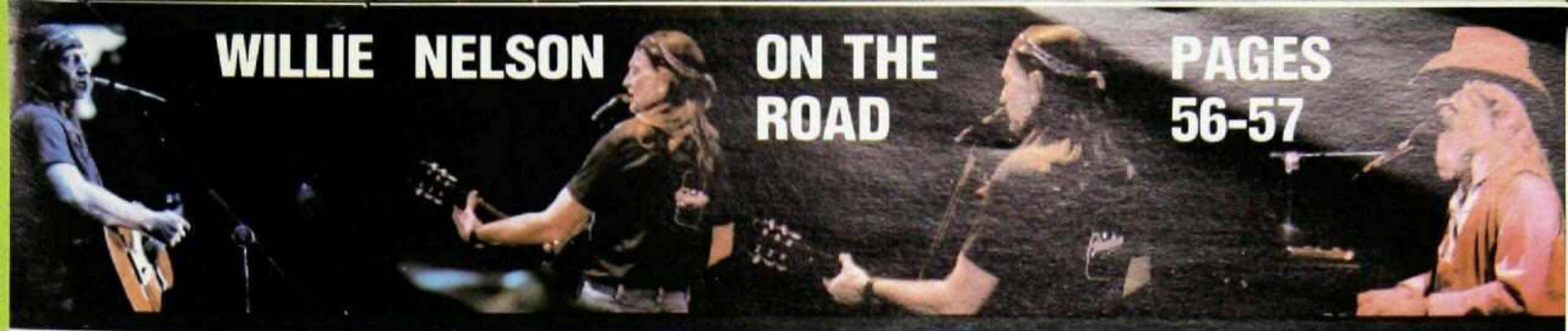


WILLIE NELSON

ON THE ROAD

PAGES 56-57



08120

Billboard

NEWSPAPER

84th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

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More Labels Adapting To Album Bar Coding

This story prepared by Irv Lichtman in New York and Paul Grein in Los Angeles.

LOS ANGELES—Capitol, Warner Bros., MCA and Elektra/Asylum are the latest labels to make a commitment to bar coding. CBS also promises to extend its involvement so that by the end of the year all new CBS product will carry the universal product code designation.

All new Capitol, EMI-America and United Artists albums will carry the code starting with the July 9 release as will all new MCA LPs starting in September. But the information will

(Continued on page 9)

Potent Product Flow; Hot Summer \$\$ Seen

NEW YORK—June is bustin' out all over with major name album product.

The June flow is easily the most massive display of key product available so far this year.

And to put an even stronger stamp of approval in terms of timing, retailers have been predicting a good summer of sales based in great deal on the uplift in sales that took place during the Easter vacation week when store traffic increased (Billboard, May 5, 1979).

(Continued on page 102)

9th IMIC Opens In Monte Carlo

MONTE CARLO—Music industry chiefs from around the globe gather here Monday (11) for Billboard's ninth International Music Industry Conference.

For many, it's the second sojourn this year to the Mediterranean—Cannes, site of MIDEM, is about an hour's drive along the coast—although the mood promises to be more sober

than at that hustling, bustling music market.

For speakers, panelists and delegates to IMIC '79 will be analyzing and debating the most serious issues of their business: the financial difficulties of the current trading year, the threat of piracy and home taping, the challenge of new, rapidly developing technology,

(Continued on page 20)

New Motown Wing Enters Consumer Equipment Mart

By ELIOT TIEGEL

LOS ANGELES—Motown Industries has formed Motown Sound Systems, Inc. to sell consumer electronics products.

The new wing was quietly enconced in a suite at the Chicago Hyatt Regency Hotel showing off its first line of loudspeakers at last week's Consumer Electronics Show.

The new venture, based on nine months of research into the sound field, will sell speakers, audio components, auto radios and speakers, and blank audio tape.

All products will be manufactured in the U.S. for domestic and global sales, says Mike Roshkind, vice chairman and chief operating officer of Motown Industries.

Bill Morris, president of Motown

(Continued on page 77)

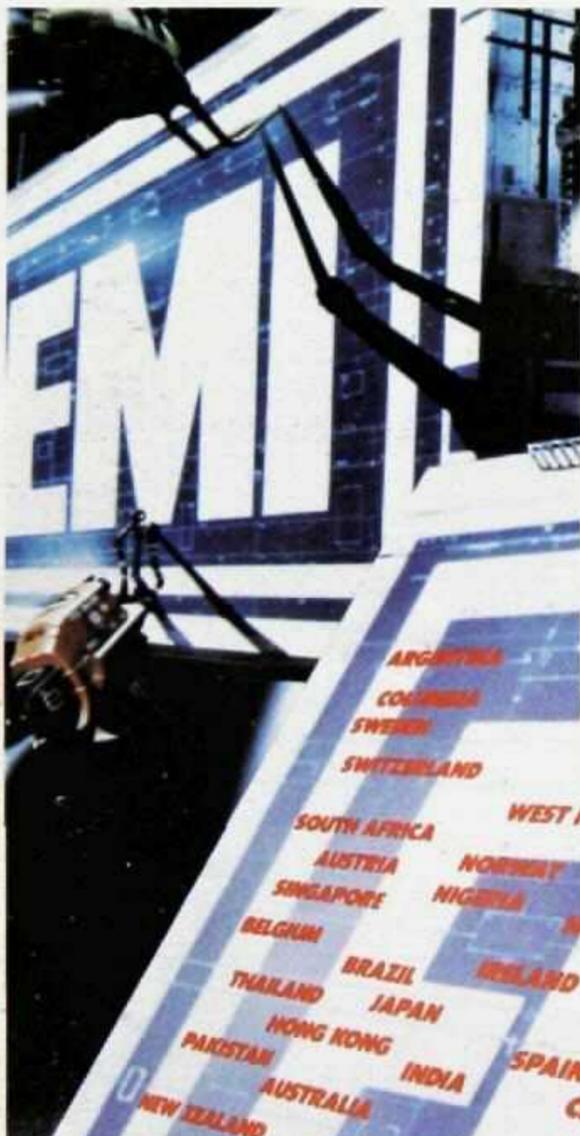
Aussie Industry Battles Over Mechanical Hike

By GLENN BAKER

SYDNEY—The recording and publishing sides of the Australian music industry are currently engaged in a dispute which threatens to affect their normally harmonious relationship.

After 10 consecutive years of lobbying, music publishers have been successful in persuading the federal government to hold a full-scale copyright tribunal to assess the claim of the Australian Music Publishers Assn. for an increase in the statutory mechanical rate on record and tape sales.

(Continued on page 69)



EXPLORE THE WORLD OF EMI MUSIC

Robert Stigwood and Jerry Weintraub
in association with Concerts West present



**NORTH AMERICAN
TOUR '79**

L I V E



I N C O N C E R T

June 28	Ft. Worth, Texas	Tarrant County Convention Center	August 4	Oklahoma City, Oklahoma	Myriad
June 29	Austin, Texas	Special Events Center	August 27	New Haven, Connecticut	Veteran's Memorial Coliseum
June 30	Houston, Texas	Summit	August 28	Providence, Rhode Island	Civic Center
July 2	Denver, Colorado	McNichols Arena	August 31	Toronto, Ontario	Maple leaf Gardens
July 3	Salt Lake City, Utah	Salt Palace	September 1	Montreal, Quebec	Forum
July 5	San Diego, California	Sports Arena	September 4	Pittsburgh, Pennsylvania	Civic Arena
July 7	Los Angeles, California	Dodger Stadium	September 7, 8, 9	New York, New York	Madison Square Garden
July 10	Oakland, California	Oakland Coliseum	September 14	Buffalo, New York	War Memorial Auditorium
July 13	Seattle, Washington	Coliseum	September 15	Cincinnati, Ohio	Riverfront Coliseum
July 15	Vancouver, British Columbia	P.N.E. Coliseum	September 18	Cleveland, Ohio	Richfield Coliseum
July 17	Portland, Oregon	Coliseum	September 21	Philadelphia, Pennsylvania	The Spectrum
July 21	St. Paul, Minnesota	St. Paul Civic Center	September 24	Washington, D.C.	Capital Centre
July 24	Ames, Iowa	Hilton Arena	September 26	Norfolk, Virginia	Norfolk Scope
July 25	Madison, Wisconsin	Dane County Coliseum	September 28	Birmingham, Alabama	Birmingham-Jefferson Civic Center
July 26	Indianapolis, Indiana	Market Square Arena	September 29	Atlanta, Georgia	Omni
July 28	Pontiac, Michigan	Silverdome	October 2	Greensboro, North Carolina	Greensboro Coliseum
July 30	Chicago, Illinois	Chicago Stadium	October 3	Columbia, South Carolina	Carolina Coliseum
August 2	Kansas City, Kansas	Kemper Arena	October 4	Jacksonville, Florida	Jacksonville Coliseum
August 3	Tulsa, Oklahoma	Orai Roberts Mabee Center	October 6	Miami, Florida	To be announced

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Absent Music Execs Miss CES Delights

By STEPHEN TRAIMAN

CHICAGO—The apathy and marketing myopia of much of the recording industry toward audio/video technological advances was all too evident by the absence of all but a handful of alert retailers and distributors at the Summer Consumer Electronics Show here Sunday through Wednesday (3-6).

Such dramatic breakthroughs were missed as the first Micro-cassette home tape deck prototype from Olympus, the JVC VHD/AHD

"grooveless" mechanical videodisk/digital audiodisk system, the Toshiba LVR (longitudinal video recording) one-hour compact videotape recording system, the Apple home computer that plays music and can store digital music catalogs, the debut of 2/6-hour VHS VTRs from Hitachi, JVC and Sharp, the latter with a micro-processor control to locate any point on the six-hour tape, a new series of dbx encoded disks for the audiophile mart, and Dolby's new HX (head-room extension) system to get up to

10 dB more output from any blank tape and Motown's entry into consumer electronics with a speaker line (see separate story).

"We're not in the music business, we're in the entertainment business," Joe Cohen, NARM's executive vice president emphasizes in his criticism of the absence of top industry execs here.

"The electronic industry is passing us by, as evidenced by the prerecorded tape we manufacture that doesn't match the machines, and the

records we press that don't live up to the new electronics."

"I would have hoped to see a larger showing of top executives here to view the technology that will play a future role in music reproduction. The cross-merchandising opportunities we're showcasing with EIA are mutually dependent on the relationship of audio and video hardware."

Video was the dominant focus at CES, with the technology of the videodisk and the growing sophistication of VTRs complemented by

some three dozen video software suppliers, a growing number of whom are offering family-oriented tapes.

"The typical record retailer finds it difficult to relate to videocassettes because most selections are limited to movies," notes Gene Silverman, here with Jeff Freedman of Detroit's Music & Video Trend, the music industry's first indie distributor to "go video."

"In the near future we will see cur-
(Continued on page 64)

SETS NEW RECORD

Stigwood Music Wins 16 BMI Pop Citations

By PAUL GREIN

LOS ANGELES—Stigwood Music captured 16 of BMI's citations of achievement honoring the most performed songs of 1978, as many as BMI's next three most-awarded publishers combined. This is the most song awards any publisher has

won in a single year in BMI's 39-year history.

Stigwood Music also won the prize for the year's most performed song, the Bee Gees' "Night Fever," though the brothers Gibb were nowhere in sight as the citations were handed out at a banquet at the Beverly Wilshire here Tuesday (5).

If they had been, they'd have worn out some shoe leather hustling back and forth from the stage to pick up all their awards. Of the 100 most-performed songs honored, Barry Gibb wrote or cowrote 11; Robin Gibb was involved in seven and Maurice Gibb helped pen six.

Their awards were collected by mother Barbara Gibb, sister Bernice Gibb and Eileen Rothschild, vice president at Stigwood Music.

Barry Mann emerged as BMI's top non-Bee Gee with three song citations, while long-time collaborator Cynthia Weil took home two. Other double winners were Andy Gibb, Walter Becker, Donald Fagen, Eric Clapton, Paul Davis, John Farrar, Barry Manilow and Gerry Rafferty.

Seventeen of the honored songs had won BMI awards before. Three were cited for the third time: "Baby I'm Yours," "Wonderful World" and "Georgia On My Mind," first a winner in 1941. That chestnut's publisher, Peer International Corp. won an additional citation for "50 years of distinguished service to music just as a family operation."

Winners for a second time were: "Devoted To You," "A Lover's Question," "Stay," "Walk Right Back," "On Broadway," "Um, Um, Um, Um, Um, Um," "Come A Little Bit Closer," "My Way," "Got To Get You Into My Life," "Blue Bayou,"

(Continued on page 77)

CBS-TV Showdown On Licensing Nears

By IS HOROWITZ

NEW YORK—A showdown on the ability of CBS-TV to continue its legal assault on the blanket license concept is fast approaching.

The U.S. Court of Appeals here said last week that the critical issue of whether the network preserved the question of rule of reason in its deliberations before that court must be established before the case against ASCAP and BMI can continue on substantive grounds.

In its decision April 17, the U.S. Supreme Court ruled that the blanket license is not a per se violation of antitrust laws, reversing a 1977 ruling by the Appeals Court (Billboard, April 28, 1979).

It stated, however, that CBS could pursue the case in the lower court on narrower grounds consistent with its opinion.

(Continued on page 16)

Willie Nelson is a musical nomad who prefers the challenge of the road and one-nighters. To find out why, travel with him during one of the days in his life which appears on pages 56-57.



BURIED VINYL—Part of an estimated haul of 173,000 counterfeit LPs and 8-track tapes are crushed by one of several tractors at a landfill near Albany, N.Y. before being buried there. FBI agents supervised the operation. The recordings were seized in connection with the case involving John D. Lamonte's House of Sounds in Pennsylvania last year.

Set 1st Intl Video Music Conference

NEW YORK—The global rule of the recording industry in the emerging video entertainment era will be explored at Billboard's first International Video Music Conference, Nov. 15-18 at the Sheraton-Universal in Los Angeles.

Highlighted will be how the industry is starting to provide the vital creative, promotion, marketing and distribution muscle for the infant home videocassette and videodisk markets, building on its experiences with in-house and in-store use of video.

Demonstrations of the major videodisk and videotape recording systems, a series of hands-on workshops with the newest portable video equipment, and showcases of the top creative material from labels and independent producers will augment a series of panel discussions running the gamut of video involvement.

A worldwide advisory committee drawn from the major music markets is working on the program with the conference chairman Stephen Traiman, Billboard tape/audio/
(Continued on page 62)

U.K.'s Independent Labels Win Round In BPI Dispute

By MIKE HENNESSEY & PETER JONES

LONDON—The bid by British independent record companies to prevent the eight U.K. majors from gaining greater control of the British Phonographic Industry (Billboard, June 2, 1979) has resulted in the temporary shelving of a plan to change the organization's structure.

At an extraordinary general meeting Wednesday (6), the council of the BPI agreed to withdraw the special resolution, and to consider modifying it to meet the objections of the independents, led by Stephen

James, managing director of DJM Records.

This resolution provided for differential voting powers by member companies according to their category, and proposed that the eight majors (CBS, Decca, EMI, Phonogram, Polydor, Pye, RCA and WEA) should have automatic representation on the council without need for re-election. The independents opposed this on the grounds that the majors would be given a virtual monopoly of the BPI.

Says John Deacon, BPI director general-elect: "The council will now meet again to look at the special resolution to see what alterations, if any, should be made. The council's major concern was that the present system of each member company having one vote irrespective of size was not really fair to the A category majors paying an annual subscription of \$50,000, compared with \$3,000 from the B category, \$1,000 from category C and \$200 for category D members."

The proposition was that the majors would have 25 votes each, a newly established category of B-plus would have eight each, the B companies four votes, C companies two, and D firms one.

"I don't think the independents disagreed with the principle of differential voting power," claims Deacon, "but felt that the allocations should be less extreme."

The new B-plus category was intended to accommodate the bigger
(Continued on page 69)

Nashville Has Clout With Easy Listening Chart Listings

By KIP KIRBY

NASHVILLE—The easy listening market appears to be drawing heavily on the creative and technical talents of the Nashville music community for its chart contenders.

Of the top 50 adult contemporary songs listed in Billboard this week, 11 were cut in Nashville studios, seven were written by Nashville writers and nine had Nashville-based producers at the helm.

These contributions cover such entries as Kenny Rogers' across-the-board hit "She Believes In Me," Dave Loggins' self-penned "Pieces Of April" and English artist Randy Vanwarmer's "Just When I Needed You Most." A total of 12 songs listed in the adult contemporary category share a Nashville-related common denominator.

With Nashville's country product increasingly branded as the MOR music of the future, coupled with the recent influx in the past few years of songwriters, producers and musicians bringing in musical influences from N.Y. and L.A., many insiders see the trend as both welcome and inevitable. (Continued on page 53)

SHOE STORES SUED BY BMI

By ROBERT ROTH

NEW YORK—A suit challenging the right of retail establishment owners to use multiple speaker radios for the unlicensed reception of copyrighted music has recently been filed in U.S. District Court in Los Angeles by BMI.

The action against U.S. Shoe Corp. and U.S. Specialty Retailing, Inc. alleges that infringements have taken place at five Casual Corner shoe stores located here and in San Francisco. Statutory damages, attorneys' fees and court costs are demanded.

Similar suits were brought before by ASCAP (Billboard, Jan. 20, 1979) against three corporations.

One action has been settled but the two remaining ones against the Gap Stores, Inc., a clothing chain sued in New York federal court, and Cals, Inc. a fast food chain sued in Chicago federal court are in pre-trial proceedings, according to Bernard Korman, the Society's general counsel.

Restructuring Ending; MCA Has New Image

Pres. Siner Points To 3 New Depts.

By JEAN WILLIAMS

LOS ANGELES—MCA Records has completed its restructuring and is emerging with a new image. "We're a people-oriented company," says Bob Siner, the label president.

According to Siner, who was named chief six months ago, as a result of the firm's restructuring, 50% of its staff is new, three new divisions have been formed, the company is more involved with the community "and it has more charted records than it has enjoyed in some time."

As a part of MCA's new aggressive posture and visibility in the marketplace, it has initiated several new programs including a Legends jazz series and a special project for Black Music Month to tie-in with the Black Music Assn. Siner notes that the label has additional programs in the works.

The three new divisions are product development, research and artist development.

Santo Russo heads the product development with three staffers. This number will soon be upped to five, says Siner.

He points out that the responsibility of Russo's department is to follow the product through taping into the marketplace, working closely with sales and distribution. It also makes sure the product is physically in the marketplace, plus utilizing information from all other departments, transforming this data into sales.

"We believe that it's important to have a good rapport with artists and artists managers and there should be a person they can contact, otherwise they will be picking up bits of information from different departments. And I don't think that any one person can keep track of all projects at all times," says Siner.

The research department, headed up by Jorge Martinez, reports to Sam Passamano Jr., director of marketing. The responsibility of this division lies in the quantitative area and gathering basic business tools. "So now we have departments dealing with the qualitative and quantitative natures and we can make decisions utilizing both facets.

"We're not a numbers-oriented company, we're oriented toward the consumer and how to reach the consumer through research.

"We're getting out there with the (Continued on page 95)



Billboard photo by Sam Emerson

SPIRIT AWARD—Bruce Lundvall, right, accepts the City of Hope's "Spirit Of Life" award from Clive Davis, last year's recipient at ceremonies in Los Angeles. With the award the Bruce Lundvall Research Fellowship has been established. Lundvall is president of the CBS Records Division; Davis is president of Arista Records.

