film Transfer.

Columbia SA, Libertad 24, Madrid 4. Tel. (91) 221-1095. Telex: 44316. Cable: DISCOLUMBIA. Studio Mgr. Manuel Pascal. (16-tr. rec. g.)
Branch: Barcelona 9, Gerona 176. Tel. (93) 257-0801. Studio Mgr. & Chief Eng. Rafael Olive. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Master, TV Film Sound—Live Music Rec. g., Press, Dupl. n.—EM I—Odeon SA, Parroc Ubaach 30, Barcelona 6. Tel. (93) 209-25-10. Telex: 52497. Cable: GRAMOFONO. Studio Mgr. & Chief Eng. Jose Luis Perpina. (1 studio, 24-tr. rec. g.)
Branch: Madrid 13, Plaza de Ramales 2. Tel. 242-52-07. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Lib, Music & SFX, Press, Dupl. n.—8-tr. Cassette.

Eurosonic SA, Maria Teresa 16, Madrid 28. Tel. (91) 246-5373, 255-8812. (1 studio, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX.

Fonogram, Avda. de America s/n, Madrid. Tel. (91) 267-4200. Studio Mgr. & Chief Eng. Rafael Jarama. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, Slide Film Rec. g., Press, Dupl. n.—Reel.

Gema (Estudios), Cerdana 228, Barcelona 13. Tel. (93) 245-7730. Owner: Jose Ortiz. Studio Mgr. & Chief Eng. Rafael Poch. (2 studios, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX, Dupl. n.—Cassette.

Hopaxox SA, Torrelegua 64, Madrid 27. Tel. (91) 415-6350. Studio Mgr. & Chief Eng. Angel Barco. (2 studios, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, Press, Dupl. n.—Cassette, Other: Mono Tapes Transferred to 35mm Magnetic.

Izreal (Estudios), Anzula 2, Madrid 2. Tel. (91) 415-5711. (8-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Lib, Music & SFX, Slide Film Rec. g.

Kines (Estudios), SA Carretera San Martin de Valdeleguas, Km. 2200, Alconzar, Madrid. Tel. (91) 619-1500. Owner: Maria Luisa Cano. Studio Mgr. Francisco Perez. Chief Eng. Pepe Lueches. (24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Lib, Music & SFX, Other: Jingles, Restaurant, Accommodations, Swimming Pool.

Portadores, Hortaleza 118, Madrid. Tel. (91) 419-9472. Mgr. J.M. Estebarez. Studio Mgr. J.M. Torralba. (4-tr. rec. g.)
Services: Mix, Dub, Edit, Tape Master, Dupl. n.—8-tr. QB, Cassette, Reel.

Publivox, Av. de Jose Antonio 68, Madrid 13. Tel. (91) 248-8815, 241-3020.

R C A SA, Dr. Fleming 43, Madrid 18. Tel. (91) 457-7811/4600. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Lib, Music.

Region (Estudios), Gustavo Fernandez Balbuena 30, Madrid 2. Tel. (91) 415-6408. Studio Mgr. A. Hurtado. Chief Eng. Pedro Mengibar. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Dupl. n.—Cassette, Reel.

Sintona SA, Vallehermoso 32, Madrid 15. Tel. (91) 445-8678. Dir. & Studio Mgr. Bartolome Espadale. Chief Eng. Jesus Lopez Asanaza. (2 studios, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Lib, Music & SFX, Dupl. n.—Cassette, Reel.

Sonetand SA, Av. de Fuentenar s-n, Costada, Madrid. Tel. (91) 671-5205/4122. Studio Mgr. Raul Marcos. Chief Eng. Juan Vinader. (2 studios, 24-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix, Slide Film Rec. g., Dupl. n.—8-tr. QB, Reel, Other: Restaurant, Musicians.

USSR

D.Z. Rec. g. House & Radio & TV rec. g. studios in all major cities available by appointment with the State Committee for Television & Broadcasting, ul. Patetskaya 25, Moscow. Tel. 233-6356. Cable: MOSKVARADIO.

Melodya Recs. Rec. g. Studios, Pt. Karia Miksa 57, Leningrad. Tel. 42-566-9. (4-tr. rec. g.)
Services: Mix, Dub, Edit, Lib, Music & SFX.

Note: Other Melodya Studios in Tbilisi, Riga, Vilnius, Tallin, Tashkent, Alma-Ata & Novosibirsk make tape recordings only, available by appointment with Melodya Recs. Co., 24 Tverskoi Bulvar, Moscow, Tel. 229-9248.

Vsesoyuznaya Studiya Gramzapis ul. Stankevicha 8, Moscow. (16-tr. rec. g.)
Services: Mix, Dub, Edit, Master, Lib, Music & SFX, Press, Dupl. n.—Cassette, Other: Jackets & Labels.

YUGOSLAVIA

Jugoniz, Niskazir bb 41000 Zagreb. Tel. (041) 251-155. Studio Mgr. V. Lipovcak. Chief Eng. M. Kalafatic. (1 studio, 16-tr. rec. g.)
Services: Mix, Dub, Edit, Tape & Disk Master, Lib, Music & SFX, Press, Dupl. n.—8-tr. Cassette.

Radio Belgrade, Helerdanska St. 2, 11000 Belgrade. Tel. (011) 346-801.

Radio Ljubljana, Tavcarjeva 17, 61000 Ljubljana. Tel. (061) 311-922.

Radio Novi Sad, Zrenjaninova St. 3, 21000 Novi Sad. Tel. (021) 57-033.

Radio Sarajevo, D. Oze St. 7, 71000 Sarajevo. Tel. (021) 34-400. (2 studios.)
Services: Mix, Dub, Edit, Tape Master, Remote (Mobile), Lib, Music & SFX, TV Film Sound—Live Music Rec. g. & Film Mix.

Radio Skopje, Dolno Nerzi, 91000 Skopje. Tel. (091) 58-230.

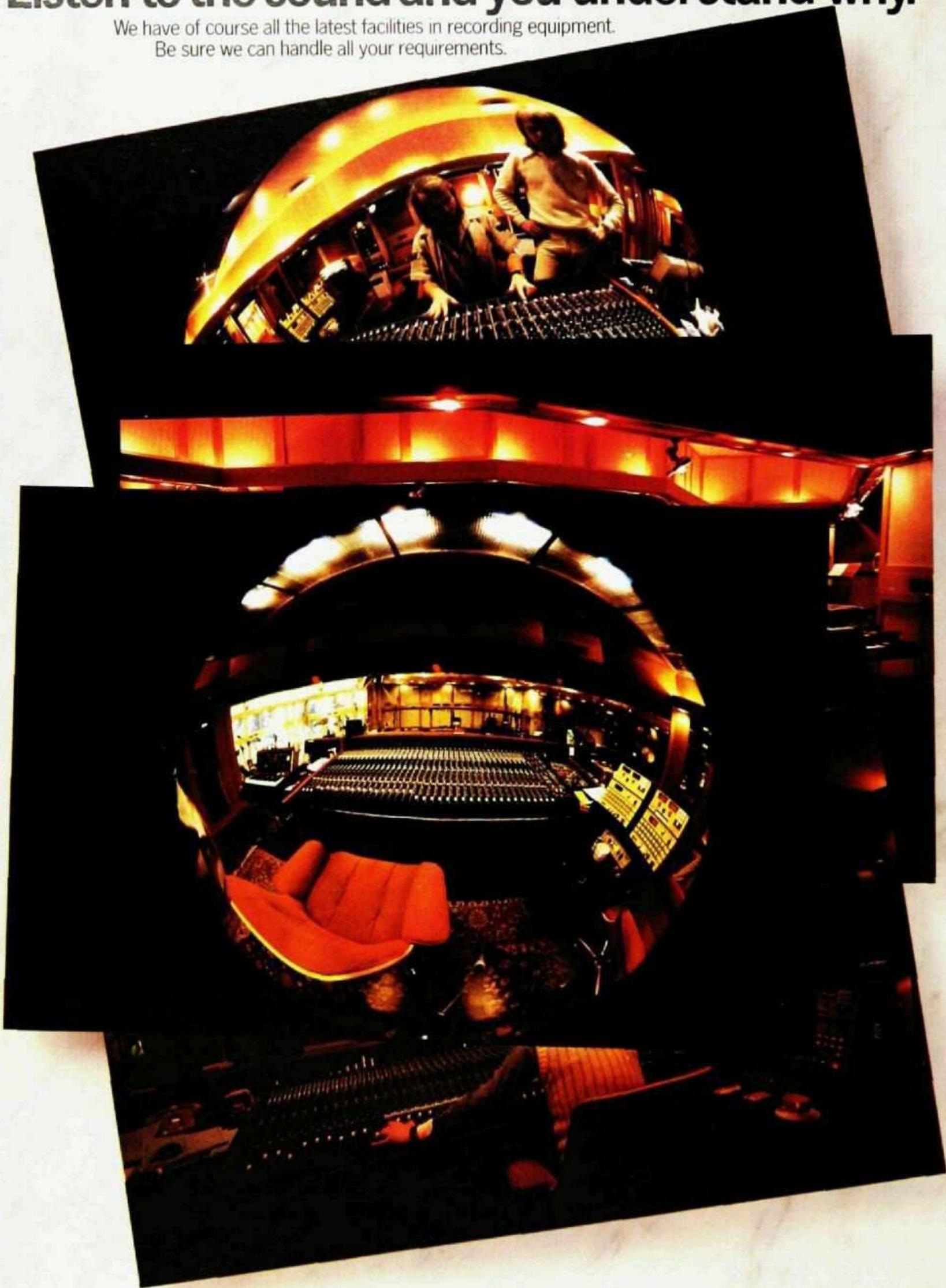
Radio-Televizija Zagreb, Osnov Muzicka Proizvodnja, Dezanova 10, 41000 Zagreb. Tel. (041) 445-536.

Studio B, Masarikova 5, 11000 Belgrade. Tel. (011) 684-798. (2-tr. rec. g.)
Services: Mix, Dub, Edit.

JUNE 2, 1979, BILLBOARD

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
2	2	14	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
3	3	12	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
4	4	6	DEEPER THAN THE NIGHT Olivia Newton John, MCA 41009 (Brintree/Snow, BMI)
5	11	3	SAY MAYBE Neil Diamond, Columbia 3-10945, (Stonebridge, ASCAP)
6	28	3	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
7	5	10	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren/Vibes, ASCAP)
8	6	10	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
9	9	6	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
10	10	6	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Lellin, BMI)
11	12	6	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
12	14	4	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
13	15	4	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executive/Johan, BMI)
14	26	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705, (Deb Dave, BMI)
15	16	6	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
16	7	12	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
17	8	16	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamertane, BMI)
18	18	15	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinnichap/Careers, BMI)
19	17	15	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
20	22	9	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
21	21	13	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillion, BMI)
22	27	6	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
23	37	6	GET USED TO IT Roger Voudouris, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
24	23	9	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10933
25	13	11	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
26	32	3	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
27	34	4	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
28	20	8	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
29	25	15	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
30	33	8	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
31	19	20	CRAZY LOVE Poco, MCA 12439 (Pirooting, ASCAP)
32	30	5	ALISON Cinda Ronstadt, Asylum 46034 (Plangent Vision, ASCAP)
33	39	3	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
34	41	2	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
35	29	10	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
36	31	12	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappell, BMI)
37	24	10	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
38	45	2	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
39	36	8	DREAM LOVER Rick Nelson, Epic 850674 (The Hudson Bay/Rightson/Screen Gems-EMI, BMI)
40	35	18	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappell, BMI)
41	38	6	RHUMBA GIRL Nicolette Larson, Warner Bros. 8795 (Fourth Floor, ASCAP)
42	46	2	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
43	43	3	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
44	42	6	THIS TIME I'LL BE SWEETER Angela Bofill, GRP/Arista 2500 (Pernumbra, BMI)
45	40	8	ALL I EVER NEED IS YOU Kenny Rogers & Dotti West, United Artists 1276 (United Artists/Racer, ASCAP)
46	50	3	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
47	48	2	DANCE AWAY Roxy Music, Atco 7100 (E.G., BMI)
48	NEW ENTRY		WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
49	NEW ENTRY		DON'T HANG UP YOUR DANCING SHOES Ian Matthews, Mushroom 7041 (Sleamed Clam, BMI)
50	NEW ENTRY		SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)

Classical

VIA WFMT-FM SATELLITE

Cable TV Opens To Classical Programming; Starts In Fall

By ALAN PENCHANSKY

CHICAGO—Several hundred of the nation's cable television systems are expected to begin offering classical music programming this fall as part of a new satellite hookup arrangement involving this city's WFMT-FM.

Any region of the nation served by cable tv—including Alaska and Hawaii—will be able to receive WFMT's programming under the arrangement.

WFMT, one of the nation's leading classical stations, broadcasts 24 hours each day in stereo. Concerts by six major orchestras and performances by four major opera companies are regularly scheduled by the station, along with a basic diet of commercial classical LPs.

This programming will be brought into the homes of cable tv subscribers in far-flung and remote regions of the U.S.

The announcement of the impending hookup was made at the recent National Cable Television Assn. meet in Las Vegas by United Video Inc., a Tulsa-based firm.

The signals of several tv "superstations" already are relayed throughout the country, but WFMT reportedly will become the first radio "superstation" in the U.S.

Federal Communications Commission approval of the service is expected to be granted this summer. Transmissions are proceeding on an experimental basis.

Programming of tv stations WGN (Chicago), WTCG (Atlanta) and KTVU (Oakland) is fed by satellite to subscribing cable systems throughout the U.S.

United Video, which relays the WGN (Chicago) signal, will piggyback WFMT's audio signal onto the tv feed to offer the proposed new service.

According to Ray Bliss, executive vice president of United Video, WFMT's stereo signal will be sent aloft to the RCA Satcom I satellite, access to which is rented to United Video.

FCC regulations allow retransmission of broadcast signals to cable systems without any form of obligation to the signal originator. Under the new copyright legislation, however, cable systems are liable for copyright royalty payment.

Programming must be left intact—commercials cannot be deleted—under FCC rules.

Fine arts radio programming doesn't reach many smaller communities, particularly in remote areas of the country.

According to Ray Nordstrand, WFMT general manager, most stations subscribing to the WGN feed are expected to add the classical audio service.

Stokowski's Scores To Curtis Institute

PHILADELPHIA—Scores and orchestral parts belonging to the late Leopold Stokowski, including the conductor's many celebrated transcriptions, will be turned over to the Curtis Institute of Music.

A large collection of musical instruments, principally percussion, also has been left to the school under terms of the conductor's will. It's estimated it will take a year to organize and catalog the materials.

Approximately 500 cable systems are receiving the WGN feed.

Nordstrand also sees interest in communities where WGN isn't being carried.

"Clearly there's a lot of interest in areas where fine arts radio isn't available today," Nordstrand relates. "United Video is hoping it will attract a large number of cable systems."

The WFMT signal will be piggybacked with WGN's signal and transmitted by microwave to the RCA satellite uplink at Lake Geneva, Wis.

A new translator device, developed by Leaming Industries, is used in processing of the piggyback feed.

The signal will be relayed back to earth from the 23,000-mile-high orbiting station to be picked up by the cable system's dish antenna.

Programs regularly heard over WFMT include taped concerts by the orchestras of Chicago, Boston, Cleveland, New York, Philadelphia, San Francisco, Milwaukee and the Boston Pops.

Performances of four major opera companies—Lyric Opera of Chicago, Houston Grand Opera, New York City Opera and San Francisco Opera—also are regularly aired.

Other features include taped recitals, plays and special programs produced by the BBC, as well as by the Salzburg, Vienna, Bayreuth, Prague,

and other international music festivals.

The station's own specially produced programs include "The First Fifty Years," "Collector's Item," and "From The Recording Horn," all of which deal with older records of historical importance.

The station also broadcasts "The Best In Sound," a one-hour weekly program surveying audiophile recordings including direct-to-disk and digital.

In addition to classical fare, there are interviews and programs focusing attention on folk music, comedy and Broadway shows.

United Video will provide the FM station to systems for 1 cent per cable subscriber per month up to a maximum \$300 monthly charge.

FCC approval of the tariff is expected to come this summer. Until then transmissions are being made on an experimental basis, without charge to cable systems or subscribers, according to Nordstrand.

The special equipment required to unscramble the signals will be leased to stations for an additional \$25 monthly charge.

Only about 40 of the special translators are available today, Nordstrand explains.

Already, at least 29 cable systems in the Midwest carry WFMT's signal. Some of these systems beam the station in by microwave.

N.Y. Rock Club Books Ciccolini

NEW YORK—Aldo Ciccolini, who rode the crest of an Erik Satie wave several years ago, brings the music of the French bohemian to this city's rock showcase, the Bottom Line, May 30.

The pianist will attempt to recreate the ambience of a "cafe concert," a favored format of the composer during appearance at Mont-

martre bistros in Paris around the turn of the century.

Presented by Matthews/Napal Ltd. in association with Bottom Line owners Allan Pepper and Stanley Snadowsky, the event will have the promotional support of Angel Records, which maintains eight Satie LPs by Ciccolini in its catalog.

Classical Notes

Sir Georg Solti makes a rare foray into baroque literature when he records the "Brandenburg Concerti" next year for London/Decca. Rudolf Serkin, who is rarely connected with the music of Chopin, has taped the composer's Preludes for CBS.

Hal Rosenberg, general manager of San Diego's KSFD-FM is the new chief executive of the Concert Music Broadcasters Assn. The new executive board also includes John Major, WFMT-FM, Chicago; Robert Conrad, WCLV-FM, Cleveland; Maurice Loewenthal, WTMJ-FM, Miami, and Fred Miller, WDGS-FM, Portland, Me.

New productions of "Faust," "Tristan Und Isolde" and "Andrea Chenier" will highlight Lyric Opera of Chicago's 25th anniversary season. Choreography for the "Walpurgis Nacht" episode of "Faust," the Sept. 22 season opener, is being provided by George Balanchine.

Violinist Ani Kajafian and pianist Andre-Michel Schub join the Lincoln Center Chamber Music Society next year as members of the regular lineup. They'll occupy vacancies created by departing Jaime Laredo and Richard Goode, both of whom will be spending more time performing outside New York City. Chicago's Ravinia Festival boasts a complete Mahler cycle in its 1979 installment. Music director James Levine handles the bulk of the assignment, with guests Kiri Kondrashin, James Conlon, Lawrence Foster and Simon Rattle assisting in the giant survey. The festival's curtain raiser, June 22, is a concert staging of "La Forza" to star Leontyne Price.

London/Decca's first digital opera recording was completed in four days with Sir Georg Solti

directing the Chicago Symphony Orchestra and Chorus in Beethoven's "Fidelio." Principal singers included Hildegard Behrens (Leonora), Peter Hoffman (Florestan), Hans Sotin (Rocco) and Theo Adam (Don Pizzaro). Decca's proprietary digital equipment will be returned to England for a recital taping of Luciano Pavarotti this summer, and then transported to Tel Aviv for more digital sessions with Zubin Mehta and the Israel Philharmonic.

The Houston Grand Opera opens its eighth annual free Spring Opera Festival Tuesday (5) with Rudolph Friml's "The Vagabond King" in a new performing edition created in cooperation with the wife of the late composer. The hundredth anniversary of Friml's birth is marked this year.

ALAN PENCHANSKY

Collura To California

BUFFALO—Frank Collura, a Buffalo native currently serving as associate conductor of the Kansas City Philharmonic Orchestra, has been named music director of the Santa Barbara (Calif.) Symphony Orchestra.

Collura, also a former assistant conductor with the Buffalo Philharmonic Orchestra, will begin his new duties in September but will continue to conduct a substantial number of Kansas City concerts.

Country Record Chiefs Hold Alabama Conclave

• Continued from page 6

Big Tree Records, BMI, Combine Music—Music City Music, Copyright Service Bureau, Dick James Music, Epic Records, First Lady Songs, the Lowery Group, Mercury Records, SESAC, Tony's Place, Tree International and Tune Publishing.

"Recent Advances In Audio Technology" opened the seminar's sessions May 16 with Claude Hill, Jr. of Audio Consultants, Inc. of Nashville serving as speaker. Basing his talk upon the advantages and disadvantages of digital technology and automation, Hill advised that digital recording "has a long way to go."

"The end result concerning digital recorders is that I don't personally feel any of the systems available today, other than application as a 2-track recorder, offer a great benefit

to the studio," noted Hill. "Where digital really excels is in the control area. Console automation is a good example. Within the next two years, you'll see digital equalizers that will be completely programmable."

A general membership meeting of the Muscle Shoals Music Assn. closed out the first day activities with ratification of previous board of directors action in changing the by-laws to include board membership for a representative of SESAC highlighting the meeting.

Jim Black, head of SESAC's gospel/pop division in Nashville will serve as that representative, rounding out performance rights board membership which previously included only BMI and ASCAP.

"Copyright Services" opened May 17 sessions in which attendees were advised of the international

marketplace—what to expect and how to deal.

To help alleviate problems, panelists suggested that if a publisher or agency in America is responsible for international administration, they must be supplied with lead sheets, which should in turn be sent to every society around the world.

"Many societies won't even register a copyright unless a lead sheet is submitted."

In relation to the international scale of bootlegging and piracy, copyright panelists noted that the "figure is enormous and becoming more frightening all the time."

Territory culprits pointed to included the Far East, Middle East, South and Central America.

Video presentations followed with a "Video Welcome To Muscle Shoals," produced by Gilbert Renault on a \$125 budget.

The second video presentation was by John Davis of Dynamic Media, Inc. of Nashville, a company mainly involved in slide production. Davis' presentation consisted of a 15 slide projector computerized show on Tree International, which previewed at MIDEM to accentuate and introduce the publishing house to its new international affiliation, EMI.

The production range for this particular project was estimated at around \$25,000, and included profiles on personnel and key figures in addition to songwriters and material.

An additional session on video kicked off the afternoon's activities with "Video & Visual Technology: Are You And Your Acts Prepared?"

A "Visualization Of Music" presentation, by Ron Hays of Music Images, involved the use of computer-generated graphics. Hays defined his music images concept by noting that it could be described in a variety of ways—"seeing music, the translation of music into light, color and form, or abstract electronic art.

"The actual physical creation is achieved through the utilization of a variety of computers, and/or synthesizers, which may be required to produce the desired images."

With this look into the future of video technology, Mike Duncan, a representative of the sales and marketing division of Opryland Productions of Nashville, brought the attendees back to the present with a talk on how to prepare acts for current day video studio work for use in the television medium and for in-store promotional use.

Centering his topic on ways to save costs, Duncan advised registrants on choosing production companies, directors and producers—preferably those who have been involved in musical presentations and based upon number of projects dealt with. He also pointed to decisions on concepts and pre-production needs, such as supplying directors with quarter-inch tapes of material to be performed and lyrics sheets with all the turn arounds and solos marked, and band stage setups.

To exemplify his topic, Duncan also presented a tape on some four acts of 30 that Opryland Productions has been involved with demonstrating live mixes and live voice tracks.

The liveliest session, which was also more widely attended, included "Distribution Conglomerates: Cen-



TV TODAY—Lynn Anderson, left, discusses her introduction with Jane Pauley, center, and Tom Brokaw before her interview on NBC's "Today" show out of New York.

tralized Power & The Independent Producer." Among the panelists were John Mason of Mason & Sloan, an attorney firm based in Los Angeles that represents such acts as Olivia Newton-John, the Scotti Brothers, Crystal Gayle, Abba and Kenny Rogers; Walter Hofer, owner and director of the Copyright Service Bureau, Ltd. of New York; Jud Phillips, Southeastern director of Phonogram/Mercury, and Rick Hall, producer and owner of Fame Studio in Muscle Shoals who has worked with Mac Davis, Wild Cherry, the Osmonds and Dobie Gray.

Others included Rupert Perry, vice president and head of a&r for Capitol Records, Los Angeles; Marshall Sehorn, a pioneer in r&b and promotion who now co-owns a studio with Allen Toussaint; Bill Lowery, president of the Lowery Group of Atlanta, and one of the first producers to experiment with Muscle Shoals; Ron Haffkine, producer of Dr. Hook; and moderator Terry Woodford, writer, producer and publisher from Muscle Shoals.

Hall opened the comments with a view of things becoming tougher for the independent producer unless he has more going than producing.

"If you have what you believe is a hit artist with a hit record, and one of the major labels doesn't agree with you, you either eat the record or shelve it. Without the independent record distributors to make it competitive for the majors, you've really got no place to go.

"And without a label deal or independent distributors, I think we're going to see the independent producer becoming extinct, except for maybe 10 top producers in the country."

In light of Hall's remarks, Hofer acknowledged that there is a development of independent labels again, "but they're coming out of a different concept. In my mind, the one-stops are a natural for distribution, and this will start opening the cycle. The one-stops can offer maneuverability, and conglomerates can't."

In defense of the conglomerate situation, Mason cited that it afforded more people the opportunity to get into the record business with the choice to be distributed by the majors.

"There are more places to go and more financial security. And I have found that the distribution of product is more efficient than ever, proving the conglomerates to be beneficial."

Haffkine pointed to a disadvantage in the conglomerate situation, noting that if a producer was to have a "run-in" with a department head, product could get killed.

Haffkine also noted the drastic changes in music in the last six months by saying, "There are no handles, so the doors are open to new forms of music."

"I don't think there is a lessening of opportunities for independent producers," noted Perry. "I think if any of the doors are shutting in producer's faces, it's possibly due to them not keeping up-to-date with what is happening in the marketplace.

Phillips' noted that it's a dawning for independent producers. "If you understand the mechanics of the companies, there is more information and communication than ever before in the business. It can work for you."

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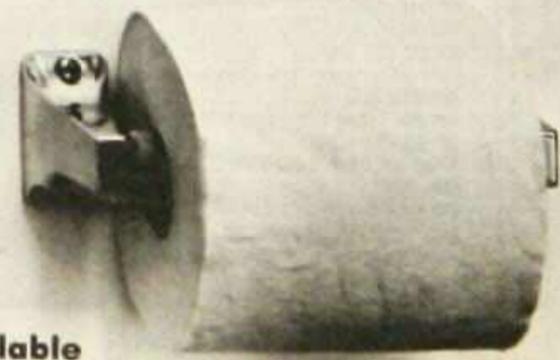


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Billboard Hot Country Singles

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a right-hand section with similar columns. Includes song titles like 'IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME' and 'THERE IS A MIRACLE IN YOU'.

JUNE 2, 1979, BILLBOARD

THERE'S BEEN A BIG CHANGE IN THE COUNTRY.

And nowhere is this change more evident than on the Country Charts, where the number of ASCAP-licensed songs has more than tripled in the past ten years.

The awards below reflect the excitement ASCAP country writers are creating.

1978 Grammy Awards

Best Country Male Vocalist Performance
Kenny Rogers

Best Country Instrumental Performance
& Country Instrumentalist of the Year
Hargus "Pig" Robbins

Best Country Song
"Don't It Make My Brown Eyes Blue"
Richard Leigh

1978 Country Music Awards

Best Song
"Don't It Make My Brown Eyes Blue"
Richard Leigh

Best Male Vocalist
Don Williams

Best Duo
Kenny Rogers & (Dottie West)

Best Album of the Year
Ronnie Milsap

1979 Grammy Awards

Best Country Song
"The Gambler"
Don Schlitz

1979 Nashville Songwriters Association International Award

Best Song
"You Needed Me"
Randy Goodrum

Songwriter of the Year
Sonny Throckmorton

1979 Academy of Country Music Awards

Best Song
"You Needed Me"
Randy Goodrum

Entertainer of the Year & Top Male Vocalist
Kenny Rogers

ASCAP

We've Always Had the Greats

'KENTUCKY GIRL' SURPRISES MANY

Bluegrass Attracting Emmylou, In Person And With Her Album

• Continued from page 29

impending arrival of her baby in September.

"I believe 'Blue Kentucky Girl' has a contemporary freshness in its sound, yet it also has a starkness and simplicity," she says. "I think it captures the feeling that comes from the live side of music, of going out with the band. I've always pictured it like walking into a club and hearing songs like these played by a little bluegrass band where the fiddle player stands up to take his solo break... this is the kind of ambience we wanted to get on 'Blue Kentucky Girl'."

Harris, who is married to her producer Brian Ahern, plays rhythm guitar on most of the album's songs, even delving into electric guitar on one tune, "Rough And Rocky."

"Brian feels strongly about my rhythm guitar work," she says. "He says I establish a certain feel on songs through my playing. It's hard for me now to know whether my phrasing comes from my guitar technique or the other way around."

Harris' prowess on her instrument has led to various bookings as a rhythm guitarist for studio sessions. Most recently, she was invited to play with Buck Owens on his upcoming LP, while his current single, "Together Again, Again," also features Harris' pure vocals on the chorus.

"Playing with Buck was such a treat," says the singer. "I grew up listening to him, and it's a shame so many artists we used to listen to and call country are now almost out of the mainstream altogether."

What about the much-celebrated album project which was supposed to feature Harris on vinyl with pals Ronstadt and Parton?

"I've decided to call that album 'just a rumor,'" says Harris. She points out that career obligations keep the three artists constantly moving in different directions with obvious time restrictions and scheduling problems.

"We have done some tracks together already, and there are a few that we really like. But it's far from being an album, and I honestly don't know when or if we'll be able to finish it."

Although Harris nearly brought down the roof of the Grand Ole Opry House here with her spectacularly moving solo rendition of "To Daddy" during the nationally televised Country Music Awards show last October, tv is not a medium Harris claims to feel comfortable with for performances.

"I've always shied away from doing tv because of things like lip-synching and poor audio quality. It's only been recently that I've convinced myself that I can go on the screen with just a guitar and make it

work. I have to put myself in the position where I feel I'm really performing and not just standing in front of a camera like a prop."

Sales figures for the LP have reportedly already topped the 260,000 mark, while the initial single, "Save The Last Dance For Me," debuted on the Billboard Hot Country Singles chart at number 44.

With the pieces of her career in place, Harris confides to having only two long-harbored dreams yet unfulfilled: recording a duet album someday with George Jones and opening a country radio station "where I'd have the freedom to play everybody from Buck White to Buck Owens and Ray Charles."

Tag Jerry Clower

NASHVILLE — "Grand Ole Opry" humorist and Yazoo City, Miss., native, Jerry Clower, has been chosen as "Mississippian of the year" by the Mississippi Broadcasters Assn.

Presentation of the award will take place June 16 during a noon luncheon at the Broadcasters' convention at the Royal d'Iberville Hotel in Biloxi, Miss. In addition to this award, Mississippi Gov. Cliff Finch will present Clower with an award from the state and governor's office.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/2/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	4	5	GREATEST HITS—Waylon Jennings, RCA AHL 337E
2	1	25	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	3	7	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 945H
★	6	4	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-321B
5	5	8	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
6	2	15	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★	10	49	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
8	8	7	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
9	9	56	STARDUST—Willie Nelson, Columbia JC 35305
10	7	26	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35647
11	12	28	TNT—Tanya Tucker, MCA 3066
12	14	29	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
13	13	37	EXPRESSIONS—Don Williams, MCA AY 1069
14	11	17	SWEET MEMORIES—Willie Nelson, RCA AHL 3243
★	20	71	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
16	16	33	MOODS—Barbara Mandrell, MCA AY 1088
17	18	22	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
18	15	16	THE BEST OF BARBARA MANDRELL, MCA AY 1119
19	19	11	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1729
★	27	6	HEART TO HEART—Susie Allanson, Elektra/Curb SE 177
21	17	26	TOTALLY HOT—Olivia Newton-John, MCA 3067
22	23	68	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11741
23	25	5	JERRY LEE LEWIS, Elektra SE 184
24	24	12	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
25	22	16	LEGEND—Poco, MCA AA 1099
26	21	9	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
27	26	51	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1780
28	32	72	THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037 (Phonogram)
29	31	4	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★	NEW ENTRY		LOVELINE—Eddie Rabbitt, Elektra SE 181
31	30	11	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 1325B
32	28	4	REFLECTIONS—Gene Watson, Capitol SW 11805
33	29	8	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35776
34	38	29	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
35	33	33	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12979
36	36	27	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 325B
37	42	51	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
38	35	26	ARMED AND CRAZY—Johnny Paycheck, Epic KE 30444
39	34	58	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
40	40	30	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 12983
41	41	70	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12986
42	43	2	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic KE 35751
43	37	13	MEL TILLIS—Are You Sincere, MCA 3077
44	39	43	HEARTBREAKER—Dolly Parton, RCA AFL 1-2787
45	45	58	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
46	46	60	VARIATIONS—Eddie Rabbitt, Elektra SE 127
47	44	2	BEST OF DOLLY PARTON, RCA AHL 1-8443
48	48	10	CONWAY—Conway Twitty, MCA 3062
49	49	3	SONGS WE MADE LOVE TO—Mickey Gilley, Epic KE 35714
50	50	10	A WOMAN—Margo Smith, Warner Bros. BSK 3286

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Toronto For Academy Convention

TORONTO—The Academy of Country Music Entertainment will hold its annual convention this year at the Skyline Hotel here Sept. 17-21, with an honorary chairman to be appointed to oversee the event.

Planning the week-long activities is a five-man committee which includes Bob Cousins, Johnny Burke, Bill Johnson, Gord Ambrose and Bill Anderson.

SAIL AWAY MCA-1563

THE OAK RIDGE BOYS



SAIL AWAY THE NEW SINGLE
FROM THE ALBUM
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THIS WEEKS CHART LISTINGS
No. 2 BILLBOARD/No. 3 CASHBOX/No. 3 RECORD WORLD
Produced By Ron Chancey

MCA RECORDS

Digital & Analog Technology Vie At L.A. AES



Billboard photos by Stephen Traiman
SOUNDSTREAM'S Tom Stockham, left, in front of firm's display of digital projects, looks at slick for Pink Floyd's "Dark Side Of The Moon," a "re-master" by Brad Miller for his Mobile Fidelity Sound Lab.



MATSUSHITA'S new 1/4-inch digital recorder is shown by Janet O'Brien to Emil Torick, left, CBS Technology Center, and Larry Schnapf, RCA director, recording operations.



SONY digital editor is demonstrated by T. Otsuki and Dr. Toshi Doi, standing left to Terry Tobias, Digital Recording Systems; singer Anita Kerr and Glen Glancy, who is releasing her Sony-mastered album on his Century Records.



3M's Marsh Hatfield, right, accepts "Maker of the Microphone" award from Oliver Berliner, grandson of mic pioneer Oliver, with the firm's 4-track digital recorder at rear.

Video Today & Tomorrow At Ala. Meet

By SALLY HINKLE

ROGERSVILLE, Ala.—Video today and tomorrow was previewed during the second annual Records & Producers Seminar, sponsored by the Muscle Shoals Music Assn., May 17 at the Joe Wheeler Resort.

Attendees were treated to a glimpse into the future of video technology with a presentation by Ron Hays of Music Images, entitled the "Visualization Of Music." It proved an effective counterpoint to an Opryland Productions "how to" production session.

Although Hays was not able to attend the session personally, since he's currently engaged in the process of designing a totally equipped disco that will incorporate computer-generated graphics—a form used in his presentation—he sent along information relating to his presentation and defined his music images concept. It was previewed at the ITA seminar at Hilton Head Island, S.C., in April.

"It can be described in a variety of ways," noted Hays: "As seeing music, the translation of music into light, color and form, or abstract electronic art.

"The actual physical creation is achieved by utilizing a variety of computers and/or synthesizers

(Continued on page 52)

\$1 BIL POTENTIAL? More AES Impact By 'Creative Audio'

By JIM McCULLAUGH

LOS ANGELES—With the potential of a \$1 billion or more market, semi-professional or "creative audio" products at affordable prices made much more of an impact at the recently concluded Audio Engineering Society show which wound up here May 18 at the downtown Los Angeles Hilton.

High profile professional audio companies either introduced or are eyeing products that cost efficient technology is making more reasonable to the end user.

At the same time, completing the

"crossover" trend, are high-end consumer audio firms such as JBL, SAE, Technics, Sansui and Altec which continued to offer products with professional audio as well as disco applications.

The momentum should carry through to the CES beginning June 3 in Chicago.

More consumer-oriented firms like Sansui, which kicked off its professional division at the AES, are expected to introduce creative audio products there.

(Continued on page 53)

Tie Cassette Boom To Big Duper Shifts

By STEPHEN TRAIMAN

NEW YORK—The tremendous growth of the cassette format at the expense of 8-track is being felt throughout the industry, with the impact of the mushrooming prerecorded custom duping market reflected in the debut of a number of ultra-sophisticated high speed units at the recent AES in Los Angeles.

At the same time, the "trading up" to better grades of duplicating tape is evident in increased sales by both Agfa-Gevaert and BASF for their

(Continued on page 52)

'HIGH TECH' AES New Concepts In Design Get Attention Of Studios

By IRWIN DIEHL

NEW YORK—New concepts and design methods drawn from emerging digital technology were ever present among exhibitors at the recent AES convention in Los Angeles. Of the more than 175 exhibitors of high technology audio gear, a number made first time appearances at this engineering gathering. Many manufacturers used the occasion to preview pre-production prototypes of their products.

Console exhibits abounded, in configurations to suit every budget. Neve, MCI, Solid State Logic, Harrison, Amek, Trident, Sound-Work-

shop, Spectra Sonics, Tangent, Midas, Allen & Heath and Autitronics were but a few represented.

• Auditrionics introduced the Memphis Machine, a new design featuring automation by Allison Research. The Auditrionics implementation of Allison's 65K programmer features Auditrionics' AutoTrak which permits update of automation data without the need for re-writing an entire automation track. Additional board features include two-control parametric equalizers in both send and return effects channels, as well as quad panning and

VCA level control within the effects master module. Auditrionics metering is via standard VU meter indicators which offer both peak and VU characteristics.