WQXR N.Y. First To Use Sony's Pro Digital Device

By STEPHEN TRAIMAN

CHICAGO—WQXR-FM in New York became the first commercial radio station to broadcast from a digital source with the use of a professional Sony PCM 1600 digital audio processor.

The broadcast Thursday (7) came as a segment of Robert Sherman's "The Listening Room" show, with special guest Michael Schulhof, president of the Sony Industries unit of Sony Corp. of America.

KPFA-FM in Berkeley, Calif., had used a consumer model Sony PCM-1 digital audio processor April 15 to broadcast digital tapes as part of its 30th anniversary as the first listener-sponsored station (Billboard, April 14, 1979), and digital to analog sources have been broadcast on WFMT-FM here, and WNYC-FM and WNCN-FM in New York, among others.

However, this was the first time a station could show the real benefits of true digital sound to the listening audience with the use of the PCM-1600, now being tested by a growing number of artists and labels for both recording and digital mixdown.

Chief engineer Doc Masoomian explained that the PCM 1600 went through the station's console amplifiers over phone lines to the WQXR transmitter and did not alter the signal, thus there was no need for Federal Communications Commission

approval for the test broadcast.

Schulhof was interviewed on the potential of digital music as a prime broadcasting source for the future, and also explained in simplified terms the benefits of digital technology as it exists today.

Four digital tape selections were played, including Chopin's "Etude In E Major" performed by Yasuo Watanabe; a piece from Verdi's opera "Il Trovatore," and part of Grieg's "Piano Concerto," performed by Hiroko Nakamura.

Other experimental broadcasts may be offered with the Sony PCM-

(Continued on page 16)

Executive Turntable

Record Companies

Jacques Ferrari appointed vice president of European business development for CBS Records International, Paris. He joined CBS in 1977 and was responsible for the formation and first year development of the new CBS subsidiary in Italy. Also, Nick Cirillo named senior vice president of Latin American operations. He was previously vice president of operations. Cornelius F. Keating tabbed president of the CBS/Columbia Group, the four operating components of which are the Columbia House division, the musical instruments division, specialty stores division and toys division. He succeeds John Phillips who will devote full time to the presidency of CBS Foundation Inc. for related corporate responsibilities and philanthropic activities. And Alain Levy is appointed managing director of CBS



Ferrari



Cirillo

Disques France. He joined CBS Records International in 1972. ... Don Colberg named to the newly created position of managing director of national promotion for Columbia Records, New York. He formerly was director of national promotion. Also, Paul Black is pegged as director of national promotion, New York. He recently was director of national promotion, West Coast.

George Chaltas is upped to director of national promotion, West Coast. He formerly was associate director of national singles promotion, West Coast. ... Kip Cohen named creative consultant exclusively for A&M Records. He previously was vice president of a&r for the label. ... Richard Palmese promoted to the newly created position of vice president of national promotion for Arista Records, New York. He was vice president of national singles promotion. Also, Michael Bone appointed vice president of AOR promotion. He formerly was national album director at Phonogram Records. ... Al Di Noble appointed vice president of product development for Casablanca Records, Los Angeles. He was national singles sales director. ... Jim Brown slotted as national promotion director of Ariola Records, Los Angeles. He once was Midwest promotion director at ABC Records. ... Luke Lewis appointed sales manager for CBS Records, Dallas branch. He was a sales representative for the Nashville branch. Also, Mike Kaminski named sales representative for the Baltimore marketing area. He was in the same position in Washington, D.C. Steve Corbin takes over that job in the nation's capital as a sales representative. He recently was an inventory specialist. And William Baker named field merchandiser for the Baltimore/Washington area. He is an inventory specialist. ... Sherrie Levy appointed associate director of publicity, East Coast for Phonogram/Mercury. She formerly was with Columbia Records in charge of national and New York press. Also, Susan Scivoletti named to the newly created position of national artist tour press liaison. She joined the company in 1976 as assistant East Coast publicist. ... Sue Byrom tabbed director of publicity for Virgin Records, New York. She previously was associate editor of Pop Scene Service. Also, Annie Pfeiffer appointed publicity assistant. She formerly was studio manager at Haji Sound Recording Co.



Colberg



Black



Cohen



Palmese



Bone



Di Noble

Marian Tilin Norwick is appointed director of marketing and promotion for Delos Records, Los Angeles. She formerly was the Western representative for the Herbert Barrett Management firm. ... James L. Camacho named director of corporate marketing at dbx, a subsidiary of BSR (USA) Ltd., Newton, Mass. He was responsible for marketing and sales of dbx products in foreign and military markets. ... Stephen Jeffery tabbed vice president of marketing for Lafayette Radio, Syosset, N.Y. He formerly was vice president of Harman International Industries' international marketing division.



Brown



Byrom

Related Fields

Scott Minakami appointed vice president of Panasonic, Secaucus, N.J. He will retain his position of general manager at the industrial sales division. He formerly was with Matsushita Electric Trading Co., Ltd. Also, Adam Yokoi named vice president while retaining general manager duties of the product planning and engineering division. He joined the company in 1964 as a manager in engineering. Jeffery Berkowitz is tabbed vice president. He will remain the general manager of Technics and home audio division. He previously was assistant general manager of the merchandising division for the Panasonic Consumer Electronics Group. ... Biruta McShane, vice president of GRT Corp.'s music tape division, was recently terminated from the firm along with Dan Boyd, operations vice president, and Jim Levy, business affairs vice president. Concurrent with those moves, Robert D. Jacobs, financial vice president and treasurer, is upped to executive vice president of GRT. ... Michael Devereaux rejoins Manilow Productions as director of feature film development, Los Angeles. He was director of operations for the firm for 2 1/2 years.

Alison Korman named head of the promotional division of Michael P. Walsh & Associates, Denver. He previously was with Warner Communications in New York. ... Jim Bryan appointed sales agent for Pop Billing

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FILED ON BEHALF OF ELO

Judge Kills Jet Suit Vs. UA Music

NEW YORK—Jet Music's multi-million dollar suit against United Artists Music International for alleged default of UA's publishing agreement with the company has been dismissed by Judge Andrew Hawk of the U.S. District Court, Central District of Calif.

In addition to UA International, the defendants in the action were United Artists Records, United Artists Music, United Artists Corp. and Artie Mogull, former president of the UA label.

In his decision, entered May 30, Judge Hawk stated that Jet Music failed "to do any or all of the things required of it by paragraph 14(o) of the publishing agreement as preconditions to its bringing the action."

This section of the contract, Judge Hawk noted, bars Jet Music from claiming such default unless and until it has given written notice to UA Music International, held itself available for discussions for 30 days following receipt by UA Music International of such notice and, at the request of UA Music International, fully arbitrated the claimed default.

Concluded Judge Hawk: "Defendants, and each of them, are entitled as a matter of law to summary judgment dismissing the complaint without prejudice."

Jet Music on behalf of ELO filed its action against the defendants last year.

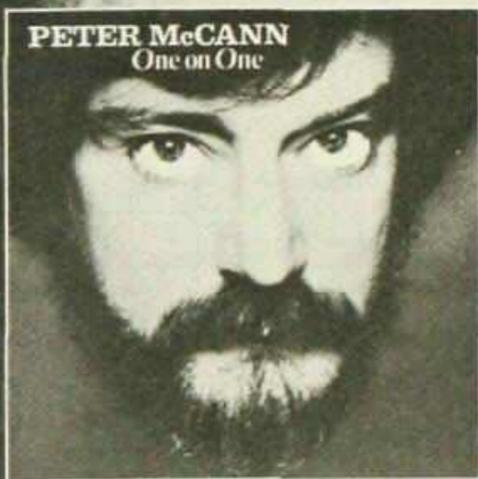
There's more to Peter McCann than meets the eye.

You know him as the man who turned a leading question into a gold hit with "Do You Wanna Make Love."

And as a songwriter, his "Right Time of the Night" became a Top-5 classic.

But go "One on One" with Peter McCann and you'll discover that you might not know him as well as you think. Because among his ten hypnotically captivating new songs are many exciting new surprises. Like Peter's powerful new single, "Don't Take It Out on Me."

So look into "One on One." And take a double-take at the multi-faceted brilliance of Peter McCann.



"One on One" JC 35724
by Peter McCann.
His debut album on
Columbia Records and Tapes.
Featuring the new single,
"Don't Take It Out on Me." 3-10989



SOUND OPPORTUNITIES—Third cross-merchandising display of NARM and the Electronic Industries Assn./Consumer Electronics Group, the Summer CES sponsor, highlight the latest in audio and video software and hardware in Chicago. A Quasar large-screen projection television unit is part of the display put together by NARM's Stan Silverman, at rear. See CES coverage on pages 62-68.

CBS Guns Fire In All-Out Disco Blitz

By ROMAN KOZAK

NEW YORK—CBS Records is mobilizing its marketing and merchandising forces for an across the board disco blitz here centered around a special showcase presentation of nine of its top disco acts at Roseland here Wednesday (20).

Tied with WBL5-FM, the show will feature live performances by Keith Barrow, Brainstorm, Sarah Dash, Gary's Gang, Dan Hartman, Jackie Noore, Cissy Houston, Melba Moore and Michael Zager. Host for the show will be WBL5-FM personality Frankie Crocker.

"What we really want to do is to show how well our disco artists can do live in the marketplace, and to show that these are real artists who are more than just voices over a track. They are talented enough to be able to perform their songs live," says Arma Andon, vice president of

artist development at Columbia.

Andon says the acts will perform with an orchestra in an "Alan Freed-Murray the K type of review" where each of the artists will do his or her hits. In addition, Dony Lawrence, DJ at Regine's, will spin disks before, between and after the acts. Doors will open at 7:30 p.m., with the show starting around 10 p.m. Admission will be \$12.

Backing the show will be a marketing campaign put together by the local CBS branch that will feature radio and print ads, along with specially designed posters and in-store displays, as well as contests for tickets to the show.

"We do not really expect to make money on this," confesses Andon, "but if it works well we will take it to other cities."

IN STORES BY SEPT. 1

Atlantic To Market Drew's Zephyr Label

By DAVE DEXTER JR.

LOS ANGELES—Paul Drew's long-projected Zephyr label will be distributed by Atlantic Records.

Following a gestation period of nine months, Drew anticipates his first records on the market by Sept. 1. Atlantic's licensees overseas will insure "thorough and effective" global distribution, an Atlantic spokesman says.

As recently as three weeks ago, other publications reported that the Zephyr line of singles and albums would be marketed by Elektra-Asylum.

Drew has been dividing his time, since he departed as programming director of the powerful RKO Radio chain of stations, toiling as a personal manager of Japan's sizzling record act, two young women billed as Pink Lady.

But Pink Lady will not be on the Zephyr roster. Its "Kiss In The Dark" single on Elektra-Curb now is in its third week on Billboard's Hot 100.

He is convinced that both Los Angeles and New York are overworked talent mines. "The pure ore has been discovered and removed," he said last winter. "When I am ready to sign talent I'll move well away from the two major centers and out into the hinterlands to find acts that are

truly fresh and enthusiastic. Big talent is out there but all too few of us make an effort to find it. I propose to do it."

An Atlantic employe disclosed that Nesuhi Ertegun, WEA International president, is the man in the Atlantic complex who is particularly bullish on Drew's potential as a label chief.

Assistance in preparing this story provided by Dick Nusser.

Drew will not inaugurate Zephyr with a female singer. He prefers to hop into the highly competitive cauldron with a contemporary, virginal, ear-popping rock group "with the kind of a sound that instantly motivates a programmer to rush it onto a playlist and attract instant listener reaction."

No more than three acts will be signed in the first months of Zephyr's existence, it was learned.

Atlantic executives in New York and Los Angeles say they have no comment on the Zephyr commitment, but a label employe confirms that contracts were being signed over the weekend and that an official announcement would emanate from Atlantic in New York "some-time next week."

Lifesong Records Cuts CBS Tie

By DICK NUSSER

NEW YORK—Terry Cashman and Tommy West have reacquired

their acts and masters from CBS Records, and announced they will be functioning as a production company in the future.

The pair's label, Lifesong Records, had been brought into the CBS fold via Ron Alexenburg when he was chief of Epic, Portrait, Associated Labels. Lifesong clicked with hits by Henry Gross ("Shannon") and Dean Friedman ("Ariel") several years ago, but with the exception of a couple of country hits and a Friedman single in the U.K. ("Lucky Stars"), the firm has been relatively cold. Most valuable property continues to be firm's hold on the late Jim Croce's properties.

West blames the departure on CBS, which he says failed to ade-

Polygram Managing Directors Huddle

LOS ANGELES—Polygram Record Operations, a division of the worldwide Polygram Group, began its annual managing directors meeting in Palm Beach, Fla., Saturday (9), marking the first time it has held a worldwide meeting in the U.S.

Concluding Thursday (14), the meeting is being attended by 100 senior executives from Polygram and its affiliated companies, representing 35 nations.

States Coen Solleveld, Polygram

president. "We recognize the superior importance of the U.S. market and have selected this country as the site of our managing directors meeting because of our strong commitment here."

Dr. Werner Vogelsang, vice president of Polygram Group and president of Polydor International, will focus on the theme of the meeting, "The Challenge Of The Eighties" in his speech at the La Coquille Club. Other highlights include speeches

by Kurt Kinkele, executive vice president of the Polygram Group; Irwin Steinberg, vice president of Polygram Corp.; Pieter R. Schellevis, vice president of the Polygram Group and president of Phonogram International; and Aart Dalhuisen, vice president of Phonogram International.

Key presentations will be made by Bob Sherwood, president of Phonogram Inc.; Fred C. Haayen, president of Polydor Inc., who will also lead a panel discussion on internationalizing talent; Al Coury, president of RSO Records; and Neil Bogart, president of Casablanca Records & FilmWorks.

Also on the agenda are demonstrations and discussions of the compact and video disk by Willem L. Zalsman, president of the video division. Peter L. Burkowitz, director of recording management for Polygram Record Operations, also will discuss new digital techniques. And there will be a preview of the film "Focus U.S.A." which traces the tradition of American music.

Henry Kissinger, former U.S. Secretary Of State, is expected to address the Polygram assemblage Tuesday (12).

Pink Lady Invited

LOS ANGELES—Elektra/Curb artists Pink Lady has been invited to be the only performers the closing night of the Warner Communications Inc. convention in Paris at Le Palace Aug. 29.

The first Japanese act on American records since 1963, Pink Lady has reportedly generated \$72 million in sales in its native land. "Kiss In The Dark" is its first U.S. single with an LP set for a mid-July release.

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ARISTA

Halt Showings Of Beatles Movie ATV Music Gets Injunction For Unlicensed Songs Use

By JEAN WILLIAMS

LOS ANGELES—ATV Music, which handles Northern Songs Ltd., the publishing firm housing many Beatles songs, was granted an injunction against Santo Oliveri, head of the Newark-based Film Shows Inc., to halt the showing of the film "Beatles Around The World."

According to Sam Trust, head of ATV Music, there have been a number of feature films which are compilations of old film clips of Beatles appearances pieced together. This is the first injunction on a Beatles motion picture.

"The basis for our stopping the film," says Trust, "was that there has never been a synchronization license, which is the right to transfer music to film, granted to this or any of the other films about the Beatles."

"We've taken a strong position in protecting the rights we have concerning the Beatles copyrights."

Trust says there also has been a number of unauthorized "Beatlemania"-type companies since the

original show bowed in New York. The show has been running more than two years, "and we have three 'Beatlemania' shows running now in the U.S." ATV granted Leber & Krebs exclusive license for the dramatization of the Beatles songs.

ATV and Leber & Krebs are planing a "Beatlemania" opening in London in September and had scheduled an opening in Japan at about the same time.

"Meanwhile," says Trust, "an unauthorized production billing itself as 'Beatle Fever' was formed and started playing small colleges in some of the Western states. 'Beatle Fever' closely aligns itself to 'Beatlemania'."

"There have been a number of other productions we have closed down," he claims. "We closed down a play called 'Abbey Road, A Tribute To The Beatles,' in New Jersey, which was slated for a tour of Europe. Its producer was Stan Gitt. There was a another show called

'Away With Words' in Texas, produced by Howard Ragland. Ragland agreed to shut the production down.

"The most recent is 'Beatle Fever,' which performed at Pierce College in L.A. We found out through our Japanese affiliate that there was an ad for 'Beatle Fever' featuring the original members of 'Beatlemania' company in the Japanese newspapers which was totally false. They had booked the show into about 15 theatres.

"We retained Don Engel of Engel & Engel and asked him to get an injunction against 'Beatle Fever.' By getting a temporary restraining order against the show in California, we have been able to use this to get an injunction in Japan."

As a result, ATV and Leber & Krebs have moved up their Tokyo opening of "Beatlemania" to July 22. The show will run for one week. It returns to the U.S. for an extended tour.

More Labels Going To LP Bar Coding

Continued from page 1

appear only on selected new LPs on Warner Bros., beginning in August, and on Elektra/Asylum, beginning within a few months.

At this point only Capitol plans to put the codes on new jacket printings of catalog product.

A&M and Chrysalis have coded all new releases since January. Pacific Arts, the Carmel, Calif. independent label, has coded all new releases since a Pacific Steel Co. LP last November, believed to be the industry's first bar coded release.

Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, says he's encouraged as a result of a meeting last week at the Century Plaza Hotel here of NARM's board of directors and the manufacturers' advisory committee.

Cohen says the 22 label representatives present "created an honest and sincere excitement level" among merchandisers. "Before the meeting

I couldn't share much excitement in this area," he confesses.

The NARM board passed a resolution calling for manufacturer adoption of bar coding in 1979 (Billboard, April 7, 1979). And Cohen says that the association has spent more than \$50,000 in this area, including \$40,000 in the creation of two feasibility studies for labels and merchandisers.

Assistance in preparing this story provided by Ed Harrison.

Though major labels' bar coding plans seem to be coming together after months of study, Harold Okinow, president of Lieberman Enterprises, cautions that the retail and wholesaling sectors of the industry will still require 10 to 14 months to make plans for their own implementation of necessary computer systems.

Paul Smith, senior vice president and general manager of marketing at CBS indicated that CBS would step up its bar coding activity at the recent NARM seminar on the subject.

All new Columbia product—pop and classical—will bear the code, although some uncoded new releases, like the double live Willie Nelson-Leon Russell package and the new Earth, Wind & Fire studio set, may have "slipped by," as a label spokesman put it.

Columbia began bar coding its Masterworks classical line late last year. Elvis Costello's "Armed Forces" was its first coded pop album last January.

Capitol's decision to bar code follows its test coding of \$3.98 midline product this spring. The codes will appear on five full-line products due July 9: the Little River Band's "First Under The Wire," Pousette-Dart Band's "Never Enough," Moon Martin's "Escape From Domination," Crimson Tide's "Reckless Love" and "Surrender," the debut album by the group of that name.

In addition to appearing on the upper right-hand corner of the Capitol jackets' back covers, an abbreviated version of the code will be printed on the spine of cassette and 8-track tapes.

Dennis White, Capitol vice president of marketing, adds that as new jackets are printed on catalog LPs the codes will be added. "If we're ever to get into bar coding as an in-

dustry," he says, "we have to do that." But he says it would not be worth the time or expense to stick decals with the bar coding information on already-printed jackets.

Elektra/Asylum will also begin bar coding "in the very near future," according to Stan Marshall, vice president of sales. "We're not quite ready to do our first one, but it should be in the next few months."

Marshall indicates that the codes will at first appear only on selected titles though he adds, "If bar coding picks up enough momentum we'd eventually put codes on everything and go back and code new pressings of catalog titles too."

The executive says Elektra is "making all possible efforts" to pursue coding though he stresses that details have not been settled.

Both Pacific Arts and Chrysalis, which began bar coding in January with LPs by the Babys and UFO, report making subtle changes in their codes over the past few months to

(Continued on page 10)

Filmways Doubles

NEW YORK—Filmways Inc. reports its net income has doubled to \$7,842,000 from \$3,524,000 last year resulting in a 24% increase in income per common share to \$1.64 against \$1.32 last year.

Revenues for the fiscal year ending Feb. 28, 1979, were \$153,412,000 versus \$140,566,000 last year, a 9% increase. For the fourth quarter revenues rose to \$37,686,000 from \$37,275,000 from the same period last year.

Zodys To Pickwick

LOS ANGELES—Pickwick International has picked up the Zodys discount department store chain as a client for records, tapes and accessories. The chain operates in Southern California, Arizona, New Mexico and Nevada.

Asked for the name of the previous supplier, Frank Anslow, vice president and general merchandise manager for Hartfield Zodys, said he "preferred not to go into this matter." Distributors here, however, say that since around 1975 Zodys has been buying its records direct from manufacturers.

Market Quotations

As of closing, June 7, 1979

1979	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
38	32 1/2		ABC	8	587	37 1/2	36 1/2	36 1/2	+ 1/2
39 1/2	34 1/2		American Can	6	45	38 1/2	38 1/2	38 1/2	Unch.
17 1/2	14		Ampex	10	376	15 1/2	15 1/2	15 1/2	+ 3/4
3 1/2	1 1/2		Automatic Radio	0	17	3 1/2	3 1/2	3 1/2	+ 1/4
24	28 1/2		Beatrice Foods	8	1191	21 1/2	21 1/2	21 1/2	+ 1/4
46	45 1/2		CBS	6	438	46	45 1/2	46	+ 1/4
26 1/2	18 1/2		Columbia Pictures	4	265	21 1/2	21 1/2	21 1/2	+ 1/4
13 1/2	9		Craig Corp.	7	5	9 1/2	9 1/2	9 1/2	- 1/4
44 1/2	33		Disney, Walt	11	307	36 1/2	36 1/2	36 1/2	+ 1/4
3	2 1/2		EMI	17	62	2 1/2	2 1/2	2 1/2	+ 1/4
23 1/2	15 1/2		Gates Learjet	6	25	16 1/2	16 1/2	16 1/2	+ 1/2
15 1/2	13 1/2		Gulf + Western	3	333	15	14 1/2	14 1/2	- 1/4
17	10 1/2		Handleman	4	70	11 1/2	11 1/2	11 1/2	+ 1/4
8 1/2	3 1/2		K-tel	56	49	7 1/2	6 1/2	7 1/2	+ 1/2
3 1/2	2		Lafayette Radio	0	17	2 1/2	2 1/2	2 1/2	- 1/4
31 1/2	31 1/2		Matsushita Electronics	8	1	31 1/2	31 1/2	31 1/2	+ 1/4
46 1/2	37 1/2		MCA	8	173	43 1/2	43	43	Unch.
39	28 1/2		Memorex	5	300	31 1/2	30 1/2	31 1/2	+ 1/4
66	53 1/2		3M	11	608	57 1/2	56 1/2	56 1/2	Unch.
46	36		Motorola	11	169	45 1/2	45 1/2	45 1/2	Unch.
30 1/2	24 1/2		North American Philips	5	29	28 1/2	28	28 1/2	+ 1/2
22 1/2	17 1/2		Pioneer Electronics						did not open 6-7
25 1/2	14 1/2		Playboy	25	178	21	19 1/2	19 1/2	- 1
28 1/2	23 1/2		RCA	7	567	25 1/2	25	25 1/2	+ 1/4
10 1/2	7 1/2		Sony	16	108	9 1/2	9 1/2	9 1/2	+ 1/4
8 1/2	4 1/2		Superscope	0	58	4 1/2	4 1/2	4 1/2	- 1/4
20 1/2	19 1/2		Tandy	6	667	20 1/2	19 1/2	20 1/2	+ 1/2
6 1/2	6 1/2		Telecor	5	27	6 1/2	6 1/2	6 1/2	+ 1/4
7 1/2	4 1/2		Telex	9	290	5 1/2	4 1/2	5	Unch.
3 1/2	2 1/2		Tenna	0	6	2 1/2	2 1/2	2 1/2	Unch.
18 1/2	16 1/2		Transamerica	5	565	17 1/2	17	17 1/2	+ 1/4
46 1/2	30		20th Century	6	174	43 1/2	41 1/2	41 1/2	- 1/4
37 1/2	32 1/2		Warner Communications	7	271	34 1/2	34	34 1/2	+ 1/2
15 1/2	12 1/2		Zenith	11	265	13 1/2	13 1/2	13 1/2	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	0	0	1 1/2	2 1/2
Electrosound Group	6	6	6 1/2	7 1/2
First Artists Prod.	4	33	6 1/2	7
GRT	0	77	1/2	1 1/2
Integrity Ent.	9	37	1 1/2	2 1/2

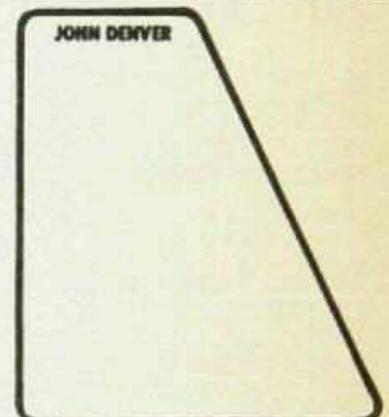
OVER THE COUNTER	P-E	Sales	Bid	Ask
Koss Corp.	6	54	3 1/2	4 1/2
Kustom Elec.	0	6	2	2 1/2
M. Josephson	7	17	14 1/2	15
Orrox Corp.	20	16	6 1/2	6 1/2
Recoton	6	0	2 1/2	3
Schwartz Bros.	4	0	3 1/2	4 1/2

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

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JUNE 16, 1979, BILLBOARD

GRT Fires 3 Vice Presidents

LOS ANGELES—GRT Corp. continues its belt tightening with the recent axing of three vice presidents.

The Sunnyvale, Calif., company, which reported a nine-month loss of \$1,671,000 had a \$683,000 profit in the same time span last year.

Departing the company were Birta McShane, vice president in charge of music tapes, and Jim Levy, business affairs vice president and Don Boyd, operations head.

The company, which saw its greatest growth in the mid-1960s as it became one of the industry's leading custom tape duplicators and then moved into record company ownership, earlier this year consolidated its field sales and promotion staffs for disks with that of tape. It also closed its Janus label operation.

Handleman Pays

NEW YORK—The board of directors of the Handleman Co. has declared a regular quarterly dividend of 25 cents per share on the outstanding shares of common stock of the company, payable on July 2 to shareholders of record on June 18.

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Tony Kudos Spur RCA 'Todd' Push

NEW YORK—RCA Records, galvanized into action by soaring sales of the original cast album of "Sweeney Todd," since its recent Tony Awards victory, has revamped its ad campaign and is structuring a new promotional effort on this hot property.

"Sweeney Todd," the stylish, original Stephen Sondheim musical about a murderous British barber, romped off with eight of the nine Tony Awards for which it was nominated.

The show hogged such categories as best musical, best score, best book of a musical, best actress, Angela Lansbury, best actor, Len Canou; best direction, Harold Prince; best scenic design and best costumes.

Its closest competitor in the

musical category was "Best Little Whorehouse In Texas," with two awards for best featured actor and actress in a musical.

"They're Playing Our Song," the Neil Simon musical/comedy with music and lyrics by Carole Bayer Sager and Marvin Hamlisch, failed to cop any of the coveted awards although it was nominated in four categories including best musical, best book of a musical, best direction and best actor.

Other nominees in the musical category were "Ballroom" which won for outstanding choreography; "Eubie," the musical celebration of Eubie Blake; "Carmelina," "The Grand Tour," which starred Joel Grey; "Sarava," "Platinum," "My Old Friends" and "Whoopee."



NEW WORDING—This sign proclaims the distribution association between RCA and A&M and appears at the RCA Records Eastern region distribution center in Rockaway, N.J. Similar signs are going up at other RCA and A&M locations around the country. Seen, from left, are Joe Wallace, distribution manager at Rockaway and Bob Fead, RCA's division vice president for sales and distribution.

5 Songs Eulogizing John Wayne On Singles

By PAUL GREIN

LOS ANGELES—There has been a flurry of 45s released in recent weeks focusing on such public figures as Pete Rose, Dolly Parton and Muhammad Ali. But the hands-down champ in the celebrity singles competition is the ailing John Wayne, about whom no fewer than five song tributes have been written.

Among them is "The Duke" by Dean Charles and the Cowboy Blues Band on Major Bill Smith's Ft. Worth-based Le Cam Records. The red-blooded salute to the all-American hero was produced by Smith and Neil Rice and written by Charles. Sample lyric:

"All the little doggies will walk away in the sunset/ And that old cow-

boy moon just won't come up at all/ Even the black hats will hang in rows on the church fence/ The day that the Duke makes his last draw."

The song's big finish: "So thanks for the good times, the endless excitement/ The old plains they won't be the same/ God bless the children and God bless America/ And heroes like John Wayne."

No less affectionate is a tribute entitled "The Super Cowboy" written and performed by Wayne Jerred on the Studio City, Calif.-based Edge Records. Producer is Joe B. Mauldin. A sample:

"Now if you're a buff for the late show stuff and you watch 'em till you go insane/ You'd be surprised to know I wouldn't watch a show unless the star was ole John Wayne/ He's a bad gunfighter and a straight do-righter, cause he always has the law on his side/ And when he came to town you'd feel safe and sound, and when he left the women always cried."

The song was released last year before Wayne's latest bout with cancer and brought Jerred a complimentary letter from the veteran actor.

"God Bless John Wayne" is the name of the Kimberlys' tribute cut at Jack Clement Recording Studios in Nashville May 31. The act wrote the

song, which was produced by Bob Alexander, head of its record company, Pied Piper. The storyline strings together titles of the actor's best-known movies.

Monument chief Fred Foster and Paul Carruth co-wrote Paul Ott's "A

Assistance in preparing this story provided by Adam White and Kip Kirby.

Salute To The Duke." Rights to the song were purchased by Elektra/Asylum's Nashville head Jimmy Bowen who released it as a single Monday (4).

And Debbie Ettell on the Sand Island label in Eugene, Ore., has a double-sided celebrity-slanted single "Big Duke—The Man" is backed with "Brother Billy," a tune about the President's brother who was already spoofed in Billy Lemmons' 1977 chart hit on Ariola "Six Packs A Day."

Not all the public figures toasted or roasted are entertainers; some are politicians. Ray Blanton, who in his last few days as governor of Tennessee this spring pardoned or paroled a number of convicted criminals, was the subject of a pointed spoof by Brian Christie on Phil Baugh's Sound Factory Records in Nashville.

His song, "Pardon Me, Ray," was written to the tune of "Chattanooga Choo Choo," though Christie later changed the melody a bit to avoid infringing on the Harry Warren-Mack Gordon copyright.

"Pardon Me, Ray, are you the cat that signs the pardons/Since you're an old friend of mine/Just put your name on the line/ Double murder and rape/ That's all the jury put me in for/ And I'm sure you'll agree/ They took advantage of me."

Christie is currently weatherman at WNGE-TV, the ABC affiliate in Nashville, but he says he may be transferred to a station in California. If he does, he'll have a wealth of song material about three of this state's top officials: Gov. Brown, Lt. Gov. Mike Curb and Sen. Hayakawa. The possibilities are endless.

Several U.S. presidents have also been topics of single releases in the past. John Kennedy was remembered fondly by Kate Smith, Connie Francis and Millicent Martin in "In The Summer Of His Years," while Richard Nixon was satirized in "He Played A Yo Yo In Nashville" as

was Jimmy Carter in "We've Got A Rock'N'Roll President." Even Amy Carter was the subject of a 45, the Keane Brothers' "Amy (Show The World You're There)" on 20th Century-Fox.

Sports figures honored in recent 45s include baseball's Pete Rose in Pamela Neal's "Charlie Hustle" on RCA's Nashville-based Free Flight label, and boxing's Muhammad Ali in Jim Burroughs' "Hit Man" on Life Style Records. Ali was previously toasted in "Black Superman—Muhammad Ali," Johnny Wakelin & the Kinshasa Band's 1975 hit on Pye.

Both Dolly Parton and former partner Porter Wagoner have been the topic of recent 45s. R.W. Blackwood's "Dolly," co-written by Buzz Cason and Austin Roberts and produced by Gary Paxton is on Scorpion Records, the label that hit gold with Ronnie McDowell's Elvis salute, "The King Is Gone."

And Don Stock's "Hey Porter, Hey Dolly," co-written by Johnny Cash and Joe Mack Pigg is on Sabre Records.

A taste: "Hey Porter, hey Porter! Why did you let Dolly go?/ Don't you

(Continued on page 102)

Product Flows

Continued from page 9
make them more aesthetically pleasing.

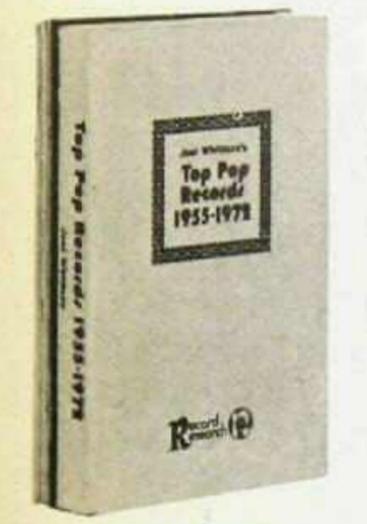
In both cases the codes have been reduced to 80% of their original size. And they now have a pale yellow or pastel background instead of white, so they won't appear as stark amidst the back cover art.

A&M's first coded LPs, issued Jan. 11, were Nazareth's "No Mean City," "Head East Live," "The Best Of Rick Roberts" and Milton Nascimento's "Journey Till Dawn."

Though the bar coding bandwagon seems to be gathering momentum with the entry of Capitol, Warner Bros., MCA and Elektra/Asylum in time for the heavy fall selling season, Jay Jacobs of Knox Racks in Knoxville, Tenn., takes labels to task for their slow progress in adding this information.

"Manufacturers find it easy enough to stamp 'Demonstration—Not For Sale' on their promotional albums," he says, "but they can't seem to institute this vital method of inventory control."

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Lifesong & CBS

Continued from page 6
quately promote Lifesong product because the company was "overburdened with acts."

"Too many things were getting lost," he claims. "They were expanding their roster without expanding their staffs."

A CBS spokesman says the company has "no comment" on the move. The label didn't seem perturbed.

Cashman and West are now attempting to deal directly with foreign affiliates, including those linked to CBS, for placement of masters.

"Creatively it's a better decision," West says. "This way we can match the label with the appropriate artist."

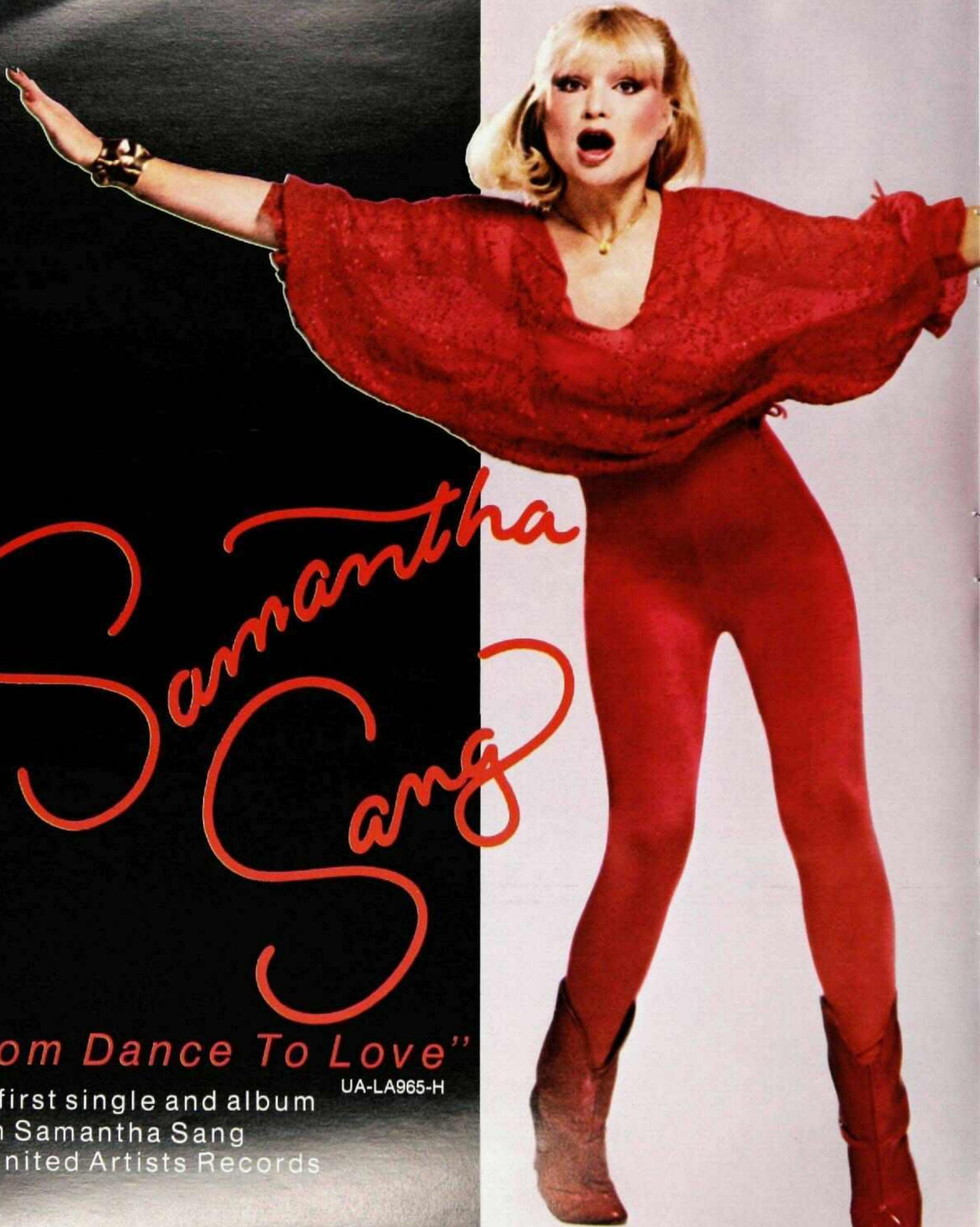
Friedman, with a current album out in the U.K. via the CBS-owned GTO imprint, is apparently a top priority and West says his firm is now negotiating a separate new deal for him.