• Neve's latest development in the evolution of that company's line of studio systems is expressed in its 8108 series of recording consoles. Bargraph metering and microprocessor management of board functions are two prominent features in this new series.

A flat, plastic sheathed "control surface"/keyboard provides oper-

(Continued on page 54)



AES president Jay McKnight, right, gets a run-through on Studer A-80 QC reproducer from Fred Lowe.



'SSL' Solid State Logic mini-computer-based console is put through its paces for an attentive audience by the firm's Colin Sanders, center.



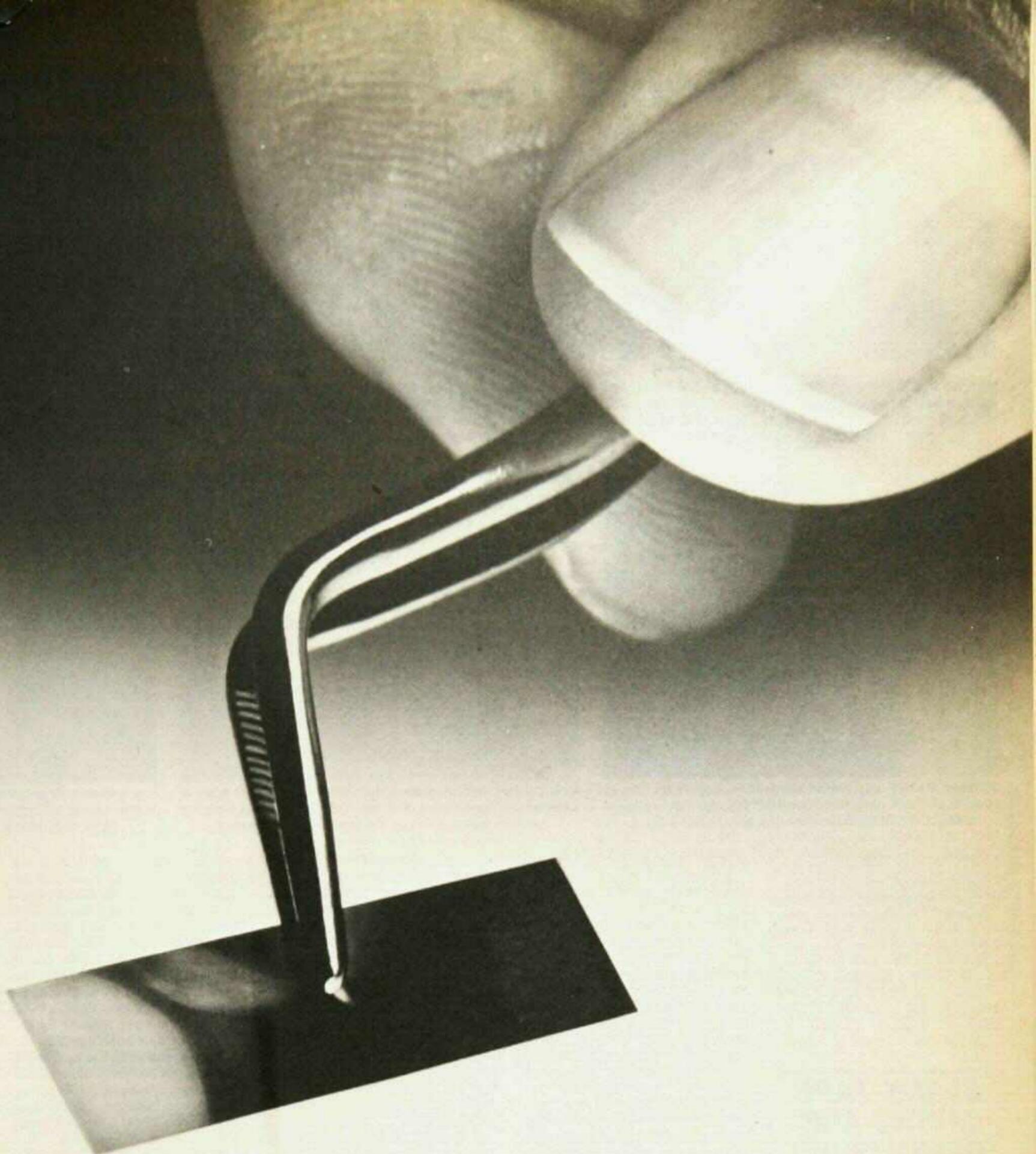
JVC's Jim Kawada, left, and Dr. M. Fujimoto, working group chairman, Japan digital audio disk council, listen to 90 dB playback from Vidstar VTR on prototype of firm's PCM audio processor, due for consumer marl this fall.



PIONEER Japan's Kato Takashi, left, demonstrates firm's PCM digital audio disk on Universal-Pioneer videodisk player for Vern Wolf, U.S. Pioneer Electronics, whose firm will market a consumer unit in America next year.



EVENTIDE Clockworks' Rich Factor, left, shows firm's spectrum analyzer display on PET home computer to Tom Brightwell, Phoenix Civic Plaza. Eventide circuit makes the computer function as a real-time third-octave spectrum analyzer.



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Cassette Boom Tied To AES Duping Growth



Billboard photos by Stephen Traimari

Unduplicated! With veteran AES sparkplug Jackie Harvey mending a broken hip, doing yeoman job, from left, are Debbie Polon, Hilary Plunkett, Ann Smyth, Suzanne Helms, Pat Macdonald, Pam Davis, Andrea Solis and Linda Polon.



Duper Technology: Infonics' Paul Lloyd, above left, gets run-through on training center from Bob Kiehl, Instructional Industries. AES executive director Don Plunkett, right center, gets demo from Bob Kratt on Audiotek 2000 duplicating system, as Tim Cole of new MTI Corp. international rep firm looks on.



Swiss Import: Cross International president Rolf Albinger, left, listens to a practice pitch on the firm's CT-1800 automatic labeler from Hilmar Kumbartzky, technical director.



QC Demo: Harry Bragg, center, and Al Marturino of CBS Canada listen to playback on ElectroSound QC V quality control reproducer as the firm's Dave Bowman, left, provides input.



New Labeler: Peter Angelbeck, left, whose firm makes tape returns processing systems, gets a look at ITI 2-color Labelmaster machine with a demo by the firm's George Woodley.



Swiss Import: Cross International president Rolf Albinger, left, listens to a practice pitch on the firm's CT-1800 automatic labeler from Hilmar Kumbartzky, technical director.

Continued from page 50

premium lines to major label operations and large custom duplicators.

Although 8-track is far from dead, the fact that in April WEA Corp. shipped more cassettes than cartridges for the first time for its distributed labels is dramatic evidence of a shift from a 4:1 8-track/cassette ratio just a few years ago to more nearly 50:50 today. And no one doubts that the edge will go cassette

BLANK TAPE MYTHS ARE DEMOLISHED

LONDON—The first commissioned market survey on the buying habits and technical knowledge of the growing army of U.K. blank tape users reveals a general indifference and lack of awareness of brand names.

In a report commissioned by Agfa-Gevaert, and likely to trigger a major rethink of blank tape manufacturers' marketing strategies, only 45% of those quizzed could remember actually seeing any tape advertising.

Some 40% said they were not at all brand conscious, and around 30% just did not know whether their equipment needed special types of tape. At least 20% believed that all tapes are compatible with all machines.

This inquiry into the buying and habits of the home tapper also seems to belittle the value of reviews of hardware and tape in specialist consumer magazines, for 46% of the interviewees said they were not in the least influenced by such features.

About the same number "never" sought advice on what to buy in the software field according to statistics produced by Research Surveys of Great Britain for Agfa.

in larger ratios this year and beyond.

Pentagon did have a new model C-8 8-track copier with an 8:1 duping ratio for 1:1 copies bowing at \$2,295, but ElectroSound's sophisticated automated 8-track loader just is not moving, as dupers can handle the existing demand without the need for high-speed loading.

In cassette, however, new units were at AES from Infonics, ElectroSound, Otari, Pentagon, Shape Symmetry & Sun, King Instrument, Audiotek, Investment Technology Inc., (David Lint), Audico and Magnifax, among others.

• 3M previewed its new bin loop cassette bulk tape 240/241, ready to ship from the factory, according to Marty Eggers, and getting good interest despite the premium price over standard 206 product. 3M also had its Beta and VHS videocassettes, digital mastering tape and new polyester striped 348 audiotape for movie soundtracks.

• Both Agfa's Maria Curry and BASF's Bob Piselli are bullish over acceptance of their better grade duping products. Although spoken word is still a major factor for Agfa, the ratio should be as high as 40% music use by year end, Curry says, with growth of the premium PEM 611, 811 and 1211 tape sales.

BASF is shipping its improved DPS-60 and DPS-90 longer-length hubs, with Piselli claiming increased sales despite the 15% premium over the standard LHB. An effective A/B demo utilized a 15 i.p.s. direct disk to master tape on a Technics RS1500US open reel deck, with LHB, DPS and Superchrome cassette dubs on a trio of Technics decks to show the different outputs in dramatic terms.

• Cross International was at its first AES in the U.S. after previewing its CT 1800 cassette labeler in Hamburg last year and again in Brussels this spring. Infonics is non-exclusive U.S. agent and exclusive in the Far East for the machine, which

handles 1,900 tapes per hour, according to the company.

• Infonics itself is readying the opening of Phoenix Audio, its Hong Kong subsidiary, set up as full-bore training facility for tape duplicating and programmed instruction systems. Paul Lloyd proudly showed off the Instructional Industries RAM V unit with Singer Caramate slide/tape recorder response unit, and the PAL (programmed assistance to learning) equipment for English as a second language. The new Far East facility will rep a number of tape duper lines, as well as the language labs.

• ElectroSound bowed its system 8000 microprocessor-based 64:1 cassette duping unit with 10 slaves, reporting good reaction to the Brussels

premiere and also the L.A. demo. Also shown was the revamped SuperScope unit, now the ES1800 semi-automatic loader and the ES 1400 audiomatic feeder, and the QCV quality control reproducer, \$7,500 in cassette format, or \$9,000 for 8-track, at 1 1/2-3 1/4 i.p.s. The 8000 provides automated QC, hardware testing, inventory control and can inject test tones on every pancake for QC to trim the time needed greatly.

• Magnifax, which up to now has made only a two-track mono version of its seven-slave cassette duper for 1/4-inch loop bin drive, is thinking seriously of a stereo model for music use, says Wendell Tollakson.

• Audico had its new Professional Impulsing System which allows translation from one format to an-

other, at \$1,150, with a 50 Hz high pass filter at an added \$145, notes Norm Deletzke. Firm also showed its new 200 Series exerciser/re-winder/time verifier, and its improved semi-automatic cassette loader, which can handle 80 C-60s per hour.

• Otari unexpectedly brought in its new DP-7000 64:1 bin loop cassette system, offering adjustable bin capacity and an 8 mHz bias oscillator in each slave to speed alignment, plus built-in dual frequency 10/20 Hz cue-tone generators. It will go for about 15% more than the current 6000 series, and should be available in fall as virtually all the 6000 models are gone, notes Mike Bernard.

• Pentagon, in addition to its new (Continued on page 53)

Ala. Video Preview: Today & Tomorrow

Continued from page 50 which are required to produce the desired images."

This particular presentation incorporated his works with classical and pop forms of music.

A look at video today took the form of how to prepare for video studio work. Mike Duncan, a sales and marketing representative with Opryland Productions of Nashville, presented a tape on four of some 30 acts his company worked with last year, including Waylon Jennings, Ronnie Montrose, Lisa and Pat Metheny.

Prior to the presentation, which exemplified live mixes and live voice tracks, Duncan advised the attendees on what to do before going in for studio work in lieu of saving production costs.

Beginning with basics, Duncan said that an average studio cost per hour, "depending upon where you work from," starts in the vicinity of \$500.

"When you book a session, book

both the shooting and edit sessions at the same time. Most production houses run about two months ahead. If you have to meet an air date, or an in-store promotion date, you need to start thinking about sessions as soon as possible.

"Also, choose a production company that has had experience in musical productions, choose a director who has shot music and knows which artists he has worked with, and watch for his personality reactions to you and the artist. If there are personality conflicts, you're better off with another director.

"Another question is where is the material shooting going to be used: network television or in-store use? Where you use it will determine what the finished product will look like. For tv, you can build up to an act's hit. With in-store, the first thing on the reel should be the hottest item for the act."

Duncan also advised that when meeting with a tv producer and director, decide on the concept and

stick to it. If an artist has never performed on tv before, have them in a meeting with the producer and director.

"There is a minimum of three cameras on any act," notes Duncan. "The preferred number is four with two roll arounds, one hand-held and one crane camera.

"Upon arrival at the studio, let the director do his job. Have someone there, either the producer of the act or a mixer to supervise the mix when going for live performance.

"The technology of video has advanced to the use of 16-track recorders for our music work with 14 tracks to work with. The 15th track is left blank, and on the 16th is a reference number, called time code, which allows you to exactly edit per frame the music and picture together."

Duncan sees the business of video increasing, but not changing in creative process, with the advent of videodisks, and notes that his company is ready for the influx of material

'Creative Audio' Impact—\$1 Billion Potential?

• Continued from page 50

According to Ken Sacks, ex-TASCAM marketing director and now full-time executive director of CAMEO, the Creative Audio and Music Electronics trade group membership is up to 32 firms with a full-scale membership drive just beginning to accelerate.

And CAMEO, whose members include such firms as JBL, TASCAM, Tangent, Uni-Sync, dbx, Roland, Tapco, Hartley-Peavey and others, will conduct an open meeting June 8 in Atlanta in conjunction with NAMM.

While no formal CAMEO program is slated for CES, the membership push will continue at CES. CAMEO will be sponsoring a dozen seminars of a marketing nature for music instrument dealers at NAMM.

A dictionary of creative audio terminology may be ready by NAMM at a retail price of around \$6. Other CAMEO programs which will involve market studies and promotional thrusts are also on the drawing board for the trade group.

"The growth of this market," indicates Sacks, "parallels the growth of music. The market potential may be more than \$1 billion but manufacturers are still wondering who this buyer really is. That's one of the things CAMEO, through market research, hopes to determine.

"You've got a fantastic market out there," he continues, "for one-inch, 8-track tape recorders that companies like Otari and Soundcraft Magnetics Ltd. are addressing themselves to while Otari, TASCAM and others are addressing themselves to the half-inch 8-track tape recorder market. They are all, in effect, looking at the same kind of end user."

Among highlights at the recently concluded AES:

• **SEMI-PRO:** Soundcraft Magnetics Ltd. introduced a one-inch, 8-track recorder, model SCM 381-8, with a suggested list of between \$10,000 and \$13,000. Available in

Europe now the unit will have U.S. delivery by fall. "It's intended for the serious home recordist or producer," says the firm's Graham Blyth; Uni-Sync offered its new Troupier 180 series combination of stereo mixer and expander—18 channel stereo mixing board with variable input pad. It comes as a model 180SA with built-in model 100 (110 watts per channel) amplifier at \$2,349 list, or as 180S without amps at \$1,849; Sansui previewed its professional products division at Westlake Studios in Los Angeles, showcasing its B-1 power amp offering 250 watts per channel, with a stack of four providing 1,000 watts to power the studio's quad speaker setup. Also available is an E-1 phono preamp and a P-1 parametric equalizer.

• Technics had models of its two new professional turntables, the SP-15 with three speeds including 78 r.p.m. for radio stations that still have extensive libraries, at \$600 to eventually replace the top of the line SP-10 MK that is \$900. The SP-25 is also a quartz lock direct drive table, with only two speeds, at \$400. Also showcased were the newest Linear Phase speakers, the SB7070 and SB6060, and the complete line of electronics now available in the "flat look" modular rack system; JBL previewed its new 4313 studio monitor applicable to both studio and home applications; and the Bose Corp. introduced its new model 802 loudspeaker system.

• BGW introduced its 100B power amplifier rated at 60 watts and the 250 series of amplifiers. Also previewed was its new model 10 electronic crossover; MXR introduced a new time delay flanger/doubler for both professional and semi-professional studio signal processing applications; Otari introduced its new MX-5050-B compact professional recorder at \$1,945. It's a two-channel, half-track recorder/reproducer with quarter track reproduce capability. In all, Otari had

eight tape recorders on hand for the professional and semi-professional marts; and Sony had its up-to-date line of professional audio products on hand including microphones and mixers as well as semi-professional and consumer microphones and headphones. The firm also introduced the TC-D5 "pro" portable cassette tape recorder.

• TEAC TASCAM had its full line of multi-track pro and semi-pro equipment on hand with Gary Beckerman, general manager of Teac

Duper News

• Continued from page 52

8-track copier, had a very useful Head Cleaning Kit, a \$10.95 list item that includes two cans of head cleaner usable on any rubber or plastic parts, and 6-inch pro cotton swabs.

• Shape Symmetry & Sun previewed its new heat-sensitive labeler, handling 45 parts per minute, at \$26,500; a new Home Tape Loader for the small A/V market, 60 C-60s per hour at \$1,299 list, and a new high-speed version of its Norelco Box Inserter (packaging machine), 50/minutes versus 30/minutes for the older model, at \$26,500 versus \$19,750.

• Audiotek had its revamped 2000 BL-8C series of duping systems, available in 16:1, 32:1 or 64:1 ratios, with master transport in half or one-inch formats, with up to 10 slaves including the 2014-8C convertible 8-track/cassette model. Firm is now using Tim Cole, formerly with Audomatic, as exclusive international rep through his new MTI Corp.

• David Lint was showcasing the new Investment Technology Inc. (ITI) P-1 labelmaster, handling 6,000 2/color or 12,000 1/color labels per hour, in its first exposure for the audio industry with a new die cutter modification, at \$5,995 F.O.B. Seattle.

• Cetec Gauss highlighted its Series 1200 64:1 cassette system handling up to 20 slaves per master, now in production for about a year. The cassette business is booming, Jack Fleischman observes, with a number of 1-inch 8-track systems converted to cassette.

• King Instrument had its new model 770 high speed automatic cassette loader, now in production at \$12,000 with capacity of 150 C-60s per hour, according to Peter King. The Basic I mechanized unit at \$6,000 also can handle up to 150 tapes per hour "with an experienced operator," he notes.

• Heino Ilsemann GmbH brought its West German-built cassette packager and labeler to the L.A. AES for the first time, and now has Steve Erskine of Erskine Engineering, La Puente, Calif., as exclusive U.S. agent.

• In other blank duping tape, Ampex had its 632/634 low noise/high output and 631/641 standard output radio/duping lines as part of its flashy Golden Reel display, and Capitol Magnetics showcased its new stereo Audiopak AA-3 broadcast cartridge "re-introduced" at the March NAB. Harvey Pond of Capitol notes prices go up 15% on the AA-3 and 8% on the mono A-2 broadcast cart, as of June 1. Glenn Hart of Columbia Magnetics was at AES, but the firm chose not to exhibit its improved Ultra III cassette bulk tape which was seen at the November AES in New York.

1980 RUSS MELODIYA VIDEODISK?

MOSCOW—Melodiya Records here is planning and designing its first videodisk software, while SKB, a design company in consumer electronics in Lvov, is developing a playback unit for the videodisks through an unused channel of Soviet-manufactured television sets.

It is hoped that both hardware and software items will be ready for mass production sometime next year.

The Russian national electronics companies have previously introduced several videotape models of recording and playback consumer equipment, used mainly at universities, colleges, industrial companies and various educational, advertising or production centers.

Georgi Yeftyukhin, director of SKB, says his company, set up in 1976, is consistently designing modern consumer electronics hardware. Included are a television game unit called Palestra and the first national quadraphonic music center, Amfiton 001, which incorporates a cassette and open reel unit, a tuner, record player, decoder and four speakers.

This new equipment is to be put on the market before the end of the year. **VADIM YURCHENKOV**

professional use; Audio Concepts previewed a new concert disco touring system; and Cerwin Vega introduced new disco speakers for both pro and home applications; and Altec introduced its Stanley Screamer line consisting of stage monitors, subwoofer cabinets for large system and disco applications, and large touring speaker systems.

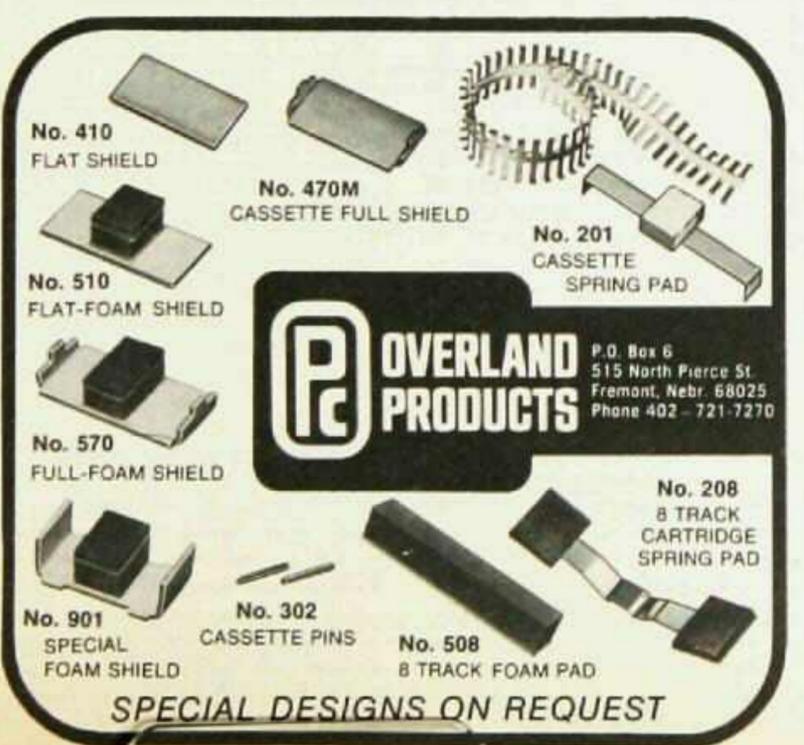
VCL Video In U.K. Opens Studio

LONDON—To help cope with the anticipated boom demand for prerecorded videocassettes, VCL Video Services here has opened a video studio in London's Covent Garden, providing full video program production facilities as an adjunct to the company's tape duplication equipment.

VCL expects to be one of Europe's biggest producers of prerecorded

tapes for home entertainment. It releases programs in three half-inch formats: VHS, Beta and VCR Long Play.

Its studio recordings, with facilities open to outside companies, are made through three video cameras to an Ampex VPR 1 master tape system, for subsequent transfer to home video cassettes.



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AES 'High Tech' To Studios

• Continued from page 50

ator command of the system micro-computer. Track assignment, cue/foldback and monitor loudspeaker selects, as well as "interrogation" of channel assignment are all managed under microprocessor control.

Up to 56 inputs and 48 outputs may be configured within this new series. The 8108 may be supplied with lossy attenuator, VCA or NE-CAM input faders. Four-band parametric equalizers are independently switchable between input and mix-down sources to offer flexibility in overdub applications.

• Dubbed the "ultimate system," a 48-channel JH-500 series console with automation, interfaced to two JH-16 series 24-track transports, was a focal point of MCI's exhibit. The board, custom built for Devonshire Recording, is comprised of two JH-500, 24-channel sections. Channel automation functions include ride, mute ride and update.

MCI's 3-inch, JH-32 multitrack recorder, bowed last November, was conspicuously absent from the exhibit floor. The 20-i.p.s. recorder was expected to get its West Coast debut at this show. Mack Emmerman, whose studios were slated to receive first production this spring, expressed doubt that the new recorder would be delivered to his Criteria facilities before July. No reason for the postponement was given.

• Though the Solid State Logic floppy disk mechanism suffered damage during air shipment from the U.K. to L.A., engineers with SSL had the system up and running by the first day of exhibits.

The SSL approach to system control and automation relies on a custom designed mini-computer to manage all system functions including board automation, switching logic (talkback mutes, etc.) and tape position locate control.

Data storage is via dual floppy disks which eliminate the need for data storage on the multitrack. Floppy disk and multitrack are "synchronized" by way of SMPTE code recorded on the multitrack tape. The SSL series E design will be introduced shortly and will feature a larger video display as well as a number of other upgrades of board features.

• The Computer Systems Store, a new exhibitor at AES, traveled to L.A. from offices in New York to demonstrate SuperMix, a "stand-alone" computer system for automation of mixing.

SuperMix, a microprocessor-based system, is designed to be compatible with Neve, Harrison, Allison and MCI consoles. The automation of up to 255 board functions is defined in software, permitting a high degree of flexibility in integrating future requirements into the system.

Dual floppy disks produce and read a self-generated time code and permit both editing and merging of mixes. The computer system is non-dedicated, allowing it to double as an accounting business system or any number of other functions defined by the user.

• Quad Eight featured its new Pacifica modular console design. The Pacifica is intended as a cost effective standardized console design. This board is available in 16, 24 or 36-input configurations and features eight mixing busses, two dedicated cue busses and four auxiliary send circuits per input.

The Pacifica has relied heavily on discrete amplifiers as opposed to integrated circuit stages. Many transformers have been eliminated by use of balanced "active" inputs. Exceptions are microphone inputs, cue

echo and program outputs where transformers are employed.

The Quad Eight equalizer built into each input channel is configured with three sections and 33 frequencies. The equalizer offers 12 dB of boost or attenuation via step controls for precision and repeatability of settings.

• Prominent among the manufacturers of systems related to disk recording was Westrex, a veteran firm in disk mastering technology. Its new products, though unmistakably Westrex "packaging," offer many new operational features.

The Stereodisk Recorder is available in a new model, the 3DIIAH. The new model cutting head features positive self alignment of the cutting stylus which can be installed or removed without removal of the head from the carriage mounting. A new drive coil design is claimed to achieve recorded disk levels previously unobtainable.

The Westrex electronics package includes 120 watt, solid state-drive amplifiers and a high frequency reduction amplifier, model RA-1706. The latter unit features two variable band rejection filters configured in a limiter circuit. This device, like similar models available from other disk system manufacturers, reduces high frequency transients which cause distortion or system overload.

This disk system may be interfaced with tape reproducer through a Westrex Mastering Console, which includes controls and processing in the preview channels identical to those in the program channel.

• CompuDisk is a lathe control system manufactured by Sonec Electronics in Cockeysville, Md. This unit is designed to retrofit the Neumann AM 131, AM 32, VMS 70 and VMS 66 lathes, as well as the early Scully lathes.

The CompuDisk system, developed around microcomputer circuits, operates by controlling the "land" between grooves rather than groove pitch. Front panel controls establish groove spacing in 1/4-mil increments. Any desired amount of spacing is maintained by use of both "static" and "dynamic" land controls.

The CompuDisk is claimed to eliminate the need for the Neumann program module when adapted to that system. A system self-diagnostic routine maintains a check on the CompuDisk parameters and generates error messages should a failure occur, indicating both type and location of the malfunction.

• Dolby Laboratories debuted its new A-type noise reduction system, the NRU-10, previewed earlier at NAB. The two-channel unit, designed to interface with videotape recorders, is equipped with features identical to the Model 360, with the addition of level controls and meters. Because most record and reproduce audio level controls are manipulated during VTR operation, the new noise reduction system is equipped with its own set of record/reproduce controls to be used instead of the VTR controls. The NRU-10 is expected to be in production by fall and will list for just under \$3,000.

Build New Edifice

CHICAGO—A new 82,000 square foot manufacturing facility and corporate headquarters is being built by Eva-Tone Soundsheets, producers of recordings on flexible vinyl.

The company is relocating its operation from Deerfield, Ill., to Clearwater, Fla., where the new plant is under construction. Copyrighted material

Studio Track

LOS ANGELES—Lambert & Potter are producing Marylyn McCoo and Billy Davis, Jr. for CBS at Jennifudy, Jay Lewis engineering. Other activity there sees David Williams and James Jamerson, Jr. producing Chanson for Ariola, Rick Heenan engineering; Steve Barri producing Alan O'Day for Atlantic, Phil Kaye engineering; and Charles Bernstein producing Seals and Crofts for material in the upcoming film "Foolin' Around," John Guess engineering.

Richard Perry is producing the Pointer Sisters next LP for Planet/Elektra at Studio 55. Bill Schnee also there producing and engineering Pablo Cruise for A&M. Producer Bob Stone of Rock Garden Productions recording at the Kitchen Sync working with Quint Miller, Larry Menshak at the console. Juergen Koppers producing and engineering Brooklyn Dreams for Casablanca at Rusk Sound, Steve Smith, Carolyn Tapp assisting with the engineering duties.

The J. Geils Band working at Long View Farm, North Brookfield, Mass. with Dave Thoenner and Jesse Henderson at the board. MCA's the Blend beginning work on a new LP there.

Joe Sun recording for Ovation at Wax Works; Nashville, Brian Fisher producing. Cafe being mixed for Brasilia Records at RPM Studios, N.Y., Neal Teeman engineering, Hugo Dwyer assisting, Brian Eno also there recording, Teeman engineering, assisted by Adam Nonas.

At New York's Music Farm: Akili Walker engineering Felix Cavaliere for Epic, Steve Douglas producing Mink DeVille for Capitol, Chris Coffin and Gerry Gabinelli engineering; and Alex Masucci producing Clarence Burke for Island, Ben Taylor at the board.

Drew Abbot of Bob Seger's Silver Bullet Band recording a solo project at Cloud Born Productions, Gary Praeg engineering. Joe Simon recording a new LP at Media Sound, N.Y., producing himself for Spring. Van McCoy and Charles Kipps producing Aretha Franklin at New York's Penny Lane studios.

T-Connection mixing a new LP at Criteria, Miami, for the Dash/TR label, T. Coakley producing with Jack Nuber engineering. Chuck Kirkpatrick rejoins the staff of Criteria as an engineer after a stint as a solo artist on Capitol.

Brad Shapiro and Millie Jackson co-producing Jackson's new LP for Spring at Muscle Shoals Sound Studios, Muscle Shoals, Ala., Steve Melton and David Yates engineering. Larry Butler producing Roy Clark at the Jack Clement Recording Studios, Nashville, Billy Sherill, engineering. Cameo mixing its fourth LP for Casablanca at Bee Jay Recording Studios, Orlando, Fla., Larry Blackmon serving a dual role as both group member and producer with Bill Vermillion at the console.

Action at the Sigma Sound complexes in New York and Philadelphia includes: Jacques Morali working on a new Ritchie Family album, Mike Hutchinson and Andy Adams at the board, Hutchinson engineering the re-mix of "Boogie Business" by Lamont Dozier on Warner Bros., Jim Burgess producing, Robert Wright producing a disco mix for the Pockets' "Baby, Are You Coming Home With Me" for CBS/ARC, Andy Adams engineering; and Tom Moulton producing Grace Jones for Island.

Activity at Muscle Shoals, Sheffield, Ala.: Brad Shapiro producing James Brown for Polydor, Steve Melton engineering with David Yates assisting; Ron Haffkine working on new tracks with Dr. Hook for Capitol, Melton and Yates behind the board, Peter Yarrow producing Mary Travers for Chrysalis, Melton, Bill Fair and Yates handling console and tape duties; and Bobby Womack producing Loretta Holloway for Salsoul. Mike Chapman producing Blondie for Chrysalis at New York's Power Station, Dave Pickle engineering.

Activity at New York's Secret Sound sees: Michael Zager producing the Afro-Cuban Band; ex-Santana drummer Michael Shrieve producing himself, Darroll Gustamachio at the board; and T. Life producing Vicki Sue Robinson, Rick Rowe engineering.

Conway Twitty and Loretta Lynn in at Nashville's Woodland Sound Studios readying new album for MCA. David Barnes is producing duo, marking the first time Lynn has worked without longtime producer Owen Bradley. Engineer Danny Hilley behind the board.

JIM McCULLAUGH



STORE PROMOTION—Jazz musician Cal Tjader performs to a standing room only crowd at Systems Warehouse, San Francisco. The store appearance, jointly sponsored by the stereo outlet and KJAZ-FM highlighted the full line of JBL professional loudspeaker products, using JBL studio monitors onstage.

\$2.5 Mil Expansion For Sigma Studios

By DICK NUSSER

NEW YORK—Less than two years after its successful entry into the competitive studio market here, Sigma Sound Studios is expanding again, this time into a two-story building around the corner from its home-base in Philadelphia.

Owner Joe Tarsia announced the purchase Tuesday (15) of the old United Artists screening room and studio at 13th and Vine Sts. Plans call for three state-of-the-art studios on one floor, each with 48-track capability. At least one of the studios will be able to accommodate a full orchestra.

At the same time, Sigma announced it will be adding a third room to its New York operation, with a strong possibility that it will be equipped with one of the new 3M digital machines.

"We really have no alternative but to expand," Tarsia says. "We want to remain state-of-the-art and we can't afford the down time at our 12th St. studios to do it, so we're going around the corner."

Sigma has two rooms at the 212 N. 12th St. address, once of the home of Cameo-Parkway Records and a legendary location for the production of pop hits from the 1950s to the present. Sigma also operates a studio adjacent to producer Gamble and Huff's headquarters at 309 S. Broad St.

In addition to the avoidance of down time at the 12th St. studios, Tarsia notes that live concert remote broadcasts have also been cutting into Sigma's capacity to handle the demand for its facilities.

At least one of the new studios at 13th and Vine will be open by March 1980, Tarsia says. Once it's operational a decision will be made whether or not to "rejuvenate" or "rebuild" the historic 12th St. location.

Estimated cost of the new studios is pegged at \$2.5 million. Tarsia has engineers and technicians scouting the current AES show for possible additions to its equipment inventory, but Sigma is leaning toward Sphere consoles, and 3M and Ampex machines. Sphere is owned and operated by the same designers who founded Electro-Dyne, which were the consoles in the original Sigma studios.



FINAL MIX—Steve Walsh, center, and Rich Williams, right, of Kansas listen to the final mix of the group's new LP at the Capricorn Sound Studios, Macon, Ga. Engineer Brad Aaron looks on.

Oregon Site Of New 24-Tracker

EUGENE, Ore.—Producers Studio has opened here as a new 24-track complex.

Equipment includes a Spectra Sonics 26 in/26 out console, Ampex MM1200 24-track tape machine and custom JBL monitors.

Located on a 2,000 square foot site in downtown Eugene, the studio itself measures approximately 1,000 square feet while the control room is 255 square feet.

Michael Diley is president. Staff producer is George Bouhey and staff engineer is Steven Diamond.

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Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	26	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
2	1	21	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
3	11	5	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
4	3	9	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
5	4	17	THE JACKSON SOUTHERNAIRES Malaco 4357
6	6	48	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
7	5	39	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
8	7	158	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
9	9	21	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
10	8	26	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
11	NEW ENTRY		WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
12	NEW ENTRY		BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
13	14	26	REV. MACEDO WOODS Dwell In Me, Savoy 14501
14	13	82	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
15	12	30	SHIRLEY CAESAR: From The Heart, Hob HBL 501
16	10	99	SHIRLEY CAESAR First Lady, Hob HBL 500
17	NEW ENTRY		COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
18	15	39	ANDRAE CROUCH Live In London, Light LSX 5717
19	22	5	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
20	NEW ENTRY		LIVE IN WASHINGTON, D.C. Gospel Music Workshop Mass Choir, Savoy SGL 7033
21	17	81	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014
22	20	56	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
23	19	77	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
24	18	52	INEZ ANDREWS Chapter 5, ABC/Songbird SB-269
25	21	193	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
26	26	107	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
27	23	30	JAMES CLEVELAND & ALBERTA WALKER Reunion, Savoy 14502
28	28	30	ANDRAE CROUCH Take Me Back, Light 5637
29	27	48	GOSPEL KEYNOTES Reach Out, Nashboro 7147
30	29	5	JAMES CLEVELAND/ESSENCE Sinner Man, Savoy 14494
31	30	5	THE SWANEE QUINTET Dr. Jesus, Grand 3088
32	24	9	WILLIE BANKS & THE MESSENGERS For The Wrong I've Done, HSE 1521
33	33	72	SARA J POWELL When Jesus Comes, Savoy 14465
34	32	131	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ramwood)
35	NEW ENTRY		PUSH FOR EXCELLENCE Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh MSB 6617

Gospel 600 At 1st Norfolk CBN Music Seminar

NASHVILLE—Top gospel recording artists, clinicians, composers, conductors, music publishers and aspiring collegiate and high school musicians will gather in Norfolk, Va., June 24-29 for the first CBN Univ. Music Seminar.

The week-long event, to be held on the campus of Old Dominion Univ., is being sponsored by the CBN Univ., an arm of the Christian Broadcasting Network, Inc., and is designed to educate, inspire and train present as well as future church musicians.

More than 600 church music leaders, college musicians and high school juniors and seniors are expected to participate in the seminar, which will also serve as an extension of the university's School of Fine Arts to open in 1980.

Major performers and clinicians in the forefront of Christian contemporary music will be featured, including Ralph Carmichael, Doug Oldham, Gary S. Paxton, Dr. Jesse Peterson, Rick Powell, the Pat Terry Group, Kathie Lee Johnson, Truth, Otis Skillings, John Michael Talbot,

Kurt Kaiser and Andrew Culverwell.

Classes will concentrate in such areas as orchestration, composition, church music and administration, church music promotion and advertising, choir rehearsal, children's choirs, worship and praise, the music business, television and radio in the church, sound systems, record production and travel groups.

Also to be featured is a special session of Music Encounter, whose purpose is to acquaint church music leadership with the latest products from a consortium of publishers, including Benson, Good Life, Hope, Lexicon, Lillenas, Lorenz, Manna, Sparrow, Tempo, Triune and Word.

Free music will be distributed, exhibits will be on display and special 90-minute reading sessions will be conducted by each publisher.

In addition, several major premieres of choral works will be held along with public concerts scheduled June 25 and 28 at the Virginia Beach Convention Center.

Registration for the seminar will be held June 24. On-campus housing arrangements will be handled through Old Dominion Univ.



Word Reception: Myrrh artist Amy Grant, right, autographs copies of her latest album, "My Father's Eyes," for Jack Bailey, left, and Brian Mason of WNAZ-FM during a reception at Nashville's O'Charley's Restaurant.

The Word Is Out: Watch Grant

NASHVILLE—Word, Inc. recently hosted an in-store autograph session and post reception in Nashville centered upon Myrrh artist Amy Grant and her latest LP, "My Father's Eyes."

Accompanied by Mike Blanton, Word's assistant a&r director, Grant visited the Baptist Book Store for an autograph session prior to being introduced to members of Nashville's music community at a reception held at O'Charley's Restaurant where Blanton announced that Grant's LP has been named album of the month for May at Word.

"This exemplifies that Grant has

shown significant growth both as an artist and in album sales," noted Blanton.

"Word is supporting the artist's concert tours with radio buys and additional in-store promotion in coordination with the concerts in different areas," adds Blanton.

3 Firms Named By Philadelphia Label

NASHVILLE—Messianic Records of Philadelphia has engaged three companies for the distribution of Lamb product in Australia, New Zealand, Canada, England and Europe.

Among those are Spotlight Music of Sydney, Australia, which will distribute in that country; Lawson and Falle of Toronto that will handle Canada, and Pilgrim Records of London, which will distribute in the United Kingdom and Europe.

Messianic is also investigating possibilities for distribution in South Africa and the Far East.

Gospel Scene

By SALLY HINKLE

Reba Rambo Gardner has inked a long term writer and publisher agreement with BMI. ... Black college broadcasters celebrated Hob recording artist Shirley Caesar as the most popular gospel artist during its first annual Black College Radio convention, held in Atlanta recently. Black College Radio is a division of the Collegiate Broadcasting Group, Inc.

Murray State Univ. in Murray, Ky., will host the Blackwood Brothers' National School of Music session slated for June 17-29. Among the subjects to be covered include theory harmony, sight singing, ear training, choral techniques, history of gospel music, performance training, M.C. techniques, p.a. techniques, recording techniques, piano tuning, copyright information, how to promote a group and church music, how to organize a graded choir, how to start a band, meaningful music in the church, evangelistic song leading and evangelistic accompanying. Private lessons will also be available in the areas of voice, piano, organ, drums, percussion, lead, rhythm and bass guitar, arranging and composing, with instruction offered by Bill Baize, Billy Blackwood, Linda Sholar, Steve Hurst, Stan Bowling, Ken Jennings and Barbara and Charles Novell.

Cynthia Clawson is slated as the featured soloist for the Nashville Billy Graham crusade in late June. David Ford will be presenting three performances of "Elijah" at the First Baptist Church in Van Nuys, Calif., May 13-15.

Tempo, Inc. has entered into the music publishing field following the first publication of three collections, "I Am Willing Lord," "Harvest Celebration"/"Forever" and "Renaissance Sings David Ingles." Other new collections include the Jerry Kirk Choral series and "Give Him Praise," arranged by Mark Hayes. Scheduled for publishing in the near future is a new musical by Otis Skillings on the second coming of Christ, "The Day That Never Ends," a children's Christmas musical, "Hark The Herald Angels" by Ron Long and Joanne Barrett, and a children's collection, "Here Come The Kids" by Paul Johnson.

The Rex Humbarnd Family has recently joined the Impact label with a three year agreement that includes product by the family as well as solo projects by Maude Aimee Humbarnd, Liz Humbarnd and the Humbarnd grandchildren.

Heartwarming artists, the Kingsmen, have been working on a concept LP entitled "Out Of The Past." Nostalgia-themed, the LP offers a collection of gospel hits from the mid '50s and early '60s.

Nancy Ividen has joined the record promotions staff at Great Circle Records as press and publicity coordinator for the Heartwarming, Jim and Cross Country labels—all divisions of Great Circle.

Lexicon Music has published "Extra! Sing All About It," a choral book containing 20 top songs by such composers as Ralph Carmichael, Kurt Kaiser, Jimmy Owens, Cam Floria, Andrae Crouch, Dan Burgess, Larry Dalton and Lynn Mann. All compositions have been arranged in the medium difficulty range.

Double Release By Singer Riley

NASHVILLE—Cross Country Records, established under the umbrella of the Benson Co.'s Great Circle Record Co. as a country gospel label, has launched a media campaign for the release of Jeannie C. Riley's "Wings To Fly" LP and single. "It's Wings That Make Birds Fly."

Release of both the album and Riley's self-penned single is being supported by such promotional aids as a custom four-color single sleeve, which utilizes tie-in graphics with the parent LP, poster mailings to radio and media, special multi-product ads, scheduling of major radio "premier" interviews, and instore promotional displays and sales aids.

In addition, major tie-in television exposure is currently being set for Riley by her agency, Top Billing, Inc.

Soul Sauce

45 Candles For N.J.'s Club Harlem

By JEAN WILLIAMS

LOS ANGELES—Atlantic City's Club Harlem will mark its 45th anniversary when the First Choice opens the club's season June 29.

Club Harlem has for many years been a showcase for black acts, and a springboard for some of the industry's most powerful performers, such as Sammy Davis Jr.

Although there will be a weekly turnover in attractions, club manager Ben Allen will again have the scantily-costumed showgirls on tap every night for production numbers with Hi Fi White the house comedian/MC.

Set to follow First Choice are Sister Sledge, July 6; Stephanie Mills, July 13; the Whispers, July 20; the Emotions, July 27; Betty Wright, Aug. 3; Tyrone Davis, Aug. 19; Jerry Butler, Aug. 17; the Manhattans, Aug. 24; with Millie Jackson due Aug. 31 to close out the season. Show structure also provides supporting acts for the headliners.

Members of Atlanta's Brick were invited to participate in a music seminar at Morris Brown College there, hosted by Dr. Johnson Hubert, chairman of the school's music department, and Cleopas Johnson, director of the marching band and jazz ensemble.

Donald Nevins, Brick's keyboardist; Ray Ransom, bassist; and Jimmy Brown, horns, discussed recording, songwriting, studying music and performing to Morris Brown students and music students from nearby high schools.

The group also played a tape of its upcoming third Bang LP, "Stoneheart," following a question and answer period.

In addition, Ransom presented the school's band with a check for \$1,000. Brick is one of the groups that gives something back to the community. It realizes the community is worth more than the price of a ticket to a concert or the laying down of a few dollars for an LP.

Bobbi Humphrey is in the studio recording her second LP for Epic, with Ralph MacDonald producing. He produced her first LP for the label. Not only will Ralph offer his percussion but keyboardist Richard Tee will guest on the LP. The album, "The Good Life," is set for release this month.

The Chi-Lites are making their entry into the disco arena with a single, "Higher" on the Inphasion label (distributed by TK).

The group, with 10 gold LPs and an equal number of singles to its credit, is about to undergo an image change in the personal appearance area and has signed with the Norby Walters Agency.

The former Brunswick and Mercury group retains two of its original members, Marshall Thompson and Robert Squirrel Lester. Vaney "Smokey" Hampton and David "Doc" Robeson joined the Chi-Lites three years ago.

Remember... we're in communications, so let's communicate.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	5	9	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, C. McFadden, J. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)	34	37	12	DANCE WITH YOU—Carrie Lucas (Kessie Gardner), Lata/Red, Solar 11482 (RCA) (Spectrum VII/Hi-Fi, ASCAP)	69	59	11	IN THE NAVY—Village People (J. Morali, H. Belinfante, V. Willis), Casablanca 973 (Can't Stop, BMI)
2	1	8	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Back 82779 (CBS) (Bivona, ASCAP)	35	35	9	LOST IN LOVING YOU—McCrays (L. McCray, A. McCray, S. Tucker), Parlophone 6-78028 (Epic) (Hi-Fi, BMI)	70	26	12	HAPPINESS—Painter Sisters (A. Toussaint), Planet 45902 (Elektra) (Warner-Tamerlane/Marsant, BMI)
3	2	11	REUNITED—Peaches & Herb (D. Fakaris, T. Perren), MVP/Polydor 14547 (Perren Vibe, ASCAP)	★	46	6	NIGHT DANCIN'—Tina Turner (P. Sattermeier, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)	★	NEW ENTRY		BAD GIRLS—Donna Summer (D. Summer, S. Sedars, E. Holmstrom, J. Esposito), Casablanca 978 (Starr/Euro/Earth/Sweet Summer Night, BMI)
★	8	6	HOT STUFF—Donna Summer (P. Bellotte, H. Fahrens, K. Fortner), Casablanca 978 (Rick's/Step, BMI)	37	38	7	BAD FOR ME—Dee Dee Bridgewater (D. Thomas, C. Veal Jr.), Elektra 46031 (Hornet/Chas, ASCAP)	★	82	2	BEST BEAT IN TOWN—Switch (B. DeAngelis), Gordy 7158 (Motown) (Jobete, ASCAP)
★	6	10	SHAKE—Gap Band (C. Wilson), Mercury 74951 (Total Experience, BMI)	38	34	7	RAISE YOUR HANDS—Brown (K. Hays, R. Kanoon, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)	★	83	2	I JUST KEEP THINKING ABOUT YOU BABY—Tina Turner (H. Johnson, G. Gately), Tamla 54299 (Motown) (Jobete, ASCAP)
★	9	5	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44251 (Atlantic) (Chic, BMI)	★	50	6	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (R. Forsey, M. Bjorklund, F. Jay), Spring 197 (Polydor) (Van Miguil, ASCAP)	★	84	4	FREAKY PEOPLE—Crowd Pleasers (A. Carey, C. Moreland, L. Emmanuel), Westbound 55425 (Atlantic) (Bridgeport, BMI)
7	3	13	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 3399 (Raydio, ASCAP)	★	49	6	IF YOU WANT IT—Nerf Herd (S. Torano, H. Johnson), Arista 7747 (Face, BMI)	★	85	2	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Bjorklund, J. Evers, K. Forley, J. Korduletsch, C. Barry), Chrysalis 1232 (Ardion/Lambda/Lollipop Music, BMI)
★	18	3	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (I. Lind, A. Willis, Arc), 3-10956 (CBS) (Charleville/Irving/Deertrack/North, BMI)	★	52	4	MEMORY LANE—Minnie Riperton (M. Riperton, K. D. Lewis, G. Dwyer, D. Rudolph), Capitol 4706 (Mama's/Bull Pen, BMI)	★	NEW ENTRY		WHEN YOU WAKE UP TOMORROW—Candi Staton (F. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pep/Leslie/Stacey/Lynne/Starkey, ASCAP)
9	4	17	DISCO NIGHTS—G.O. (E.R. LaBlanc), Arista 0388 (G.O./Arista, ASCAP)	★	43	5	FOXY LADY—Larry Graham with Graham Central Station (L. Graham), Warner Bros. 8816 (Nineteen Eighty Four, BMI)	★	NEW ENTRY		RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)
★	16	6	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	★	54	4	EYEBALLIN'—Heatwave (R. Tempest), Epic 8-50699 (Arista, ASCAP)	★	87	2	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 3-10963 (CBS) (Circle R, ASCAP)
★	14	10	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harack, BMI)	★	56	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.R. 3680 (CBS) (Mighty Three, BMI)	★	78	3	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sherlyn, Lindsay Ann, BMI)
12	12	10	GOOD, GOOD FEELIN'—Wyr (Allen, Brown, Jordan, Miller, Oskar, Robb, Scott, Goldstein), MCA 40955 (Far Out/Milwaukee, ASCAP/BMI)	★	57	6	I JUST WANNA DANCE WITH YOU—Dramatics (C. Womack, D. Davis), MCA 41017 (Greenwood/BMI/Conquistador, ASCAP)	★	NEW ENTRY		SORRY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole Reams, ASCAP/BMI)
★	29	4	RING MY BELL—Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	★	46	7	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tai, R. Dabon), RCA 11547 (Marsant, BMI)	★	NEW ENTRY		HOT FOR YOU—Brainstorm (T. Womack, B. Woods), TABU 8-5514 (CBS) (Intenor, BMI)
14	11	14	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4586 (Amazement, BMI)	★	57	6	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Miller, R. Lataf), 20th Century 2403 (RCA) (Scarb, BMI)	★	NEW ENTRY		I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Ace-Drick, BMI) (Cheyenne/Motor, ASCAP)
15	7	16	HOT NUMBER—Foxy (I. Lindeman), Dash 5850 (TK) (Sherlyn/Lindseyanne/Buckaroo, BMI)	48	48	8	MR. ME, MRS. YOU—Creole De Coco (R.G. Young, H.B. Barrow), Venture 106 (Audio Arts, ASCAP/Madeb, BMI)	★	NEW ENTRY		I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (K. Kern, W. Jennings), Arista 0413 (Irving, BMI)
16	10	15	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Columbia/Tronza, BMI)	49	42	11	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)	★	NEW ENTRY		CAN'T DO WITHOUT LOVE—Whispers (N. Burke, C. Mayfield), Solar 11580 (RCA) (Mayfield/Andrack, BMI)
17	13	14	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8755 (Unichappell, BMI)	50	27	9	I WHO HAVE NOTHING—Sylvester (Leber Stollen), Fantasy 855 (Yellow Dog/Walden/S.D.R.M., ASCAP)	★	NEW ENTRY		EVERYBODY HERE MUST PARTY—Direct Current (D.D. & D. Clements), T.E.C. 759 (W&A, ASCAP)
18	17	17	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Winder), Polydor 14532 (Speculor/Trace, ASCAP, BMI)	51	25	16	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Botler), Tamla 54297 (Motown) (Colgems—EMI) (Jobete, ASCAP)	★	NEW ENTRY		YOU GOT THE STUFF—Bill Withers (B. Withers, P. Smith, K. Hatchell), Columbia 3-10958 (Blewing, ASCAP)
19	15	19	SHAKE YOUR BODY—Jackson (R. Jackson, M. Jackson), Epic 850656 (Peach, BMI)	52	21	13	SHINE—Bar Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar Kays/Warner-Tamerlane, BMI)	★	NEW ENTRY		MAKE YOUR MOVE—Joe Thomas (B. Baker, G. Gordy, C. McKee), L.R.C. 9327 (T.K.) (Nitajood, ASCAP)
20	19	14	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole Reams, ASCAP/BMI)	53	44	9	CAN'T SHAKE THE FEELING—Back Family (B. Green, T. Lyle, G. Sokolow), Lejoint 34001 (London) (Mill & Mills, BMI)	★	NEW ENTRY		HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, F. Moten), Arista 0421 (Atrax, ASCAP)
21	20	18	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillon, BMI)	54	53	11	YOU CAN DO IT—N. Hudson & The Soul Partners (A. Myers, K. McCall), MCA 12459 (MCA) (Perks, BMI)	★	NEW ENTRY		RIDIN' HIGH—Parlet (D. Dunbar, D. Sterling), Casablanca 975 (Rick's/Malibu, BMI)
★	30	5	DON'T GIVE IT UP—Linda Clifford (G. Askey, L. Clifford), RSO 917 (Mayfield/Andrack, BMI)	55	55	8	SHOW TIME—Undisputed Truth (N. Whitfield, Whitfield 8781) (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	NEW ENTRY		LET'S GET WET—Prince Phillip Mitchell (P. Mitchell), Atlantic 3569 (Hot Stuff, BMI)
23	22	22	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salvo 2078 (RCA) (Lucky Three/Henry Sturmy/Unichappell, BMI)	★	74	3	I'M A SUCKER FOR YOUR LOVE—Tina Turner (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	★	NEW ENTRY		LEAD ME ON—Mazie Hightower (A. Willis, D. Laury), Westbound 11530 (RCA) (Arista, ASCAP)
24	24	16	I BELONG TO YOU—Rance Allen (R. Allen), Star 3717 (Fantasy) (Star/Doctor Jack, ASCAP)	57	58	5	LOVE YOU INSIDE OUT—Bee Gees (B. Gibb, M. Gibb, R. Gibb), RSO 925 (Stigwood/Unichappell, BMI)	90	91	4	GIVEN IN TO LOVE—Lakeland (S. Schackles), Solar 11589 (RCA) (Spectrum VII, ASCAP)
★	31	9	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3-10936 (Raydola, ASCAP/Polo Grounds, BMI)	58	51	9	ANY FOOL CAN SEE—Barry White (B. White, P. Parks), Unlimited Gold 35763 (Columbia) (Seven Songs BA/Duke, BMI)	91	92	2	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV-Zonal, BMI)
★	36	5	JAM FAN—Bentley's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★	69	3	ROCK 'N' ROLL—Atlantic Starr (W. Lewis), A&M 7135 (Arista/Newborn/Arista, ASCAP)	★	NEW ENTRY		I CAN DANCE ALL BY MYSELF—Daltrey & Dubarré (G. Daltrey, D. Dubarré), Hitlack 7306 (Atlantic) (Daltrey & Dubarré/Anadale, ASCAP)
★	43	5	CHASE ME—Con Funk Shun (M. Cooper, F. Pilele), Mercury 74959 (Val-a-Joe, BMI)	★	70	4	MORNING DANCE—Sprey Cyr (J. Beckwith), Liberty 58011 (MCA) (Harris/Crossed Bear, BMI)	92	93	2	HERE COMES THE HURT—Manhattan (F. Johnson), Columbia 3-10921 (Stone Diamond Music Corp./Song Tailors Music Co., Inc., BMI)
28	23	12	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Goffin, P. Grant), Arista/GFP 2508 (Pennumbra, BMI)	61	61	4	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	★	NEW ENTRY		KEEP YOUR BODY WORKING—Kleeer (N. Durham), Atlantic 3565 (Kleeer, BMI)
★	39	5	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fakaris, T. Perren), Polydor 14558 (Perren Vibe, ASCAP)	★	80	2	MUSIC BOX—Evelyn "Champagne" King (T. Lyle, S. Peake, J. Fink), RCA 11586 (Mills/Sea Containers, BMI)	95	96	13	DON'T SIT DOWN—Dee Edwards (T. James, D. Innes), Cotillion 44249 (Atlantic) (Irving R. Kelley, BMI)
★	40	7	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)	★	81	2	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14551 (Muscle Shoals, BMI)	★	NEW ENTRY		I CAN TELL—Chanson (D. Williams, J. Jamerson Jr.), Arista 7743 (Michelle Jamerson/Cos Co., ASCAP)
31	28	11	SATURDAY NIGHT—T-Connection (T. Gaskins), Dash 5051 (TK) (Sherlyn/Decker, BMI)	★	75	3	FIRST TIME AROUND—Sly (R. Muller), Salvo 2087 (RCA) (Joe Joe Joe, ASCAP)	★	NEW ENTRY		STAR LOVE—Cheryl Lynn (J. Footman, J. Winder), Columbia 3-10907 (Colgems/EMI/Spec-o-rite, ASCAP/Screen Gems/EMI/Trace, BMI)
32	32	10	WALK ON BY—Average White Band (H. David, B. Buchanan), Atlantic 3501 (Blue Swan/Jac, ASCAP)	★	76	3	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (J. Bell, C. James), A&M 2137 (Mighty Three, BMI)	★	NEW ENTRY		ONE MORE MINUTE—St. Tropez (D. Jordan, B. Blue), Butterfly 1100 (Heath Levy/Arista, ASCAP)
★	41	5	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0408 (P.O., BMI)	★	77	4	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (L. Holland Jr., L. Dwyer, B. Holland), Motown 1858 (Stone Age, BMI)	100	100	4	

Labels Can't See For Lookin', Says Big Memphis Record Buyer

By JEAN WILLIAMS

LOS ANGELES—Most record companies continue to deal with dealers from a black/white level—touting the attitude “If you’re black you can only deal with black-oriented product and if you deal with white product we’re not going to support you.”

This claim is made by J.B. Cole, owner of Michal One-Stop Distributors in Memphis. Cole, owner of two one-stop retail outlets in the area, recently opened a full-line operation in a 60% white area.

“I carry records by everybody from the Rolling Stones to Dolly Parton and Waylon Jennings to Teddy Pendergrass but in terms of label support, all I get are posters and promo copies on the black-oriented artists.

“I’m not talking about all record companies. I get 100% support from Arista and Ariola Records. Their promotion people are almost like employees here (Darryl Williams works for Arista and Herb Kneeland is at Ariola).

“These guys come in and immediately want to know what they can do for us, what we need and they’re on the phone getting help for us. These are the only two promotion people we see.

“On the other hand, I know there’s a Motown person in the area but we’ve never seen him. He called my wife Dorothy once.” She runs the operation that deals primarily with black-oriented product.

“I even asked the promotion person from Atlantic for a promo copy of the Blues Brothers LP and she told me that she didn’t handle that and couldn’t get it for me. I had to buy a copy to play for customers.

“Fifty percent of my customers at the new store are white and the only poster of a white artist I have on the wall is of Cher. I have to use LP jackets of artists like Willie Nelson, Parton and others for displays. Warner Bros. is one of the companies that’s faithful—through the mail, but then again, only for black acts.”

“Customers for the most part don’t care whether you’re black or white. They only want to know if you have the records.”

Cole’s operations are combination one-stop/retail outlets, with the new facility spanning more than 4,000 square feet and the black-oriented shop much smaller.

He notes that he will be moving into a third facility in about six months in Humboldt, Tenn.

Cole, former road manager for B.B. King and James Brown, formed Gospel Express Records in 1972.

“Then I started a gospel caravan called Memphis Gospel Express, where I, even now, take three acts at a time to cities where my broadcast is heard. The only way I would get my product out and heard was through my own facilities. Later, other one-stops started buying gospel product from me, and now I stock all gospel product in addition to other black-oriented records.



SAY EARL—Earl Klugh is presented with a proclamation from the city of Detroit in the occasion of Earl Klugh day in that city. Circuit Judge Myron Wahls and Detroit public information director Joyce Garrett are at the ceremony at the Ford Auditorium to present the UA artist with his honor.

“To finance the label I opened my first retail record shop dealing almost exclusively in gospel.

“The problem in Memphis was that no matter how many records I sold or that my distributor sold, I couldn’t get credit.

“With 80 gospel singles and 30 LPs on Gospel Express I was forced to open a one-stop. Distributors didn’t want to carry my complete line and they wanted me to take a price cut.

“I had my own radio broadcasts on KWAM-AM, an all-gospel station, to advertise my shop and play records.

“Factually, I don’t make any money on the gospel product. I pay 65 cents for singles and sell them for 68 cents.”

In addition to his other accounts, Cole says he services seven gospel-oriented mom and pop and shops in Memphis, North Mississippi and Arkansas (all within 50 miles).

These shops are: Rose Sellers Records, Humboldt, Tenn.; Unique and Hit Tunes in Holly Springs, Miss.; Brother Porter’s Records, Earle, Ark.; Clarke’s Records, Jackson, Tenn.; Around The Clock Records, Pine Bluff, Ark.; and Coleman’s Records, Memphis.

Volatile Topics At Black Assn. Meet

NEW YORK—Such volatile topics as the plight of black promoters, the upward mobility of black record company executives and the job security of blacks in radio will be among the subjects addressed at the Black Music Assn.’s June Founders Conference in Philadelphia.

The conference gets underway Friday, June 8, with a ribbon cutting ceremony, a keynote speech by civil rights leader and business man the Rev. Leon Sullivan, and a board of directors meeting. The serious business begins on Saturday as the Assn. premieres its newly produced film, “Black Music In America.”

The film screening is to be followed by four concurrent sessions run by the heads of each of the organization’s four divisions.

Communications division chairman Rod McGrew will chair a panel entitled, “Job Security: The Vanishing Reality.” The panel will search for ways to help blacks in radio to stabilize their careers.

The Assn.’s merchandising and marketing wing will host a panel on cooperative merchandising. Division

head Calvin Simpson will chair the panel that will feature Ernie Leaner of Ernie’s One-Stop of Chicago, Jerry Richmond of the Music Library stores in Philadelphia and former CBS Records vice president Jim Tyrrell.

The plight of black concert promoters will be tackled on a panel hosted by Motown recording artist and performing arts division vice president Smokey Robinson.

The recording division’s session will deal with the problems of black executives at major labels. Chairmen of the session will be CBS records vice president and head of the Assn.’s recording division head LeBaron Taylor.

Following the four divisional meetings there will be a general session called “Survival Of Black Music And Black Music Artists In The ‘80s.” The focus of this session will be the problems caused by disco. The session will be chaired by journalist and promotion man Dick Hawkins and panelists will include CBS Records Division president Bruce Lundvall, Warners/RFC

president Ray Caviano, Mal Woolfolk, president of the World Assn. Of Black Club Owners; artists Chuck Brown and Jerry Butler, Prelude Records vice president Stan Hoffman, Judy Weinstein of New York’s For the Record pool, journalist Robert Ford Jr. and Frankie Crocker of WBLS-FM.

The conference will be highlighted by an early morning tribute to gospel music Sunday.

That will be followed by a panel on tapping the international market, hosted by LeBaron Taylor. The meeting will put special emphasis on the African market and panelists will include attorney Curtis White and Percy Sutton, former politician, and current head of Inner City Broadcasting Percy Sutton.

Sunday afternoon’s program will feature a symposium with representatives of major industry trade groups such as NARM and the RIAA. The session is designed to let the organization’s membership tell the trade groups what blacks want.

The conference closes with a corporate government meeting.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	15	1	WE ARE FAMILY Sister Sledge, Cotillion SD 5709 (Atlantic)	39	28	8	WHISPER IN YOUR EAR Whispers, Solar BSL1 3185 (RCA)
2	2	10	DISCO NIGHTS G.O., Arista AB 4225	40	40	15	SPIRITS HAVING FLOWN Bee Gees, RSO RS-13041
★ 8	3	3	BAD GIRLS Donna Summer, Casablanca NBLP 2 7150	41	37	16	ANGIE Angela Bofill, GRP/Arista GRP 5000
★ 4	7	7	ROCK ON Raydio, Arista AB 4212	42	42	22	T-CONNECTION T-Connection, Dash 30009 (T.K.)
5	5	8	INSPIRATION Mase, Capitol SW 11912	43	39	10	IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE 35772 (CBS)
6	3	28	2 HOT Praches & Herb, MWP/Polydor PD 1 6172	★ 54	37		LIVE AND MORE Donna Summer, Casablanca NBLP 7119
7	6	17	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 988 (Motown)	45	45	9	ALTON McCLAIN & DESTINY Alton McClain & Destiny, Polydor PD1 6163
8	7	26	DESTINY Jacksons, Epic JE 35552 (CBS)	46	32	14	TAKE ME HOME Cher, Casablanca NBLP 7133
★ 25	3	3	McFADDEN & WHITEHEAD McFadden & Whitehead, P.R. JZ 35800 (CBS)	★ 57	3		THE JONES GIRLS The Jones Girls, P.R. JZ 35757 (CBS)
10	10	7	HOT NUMBERS Foxy, Dash 30610 (TK)	48	50	21	HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)
11	11	11	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZBGR 3277	★ 59	2		FEVER Roy Ayers, Polydor PD 1 6204
12	12	8	THE MUSIC BAND War: MCA MCA 3085	50	52	8	MORNING DANCE Spyro Gyra, Infinity INF 9004
13	9	10	IN THE MOOD WITH TYRONE DAVIS Tyronne Davis, Columbia JC 35723	51	49	27	C'EST CHIC Chic, Atlantic SD 19209
★ 17	6	6	GAP BAND Mercury SRM 1 3758	52	51	12	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BXL1 3269 (RCA)
15	15	6	PARADISE Gower Washington Jr., Elektra 6E 182	53	46	9	OUTLINE Gino Soccio, Warner Bros. RFC 3309
16	13	17	FUNK Instant Funk, Salsoul SA 8513 (RCA)	★ 64	5		WILD & PEACEFUL Teens Marie, Gordy G7 986 (Motown)
★ 23	3	3	HOT PROPERTY Heatwave, Epic JE 35970	55	58	7	SKYY Skyy, Salsoul 8517 (RCA)
★ 29	2	2	CANDY Con Funk Shun, Mercury SRM 1 3754	56	56	5	A MOMENT'S PLEASURE Millie Jackson, Spring SP 16722 (Polydor)
19	20	9	LET ME BE YOUR WOMAN Linda Clifford, RSO 2 3902	57	30	9	FEEL NO FRET Average White Band, Atlantic SD 19207
★ 38	3	3	SONGS OF LOVE Arista Ward, Juana 200 004 (T.K.)	★ 68	8		IN THE PUREST FORM Mass Production, Atlantic SD 5211
21	16	8	MUSIC BOX Evelyn "Champagne" King, RCA AFL1 3033	59	63	5	GROOVIN' YOU Harvey Mason, Arista AB 4277
22	14	7	THE MESSAGE IS LOVE Barry White, Unlimited Gold JZ 35763 (CBS)	★ 61	61	3	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Arista 4410 (TK)
23	19	7	EVERYBODY UP Ohio Players, Arista AB 4226	61	61	3	FROM HERE TO ETERNALLY Spinners, Atlantic SD 19219
★ 34	2	2	SWITCH II Switch, Gordy G7 988 (Motown)	62	60	10	MILKY WAY Chocolate Milk, RCA AFL1 3081
★ 35	4	4	ANY TIME, ANY PLACE Dramatics, MCA AA 1125	★ 73	8		TRY MY LOVE Tata Vega, Tamla T7 360 (Motown)
★ 36	3	3	STONEHEART Brick, Bang JZ 35969 (CBS)	64	33	14	AWAKENING Narada Michael Walden, Atlantic SD 19222
27	21	8	I LOVE YOU SO Natalie Cole, Capitol SO 11928	65	53	16	PROMISE OF LOVE Delegation, Shadybrook 010
28	18	13	KNOCK ON WOOD Anni Stewart, Arista SW 58054	66	66	14	BREAKWATER Breakwater, Arista AB 4208
29	24	7	GO WEST Village People, Casablanca NBLP 7144	67	NEW ENTRY		STRAIGHT TO THE POINT Atlantic Star A&M SP 4764
30	27	5	STARS Sylvester, Fantasy F 9579	68	NEW ENTRY		UNWRAPPED Denise LaSalle, MCA MCA 3058
31	22	24	CROSSWINDS Peabo Bryson, Capitol ST 11875	69	65	17	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB 420
32	26	12	FEET DON'T FAIL ME NOW Heslie Hancock, Columbia JC 35784	70	62	22	BELL & JAMES Bell & James, A&M 4728
★ 41	3	3	HEART STRINGS Earl Klugh, United Artists (UALA 942 (Capitol)	71	71	28	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)
★ 44	18	18	LOVE TRACKS Gloria Gaynor, Polydor PD1 6184	72	74	2	SHOULD GONE DANCIN' High Inergy, Gordy G7 987 (Motown)
★ 43	3	3	MINNIE Minnie Riperton, Capitol SO 11936	73	70	17	ENERGY Pointer Sisters, Planet P 1 (Elektra/Ayllum)
36	31	9	LOVE TALK Manhattans, Columbia JC 35693	74	55	17	CHUCK BROWN & THE SOUL SEARCHERS Source SOR 3076 (MCA)
★ 47	3	3	IN DANIELAND Carve Lucas, Solar BSL1 3219 (RCA)	75	75	24	LIGHT OF LIFE Bar Kays, Mercury SRM 1 3732
★ 48	4	4	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T 583 (RCA)				

Ertegun IFPI's Topper

• Continued from page 4

resigning later in the year, and John Hall, current IFPI antipiracy director, has been appointed in his place.

Twelve vice presidents were elected to the new board, of which eight were members of the old board. They are: Richard Asher, president of CBS Records International; Anders Holmstedt, chairman of the Swedish IFPI group and chairman of the finance committee (also president of EMI Scandinavia); Fraser Jamieson; Kurt Kinkele, executive vice president of Polygram, Hamburg; Roger Lindberg, president of Musiikki Fazer, Helsinki, and president of the Finnish IFPI; Giuseppe Ornato, president of RCA Italy; Coen Solleveld, president of Polygram International; and Len Wood, group director of EMI Ltd., and chairman of the British Phonographic Industry.

Four new vice presidents named were: Pierre-Jean Goemaere, president of Inelco, Belgium, and president of IFPI groups in the European Economic Community; Monty Leuftner, president of Ariola, Ger-

(Continued on page 63)

Majors, Indies Tussle Over BPI Control

LONDON—Stephen James, managing director of DJM Records here, is actively rallying Britain's independent record companies to fight a trend for the eight majors to control totally the council of the British Phonographic Industry.

"Do you want that kind of total control envisaged by BPI planners, or do you want to remain democratic?" asks James.

He warns that at a special general meeting of the BPI set for June 6, members will be asked to agree to a resolution giving the eight majors automatic membership of the council, without any need for a re-election process. Additionally the majors would be given 25 votes each at each general meeting, a total of 200 votes compared with the maximum 176 held by the indies.

John Deacon, BPI director general, says there is an additional proposal for the meeting that the

council would be increased from 12 to 14, and that the two new members would be representing the independents.

This would mean a council lineup of six independents, plus the eight majors: EMI, CBS, RCA, Decca, Phonogram, Polydor, Pye and WEA.

He adds: "In all my experience of the BPI as a council member before becoming director general, I've never known the majors to vote en bloc on any matter."

Even so, he agrees the majors will have a dominant role in voting in council and general meetings if members agree to the 25 votes each proposal. "It was a unanimous decision to put the motion ahead," he says, "with independents voting with the majors."

James is finding big support from other independents. Andrew Pryor, Ariola marketing manager,

says: "We're very angry indeed that the majors are proposing such a scheme."

And Paul Conroy, Stiff Records general manager, hits out: "We're too busy working on our product and pushing our artists to keep attending BPI meetings. We think the BPI does a good job, but we're not a full member because of the cost. But this is a usual desperate move by the majors. The independents have caused havoc among the overstaffed majors and this is another sign of it."

Alongside this "rift" comes the fact that the rise in BPI expenditure to finance its antipiracy campaign and fight against home taping means category "A" major company subscriptions have been raised from \$15,000 a year to \$50,000 a year.

Subscriptions for the other members remain the same.

Zappa To Wax LP In Vienna

By MANFRED SCHREIBER

VIENNA—Exactly 11,111 tickets are available for Frank Zappa's symphonic music concert in this city's Stadthalle June 13, with an immediate boxoffice rush for what promises to be a remarkable event.

It is here that Zappa presents, as part of the Vienna Festival, his symphonic compositions "Sad Jane," "Bogus Pomp" and "Wool," with the Vienna Symphony Orchestra playing alongside Zappa's own ensemble, specially imported from the U.S.

Since 1968, Zappa has visited Vienna for concerts about every two years. He is a devotee of the so-called Vienna school of composers such as Schoenberg and Webern, one key reason behind his frequent visits.

Says Joachim Lieben, general manager of Stimmen Der Welt (Voices Of The World), Zappa's promoter in Austria: "Zappa feels that the Viennese understand his music particularly clearly and well. His audience has increased all the time, his last show packing out the Stadthalle."

In 1970, Zappa started talks with his promoters about his compositions for a large orchestra. Negotiations followed, but it was only this year that the Vienna Symphony could find time for the event, due to the last postponement of a concert trek to Japan.

Ticket prices for the big premiere run from \$7.50 to \$25.50, the same as for the more run-of-the-mill pop concerts here. But the costs of the show itself run to more than \$500,000. Even at sellout status, which is virtually guaranteed, the entire outlay will not be recovered.

But to compensate, Zappa is to produce a video presentation via four mini television cameras, and he's looking for international sales for the film. Additionally, the Austrian Broadcasting Company (ORF) is recording the concert, and will transmit the result in its pop program, "OE 3." The show will also yield an album.

Contrary to general speculation, it's not true that the city of Vienna is financing the event. It is "renting" the Vienna Symphony at normal rates, and the conductor is Friedrich Cerha, who wrote the third act of "Lulu," by Alban Berg, for the Paris Opera House.

Zappa is already in Vienna for rehearsals, and the album recording will be completed in the ORF studios the day following the one-off concert.

China Deal

LONDON — The international sales division of EMI Records U.K., which won a Queen's Award for Exports & Technology last year, has clinched a big deal with the People's Republic of China.

Following negotiations which stretched over 18 months, EMI has received an order for 2,500 albums, mainly classical, including ballet music by Tchaikovsky and Rimsky-Korsakov.

EMI has supplied the China National Publications Import Corp. with literature for nearly two years, providing details of albums available for export.

Russians Set Elton Album Release

Successful Shows Yield 'A Single Man' Availability

• Continued from page 1

the Soviet concert agency, Goskontsert. The feeling here is that it will open wide the entire pop import business.

Tickets for the shows were fetching up to \$200, although officially priced at \$9. But of the 4,000 persons present at the first concert, only a comparative few went to the general public. Most were snapped up by government officials.

John arrived in Moscow dressed in cossack-style trousers and his striped yellow Watford soccer club scarf to find temperatures soaring into the 80s. He opened the eight-concert stay with a 2½-hour show at Leningrad's October (Oktyabrsky) Theatre. He earned a standing ovation.

After the rapturous reception, he said he regarded the show as the greatest achievement of his career. "It was a tremendous challenge for me, because in the U.S. and Europe generally, they've heard my records.

But here it was different, with most people starved for pop music."

The concert was regarded as a triumph. John took over from the first number in a theatre more accustomed to the folklore offering of various state Russian folk or dance ensembles.

The show was previously approved by an official censor, although John slipped in the Beatles' "Back In The U.S.S.R." without notice (he actually forgot most of the lyrics). He also agreed not to do his usual kicking over of the piano stool in the interest of maintaining audience calm.

There also was strong audience reaction to percussionist Ray Cooper,

with his theatrical approach to drumming and his "aging scholar" appearance.