JUNE 16, 1979, BILLBOARD



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WKDF	K99	KTIM
WLIR	KAWY	KTYD/FM
WLMD	KBBC	KTXQ
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Separate Video Hardware Store Seen By DJ's Sound City Chief

By JOHN SIPPEN

SEATTLE—Conventional retailers' share of the videodisk/video-cassette business will so affect the industry that Dick Justham foresees his own DJ's Sound City stores complemented by a separate video hardware store.

Justham, a veteran hardware-software wholesale salesman in this area for Craig, forecasts record retailers spearheading video software sales nationally during the chain's meeting here last week.

Al Bergamo, MCA distribution chief has told me that we will be the first retail chain in the Northwest to sell DiscoVision in the nation, Justham reported. The MCA-Philips-Magnavox videodisk hardware went on sale here May 17 at four major department stores and two furniture outlets.

Under the present DiscoVision policy in Atlanta and Seattle, where the concept was market tested, the hardware seller is exclusive sales source for software also. The software may also be purchased by mail-order or an (800) phone number from MCA.

If and when DJ's opens exclusive video hardware outlets, they too will be mall-oriented as are the present

19 DJ's stores in Washington, Oregon, Idaho and Hawaii, Justham stated.

He also envisions the possibility of mall openings in Alaska within three years. The video hardware stores would contain projection television as well as all modes of a/v playback units.

Justham told management personnel from the 19 stores that in addition to the MCA and RCA concepts there will be at least two more competing systems from Japanese manufacturers made available.

Don Jenne, co-founder of the chain, emphasized that DJ personnel must maintain its leadership position in creativity and customer relations to insure a strong profitability which will enable the chain to expand its outlets.

Historically, the chain has been a leader in larger-than-normal mall locations. Its first two locations opened in late 1969 in Seattle and Kennewick with 3,000 and 2,500 square feet, respectively.

A decade ago, this represented a large mall penetration. The 20th store is scheduled to open in Bend, Ore., in August.

Supporting these stores is the

month-old new DJ's office and warehouse in suburban Tukwila near the Sea-Tac airport where most of the city's wholesalers now congregate.

The \$1.2 million 55,000 square foot location built by DJ's contains 7,000 square feet of corporate office space and 18,000 square feet of warehousing. Twenty-five persons are employed there.

To celebrate its 10th anniversary DJ's earlier in the year feted 200 industryites at a cheese and wine tasting party wherein each person left with a special labeled bottle of 10-year-old wine.

On Wednesday (13) at the Tonight's The Night Disco here, KING-AM and DJ's and Polygram Distributing will present a super disco night. Benefits from the \$3.50 ticket sale will go to the Children's Orthopedic Hospital here.

Vicki Kost, director of the firm's inhouse ad agency, Sound Check Advertising, is masterminding other community functions to celebrate his chains' 10th year in business.

More than half the persons who began with the chain in its initial year of operation are still with the firm in executive posts.



GOODMAN TRIBUTE—Benny Goodman, center, receives a special double LP set from Anders R. Ohman, right, president of Sweden's Phontastic Records, a jazz label, and clarinetist/saxophonist Bob Wilber, who led the Phontastic All-Stars in the recorded tribute to Goodman on the occasion of his recent 70th birthday.

BROADWAY REVIEW

'Mama' Just Misses Despite Good Music

NEW YORK—The excruciatingly long list of problems that have plagued the path of "I Remember Mama," the Richard Rodgers/Martin Charnin musical now at the Majestic Theatre, has followed the show right onto Broadway.

At the second night reviewers staging of the ill-fated production the revolving stages refused to revolve, and a red-faced and embarrassed Alexander Cohen, who is producing the show in conjunction with his wife Hildy Parks, was forced to spend many agonizing moments onstage both before the show started, and after the intermission, trying to explain the setback to the long-suffering audience.

"I Remember Mama," like a terminally-ill patient who has called in the best medical minds in a futile attempt to save its life, has undergone radical surgery in the more than three months prior to its formal opening on Broadway May 31. During that time Martin Charnin who began both as lyricist and director was replaced by Cy Feuer in the directorial role.

Further, Raymond Jessel was brought in to create some additional lyrics, and the credits for choreography are now shared by Graciela Daniele and Danny Daniels.

Despite all these changes, and the oft-delayed opening, "I Remember Mama" still does not work. The vast potential of the show is evident, but the scars of the surgeons are obvious. The show often lacks a smoothness of transition from one scene to another, and the performances, in spite of the mighty strivings of Liv Ullman as Mama, are often wooden and lacking in credibility.

"I Remember Mama," based on the play by John Van Druten and the stories of Kathryn Forbes, is a syrupy, cutesy production about a struggling immigrant Norwegian family living in San Francisco in the early 1900s. In some ways it is reminiscent of the successful "Annie." But while "Annie" endears itself to the audience, "Mama" fails to deliver that genuine tug at the heart-string which one imagines the producers had in mind. Ironically, Charnin was also the mastermind behind "Annie."

One imagines that Ullman was selected for the role largely because of her highly successful performances in such parallel films as "The Emigrants" and "The New Land." But Ullman's lack of expertise on the musical stage is immediately apparent.

Richard Rodgers has written a pretty score reminiscent of his old flair in his association with Oscar Hammerstein. This again creates a problem. Often there are shades of such great Richard Rodgers musicals as "South Pacific" and "The Sound Of Music," detracting from the score's originality.

Because of the problems, "I Remember Mama," misses the mark... barely. What could have been a hit turns out to be a near miss, and as a result it will unfortunately be relegated to the realm of one of Rodgers' lesser works. It is a pity that so much talent and money goes for naught.

DICK NUSSER

RADCLIFFE JOE

Pacific Record Service Wins a Salute

SEATTLE, Wash.—The unique marketing service accorded the DJ's Sound City chain by Pacific Record Service, the Seattle and San Francisco surplus record distributor, has salesman Denny Vaughn almost writing his own ticket in the 19 stores, 17 of which he personally covers.

Vaughn, 30-year sales veteran, is undoubtedly the most traveled record/tape salesman in the U.S. Vaughn covers not only the major metropolitan areas of Portland and Seattle, where the chain has store clusters, but he also goes as far afield as Pocatello, Idaho. Tim Ream, a partner in DJ's, pointed up Vaughn as the outstanding salesperson calling on the stores.

Pacific distinctively sends a personal salesman into accounts on a monthly basis.

Jim Huffine and Vern Kupples of Pacific enumerated regular monthly special programs for the chain through the holidays during DJ's sales meeting here.

Starting in August, Pacific offers a classical program, followed by a Sesame Street display contest in September. Sesame, a new line for Pacific is offering a 10-speed bike, a food processor and nine Big Bird watches. Currently Pacific is offering a \$5 Safeway gift certificate through Aug. 31 for every 36 Disney Storyteller cassettes bought through Aug. 31. Concurrently the winner of a Disney display contest receives a large Weber barbecue unit.

Because store manager Tom Moser did so well with a Halloween pumpkin contest in which Pacific outdid product was offered as prizes in 1978, Kupples recommended the chain universally stages the same contest with various vendors to offer prizes to excite consumer interest.

Kupples praised DJ's for its exemplary campaign behind holiday cutouts, noting that Dec. 26 all such merchandise was replaced by store personnel with cutouts which sold-out quickly.

Ream asked Pacific to find more quad tapes to fulfill requests from new Lincoln and Cadillac buyers who are purchasing new cars

equipped with 4-channel capability.

Huffine said Pacific is going on computer and will now be able to inform accounts as to their best selling cutouts based on prior purchases and returns.

Pacific is unusual in the cutout field offering exchange on material it puts into stores. Don Jenne, co-

principal in the chain, encouraged stores to treat cutouts as first-class merchandise.

Such goods should be placed in high traffic areas, he said. Divider cards should be used. "It's low investment, offering better profit margins with the privilege of exchanging," Jenne added.

DJ's Chain Back To Home Tape Units

SEATTLE, Wash.—The 19 DJ's Sound City stores in the Northwest and Hawaii return to emphasizing home playback units after several years of promoting stereo car tape players.

In a meeting here with Gary Sandstrom and Joel Meyers of Craig Corp., Dick Justham, co-principal of the locally based chain, stressed that Craig's stereo home entertainment centers with cassette recorders will spearhead the 1979-80 playback inventory.

The reversion to playback hardware follows Craig's 50th anniversary program. The Craig line offers three new units with cassette recorders and one new cassette/8-track combo, which will be specifically highlighted by DJ's stores.

The new cassette recorder-home entertainment centers include: model H464, \$219.95; H465/H723, \$289.95 and H422, \$279.95.

The first two units are equipped with record turntables housed under hinged dust covers while the third has cassette playback capability only.

Sandstrom also showed five new 8-track player home entertainment centers ranging in price from \$109.95 to \$269.95.

The assembled store management personnel was most enthused over model H560, the combo cassette/8-track, noting the dual tape playback capability was most pertinent in a time when consumers are switching from 8-track to cassette.

DJ's, which has carried Craig since its inception 10 years ago, is, like that stereo manufacturer, reducing its number of different units of

car stereo players. Justham, at one time a Craig Seattle salesman, felt the heyday of car playback is over for record/tape retailers.

DJ's will carry the three new in-dash AM/FM/MPX radios with cassette stereo players ranging in price from \$99.95 to \$159.95. The high-end model is a foreign chassis size, built because of the mounting demand for low gas usage autos.

DJ managers also were impressed by the model J441, a \$179.95 portable stereo cassette recorder with AM/FM/MPX receiver. Like the other new models shown, this upgrading of the tape playback portable line indicates Craig's thrust for

BROADWAY REVIEW

'Festival' Zany But Big Waste

NEW YORK—The least said about "Festival" the better. It is zany. Otherwise, it's a waste of time and talent.

The show at the City Center seems to have been written as a vehicle for Michael Rupert, cast as the troubador who narrates the show and whose presence is seen, heard and felt to the detriment of everything else. The cast is marvelously energetic, with particular mention assigned to Bill Hutton and Robin Taylor, who excel in their roles.

Despite the addition of material written by Bruce Vilanch, who has contributed gags and such for Bette Midler, Diana Ross, Flip Wilson and others, the show has the sophis-

car stereo players. Justham, at one time a Craig Seattle salesman, felt the heyday of car playback is over for record/tape retailers.

Meyers said that Craig will double its consumer network television expenditure. Programs stressed during the fall-winter will be "Kirshner," "Saturday Night Live" and "Midnight Special."

It was decided that Craig's CMOD/System 1, a new modular display stand which features wired in-dash equipment and speakers, will be used uniformly in DJ's.

The Craig 50th anniversary program carries a dating plan on purchases made through July 25, 1979, wherein half of the billing is due Sept. 10 and Oct. 10.

ication of a summer camp revue rather than a musical that has somehow managed to sustain itself in productions in Los Angeles, Washington and now here. Stephen Downs and Randal Martin are the play's authors.

It is allegedly inspired by the fable of Aucassin and Nicolette, yet it is set in an amusement park. The point of this is never made clear. The songs are forgettable, yet the house band performed excellently May 17 despite the material.

Rehashing old ideas only works when one tries and succeeds in extracting their contemporary relevance. This wasn't done.

JUNE 16, 1979, BILLBOARD

TANNEN NOTES TREND

Self-Contained Acts Look To Oldie Hits

By IRV LICHMAN

NEW YORK—Self-contained acts are less reluctant to cover song classics, especially from the heyday of rock'n'roll.

"Acts which also write are not culturally ashamed of putting in a classic oldie in their albums," notes Paul Tannen, vice president of Screen Gems-EMI Music.

Tannen feels they'd be less apt to do a new song by others, philosophizing that their "egos would be bruised" if they had to turn to a new copyright that they themselves did not create.

For a catalog publisher, the executive explains, it's important to get this kind of coverage, particularly when staff writers hit lean periods. "It's good to know that you have the depth of catalog to count on."

Tannen says acts are getting added impetus to cut oldies as a result of sticking in some standards during their live appearances. "They are realizing that the novelty and change-of-pace in doing so is being well received."

Screen Gems-EMI enjoys a strong rock'n'roll and MOR base, with in-

put from Aldon Music, purchased in the early '60s, and, more recently, the Ardmore-Beechwood firms, assimilated into the company via EMI's purchase of Columbia-Screen Gems Music.

Just within the past eight months, the vet music publisher, who returned to New York after a stint as head of the company's Nashville office, can point to a number of important singles and album covers of standards.

They include "Up On The Roof" by James Taylor, "Dream Lover" by Rick Nelson, "On Broadway" and "Hey Girl" by George Benson, "You've Lost That Lovin' Feeling" by Kenny Rogers & Dottie West, "I Love How You Love Me" by Lynn Anderson, "So Much Trouble" by George Thorogood, "Will You Love Me Tomorrow" by Dave Mason, "Cryin' In The Rain" by Charlie Pride and "Locomotion" by Ritz, among others.

Also, one of the firm's biggest copyrights, "Can't Take My Eyes Off You," is the song featured in the film, "The Deerhunter."

'Positive Progress' Publishers' Theme

NEW YORK—With a theme of "positive progress," Chappell and Intersong music publishing companies host its national convention here Tuesday (19) through Friday (22) at Gurney's Inn, Montauk Point.

In assessing 1979 in "realistic terms," says Irwin Robinson, president, one of the main topics will be profitability and "we will be brainstorming as a team in this area, looking for new approaches and techniques."

WQXR Broadcast

• Continued from page 4

1600 equipment, depending on reaction to the first experience, according to Roger Pryor, head of Sony's new digital audio division.

The agenda will also include product presentations from Chappell and Intersong professional staffs from New York, Los Angeles, Nashville and Toronto and areas of finance, legal commercial and synchronization rights, merchandising, public relations, print, copyright, data processing and the international departments of Chappell and Intersong.

Among the 34 participants at the meeting will be Reinz Voigt, president of Polygram Publishing worldwide; London-based Nick Firth, vice president of Chappell-International; Jan Cook, comptroller and chief financial officer of the Polygram Publishing division; and Jonathan Simon, director and general manager of Chappell & Co., Ltd., in London.



BOOGIE JAM—Eric Clapton jams onstage at the Capri Ballroom in Atlanta with Asleep At The Wheel during its engagement there. Clapton had played the Omni in that town earlier that evening. Involved in this shot are from the left: Clapton, Pat Ryan, Asleep's reedman and Albert Lee, Clapton's guitar associate.

RADIO & TV ADS

Musicians Approve Commercial Pact

NEW YORK—Musicians who work in television and radio commercials have approved a new contract which was tentatively agreed to on April 27 between the American Federation of Musicians and the joint policy committee of the Assn. of National Advertisers/American Assn. of Advertising Agencies.

The vote to approve the pact was 1,166 to 93 in a secret mail referendum. The two-year contract is retroactive to May 1.

Under the terms of the new contract wages for instrumentalists and music preparation members were increased 12%. Sidemen musicians are increased to \$74 one eight-hour call,

with single sidemen musicians getting \$87. The hourly rate for copyists goes up from \$7 to \$8.50 with a minimum call of \$34.

The re-use rate under the new contract goes up from 71% to 75% per spot. This increase also applies to new use and dubbings.

In terms of pensions, the rate of employer contributions for radio commercials is increased from 8½% to 9%, so that now both radio and tv are equal at 9%. The employer contribution is also increased to \$3.50 from \$3 for health and welfare benefits.

The union says that other benefits were also received in the areas of doubling, cartage and music preparation. In addition, an agreement was reached for the creation of a joint industry-union committee to study the feasibility of changes in future contracts for the production of local and retail commercial announcements.

Nyro For Movie

LOS ANGELES—Laura Nyro has been signed to write and perform three songs for Avco-Embassy's upcoming film "The Graduate Part Two" which begins shooting in New York this fall.

Columbia Records will produce and distribute the soundtrack. Jeff Bridges and Karen Allen have featured roles.

6 To 8 Millennium LPs Due In Fall

NEW YORK—Millennium Records, recently tied-in with RCA distribution, expects to have six to eight albums on the market by November.

In addition, notes Jimmy Jenner, president of the label, the company will market three 12-inch 33½ dance related singles not associated with album product.

The label's first product under its deal with RCA is a single due this week (15) by Ruth "Silkie" Waters, "Never Gonna Be The Same," to be followed in July by an album produced by John Davis. The performer has been part of the group Waters and has done extensive background vocal work.

Blanket License

• Continued from page 10

The Supreme Court action capped almost 10 years of litigation over an issue that music industry interests felt could impact on the entire structure of music performance licensing here and abroad.

The order handed down by Judge Murray Gurfein of the Appeals Court Monday (4) states:

"The parties are directed to brief one of the two questions remanded to this court in the opinion of April 17, 1979, namely: Did CBS preserve the question in this court whether the blanket license as employed in the television industry is invalid under the rule of reason."

Briefs are to be filed by ASCAP and BMI by Thursday (14) and CBS has until June 21 to reply.

The rights organizations had earlier asked for an affirmation of U.S. District Court decision in 1972, after an eight-week trial, rejecting CBS' charges of illegal price fixing, arguing that CBS, in fact, did not preserve the rule of reason issue before the Appeals Court.

California Studio Demands \$41,839

LOS ANGELES—Sausalito Music Factory doing business as the Record Plant is seeking a judgment for \$41,839.78 from Chicago Music Inc. in Superior Court here.

The suit names James Pankow, Robert Lamm, Lee Loughnane, Landir deOliveira, Danny Seraphine, Donnie Dacus, Walter Parazaider and Peter Cetera of the group, Chicago, and Jeff Wald & Associates and CBS Records as defendants.

A statement presented to the court indicates the studio billing covered a period from Feb. 22, 1979 to March 13, 1979.

Halts Presley LPs

PHILADELPHIA—Paul Lichter, independent record producer who dubs himself as one of the late Elvis Presley's greatest fans, has agreed in Federal Court here to stop making and selling Elvis record albums. Lichter, who heads Lichter Enterprises in suburban Huntingdon Valley, Pa., also has agreed to turn over to RCA Corp. all undistributed albums he has made.

Ovation Expands

CHICAGO—New Nashville headquarters of Ovation Records is at 803 18th Ave., Nashville 37203 (615) 327-4871. The label's main offices are located in the Chicago suburb of Glenview.

SPRINGBOARD PLAN NIXED

NEW YORK—A creditors committee rejected a repayment plan by Springboard International Thursday (7) to pay creditors 12% of monies owed over a three-year period. The company is operating under Chapter XI of the Bankruptcy Act.

A source within the committee says its members are mostly concerned with the naming of a "suitable guarantor" for any commitments made. They are also asking for a plan that would offer 20% of monies owed—in all said to total more than \$15 million.

Springboard is expected to offer a revised plan shortly.

Nesmith Promo By Pacific Arts Label

LOS ANGELES—Carmel, Calif.-based Pacific Arts Records is undertaking its first extensive radio, retail and consumer marketing campaign to back Michael Nesmith's "Infinite Rider On The Big Dogma" album.

Emphasis will be placed on in-store promotion including contests, posters, postcards and other merchandising items. A Michael Nesmith radio special will also be released featuring an interview and music from the album. Radio and print advertising will also be used.

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Also, a number of shows slated for being lined up for the performer.

"...almost too good to be true."

► The Roches... is the best pop record of 1979 thus far. In fact, it's so superior that it will be remarkable if another disc comes along to supplant it as best album of the year.

—John Rockwell *The New York Times*

► The album is so winning that it becomes part of your life the first time you hear it, no matter how much you may want to resist its underlying concepts; and the more you hear it, the more the underlying concepts take on a concrete validity too. This is common-sensical music—music that means to be useful—and for all its modesty, the album is a triumph.