In London, the Sun newspaper, biggest circulation daily, devoted an editorial to the trip: "All credit to Elton John for rocking staid, stuffy Russian society to its foundations. Joe Stalin would never have allowed the multimillionaire rock singer into the Soviet motherland in the first place.

"Even now, the ruling Communist party is distrustful of the decadent music of the West. But not so the ordinary Russian citizen, particularly the youngsters, who are fed up with dreary, boring, officially approved entertainment."

Involve Delfont In Talent Search For Ailing EMI

LONDON—Lord Delfont, new chief executive of the EMI Group here, is to become personally involved in the search for new talent of international potential to bolster up the fortunes of the ailing music division.

Bernard Delfont steps in at a time when the group is showing losses on its medical scanner operation, when the music division is slumping and when shares have tumbled alarmingly.

He moves in as a stop-gap chief executive, with Sir John Read staying as chairman, while the new managing director-designate Roger Brooke learns his way around EMI business.

Brooke comes in from Pearson

Longman, a group with interests in newspapers and books, and ranging on to Madame Tussaud's wax dummies and the wild life of Chessington Zoo.

He is currently checking out "the intricacies" of the music business and admits: "I have a lot to learn. As I understand it, the difficulties experienced by EMI are common to the music industry, and they just happen to come at a bad time for the EMI Group.

"But Lord Delfont is a great showman and a great talent recruiter. Bhaskar Menon, chairman and chief executive of EMI Music's worldwide operations, is one of the shrewdest men in the music business. There is no better duo for attracting new talent."

Meanwhile the appointment of Lord Delfont is seen here as a warning to potential buyers that EMI is not for sale.

EMI, with 54,000 employees, is to be made "more free and easy and open," says Delfont. And he adds: "In the 1960s, all the repertoire was from Britain, with the Beatles and so on. Now American repertoire dominates, and countries like Italy, France and Germany are more interested in American music. We have to find new talent."

But he is also now deeply involved in solving the problems of the medical electronics side.

Caro Signs

NEW YORK—Prominent Spanish singer-songwriter Nydia Caro has signed a writer's membership agreement with the American Society of Composers, Authors and Publishers. This follows a visit to Puerto Rico by ASCAP membership representatives Paul Wadkovsky and Willie Hernandez.

Caro is a top star of Spanish television and disks, with three gold albums to her credit. Her tv show is broadcast to numerous Spanish-speaking nations worldwide.

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\$10 MILLION LOSS ANNUALLY**Prime Piracy Victim? Greece, Claims IFPI**

By JOHN CARR

ATHENS—Greece is now the country most afflicted by piracy, according to the International Federation of Producers of Phonograms and Videograms. Some 80% of its cassette market falls to the pirates and the illegal activities account for industry losses of at least \$10 million a year.

But Gerry Oord, IFPI and anti-piracy coordinator, said here that he was convinced the recent triumphs in Hong Kong, where the pirates' share of the cassette market was sliced from 95% to 5%, would be repeated in Greece.

He was talking at the first convention of the Greek IFPI group. Out-

lining his global strategy against the pirates, he included a screening of "The Great Record Robbery," the documentary against world cassette piracy unveiled at MIDEM this year, and added: "If you all want to be still in business five years from now, you had better act now."

Oord was in Greece at the invitation of the local IFPI branch, headed by Makis Matsas, managing director of Minos Matsas Records. After his presentation, Greek government officials claimed that effective anti-piracy legislation was being drawn up.

It was said that a special plan has been blueprinted by the Ministry of Culture and Sciences, ready for passing by the Greek parliament.

However, there are still doubting voices. One is that of Evangelos Katsambas, leader of the Greek Musicians' Union, who recently ordered his members to boycott studio work in support of a demand for higher studio fees.

And Pythagoras, a Greek lyricist, has claimed that the Greek government has "an interest" in maintaining pirate activity as a way of making inexpensive product available to the buying public.

Oord, however, insisted the Hong Kong triumph could be repeated. Matsas said the police had already been making arrests, one of the most spectacular being when 205 cassette-recording units, capable of very fast reproduction, were found in a monastery. Some 32,000 pirate cassettes were impounded.

Now that Greece is scheduled to become the 10th member of the European Economic Community in 1981, local company pressure is growing to force the government to update its general legislation to full European standards of protection.

The Greek record industry contributes about \$45 million a year to the national income, and employs around 11,000 people.

BBC Unveils Label For Archives LPs

LONDON—BBC Records here has launched its new Artium label, specially set up for commercial release of unique radio and tv recordings from BBC archives, with recordings featuring Sir Thomas Beecham and Sir John Gielgud, the latter on "His Greatest Roles."

Future releases will feature Kathleen Ferrier, Dennis Brain, Dame Maggie Teyte, Dama Margot Fonteyn, Dame Sybil Thorndike, George Bernard Shaw, Agatha Christie, Charles Chaplin and Walt Disney.

Coming in 1980 will be two box sets featuring the BBC Symphony Orchestra, then celebrating its 50th anniversary. One set will feature pre-war recordings out originally via HMV, featuring Toscanini, Sir Adrian Boult, Bruno Walter, Sir Edward Elgar and Fritz Busch, and the other the complete "Sleeping Beauty" ballet music by Tchaikovsky, conducted by Gennadi Rozhdestvensky.

SAYS INTERNATIONAL EXEC. FIRTH**Chappell '79 View: 'Aggressive'**

By NICK ROBERTSHAW

LONDON—Earth, Wind & Fire signed for Germany, Freddie Perren's Perren Vibes catalog for Australia, an extended George Benson agreement—these are only the newest in a flurry of publishing deals concluded over the past few months by Chappell.

Nicholas Firth, senior vice president and general manager of Chappell International, points to deals like these in answering the well-worn criticism that publishers are parasites in the music industry, taking the dividends without making the investments.

In fact, he says, the Polygram-owned giant is more aggressive now than it has ever been in acquiring new copyrights and developing writing talent. The company releases no figures, but certainly the money committed to copyright investments over the last two to three years must run into millions of dollars.

Aside from direct acquisitions by the 15 national houses, Chappell International itself has inked deals during this period with the above-mentioned names, plus Thin Lizzy, Olivia Newton-John, Jim Capaldi, Joel Dorn and a number of others.

Also, catalog agreements with Albion Music, Handle Music, Megusta Music and cartoon company Hanna-Barbera.

Nor does the investment stop there. Many signings are artists whose careers have barely started, and Firth is indignant that the role of publishers in nurturing new talent is so rarely recognized. "I get offended when people bad-mouth publishers and say they are just collection agencies. We are not collection agents; we are in the business of creative music management, that's our job.

"I get fed up with record companies saying, we foot all the bills. That's complete nonsense. We contribute to demo costs, promotion expenses, very often we are keeping writers alive in the early stages of their careers; we accept that, it's part of the business. We get involved in every aspect of artist development, in setting up recording deals, in promoting the music."

The task of seeking out new talent is only one of several functions performed by Chappell International, which was set up under Firth's direction and now gives a degree of cen-



Billboard photo by Doug McKenzie

DOUBLE HONOR—Edwin Starr has his hands full at a reception at Baileys in Watford, England, with silver disks for the 7-inch and 12-inch single versions of "Contact." Graham Betts, Pye Records press officer, makes the presentation. "Contact" is the first 12-inch disk to pass the 100,000 sales mark in Britain.

IJF Row Intensifies; Byrczek 'Suspended'

By NICK ROBERTSHAW

LONDON—The conflict between the International Jazz Federation's European and American arms (Billboard, March 24, 1979) is intensifying.

The New York-based secretary general, Jan Byrczek, has been suspended from all his responsibilities with the organization by its Vienna-located board until June 16, when the Federation's general assembly will be held in Ljubljana, Yugoslavia.

But Byrczek, in a May 15 letter to the Federation membership, says that he considers the Vienna board has ceased to exist under the bylaws of the statute governing the organization.

Furthermore, he holds that all board decisions since November 1977 (including the call to assembly in Yugoslavia) are in violation of the same statute, and not valid nor applicable to members.

For its part, the Federation's board says the decision to suspend

Byrczek—which followed a report and recommendation by its revision committee—was taken for three reasons:

Firstly, arbitrary decisions and actions on the secretary general's part in contravention of statutes, including the unauthorized transfer of its head office from Vienna, including bank accounts, and the misappropriation of membership records;

Assistance in preparing this story provided by Adam White.

Secondly, the disregard shown by Byrczek for decisions taken by the board in the Federation's interests;

Thirdly, his failure to administer affairs in a manner allowing an accurate assessment of its economic, financial and organizational situation.

In the circumstances, concludes the statement, the board declines all responsibility for any actions taken by Byrczek without its explicit approval.

Reached in New York and questioned about his "suspension," Byrczek says he considers this action, like others taken by the board, to be in violation of Federation statutes. Furthermore, he has no plans to attend the general assembly later this month.

He goes on to refer to his open letter to Federation members last October which called for support of the New York office, among other things, and says that one-third of the membership has given official approval of this.

As a result, Byrczek adds, "The New York office will continue to serve as the headquarters to mem-

(Continued on page 66)

EMI Australia Unveils 301

SYDNEY—To utilize more fully the facilities of its new \$2 million studio complex in this city, EMI (Australia) has created a new label for domestic recordings, titled 301 Records.

The initial artist roster will comprise just two acts, Evolution and 301. The former is a studio group consisting of top Australian session players, "known" musicians and backup vocalists, producing disco repertoire. The first single from this aggregation was "Summer In The City," featuring uncredited members of Little River Band and Stylus.

Swedish Acts Play In Protest

By LEIF SCHULMAN

STOCKHOLM—A huge "protest gala," featuring around 200 Swedish artists and held in the Grona Lund amusement park May 18, is the latest move in the local show business fight against the government's department of employment.

At issue is the administration's new and rigid application of a 46-year-old statute which technically forbids private management companies and artist agencies to act on behalf of artists in securing employment (Billboard, May 19, 1979).

A couple of weeks prior to the gala concert, more than 300 artists had met in the Hamburger Boors restaurant, all signing a petition urging the government to abandon the literal interpretation of the act, which effectively puts all private agents and managements out of business.

Entrance to the Grona Lund park was free, and the artists performed free. The show was arranged by the park artist manager, Ove Haha, along with a panel of artists headed by pianist Charlie Norman.

Altogether, 24,000 fans flocked to the park to watch non-stop shows featuring Lill Lindfors, Pugh Rogefeldt, Thomas Ledin, Ted Gardestad, Cornelis Vreeswijk, Bjorn Skifs, Jerry Williams and many more.

The previous day, a delegation of artists and managers had met with Rolf Wirten, minister of employment, but with no definite result. Wirten promised to look for a solution, perhaps through an eventual change of the old law. The matter has already been discussed in Parliament.

Direct Discount

PARIS — Direct-to-disk jazz recordings are finding a ready market in France following some dramatic price-cutting from the original \$20 an album.

French discount company FNAC, for example, has made a special deal with the Orinda Recording Corp. of California to make Diahann Carroll's "Tribute To Ethel Waters" available for a little under \$12.

Direct-to-disk product here is dependent on the import trade. The only locally-produced album, for the Black and Blue label of Barclay, was not considered of sufficiently high technical quality to merit the high price.

The FNAC initiative, however, looks like leading to increasing demand.

It's now been released in six European markets.

The 301 group will be similarly structured as a creative outlet for the combined talents of producers, engineers and musicians working within the studio complex, and will have free ranging repertoire, from MOR to rock.

The new studio complex itself is equipped with a computer-assisted mixdown system (Neve). The installation includes two studios and one mixdown suite, all fitted with 40-channel, 32-track mixing consoles.

International Briefs

• **PARIS**—The French National Assembly has passed on for Senate consideration a law which practically bans industrial action of the type which affected the selection of this year's French Eurovision Song Contest entry. Bill gives the network president power to call in staff to replace strikers.

• **MILAN**—One of Italy's best-known disk importers, Hi-Fi & Record Center, has set up its own label, Appaloosa, devoted to recording blues, folk and country artists visiting this country. First issue comprises two LPs produced by Franco Ratti, "Takin' Time," by singer-guitarist Gordon Smith, and "Survivors," featuring British musicians Dave Kelly and Bob Hall.

• **SYDNEY**—Stiff Records flew producer Pete Solly here to produce the second album by local rock band, the Sports, who are signed to the label for the U.K. Disk is titled "Don't Throw Stones." The band picked up fine critical notices for its English tour support stint with Graham Parker and the Rumour.

• **COLOGNE**—Crystal Records, subsidiary of EMI Electrola, has re-released 23 jazz albums from the mid '60s to mid '70s, including product from most of the German modern, free and rock-jazz musicians. The company will complete the series with a through-summer release of a further 19 albums.

• **LONDON**—A 10-day holiday for two in the U.S., plus \$500 spending money, is the top prize in the newly launched Schlitz/Rank disco dance competition, with the finals set for Bournemouth July 5. Heats are being held in selected Rank Organization discos and locations around Britain. Event is co-sponsored by Watneys, via its deal with Schlitz.

• **FRANKFURT**—First of a series of regional meetings involving EMI Music marketing staff was held here, headed by Wilfried Jung, EMI Music Operations managing director for Central Europe. Jung was joined by staff from Britain, Switzerland, Germany and Australia, and marketing campaigns and tour support involving EMI artists was discussed.

• **PARIS**—Catherine Ribiero, French singer, is on hunger strike because Phonogram allegedly changed the name on the sleeve of one of her albums. Matter is over "Jacqueries," name she chose for a selection of poems by Jacques Prevert set to music on disk. Phonogram agreed, Prevert's widow did not. Label then said it would change the sleeve on the second pressing. Result? Ribiero refused to accept the change, and went on strike.

• **NEW YORK**—RCA Records will handle Simon Soussan's Harem label in Latin America, South Africa, Australia and New Zealand. Deal involves six albums for the first year. Label acts include Arpeggio, French Kiss and Jessica Williams. Harem is handled in the U.S. and various other markets by Polydor.

• **SAAREMA**—Estonian disco operators gathered in conference on this Baltic island to discuss common interests and problems. There are now discos throughout Russia, from Estonia in the West to Novosibirsk in Siberia and Tashkent in the Middle Asia territory. Best organized are those in the Western areas of Estonia, Latvia, Lithuania and the Ukraine. Many operators use self-made equipment in the absence of production by national hardware firms.

PYE RECORDS WILL RELEASE

Cream Finally Ties U.K. Deal, Plans Green Tour

By ELIOT TIEGEL

LOS ANGELES—Cream, Hi and Xanadu will be distributed in England by Pye Records, the last major international territory open for the California-based operation. In its first 2½ years, Cream has had no prior distribution in the U.K.

First product handled in August by Pye will focus on Al Green, Snail, Legs Diamond and Syl Johnson from the Cream-Hi catalog. Releases on the Xanadu jazz line will follow.

Plans are being discussed for a late September or October tour of England and the Continent for Al Green, working with Barry Marshall of London's Marshall Arts organization.

The Green tour will involve Cream's licensees in Germany, France, Belgium, the Netherlands and Sweden, according to Bobby Weiss, Cream's vice president and international director.

Notes Weiss: "We have been waiting for the finalization of the Pye agreement so that we could begin working on the Al Green tour, which will be followed by other artists on our labels."

Also tied to the new U.K. linkup with Louis Benjamin's firm are publishing promotional efforts involving Martin and Coulter Music Ltd. in London, which handles Cream and Hi masters, and Cream's American staff headed by Bill Martin.

Martin's staff promotes East Memphis, Deerwood, Birdess, Jec, Fi, Churn and Butter copyrights in the U.S.

Weiss says that Pye and Martin and Coulter will plan tandem promotions for specific Cream-Hi artists and their copyrights.

Weiss recently concluded disk licensing pacts with Vogue for France, Belgium, Luxembourg and

(Continued on page 62)

Top Names, Disk Dates Set For Dutch Northsea Event

By FRITZ VERSTEEG

THE HAGUE—With top talent from the U.S., Britain, Japan and Canada, plus at least three "live" recording sessions set to take place during some of the 100-plus concerts, this year's Northsea Jazz Festival (July 13-15) is being touted here by its promoter, Paul Acket, as truly international.

It will certainly be the largest in the event's three-year history, with attendance expected to top 1978's 21,000 paying visitors, not to mention the 9,000 who showed the year before.

Artist lineup includes Chick Corea, Herbie Hancock, Ella Fitzgerald, Ray Charles, Count Basie, Alexis Korner, the Yosuka Yamashita Trio and Joe Pass.

Norman Granz is to record the Pass concert live, having been much impressed by last year's festival.

Britain's Black Lion label will record U.K. Dixieland groups, the Rod Mason Jazz Band with Beryl Bryden, the Bob Hall/George Green Boogie Woogie Band (which includes Charlie Watts from the Rolling Stones, plus veteran bluesman Korner) and Ken Colyer, plus Cousin Joe from New Orleans.

And the French Fluid label is to record a "first" for the event, a combined concert of the Archie Shepp and Sam Rivers "double quartets."

Also mooted, but not confirmed, are some direct-disk "live" recordings by the Japanese-based CBS/Denon labels. And radio and television coverage is set, as in 1978. AVRO is to prepare a series of transmissions on radio and will do six specials of 50 minutes each, and the BBC in London has enquired about using these in the fall.

Paul Acket's Agency, responsible for the entire Northsea Jazz Festival production, started the series mainly from "an idealistic point of view." But Acket says now: "It will be healthier for the continuity of the event if we

reach a break-even point, or even make a modest profit."

However, he faces one immediate setback with the increase, by government decree, of the Value Added Tax on concert admission prices from 4% to 18%.

The ministry of culture, recreation and social affairs does not help subsidize the festival, though the municipal authority of The Hague will weigh in this year with around \$80,000. And the management of the Congresgebouw contributes around \$40,000 as no rent is charged over a five-day period.

Against this is the fact that Acket estimates production costs for the 1979 festival to be around \$500,000. This is spread over around 550 musicians playing during the three-day event, providing around 100 concerts in the seven halls of the Congresgebouw.

There are free concerts in front of the main hall, including shows by three U.S. high school jazz bands: from Garfield High School, Hyde Park Junior High from Las Vegas, and the Washington-based Interlake High School Band.

Among the big names booked in:

July 13, Count Basie Band, Ella Fitzgerald with the Paul Smith Trio, Jabbo Smith and the New Orleans Joymakers; the combined showing of the Archie Shepp and Sam Rivers groups; Salome Bey and the All-Star Canadian Jazz Sextet, from the Canadian Broadcasting Corporation; and a Concord festival, with the L.A. Four, Herb Ellis, and the Snooky Young/Marshall Royal Set.

July 14, Ray Charles, Chick Corea and Herbie Hancock, Sun Ray Orchestra, Dave Brubeck, Sonny Stitt, and the Yosuka Yamashita Trio from Japan.

July 15, Lionel Hampton All Star Band, Dexter Gordon, Dizzy Gillespie Big Band, Muddy Waters, George Shearing, Clark Terry.



HOT STUFF—Singapore group, Heritage, rocks away under a blazing Asian sun at the recent Kuala Lumpur concert sponsored by WEA Southeast Asia. Venue was the Malaysian city's Merdeka Stadium, and the crowd numbered around 15,000 (tickets were \$1.40 apiece). Other WEA acts on the bill: the Blues Gang from Malaysia, and Ramband from Hong Kong.

Now Malaysia Moves On Tape Smugglers

By CHRISTIE LEO

KUALA LUMPUR—Malaysian customs officials have seized over \$2,000 worth of blank cassettes being smuggled between Singapore and the mainland to avoid duty, and apparently intended for pirate use. The smugglers were also arrested.

While the amount of goods involved is small, the action is considered significant because it marks the first time that authorities here have moved on suspected pirates and their fellow travellers.

The tapes were being smuggled by boat between Singapore and Johore on the Malaysian peninsula May 14, when customs officials gave chase by sea and made the seizure. It was around 4 a.m. Meanwhile, the local Malaysian association for artists and composers, Papita, recently met with the country's deputy prime minister, Dr. Mahathir, and ministry of trade officials to discuss what it considers inadequate protection against piracy.

Says Frankie Cheah, WEA's general manager here and a member of Papita, "Dr. Mahathir was sympathetic to our cause despite being preoccupied by other problems. He expressed full support for the total elimination of piracy of local product, but said that we have to be patient until a few difficult aspects can be ironed out."

It was agreed at the meeting that the Malaysian Copyright Act of 1969 adequately covered local recordings, but that enforcement was lacking. Presently, the piracy of local repertoire is treated as a civil matter and not a criminal one.

The Papita committee requested that a directive be issued to the Inspector General of Police informing

all precincts that any reports received about the infringement of copyright laws (on local recordings) be acted upon as a criminal case.

The association members also spoke of protection for international repertoire, but were told that this could only be implemented in the next stage after protection for local product was a reality.

Cheah explained during the meeting that the difference in pricing between the legitimate and pirate product was distinct because of the various production costs, overheads, promotion and advertising, expenses and royalties incurred by the former producers. The deputy prime minister had inquired about a reduction in the pricing structure for local releases.

Explains Cheah: "We can look into this possibility, but it must be after the eradication of piracy of local product. Also, if there's such a thing as an assured quantity of sales, then there's every likelihood of price reductions."

The Papita committee reiterated the benefits that can flow from the elimination of piracy: the upturn in business and investment, the creation of new studio facilities and concert venues, with attendant employment opportunities. At present, the ratio of legitimate to pirate product for local recordings is around one to 17.

The one-hour get-together ended on a promising note, with Papita members assured that immediate action will be taken to create a healthier climate for local legitimate repertoire to flourish.

A second meeting is scheduled to take place some time in July.

DIRECT MAIL CATALOG

U.K. Student Body Bows Album Discount Scheme

LONDON—A new threat to Britain's independent record retailers, already hemmed in by the price-cutting tactics of the multiples, has come from the inauguration of a direct mail discount record-buying operation by members of the National Union of Students.

Union executives, running the scheme in universities, colleges and polytechnics all over Britain, say the aim is to become an important part of the entertainment business.

Early involvement is via direct mailing of albums under the banner, Great Stuff Records. Later it could lead to spin-off activities with T-shirts, posters and accessories.

The present direct mail catalog

features 1,200 albums. Rob Armstrong, of NUS Marketing, set up to handle all kinds of commodity distribution to students, says all the major record companies are co-operating in the scheme. "Only Stiff Records has stayed out, and that is because it does not think it can concede the extra 10% discount involved right now."

The student body runs a warehouse in the East End of London with a staff of eight handling disk despatch. Orders come as a result of advertising in student publications.

It is estimated there are now a million students in the U.K. and they are known to be short of money,

(Continued on page 63)

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 5/26/79
SINGLES

This Week	Last Week	Song	Artist
1	10	SUNDAY GIRL	Blondie, Chrysalis
2	7	DANCE AWAY	Roxy Music, Polydor
3	2	POP MUZIK	M, MCA
4	4	DOES YOUR MOTHER KNOW	Abba, Epic
5	5	REUNITED	Peaches and Herb, Polydor
6	1	BRIGHT EYES	Art Garfunkel, CBS
7	3	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Atlantic/Hansa
8	24	BOOGIE WONDERLAND	Earth Wind and Fire/Emotions, CBS
9	19	BOYS KEEP SWINGING	David Bowie, RCA
10	9	ONE WAY TICKET	Eruption, Atlantic/Hansa
11	6	KNOCK ON WOOD	Amii Stewart, Ariola
12	8	PARISIENNE WALKWAYS	Gary Moore, MCA
13	12	ROXANNE	Police, A&M
14	33	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet
15	11	BANANA SPLITS	Dickies, A&M
16	17	JIMMY JIMMY	Undertones, Sire
17	13	THE LOGICAL SONG	Supertramp, A&M
18	25	THE NUMBER ONE SONG IN HEAVEN	Sparks, Virgin
19	23	NICE LEGS SHAME ABOUT HER FACE	Monks, Carrere
20	27	LOVE SONG	The Damned, Chiswick
21	26	THEME FROM THE DEER HUNTER	Shadows, EMI
22	16	LOVE YOU INSIDE OUT	Bee Gees, RSO
23	35	I FOUGHT THE LAW	The Clash, CBS
24	29	HOT STUFF	Donna Summer, Casablanca
25	NEW	AIN'T NO STOPPING US NOW	McFadden and Whitehead, Philadelphia Int.
26	15	SOME GIRLS	Racey, RAK
27	28	GUILTY	Mike Oldfield, Virgin
28	30	BRIDGE OVER TROUBLED WATER	Linda Clifford, RSO
29	NEW	MASQUERADE	Skids, Virgin
30	39	I WANT YOU TO WANT ME	Cheap Trick, Epic
31	14	GOODNIGHT TONIGHT	Wings, Parlophone
32	37	SAY WHEN	Lene Lovich, Stiff
33	NEW	WHO WERE YOU WITH IN THE MOONLIGHT	Dollar, Carrere
34	NEW	ACCIDENTS WILL HAPPEN	Elvis Costello
35	NEW	PRIME TIME	Tubes, A&M
36	NEW	H.A.P.P.Y. RADIO	Edwin Starr, 20th Century
37	NEW	GET DANCIN'	Bombas, Magnet
38	18	SHAKE YOUR BODY (DOWN TO THE GROUND)	Jacksons, Epic
39	20	I DON'T WANNA LOSE YOU	Kandidate, RAK
40	21	HAVEN'T STOPPED DANCING YET	Gonzalez, Capitol
LPs			
1	1	VOULEZ VOUS	Abba, Epic
2	3	FATE FOR BREAKFAST	Art Garfunkel, CBS
3	2	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
4	6	LAST THE WHOLE NIGHT LONG	James Last, Polydor
5	4	BREAKFAST IN AMERICA	Supertramp, A&M
6	NEW	AT BUDOKAN	Bob Dylan, CBS
7	5	BLACK ROSE-A ROSE LEGEND	Thin Lizzy, Vertigo
8	15	THE BILLIE JOE SPEARS SINGLES ALBUM	Billie Jo Spears, United Artists
9	11	PARALLEL LINES	Blondie, Chrysalis
10	7	SPIRITS HAVING FLOWN	Bee Gees, RSO
11	8	DIRE STRAITS	Dire Straits, Vertigo
12	18	MANIFESTO	Roxy Music, Polydor
13	10	BARBRA STREISAND'S GREATEST HITS VOL. 2	CBS
14	23	GO WEST	Village People, Mercury
15	9	COUNTRY LIFE	Various, EMI
16	13	OUTLANDOS D'AMOUR	Police, A&M
17	14	C'EST CHIC	Chic, Atlantic
18	22	WE ARE FAMILY	Sister Sledge, Atlantic
19	31	THE UNDERTONES	The Undertones, Sire
20	12	COLLECTION OF THEIR 20 GREATEST HITS	Three Degrees, Epic
21	17	HI ENERGY	Various, K-Tel
22	16	LION HEART	Kate Bush, EMI
23	NEW	BOOGIE BUS	Various, Polystar
24	19	MANILOW MAGIC	Barry Manilow, Arista
25	21	THE GREAT ROCK AND ROLL SWINDLE	Sex Pistols, Virgin
26	20	OUT OF THE BLUE	Electric Light Orchestra, Jet
27	32	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland International
28	28	WINGS GREATEST	Wings, Parlophone
29	26	LIVIN' INSIDE YOUR LOVE	George Benson, Warner Brothers

30	27	FEEL NO FRET	Average White Band, RCA
31	30	WAR OF THE WORLDS	Jeff Wayne's Musical Version
32	38	LIFE IN A DAY	Simple Minds, Zoom
33	40	THE KICK INSIDE	Kate Bush, EMI
34	25	COUNTRY PORTRAITS	Various, Warwick
35	24	ARMED FORCES	Elvis Costello and The Attractions, Radar
36	NEW	VAN HALEN II	Van Halen, Warner Brothers
37	NEW	OVERKILL	Motorhead, Bronze
38	NEW	LOVEDRIVE	Scorpions, Harvest
39	NEW	JAZZ	Queen, EMI
40	NEW	THE MAGIC IS YOU	Shirley Bassey, United Artists

WEST GERMANY

(Courtesy of Musikmarkt)
As of 5/28/79
SINGLES

This Week	Last Week	Song	Artist
1	1	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
2	2	DSCHINGHIS KHAN	Dschinghis Khan, Jupiter
3	3	SOME GIRLS	Racey, RAK
4	6	HEART OF GLASS	Blondie, Chrysalis
5	4	SAVE ME	Clout, Carrere
6	5	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Hansa
7	9	SO BIST DU	Peter Maffay, Telefunken
8	8	RUF TEDDYBAER EINS VIER	Johnny Hill, RCA
9	7	ONE WAY TICKET	Eruption, Hansa Int.
10	24	DOES YOUR MOTHER KNOW	Abba, Polydor
11	11	HALLELUJAH	Milk & Honey, Polydor
12	17	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN	Peter Alexander, Ariola
13	15	CASANOVA	Luv, Philips
14	12	TRAGEDY	Bee Gees, RSO
15	10	CHIQUITITA	Abba, Polydor
16	18	SANDOKAN	Oliver Onions, RCA
17	13	I WILL SURVIVE	Gloria Gaynor, Polydor
18	16	IN THE NAVY	Village People, Metronome
19	14	MUSIC BOX DANCER	Frank Mills, Polydor
20	19	LAY YOUR LOVE ON ME	Racey, RAK
21	20	BABICKA	Karel Gott, Polydor
22	NEW	HOT STUFF	Donna Summer, Bellaphon
23	29	BABY IT'S YOU	Promises, EMI
24	21	LOVE YOU INSIDE OUT	Bee Gees, RSO
25	25	I'LL PUT YOU TOGETHER AGAIN	Hot Chocolate, RAK
26	23	CHARLINE	Wallenstein, RCA
27	NEW	LET'S GET BACK TOGETHER	Promises, EMI
28	NEW	RASTA MAN	Saragossa Band, Ariola
29	26	BLUE BAYOU	Paola, CBS
30	30	IT TAKES ME HIGHER	Ganymed, Bellaphon

LPs

1	1	VOULEZ VOUS	Abba, Polydor
2	4	BREAKFAST IN AMERICA	Supertramp, A&M
3	2	SPIRITS HAVING FLOWN	Bee Gees, RSO
4	3	24 IMMER "GRUENE" AKKORDEON ERFOLGE	Die Kirmesmusikanten, RCA
5	5	DIRE STRAITS	Vertigo
6	6	STEPHENWOLF	Peter Maffay, Telefunken
7	10	ANGEL STATION	Manfred Mann's Earth Band, Bronze
8	12	HENRY JOHN DEUTSCHENDORF	Gennant Denver Seine, Grossen Erfolge, John Denver, RCA
9	7	TRAEUMERIEEN	Richard Clayderman, K-Tel
10	9	EIN TRAUM FUER ZWEI	Mantovani, Decca

AUSTRALIA

(Courtesy of Kent Music Report)
As of 5/22/79
SINGLES

This Week	Last Week	Song	Artist
1	1	LAY YOUR LOVE ON ME	Racey, RAK
2	4	KNOCK ON WOOD	Amii Stewart, RCA
3	2	HEART OF GLASS	Blondie, Chrysalis
4	3	BABY IT'S YOU	Promises, EMI
5	5	I WILL SURVIVE	Gloria Gaynor, Polydor
6	6	FROM THE INSIDE	Lynne Hamilton, RCA
7	7	FIRE	Pointer Sisters, Planet
8	9	IN THE NAVY	Village People, RCA
9	NEW	LUCKY NUMBER	Lene Lovich, Stiff
10	8	I'M COMING HOME	Boob Birtles & Graham Gobel, EMI
LPs			
1	1	BREAKFAST IN AMERICA	Supertramp, A&M

2	2	BOB SEGER COLLECTION	Bob Seger, Capitol
3	3	PARALLEL LINES	Blondie, Chrysalis
4	4	SPIRITS HAVING FLOWN	Bee Gees, RSO
5	5	BREAKFAST AT SWEETHEARTS	Gold Chisel, Elektra
6	NEW	RICKIE LEE JONES	Rickie Lee Jones, Warner Bros.
7	NEW	BOB DYLAN AT BUDOKAN	Bob Dylan, CBS
8	8	MINUTE BY MINUTE	Doobie Brothers, Warner Bros.
9	6	PROMISES	Promises, EMI
10	9	DRAGON'S GREATEST HITS VOL. I	Dragon, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 5/19/79
SINGLES

This Week	Last Week	Song	Artist
1	—	TRAGEDY	Bee Gees, RSO/Phonogram
2	—	IL CARROZZONE	Renato Zero, RCA
3	—	BORN TO BE ALIVE	Patrick Hernandez, Aquarius/CGD MM
4	—	DO YA THINK I'M SEXY	Rod Stewart, WEA
5	—	QUELLA SERA	New Trolls, WEA
6	—	CAPITO	Gatti Del Vicolo Miracoli, WEA
7	—	KNOCK ON WOOD	Amii Stewart, RCA
8	—	HEART OF GLASS	Blondie, Chrysalis-Phonogram
9	—	TOO MUCH HEAVEN	Bee Gees, RSO-Phonogram
10	—	PENSAMI	Julio Iglesias, CBS-CGD MM
11	—	MI SCAPPA LA PIPPI PAPA	Pippo Franco, Cinevo-Ricordi
12	—	I WILL SURVIVE	Gloria Gaynor, Polydor-Phonogram
13	—	IO CANTO	Riccardo Cocciante, RCA
14	—	THE VISITORS	Gino Soccio, WEA
15	—	FIRE BALL	Dee D. Jackson, Durium

SOUTH AFRICA

(Courtesy of Springbok Radio)
As of 5/12/79
SINGLES

This Week	Last Week	Song	Artist
1	6	MICHAEL ROW THE BOAT ASHORE	Richard Don Smith, Bulet
2	1	CHIQUITITA	Abba, Sunshine
3	5	HEART OF GLASS	Blondie, Chrysalis
4	3	SULTANS OF SWING	Dire Straits, Vertigo
5	9	I WILL SURVIVE	Gloria Gaynor, Polydor
6	2	TRAGEDY	Bee Gees, RSO
7	8	DARLING	Frankie Miller, Chrysalis
8	4	HOLD THE LINE	Toto, CBS
9	NEW	YOU NEEDED ME	Anne Murray, Capitol
10	7	SAVE ME	Clout, Sunshine

HOLLAND

(Courtesy of Billboard Benelux)
As of 5/25/79
SINGLES

This Week	Last Week	Song	Artist
1	2	BRIGHT EYES	Art Garfunkel, CBS
2	1	I WANT YOU TO WANT ME	Cheap Trick, Epic
3	7	DOES YOUR MOTHER KNOW	Abba, Polydor
4	5	SOME GIRLS	Racey, RAK
5	9	WHEN YOU'RE IN LOVE	Dr. Hook, Capitol
6	4	ONE WAY TICKET	Eruption, Hansa
7	3	HOORAY HOORAY	Boney M, Hansa
8	6	CASANOVA	Luv, Philips
9	NEW	HALLELUJAH	Milk and Honey, Polydor
10	10	HAPPINESS	Pointer Sisters, Elektra
LPs			
1	2	VOULEZ VOUS	Abba, Polydor
2	1	AT BUDOKAN	Cheap Trick, Epic
3	3	BREAKFAST IN AMERICA	Supertramp, A&M
4	4	BABYLON BY BUS	Bob Marley & The Wailers, Island
5	NEW	FATE FOR BREAKFAST	Art Garfunkel, CBS
6	NEW	ENERGY	Pointer Sisters, Elektra
7	5	EQUINOXE	Jean Michel Jarre, Polydor
8	6	REGGAE	Diverse Artiesten, K-tel
9	NEW	A MIS 33 ANOS	Julio Iglesias, CBS
10	9	PLEASURE & PAIN	Dr. Hook, Capitol

NEW ZEALAND

(Courtesy of Record Publications, Ltd.)
As of 5/20/79
SINGLES

This Week	Last Week	Song	Artist
1	1	HEART OF GLASS	Blondie, Festival
2	2	CHIQUITITA	Abba, RCA
3	3	MUSIC BOX DANCER	Frank Mills, Polydor
4	4	BABY IT'S YOU	Promises, EMI
5	6	WHAT A FOOL BELIEVES	The Doobie Brothers, WEA

6	5	HIT ME WITH YOUR RHYTHM STICK	Ian Dury, Polydor
7	8	IN THE NAVY	Village People, RCA
8	9	CA PLANE POUR MOI	Plastic Bertrand, CBS
9	NEW	EVERY NIGHT	Phoebe Snow, CBS
10	NEW	SHAKE YOUR GROOVE THING	Paaches & Herb, Polydor

This Week	Last Week	Song	Artist
1	1	DON'T WALK BOOGIE	Various Artists, EMI/CBS
2	2	BREAKFAST IN AMERICA	Supertramp, Epic/CBS
3	4	SPIRITS HAVING FLOWN	Bee Gees, Polydor
4	3	PARALLEL LINES	Blondie, Festival
5	6	THE CARS	The Cars, WEA
6	5	A SINGLE MAN	Elton John, Polydor
7	NEW	SMILE	Kamahl, Polydor
8	8	DIRE STRAITS	Dire Straits, Polydor
9	7	NEW BOOTS AND PANTIES	Ian Dury, Polydor
10	9	MORE SONGS ABOUT BUILDINGS AND FOOD	Talking Heads, WEA

BELGIUM

(Courtesy of Billboard Benelux)
As of 5/25/79
SINGLES

This Week	Last Week	Song	Artist
1	6	I WANT YOU TO WANT ME	Cheap Trick, CBS
2	1	ONE WAY TICKET	Eruption, Ariola
3	9	DOES YOUR MOTHER KNOW	Abba, Vogue
4	4	HOORAY HOORAY	Boney M, Ariola
5	5	HAPPINESS	Pointer Sisters, WEA
6	3	IN THE NAVY	Village People, Phonogram
7	2	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
8	NEW	HALLELUJAH	Milk & Honey, Polydor
9	10	SOME GIRLS	Racey, EMI
10	7	I WILL SURVIVE	Gloria Gaynor, Polydor

LPs

1	5	VOULEZ VOUS	Abba, Vogue
2	1	BREAKFAST IN AMERICA	Supertramp, A&M
3	3	SPIRITS HAVING FLOWN	Bee Gees, Polydor
4	4	AT BUDOKAN	Cheap Trick, CBS
5	2	EQUINOXE	Jean Michel Jarre, Vogue
6	8	BABYLON BY BUS	Bob Marley & The Wailers, Ariola
7	6	GO WEST	Village People, Phonogram
8	7	SINGLE MAN	Elton John, Phonogram
9	NEW	AUX ARMES ET CAETERA	Serge Gainsbourg, Phonogram
10	NEW	LADY NIGHT	Patrick Juvel, Barclay

SWEDEN

(Courtesy of GLF)
As of 5/26/79
SINGLES

This Week	Last Week	Song	Artist
1	1	HALLELUJAH	Milk and Honey, Polydor
2	3	DJINGIS KHAN	Djings Khan, Hansa
3	6	I WILL SURVIVE	Gloria Gaynor, Polydor
4	2	CHIQUITITA	Abba, Polar
5	10	BACK TO THE HOP	The Boppers, SOS
6	4	EFTER PLUGGET	Factory, CBS
7	5	Y.M.C.A.	Village People, Arrival
8	8	HEART OF GLASS	Blondie, Chrysalis
9	NEW	COLORADO	Xandra, Mercury
10	7	JOHNNY THE ROCKER	Magnus Uggla Band, CBS

LPs

1	1	VOULEZ VOUS	Abba, Polar
2	2	FACTORY	Factory, CBS
3	3	SPIRITS HAVING FLOWN	Bee Gees, RSO
4	4	BREAKFAST IN AMERICA	Supertramp, A&M
5	5	BLONDES HAVE MORE FUN	Rod Stewart, Warner
6	NEW	LIVE AT BUDOKAN	Bob Dylan, CBS
7	7	GO WEST	Village People, Arrival
8	6	NUMBER ONE	The Boppers, T-Bone
9	8	ANGEL STATION	Manfred Mann's Earth Band
10	NEW	BLACK ROSE	Thin Lizzy, Vertigo

SPAIN

(Courtesy of El Gran Musical)
As of 5/12/79
SINGLES

This Week	Last Week	Song	Artist
1	4	CHIQUITITA	Abba, CBS
2	1	SOLO PIENSO EN TI	Victor Manuel, CBS
3	2	TOO MUCH HEAVEN	Bee Gees, Polydor
4	5	BLAME IT TO THE BOOGIE	The Jacksons, Epic/CBS
5	3	DA YA THINK I'M SEXY	Rod Stewart, Hispavox
6	6	MELLOW LOVIN'	Judy Cheeks, Ariola

7	7	Y.M.C.A.	Village People, RCA
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Question Value, Necessity Of Canadian Disco Pools

By DAVID FARRELL

MONTREAL—Petty ego conflicts, escalating costs and tight playlists are among a number of reasons cited by major record labels here for re-evaluating the necessity and usefulness of disco record pools.