—Tom Carson *The Village Voice*

► The LP has now arrived from Warner Bros. and it's a delightfully tuneful mix of warmth, intelligence and wit. The 10-song collection ranks... on the list of sparkling 1979 debuts.

—Robert Hilburn *The Los Angeles Times*

► The music of the Roche sisters is startling, lacerating and amusing, pretty enough to sing along with, sly enough to linger.

—Jay Cocks *Time*

► The Roches exudes what just about every rock and pop LP seems to have lost—spontaneity and a sense of

intimacy. Voices mesh in choir-pure unison, then burst into the mellifluous harmonies of a barbershop quartet. Except for an occasional artifice—a piercing electric-guitar chord, a dab of synthesizer—the only embellishments are provided by the Roches' marvelous vocal agility and piquant arrangements.

—Barbara Graustark *Newsweek*

►... the LP is bright and magic and silly and rich... At the end, a voice (I think it's Terre's) answers the doubters and says everything I'd want to say about the album: it's 'pretty and high and only partly a lie.' Except I'd say, The Roches is almost too good to be true.

—Ariel Swartley *Rolling Stone*



The Roches

Produced in Audio Verite by Robert Fripp.
On Warner Bros. Records and Tapes (BSK 3298)
Management: Michael Tannen.





Founded 1894

The International Music-Record-Tape Newsweekly

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91 No. 24

3 Cheers For the Little Guy

By PEARL DUNCAN

The rocketing growth of the music industry is not only fueled by the cash of giant conglomerates, but also by the "sweat equity" of small entrepreneurs who should no longer stand by like Lilliputians in the land of Brobdingnag when it's time for reward. Sweat equity, the human fuel of the business, is a combination of dedication, ambition, hard work and energy.

When we talk about the vast developments in the industry, we are not only referring to giant companies that have increased their capital assets and boosted their annual grosses, but we are tipping our hats to the thousands of small companies and new artists that are laboring round-the-clock to generate cash, capital and new product.

The industry needs to make a commitment to the little guy in the business. Too often, when it is time to offer the contracts, congratulate the winners and pay the pipers, the focus is on large companies with million dollar assets. Small entrepreneurs who teeter and toil to locate new talent, explore new territory and develop new markets are overlooked and eventually swallowed by the Brobdingnagians of the business.

It is a good sign when an industry has companies that can survive on sweat equity and handmade bootstraps. Growth in the music industry is not only measured by the million dollar grosses of a few giants, but by the new business that is generated by the thousand of small operators who create new products, new markets and additional profits for companies large and small.

'... like small fish at the bottom of the pond'

The industry can no longer afford to treat small companies and new artists like small fish at the bottom of the food chain in a large pond. Small entrepreneurs and new artists play a vital role in the development of the industry. Disco has proven that.

Disco, which is now a multi-billion dollar business was not created by a handful of large companies and established artists, but by a cadre of disk jockeys, producers, club owners, new artists and small company executives who believed in the strength of a new product and the benefits of a new market. It was only after it became evident that there was capital in disco (lots of it), that the major companies stepped in to reap the spoils and harvest the profits.

The recent boom and the last-minute rush by the majors to hop on the disco bandwagon has shown that although small outfits are a major force in the development of the music business, there are still two gates at the payoff terminal—one for the little guy and another for the financial giant.

It is ironic that in an industry as avant-garde as ours, the midgeets work alone to forge the road ahead while the giants sit by on their corporate fences, waiting to swoop down and run away with the spoils.

Small entrepreneurs and new artists, the Lilliputians of the music business, can no longer be expected to shoulder the responsibility of creative development while large companies and established artists reap the financial and artistic rewards. So let's pause for a moment and give three cheers for the little guy in the music industry, and take some concrete steps to recognize his contributions:

- Publishers should listen to tapes they receive from new songwriters.

- Recording companies need more people who pay attention to materials sent in by new and small recording artists.

- The music trades and the popular press need to hire more writers who understand where popular music has been, if they are to write effectively about current and future developments in the art and the business.

- Management companies should sign more artists who have not yet released their first platinum single.

- Recording companies and established artists who knock down the door to get to producers who have a string of hits should also give a ding-a-ling on the doorbell of producers who have demonstrated talent but no hits.

- Recording companies whose executives climb mountains to track down artists to be clones to other popular artists should also go across town to seek out artists who have originality and a new sound.

- Record distributors should not overlook small and independent retailers in their rush to stack their product on the shelves of chain-store operators.

- Established artists should not rely solely on producers and record companies to pick hit songs for them when their own ears and instincts can decipher good musical product.

- Recording companies should have a&r departments that are as large and as complex as their marketing departments.

- There should be more room for small artists, new songwriters and small companies on the roster of award shows and the agenda of music conventions.

Pearl Duncan is administrator of Mighty Twins Music, a publishing company with offices in New York and Chicago.



Pearl Duncan: "Sweat equity and handmade bootstraps."

Did Anyone Really Listen?

By BILLY EDD WHEELER

It takes a certain amount of guts to enter songwriting contests. Or some insecurity. Perhaps even a need to prove something.

It's a little like writing commercials. If you don't need the money why bother? If you worked as hard writing a straight song you'd make more money and reap lots more satisfaction.

But after several years of encouraging beginning writers to answer the American Song Festival's come-on, and seeing them all fail, I thought, "Well, old pro, are you up to laying it on the line yourself?" I got a song I considered foolproof, wrote out a check and mailed them in.

It flunked. There must be some mistake, I thought. Chet Atkins told me he liked the song. Is his judgment as bad as mine? I couldn't wait to hear the judge's critique on the back of the tape. He began:

Did you ever notice how most of the popular songs don't say much in a very new fashion? They just express themselves in some new way. Your song has qualities which others lack. However, your method of expression needs work.

That's ambiguous enough, I thought. I wonder what he means by the word fashion? I guess my song's too different for him. I listened on.

Even though you may think it's difficult to say "I Love You," there's a fashion that has been done before and it will be done again.

There's that word again. What in the hell does it mean? All you have to do is look back at all the songs with that title and find out how the writers did it.

What title, "I Love You," or the title of my song? How they brought their thoughts together and created and constructed a lyric line that said the very same thing that you're saying, but did it in a different fashion.

Now, hold on, mister. Nobody ever said the very same thing I'm saying. Are you talking about my song?

Just think about what your lyric will say. It has to say something, or all you have is a bunch of pretty words tied together.

That does it! Now I know you haven't listened to my song. A bunch of pretty words? I wanted by song to be funky, not pretty!

So, if this guy didn't actually hear my song, who did? Did they give him a bushel basket of tapes and tell him, "Give them the form C reply," or did my song get mixed up with something else he heard or was supposed to hear? I don't know. All I know is that I went to a lot of trouble to enter that song, and I paid to have it judged and criticized. It wasn't a love song. It was a song that said: If you marry for money you earn every penny of it!

I know the American Song Festival makes a lot of noise. It has a star-studded panel of judges and out of the thousands of contest entrants a few have had their songs recorded. Some have gone gold and platinum. I know. The American Song Festival has spent a lot of money to tell me so.

But there's big business here. Maybe American Song Festival really cares about writers. But I hope the losers get more than I did. If you've heard my song, "Gimme Back My Blues," you know it's not just a "lot of pretty words tied together." Jerry Reed cut it on RCA and it went to number 14 in this magazine's country chart. It was a highly performed song. But it was rejected by the American Song Festival.

A certain insecurity is settling into my psyche. I'm beginning to stutter slightly. I'm losing my guts. I may never enter a songwriting contest again.

Billy Edd Wheeler is the writer of several million-selling songs. His material has been recorded by Elvis Presley, Johnny Cash, Glen Campbell, Richie Havens, Judy Collins, Bill Anderson, and many more.

Leaders At IMIC

• Continued from page 1

the trend to corporate bigness and its implications for independent companies and the exploitation of developing markets.

Participating will be label and publishing chiefs from all the world's major music territories, including the U.S., Japan, the U.K., West Germany and Australia, plus managers, promoters, producers and entrepreneurs from markets small and large.

Attendees will hear the keynote address given by Aubrey Singer, managing director of Britain's BBC Radio. Other vital industry organizations represented at the Monte Carlo Loews Hotel include the International Federation of Producers of Phonograms and Videograms, and the Recording Industry Assn. of America.

European superstar Demis Roussos will present Billboard's annual Trendsetter Awards at a banquet Thursday (14) while other social highlights include a concert by the Monaco Symphony Orchestra, conducted by Pierre-Michel Leconte.

For the Record

LOS ANGELES—A typographical error in last week's issue listed a local recording studio as One Stop Up. Its correct name is One Step Up.



DUMMY PRIZE—Roxy Music's Brian Ferry autographs one of several mannequins used in an in-store promotion for the group's "Manifesto" album after a recent performance at the Pasadena (Calif.) Civic Center. The mannequins, featured on the Atlantic LP's cover artwork, were later given away as prizes in contests in cities where the group was appearing.

MCI Hosting Workshop In Fla. On Digital Changeover

NEW YORK—MCI Inc., one of the largest manufacturers of recording consoles and tape machines, is hosting an invitational industry workshop June 13-17 at its Florida headquarters in an attempt to develop new recording technologies that would facilitate the changeover from analog to digital recording.

Representatives of the country's leading recording studios will be on hand to meet with MCI engineers and designers to discuss the sort of interim equipment needed to meet studio demands in the next three to five years, the time most observers believe it will take for the digital process to become widely accepted.

"We are trying to bring together the guys who build the equipment with the guys who buy and use it," explains MCI vice president of marketing, Lutz Meyer. "We want to create a podium where they will be able to tell us what it is they think they need, and hopefully our people will be able to tell them if this is possible or not. It's a workshop, so they shouldn't be expecting a sales pitch."

Meyer says MCI will pick up the tab for hotels and living expenses while the participants will arrange for their own transportation to Fort Lauderdale.

Among the studios expected to attend are Sigma Sound, Los Angeles' Record Plant, Sierra, Cherokee, Fantasy, Village Recorder, Soundmixers, Criteria, Larabee, and Kent Duncan of Kendun Records of Los Angeles, who is credited with being instrumental in staging the gathering. The idea was first introduced at a dinner in Los Angeles following the recent AES show.

Intl Licensing Deals Hubert's Delight

NEW YORK—David Hubert, former head of A&M's international division, is off to a fast start as an industry consultant, with Victor Musical Industries of Japan and four U.S. labels already signed as clients.

While much of his efforts will be devoted to setting up international licensing deals for the companies, he will also function as marketing advisor and in the case of Victor and Delos Records as a record producer, as well.

The head of the recently formed David Hubert & Associates, headquartered in Los Angeles, left last week for Europe on a six-week trip during which initial deals are to be set.

Other labels he has inked consultancy deals with to date are Bearsville Records, First American Records, Artist Records and Century Records, the latter a division of Keyser-Century.

With Victor Musical Industries in a move to expand its catalog resources, Hubert says one of his main assignments for the Japanese firm is to acquire new lines under license, both in this country and in Europe. He will also produce classical product for Victor, mostly in Europe, with some as joint projects with other labels.

Delos Records, without foreign licenses at this point, has about 50 titles in its catalog. Most recently it

has launched a digital recording program using the Soundstream system, and has six digital albums scheduled for release by the end of the year.

Hubert has formed two publishing companies as adjuncts to his operation—Preludium Music (BMI) and Hubris Music (ASCAP). Both are administered by Larry Shane Music.

Hubert left his post at A&M last March. In his tenure with the company he was responsible for all foreign licensing and artist tours, and he set up A&M's English and Canadian subsidiaries. He will continue to do some consulting for A&M.

Plateau To Infinity

LOS ANGELES—Infinity Records will manufacture, market and distribute Plateau Records, following the signing of a long-term worldwide production/label distribution agreement with the New York-based label.

Initial product under the Infinity/Plateau banner is expected this fall.



JUNE 16, 1979, BILLBOARD

Companies Collaborating In 'Slice' Campaign

LOS ANGELES—Arista is teaming with 50 Millers Outpost clothing stores and 25 Licorice Pizza record stores in the L.A. and San Diego areas from May 22 to June 22 for a three-way cross promotion titled "Take A Slice Off The Price."

The three firms are offering discounts to consumers on clothing and records in the campaign, which is overseen by Sandy Fox, president of locally-based Introdisc Communications.

The focus is on five key "work" records by Arista artists: GQ, Graham Parker and the Rumour, Tycoon, Raydio and Robert Fleischman. A 60-minute, 8-track tape featuring three songs from each of the artists is played in-store three times a day at high-traffic hours at each of 41 Millers Outpost locations

in L.A. and Orange County and nine in San Diego.

The tapes were produced by Licorice Pizza and are narrated by Lesley Kagen, whose soft-sell pitch is familiar to radio listeners from her spots for the record chain. Lee Cohen, director of advertising for Licorice Pizza, wrote the spots, with the music chosen by Arista.

In addition to intros and outros, three times on the tape Kagen informs the Millers Outpost shopper that the music he is hearing is available at Licorice Pizza for a special rate of \$4.39 on \$7.98 list LPs, with a coupon from the point-of-purchase display in every Millers store.

In Licorice Pizza locations the same display piece is present, offering a 10% discount on shorts at Millers. Benefits to Arista include ample stocking and enhanced display posi-

By PAUL GREIN

tioning of these five LPs in Licorice Pizza stores during the term of the program.

According to Millers Outpost estimates, upwards of 1.5 million customers will pass through its 50 stores in the one-month period. A total of 25,000 coupons were printed. Matt Merki and Terry Breese are coordinating the clothing store's end of the promotion.



Billboard photo by Bonnie Tiegel

Three-way promo: A display in Millers Outpost's Westwood store offers discount coupons good at Licorice Pizza locations on Arista albums by GQ, Robert Fleischman, Raydio, Graham Parker and the Rumour and Tycoon.

The benefits of the campaign, according to Fox, include stimulating traffic flow and visibility and reducing the costs of promotion by splitting them three ways.

"The concept of cross promotion has been hit or miss in the past," he says. "But with the costs of traditional means of promotion increasing, it's important to find new ways where all can contribute and defray each others costs."

Stuart Grant, Arista's local marketing director for L.A. and Denver, is overseeing the promotion from the label's end. He notes that Arista's total outlay for the project is about \$1,000 to \$1,200, less than the \$1,300 to \$1,600 he estimates it could cost to buy a flight of 12 spots on one key radio station in L.A.

Arista's outlay includes the cost of duplicating tapes and running off the discount coupons, as well as sharing with Millers Outpost the cost

of manufacturing the displays. Arista also pays a fee to Fox, who is contracted to pay the ASCAP and BMI licensing fees for music usage.

Fox masterminded a pilot program between Arista and Millers Outpost last December, but on this second-go-round several changes have been made. Last time the critical link to a record retail chain was missing and there was no coupon discount incentive. Thus Arista music was being exposed in the clothing stores, but there was no direct attempt made at translating the customer awareness into record sales.

The earlier program also pitched one song by 13 different acts; now there is a closer concentration on five key artists. And the label is supplying prepared wall displays rather than having the store employees simply staple album covers together and put them on a rounder on top of a clothing rack.

Gotham Contest Judges Chosen

NEW YORK—Judges for the Music Industry Task Force songwriting contest here have been announced by ASCAP, which is helping to coordinate the promotion. The event is part of a continuing program by Manhattan officials to boost the music industry.

The Entertainment Co. is helping stage the contest, open to anyone who has not had a prior publishing agreement. Deadline for entries was Wednesday (6). Finalists will showcase their tunes June 25 at the Copacabana. Producer Gary Klein will be sole judge of the finalists.

The semifinalists will be judged by a panel including representatives of Dick James Music, Chrysalis, Tod, Pierre Arrow, Chappell, United Artists, Screen Gems, April/Blackwood, MCA, Arc, Sugar'n'Soul, Infinity and Arista. Seven artists will also participate in the decision.

First prize is a publishing contract with the Entertainment Co. and a \$250 cash award. Runnersup will receive cash awards or three hours of free studio time at Angel Sound studios.

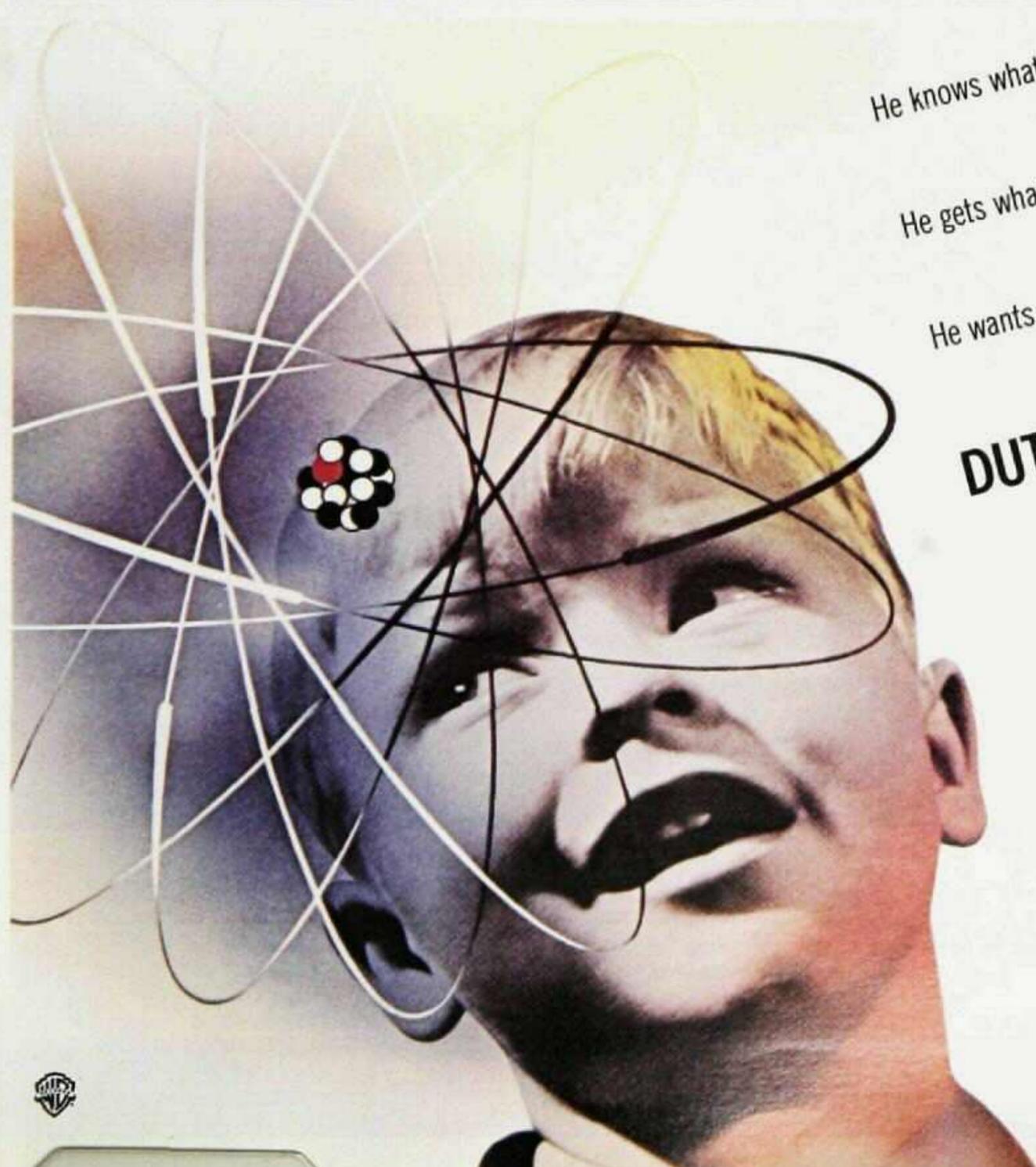
McEwen Going To S.F. Opera

NEW YORK—It isn't often that a top executive of a record company leaves to take over the administration of a major opera company, but that's exactly what's in the offing for Terry McEwen.

He will continue to serve as executive vice president of London Records until June 1980, and later that year will join the San Francisco Opera Co. as observer and deputy director. In January 1982 he is slated to replace Kurt Herbert Adler as general director of the opera.

No plans for a replacement at London have been disclosed, nor for filling the key role he has played for three decades now in its classical operation.

McEwen joined English Decca in 1950, working in merchandising and artist relations. In 1959, he came to London Records in New York as manager of the classical division. He was named to his present post in January 1978, capping a series of executive realignments at the label.



He knows what he wants.

He gets what he wants when he wants.

He wants

DUTY NOW FOR THE FUTURE.

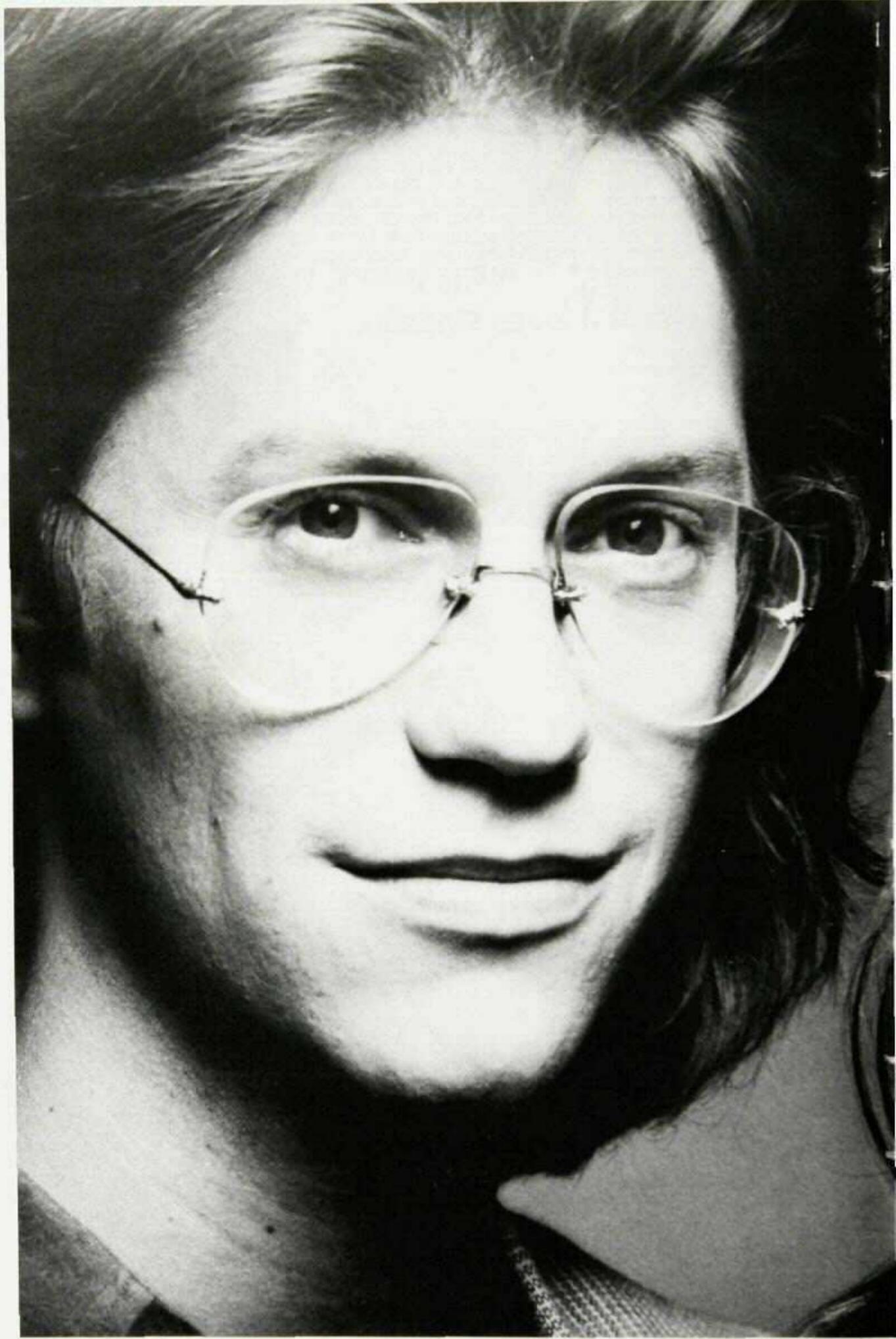
Devo's 2nd album on

Warner Bros. Records and Tapes. (BSK 3337)

Produced by Ken Scott for Komos Productions, Inc.

JUNE 16, 1979, BILLBOARD

AMERICA



Their debut album on Capitol Records.

Produced by George Martin Arranged by George Martin
Engineer: Geoff Emerick of AIR Studios, London

SILENT LETTER



Now on National Tour.

Direction: Hartman & Goodman



Copyright © 1950 Capitol

Arbitron Diary Pitches Arouse Ire Of Stations—And Arbitron

By DOUG HALL

NEW YORK—Does it distort Arbitron ratings when a station runs announcements over the air urging any listeners who have Arbitron diaries to fill them out?

Arbitron thinks so and has tried to discourage stations from the practice. A lot of station management thinks so. In Washington, some observers would say the situation has gotten out of hand.

During the April/May sweep, results of which will be out later this month, no fewer than 21 stations made on-the-air announcements urging listeners to fill out diaries.

Three which didn't were NBC's disco FM outlet, WKYS, WEZR-FM, programmed by Jim Schulke in a beautiful music format, and SJR Communications' WJMO-FM (all in Washington), another beautiful music outlet programmed by Bonnevill Broadcast Consultants.

Among those who are apprehensive and upset about the Washington Arbitron is SJR vice president Sylvan Taplinger, who says, "If I were Arbitron I would junk the book. If I don't get any satisfaction we'll start running announcements in all of our markets." SJR operates stations in eight markets including WKTU-FM New York.

"I'd rather not take legal action, but we will if we're forced into it," Taplinger says. He is particularly disturbed about a letter he wrote to Arbitron staffer Kathy Matty in Beltsville without receiving an answer.

Taplinger wrote in part, "Should the Washington Arbitron book be released with only a 'flagging' of this

matter to cover the aberrations by 20-plus Washington stations, we will not sit idly by. To pass it off with a page 5 'flagging' is virtually without value or effect."

It is the practice of Arbitron to list promotional activities that may have hypoed a station's ratings on page 5 of the report. A spokesman says the Washington book would probably have a notice on the cover and Arbitron was looking into ways to call the activity to the attention of subscribers to the service who buy it in computer tape form.

Arbitron is now gathering data on the announcements the stations ran. After this is done a course of action will be decided upon and Taplinger will be notified, the spokesman says. It seems unlikely that Arbitron would accept Taplinger's suggestion to scrap the entire Washington book.

The Washington announcement movement got underway two rating books ago when Top 40 WPGC-AM-FM began urging listeners to fill out diaries if they had them. Country WMZQ joined in this effort in the last book in January.

Noting these activities drew little rebuke from Arbitron, the Washington Area Broadcasters Assn. decided to get behind the movement. The step was approved by a majority vote of the organization and 21 sta-

tions made the announcements during the April/May sweep.

While Arbitron is opposed to such announcements, its lawyers have cautioned the rating service that to attempt to prohibit such announcements could be interpreted as a violation of freedom of speech and the First Amendment.



RADIO STORIES—Country singer Tom T. Hall, who once was a DJ swaps old radio stories with WHN-AM program director Ed Salamon, left, and station general manager Nick Verbitsky, right, during Hall's visit to the station.

KRTH In L.A. Knots With Greek Theatre

By ED HARRISON

LOS ANGELES—KRTH-FM has become the first radio station here to tie-in with the Greek Theatre (or Universal Amphitheatre) summer concert program.

The station has been giving away albums of those artists scheduled to appear, tickets and a grand prize of two tickets for every show at the Greek this summer.

Meanwhile, the Greek Theatre television spots have cross-plugged KRTH, giving increased awareness to both. Reportedly, advance ticket sales at the Greek are outpacing last year by 50%.

Says Allan D. Chlowitz, KRTH vice president and general manager: "Our getting involved gives our listeners something extra. Doing these kind of things are a plus for our audience because they can get something here they can't from other stations."

KRTH plans on simulcasting concerts on a show by show basis as long as the concert is a sellout. The first

one was the Village People and Gloria Gaynor Friday (8).

KRTH is running spots about once every hour giving away 25 pairs of tickets a week for each artist. It is using the slogan "your ticket to the concert."

Chlowitz notes that acts appearing that don't fit the station's demographic or format will be shied away from.

"We won't do acts like Charlie Daniels Band and a couple of the r&b acts," he states, "because we feel we can't really help them and provide the group with a good foundation."

KRTH's involvement with the Greek is in line with its format change two years ago when it switched from an oldies format to a contemporary one.

"It's going to be a trying summer for a number of events," says Chlowitz, "and we feel the Greek is an important property to get involved with and provide a solid impetus."

KRTH is also linked with movie studios on a more frequent basis and giving away tickets to movie screenings. It's already had exclusive screenings of the "China Syndrome" and plans on giving away tickets for "Rocky II" and "The Muppet Movie."

With a 25-34 target audience, Chlowitz states that research is proving that KRTH is attracting an audience that fringes on both sides of its demographic.

'Rama Lama' Is Now Syndicated

SAN DIEGO—Tuesday Productions is offering a six-hour version of "Rama Lama," the weekly syndicated AOR show for July 4 and the July/August ratings sweeps.

The program, produced by the PH Factor in Los Angeles, features interviews and music from 18 rock groups such as the Doobie Bros., Ted Nugent, Queen, Eddie Money, Toto, George Harrison, Boston and Bob Welch.

More than 50 stations have been carrying the weekly version of the show including WWW-FM Detroit, KYA-FM San Francisco and WLS-FM Boston, the syndicator claims. The program is available hosted by Dan Carlisle or unhosted.

Buffalo's WYSL Broadcasts Live From Club 747

By JIM BAKER

BUFFALO—WYSL-AM has become the second Buffalo radio station to broadcast a concentrated block of disco music live from a local night club on a regular basis.

But where WBEN-AM has such an arrangement on a weekly basis with Mulligan's Night Club (midnight to 4 a.m. Sundays), WYSL now has a six-night deal with the Club 747.

The WYSL move, which has six hours of disco music nightly emanating from the popular club, represents a change of 20% of the station's programming into disco, according to WYSL president Bob Howard.

"We have supervision over the musical content," says Howard, who adds that while the music comes directly from the club, his disk jockeys remain at the studio.

"Kevin Hines does his rock show from 7 to 10, then goes into disco until midnight," Howard says. "Tom Tiberi then picks it up and continues the disco until 4 a.m."

Buffalo does not have a disco station per se, although WNIA-AM has been playing a heavier concentration of it lately. Howard is optimistic over the six-hour block of WYSL six nights a week, but doesn't know if he'll expand upon that.

"Boston has two disco stations, three if you count one AM and FM operation separately. But I don't know if disco warrants that—if it's a flash in the pan or so integrated into the music scene that it will last," Howard says.

Rival Australian Stations Broadcast Live From L.A.

By HANFORD SEARL

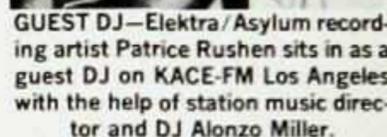
LOS ANGELES—Rival Australian radio stations 2CC Music Radio and 2CA, both based in the national capitol of Canberra, have been tapping, interviewing and transmitting from here to bolster ratings.

Dean Banks, who has the top personality program at the number one rated station 2CC, a 5,000 kw station, taped numerous recording artists.

"The Anderson ratings place us first in a market of six stations ever since we went to a contemporary Top 40 format," reports Banks.

The second rated station in Canberra, which has a population of 225,000 is 2CA and it recently invested \$30,000 and three weeks of first-time "live" broadcasting back to Australia.

Under the guidance of DJ Ian



GUEST DJ—Elektra/Asylum recording artist Patrice Rushen sits in as a guest DJ on KACE-FM Los Angeles with the help of station music director and DJ Alonzo Miller.

Beattie, the satellite transmitted programs originated from KMET-FM studios here and were produced by 2CA program director Milt Barlow and assistant p.d. Dave Gosper.

"About 65% of our transmissions were live from Hollywood featuring interviews with Nicolette Larson, Toto and the Babys," says Barlow. "We've been planning this project for four months."

About 75% music-oriented, Banks' program has spotlighted such talents as George Benson, Andy Gibb and Glen Campbell mainly through telephone interviews.

The station also breaks new records, according to Banks, who reports Frank Mills' "Music Box Dancer" was one such beneficiary.

(Continued on page 74)

Panama Station Exploits Disco Beat

PANAMA CITY, Panama—The U.S. may be getting out of the Panama Canal, but at least one radio station in this country is blending American and Panamanian cultures in a disco show to serve both the natives and military personnel stationed here.

Estereo Panama air personality Jaime and U.S. Air Force journalist Smokey Willerforde have teamed to put together what is being promoted as the first bilingual disco radio show in Central America.

The station, which normally broadcasts in Spanish, is introducing the new program Saturday (16) with the majority of intros, outros, commercials, station IDs and spots spoken in both Spanish and English. Spanish-speaking Jaime and English-speaking Smokey will alternate working the board in the 5 p.m. to midnight broadcasts.

The music they will be playing is not new to the station. "The majority of our programming is disco-oriented," says station manager Ricardo Lombardo Alba. "We're very progressive here and we were one of the first stations to program disco. The majority of people in Panama love the fast pace of disco, salsa and reggae."

Alba claims, "We're the WBLS (-FM New York) of Panama. We offer disco and more. Our musical programming blocks feature disco, salsa, jazz and rock."

Still, Alba, who also serves as music director, complains, "We still have trouble getting product from major U.S. record companies. We have the potential to make or break a record here, but most major record companies don't recognize the advantage of air saturation in Panama."

JAMES TAYLOR



'UP ON THE ROOF'

THE HIT SINGLE FROM THE ALBUM **Flag**

3-11005

FC-36058

Produced by Peter Asher ▲ Recorded by Val Garay



on Columbia Records and Tapes

Rules For Entering 1979 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and 100 and below in the following formats for radio stations of the year, program director of the year, and personality of the year, as well as other awards in many other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. Rock; b. MOR; c. Country; d. Disco; e. Unique-other.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

Submit to: Doug Hall, Billboard, 1515 Broadway, New York, N.Y. 10036.

II. Category: Program Director Of The Year

a. Rock; b. MOR; c. Country; d. Disco; e. Unique-other.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and a composite tape of the station's sound no more than 30 minutes in length.

Submit to: Doug Hall, Billboard, 1515 Broadway, New York, N.Y. 10036.

III. Category: Personality Of The Year

a. Rock; b. MOR; c. Country; d. Disco; e. Unique-other.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and June 22, 1979. The aircheck must be on cassette or reel to reel at 7 1/2 i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

Submit to: Doug Hall, Billboard, 1515 Broadway, New York, N.Y. 10036.

IV. Category: Special Programming—local or syndicated

a. Regularly scheduled; b. Special

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

Submit to: Doug Hall, Billboard, 1515 Broadway, New York, N.Y. 10036.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promo-

tion Person; d. Local Promotion Person; e. Independent Promotion Person

Requirements: Nomination by way of official nominating ballot.

Submit to: Doug Hall, Billboard, 1515 Broadway, New York, N.Y. 10036.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit to: Doug Hall, address above.

DEADLINE ALL ENTRIES—June 22, 1979

RECORD PROMOTION PERSON NOMINATING BALLOT

Annual competition for the International Radio Programming Forum Awards

I, _____ of _____, nominate the following record promotion persons for the annual competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person _____

Company _____

City _____

NATIONAL

Name of Person _____

Company _____

City _____

REGIONAL

Name of Person _____

Company _____

City _____

LOCAL

Name of Person _____

Company _____

City _____

INDEPENDENT

Name of Person _____

Company _____

City _____

Please send to: Attn:

Nominations
Doug Hall
Billboard
1515 Broadway
New York, N.Y. 10036

ENTRY FORM

AIR PERSONALITY COMPETITION

Please affix this label to your air personality's air check and send to the judge listed for the personality's region

PLEASE PRINT:

Air Personality	Station	City	Format
Does air personality select music? Yes ___ No ___			
Personality has been with station since ___ mo. ___ yr.			

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL		TOTAL		

Careful Is Word For WRVR-FM

N.Y. Jazz Station Under Jim Smith Never a Jukebox

By DOUG HALL

NEW YORK—"I don't just want to be a jazz jukebox which we probably could be. Our music has to be such that someone who is not into jazz will check us out and there will be something he can grasp. We must be accessible musically."

So explains WRVR-FM New York program director Jim Smith, who ties careful programming and careful promotions—the station just sponsored its second annual concert in Manhattan's Central Park—to build audience for New York's jazz station.

Smith has been at it for seven months and he's extending "what's been done before to the widest possible audience."

This year's free concert was attended by more than 10,000 who came to hear Lonnie Liston Smith and the Heath Bros. and was broad-

cast live over the station. Smith is looking forward to doing a second concert this summer too. The recent concert was cosponsored by Columbia Records.

Smith, who comes from a background of program director at WOKY-AM Milwaukee and music director at WLS-AM Chicago, WBBM-FM Chicago and KDKA-AM Pittsburgh, has had little experience with jazz and has not been on the air since his college days at WPGH at the Univ. of Pittsburgh.

But he likes jazz and he understands what makes up good rapport between a jock and the audience. Judging by mail and phone calls, Smith says he can tell "they relate to the audience and the audience relates to them. Our jocks talk little. They are not gabby."

Research is important to Smith.

"We mail out questionnaires. We do random phone calls. We check record stores sales. We tabulate requests. And we work with focus groups."

The station plays three types of jazz: traditional, crossover from rock and crossover from r&b. The most played artists are Earl Klugh, the Crusaders, George Benson, Spyro Gyra, John Klemmer, Pat Metheny, Jean Luc-Ponty, McCoy Tyner, Bill Evans, the Heath Bros. and Phil Woods.

The station plays 200 current titles which vary in rotation from daily to every seven hours.

Smith has made some seemingly minor changes which he believes will build audience. He's increased public service with such mini features as a regular jazz calendar. And he's shifted a Sunday salsa show so

File Protest On Slim FM Band

WASHINGTON—The Institute of High Fidelity, in comments filed with the Federal Communications Commission, characterized recommendations to narrow the 200 kHz FM bandwidth to 150 or 100 as "unnecessary, counterproductive and technically incomplete."

The institute filed the comments in answer to a proposal from the Commerce Dept.'s National Telecommunications Information Administration.