At a hastily convened meeting in the city last week, several disco pools battled it out in front of an assembled throng of label delegates who, for the most part, argued that the two pools were signing on too many clubs and yielding few results other than consuming greater numbers of promo disks.

Polygram and WEA took no position in the oftentimes raucous discussion, both stating that whatever policy they wished to employ was of no concern to anyone else. But companies such as CBS and Quality argued vigorously against keeping company policies over promo copies in the dark.

According to figures cited at the meeting, CBS currently budgets around \$100,000 on disco pool promotions and Quality in the area of \$20,000. Just how effective the various pools are in breaking new product though was the chief bone of contention.

According to John Marie Heimerath, who flew in for the meeting from Infinity Records head office in Toronto, not enough research is done by record companies to ascertain the effectiveness of promotion on specific records. Formerly with Polygram, Heimerath said that in the Toronto market he had proved that by personally servicing 20 "key" clubs in the market that sales were just as effective as had he gone the "easy route" and serviced all 75 in the Ontario Disco Pool.

He suggests that when servicing clubs one needs a barometer to gauge reaction and that the club needs to have an active buying clientele, not the occasional hipster who likes to go out and dance and then go home and not be heard from for another six months.

Both London and Capitol seemed to be in favour of servicing more than one pool in the Montreal market. London's Gary Chalmers noted that his company could move between 10-15,000 copies of an album through club airplay, and Capitol's Rick Nickerson cited deejay input leading to the release of Barry Manilow's No. 1 hit "Copacabana."

Quality's rep told pool staffers that there were too many clubs getting serviced and that there was going to have to be a cutback in memberships. He also said that in the past six months, AM radio has jumped on the disco bandwagon and that they were breaking records now before the clubs were playing them. "Why is this?" he shouted, "Why can Amii Stewart get on the radio before the discotheques? It is because of politics. Once radio

touches the song, you feel that you don't have to play it."

His words were echoed by another rep who cited the case of Claudja Barry's gold single "Boogie Woogie Dancing Shoes" which received scant discotheque airplay and was turned gold largely by AM radio.

While the Montreal meet proved to be more of a shouting match than a discussion, it was decided that the Canadian Assn. of Professional D.J.s and the Canadian International Record Pool should amalgamate and limit membership to no more than 100 members. For a company such as CBS releasing as many as six 12-inch singles per week, it means servicing 600 copies to the amalgamated pool.

But, just as the meeting came to a close in Montreal, a similar situation erupted in Toronto with a new pool vying to cut into the established Ontario Record Pool operation. Taking a number of key club deejays away from Jackie Valasek's Ontario Pool, the new operation is offering spinners international fame, gold records and a say in the running of the pool operation. It's likely another meeting is to be convened with the record companies and the heads of the two pools. In the meantime, labels are watching the proceedings with interest as radio increasingly does the job that the pools once did for them.

Bomb Issues Punk Finale

TORONTO—A chapter in the history of teenage rebellion in this city has been captured on vinyl by Bomb Records and released under the fitting title of "The Last Pogo."

The LP immortalizes punks' last stand at the Horseshoe Tavern here, with 550 kids jamming into the premise to hear 11 new wave bands discharge energy in a fashion that AOR radio largely chose to ignore. Nine of the performing bands agreed to release material from their sets for a Bomb album, produced by local producer Keith Elshaw, who himself is something of a star after he was fired from a local FM station without explanation and listeners petitioned without success to have him reinstated.

Bomb has also got the Wives (formerly known as the Battered Wives) in the studio, as also singer Bob Segarini. Both are doing second albums for Bomb, Segarini's shaping up to be a double set. The Wives' project is being produced by Craig Leon who has worked with Moon Martin and the Ramones among others.

Cockburn Push

TORONTO—Canada's Bruce Cockburn is the subject of substantial promotion in Italy via the new deal signed between Ricordi and True North Productions.

The Italian company has signed the singer-songwriter direct. It will re-release three albums from his earlier Island pact—"In The Falling Dark," "Circles In The Stream" and "Further Adventures"—plus Cockburn's next three albums, which will appear under the Ricordi International label. And the promotional buildup, it's hoped, will include a concert tour by the Canadian.

International Own Labels Brighten Metronome Business

By WOLFGANG SPAHR

HAMBURG—Own-label repertoire is making dramatic strides in this market for Metronome Musik, with the Brain, Nature, Zebra and Metronome labels accounting for 41.6% of the company's overall turnover in 1978.

Particular pace-setter is Brain, up 428% in recent years, thanks largely to rock band Jane.

These increases have been matched by an upturn in Metronome's staff, now at 108 across a&r, marketing/promotion, sales, administration and distribution.

There are 23 salesmen, visiting 1,400 customers between the Baltic and the Bodensee on a regular weekly or monthly basis. These include some 400 department stores, 900 specialist retailers, approximately 80 jukebox wholesalers, a handful of rackjobbers and 40 wholesalers, some of them handling only cassettes.

Metronome's network is now split into four regional centers: Hamburg, Cologne, Frankfurt and Munich. The company has a specialist servicing the wholesale trade nationally, while a separate department covers the subscription market, which can only be tapped through book clubs.

Excluding club business, Metronome's sales this year have divided into 45% to mainstream record retailers, 30% to wholesalers and rackjobbers, 20% to department stores and 5% to jukeboxes.

"And our international involvement is remarkable in comparison with other companies," claims Gassner. "German rock on Brain is creating ripples abroad. Coming back the other way, product made available in Germany through Metronome is greatly influencing local music tastes."

He cites Iva Zanicchi, the Homo Sapiens group and Rifi from Milan. The label has also issued original recordings by Little Richard, while serving up contemporary blues-rock in the shape of George Thorogood from the U.S. Other repertoire sources: Britain's DJM and Nems.

Continues Gassner: "Irrespective of origin, older recordings are reissued in our various midprice lines. The album series, 'The Original,' for example, has grown to 38 titles inside two years, and one act, Italy's Drupi, has sold 30,000 units via this line alone."

The "Star" series has been operated in similar fashion, with Neil Diamond and Buddy Holly among the top sellers.

The "Star Edition" line features such names as Deodato, Volker Kriegel and Albert Mangelsdorff.

Discount For U.K. Students

• Continued from page 61

even allowing for recently increased grants, and so will welcome the discount advantages of the scheme. NUS Marketing believes sales volume will compensate for its own narrow margin.

An example of the discounting: Abba's "The Album" sells at a recommended retail price of \$8.98, but the direct mail price is just \$6.58.

NUS Marketing claims that the major record companies are offering advice on suitable product for the Great Stuff catalog. It is likely the mail-out operation will be fully computerized by the end of the year.

plus Milva, latter yielding 20,000 units in six months.

Metronome's relatively modest offering of classical music is also fed by some foreign sources, including the U.S. MCA catalog, Amadeo of Austria, and, on a local level, MPS from the Black Forest. Also, the Ades label has actor Karlheinz Boehm relating the lives of Bach, Beethoven and Mozart on four-children releases.

Concludes Gassner: "The production and release of recorded music is inevitably a risky business, a balancing act between the artists' needs and those of the audience, between idealism and business. To produce and publish an artist's work almost always entails some kind of patronage at the start."

Nevertheless, Metronome prides itself on the emphasis placed on originality. "We're not offering something for everybody. We're not a show-business supermarket, with music of all types on tap. Our slogan is 'success with a small market share.'"

Ertegun Is President

• Continued from page 58

many; Esteban Garcia Morencos, president of Zafiro, Spain, and of the Spanish IFPI group; and Guido Rignano, president of Dischi Ricordi, Italy, and of that nation's national IFPI group.

Unanimously elected emeritus members of the new board were Georges Meyerstein Maigret and Kurt Kinkele, both members of the previous board.

Ex-officio members of the board will be Nesuhi Ertegun; Stephen Stewart (with Hall taking over in October); Francois Minchin, chairman of the council; Stan Gortikov, president of the Recording Industry Assn. of America; and Heinz Klinckwort, president of the Latin American Federation of Phonogram and Videogram Producers (FLAPP).

Among the first duties Nesuhi Ertegun will undertake as president of IFPI will be to chair "Piracy: Who's Winning The Fight?" one of the plenary panels at the Billboard-sponsored International Music Industry Conference in Monte Carlo, June 11-14.

Billboard SPECIAL SURVEY For Week Ending 6/2/79

Billboard Special Survey Hot Latin LPs

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N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MERCEDES CASTRO Muzart 10744	1	W. COLON/R. BLADES Siembra, Fania 537
2	PEDRITO FERNANDEZ La Da La Mochila Azul, Caliente 7299	2	HECTOR LAVOE La Comedia, Fania 522
3	JULIO IGLESIAS Emociones, Alhambra 3122	3	ROBERTO ROENA El Progreso, International 934
4	JUAN GABRIEL I.G. Canta con Mariachi Vol. II, Pronto 1041	4	B. VALENTIN La Boda de Ella, Bronco 107
5	CHELO Cuentas Claras, Muzart 1758	5	CELIA CRUZ/J. PACHECO Eternos, Vaya 180
6	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	6	TITO ALLEN Untouchable, Alegre 8020
7	RIGO TOVAR Y SU COSTA AZUL Numero 8, Mericana Melody 564	7	SONORA PUNCENA Orquesta de Mi Tierra, Inca 1064
8	LOS HUMILDES En Mexico, Fania 578	8	JOE CUBA El Pirata del Mar, Tico 1434
9	LOS TIGRES DEL NORTE El Tahir, Fania 577	9	ORQUESTA IRAKEREK Columbia 35655
10	ESTRELLAS DE ORO America 1005	10	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
11	JOSE JOSE La Pasado Pasado, Pronto 1046	11	SAOCO ORIGINAL Salsoul 4120
12	GRUPO LA MIGRA Celos de Ti, Mar 108	12	LARRY HARLOW Alvino Divino, Fania 533
13	ESTELA NUNEZ Para Toda la Vida, Pronto 1043	13	MONGO STA. MARIA Red Hot, Columbia 35696
14	LOS MUECAS Exitos, Caytronics 7280	14	SALSA MAYOR Nuestra Orquesta, Velvet 823
15	ROLANDO OJEDA Aquellos Boleiros, AH 150	15	LOUIE TEXITOR El Negrito del Sabor, Nuestra 104
16	ROCIO DURCAL Canta a Juan Gabriel Vol. II, Pronto 1045	16	GRAN COMBO En Las Vegas, GC 015
17	PEQUENA COMPANIA Y Al Principio Boleiros, Alhambra 4502	17	JOHNNY VENTURA El Caballo Negro, Combo 2010
18	RAMON AYALA Soldado Raso, Fredy 1126	18	ISMAEL MIRANDA Sabor, Sentimiento y Pueblo, Fania 530
19	LOS POTROS Peerlies 10039	19	W. COLON W. Colon & Associates, Fania 525
20	LOS FELINOS El Plantan, Muzart 1761	20	ISMAEL RIVERA Esto Si Es Lo Mio, Tico 1428
21	CEPILLIN En El Bosque de la China, Orfeon 5124	21	JOSE MANGUAL JR. Para Bailar y Gozar, Velvet 8017
22	CADETES DE LINARES Pescadores de Ensenada, Ramex 1028	22	DIMENSION LATINA Inconquistable, TH 2040
23	CAMILO SESTO Sentimientos, Pronto 1042	23	TITO PUENTE Homenaje a Benny More, Tico 1425
24	LOS YONICS Soy Yo, Mercurio 1907	24	WILLIE COLON Fania 535
25	ROBERTO CARLOS Amigo, Caytronics 1505	25	CONJUNTO UNIVERSAL Jaguar 5038

JUNE 2, 1979, BILLBOARD

Boney Hit

SINGAPORE—Boney M is drawing top crowds during its current tour of Southeast Asia. The act's two-hour-plus show at this city's National Stadium, promoted by Johnny Young, pulled 30,000 on May 19.

The following day, Boney M attracted 14,000 to its performance in Kuala Lumpur, promoted by Spotlight Productions.

Combo, signed to WEA in these markets, went on to play dates in Indonesia.

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Wis. House Worried By Fuel Crunch

CHICAGO—Among entertainment businesses with a close eye on the fuel crisis is Alpine Valley Music Theatre, a major open air concert facility located in a Wisconsin resort area.

Prospects of big attendance drops are being faced as travel costs soar. The enclosed facility is located more than an hour's drive from Chicago, but draws much of its audience from the Illinois metropolitan area.

To meet the crunch, bus service to the facility has been expanded this year and dates are being concentrated on weekends when gas is expected to be at peak availability. The theatre opens its season Friday (1) with Heart headlining, and expects to stage more than 40 shows this summer.

"Our concern at the current time is not that deep because we're only 30 miles away from Milwaukee," says Joe Balestreiri, spokesman for Alpine Valley.

"It may hurt the Chicago draw, but not Milwaukee."

Bus service will run from Chicago for the first time this year, with departures from three north side shopping centers. Round trip adds \$5.50 to the cost of the concert.

Bus service from Milwaukee, Racine and Kenosha also is provided, to the facility in East Troy, Wis.

"Theoretically, people could come totally by bus," relates Balestreiri. "We have enough buses to guarantee a total sell-out by bus."

Supertramp, Steve Martin, Marshall Tucker, Kansas, Johnny Cash, Joni Mitchell, Doobie Brothers and Cheap Trick are among dates that have been announced.

With gas expected to be made available on weekends to sustain resort trade in Wisconsin, fewer mid-week presentations are being scheduled, reports Balestreiri.

"Next year it could be a major problem if things get tighter and tighter," he adds.

Sheets Up 20 Cents

• Continued from page 3
used to price increases. I think it's a positive move in getting retailers interested in stocking sheet music, as long as we can get the same discounts so they can make more money."

Not as optimistic as Bielo is Ron Ravitz, president of Controlled Sheet Music Service Inc. of Copiague, N.Y. "I realize that costs are up, but not in line to bring the price up to \$1.95," he maintains. While he claims it's too early to assess the impact of the increase, he feels "an awful lot of people who would buy a few sheet copies, may end up buying only one. Eventually, we could well see a decline in business."

Frank Hackinson, vice president of Columbia Pictures Publications, says the \$1.95 has already been "tested" with "Music Box Dancer." He justifies the increase in view of "skyrocketing paper costs and increases in printing, arrangements, engraving and costs of handling."

In recent years, some print companies have charged more than the normal price for single sheets that went beyond the conventional four-page format, particularly with regard to elongated rock-type material.

General News



NARAS PANEL—Questions about demo tape recording are referred to a panel of experts at a Chicago NARAS public presentation. Fielding inquiries are from left, Mick Rain, member of Passport Records' Pez Band, Bob Sherwood, Phonogram/Mercury president, Chicago Sun-Times writer Eliot Wald, and Frank Rand, Epic's vice president and East Coast a&r director.

All You Want To Know About Charts

LOS ANGELES—Who had the record with the most weeks at No. 1 on the easy listening chart in 1978? If you guessed a male vocalist on Arista, you're right. But if you say Barry Manilow, guess again. It was Al Stewart's mellow, moody "Time Passages," with nine No. 1 weeks.

That's just one of the surprises in the just-issued annual supplements to Joel Whitburn's Record Research collection of books recapping the MOR, pop, soul and country charts.

This year for the first time soul and country album charts are highlighted as a bonus in the books updating the basic 1949-71 singles listings.

And this year the pop singles supplement updates both the basic 1955-72 tome and last year's "Pop Annual" which lists disks by year and designates such specialty records as novelties, instrumentals and Christmas 45s.

Besides being a vital reference source for collectors, researchers and writers, the books provide reams of interesting trivia.

The single with the most appearances on the MOR chart? Anne Murray's "You Needed Me," with 36 weeks. Single with the most weeks on the country list? John Conlee's "Rose Colored Glasses" (20 weeks). Album and single with the most weeks at No. 1 soul? Chic's LP "C'est Chic" (10 weeks) and Funkadelic's 45 "One Nation Under A Groove" (six weeks).

The books, each selling for \$10, can be ordered by mail from Record Research Inc., P.O. Box 200, Menomonee Falls, Wis., 53051.

Chart Analysis

• Continued from page 3
competition (Hot 100 and Top LP/Tapes, Hot 100, and Top LP/Tapes). Casablanca showed the most gain. In a comparison with the last chart recap for the first six months of 1978 (Billboard, Aug. 5, 1978), the Polygram-distributed label rose from eighth to third.

Warner Bros. Records holds first place among combined labels by melding a fourth place among singles' best sellers and a first for album chart action for the first quarter.

RCA showed the most dramatic climb among combined labels. It soared seven slots upward to third from its midyear position in 1978.

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9 YEARS LATER *Michel Colombier Of France* Back With New LP, New Co.

By ED HARRISON

LOS ANGELES—Nine years is a long time between albums, but with the release of his self-titled Chrysalis LP, French composer/arranger/keyboardist Michel Colombier is now ready to "become more of a recording artist."

Colombier's last studio album was his pop symphony "Wings" and during the time since, Colombier says albums he started never got past the recording and mix stages mainly because of numerous other projects which included scoring for films, ballet and theatre.

With managerial direction for the first time (Bob Brown, who also manages Pablo Cruise) and a move to the U.S., Colombier is prepared to give up "doing things as they come" in lieu of concentrating on recordings.

Guest artists aiding Colombier include Herbie Hancock, Tom Scott, Larry Carlton, Michael Brecker, Airt, Jaco Pastorius, Lee Ritenour and the London Symphony Orches-

tra. Yet despite the jazz talent, the album encompasses a variety of styles.

Colombier describes the album as having "poppish melodies, soulful grooves" and a bit of fusion.

Colombier is aware that he must concentrate on "gaining direction" so that he can enlarge his following from "a small public to the general public." After that, he feels he'll be in a position to pick and choose what he wants to do.

Although the cuts on the album are comparatively short so it's programmable for radio, it wasn't a commercial sellout. "I think I've developed a commercial sense," says the one-time arranger for Petula Clark, Paul Anka, Supertramp and Maxine Nightingale.

Colombier made his U.S. stage debut in April at New York's Bottom Line, but the finances involved in subsidizing a touring band prohibit a full-scale tour at this time. But plans are underway for similar

showcases in Los Angeles and San Francisco in July.

Even though the album took nearly 1½ years to record (due to his other projects), Colombier claims the melodies came rather easily which only made him more dubious about the project. "If it comes too easily, I have the tendency to reject it," he says.

'CANNONBALL' REMEMBERED

LOS ANGELES—The fifth annual Julian "Cannonball" Adderley benefit concert at UCLA Thursday (24) showcased Nat Adderley, Nancy Wilson, Noel Pointer, David Axelrod, Joe Zawinul and Olga Adderley.

The concert was presented by the school's Center for Afro-American Studies and the Dept. of Fine Arts Productions. Funds from the show at Royce Hall go for a memorial scholarship fund. Eleven students thus far have been given scholarships from the event.

The concert also paid tribute to the late Charles Mingus and Irene Kral.

65 NEWSPAPERS

Acts Get a Break In Sunday Comics

By ROBERT ROTH

NEW YORK — Newspaper Sunday comics sections are a new medium of exposure for artists and records with the introduction of a comic strip called "Pop Idols" already in 65 papers across the country.

Begun in April, the full color strip each week spotlights a different group or artist along with a brief history and discography.

Artwork is by Stan Drake with copy by Brendan Boyd, formerly the author of a newspaper column called "Rock Box."

The comic strip comes from the Universal Press Syndicate which also produces the well-known "Doodlesbury." Lee Salem, managing editor, says, "We wanted a feature slanted to the adolescent and young adult market."

The strip runs in the Daily News here and more papers are being added, Salem claims.

Among the artists profiled so

far have been the Who, Bob Seger, the Rolling Stones and the Doobie Brothers.

On Sunday (3), the Bee Gees will be in the center of the comic strip which will assume the title "Pop Idols And The Disco Scene."

That's in recognition of the box showing a different dance step weekly and expanded coverage of disco artists. Cheryl Lynn is showcased in the section labeled "Disco Dial."

Apparently the authors are willing to engage in speculation as well as history. The next feature contains the prediction that the youngest Gibb brother, Andy, "will join the group by year's end."

Although cooperation is received from record companies in supplying information or disks, no compensation is paid the artists, according to Salem, because they are "news figures."

Billboard SPECIAL SURVEY For Week Ending 6/2/79

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	11	LVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2528 3277	26	26	44	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
2	2	6	PARADISE Grover Washington Jr., Elektra 6E-182	27	27	33	FLAME Rennie Lewis, United Artists UALA-881
3	3	4	HEART STRING Earl Klugh, United Artists UALA 942 (Capitol)	28	28	9	STROKIN' Richard Tee, Tappan Zee/Columbia IC 35695
4	5	9	MORNING DANCE Spyro Gyra, Infinity INF 3004 (MCA)	29	22	7	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia IC 35785
5	6	4	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	30	34	3	BAD FOR ME Doe Der Bridgewater, Elektra 6E-188
6	4	12	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia IC 35764	31	33	36	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
7	7	17	CARMEL Joe Sample, MCA AA-1176	32	30	22	IN CONCERT Milestone Jazzstars, Milestone M 55006 (Fantasy)
8	8	7	LAND OF PASSION Hubert Laws, Columbia IC 35708	33	43	2	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI 7086
9	18	3	LIVE Jean-Luc Ponty, Atlantic SD 19229	34	32	17	EXOTIC MYSTERIES Lionel Lydon Smith, Columbia IC 35654
10	9	25	TOUCHDOWN Bob James, Tappan Zee/Columbia IC 35594	35	35	7	RAW SILK Randy Crawford, Warner Bros. BSK 3283
11	16	3	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	36	36	10	STUFF IT Stuff, Warner Bros. BSK 3262
12	10	7	BRAZILIA John Klemmer, MCA AA-1116	37	37	35	REED SEED Grover Washington Jr., Motown M7-910
13	29	2	FEVER Roy Ayers, Polydor PD 1-6204	38	38	33	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3279
14	13	21	ANGIE Angela Bofill, GRP/Arista GRP 5000	39	41	85	FEELS SO GOOD Chuck Mangione, A&M SP 6558
15	11	7	CHAMPAGNE Wilbert Lugemire, Tappan Zee/Columbia IC 35754	40			NEW ENTRY ONE GOOD TURN Mark Colby, Tappan Zee/Columbia IC 35725
16	12	12	FOLLOW THE RAINBOW George Duke, Epic JE 3576 (CBS)	41			NEW ENTRY NIGHT RIDER Tim Weisberg, MCA MCA 3084
17	14	7	GROOVIN' YOU Harvey Mason, Arista AB 4277	42	42	28	PATRICE Patrice Rushen, Elektra 6E-160
18	15	12	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2394	43	40	9	EQUINOX Red Garland Trio, Galaxy 626-5115 (Fantasy)
19	19	11	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)	44	39	5	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC 6807
20	23	3	GARDEN OF EDEN Passport, Atlantic SD 19233	45	47	2	CAJUN SUNRISE Hank Crawford, Radio 800 39
21	21	3	RAMSEY Ramsey Lewis, Columbia IC 35815	46	45	16	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803
22	17	12	AWAKENING Narada Michael Walden, Atlantic SD 19202	47			NEW ENTRY HERE'S ESTHER Esther Phillips, Mercury SRM 1 3769
23	20	11	HOT DAWG David Grisman, Horizon SP 731 (A&M)	48	48	2	UNKNOWN SESSION Duke Ellington, Columbia IC 35342
24	24	11	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 735663	49	46	8	FINE AND MELLOW Ella Fitzgerald, Pablo 2310 829 (RCA)
25	25	9	THE JOY OF FLYING Tony Williams, Columbia IC 35785	50	50	10	ARCADE John Abercrombie Quartet, ECM ECM 1-1133 (Warner Bros.)

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Jazz Beat

LOS ANGELES—Jimmy Rowles has cut an LP for the Four Leaf Clover label of Sweden, working with Arne Domnerus on alto plus rhythm. The All American Jazz Festival has been cancelled. It was slated for May 19 at the Tupperware Convention Center in Orlando, Fla.

John Lewis and Helen Merrill will tour Brazil and Argentina for two weeks, taking with them bassist Bob Cranshaw, guitarist John Basile and drummer Brian Brake.

Johnny Griffin will bring his own band to the upcoming Newport Jazz Festival in New York. Griffin is slated for two all star concerts at the festival, June 23 and 30. He will also play a week long run at the Village Vanguard in the Village, July 3-8. Griffin last played the U.S. last fall after a 15-year European hiatus.

Ruth Brown made an infrequent appearance in Las Vegas at the Porterhouse Jazz Club which boasts among its attractions Arthur Prysock, Eddie Harris, Ahmad Jamal and Stanley Turrentine, according to Robert Leonard of Presents Productions in the desert city. Disneyland's annual jazz bash Saturday and Sunday (26,27) featured Maynard Ferguson, Woody Herman, Toshiko Akiyoshi-Lew Tabackin, Seawind, Mongo Santamaria, Peter Fountain and Teddy Buckner plus their respective groups.

Bobby Hackett, the late cornetist, was honored at a Highlights Inn Jazz presented by Jack Kleinsinger at NYU's Loeb Student Center May 17. Performing were Hackett's son Ernie on drums plus a score of long-time Hackett associates including Jimmy McPartland, Vic Dickenson, Dick Sudhalter, Benny Morton, Phil Bodner and Major Holly.

The Preservation Hall Jazz Band appears at UCLA's Pauley Pavilion July 3. Milt Jackson leads his quintet at a Jazzmobile salute to the vibist at Carnegie Hall June 9. Other stars appearing include Jimmy Heath, Monty Alexander, Bob Cranshaw, Mickey Roker, Dizzy Gillespie, Ernie Wilkins, Jon Faddis, Billy Taylor, Slide Hampton, Grady Tate, Buster Williams, Frank Strozier and Frank Foster.

Airt and wife Flora Purim are billed at the Los Angeles Roxy Sunday and Monday (27, 28). New Orleans jazz gets its due at the sixth annual "A Night In New Orleans" presented June 8, 9 at the L.A. Variety Arts Theatre by Milt Larsen. Scheduled to perform are Barney Bigard, Trummy Young, Cozy Cole, Red Callender and Barry Martyn and his Legends of Jazz.

New York's Sheraton Centre (formerly the Americana Hotel) has introduced jazz at its French Quarter lounge with the following acts booked: Earl Hines, Bucky Pizzarelli, Jonah Jones and vocalist Freddy Cole. San Francisco's Keystone Korner comes up with several avant-garde groups in June: Sam Rivers, Cecil

(Continued on page 68)

CONTESTS & INTERVIEWS

WBBY-FM's Jazz More Than Records

COLUMBUS, Ohio—WBBY-FM enters its first year as a 24-hour jazz outlet with several special evening shows.

Mondays the station runs the "Blindfold Test" involving three persons trying to guess the identity of the artist being played. The winner gets a dinner at a Westerville club which features Rusty Bryant and Bobby Pierce.

Notes P. Norman Grant, the Westerville station's program director: "The answers from Columbus listeners have been so perceptive that we've had to make some of the records we play and the questions we ask a little more difficult."

Tuesday evenings the station heralds "Jazz Jaws" which opens the mikes to interviews with performers. Recent shows have included Cedar Walton, Art Blakey, Horace Silver and Dexter Gordon.

Wednesday evenings the quieter sides of avant-garde music are showcased on "Aftertones."

Thursday evenings the special is called "Whole Pie" wherein an entire LP is spun.

Saturday's special is "Big Band Bash" covering all eras of band music.

Grant believes the music has had a solid effect on the community. "It's gratifying to see 18-year-olds calling up for Jaki Byard, Clifford Brown and Charlie Parker."

The 2,000-watt station's morning man is High Strider, followed by Geoff Mayfield (also the music director), with other air personalities including Terry Wilson, Mike Fitzpatrick, Laura Greenfield, Curtis Crooks, Leon Ransom and Linda Yohn.

Intl Jazz Group Hassle Escalating

• Continued from page 60

The letter continues that the organization is considering altering its name "to avoid future confusion in operations," planning to open headquarters in Western Europe, and looking to establish regular artist awards, an annual scholarship for artists exchange and a jazz development fund, among other ideas.

In addition, an extraordinary general assembly will take place in 1980 in New York (June) or Warsaw (October) to elect a new board and reconstitute the Federation's statute.

Monterey Goes Intl

LOS ANGELES—The 22nd annual Monterey Jazz Festival opens with an international night, Sept. 14 featuring Machito's Latin jazz band with special guests Dizzy Gillespie and Cal Tjader.

Other acts on the bill include Junko Mine, Japanese vocalist; Davor Kajfes, Swedish pianist; the B.P. Convention from Yugoslavia and the Moe Koffman Quartet from Canada.

Famous Door Up \$1

NEW YORK—"Even the little guys are being strangled by higher manufacturing costs," says Harry Lim, head of the Famous Door label specializing in jazz. "Because of the spiral, all Famous Door LPs will list at \$8.98 effective June 1."

Lim moved his label's headquarters to 141-10 Holly Ave., Flushing, last week.

"The pressers and the jacket guys are hiking their fees every month," Lim notes. He will continue to record with engineer Richard Le Page at Mastertone Studios on W. 42nd St. in Manhattan, however.

JANUARY-MARCH 1979 SHARE OF CHART ACTION

This is a computerized recapitulation of how labels, combined labels and corporations ranked with current best sellers on Billboard's charts during the sales period covered. The recap is prepared by the Music Pop Charts Dept.

HOW THE TOP 10 LABELS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION

THE HOT 100 CHART ACTION

THE TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	Number
Columbia	1	11.9	46
Warner Bros.	2	10.1	38
Casablanca	3	6.2	28
Atlantic	4	5.6	29
Capitol	4	5.6	27
A&M	6	5.3	33
Arista	7	4.5	25
RSO	8	4.4	20
Epic	9	3.6	24
Polydor	10	3.6	20
Elektra			
RCA			

Rank	% Of Share	No. Of Singles
1	10.3	16
3	7.4	12
5	6.6	11
2	7.6	13
4	6.9	12
9	3.7	13
8	4.7	9
6	5.6	10
7	5.2	9
10	3.2	9

Rank	% Of Share	No. Of Albums
1	12.3	30
2	10.8	26
3	6.1	17
6	5.1	16
5	5.3	15
4	5.7	20
7	4.4	16
8	4.1	10
9	4.0	14
10	3.4	20

HOW THE TOP 10 COMBINED LABELS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION

THE HOT 100 CHART ACTION

THE TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	Number
Warner Bros.	1	12.8	54
Columbia	1	12.8	50
RCA	3	10.4	71
Capitol	4	9.0	47
Atlantic	5	8.8	44
Epic	6	6.3	42
Casablanca	7	6.2	30
MCA	8	6.1	34
Elektra/Asylum	9	4.7	23
Arista	10	4.5	26
RSO			

Rank	% Of Share	No. Of Singles
4	10.4	21
2	11.9	19
5	7.4	24
1	12.3	23
3	10.5	22
10	5.2	20
6	6.8	13
7	5.9	13
8	5.6	12
8	5.6	10

Rank	% Of Share	No. Of Albums
1	13.3	33
2	13.0	31
3	11.2	47
4	8.3	24
5	7.4	22
6	6.8	22
7	6.1	17
8	6.0	21
9	4.5	11
10	4.4	17

Labels that comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Island, Sire, Warner/Curb, Whitfield, Dark Horse, Bearsville. **COLUMBIA:** Columbia, Tappan Zee, Arc, Sam. **RCA:** RCA, A&M, Solar, Hologram, 20th Century, Grunt, Horizon, Midsong International, Gold Mine, Salsoul. **CAPITOL:** Capitol, Ariola, EMI America, Harvest. **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Scotti Bros., Rolling Stones, Cotillion. **EPIC:** Epic, Portrait, Kirshner, Blue Sky, Caribou, Full Moon, Cleveland International, Bang (includes Web IV), P.I.R. **CASABLANCA:** Casablanca, Parachute. **MCA:** MCA, Infinity, ABC. **ELEKTRA/ASYLUM:** Elektra, Asylum, Planet. **ARISTA:** Arista, Showtown.

Labels that comprise each combined label are as follows:
CAPITOL: Capitol, Ariola, EMI America. **COLUMBIA:** Columbia, Arc, Sam. **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Scotti Bros., Rolling Stones, Warner Bros., Island, Sire, Warner/Curb, Whitfield, Dark Horse, Bearsville. **RCA:** RCA, A&M, Solar, Hologram, 20th Century, Grunt, Salsoul. **CASABLANCA:** Casablanca, Parachute. **MCA:** MCA, Infinity, ABC. **ELEKTRA/ASYLUM:** Elektra, Asylum, Planet. **RSO:** RSO, Curtains. **EPIC:** Epic, Portrait, Kirshner, Blue Sky, Caribou, Full Moon, Cleveland International, Bang (includes Web IV).

Labels that comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Island, Sire, Warner/Curb, Whitfield, Dark Horse, Bearsville. **COLUMBIA:** Columbia, Tappan Zee, RCA, A&M, Solar, 20th Century, Horizon, Midsong International, Gold Mine, Salsoul. **CAPITOL:** Capitol, Ariola America, EMI America, Harvest. **ATLANTIC:** Atlantic, Swan Song, Scotti Bros., Rolling Stones, Cotillion. **EPIC:** Epic, Portrait, Kirshner, Blue Sky, Full Moon, Bang, P.I.R. **CASABLANCA:** Casablanca. **MCA:** MCA, Infinity, ABC. **ELEKTRA/ASYLUM:** Elektra, Asylum, Planet. **ARISTA:** Arista, Showtown.

JUNE 2, 1979, BILLBOARD

HOW THE TOP 10 CORPORATIONS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION

THE HOT 100 CHART ACTION

THE TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	Number
WEA	1	26.3	121
CBS	2	19.1	92
Polygram	3	15.7	84
RCA	4	10.4	71
Capitol	5	9.0	47
MCA	6	6.1	34
Arista	7	4.5	26
Motown	8	2.6	14
TK	9	2.0	10
Chrysalis	9	2.0	9
Mushroom			

Rank	% Of Share	No. Of Singles
1	26.5	55
3	17.1	39
2	18.7	37
5	7.4	24
4	12.3	23
6	5.9	13
7	4.7	9
8	2.2	5
9	1.9	3
10	1.3	1

Rank	% Of Share	No. Of Albums
1	25.2	66
2	19.8	53
3	15.1	47
4	11.2	47
5	8.3	24
6	6.0	21
7	4.4	17
8	3.0	10
10	1.8	5
9	2.0	6

Lifelines

Births

Son, Waylon Albright Jennings, to Waylon Jennings and Jessi Colter in Nashville May 19. Father records for RCA, mother for Capitol.