The institute said the Telecommunications' proposal would "narrow the spacing between channels so as to retrogress to the type of performance that FM tuners and receivers had in the 1950s and 1960s."

The Institute said such a proposal would "have an adverse impact on

that the station's religious commitment leads into the salsa and not into the jazz when the salsa is over-

the millions of Americans who own home and auto high fidelity component FM receivers. The proposed degradation is being made just when FM receiver technology has dramatically improved to the point where the full potential of FM transmission with all of its music fidelity capacity is being realized."

KWST Acts Shift

LOS ANGELES—KWST-FM has announced changes in its second half of the 1979 free concert series held in conjunction with Nempor Productions.

Dirk Hamilton was replaced by Full Moon and Epic's Tonio K. to headline the Sunday (3) show, which was opened by EMI/UA group Gambler. Capitol's Moon Martin will open for Snail June 17 instead of the group 20.

Tidal

Wave.



The brilliant new album by the Patti Smith Group has literally exploded up the charts. All in only four weeks since its release!

Chart Bullets!

BB:18* /CB:20* /RW:27*

And now, by popular demand,
the first single: "Frederick" b/w "Frederick (live)"^{AS 0427}

Produced and engineered by Todd Rundgren.
On Arista Records and Tapes.

ARISTA

Copyrighted material



ON AIR—Banner Thomas of Epic recording group Molly Hatchet talks to fans over WLYX-FM Nashville. His visit is part of a tour by the group in support of their new album.

Vox Jox

By DOUG HALL

NEW YORK—WXLO-FM (99-X) New York morning drive man Jay Thomas is about to become a television star with a leading role in the ABC "Mork And Mindy" series.

The demands of the new role, which will guarantee Thomas a minimum of 10 episodes in the coming season, will keep him away from his DJ post as much as six months a year.

But 99-X program director Bobby Rich is determined to continue the morning program as the "Jay Thomas Show," because "its the best promotion we could possibly have."

Rich, who took over the show himself Monday (4) when Thomas was called to Hollywood, has tempo-

rarily assigned midday jock Dick Sloane to fill in.

Rich is looking for a new staff member to work as a fill in for Thomas "I'm looking for someone with an ego and personality that will allow him to do the show on a temporary basis."

Meanwhile, Rich is planning to "keep the feeling of the (Thomas) show alive. We'll talk with him and have him phone in." Thomas' immediate schedule calls for him to be on the West Coast for the next four weeks and then be back in time for the July/August Arbitron.

Former NBC Radio president Jack Thayer is the new general man-

(Continued on page 30)



MARATHON DUO—Dustin Hoffman catches his breath as he and KWST-FM Los Angeles music director Pamela May stand at the finish line in Los Angeles' Griffith Park. The station and A&M records sponsored a 6.2 mile run for charity.

African Origins For a TV Show Costing \$1.6 Mil

By JEAN CALLAHAN

WASHINGTON—African drums revert to guitars which become hands sliding up and down a keyboard as full-color animation brings to life a theme song switching from ancient African rhythms to a syncopated New Orleans jazz beat to rag-time to soul and then to funk.

This is the opening of "From Jumpstreet," a series of 20 half-hour shows being produced by WETA-TV under a \$1.6 million grant from the Dept. of Health, Education and Welfare.

Aimed at teenagers but with appeal to a broader audience, the series tells the story of black music from its African roots to the latest manifestations in r&b, jazz and disco.

The series, a 20-month project begun in September 1978, will air on national television premiering in the fall of 1980. A just completed pilot features series host Oscar Brown Jr., Chuck Brown and the Soul Searchers, Babatunde Olatunji and his group plus local high school students whose dancing adds a dimension of "Soul Train" to the educational series.

"We want to attract the 'Soul Train' audience," says executive producer Charles Hobson, "with the educational stuff snuck in so kids can learn something painlessly." The pilot is being tested on high school students in 20 cities.

"Black musicians are our storytellers... our historians," says Oscar Brown, speaking from a set which creates a mythical Jump St. which could intersect one week with Beale St. in New Orleans, with 125th St. in Harlem the next or with Hollywood Blvd. the next week.

The Soul Searchers perform "Bustin' Loose" to illustrate the African musical traditions of repetition and call and response as they have been retained in today's black American music.

A collage of still shots shows West African chants, slaves singing as they work in Southern fields, little girls rhyming jump rope songs in a schoolyard, Ray Charles singing "Baby, Please Don't Go." Then, Olatunji's group performs and is joined by Chuck Brown for an improvisational Afro funk session.

In between, Oscar Brown delivers educational messages and talks with the performers. Upcoming segments in the series may feature such noted black musicians as Stevie Wonder, Quincy Jones and the Persuasions.

BILLBOARD ARBITRON RATINGS

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

HOUSTON-GALVESTON JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN				WOMEN				TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64				
ADR	334	287	87	66	17	6	4	59	34	7	3	3	47	ADR	10.1	35.2	14.9	8.4	3.2	16.9	10.4	3.0	1.5	11.7	
BEAUTIFUL	438	433	0	38	36	43	38	4	50	59	48	60	5	BEAUTIFUL	13.2	0.0	8.6	17.8	22.9	1.2	15.3	25.2	23.5	1.2	
BLACK	453	364	62	50	16	21	17	68	52	28	12	25	89	BLACK	13.7	25.1	11.3	7.9	11.1	19.5	15.9	11.9	5.9	22.1	
CLASSICAL	72	72	0	31	2	4	1	3	4	3	2	5	0	CLASSICAL	2.2	0.0	7.0	1.0	2.1	0.9	1.2	1.3	1.0	0.0	
COUNTRY	364	354	3	86	43	20	13	31	49	36	31	12	30	COUNTRY	11.5	1.2	19.4	21.2	10.7	8.8	15.0	15.3	15.2	7.3	
DISCO	86	72	13	23	2	0	1	11	15	4	0	2	14	DISCO	2.6	5.3	5.2	1.0	0.0	3.2	4.6	1.7	0.0	3.4	
MOR	242	232	3	29	13	34	17	15	24	23	38	24	10	MOR	7.3	1.2	6.5	6.4	18.1	4.3	7.3	9.8	18.6	2.5	
NEWS	43	43	3	3	3	0	10	3	9	0	2	0	0	NEWS	1.3	1.2	0.7	1.5	0.0	0.9	2.8	0.0	1.0	0.0	
RELIGIOUS	46	45	0	0	1	4	2	0	1	9	5	14	1	RELIGIOUS	1.4	0.0	0.0	0.5	2.1	0.0	0.3	3.8	2.4	0.1	
SPANISH	42	40	17	10	2	2	0	1	5	2	1	0	2	SPANISH	1.3	6.9	2.3	1.0	1.1	0.3	1.5	0.9	0.5	0.5	
TALK	399	394	2	32	20	32	47	4	10	14	37	50	5	TALK	12.0	0.8	7.2	9.8	17.0	1.2	3.0	6.0	18.1	1.2	
TOP 40	507	407	44	62	24	8	4	140	64	34	13	10	180	TOP 40	17.7	17.8	14.0	11.8	4.3	40.0	19.5	14.5	6.3	44.8	

SAN JOSE JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN				WOMEN				TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64				
ADR	62	48	24	10	1	0	0	13	0	0	0	0	14	ADR	3.9	16.2	4.9	1.0	0.0	9.7	0.0	0.0	0.0	8.3	
BEAUTIFUL	334	331	12	11	30	38	29	7	21	38	45	38	3	BEAUTIFUL	20.6	8.1	5.4	28.8	39.2	5.2	12.3	30.9	33.3	1.8	
BLACK	50	32	6	5	2	0	0	11	3	3	1	1	18	BLACK	3.1	4.1	2.4	1.9	0.0	8.1	1.7	2.4	0.7	10.7	
CLASSICAL	54	52	1	6	5	2	8	2	5	4	11	2	2	CLASSICAL	3.2	0.7	3.0	4.8	2.0	1.4	2.9	3.2	8.2	1.2	
CONTEMP	192	152	13	38	9	2	0	29	34	14	10	1	40	CONTEMP	11.9	8.9	18.6	8.6	2.1	21.4	19.7	11.5	7.3	23.9	
COUNTRY	96	92	6	26	12	3	1	1	13	10	5	7	4	COUNTRY	6.0	4.1	12.7	11.6	3.1	0.7	7.6	8.1	3.7	2.4	
MELLOW	61	59	8	14	3	1	0	14	15	4	0	0	2	MELLOW	3.8	5.4	6.8	2.9	1.0	10.4	8.7	3.3	0.0	1.2	
MOR	134	124	4	27	10	11	4	9	25	13	11	5	10	MOR	8.3	2.7	13.2	9.6	11.3	6.7	14.5	10.5	8.2	6.0	
NEWS	89	89	1	5	7	8	8	0	3	6	6	3	0	NEWS	4.3	0.7	2.4	6.7	9.3	0.0	1.7	4.9	4.4	0.0	
OLDIES	51	47	8	10	2	0	1	7	11	3	2	2	4	OLDIES	3.2	5.4	4.9	1.9	0.0	5.2	6.4	2.4	1.5	2.4	
PROG ROCK	110	85	35	24	0	0	0	16	9	1	0	0	25	PROG ROCK	6.8	23.7	11.7	0.0	0.0	11.8	5.2	0.8	0.0	14.9	
SPANISH	32	31	1	2	1	3	1	0	2	1	17	1	1	SPANISH	2.0	0.7	1.0	1.0	3.1	0.0	1.2	0.8	12.6	0.6	
TALK	188	188	7	14	14	13	17	3	7	11	21	20	0	TALK	10.4	4.7	8.9	13.5	13.4	2.2	4.1	8.9	15.6	0.0	
TOP 40	80	41	12	3	2	0	0	11	6	5	0	1	38	TOP 40	5.0	8.1	1.5	2.0	0.0	8.1	3.5	4.1	0.0	23.2	

KALAMAZOO-PORTAGE OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN				WOMEN				TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64				
ADR	20	19	7	2	0	0	0	9	1	0	0	0	1	ADR	5.9	18.4	5.4	0.0	0.0	23.7	2.8	0.0	0.0	3.8	
BEAUTIFUL	76	73	4	6	3	0	8	4	9	6	3	5	3	BEAUTIFUL	22.3	10.5	16.2	16.7	24.0	10.5	25.0	27.2	13.0	11.5	
CONTEMP	115	97	20	19	4	3	0	20	21	6	3	1	18	CONTEMP	33.8	52.6	51.3	22.3	12.0	52.7	58.3	27.2	13.0	69.1	
COUNTRY	30	30	0	4	6	8	1	1	2	1	5	1	0	COUNTRY	8.8	0.0	10.8	33.3	32.0	2.6	5.6	4.5	21.7	0.0	
MOR	56	54	0	1	2	5	5	0	1	6	8	7	2	MOR	16.5	0.0	2.7	11.1	20.0	0.0	2.8	27.3	34.7	7.7	

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

DOUBLE GENESIS

CA-2-2701



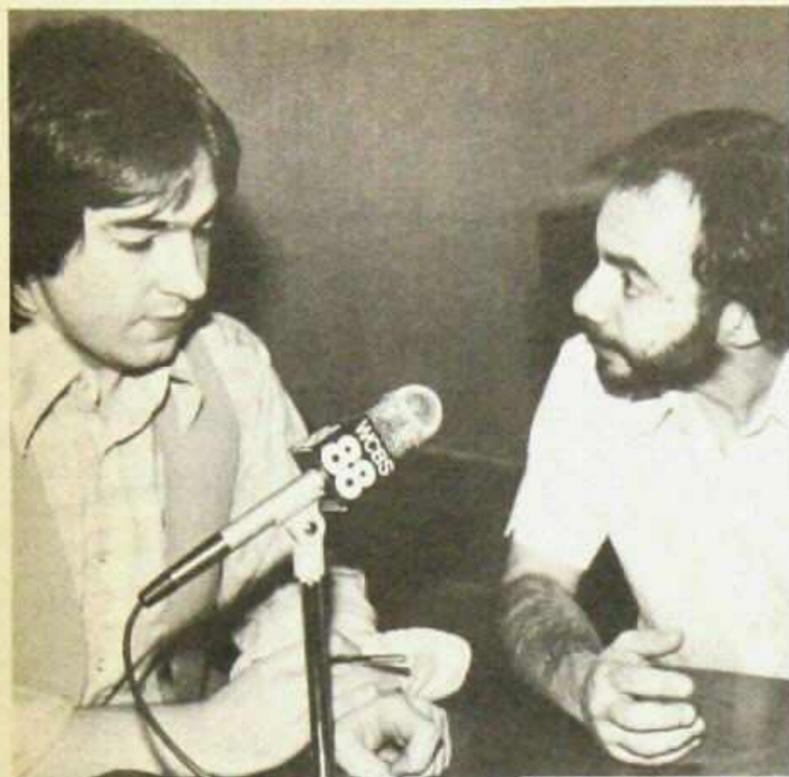
This is how it all began: Peter Gabriel, Tony Banks, Michael Rutherford, Phil Collins and Steve Hackett.

Together they blazed new directions for rock with two visionary albums: "Foxtrot" and "Nursery Cryme." So new even today, you'll be hearing double; double Genesis. Because now these two musical landmarks are combined into one specially priced two record set featuring classics "Supper's Ready," "Watcher Of The Skies," and "Musical Box."

So retrace the routes of progressive rock with Genesis, still way ahead of its time.

"Foxtrot" and "Nursery Cryme." A specially priced two record set of essential Genesis. On Charisma Records and Tapes.

Vox Jox



STATION INTERVIEW—WCBS-AM New York music reviewer Peter Bekker, left, listens while Elektra/Asylum artist Steve Goodman makes a point during an on-air interview. Goodman was promoting his new album "High And Outside."

• Continued from page 28

ager of WNEW-AM New York succeeding Mel Karmazin, who will concentrate on running WNEW-FM. Karmazin has been running both the AM and FM station for a year since Bill Dalton left the AM post. Thayer promises to capitalize on "a great New York tradition" and "add a contemporary sound to carry us into the future."

Tom Birch has resigned as p.d. at WQAM-AM Miami to devote full-time to his new research and consulting business, Radio Marketing Research.

Birch formed the company a year ago and now has 24 clients in five markets. He expects to add six more stations in the next six weeks.

Among his clients are WQBA-AM-FM Miami. WQBA-FM shifted from mellow to disco salsa the beginning of March. The station had been known as WJOK. The call letter and format change took place when the station was acquired by Susquehanna Broadcasting.

Birch had been with WQAM since August 1977, having transferred from KOMA-AM Oklahoma City. Both stations are owned by Storz Broadcasting.

KUJ-AM Walla Walla, Wash., is expanding its on-air staff and is looking for jocks for afternoon drive, midday, and 7 p.m. to midnight for its personality Top 40 format. All applicants must know production and have three to six years' experience. Those interested should call p.d. Jim Nelly collect at 509-529-8000.

WWWM-FM (M-105) has a new on-air lineup as follows: Doug Johnson, from 6 to 10 a.m.; Jim Zura, from 10 a.m. to 3 p.m.; Bill Stallings, from 3 to 8 p.m.; T.R., from 8 p.m. to 1 a.m. and Tom Sullivan, from 1 to 6 a.m. Johnson succeeds David Spero, who has left the station. Johnson moves from the midday slot, which is being taken over by Zura, who moves from a part-time fill-in position.

WNEW-AM DJ Stan Martin celebrated his third anniversary on the station with a dinner at the Manhattan restaurant Sign of the Dove. He also marked the event with a week-

RKO NAMES BURCHILL

NEW YORK—Now it's official. Tom Burchill will be vice president and general manager of the new RKO Radio Network. Burchill's appointment was predicted first in Billboard (May 26, 1979).

Burchill, who was shifted into the new post from RKO Radio sales chief by RKO Radio president Dwight Case, expects to have a lineup of stations in all major markets by Sept. 1, when he will begin mailing 60 taped features a week.

News, public affairs and other programs are scheduled to be fed to stations live by satellite and land lines by February 1980.

Burchill says "the programming concept will be attuned to today's lifestyles, with news and feature programs totally suitable to music radio stations aimed at a younger demographic profile."

RKO owns 12 stations in eight major markets and these stations will be carrying the new service

long series of interviews with Broadway stars such as Peter Allen, Angela Lansbury and Marvin Hamlisch.

WIRA-AM Fort Pierce p.d. Ron Donovan reports an "excellent response" to the station's format change to oldies. Larry Kaye is music director. . . . WQZQ-AM, also known as 2-Q-92, has introduced a Top 40 format to Chesapeake, Va. The new station is looking for record service. . . . Also looking for record service is WESA-AM-FM Charleroi, Pa. Greg Edwards, music director, has written to most of the labels but has gotten little service.

KIIS-FM Los Angeles afternoon air personality Bruce Phillip Miller MCed the 50th anniversary party of the Avalon Casino Ballroom on Santa Catalina Island. The ballroom was turned into a disco for the occasion. . . . WVOY-AM Charlevoix, Mich., morning air personality Bill Vogel is leaving the station to form his own company, Vogelsound, a syndication and production unit.

Bill Stephens has joined WVBF-FM (F-105) Boston in the noon to 3 p.m. slot. He comes from WDRC-AM Hartford. . . . WHIS-AM Blue-

field, W. Va., is celebrating its 50th anniversary this month. A variety of promotions are being planned by p.d. Bob Cooper, music director Andy Curran and the staff.

KEX-AM Portland, Ore., is busy working on the Portland Rose Festival. The Grand Floral Parade will include the KEX float which will carry the Junior Princesses and KEX DJ Jim Hollister and retired DJ Barney Keep. . . . Sundance Productions shot a tv disco spot for KATT-AM-FM Oklahoma City.

KGIL-AM-FM Los Angeles has hired Mike Lundy to be p.d. and music director. He succeeds Rick Scarry, who resigned. Lundy had been director of programming and operations at KORJ-FM Los Angeles. . . . Dennis Wilson of the Beach Boys and Christine McVie of Fleetwood Mac recently visited Michael Tozzi as he did his 2 to 6 a.m. show on WIOQ-FM Philadelphia.

John "Hooter" Myers will join KFH-AM Wichita to do morning drive. He comes from KAKE-AM Wichita, where he was a DJ seven years. (Continued on page 38)

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

BOSTON

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WBCN-FM	3.3	2.2		4.1	4.7	WBCN-FM
Charles Laguidara Format: AOR						
WBZ-AM	11.6	8.7		8.0	9.4	WBZ-AM
Carl De Suze Format: contemporary						
WCOZ-FM	4.4	5.5		4.8	4.3	WCOZ-FM
David Austin* Format: AOR						
WHDH-AM	12.7	11.5		11.2	11.9	WHDH-AM
Jess Cain Format: contemporary						
WRKO-AM	6.7	8.6		6.8	4.7	WRKO-AM
Dennis Jon Dailey** Format: Top 40						
WVBF-FM	5.6	6.5		6.0	6.1	WVBF-FM
Dale Dorman Format: contemporary						

*Austin has been at the station for six months. He was preceded by Jack Broderick, who held the post for a month, and George Taylor Morris before that.
**Dailey was succeeded by Charlie Van Dyke in March.