Daughter, Jennifer Kristen, to Michael and Pam Lunder in San Pedro, Calif., May 17. Father is general manager of the L.A. Warehouse stores.

Daughter, Bridgett Elisha, to Ronnie and Debra Smith in New York May 20. He is Foghat's tour manager.

Deaths

Richard "Blue" Mitchell, 49, trumpeter-composer who consistently made records for more than a decade, in Los Angeles May 21 of cancer. He was featured with Horace Silver, Ray Charles, John Mayall, Harold Land and others after starting as a professional musician with the late Earl Bostic's group in the mid-1950s. A Floridian, he is survived by his widow, Thelma; two brothers, John and Rufus, and a sister, Cora Lee King.

Dr. Albert L. "Bert" Meyers, 88, who played trumpet with John Philip Sousa in the 1920s and who for a half-century conducted the Allentown, Pa., band, May 15 in Allentown. He composed many composi-

tions and was a co-founder and former officer of the Pennsylvania Bandmasters Assn. He is survived by his widow, Mary; a son, two grandchildren and four great-grandchildren.

Frederick J. Stulce Jr., 64, prominent saxophone, clarinet and flute player with the Tommy Dorsey orchestra and more recently, in California motion picture and television studios, May 22 in Los Angeles. He is survived by his widow, Mary; daughter, Julie Williamson; mother, Mrs. Winifred Stulce, and two grandchildren.

Record Market

• Continued from page 14

which had already arranged for distribution of an LP featuring the Hammons Family of West Virginia.

Available under the deal are LPs dealing with American, Caribbean, Latin American and Moroccan folk music and lore, as well as albums dealing with the songs and lore of American blacks, cowboys, lumberjacks, miners and sailors. Scholarly notes accompany most releases.

2nd For Seskin

LOS ANGELES—Bay Area singer/songwriter Steve Seskin has released his second LP, "This Good Tonight" on his own label Bald Ego Records which includes seven Seskin originals and four songs penned by other writers.

General News Canadian Industry

• Continued from page 1

has been carrying on the dialog with the cultural industries over the past eight months.

He has suggested that a system could be worked out whereby retailers could be allowed to retain net profits on the sale of Canadian cultural products—including records and tapes—as an "incentive" program to boost sales.

While the Liberal government under Pierre Trudeau did much to foster a national and cultural consciousness in the country during its 11 years in power, the past two years have seen a growing hostility between the federal government and the record industry.

Notes record retail baron, Sam Sniderman, of the Sam's Records & Tapes chain: "Other than the Canadian content ruling for radio and a tongue-in-cheek \$50,000 grant for Canadian classical composers, what else have the Liberals done for our industry?"

Brian Robertson, president of the Canadian Recording Industry Assn., notes that "David MacDonald is definitely our key in the new government, and we are pleased to have someone in a senior position who is sympathetic to the industry."

In Ottawa, retailer and Canadian label owner Harvey Galt reinforces Robertson's remarks, adding that where the Liberals basically offered "seed money" for sales trips abroad, the new government seems "concerned with exploiting natural talents here."

While the election promises used to bait the industry and the voting public could get jinxed on the House of Commons floor, with the Liberals pressuring for a balanced budget, MacDonald has gone on record as stating that his goal is to see a 12% sales increase for Canadian disks in the next several years. This is an increase that could net \$188 million at retail, and boost Canadian talent's contribution to the overall record market here to 20%.

Closeup

MINNIE RIPERTON—Minnie, Capitol SO11936. Produced by Henry Lewy, Dick Rudolph, Minnie Riperton.

Minnie Riperton's debut LP for Capitol is a delight for the ears and senses. She owns one of the most universally soulful and expressively lyrical voices in music today.

It soars with power and caresses with feeling. And here with assistance of first class players and an arranger such as Jeremy Lubbock, not to mention the fine production efforts of Lewy and Rudolph, Riperton's voice is given the kind of creative freedom and range she may never have had before on disk.

The supporting cast consists of Stevie Wonder, Jose Feliciano, Hubert Laws, Tom Scott, Chuck Rainey, Phil Upchurch, Harvey Mason, Victor Feldman, Paulinho da Costa, Randy Waldman, the Seawind Horns, Oscar Castro Neves, Claudio Sloan and others.

That sort of superstar tapestry might have created a tendency to overproduce. But the songs and arrangements are so skillfully and seductively put together that every track is a standout.

Mason on drums, Rainey on bass and Upchurch on guitar create a great rhythm groove on "Memory Lane," the first tune and also the single. It's a sparkling, r&b flavored number with Riperton singing about a familiar subject, lost but remembered love. Combined with Lubbock's gentle piano, the mood is irresistible.

Stevie Wonder plays drums, synthesized bass, acoustic piano, clavinet and celeste on the next song, "Lover And Friend." He's joined by the Seawind Horns and the results are another midtempo tune with both r&b and rock overtones.

"Return To Forever," is a ballad with special texture from the Riperton pipes. It may be the most touching tune on the LP with Brazilian guitarist Neves on acoustic guitar and Feldman on piano. There's also a hypnotic violin solo from Jerry Vinci that conjures up a misty, nostalgic effect.

"Dancin' & Actin' Crazy" is a song whose title expresses exactly what it is. It goes on for more than six minutes and is a churning mix of funk and jazz. Art Phillips plays a funky guitar with Leon "Ndugu" Chanler, who has played with George Duke, on drums. Waldman's contribution on bass and electric piano also lends to the festive atmosphere.

When Riperton sings "Everyone there was gettin' down/Dancin' and actin' crazy/Everyone there was carryin' on/Dancin' and actin' crazy" backed by "uhms" and "ahs" it sounds as though there really is a party going on in the studio as the track is being cut.

Side two opens with "Love Hurts" and allows Riperton to stretch out

with some glass-shattering notes. It combines jazz and classical elements successfully with a solid rhythm section, in part provided by Mason's fiery drumming, Mitch Holder's rhythm guitar and Abe Laboriel's bass.



Minnie Riperton

"Never Existed Before," is mesmerizing with its percussive effects, thanks to da Costa, Sloan and Steve Forman. Hubert Laws blows flute throughout and the overall effect is a gentle r&b love song.

"I am silk and satin/And I know child's and lover's pain/But don't be fooled 'cause I'm tender hearted/I'm stronger than a hurricane." Riperton begins on "I'm A Woman." Her voice is at its most sensual and silky here on this mellow, slightly churning tune. Again da Costa's percussion, playing shaker, bells and blocks, is a knockout.

Finally, Riperton and company may have saved the best for last, a long rendition of the Doors' "Light My Fire." Halfway through Jose Feliciano joins as it becomes a duet. The effect is spellbinding. And if that isn't enough, Mason's drums, Laboriel's bass, da Costa's percussion, Waldman's electric piano and Holder's and Marlo Henderson's electric guitar lay down a superlative rhythm bed. **JIM McCULLAUGH**

11 New Governors For L.A. Academy

LOS ANGELES—The local chapter of the Recording Academy has elected 11 new governors to serve two-year terms. Among them are singers Toni Tennille, Anita Kerr and Beach Boy Carl Wilson; songwriter Barry Mann and the Orchestra co-founder Jack Elliot.

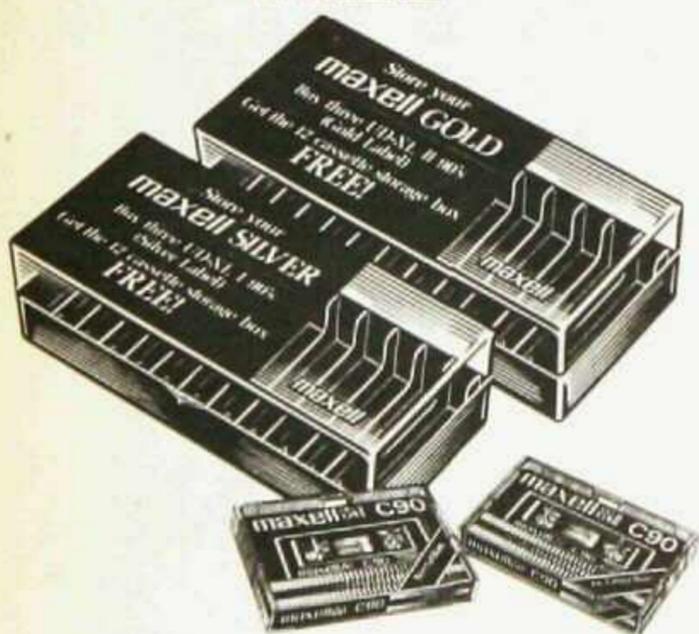
Also tabbed were Jules Chaikin, trumpet player and conductor; Bobby Colomby, former drummer with Blood, Sweat & Tears and now an independent producer; Neal Hefu, Grammy-winning producer/arranger/composer; Lincoln Mayorga, producer/arranger/pianist; Neely Plumb, independent producer specializing in movie soundtracks; and Sally Stevens, background singer.

They join 10 governors already serving the L.A. chapter: Marilyn Baker, Garnett Brown, Jackie DeShannon, Bruce Johnston, Mauri Lathower, Tom Noonan, Benny Powell, Sue Raney, Al Schmitt and Alfred Schlesinger.

Label Bags Rights

LOS ANGELES—CAM-America has obtained the exclusive soundtrack and publishing rights to the following pop foreign films: "The Innocent," "Wifemistress," "Teresa The Thief," "American Girl," "Bread And Chocolate" and "Till Marriage Do Us Part."

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Jazz Beat

• Continued from page 68

Taylor followed later in the month by Stan Getz and Airta and Flora Purim. Chick Corea guests on the "Dinah" tv show June 11 and then appears with Herbie Hancock on the "Mike Douglas" tv outing June 20.

Dave Pell's Prez Conference worked Donte's with the club booking locals for one-night stands. Rudy Onderwyzer, owner of the Lighthouse, has yet to open his second room, Hop Sings in the Maria del Rey section of L.A.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

15th ANNUAL AWARDS DINNER

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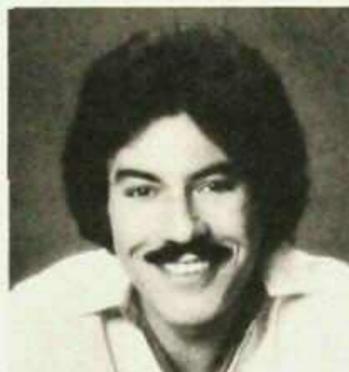
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1972 Henry Mancini
1973 Ethel Merman
1974 Dick Clark
1975 Don Kirshner
1976 Marvin Hamlisch
1977 Neil Sedaka
1978 Johnny Cash

HUMANITARIAN

Sammy Davis Jr.
Wm. B. Williams
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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/2/79

Number of LPs reviewed this week **45** Last week **38**

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Spotlight



ISLEY BROTHERS—Winner Takes All, T-Neck PZ236077 (CBS). Produced by the Isley Brothers. Continuing to incorporate the best elements of soul-funk percussion and melodies, the brothers' latest two record set features top-notch production and execution. Keyboardist Chris Jasper, drummer Ernie Isley and the funky guitar spots are outstanding as in "I Wanna Be With You." The ever-present hand-clapping is here, the group's indelible trademark. "Winner Takes All" features a similar funky beat but with more of a melodic hook.

Best cuts: Those listed and "You're The Key To My Heart," "Let Me Into Your Life," "Mind Over Matter."
Dealers: Zero in on group's crossover appeal



CHUCK MANGIONE—Live At The Hollywood Bowl, A&M SP6701. Produced by Chuck Mangione. Mangione and his small band play eloquent jazz-flavored music. With the addition of a 70-piece orchestra, the majesty of Mangione's pen is amplified, clarified and magnified. This on-location taping captures with pristine clarity the warmth of Mangione's compositions, his tone poems bristling with a fluidity which enables his flugelhorn and electric piano to assert themselves while being graciously surrounded with understanding "friends." Mangione's quartet of last summer consisted of Chris Vadala, Grant Geissman, Charles Meeks, James Bradley Jr. and the leader/composer himself. The concert rekindles memories of past Mangione hits and the packaging matches the magnificence of the music. This is class music surrounded by superb graphics.

Best cuts: "The 13th Commandment," "Chase The Clouds Away," "Hill Where The Lord Hides," "Land Of Make Believe," "Children Of Sanchez."
Dealers: Mangione's orchestrations and improvised solos are designed for relaxed entertaining



KANSAS—Monolith, Kirshner FZ3600 (Epic). Produced by Kansas. Kansas' formulaized guitar-oriented sound is in fact on its first studio LP since "Point Of Know Return." While the band doesn't break any new ground, it continues doing what it does best and that is play bold and melodic hard edged rock made tasty by the use of violin. Breaking up the intense mood of the rockers are some lush ballads, although none measure up to the classiness of "Dust In The Wind." The vocals are clean and the production is again immaculate but the body of most songs are over-extended with most cuts running well over five minutes and one as long as seven minutes plus.

Best cuts: "A Glimpse Of Home," "On The Other Side," "How My Soul Cries Out For You," "People Of The South Wind."
Dealers: Kansas' last two studio albums went top five.



GERRY RAFFERTY—Night Owl, United Artists UALA9581. Produced by Hugh Murphy, Gerry Rafferty. Rafferty's followup to his masterful "City To City" album is a mellow excursion through a variety of moods and styles. While there is nothing here that sticks out the way "Baker Street" did, Rafferty's easy going vocal delivery and solid lyrical content are enough to carry the album. The players backing Rafferty's acoustic guitar and keyboards are exceptional with sax, fiddles, accordion, guitars and backing vocals all adding spice to the tasty arrangements. Strings also sweeten the tracks.

Best cuts: "Days Gone Down," "Night Owl," "Take The Money And Run," "Why Don't You Talk To Me," "Already Gone."
Dealers: Rafferty is coming off a No. 1 album.

JUNE 2, 1979, BILLBOARD

Pop

TED NUGENT—State Of Shock, Epic 3600. Produced by Cliff Davies, Lew Futterman. More brain churning rock from Nugent, who fronts one of the most popular touring bands in the country. He serves up 10 cuts here that alternately scream and sooth, and all are delivered in the same heavy handed, but exhilarating manner as his stage shows. Nugent's rendering of George Harrison's "I Want To Tell You" is probably enough to sell the album, but fans will find plenty of excitement in the rest of the package.

Best cuts: "I Want To Tell You," "Bite Down Hard," "State Of Shock," "It Doesn't Matter."
Dealers: Fans will be waiting for this one.

EXILE—All There Is, Warner/Curb BSK3323. Produced by Mike Chapman. This six-piece outfit broke wide open last year with the smash "Kiss You All Over" and returns here with a powerhouse package of pop and rock with disco overtones. In fact, Chapman adds that same Euro-disco synthesizer flavor that characterizes Blondie's "Heart Of Glass." But guitars, keyboards, bass and drums are still the central instruments in the group and the overall mix is upbeat, melodic, rhythmic and hook laden. Vocals, also, are a standout with all members sharing.

Best cuts: "How Could This Go Wrong," "All There Is," "The Part Of Me That Needs You Most," "Being In Love With You Is Easy."
Dealers: This act has a No. 1 single last year.

CLIMAX BLUES BAND (WB)—Real To Reel, Sire BSK334 (WB). Produced by Climax Blues Band. This solid quintet continues to do what it does best, play r&b infested rock highlighted by chunky melodies and rhythms. Members also add saxophone and synthesizer to the basics of guitars, bass, keyboards and percussion for a richly textured sound. Members also continue to share lead vocals, with lots of varied bluesy expressions obtained. There are only eight tracks but each is lengthy.

Best cuts: "Summer Rain," "Money In Your Pocket," "Lovin' Wheel," "Fallen In Love (For The Very Last Time)."
Dealers: Band has a huge following.

RENAISSANCE—Azure d'Or, Sire SRK6068 (WB). Produced by David Hentschel. Although somewhat of a cult group, this

five-piece ensemble has been able to successfully blend rock and folk elements into an arresting, listenable and commercial progressive blend. Lead singer Annie Haslam's high register lead vocals are exotic and commanding. Here the lyrics are intricate and the music, with lots of acoustic and electric guitars, synthesizer, keyboards, percussion, and horns, weave an upbeat and sensitive musical tapestry.

Best cuts: "Jekyll And Hyde," "The Winter Tree," "Secret Mission," "Kalynda."
Dealers: Renaissance has a loyal following.

HELEN REDDY—Reddy, Capitol SP11949. Produced by Frank Day. It's the three disco tracks on the first side of this album that will probably draw the most attention, but more interesting from the point of view of Reddy's artistic growth are covers of soul ballads by Gamble & Huff ("Sing My Heart Out") and Eugene Record ("Trying To Get To You") and rock material by the likes of the Doobie Brothers ("Minute By Minute"). Reddy's album sales have tapered off in the past few years, but this LP proves that she is staying on top of trends rather than being content to stay in a cozy but confining MOR rut.

Best cuts: "Minute By Minute" (a super single possibility), "Make Love To Me," "Trying To Get To You."
Dealers: Reddy's TV special last Tuesday (22) gave her wide exposure. And the cover art is interesting on close examination.

MARTIN MULL—Near Perfect/Perfect, Elektra 6E200. Produced by Bones Howe. Mull's E/A debut after stints on ABC and Capricorn mixes comedy and music in a series of funny bits tied together under the concept of a variety show sponsored by "the friendly folks at Bun And Run." The songs' musical values are surprisingly strong, with the backup band including Peter Frampton on "This Takes The Cake." Mull has much the same hit but universal appeal that has given Steve Martin back to back platinum albums. And his visibility as a frequent guest host on "The Tonight Show" can only help.

Best cuts: Pick and choose.
Dealers: Clever album art explains the title.

MICHAEL NESMITH—Infinite Rider On The Big Dogma, Pacific Arts PAC7130. Produced by Michael Nesmith. Nesmith's return to mainstream rock'n'roll following a series of '70s esoteric LPs is so full of tasty and diverse material that it's the longshot pick of the week. Nesmith has forsaken his traditional pedal steel and acoustic guitars in favor of the electric guitar. Backed by a stellar band that includes Al Perkins on

rhythm and lead guitar, Nesmith and Perkins let loose with some searing double guitar leads on "Dance" and "Factions" and there is some exceptional Doors-sounding keyboard work on "Flying." Nesmith's lyrics should be paid attention to as well. His vocals come across with an intense passion as he really gives it his best shot since his days with the Monkees.

Best cuts: "Dance," "Factions," "Magic," "Flying."
Dealers: Nesmith's Pacific Arts label is planning its first major merchandising/promotion campaign for this one.

Country

DOLLY PARTON—Great Balls Of Fire, RCA AHL13361. Produced by Dean Parks, Gregg Perry. Parton seems to have found the secret key to blending her Nashville roots with her L.A. influences. Although only three of the songs are Parton's own compositions, the overall material has been well chosen for the most part to complement her natural style. Production is smooth and effective, highlighting Parton's fragile vocals.

Best cuts: "Star Of The Show," "You're The Only One," "Do You Think That Time Stands Still."
Dealers: Slick neon album cover graphics give pop appeal for across the board sales.

RONNIE MILSAP—Images, RCA AHL13346. Produced by Ronnie Milsap, Tom Collins. Milsap's mellifluous vocals enrich a ballad packed collection of tunes that could receive strong MOR airplay. The artist's keyboards are surrounded by strings, guitars, vibes, horns and plenty of backup singers to keep things poised between movin' and mellow.

Best cuts: "Nobody Likes Sad Songs," "Keep The Night Away," "Just Because It Feels Good," "You Don't Look For Love."
Dealers: Milsap's popularity combines with label support target this for active sales.

CONWAY TWITTY—Cross Winds, MCA MCA3086. Produced by Conway Twitty, David Barnes. Twitty veers in a slightly different direction, utilizing a bit more bounce and uptempo rhythms than usual. His gravel voiced technique, a staple of past hits, is still evident as is a good balance of guitar, key-

boards, bass and percussion. Also evident on the cover is Twitty's image change, a departure from his classic country hairstyle of the past.

Best cuts: "Love Comin' Down," "I May Never Get To Heaven," "Draggin' Chains," "Did We Have To Come This Far (To Say Goodbye)."
Dealers: Twitty should broaden his appeal with this release.

TAMMY WYNETTE—Just Tammy, Epic KE36013. Produced by Billy Sherrill. Wynette relies on her time-proven themes of love coming, love gone and love somewhere in between. Sherrill often puts the spotlight on strings, guitars, background voices and keyboards, but instinctively returns to the source: Wynette's voice, sometimes happy, more often sad.

Best cuts: "We'll Talk About It Later," "I'm Not Ready Yet," "No One Else In The World," "You Don't Know The Half Of It," "You Never Crossed My Mind," "Let Me Be Me."
Dealers: Wynette is consistently strong in airplay and sales.

Jazz

URSZULA DUDZIAK—Future Talk, Inner City 1066. Produced by Michael Urbaniak. Vocalist Dudziak is a walking space age machine. Her unique vocal style combines the most bizarre of ad lib scat singing with electronic effects, mostly made through her own pipes. She sounds like a tape recorder running wild, uncontrolled and yet spinning in an organized fashion. Her hauntingly beautiful voice rampages all over the scales, spitting out syllables, guttural sounds, moan, groans, cries, shrieks and achieving sounds which you

(Continued on page 75)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kazak, Irv Lichtman, Jim McCullough, Dick Nuzzer, Alan Penchansky, Hanford Searl, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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CHAIRMAN'S TOAST—EMI's Kate Bush receives a kiss from Bhaskar Menon, topper of EMI Music Worldwide Operations, backstage in London after the close of her successful European tour. Vocalist is now EMI's top selling new performer.

Singer To Keynote

• Continued from page 1

The BBC chief will discuss these developments, and address himself to the wider issues confronting radio as it moves into the next decade.

The same challenge of the '80s will be confronted by speakers, panelists and participants from other sectors of the music industry, as they gather at IMIC. Headquarters for the 1979 confab, ninth of these summits, will be Monte Carlo's Loews Hotel.

Plenary panels feature the presidents of international record companies and publishing houses, the former tackling implications of the recent U.S. corporate mergers and their impact upon global business, among other topics, and the latter looking to future prospects for the

TMS Label Aligns Distribution Skein

LOS ANGELES—TMS Records has lined up a network of independent distributors to handle its product, including Nick Noble's current single "The Girl On The Other Side."

The distributors include Record Merchandising in L.A.; Big State in Dallas/Houston; MS in Chicago/Milwaukee; PIKS in Cleveland/Michigan; Western Merchandising in Denver; Music City in Nashville; Alta in Phoenix; Stans Record Service in Shreveport, La.; Pickwick in Florida; the Zamoiski Co. in Baltimore; Sound Records & Tapes in Seattle and BIB in Charlotte, N.C.

Print Jobbers Meet

NEW YORK—The Music Jobbers Assn. hosts its second annual meeting Saturday, June 9, at the Omni International Hotel in Atlanta. The National Assn. Of Music Merchants meets at the hotel June 9-12.

Print jobbers and music publishers interested in attending should contact Linda Press, newly named industry relations advisor for the organization. She can be reached at (516) 842-8080.

The year-old organization recently said it was expanding its membership roles to include retailers who deal in print, an approach that will receive further clarification at the meeting.

Pacts Distributor

NEW YORK—Comrod J. has appointed Alvin Corp. as a distributor of its records in California.

increasingly complex world of music publishing.

The presidents' panel/record companies will be moderated by Bob Summer, president of RCA Records, and comprise Stig Anderson, chief of Sweden's Polar Music; Ben Bunders, managing director of WEA Benelux; Alan Hely, managing director of Australia's Festival Records; Anders Holmstedt, regional director, Scandinavia, of EMI Music Operations; and Siegfried Loch, managing director of WEA Germany.

The presidents' panel/music publishers will be moderated by Mike Stewart, president of Interworld Music U.S., and comprise Gilbert Marouani from France's Marouani (Les Eds.); Stig Anderson; Dr. Josef Bamberger, general manager of Musik Edition Discoton, Germany; and Freddy Bienstock, president of Carlin Music U.K.

The promise of the latest industry technology—digital, direct-to-disk, videodisk—will come under discussion in a panel moderated by Don MacLean from EMI Audio-Visual U.K., and comprising Bill Bayliff and Tony Griffiths, general studio manager and technical manager respectively of British Decca's record research laboratory; Dr. Thomas Stockham, president of Soundstream Inc., U.S.; Harvey Schein, vice president of Warner Communications U.S.; Noel Gimble, president of Sound Unlimited U.S.; and David Harries, manager of Air Chrysalis U.K.

Alec Costandinos, a creative force behind much of Europe's most successful disco product, and A.J. Cervantes, president of America's disco-oriented Butterfly Records, are the latest additions to panelists previously announced for "The European Sound: Its World Potential." This panel will analyze the impact of European artists and repertoire upon foreign music markets. Other participants include WEA's Siegfried Loch, Giuseppe Giannini from Italy's CGD-MM and Terry Ellis of Chrysalis Records.

Another plenary panel, "Piracy, Who's Winning The Fight?" will be moderated by WEA International president Nesuhi Ertegun, just named as new president of the International Federation of Producers of Phonograms and Videograms (separate story on page 4) with panelists as previously announced.

Further sessions: "The Developing Markets: China Africa, Cuba;" "Star Trek: Growing Importance Of International Tours;" and "The Changing U.S. Record Scene: Its Impact Upon The World Market."

SANTA MONICA, Calif.—Like many of her contemporaries who grew up in Greenwich Village during the beatnik era, Mary Aldin got caught up in the conscience-raising phenomenon of folk music. But the hold never was relinquished and today, 20 years later, Aldin is the owner of an independent retail outlet that caters exclusively to traditional folk tastes.

Her Muskadine Music, located two blocks from the beach here, carries 7,500 albums which range in selection from reissued 1920s vintage blues to obscure Irish folk tunes that have their roots buried in generations of ancestral heritage.

Contemporary is almost a dirty word in Aldin's musical vernacular. "This music is historical, it's been unchanged for hundreds of years," she says. "It can be reinterpreted and restated, but it stays unchanged."

Muskadine is a one-room store with albums arranged in a seemingly museum-like fashion. Indeed, touring the racks, one feels one's visiting a musical past long ago silenced by today's overpowering contemporary sounds.

Even the label names are disassociating from the usual record store stock. Most are unpronounceable even to the owner. The bulk of the stock is American music but most is imported because, according to Aldin, it sells much better on the European market.

The first racks contain LPs from the British Isles. The English, Irish and Scottish records are either reissues of old 78s or are modern renditions of tunes that, as Aldin describes, "were fast dying out."

Featured is an album by Eugene O'Donnell, a French fiddler who Aldin says is "probably the best in the world. He'll sell 1,000 albums at best and hardly anybody will have ever heard of him."

Next is a selection of traditional music listed by countries. Included are albums by women artists with such performers as Bessie Jackson and Memphis Minnie. "Nobody even knows who wrote some of their compositions," Aldin says.

There is also an assortment of American folk: bluegrass, and various mandolin and dulcimer instrumentals. There are also the only

CALIFORNIA SPECIALTY RETAILER

Business Built On Folk Music

By JIM HOLLANDER

copies in this country of LPs by Canadian Stan Rogers. "He produces his own albums and his mother handles them," Aldin says. "I call her every now and then and she sends me some."



Billboard photo by Jim Hollander
Specialty Gal: Mary Aldin and her bins full of esoteric recordings.

Then there are cowboy songs featuring Montana Slim and Gene Autry; a pre-war collection of Appalachian mountain anthologies; live recordings of folk festivals; 1950s rockabilly (including several rare Elvis imports with outtakes never domestically released); traditional country blues; an area collection from Memphis, Texas, Mississippi, St. Louis, Chicago and Detroit; pre-war urban blues, blues harp; blues piano; jug and washboard bands; gospel (including several sanctified-in church recordings); traditional jazz; and special instruments. This last category comprises albums of machines that make music.

Aldin got into the retail business after spending 10 years as manager of the Ash Grove folk club in West Los Angeles. While there she says she saw such upstarts as Taj Mahal, the Byrds and Canned Heat start their rise to stardom.

"The experience deepened my interest in traditional folk music," she says. "But the place burned down in

1972; it brought an end to an era for me."

She went to work for a folk retailer in Pasadena and after the two owners split up, she stayed on and became co-owner. The store was renamed Muskadine Music after a Little Walter song title. Last summer, over the July Fourth holiday weekend, they moved the entire stock in a U-Haul to their present location.

Her partner, meanwhile, moved to San Francisco and opened a sister store there. They formed a corporation, Down Home Music, Inc., and with a third partner, added a distribution wing, Back Room Records Distributors.

"We import from all over the world," Aldin says. "We're the only one who brings this kind of music into the country. For some reason American folk music doesn't do well here so the record companies don't print it and the stores don't carry it. But they go crazy for it in Europe. So they get hold of the old 78s and reissue them. It's funny, having to import American music. It makes it cost more (most LPs in the store list for \$6.50)."

(An interesting example of how different European countries package product is illustrated by a 10-record Buddy Holly box set from Germany and a six-record set from England. The German product has 102 songs and lists for \$54.95. The English set carries 120 tunes on four fewer LPs, is packaged with an 80-page booklet, yet lists for \$42.50.)

Aldin says they distribute nationwide and have a monthly mail-order list of 10,000. "People who really like this music buy everything."

As for Muskadine's future, Aldin says the gas crisis is of immediate concern. "When the gas crunch hit, business dropped off by about 50%," she says. "If it continues, I think we'll have to move the store downtown."

To keep herself further involved, Aldin does a blues show on KPFF-FM on Sunday evenings and on KCSN-FM on Mondays, as well as a bluegrass show for the latter station on Thursday evenings.

With her musical tastes, it's not surprising that one of her friends and customers is syndicated radio folk show host Dr. Demento.

UNICEF Income Distribution Changed

• Continued from page 1

bly in New York and later via taped telecasts globally. Chappell Music was to administer 10 songs donated by the writers to an entity called Music For UNICEF.

But, according to Irwin Robinson, president of Chappell, Music for UNICEF is now to administer only four of the copyrights, including half of the Rod Stewart No. 1 record, "Do Ya Think I'm Sexy."

Robinson admitted late last week that its contract with UNICEF had yet to be signed, but was expected momentarily.

Publishers and authors of other songs presented on the UNICEF show apparently have decided to retain copyright ownership through their own publishing affiliations, while making individual arrangements with UNICEF.

The other Chappell-administered songs are the Bee Gees' "Too Much Heaven," Andy Gibb's "I Go For You" and Abba's "Chiquitita."

The publishing company says that based on earnings through the first

quarter ended March 31, estimated U.S. income on "Too Much Heaven" will realize \$170,000 to UNICEF, with substantial worldwide income yet to be accounted for.

"Well, it's become a fractionalized charity," jokingly comments Robinson in describing the shift to separate UNICEF song contracts.

On the recording end, Polydor Records had originally planned to market the soundtrack of the concert Thursday (24), but plans now call for a release date within the first two weeks in June.

There have also been changes made in the album's programming as originally described by Polydor. Shelved are the Olivia Newton-John & Andy Gibb performance of "Put Your Head On My Shoulder," the old Paul Anka hit, and the "entire cast" rendition of Jackie DeShannon's standard, "Put A Little Love In Your Heart."

Appearing on the album with their UNICEF-benefit songs are the Bee Gees, Abba, Andy Gibb, Rita

Coolidge & Kris Kristofferson, Donna Summer, Earth, Wind & Fire and Olivia Newton-John, who performs two songs, "The Key" and "Rest Your Love On Me."

Spotted throughout the album are "introductions" by David Frost, host and executive producer of the show along with Robert Stigwood, Gilda Radner and Henry Winkler.

RCA Awards Trio

NEW YORK—An RCA SelectaVision VTR unit was awarded to Alice Robinson of National Record Mart number 14 in Wheeling, W. Va., for winning first prize in a nationwide in-store display contest for John Denver's latest album, "John Denver," sponsored by RCA Records.

Second prize, a television set, went to Jane Bass of Oz Records and Tapes in Marietta, Ga., while third prize, a \$100 check was awarded to Kevin Ruby of Record Bar in Chesterfield, Mo.



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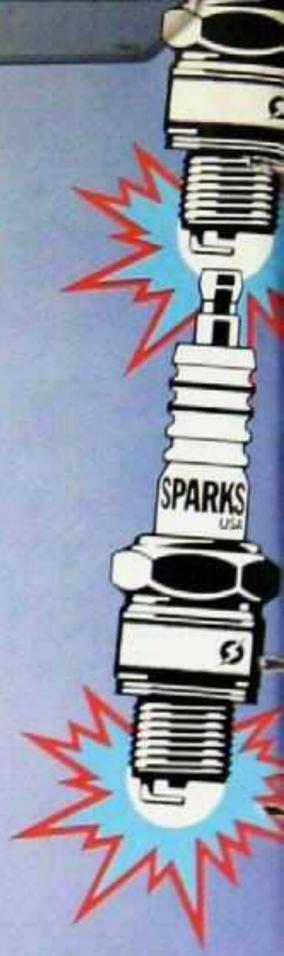
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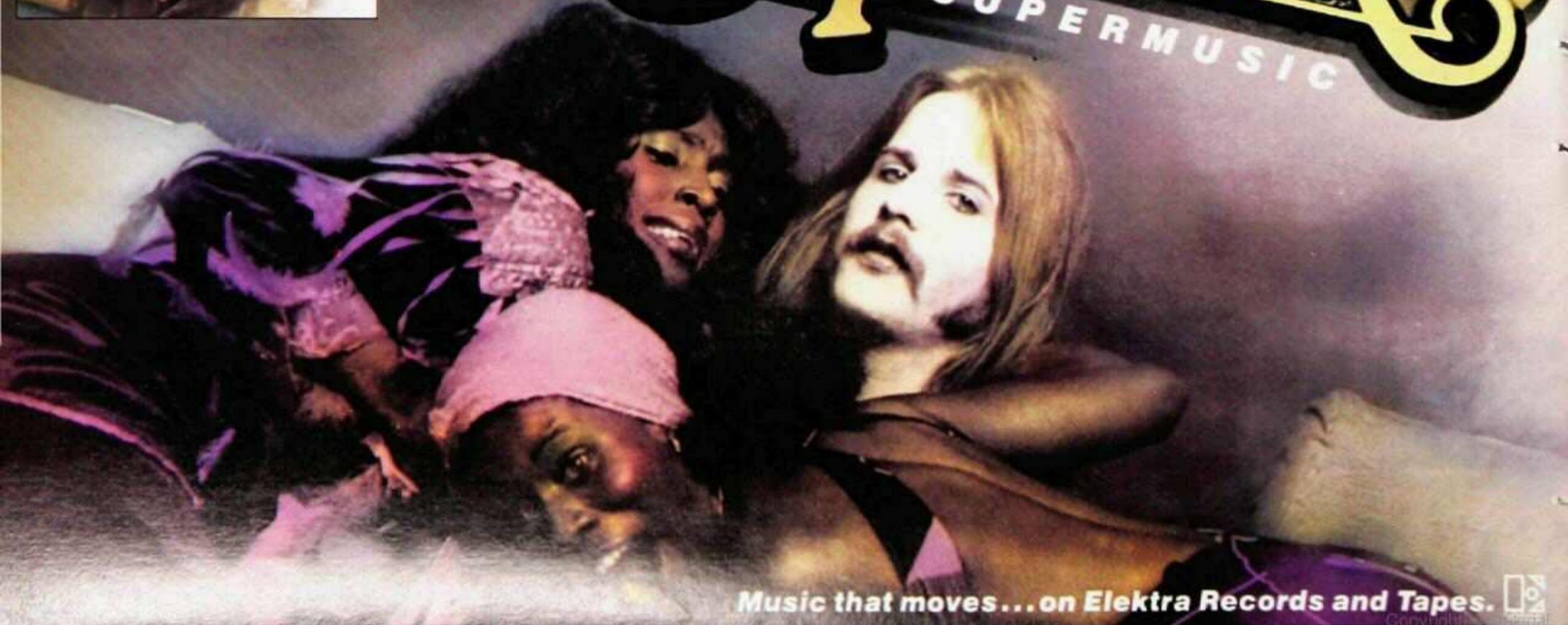
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Billboard SPECIAL SURVEY For Week Ending 6/2/79

Number of singles reviewed
this week 111 Last week 104

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GERRY RAFFERTY—Days Gone Down (3:58); producers: Hugh Murphy, Gerry Rafferty, writer: Gerry Rafferty, publisher: Gerry Rafferty PRS, United Artists UAX1298Y. Rafferty's first single from "Night Owl" opens softly and then kicks into a more rocking, rhythmic, disco-tinged tempo. This enters the chart at 68 this week and should follow Rafferty's three singles from "City To City" into the top 30.

BLONDIE—One Way Or Another (3:31); producer: Mike Chapman; writers: D. Harry, N. Harrison; publishers: Rare Blue/Monster Island ASCAP, Chrysalis CHS2336. This track moves in machine gun fashion as Debbie Harry's vocal sounds almost demonic. And the music pounds with energy.

JAMES TAYLOR—Up On The Roof (4:19); producer: Peter Asher; writers: G. Goffin, C. King; publisher: Screen Gems-EMI BMI, Columbia 311005. Taylor kicks off his "Flag" album with this classic song by Carole King, who also wrote his No. 1 hit "You've Got A Friend." The instrumentation is funkier than on that disk, reflecting music's swing to more rhythmic backdrops.

CARLY SIMON—Vengeance (4:12); producer: Arif Mardin; writer: Carly Simon; publisher: C'Est ASCAP, Elektra E46051A. Simon is at her funky best on this catchy midtempo rocker. Mardin's excellent production continues in the rock direction of last year's top 10 hit "You Belong To Me."

KANSAS—People Of The South Wind (3:40); producer: Kansas; writer: K. Livgren; publishers: Don Kirshner/Blackwood BMI, Kirshner ZS84284 (CBS). Searing guitar riffs, energetic drumming and passionate vocals pace this first single from Kansas' "Monolith" LP. The hard rocking sound never quits and is highlighted by an intense instrumental break.

EXILE—The Part Of Me That Needs You Most (3:37); producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn; publisher: Chinnichap BMI, Warner Bros. WBS8848. This group made a big impact last year with the No. 1 "Kiss You All Over." This tune is uptempo but shifts moods. The chorus is a great hook and as usual, Chapman's production is first rate.

recommended

MANFRED MANN'S EARTH BAND—You Angel You (4:00); producer: Anthony Moore, writer: Dylan; publisher: Ram's Horn ASCAP, Warner Bros. WBS8850.

POLICE—Can't Stand Losing You (2:58); producer: Police; writer: Sting; publisher: Virgin ASCAP, A&M 2147.

THE FABULOUS POODLES—Work Shy (3:30); producer: John Entwistle; writers: T. DeMeur, J. Parsons; publishers: EMI/Glenwood ASCAP, Epic 850720.

PETER McCANN—Don't Take It Out On Me (3:33); producer: Hal Yoergler; writer: P. McCann; publisher: ABC/Dunhill BMI, Columbia 310989.

APRIL WINE—Get Ready For Love (3:48); producer: Myles Goodwyn; writer: Myles Goodwyn; publisher: Goody Two-Tunes BMI, Capitol P4728.

SPARKS—Tryouts For The Human Race (4:00); producer: Giorgio Moroder; writers: Ron Mael, Giorgio Moroder, Russell Mael; publisher: Ackee/Heath Levy/April ASCAP, Elektra E46045A.

BTO—Jamaica (4:08); producer: Jim Vallance; writer: J. Vallance; publisher: Bruce Allen PRO, Mercury 74062.

LAKE—Paradise Way (3:22); producers: Dettel Petersen, Lake; writers: J. Hopkins Harrison, D. Petersen; publisher: Edition Westwind, Columbia 311010.

JUSTICE—Gimme Some Lovin' (3:45); producers: Frank Rand, Russell Timmons; writers: M. Winwood, S. Winwood, S. Davis; publisher: Island BMI, Epic 850709.

PAUL WILLIAMS—A Little On The Windy Side (3:15); producer: Mentor Williams; writer: P. Williams; publisher: Hobson ASCAP, Portrait 670029.

KIM CARNES—Goodnight Moon (3:37); producers: Daniel Moore, Dave Ellington, Kim Carnes; writers: K. Carnes, D. Ellington; publishers: Almo/Brown Shoes/Quixotic ASCAP, EMI America 8014.



BAR-KAYS—Are You Being Real (2:59); producer: Allen Jones; writers: James Alexander, Larry Dodson, Harvey Henderson, Charles Allen, Frank Thompson, Michael Beard, Lloyd Smith, Winston Stewart, Allen Jones; publishers: Bar-Kays/Warner-Tamerlane BMI, Mercury 74048. This easy listening melody spotlights the group's soulful vocals, brass support and a moderate tempo. Sounding suspiciously similar to Earth, Wind & Fire, the group's falsetto style within the baseline of the song is accompanied by a flute interlude.

recommended

TEDDY PENDERGRASS—Turn Off The Lights (3:37); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS83696 (CBS).

BELL & JAMES—You Never Know What You've Got (3:37); producers: Bell, James; writers: LeRoy Bell, Casey James; publisher: Mighty Three BMI, A&M 21375.

ATLANTIC STARR—(Let's) Rock 'N' Roll (3:35); producer: Bobby Eli; writer: Wayne Lewis; publishers: Almo/Newban/Audio ASCAP, A&M 21355.

ENCHANTMENT—Where Do We Go From Here (3:44); producer: Michael Stokes; writer: Emanuel Johnson; publisher: Desert Rain/Sky Tower ASCAP, Roadshow JB11609.

RANDY BROWN—I Thought Of You Today (3:15); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Irving BMI, Parachute RRS260J.

GAVIN CHRISTOPHER—Feelin' The Love (3:17); producer: Bobby Eli; writers: G. Christopher, C. Mosely; publishers: Ackee/Mocrip ASCAP, RSO RS933.

LEON HAYWOOD—Energy (3:35); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim Edd BMI, MCA MCA41035.

EUGENE RECORD—Take Everything (3:35); producers: Eugene Record, Patrick Henderson; writer: Eugene Record; publisher: Angelshell BMI, Warner Bros. WBS8836.

THE ORIGINALS—J-E-A-L-O-U-S (Means I Love You) (3:30); producer: The Originals; writers: F. Gorman, E. Croom, D. Hobbs; publishers: Tru Sound/Edotha/Laniki ASCAP, Fantasy F856AS.

RENA SCOTT—Super Lover (3:29); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Scarab BMI, Buddha PDA607 (Arista).

LANI HALL—Double Or Nothing (3:50); producers: David Kershbaum, Lani Hall; writers: A. Willis, S. Scarborough; publishers: Irving/Alexscar BMI, A&M 2144.

MARILYN SCOTT—Let's Be Friends (3:38); producer: James Stroud; writer: Russell Ferrante; publisher: Channing BMI, ATCO 7102.

REAL THING—Can You Feel The Force? (3:48); producer: Ken Gold; writers: C. Amoo, E. Amoo; publisher: Tony Hall ASCAP, Epic 850688.



GENE WATSON—Pick The Wildwood Flower (2:23); producer: Russ Reeder; writer: Joe Allen; publisher: Tree, BMI, Capitol P4723. Watson keeps it country with this straight down the road number that calls on the country standard theme, the wildwood flower. Steel laces the guitars and bass together as Watson offers another solid vocal effort.

TAMMY WYNETTE—No One Else In The World (3:12); producer: Billy Sherrill; writers: S. Davis-B. Sherrill; publisher: Algee, BMI, Epic 850722. A gentle piano intro and Wynette's brief recitation launch another potent love ballad. Strings, steel and the everpresent piano power the instrumental portion, and Wynette rises to the vocal challenge.

JERRY REED—(Who Was The Man Who Put) The Line In Gasoline (2:40); producers: Jerry Reed Chip Young; writer: Dick Feller; publisher: Guitar Man, BMI, RCA JH11636. Reed, who has written some offbeat songs himself, now renders this topical tune penned by Dick Feller. Some clever lyrics are given a good ride by Reed while the background boils over with guitars, fiddle and banjo.

DOTSY—Slip Away (3:10); producer: Roy Dea; writers: Wilbur Terrell/Marcus Daniel; publisher: Fame, BMI, RCA JH11610. A strong r&b flavored groove sets the mood for this torchy production number. Dotsy gives a powerful singing performance that works perfectly with the intensity of the percussion and guitar, while gospel-styled backgrounds lend impact to the lead vocal.

THE CATES—Day After Day (2:33); producer: Brien Fisher; writers: Robert John Jones, Michael Kasser; publishers: Blue Lake, BMI/Terrace, ASCAP, Ovation OV1126. Although listed as the B-side of the single, this song contains unusually strong lyric and melody composition, reinforced by excellent production highlighted by steel and acoustic guitars. The Cates deliver impressive vocals and harmonies that make this number a stand-out.

RONNIE SESSIONS—Do You Want To Fly (2:32); producer: Chip Young; writers: Wayne Marshall/Bill Holmes; publisher: Clancey, BMI, MCA 41038. A rockin' good-time song full of bright instrumentation and a catchy hook line. Sessions has a distinctive singing style, captured well in the lively production evidenced here, and the novelty flavor is carried out in high energy.

recommended

LOUIS MANDRELL & R.C. BANNON—Reunited (3:35); producer: Buddy Killen; writers: D. Fekaris-F. Perren; publisher: Perren Vibes, ASCAP, Epic 850717.

GLENN BARBER—Woman's Touch (2:58); producer: Johnny Morris; writers: J.I. Wallace-Terry Skinner-Ken Bell; publisher: Hall-Clement, BMI, MMI 1031.

CHANDY LEE—She's Still Around (3:09); producer: Brien Fisher; writer: Bob McDill; publisher: Hall-Clement, BMI, ODC IRDAS48A.

MICKEY NEWBURY—Blue Sky Shinin' (2:57); producer: Ronnie Gant; writer: Mickey Newbury; publisher: Milene, ASCAP, MCA 41032.

DON GIBSON—Forever One Day At A Time (2:09); producer: Ronnie Gant; writer: Eddy Raven; publisher: Milene, ASCAP, MCA 41031.

CONNIE SMITH—Don't Say Love (3:11); producer: Ray Baker; writers: Jimmy Payne-Jim Glaser; publishers: Baray/Clancy, BMI, Monument 45284.

SANDY POSEY—Try Home (3:21); producers: Tommy Cogbill-Billy Robinson; writers: Jeff Tweel-Alan Chapman; publishers: United Artists, ASCAP/Unart, Woodeye, BMI, Warner Bros. WBS8852.

CHER—It's Too Late To Love Me Now (3:36); producer: Bob Esty; writers: Rory Bourke-Gene Dobbins-Jay Wilson; publisher: Chappell, ASCAP, Casablanca NB987.

ANN J. MORTON—Don't Stay On Your Side Of The Bed Tonight (2:06); producer: Larry Morton; writers: Ann J. Morton, Eddie Rager; publisher: One More, ASCAP/Accredit, BMI, Prairie Dust PD7631A.

GEEZINSLAW BROTHERS—If You Think I'm Crazy Now (2:19); producer: Bobby Bare; writer: Bob McDill; publisher: Jack & Bill, BMI, Lone Star 709DJ.

GLENN SUTTON—Super Drunk (2:21); producer: Glenn Sutton; writer: Glenn Sutton; publisher: Flagship, BMI, Mercury 55064.

NANA MOUSKOURI—Nickels And Dimes (2:50); producer: Andre Chappell; writers: Parton-Estel; publisher: Carlin, PRS, Cachet CS44500.

LEON EVERETTE—Don't Feel Like The Lone Ranger (2:08); producers: Jerry Foster-Bill Rice; writer: Roger Murrach; publishers: Magic Castle/Blackwood, BMI, Orlando 1030RC.

GAYLE HARDING—How Will I Ever Say Goodbye (2:53); producer: Robert Allen Jenkins; writer: Robert Jenkins; publisher: Robchris, BMI, Robchris R1013A.

BILLY WALKER—Rainbow And Roses (2:47); producer: Billy Walker; writers: Don Lewis-Barbara Lewis; publisher: Sound Corp., ASCAP, Caprice CA2057.



BONNIE TYLER—Married Men; producers: Scott, Wolfe; writers: Bugatti, Musker; publishers: Pendulum/Unichappel BMI, RCA, PB11630. Following close on the heels of Bette Midler's release of the same song last week, Tyler's clearly produced version features spacey electronic effects. Her raspy vocals, piercing above handclapping, drums and guitars, stand out above the instrumentation which includes a sax spot midway.

recommended

HODGES, JAMES AND SMITH—Dancing In The Street (3:21); producer: William "Mickey" Stevenson; writers: Wm. M. Stevenson, M. Gaye, I. Hunter; publisher: Jobete ASCAP, London SN274DJ.

WARDELL PIPER—Super Sweet (3:24); producers: John H. Fitch Jr., Reuben Cross; writers: Michael H. Brown, John H. Fitch Jr., Reuben Cross; publishers: April Summer/Diagonal BMI, Midsong International MI1005.

ULLANDA—Want Ads (3:43); producers: Leon Pendarvis, George McMahon, Bernard Drayton; writers: G. Johnson, B. Perkins, G. Perry; publisher: Gold Forever BMI, Ocean 7500 (Ariola America).

TOD FOSTER—Dancin' (6:55); producer: Bobby Orlando; writer: Bobby Orlando; publisher: Midsong ASCAP, Midsong MD510.

DEBBIE JACOBS—Undercover Lover (3:25); producer: Paul Sabu; writer: Paul Sabu; publishers: Unichappell/Kreimers BMI, MCA MCA41039.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard LPs

Continued from page 70

know really aren't possible with the human voice. On this 11 cut LP with husband violinist/producer adding his own eclectic electric sounds, Urszula and her small group attack the 20th century with modern, spacey music which is totally refreshing.

Best cuts: "Kasias Dance," "Future Talk" (vocal solo), "Chorale For One" (the show-stopping vocal extravaganza), "Quiet Afternoon."

Dealers: Be warned that in store play for this LP will generate questions centered around who and what is that?



R. STRAUSS: EIN HELDENLEBEN—Vienna Philharmonic, Solti, London CS7083. This densely scored work places many demands upon the listener, but interest never falters under Solti's direction. The performance is faultily shaped, molded with an intense concentration spanning its 45-minute length. The complex orchestration emerges with eye-opening clarity,

and critics are likely to judge this one of the popular conductor's very best records.

BLOCH: CONCERTO GROSSO; MARTIN: PETITE SYMPHONIE CONCERTANTE—Academy of St. Martin-in-the-Fields, Marriner, Angel S37577. Modern harmonic and rhythmic procedures combine with ideas about structure and scoring from the classical era in these masterpieces of neo-classicism. Each work has been recorded previously, but Marriner and his highly regarded orchestra set new standards of interpretation. The Martin work, scored for strings, piano, harp and harpsichord, is balanced to perfection in reproduction of stunning transparency.



ADAM MITCHELL—Redhead In Trouble, Warner Bros. BSK3325. Produced by Russ Titelman, Mitchell is the latest edition to the Southern California school of mellow rock, with

assistance from some of Los Angeles' stellar studio players including Willie Weeks, Rick Shlosser, Waddy Wachtel, Victor Feldman, Neil Larsen and background vocalists that include Linda Ronstadt, Jennifer Warnes, Valerie Carter and Marcy Levy. Mitchell plays keyboards, guitar and percussion and has an easy going vocal delivery. All his songs need are a bit more drive and intensity.

Best cuts: "Fool For Love," "Dancin' Round And Round," "Out Among The Stars," "Redhead In Trouble."

Dealers: Pitch to Andrew Gold fans.

SCREAMS, Infinity INF9009. Produced by Terry Luttrell, Tom Flye. Screams is a four man rock outfit hailing from Champaign, Ill. Its music is mainstream primal rock paced by David Adams' screeching lead vocal. At the forefront of the instrumentation is the power guitar riffs of John Siegle and bassist Steven Jones and accented by Brad Steakley's erratic drumming. The songs are intentionally rough sounding which highlights the rather provocative lyrics and intensity of the material.

Best cuts: "Paper Dolls," "Imagine Me Without You," "Your Girl, My Girl."

Dealers: Play in store.

Recommended LPs

pop

LARRY APPLEWHITE, Parrot PAS71077 (London). Produced by Bernie Lawrence. The young Applewhite showcases his vocals on this collection of self-penned tunes that are backed by a large rhythm section, horns, strings, cellos, violas and harp. The easy listening arrangements are mellow on the ears as Applewhite's smooth vocals are both comforting and commanding. The premier track is the upbeat discoish "Havin' A Party." **Best cuts:** "Havin' A Party," "In The Middle Of The Night," "Open The Door."

DICK HAYMES—As Time Goes By, Ballad DHS6. Produced by Roger Dooner, Tee Dooley. Minneapolis label has a memory provoking, exceptionally musical LP here as the famed actor-singer of the '40s reveals he still is a powerful, sensitive baritone who once was rated alongside Crosby, Como and Sinatra. The 12 songs are uniformly excellent evergreens. Rhythm section accompaniment is a bit thin, however. **Best cuts:** "I'm Glad There Is You," "The Way We Were," "This Masquerade."

Billboard HOT 100

Chart Bound

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VENGEANCE—Carly Simon (Elektra 46051)
SEE TOP SINGLE PICKS REVIEWS, page 75

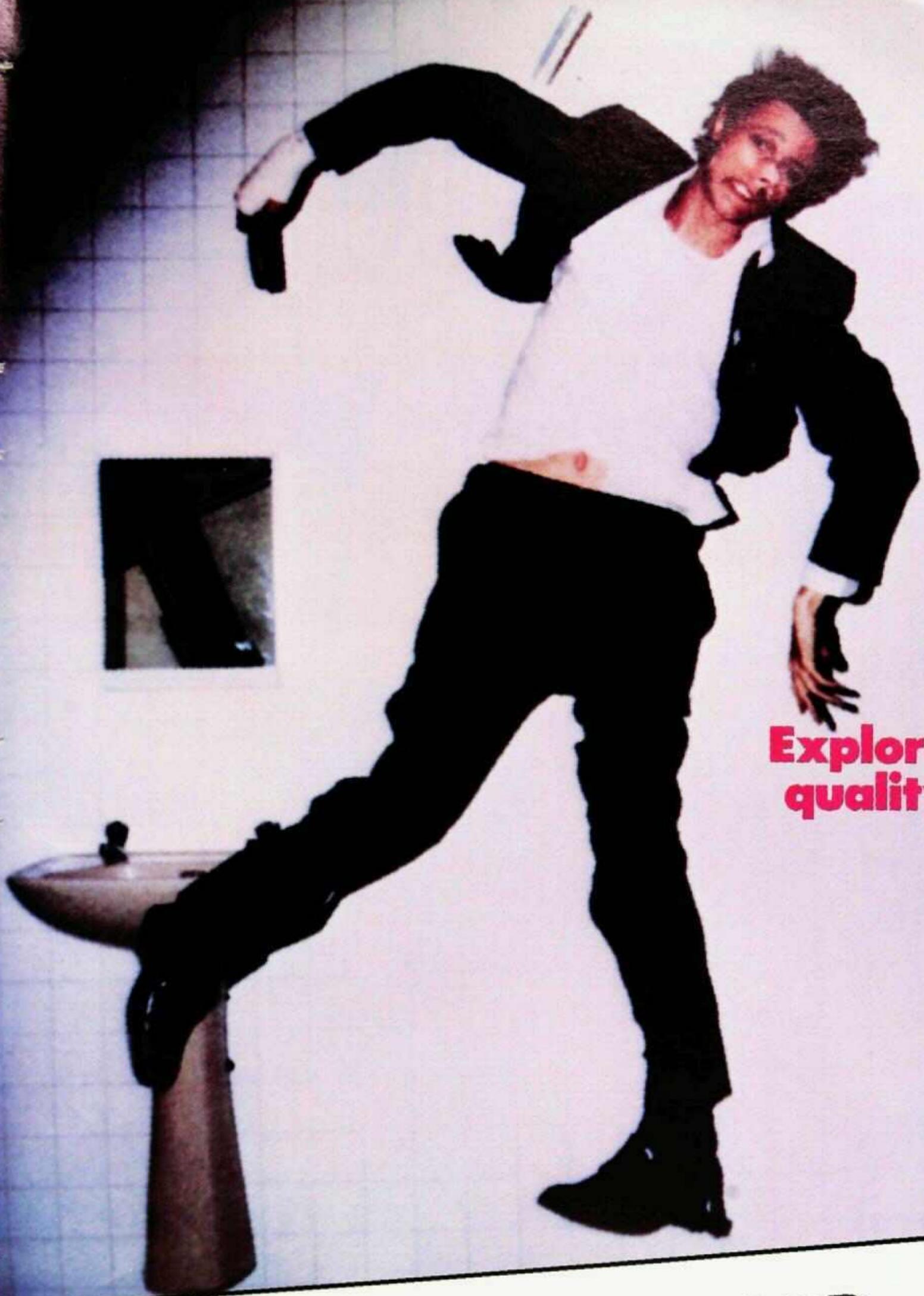
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	2	7	HOT STUFF—Donna Summer (George Murdor, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978	★	38	8	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Berns, Bang 8480 (CBS)	★	NEW ENTRY	→	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2336	
	2	1	REUNITED—Peaches & Herb (F. Ferren), D. Fekaris, F. Ferren, Polydor/MVP 14547	★	40	6	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, K. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	★	70	75	4	DANCE WITH YOU—Carrie Lucas (Dick Griffey & The Whispers), K. Gardner, Solar 11482 (RCA)
★	4	7	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galuten), B. M. R. Gibb, RSO 925	★	44	3	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	★	80	2	WEEKENDS—Wet Willie (Lennie Petre & Willie), M. Jackson, T. Mayer, Epic 8-50714	
★	6	6	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Colillion 44251 (Atlantic)	★	42	8	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffkane), E. Stevens, Capitol 4705	★	81	2	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Mike Chapman), M. Chapman, N. Chinn, RSO 929	
	5	5	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939	★	39	14	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & N. Rodgers), D. Paich, Colillion 44245 (Atlantic)	★	82	2	GO WEST—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 984	
★	8	11	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Del Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	★	46	6	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen. McFadden, Jerry Cohen), I. Whitehead, G. McFadden, J. Cohen, P.J.R. 3681 (Epic)	★	NEW ENTRY	→	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), K. Lugen, Kirsner 84284 (CBS)	
	7	7	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	48	6	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89029 (CBS)	★	75	77	4	BUSTIN' OUT—Rick James (Rick James, Art Stewart), R. James, Gordy 7167 (Motown)
	8	3	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 973	★	50	5	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Marshall), J. Ferguson, Asylum 46041	★	86	2	CHURCH—Bob Welch (Carter), B. Welch, Capitol 4719	
★	12	11	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128	★	51	6	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	★	87	2	HEAD FIRST—Babys (Ron Newman), J. Waite, W. Stocker, T. Brack, Chrysalis 2323	
	10	10	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rundgren, Big Tree 16131 (Atlantic)	★	54	5	DON'T EVER WANNA LOSE YOU—New England (Paul Stanney), J. Fannon, Infinity 50013 (MCA)	★	89	2	LEAD ME ON—Maxine Nightingale (Denny Dante), A. Willis, D. Lasky, Windsong 11530 (RCA)	
★	17	6	CHUCK E'S IN LOVE—Rickie Lee Jones (Larry Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825	★	57	6	(I Wish I Could Fly Like) SUPERMAN—Kinks (Ray Davies), R.D. Davies, Arista 0405	★	NEW ENTRY	→	UP ON THE ROOF—James Taylor (Peter Asher), G. Goffin/C. King, Columbia 3-11005	
★	16	8	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	★	55	2	BAD GIRLS—Donna Summer (George Murdor), R. Bourke, G. Debbins, J. Wilson, Casablanca 987	★	90	2	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8790 (Warner Bros.)	
★	15	12	DISCO NIGHTS—G. Q. (Jimmy Simpson, Beau Ray Flemming), E. Raheim, Le Blanc, Arista 0388	★	56	6	MY BABY'S BABY—Liquor Gold (Adrian Baker, E. Seago), A. Baker/J. Long, Parachute 524 (Casablanca)	★	81	83	3	DO YOU WANNA PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK)
★	21	6	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	48	49	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10944	★	82	88	3	MAKE LOVE TO ME—Helen Reddy (Frank Loeb), Yellowstone, Voice, Tinsley, Capitol 4712
★	15	13	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Sless, Chrysalis 2295	★	58	6	DANCE AWAY—Roxy Music (Roxy Music), Ferry, Atco 7100 (Atlantic)	★	83	85	2	MUSIC BOX—Evelyn "Champagne" King (T. Life), T. Life, S. Peake, J.H. Fitch, RCA 13033
★	18	12	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	★	50	25	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965	★	84	84	3	NO TIME TO LOSE—Torney Spencer Band (David Kerzhenbaum), A. Torney, T. Spencer, A&M 2124
★	19	12	RENEGADE—Sly (Sly), T. Shaw, A&M 2110	★	51	53	ONE MORE MINUTE—St. Trapp (W. Michael Lewis, Laurin Rinder), D. Jordan, B. Blue, Butterfly 10 (MCA)	★	NEW ENTRY	→	MARRIED MAN—Betts Miller (Arif Mardin), D. Bugatti, F. Musker, Atlantic 3582	
★	20	7	YOU TAKE MY BREATH AWAY—Rex Smith (Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908	★	52	52	CAN'T SLEEP—Rockets (Johnny Sandlin), I. Badanjek, RSO 926	★	86	37	17	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 2557
★	39	4	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, TK 124	★	63	3	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvares), B. Andersson, B. Ulvares, Atlantic 3574	★	87	43	16	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Sabau 72078 (RCA)
★	31	5	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	★	72	2	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	★	NEW ENTRY	→	WASN'T IT GOOD—Cher (Bob Esty), M. Allen/B. Esty, Casablanca 987	
★	34	4	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay), J. Lind, A. Willis, Arc 3-10556 (CBS)	★	66	4	HEART OF THE NIGHT—Poco (Richard Sanford Orshoff), P. Cotton, MCA 41023	★	89	47	10	I DON'T WANT NOBODY ELSE—Narda Michael Walden (Narda Michael Walden), N. M. Walden, Atlantic 3541
★	22	22	HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledesma, Dash 5050 (TK)	★	56	26	SUCH A WOMAN—Tycoon (Robert John Lange), M. Rivinder, N. Mershon, Arista AS 0398	★	NEW ENTRY	→	KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46040	
★	23	23	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	★	57	60	FEEL THE NEED—Leif Garrett (Michael Lloyd), A. Timon, Scotti Brothers 402 (Atlantic)	★	91	91	14	BLOW AWAY—George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)
★	24	24	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10959	★	58	29	KNOCK ON WOOD—Amii Stewart (Floyd Cropper), B. Long, Arista/Hansa 7736	★	92	92	20	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, L. Liggins, Warner Bros. 8725
★	27	12	GET USED TO IT—Roger Vadouours (Michael Omartian), M. Omartian, R. Vadouours, Warner Bros. 8762	★	59	61	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Korduletsch), M. Sjoerklund, J. Leers, R. Forsey, J.S. Nordaltesch, Chrysalis 2313	★	93	45	8	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Zappa, Zappa 10 (Mercury)
★	26	32	I WANT YOU TO WANT ME—Cheap Trick (Wendy Truss), R. Nielson, Epic 8-50680	★	70	2	I WAS MADE FOR LOVIN' YOU—Kiss (Vinny Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 983	★	94	59	8	ONE CHAIN—Santana (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Columbia 310938
★	30	10	MAKIN' IT—David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916	★	71	2	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	★	95	95	25	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508
★	28	28	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger & The Muscle Shoals Session), G. Jackson, T. Jones III, Capitol 4702	★	62	62	MY LOVE IS MUSIC—Space (Jen Philippe Ulesco), D. Marouani, Casablanca 974	★	96	67	8	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407
★	29	9	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, N. Chinn, RSO 917	★	64	65	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Schatz), G. MacDermot, G. Ragni, J. Rado, RCA 11548	★	97	97	15	LOVE BALLAD—George Benson (Tommy Lipuma), Scarborough, Warner Bros. 8758
★	30	11	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	★	73	3	SAY MAYBE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10948	★	98	68	6	BANG A GONG—Witch Queen (Peter Niles, Gene Soccio), Vegas, Roadshow 11353 (RCA)
★	33	12	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451	★	76	3	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	★	99	69	19	MUSIC BOX DANCER—Frank Mills (T. Mills), Frank Mills, Pye 14517
★	41	3	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	★	79	2	DO IT OR DIE—Miami Rhythm Section (Buddie Bam), Bure, Cobb, Hammond, Polydor/BGO 14568	★	100	100	17	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galuten, B. Gibb, E. Gibb, M. Gibb, RSO 918
★	36	9	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson), J. Footman, J. Wiedner, Polydor, 14532	★	NEW ENTRY	→	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1298					
★	34	35	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), K. Helms, M. Botler, Tamla 54297 (Motown)									

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Ain't No Stoppin' Us Now (Mighty Three, BM)	46	Dance With You (Spectrum WB-Hits, ASCAP)	70	I Don't Want Nobody Else (Columbia/Capitol, BM)	89	Minute By Minute (Sung, BM)	20	Ring My Bell (Two Knight, BM)	19	Such A Woman (See This House, ASCAP/Spikes, BM)	56
Bad Girls (Chappell, BM)	40	Dance With You (Spectrum WB-Hits, ASCAP)	70	I Got My Mind Made Up (Lucky Three, BM)	87	Miss Rita (MCA & Mills/Six Contents, BM)	83	Rock 'N' Roll Fantasy (Epic, ASCAP)	16	Take Me Home (Rick's, BM)	50
Bang A Gong (Blackwood/Norwaste, BM)	46	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	Music Box Dancer (Chappell, BM)	83	The Logical Song (Atco/Delicate, ASCAP)	9	Tragedy (Singswood, BM)	100
Blow Away (Galgus, BM)	98	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	My Love Is Music (Cap Me, ASCAP)	98	Up On The Roof (Screen Gems, BM)	79	Wash 'T It Good (Rick's, BM)	88
Boogie Wonderland (Charisma/Living, Deereback/Hank, BM)	46	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	My Love Is Music (Cap Me, ASCAP)	98	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43
Boogie Woogie Dancin' Shoes (Edition Lambda/Lullaby, GMP)	46	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	No Time To Lose (ATV, BM)	62	What A Fool Believes (Sung, BM/Milk Honey, ASCAP)	92	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7
Bushy' Out (Jubete, ASCAP)	98	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	One Chain (ABC/Dunhill, BM)	94	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43
Can't Keep A Good Man Down (Greenpeace, BM)	91	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	One Way Or Another (Rare Blue/Monster Island, ASCAP)	91	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43
Can't Sleep (Cap, ASCAP)	91	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	People Of The Southwind (Dor/Kirshner/Blackwood, BM)	69	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43
Church (Greenwood/Clear, ASCAP)	91	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	Renegade (Arista, ASCAP)	74	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43
Dance The Night Away (Van Halen, ASCAP)	91	Dance With You (Spectrum WB-Hits, ASCAP)	70	Just When I Needed You Most (Fourth Floor, ASCAP)	87	Reunited (Perece Viles, ASCAP)	2	When You're In Love With A Beautiful Woman (Dob-Dave, BM)	7	You Can't Change That (Raydio, ASCAP)	43



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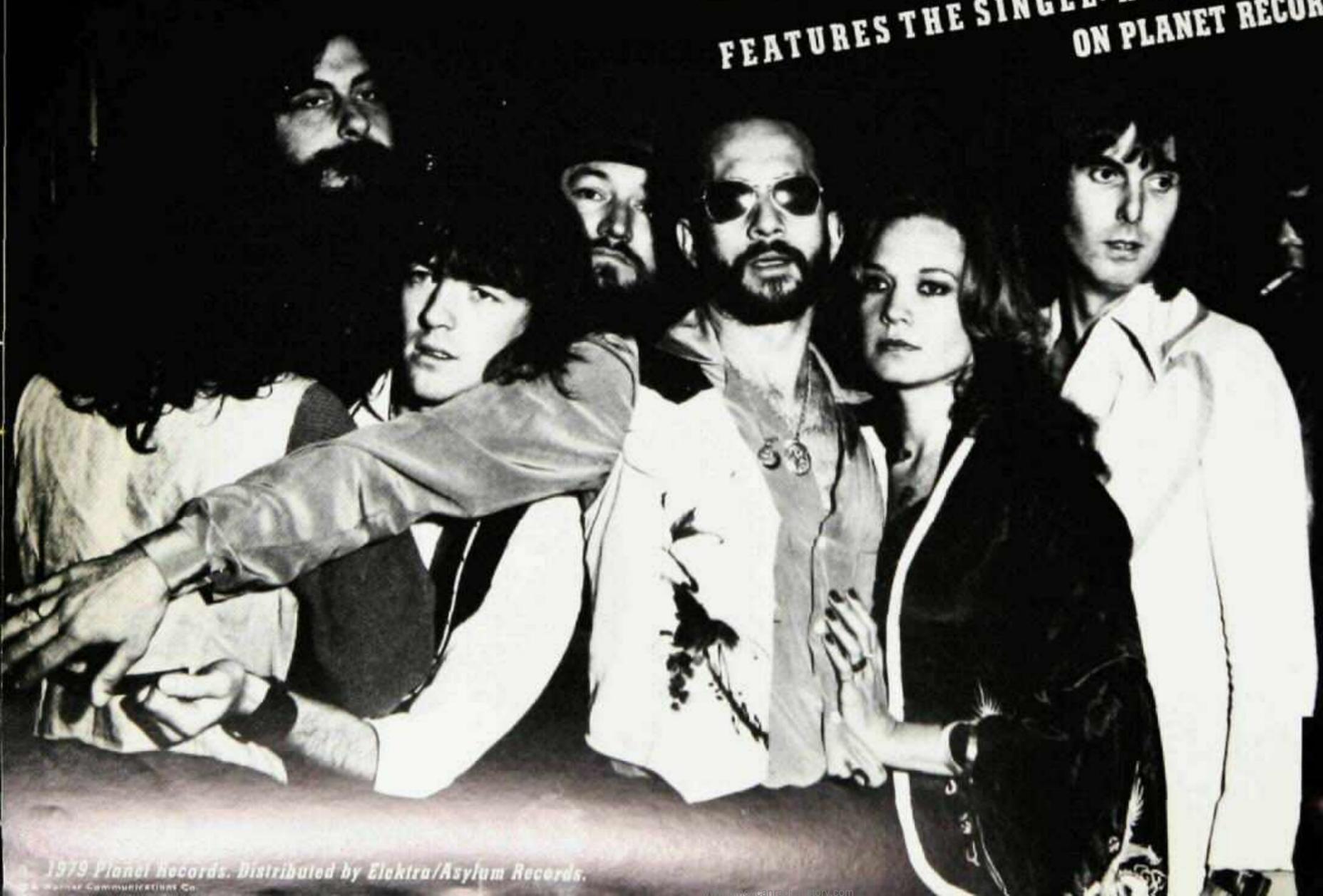
A New Album By
DAVID BOWIE
Available Only on RCA Records & Tapes

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PLANET RECORDS ANNOUNCES ITS SECOND ALBUM...

NOVA

STEVIE LANGE, CHRIS THOMPSON, ROBBIE McINTOSH,
BILLY KRISTIAN plus RICK MAROTTA & NICKY HOPKINS
STEP INTO THE LIGHT WITH A NEW BAND AND
A NEW ALBUM — PRODUCED BY RICHARD PERRY
FEATURES THE SINGLE: HOT SUMMER NIGHTS
ON PLANET RECORDS & TAPES



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE	
★	1	10	SUPERTRAMP Breakfast In America A&M 3708	▲	7.98	7.98	36	37	26	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	▲	7.98	7.98	71	65	9	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3204	●	14.98	14.98	14.98
★	2	28	FEACHES & HERB 2-Hot Polydor/NYP PD1 6172	▲	7.98	7.98	★	42	9	JOE JACKSON Look Sharp A&M SP 4741	●	7.98	7.98	72	66	10	TUBES Remote Control A&M SP 4751	●	7.98	7.98	7.98
★	5	4	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	38	39	11	SUZI QUATRO If You Knew Suzi RSD R51 3044	●	7.98	7.98	73	63	6	SYLVESTER Stars Fantasy F3579	●	7.98	7.98	7.98
★	4	24	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	★	43	6	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	●	7.98	7.98	74	50	15	CHER Take Me Home Casablanca NBLP 7133	●	7.98	7.98	7.98
★	7	15	SISTER SLEDGE We Are Family Cotillion COT 5209 (Atlantic)	●	7.98	7.98	40	40	8	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	●	7.98	7.98	★	NEW ENTRY	SWITCH II Geddy G7 888 (Motown)	●	7.98	7.98	7.98	
★	6	8	VAN HALEN Van Halen II Warner Bros. WS 3312	▲	7.98	7.98	★	46	65	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	★	92	4	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	●	8.98	8.98	8.98
★	11	9	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3236	●	7.98	7.98	42	44	36	STYX Pieces Of Eight A&M SP 4734	▲	7.98	7.98	77	78	54	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲	7.98	7.98	7.98
★	8	8	VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98	43	41	8	WAR The Music Band MCA 3085	●	7.98	7.98	78	68	12	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	●	7.98	7.98	7.98
★	10	15	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	●	8.98	8.98	44	45	9	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	●	7.98	7.98	★	109	3	NEW ENGLAND Infinity INF 9007 (MCA)	●	7.98	7.98	7.98
★	10	3	BAD COMPANY Dezolation Angels Swan Song SS 8506 (Atlantic)	▲	7.98	7.98	★	49	4	HEATWAVE Hot Property Epic FE 35970	●	8.98	8.98	★	122	3	JEAN-LUC PONTY Live Atlantic SD 19029	●	7.98	7.98	7.98
★	11	9	BEE GEES Spirits Having Flown RSD R51 3041	▲	8.98	8.98	★	55	10	TYCOON Arista AB 4215	●	7.98	7.98	81	85	24	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	▲	7.98	7.98	7.98
★	16	4	JAMES TAYLOR Flag Columbia FC 36058	●	8.98	8.98	★	56	5	PAT METHENY New Chautauque ECM 1 1131 (Warner Bros.)	●	7.98	7.98	82	69	9	NATALIE COLE I Love You So Capitol SD 11928	●	7.98	7.98	7.98
★	13	12	BLONDIE Parallel Lines Chrysalis CHR 1192	●	7.98	7.98	48	48	22	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	▲	7.98	7.98	83	87	15	MCGUINN, CLARK & HILLMAN Capitol SW 11910	●	7.98	7.98	7.98
★	14	14	G.Q. Disco Night Arista AB 4225	●	7.98	7.98	49	33	9	MAZE Inspiration Capitol SW 11912	●	7.98	7.98	★	94	5	TRIUMPH Just A Game RCA AFL 3324	●	7.98	7.98	7.98
★	15	13	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0216	●	8.98	8.98	50	47	8	RAYDIO Rock On Arista AB 4212	●	8.98	8.98	85	88	8	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	●	7.98	7.98	7.98
★	16	15	THE JACKSONS Destiny Epic JE 35552	▲	7.98	7.98	★	111	2	ANITA WARD Songs Of Love Jasite 20004 (TK)	●	7.98	7.98	86	77	87	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	7.98
★	17	17	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	★	82	4	RON WOOD Gimme Some Neck Columbia JC 35102	●	7.98	7.98	87	86	19	ALMED COSTELLO Armed Forces Columbia JC 35709	●	7.98	7.98	7.98
★	25	4	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36067	▲	13.98	13.98	★	64	5	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	●	7.98	7.98	88	91	10	ALTON McCLAIN & DESTINY Polydor PD1 6163	●	7.98	7.98	7.98
★	19	20	THE CARS Elektra GE 135	▲	7.98	7.98	54	58	28	POCO Legend MCA AA 1099	●	7.98	7.98	89	76	51	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	▲	7.98	7.98	7.98
★	20	19	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	●	14.98	14.98	55	36	12	AMII STEWART Knock On Wood Arista America SP 50054	●	7.98	7.98	★	101	5	ORLEANS Forever Infinity INF 9006	●	7.98	7.98	7.98
★	21	22	FRANK ZAPPA Sheik Yerbouti Zappa MRZ 2-1501 (Mercury)	▲	13.98	13.98	56	57	38	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	91	80	8	OHIO PLAYERS Everybody Up Arista AB 4226	●	7.98	7.98	7.98
★	22	21	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98	57	59	5	WAYLON JENNINGS Greatest Hits RCA AHL 1 3378	●	7.98	7.98	92	81	12	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	●	7.98	7.98	7.98
★	38	25	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	58	35	8	EVELYN "CHAMPAGNE" KING Music Box RCA AFL 1 3033	●	7.98	7.98	★	NEW ENTRY	THIN LIZZY Black Rose Warner Bros. BSK 3338	●	7.98	7.98	7.98	
★	24	24	JOURNEY Evolution Columbia FC 35797	●	8.98	8.98	★	NEW ENTRY	MCFADDEN & WHITEHEAD P.R. 12 35800 (CBS)	●	7.98	7.98	94	61	19	EDDIE MONEY Life For The Taking Columbia JC 35598	●	7.98	7.98	7.98	
★	30	3	PATTI SMITH Wave Arista AB 4271	●	7.98	7.98	60	53	12	GEORGE HARRISON Dark Horse DHK 3255 (Warner Bros.)	●	7.98	7.98	95	90	50	ROLLING STONES Some Girls Rolling Stones COC 35108 (Atlantic)	▲	7.98	7.98	7.98
★	26	27	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	●	7.98	7.98	61	62	33	TOTO Columbia JC 35317	▲	7.98	7.98	96	84	19	BABYS Head First Chrysalis CHR 1195	●	7.98	7.98	7.98
★	29	6	REX SMITH Sooner Or Later Columbia JC 35813	●	7.98	7.98	62	54	26	GEORGE THOROGOOD Move It On Over Rounder R024	●	7.98	7.98	97	102	27	ERIC CLAPTON Backless RSD 1 3029	▲	8.98	8.98	8.98
★	28	28	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	★	79	3	JOHN STEWART Bomb Away Dream Babies RSD R51 3051	●	7.98	7.98	98	67	6	BARRY WHITE The Message Is Love Unlimited Gold JJ 35763 (CBS)	●	7.98	7.98	7.98
★	34	6	GROVER WASHINGTON JR. Paradise Elektra GE 182	●	7.98	7.98	★	72	3	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	●	7.98	7.98	★	NEW ENTRY	TED NUGENT State of Shock Epic FE 36000	●	8.98	8.98	8.98	
★	30	31	FOXY Hot Numbers Dash 30010 (TK)	●	7.98	7.98	★	75	8	ROCKETS RSD R51 3047	●	7.98	7.98	100	97	16	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	●	7.98	7.98	7.98
★	31	32	POLICE Outlandos D'Amor A&M SP 4753	●	7.98	7.98	★	74	6	MOLLY SMATCHET Epic JE 35347	●	7.98	7.98	101	89	7	GINO SOCCIO Outline RCA 3109 (Warner Bros.)	●	7.98	7.98	7.98
★	32	18	INSTANT FUNK Instant Funk Salsoul SA 8513 (RCA)	●	7.98	7.98	67	73	5	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	●	7.98	7.98	102	99	12	JUDY COLLINS Hard Time For Lovers Elektra GE 171	●	7.98	7.98	7.98
★	33	23	ROXY MUSIC Manifesto Aton SD 38 114 (Atlantic)	●	7.98	7.98	68	71	33	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲	8.98	8.98	103	51	9	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	●	7.98	7.98	7.98
★	34	26	LINDA CLIFFORD Let Me Be Your Woman RSD R5 2 3907 (RSD)	▲	11.98	11.98	69	70	27	CHIC C'Est Chic Atlantic SD 19209	▲	7.98	7.98	104	98	29	NICOLETTE Warner Bros. BSK 3243	●	7.98	7.98	7.98
★	60	5	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	●	7.98	7.98	70	52	12	FRANK MILLS Music Box Dancer Polydor PD1 6197	●	7.98	7.98								

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if in a holding period. This will, in some cases, record out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above ● Recording Industry Assn. Of America seal for sales of 100,000 units (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available (and optional to all manufacturers)

JUNE 2, 1979, BILLBOARD

NARAS Adds More Grammy Categories

Continued from page 3

needed more divisions so we wouldn't have divergent artists competing against each other."

This past February, for example, Anne Murray's gently ballad "You Needed Me" won the female pop vocal award in competition against the hard driving disco rhythms of Donna Summer's "MacArthur Park." And Barry Manilow's high-stepping "Copacabana" took the male pop prize over the straightened rock of Jackson Browne's "Running On Empty."

Actually both disco and rock did well in the Grammy voting this year, with the Bee Gees, Summer and Manilow winning for disco hits and the Rolling Stones and Browne bagging the first nominations of their long careers. They just haven't had categories to call their own.

Given that there are five award categories in the gospel and inspirational field, it may appear that disco and jazz fusion are being slighted with only one award. But Lowy explains that recordings with jazz fusion instrumentation may still be entered in the present jazz vocal and instrumental soloist categories if the solos are pure jazz.

And disco product may be entered in one additional category besides disco—be it pop, rhythm & blues, jazz or country. This move was made, says Lowy, "to protect records by artists who are not primarily disco artists. It doesn't preclude them from being eligible in their usual classification."

Thus there is no attempt being made to confine the one disco award to dyed-in-the-wool disco acts. But in the single categories for best ethnic or traditional and Latin recordings, the voter is instructed that they are intended for pure and traditional forms only, not for recordings that have merely, as in the latter case, a Latin orientation or influence.

With the stated exception for disco, the same artist may appear in multiple categories but only with different records. The same disk, then, will not be eligible for both pop and rock awards.

"There's a fine line between many of the categories," admits Lowy. "But our screening committee meets at the end of October to determine where a record should be placed. This happens with all kinds of cross-over music."

This is not the Academy's first venture into rock classifications. From 1957-67 it had a prize alternately called best Top 40, pop, rock'n'roll and contemporary recording. But there has been no specific award for rock during the years of rock's greatest growth.

And the term was used too loosely in the past. Nino Tempo & April Stevens' "Deep Purple" was judged the best rock'n'roll recording of 1963; Petula Clark's "Downtown" won in 1964.

As a precedent to the new disco award, there was a best dance band performance category in 1958-60, with Count Basie and Duke Ellington the recipients.

The changes, based on recommendations of an awards category evaluation committee which studied the matter for almost a year, may not yet be complete. Lowy confirms that a classical producer of the year prize might still be added.

The assembled trustees also voted to divide the children's comedy/spoken word field into three fields and separate the ethnic or traditional/Latin field into two.

Lowy explains that this was done to restrict the number of categories

in which a member may vote. Everyone votes for the top four awards (record, album, song and best new artist of the year) but after that must specialize in just seven (it may be upped to eight) of the remaining 19 fields.

The new president notes that plans for the Academy's Hall of Fame have been delayed by the passage of Proposition 13 in California. It was scheduled to be in Burbank, but plans are now under consideration to open it in another community, though still in the greater L.A. area.

The trustees also voted to install a computer service in the national office to improve processing of awards entries; focused on ways to improve the Grammy Awards CBS-TV telecast with its executive producer Pierre Cossette; and discussed financing for the NARAS Institute, an educational foundation funded by the Academy.

Lowy, vice president and general manager of Jobete Music, has served as national secretary-treasurer to the Academy the past two years and is the outgoing L.A. chapter president.

Ron Kramer, a member of the Academy's finance committee, was elected to fill Lowy's vacated secretary-treasurer slot; Murray Allen, president of Universal Recording in Chicago and that city's former chapter president, was chosen as first national vice president.

The trustees also approved a resolution to focus on the phrase the Recording Academy instead of the acronym NARAS in all future communications.

Frank Mills: His Home-Made LP, Single Hit Gold

NEW YORK—Getting gold mileage out of an MOR single and album these days isn't easy.

But, pianist/composer Frank Mills has done it with his single, "Music Box Dancer" and album of the same name on Polydor.

The Canadian first made a master album featuring the tune—with money borrowed from a bank—back in 1973 and got a release in 1974 on a label, Sonogram, formed by two former executives at Polydor in Canada.

"It was released in July of 1974 and went 'belly-up' in September," Mills explains. As he supported a family of five with tv and commercial scoring, Mills purchased 300 copies of the album at \$1 a piece and kept up promotional activities.

Finally, Polydor a&r director Michael Hoppe made a deal for the LP and a promotional single, featuring a cut "The Poet & I" as the "A" side and "Music Box Dancer" as the "B" side. It was marketed in January, 1978.

"Music Box Dancer" got the nod from such Canadian outlets as CFRA-AM and CKOC-AM—and Mills and his project were on their way.

On Dec. 22—important dates are clearly etched in Mills' mind—the recording was released in the U.S.

Next month, Mills will attempt to buck the tide again with a new cut, "Peter Piper," also the title of an accompanying album.

Mammoth 'Legends' Jazz Reissue Campaign By MCA

LOS ANGELES—MCA is in the midst of a month-long "Legends" program featuring more than 80 jazz LP titles currently in its catalog.

The program, which began Monday (14), will feature product by Duke Ellington, John Coltrane, Ella

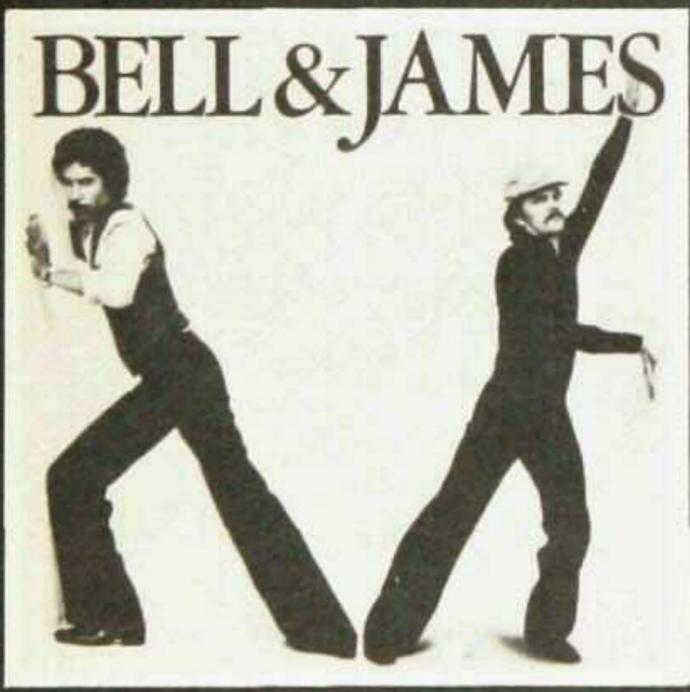
Fitzgerald, Dizzy Gillespie, Louis Armstrong, Benny Goodman, John Klemmer, Count Basie, Art Tatum, Bob Crosby, Artie Shaw, Pharoah Sanders, Woody Herman, Tom Scott, Jimmy McPartland, Tom Scott, Gato Barbieri, Gil Evans and others.

The label has scheduled its "Legends" program to coincide with Black Music Month and its own black music series "Celebration."

A sampler featuring four acts has been shipped to radio and will be used for in-store play.

JUNE 2, 1979, BILLBOARD

"Two Is Good... But Four Is Better"



On A&M Records and Tapes



"You'll Never Forget Our Tunes"



On Philadelphia International Records and Tapes

Mighty Three Music Strikes Twice!!!

All tunes written by the performing artists . . . signed exclusively to the Mighty Three Music Group.

TOP LPs & TAPE

POSITION
100-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
147	2	2	ROY AYERS Fever Polygram PD1 6204	7.98	7.98	7.98
106	107	8	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Tree ST 29015 (Atlantic)	7.98	7.98	7.98
107	96	27	POINTER SISTERS Energy Planet P1 (Elektra/Asylum)	7.98	7.98	7.98
108	83	16	ANGELA BOFILL Angie Arista/GIP 5000 (Arista)	7.98	7.98	7.98
117	3	3	MINNIE RIPERTON Minnie Capitol SD 11926	7.98	7.98	7.98
118	3	3	BRICK Stoneheart Bang 12 35368 (CBS)	7.98	7.98	7.98
111	113	80	SOUNDTRACK Saturday Night Fever RSD RS 2-4001	12.98	12.98	12.98
112	112	27	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98
163	4	4	BLACKFOOT Strikes Arista SD 38112 (Arista)	7.98	7.98	7.98
125	3	3	CON FUNK SHUN Candy Mercury SRM 1-3754	7.98	7.98	7.98
125	3	3	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
175	2	2	KENNY ROGERS Ten Years Of Gold United Artists (UAA-835 (Capitol)	7.98	7.98	7.98
117	104	25	BOB JAMES Touch Down Tappan Zee 12 35594 (Columbia)	7.98	7.98	7.98
118	119	13	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98	7.98	7.98
119	100	27	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
120	120	8	TIM WEISBERG BAND Night Rider MCA 3084	7.98	7.98	7.98
121	108	63	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	8.98	8.98	8.98
122	103	17	JOE SAMPLE Carmel ABC AA 1126	7.98	7.98	7.98
176	3	3	GAP BAND The Gap Band Mercury SRM 1-3758	7.98	7.98	7.98
136	4	4	TONY WILLIAMS Joy Of Flying Columbia JC 35705	7.98	7.98	7.98
125	127	9	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
126	95	13	BOB WELCH Three Hearts Capitol SD 11907	7.98	7.98	7.98
127	121	48	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
128	130	5	SOUNDTRACK The Warriors A&M SP 4174	7.98	7.98	7.98
129	134	9	BEACH BOYS L.A. Light Album Capitol SD 35752 (CBS)	7.98	7.98	7.98
130	131	16	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL1-2466	7.98	7.98	7.98
131	110	35	HEART Dog And Butterfly Parade FR 35555 (CBS)	8.98	8.98	8.98
141	5	5	TEENA MARIE Wild & Peaceful Gordy G7 586 (Motown)	7.98	7.98	7.98
133	133	4	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
134	124	27	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98
135	114	7	APRIL WINE First Glance Capitol SW 11852	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
137	132	25	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Capitol CHR 720	7.98	7.98	7.98
137	132	25	NEIL DIAMOND You Don't Bring Me Flowers Columbia JC 35675	8.98	8.98	8.98
139	93	6	SOUNDTRACK Rock 'N' Roll High School See SR 6870 (Warner Bros.)	7.98	7.98	7.98
149	3	3	HUBERT LAWS Land Of Passion Columbia JC 35708	7.98	7.98	7.98
149	3	3	CARRIE LUCAS In Danceland Scepter BRL 1-3219 (RCA)	7.98	7.98	7.98
157	3	3	SKYY Sensational SA 8517 (RCA)	7.98	7.98	7.98
143	145	11	LOU REED The Bells Arista AB 4235	7.98	7.98	7.98
144	105	8	SEAWIND Light On The Light Meridian SP 734 (RCA)	7.98	7.98	7.98
144	105	8	LOWELL GEORGE Thanks I'll Eat It Here Warner Bros. BDR 3194	7.98	7.98	7.98
145	106	11	ROBERT GORDON Rock Billy Boogie RCA AFL1-3294	7.98	7.98	7.98
146	135	10	FIRST CHOICE Hold Your Horses Gold Mind GR 9502 (RCA)	7.98	7.98	7.98
147	148	10	PATTI LABELLE It's Alright With Me Epic JC 35772	7.98	7.98	7.98
148	128	25	VOYAGE Fly Away Meridian 2225 (TK)	7.98	7.98	7.98
149	150	6	HARVEY MASON Groovin' You Arista AB 4227	7.98	7.98	7.98
160	7	7	JAY FERGUSON Real Life Ain't This Way Asylum 66-158	7.98	7.98	7.98
151	154	4	SWEET Cut Above The Rest Capitol SD 11929	7.98	7.98	7.98
162	2	2	MCCOY TYNER Together Meridian M 7087 (Fantasy)	7.98	7.98	7.98
161	4	4	MANFRED MANN Angel Station Warner Bros. BSK 3302	7.98	7.98	7.98
154	152	29	CHERYL LYNN Got To Be Real Columbia JC 35486	7.98	7.98	7.98
156	115	5	HENRY PAUL BARE Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
156	115	5	ROGER WHITTAKER When I Need You RCA AFL1-3255	7.98	7.98	7.98
157	129	27	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
158	153	51	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
159	139	17	FABULOUS POODLES Mirror Stars Epic JC 35666	7.98	7.98	7.98
160	164	55	SOUNDTRACK Grease RSD RS 2-4002	12.98	12.98	12.98
161	159	26	PEABO BRYSON Crosswinds Capitol ST 11875	7.98	7.98	7.98
163	165	4	BAD COMPANY Bad Company Sweat Song SS 8419 (Atlantic)	7.98	7.98	7.98
163	165	4	TOM ROBINSON BAND TRB Two Harvest ST 11930 (Capitol)	7.98	7.98	7.98
164	143	9	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98
178	2	2	FLASH IN THE PAN Epic JC 36018	7.98	7.98	7.98
166	166	2	BARBARA MANDRELL Moods MCA AY 1088	7.98	7.98	7.98
167	167	2	HIGH INERGY Should Have Gone Dancin' Gordy G 987 (Motown)	7.98	7.98	7.98
167	167	2	LOU RAWLS Let Me Be Good To You P.R. 12 36006 (CBS)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
170	170	7	BETTY WRIGHT Travelin' In The Wright Circle Arista 4410 (TK)	7.98	7.98	7.98
186	2	2	TATA VEGA Try My Love Tanta T2 360 (Motown)	7.98	7.98	7.98
183	2	2	ALVIN LEE Ride RSD RS1-3049	7.98	7.98	7.98
173	174	3	ROBERT FRIPP Exposure Polygram PD 1-8301	7.98	7.98	7.98
173	174	3	ENGELBERT HUMPERDINCK This Moment In Time Epic JC 35971	7.98	7.98	7.98
175	180	3	RANDY VANWARMER Warmer Meridian BDR 4168 (Warner)	7.98	7.98	7.98
175	180	3	DUNCAN BROWNE The Wild Places See SR 6065 (Warner Bros.)	7.98	7.98	7.98
176	155	29	BOBBY CALDWELL Clouds 8804 (TK)	7.98	7.98	7.98
177	182	3	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century F 585 (RCA)	7.98	7.98	7.98
188	2	2	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50995	7.98	7.98	7.98
189	2	2	SPINNERS From Here To Eternally Atlantic SD 19219	7.98	7.98	7.98
180	168	37	CHUCK MANGIONE Children Of Sanchez A&M SP 4700	12.98	12.98	12.98
181	144	11	BEE GEES Here At Last... Live RSD RS2-3901	11.98	11.98	11.98
182	184	2	DEE DEE BRIDGEWATER Bad For Me Elektra GE 188	7.98	7.98	7.98
184	190	2	ATLANTIC STARR Straight To The Point A&M SP 4764	7.98	7.98	7.98
184	190	2	TRAMMPS The Whole World's Dancing Atlantic SD 19210	7.98	7.98	7.98
186	138	18	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98
187	151	31	BELL & JAMES A&M 4728	7.98	7.98	7.98
188	142	26	SANTANA Inner Secrets Columbia FC 35606	8.98	8.98	8.98
188	142	26	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98
189	169	5	SUSAN Falling In Love Again RCA 94L1-3372	7.98	7.98	7.98
191	137	19	FRANK ZAPPA Orchestral Favorites Discreet DSK 2254 (Warner Bros.)	7.98	7.98	7.98
191	137	19	T-CONNECTION Bach 30009 (TK)	7.98	7.98	7.98
192	140	16	DELEGATION Promise Of Love Shalimar 010 (Janus)	7.98	7.98	7.98
193	146	8	WHISPERS Whisper In Your Ear Solar BSL1-3185 (RCA)	7.98	7.98	7.98
194	158	6	WITCH QUEEN Bang A Gong Roadshow BRL1-3312 (RGR)	7.98	7.98	7.98
195	123	10	GARY'S GANG Keep On Dancin' Columbia JC 35753	7.98	7.98	7.98
196	171	9	BUNNY SIGLER I've Always Wanted To Sing Not Just Write Songs Goldmund GA 9503 (RCA)	7.98	7.98	7.98
197	181	4	TARNEY SPENCER BAND Run For Your Life A&M SP 4757	7.98	7.98	7.98
198	126	11	UK Danger Money Polygram PD 1-8394	7.98	7.98	7.98
199	173	9	IRON HORSE Scotti Brothers SE 7103 (Atlantic)	7.98	7.98	7.98
200	200	261	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	15
April Wine	135
Atlantic Starr	183
Average White Band	103
Roy Ayers	105
Bad Company	10, 162
Baby	96
Henry Paul Bare	155
Claudia Barry	126
Beach Boys	129
See Gees	11, 181
Bell & James	186
George Benson	20
Blackfoot	113
Blondie	146
Blues Brothers	108
Angela Bofill	110
Brick	110
Dee Dee Bridgewater	182
Herman Brood & His Wild Romance	178
Duncan Brown	175
Peabo Bryson	161
Bobby Caldwell	176
Cars	19
Cheap Trick	9
Cher	74
Chic	69
Eric Clapton	97

Linda Clifford	34
Natalie Cole	82
Judy Collins	102
Con Funk Shun	114
Elvis Costello	87
England Dan & John Ford Coley	106
Charlie Daniels Band	76
Tyrone Davis	125
Delegation	192
Neil Diamond	137
Dire Straits	17
Dixie Dregs	115
Doobie Brothers	4
Bob Dylan	18
Earth, Wind & Fire	119
Fabulous Poodles	159
Jay Ferguson	150
First Choice	146
Flash In The Pan	165
Foreigner	127
Foxy	81
Michael Franks	78
Robert Fripp	172
G. Q.	14
Gary's Gang	195
Gap Band	123
Art Garfunkel	164
Gloria Gaynor	48
Lowell George	144
Robert Gordon	145
Van Halen	6, 41
Emmylou Harris	53

Herbie Hancock	92
George Harrison	60
Heart	133
Heatwave	45
High Inergy	167
Engelbert Humperdinck	173
Ian Hunter	39
Instant Funk	32
Ironhorse	199
Joe Jackson	37
Jacksons	16
Bob James	117
Rick James	26
Waylon Jennings	57
Billy Joel	28, 86
Rickie Lee Jones	7
Journey	24
Evelyn "Champagne" King	58, 130
John Klemmer	185
Earl Klugh	64
Patti Labelle	147
Nicolette Larson	104
Hubert Laws	139
Alvin Lee	171
Little River Band	89
Carrie Lucas	140
Cheryl Lynn	154
Barbara Mandrell	166
Chuck Mangione	180
Barry Manilow	112
Melissa Manchester	188
Manfred Mann	153

Teena Marie	132
Frank Marino & Mahogany Rush	133
Harvey Mason	149
Maze	49
McGuinn, Clark & Hillman	83
McClain & Destiny	68
McFadden & Whitehead	59
Pat Metheny	70, 177
Frank Mills	66
Molly Hatchet	94
Eddie Money	100
Anne Murray	134
Willie Nelson	79
New England	36
Olivia Newton John	99
Ted Nugent	90
Oriens	40
Graham Parker	2
Peaches & Herb	200
Pink Floyd	91
Ohio Players	91
Poco	54
Painter Sisters	107
Police	31
Jean-Luc Ponty	80
Suzi Quatro	38
Lou Rawls	168
Raydio	50
Lou Reed	142
Minnie Riperton	109
Tom Robinson Band	163
Rockets	65

Kenny Rogers	23, 116
Kenny Rogers & Dottie West	85
Rolling Stones	95
Roxy Music	33
Joe Sample	122
Santana	167
Seawind	143
Bob Seger & The Silver Bullet Band	77
Bunny Sigler	196
Skyy	141
Sister Sledge	5
Pattie Smith	25
Rex Smith	

MUSICAL REVIEW

A&M's Peter Allen Rings Gotham's Bell

NEW YORK—A&M artist Peter Allen scored a minor triumph Wednesday (23) with nearly two hours of song, dance and glib, campy humor that provide an adequate display of his songwriting skills, not to mention the flamboyant personality which has endeared him to this city's considerable cabaret crowd.

His scheduled three-week run at the Biltmore Theatre was greeted with praise from critics and fans as he made his Broadway debut with a smooth, well-produced and staged evening that was packed with 25 extremely well-crafted songs mostly written in collaboration with other gifted tunesmiths.

Allen's writing credits include "I Honestly Love You," Olivia Newton-John's hit, and "Don't Cry Out Loud" for Melissa Manchester, as well as the infectious "I Go To Rio" recorded by Pablo Cruise. But not many people know Allen in concert, because until now he was relegated to international watering holes that attracted the old and new of cafe society.

His quirky charm doesn't get lost in a concert setting, the opening night crowd discovered, and a full stage allows him to prance around in the defiantly campy manner that is his trademark. He's no Fred Astaire, but hardly anyone in today's audiences seems to remember when dancing was graceful and lithe, whether you were male or female, so it doesn't seem to matter if his movements are jerky.

The material more than compensates for any small complaints about his steps, however. Allen has ears and a deft touch for songwriting and that was what made the evening a pleasure. He could have included a bit more of the really sensitive songs he's known for, rather than opting for the glossier arrangements that predominate. "Tenterfield Saddler" and "Two Boys" are classics and Allen alone sings them with the feeling they deserve. More of them wouldn't hurt this production.

Lenora Nemetz has a nice set of pipes and a personality that perked things up at midpoint as she performed a duet or two with Allen and a solo turn.

The six-piece band was wonderful. It never dropped a note and was true in spirit to Allen's ad libs and serious moments at once.

Allen encored with a moving rendition of "As Time Goes By" which featured a singalong by the audience. It almost sounded like an English music hall at its zenith.

DICK NUSSER

ARTISTS OPEN RESTAURANT

NEW YORK—A group of 22 musicians and singers have opened a restaurant here called Possible 20.

The eatery, at 253 W. 55 St., has a Radio Registry hookup at each table, according to Geoff Lissauer, a music business tax consultant and business manager who pulled the project together. Among the musicians as investors are Cecil Taylor, Richard Marotta and Christopher Parker.

Jon Bagdon, who operates two other restaurants in the city, Shelter and P.S. 77, operates Possible 20.

The restaurant, which seats 90, is open until 2 a.m. to accommodate the many studio musicians in the area.

Brooklyn Producer Can't Sell Record

NEW YORK—A U.S. District Court judge has issued a permanent injunction against the further sale and distribution of a 45 r.p.m. single produced by a Brooklyn man on the grounds that it misleads purchasers into believing it is a promotional device for General Foods' trademarked candy, "Pop Rocks."

Defendant Gary Mellis, who issued the disk in June 1978, under the title "I'm The Pop Rock King," was distributing it with packets of the candy product attached. The food conglomerate brought suit shortly thereafter.

In his defense, Mellis claimed that he was dubbed "The Pop Rock King" 15 years ago, but the court found he had filed for a trademark registration in July 1978.

Lawyers' Firm Demands \$12,714

LOS ANGELES—Strote & Whitehouse Professional Corp. here filed a Superior Court suit against CM Records Corp. and Multi-Media Marketing seeking payment of an alleged cumulative delinquency of \$12,714.19.

The veteran industry legal firm contends that between May 1, 1978, and April 30, 1979, it performed services and laid out \$11,689.19 for expenses for CM, which does business as Butterfly Records. The other defendant, which houses at the same address in the 9000 Sunset Blvd. building in West Los Angeles, is alleged to have obtained \$1,025 in services performed and expenses paid by the attorneys.

In a letter filed with the local court to the plaintiff, dated April 2, 1979, A.J. Cervantes, president of Butterfly says a check for \$3,000 was enclosed, the "first of four payments to clean up the account." Cervantes stated in the letter that "the MCA situation did not create a major cash implosion for Butterfly, but does allow us to get our cash flow operating on a regular basis." MCA Records negotiated a distribution agreement with the independent label earlier this year.

Influentials like Kent (Kendun) Duncan, Chris (Record Plant) Stone, Mac (Criteria) Emmerman, Harry (Soundmixers) Hirsch, Jim (Fantasy Studios) Stern, Dave (Atlantic Studios) Tiegs, Ham (Audiotechniques) Brosius and Jeep Harned and Lutz Meyer from MCI were among the magnates in the recording studio industry who socialized almost five hours Thursday (17) over dinner at the Pacific Dining Car in downtown L.A. It was so rewarding that some feel it might springboard a more formal confab. If you wonder, Duncan picked up the check.

Some radio stations are developing wrinkles, worrying over the long-overdue billing from local record retail outlets. Could this presage a new methodology, wherein the labels will pay the advertisers directly instead of issuing credits to cover the expenditure? ... A dispute between Puerto Rico Symphony musicians and the organizers of the island's annual Festival Casals has caused cancellation of the 1979 event. Local players were miffed over lack of involvement in decision making and the participation of the St. Paul Chamber Orchestra. Inclusion of the U.S. group reduces work for the locals which is counter to Casals' original intent for the festival, it's charged. The 23-year-old event was to have begun Friday (1).

Effective May 24, the N.Y. Post instituted a weekly music and entertainment section which features Billboard's pop charts. ... Retailers irritated not only by the \$1 hike in 12-inch disco singles, but also about the boost in wholesale price which slashes their percentage of profit. ... Billy Joel receives the Creative Achievement Award and Tony Orlando the Humanitarian Award at the 15th annual awards dinner of the Music and Performing Arts Lodge of B'nai B'rith Saturday (9) at New York's Hilton Grand Ballroom.

SIGN OF THE TIMES: Frank Miko, Nehi/Peaches retailing vet, who along with J.J. Jordan, long-time radio programmer, opened the industry's first employment agency recently, reports the hefty majority of their inquiries come from persons presently employed and seeking to upgrade. Track predicted Industry Talent Placement, their Hollywood firm, would be deluged with inquiries from the all-time high unemployed. ... Larry Harris of Casablanca Record and FilmWorks confirms that the burgeoning Bogart empire is scouting new office quarters. The firm is now fragmented over five buildings in three different locations in Los Angeles.

You know there's a California petrol shortage when Sam Billis' City 1-Stop and MCA Records coordinate in a trivia contest about the label and the prize is cash to buy gas. Top prize is \$200. Who knows how many gallons you'll get for the bread by the time the contest ends in June. ... Look Alikes: FTC Commissioner David Clanton and Neshui Ertegun. ... Warner Communications, parent of WEA and the Warner Bros., Atlantic and Elektra/Asylum labels, has the N.Y. Cosmos soccer team. Now Music Plus, the L.A. retail chain, has become official ticket agency for the L.A. Aztecs in its 18 stores. ... New York Philharmonic conductor Zubin Mehta has completed shooting of AT&T commercials in which he is spokesman for the Bell System American Orchestras On Tour project.

Robin "Mork" Williams, whose album is coming soon on Casablanca Records, has a Mork bubble gum coming from the Wrigley folk. ... Gordon McLendon, the radio music programming pioneer, is out of the medium after selling KNUS-AM, Dallas, recently. He hired, trained and sometimes fired some of radio's greatest p.d.s and mike personalities in more than 30 years of broadcasting. ... Track extends get well wishes to Ronnie Milsap, recuperating at his Nashville home from bronchitis which forced him to cancel some current gigs. ... Alta Distributing, Phoenix, has picked up Pacific Arts, TEC, IBC, Art Attack and Los Records recently. ... Evan Lasky, president of Budget Tapes & Records, the 90-plus franchise concept out of Denver and Seattle, is coordinating all stores to sell T-shirts and books for World Hunger Year and handle the in-store cannisters to collect funds for the Harry Chapin charity project.

John Hananger, manager of the Canyon Rd., Portland Ore., store of Everybody's Records, has discovered that if you play "How Are You" on the Cheap Trick album at

AGAC Links With Nashville Writers

NEW YORK—The America Guild of Authors & Composers is joining forces with Nashville Songwriters Assn. International for a

joint project aimed at marshalling arguments before the first meeting of the Copyright Royalty Tribunal, set for early 1980. The object is to convince the Tribunal to raise the current 2 1/4 cent mechanical royalty rate.

Pact Ted Myers

LOS ANGELES—Ted Myers, former UA act, has been signed to an exclusive writing pact with Interworld Music. Having written for such artists as Three Dog Night, Myers' materials will be featured on a number of soon-to-be-released projects by major artists.

The two organizations have commissioned the consulting firm of Rinfret Associates to develop the first full scale financial profile of the American songwriter. The study will also be used to counter an expected demand by the Recording Industry Assn. of America to cut the royalty rate back to 2 cents.

one-eighth speed, a recitation of the Lord's Prayer can be heard. He called up Rick Nielsen of the group, who confirmed his finding. Rick was told the group is wrapping up its next album, tentatively titled "Dream Police." ... Although he had almost a year remaining on his contract with Resorts International Casino Hotel, Atlantic City, household leader Si Zentner has been released from his contract as music director of the hostelry. Zentner, who had been in charge of all music making in the hotel as well as heading his own 17-piece crew in the Superstar Theatre, says he cannot comment on his reason or leaving without written permission from the hotel management. ... Fantasy's The World's Mightiest Jazz Catalog, a 208-page pocketbook-sized tome, contains exhaustive research for LP cover, personnel and song titles for more than 500 albums by more than 130 different lead players.

Bill Bowers, who earlier this year closed his Westwood area Vogue Records for repairs, is still studying whether he'll reopen. He is understood to be readying some announcement soon. ... Paul Pennington, chief of the Eucalyptus Records chain, Fairfield, Calif., has been notified the store at the home base is the winner of the \$20,000 GMC super-equipped van in a contest conducted by A&M Records around the Styx album, "Pieces Of Eight." In February the chain won a Polydor contest involving Donny and Marie Osmond. The prize was an Olds Omega auto. ... Expect a shift in the management reins on first-time album winner Rickie Lee Jones. ... A crowded Federal District Court calendar Memphis way is delaying the start of the jury trial in which former Stax Records chief Al Bell seeks \$33 million in damages from Union Planters Bank, alleging malicious prosecution. Case is now scheduled Sept. 15 from mid-May.

Spurring Playboy's Jazz Festival at the Hollywood Bowl June 15-16 is a June 10 afternoon parade along Hollywood Blvd., which will be changed to Playboy Jazz Festival Blvd. for the entire week. The International Filmex Society does a jazz film night at the Samuel Goldwyn Theatre of the Academy of Motion Picture Arts and Sciences June 11. There will be a series of free community jazz concerts held during the week in addition to the two nights at the Bowl.

An Atlanta grand jury indicted Quentin Perry, Atlanta concert promoter; Omar Ell, Marietta, Ga.; James Malcolm Henry, Nashville; James Brown, Detroit and Jim Nicoll Friday (25) for conspiring to acquire kilo quantities of cocaine. The indictment further alleges they planned to invest the profits from the drugs to acquire legitimate business enterprises. ... And criminal charges have been filed in L.A. against Sepp Donahower, former local concert promoter, in connection with a \$6 million cocaine seizure in Brentwood, Calif. Friday (18). ... The Kendalls and Ovation Records have filed suit against Gusto and Stop Records in Chancery Court, Nashville, alleging unauthorized release of old recording tapes by the defendants. The father/daughter duo allege their former label forfeited the right to the recordings by failing to pay specified royalties.

And They Say Lightning Never Strikes Twice: Phil King, the King in King Karol, the Big Apple retail chain, scored his second hole-in-one May 18. He got his first in September 1971. ... "Spring Sale. 20% Off." A clothier? No, a sign at the Broadway Theatre where the musical, "Sarava," is playing in Gotham. ... Promoter Delsener's 1,000 seater for rock concerts will be the old Hudson Theatre off Broadway. Scheduled to open in November, the theatre will be a cabaret-type venue for rock and jazz acts.

Tree Music in Nashville is expanding into L.A., with a new office reportedly to be headed by Joe D'Imperio. He is an attorney who formerly held the talent acquisition slot at RCA Records. ... The entire one-day stock of 1,350 "Sweeney Todd" two-LP Broadway soundtracks was sold in three hours at Korvettes' Fifth Ave. store as stars Angela Lansbury and Len Cariou autographed the original cast album nominated for nine Tony awards, including best musical.

2 Awards Dinners By BMI In L.A.

LOS ANGELES—BMI will host back-to-back award dinner presentations June 5-6 at the Beverly Wilshire Hotel to honor writers and publishers of pop songs and television/feature film creators.

The June 5 ceremony will single out writers and publishers of the most performed songs in the BMI repertoire in 1978. TV/feature film creators will be honored the following night.

Executive Turntable

• Continued from page 4

Garden City, N.Y. She has served as advertising and sales promotion manager for Morse Electro Products. ... David DeBolt tapped as public relations coordinator for the Nashville division of SESAC. He previously was in charge of promotion projects for the CMA. ... John Lomax III appointed head of the Country Music Foundation's oral history project, Nashville. He is a freelance writer for numerous national music publications.

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