LOS ANGELES:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
KBIG-FM	7.1	6.6	5.6	6.0	6.2	KBIG-FM
Gary Gray Format: beautiful-Bonneville						
KJOI-FM	4.9	4.9	4.8	5.3	5.8	KJOI-FM
Burton Richardson Format: beautiful-Schulke						
KMET-FM	3.4	3.6	4.8	4.9	4.8	KMET-FM
Jeff Gonzer Format: AOR						
KRTH-FM	2.9	2.5	3.2	3.0	3.5	KRTH-FM
Brian Bernne Format: contemporary						
KUTE-FM	1.2	2.6	3.7	2.6	3.6	KUTE-FM
Format: disco						

AS FEATURED IN BILLBOARD, CIRCUS AND, WNEW-FM

HOW TO GET THE RIGHT EARS TO LISTEN TO YOUR TAPE.

You know the story. You spend your time and money sending your tape to record companies. And all you get is a rejection letter from a secretary.

But send us your tape and you'll get heard.

We've got our own ears—people who have vast music

business experience—people who recognize hits when they hear them.

And we've got the ears of the music business. We know the Presidents, A&R Directors, Managers and Publishers. And they know

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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 (6/7/79)

TOP ADD ONS - NATIONAL

- RAYDIO—You Can't Change That (Arista)
- ANITA WARD—Ring My Bell (TK)
- KENNY ROGERS—She Believes In Me (UA)

PRIME MOVERS - NATIONAL

- ANITA WARD—Ring My Bell (TK)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)

BREAKOUTS - NATIONAL

- WINGS—Getting Closer (Columbia)
- CHIC—Good Times (Atlantic)
- BARBRA STREISAND—Main Event (Columbia)

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.

KTRT—Tucson

- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) D-23
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-19

KQEO—Albuquerque

- ★ JOE JACKSON—Is She Really Going Out With Him (A&M)
- ★ TRIUMPH—Palo On (RCA)
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 18-10
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 16-7

KEND—Las Vegas

- ★ KANSAS—People Of The Southwind (Krischner)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ JAY FERGUSON—Shakedown Cruise (Asylum) 20-13
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-4

KFMB—San Diego

- ★ DONNA SUMMER—Bad Girls (Casablanca)
- ★ ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 20-10
- ★ BEACH BOYS—Good Timin' (Caribou) 15-7

Pacific Northwest Region

TOP ADD ONS:

- POCO—Heart Of The Night (MCA)
- JOHN STEWART—Gold (RSD)
- BLONDIE—One Way Or Another (Chrysalis)

PRIME MOVERS:

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- ROGER VOUDOURIS—Get Used To It (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)

BREAKOUTS:

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- WINGS—Getting Closer (Columbia)
- NICK GILDER—Rock Me (Chrysalis)

KFRC—San Francisco

- ★ WINGS—Getting Closer (Columbia)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 21-10
- ★ ANITA WARD—Ring My Bell (TK) 22-12

KRDT—Sacramento

- ★ ANITA WARD—Ring My Bell (TK)
- ★ NICK GILDER—Rock Me (Chrysalis)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 16-7
- ★ DONNA SUMMER—Bad Girls (Casablanca) 25-20

KYNO—Fresno

- ★ ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M)
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 27-22
- ★ REX SMITH—You Take My Breath Away (Columbia) 25-21

KGW—Portland

- ★ JOHN STEWART—Gold (RSD)
- ★ POCO—Heart Of The Night (MCA)
- ★ OLIVIA NEWTON JOHN—Drepper Than The Night (MCA) 15-11
- ★ ROGER VOUDOURIS—Get Used To It (WB) 6-3

KIRB—Spokane

- ★ WINGS—Getting Closer (Columbia)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ VAN HALEN—Dance The Night Away (WB) 19-12
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 22-17

KTAC—Tacoma

- ★ PETER FRAMPTON—I Can't Stand It No More (A&M)
- ★ JAY FERGUSON—Shakedown Cruise (Asylum)
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 24-20
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 14-10

KCPX—Salt Lake City

- ★ BLONDIE—One Way Or Another (Chrysalis)
- ★ RAYDIO—You Can't Change That (Arista)
- ★ ANNE MURRAY—Shadows In The Moonlight (Capitol) 24-16
- ★ SISTER SLEDGE—We Are Family (Cotillion) 28-8

KRSP—Salt Lake City

- ★ ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ SISTER SLEDGE—We Are Family (Cotillion) 16-4
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 21-16

KIMN—Denver

- ★ VAN HALEN—Dance The Night Away (WB)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ SUPERTRAMP—The Logical Song (A&M) 13-7
- ★ ORLEANS—Love Takes Time (Infinity) 12-9

KJR—Seattle

- ★ POCO—Heart Of The Night (MCA)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 17-13
- ★ ROGER VOUDOURIS—Get Used To It (WB) 21-17

KYYX—Seattle

- ★ DONNA SUMMER—Bad Girls (Casablanca)
- ★ WINGS—Getting Closer (Columbia)
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 14-11
- ★ DOOBIE BROTHERS—Minute By Minute (WB) 6-3

KCBN—Reno

- ★ SUZI QUATRO—If You Can't Give Me Love (RSD)
- ★ MANFRED MANN—You Angel You (WB) (Casablanca) 32-21
- ★ KISS—I Was Made For Lovin' You (WB) 14-11
- ★ ANITA WARD—Ring My Bell (TK) D-10

North Central Region

TOP ADD ONS:

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- RAYDIO—You Can't Change That (Arista)
- VAN HALEN—Dance The Night Away (WB)

PRIME MOVERS:

- ANITA WARD—Ring My Bell (TK)
- SUPERTRAMP—The Logical Song (A&M)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)

BREAKOUTS:

- BARBRA STREISAND—Main Event (Columbia)
- CHIC—Good Times (Atlantic)
- PETER BROWN—Crack It Up (TK)

WDRQ—Detroit

- ★ PETER BROWN—Crack It Up (TK)
- ★ CHIC—Good Times (Atlantic)
- ★ HIGH INERGY—Shoulda Gone Dancin' (Motown) 18-12
- ★ JONES GIRLS—You Gonna Make Me Love Somebody Else (P.R.) 8-3

Z-96 (WZZR-FM)—Grand Rapids

- ★ POCO—Heart Of The Night (MCA)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 24-20
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 8-4

WTAC—Flint

- ★ JOHN STEWART—Gold (RSD)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong)
- ★ ANITA WARD—Ring My Bell (TK) 12-7
- ★ KENNY ROGERS—She Believes In Me (UA) 18-8

WAKY—Louisville

- ★ JAY FERGUSON—Shakedown Cruise (Asylum)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ ROD STEWART—Ain't Love A Bitch (WB) 19-13
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 24-15

WBGW—Bowling Green

- ★ WINGS—Getting Closer (Columbia)
- ★ DONNA SUMMER—Bad Girls (Casablanca)
- ★ VAN HALEN—Dance The Night Away (WB) 25-14
- ★ BLONDIE—One Way Or Another (Chrysalis) 29-15

WGCL—Cleveland

- ★ VAN HALEN—Dance The Night Away (WB)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ SUPERTRAMP—The Logical Song (A&M) 14-8
- ★ ANITA WARD—Ring My Bell (TK) 30-18

WZPP—Cleveland

- ★ RAYDIO—You Can't Change That (Arista)
- ★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.)
- ★ KISS—I Was Made For Lovin' You (Casablanca) 34-23
- ★ ANITA WARD—Ring My Bell (TK) 23-14

Q-102 (WKRR-FM)—Cincinnati

- ★ ROGER VOUDOURIS—Get Used To It (WB)
- ★ JOHN STEWART—Gold (RSD)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 29-17
- ★ SUPERTRAMP—The Logical Song (A&M) 13-2

WNCI—Columbus

- ★ VAN HALEN—Dance The Night Away (WB)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ G.Q.—Disco Nights (Arista) 15-7
- ★ REX SMITH—You Take My Breath Away (Columbia) 23-8

WCUE—Akron

- ★ RAYDIO—You Can't Change That (Arista)
- ★ BETTE MIDLER—Married Men (Atlantic)
- ★ SUPERTRAMP—The Logical Song (A&M) 12-7
- ★ DONNA SUMMER—Bad Girls (Casablanca) 25-11

13-Q (WKQT)—Pittsburgh

- ★ BARBRA STREISAND—Main Event (Columbia)
- ★ JAY FERGUSON—Shakedown Cruise (Asylum)
- ★ STYX—Renegade (A&M) 4-1
- ★ ANITA WARD—Ring My Bell (TK) 10-5

WPEZ—Pittsburgh

- ★ POCO—Heart Of The Night (MCA)
- ★ RAYDIO—You Can't Change That (Arista)
- ★ SISTER SLEDGE—We Are Family (Cotillion) 11-6
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 14-9

KEEL—Shreveport

- ★ RAYDIO—You Can't Change That (Arista)
- ★ POCO—Heart Of The Night (MCA)
- ★ JOHN STEWART—Gold (RSD) 26-23
- ★ ANITA WARD—Ring My Bell (TK) HB-13

TOP ADD ONS:

- ANITA WARD—Ring My Bell (TK)
- GERRY RAFFERTY—Days Gone Down (UA)
- POCO—Heart Of The Night (MCA)

PRIME MOVERS:

- JOHN STEWART—Gold (RSD)
- ANITA WARD—Ring My Bell (TK)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)

BREAKOUTS:

- WINGS—Getting Closer (Columbia)
- NIGHT—Hot Summer Nights (Planet)
- ELTON JOHN—Mama Can't Buy You Love (MCA)

TOP ADD ONS:

- KENNY ROGERS—She Believes In Me (UA)
- ANITA WARD—Ring My Bell (TK)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)

PRIME MOVERS:

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- SISTER SLEDGE—We Are Family (Cotillion)
- CHEAP TRICK—I Want You To Want Me (Epic)

BREAKOUTS:

- WINGS—Getting Closer (Columbia)
- JERRY LEE LEWIS—Rockin' My Life Away (Elektra)
- JAMES TAYLOR—Up On The Roof (Columbia)

WLS—Chicago

- ★ BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ★ KENNY ROGERS—She Believes In Me (UA)
- ★ SISTER SLEDGE—We Are Family (Cotillion) 20-10
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 17-8

WEFM—Chicago

- ★ ANITA WARD—Ring My Bell (TK)
- ★ KENNY ROGERS—She Believes In Me (UA)
- ★ SUPERTRAMP—The Logical Song (A&M) 15-7
- ★ BEE GEES—Love You Inside Out (RSD) 11-6

WRCK—Rockford

- ★ ABBA—Does Your Mother Know (Atlantic)
- ★ POCO—Heart Of The Night (MCA)
- ★ REX SMITH—You Take My Breath Away (Columbia) 19-3
- ★ DONNA SUMMER—Hot Stuff (Casablanca) 11-1

WIFE—Indianapolis

- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.) 24-15
- ★ DONNA SUMMER—Bad Girls (Casablanca) 21-12

WNDE—Indianapolis

- ★ GERRY RAFFERTY—Days Gone Down (UA)
- ★ VILLAGE PEOPLE—Go West (Casablanca)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 22-12
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 18-7

WORY—Milwaukee

- ★ POCO—Heart Of The Night (MCA)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers) 21-16
- ★ SISTER SLEDGE—We Are Family (Cotillion) 11-7

WNOE—New Orleans

- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ GERRY RAFFERTY—Days Gone Down (UA)
- ★ DAVID NAUGHTON—Makin' It (RSD) 24-13
- ★ ANITA WARD—Ring My Bell (TK) 7-1

Midwest Region

TOP ADD ONS:

- KENNY ROGERS—She Believes In Me (UA)
- ANITA WARD—Ring My Bell (TK)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)

PRIME MOVERS:

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- SISTER SLEDGE—We Are Family (Cotillion)
- CHEAP TRICK—I Want You To Want Me (Epic)

BREAKOUTS:

- WINGS—Getting Closer (Columbia)
- JERRY LEE LEWIS—Rockin' My Life Away (Elektra)
- JAMES TAYLOR—Up On The Roof (Columbia)

WLS—Chicago

- ★ BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ★ KENNY ROGERS—She Believes In Me (UA)
- ★ SISTER SLEDGE—We Are Family (Cotillion) 20-10
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 17-8

WEFM—Chicago

- ★ ANITA WARD—Ring My Bell (TK)
- ★ KENNY ROGERS—She Believes In Me (UA)
- ★ SUPERTRAMP—The Logical Song (A&M) 15-7
- ★ BEE GEES—Love You Inside Out (RSD) 11-6

WRCK—Rockford

- ★ ABBA—Does Your Mother Know (Atlantic)
- ★ POCO—Heart Of The Night (MCA)
- ★ REX SMITH—You Take My Breath Away (Columbia) 19-3
- ★ DONNA SUMMER—Hot Stuff (Casablanca) 11-1

WIFE—Indianapolis

- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.) 24-15
- ★ DONNA SUMMER—Bad Girls (Casablanca) 21-12

WNDE—Indianapolis

- ★ GERRY RAFFERTY—Days Gone Down (UA)
- ★ VILLAGE PEOPLE—Go West (Casablanca)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 22-12
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 18-7

WORY—Milwaukee

- ★ POCO—Heart Of The Night (MCA)
- ★ ANITA WARD—Ring My Bell (TK)
- ★ RICKIE LEE JONES—Chuck E.'s In Love (Warner Brothers) 21-16
- ★ SISTER SLEDGE—We Are Family (Cotillion) 11-7

WNOE—New Orleans

- ★ ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ GERRY RAFFERTY—Days Gone Down (UA)
- ★ DAVID NAUGHTON—Makin' It (RSD) 24-13
- ★ ANITA WARD—Ring My Bell (TK) 7-1

(Continued on page 34)

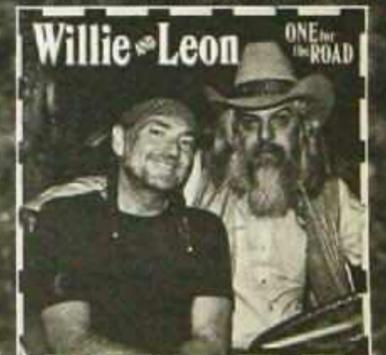
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A few million miles went into the making of this music.

Willie and Leon, they've been there, on the road. The road, that wound down, through hot, no-shade tree streets, past morning coffee-cooking cafes. Then on through the cold canyons of cities with people clattering about like bright tin cans on a string. The road, with often remembered friends. And stranger's faces peering out of smoke-filled rooms, hitched-rides on dusty pickup trucks, warm beer and ladies that smelled of old roses. "One for the Road," the new double album from Willie Nelson and Leon Russell. Listen to it, and if by chance there comes a tear, it's just a speck of dust in your eye...from the road.



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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (6/7/79)

Continued from page 32

WZOU-FM—Milwaukee

- **WINGS**—Getting Closer (Columbia)
- **ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- **REX SMITH**—You Take My Breath Away (Columbia) 24-8
- **JOHN STEWART**—Gold (RSD) 21-9

KXOK—St. Louis

- **ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- **JAMES TAYLOR**—Up On The Roof (Columbia)
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 29-15
- **RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 7-1

KIDA—Des Moines

- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J)
- **SISTER SLEDGE**—We Are Family (Cotillion) 15-8
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 24-16

KDWB—Minneapolis

- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J)
- **GERRY RAFFERTY**—Days Gone Down (UA)
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 17-5
- **CHEAP TRICK**—I Want You To Want Me (Epic) 16-9

KSTP—Minneapolis

- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **KENNY ROGERS**—She Believes In Me (UA) 10-2
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 13-8

WHB—Kansas City

- **JERRY LEE LEWIS**—Rockin' My Life Away (Elektra)
- **JOHN STEWART**—Gold (RSD)
- **POCO**—Heart Of The Night (MCA) 29-22
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J) 25-19

KBEQ—Kansas City

- **WINGS**—Getting Closer (Columbia)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **TOTO**—Georgie Porgie (Columbia) 25-20
- **KENNY ROGERS**—She Believes In Me (UA) 7-5

KQWB—Fargo

- **DONNA SUMMER**—Hot Stuff (Casablanca)
- **BELLAMY BROTHERS**—If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb)
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 15-6
- **SISTER SLEDGE**—We Are Family (Cotillion) 22-17

Northeast Region

TOP ADD ONS:

- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **KENNY ROGERS**—She Believes In Me (UA)
- **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song)

PRIME MOVERS:

- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC)
- **ANITA WARD**—Ring My Bell (TK)
- **DONNA SUMMER**—Bad Girls (Casablanca)

BREAKOUTS:

- **BETTE MIDLER**—Married Men (Atlantic)
- **CHIC**—Good Times (Atlantic)
- **WINGS**—Getting Closer (Columbia)

WABC—New York

- **KENNY ROGERS**—She Believes In Me (UA)
- **RANDY VANWARMER**—Just When I Needed You Most (Bearsville)
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 24-13
- **SUPERTRAMP**—The Logical Song (A&M) 12-6

99 X—New York

- **CHIC**—Good Times (Atlantic)
- **KISS**—I Was Made For Lovin' You (Casablanca)
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 13-8
- **DOOBIE BROTHERS**—Minute By Minute (WB) 22-17

WPTR—Albany

- **EDDIE RABBITT**—Suspicious (Elektra)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 22-16
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J) 23-17

WTRY—Albany

- **GERRY RAFFERTY**—Days Gone Down (United Artists)
- **PETER FRAMPTON**—I Can't Stand It No More (A&M)
- **CHEAP TRICK**—I Want You To Want Me (Epic) 16-10
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 29-24

WKDW—Buffalo

- **DAVID NAUGHTON**—Makin' It (RSD) 18-8
- **CHEAP TRICK**—I Want You To Want Me (Epic) 12-7

WYSL—Buffalo

- **BLACKFOOT**—Highway Song (A&M)
- **FLASH IN THE PAN**—Hey Saint Peter (Epic)
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 23-14
- **NEW ENGLAND**—Don't Ever Wanna' Lose You (Infinity) 30-18

WBBF—Rochester

- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC)
- **ANITA WARD**—Ring My Bell (TK)
- **VAN HALEN**—Dance The Night Away (WB) 11-6
- **REX SMITH**—You Take My Breath Away (Columbia) 15-4

WRKO—Boston

- **BETTE MIDLER**—Married Men (Atlantic)
- **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song)
- **DONNA SUMMER**—Bad Girls (Casablanca) 22-16
- **ANITA WARD**—Ring My Bell (TK) 12-6

WBZ-FM—Boston

- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **BONNIE POINTER**—Heaven Must Have Sent You (Motown)

F.105 (WVBF)—Boston

- **ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J)
- **REX SMITH**—You Take My Breath Away (Columbia) 8-4
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 16-11

WDRG—Hartford

- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **KINKS**—(I Wish I Could Fly Like) Superman (Arista)
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 19-9
- **ANITA WARD**—Ring My Bell (TK) 28-12

WPRO (AM)—Providence

- **WINGS**—Getting Closer (Columbia)
- **Q&A**—This Is Love (Sky The Limit)
- **DONNA SUMMER**—Bad Girls (Casablanca) 29-21
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 20-13

WPRO-FM—Providence

- **CHIC**—Good Times (Atlantic)
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)
- **ANNE MURRAY**—Shadows In The Moonlight (Capitol) 22-19
- **ANITA WARD**—Ring My Bell (TK) 18-9

WICC—Bridgeport

- **KISS**—I Was Made For Lovin' You (Casablanca)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **DONNA SUMMER**—Bad Girls (Casablanca) 30-20
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 22-15

Mid-Atlantic Region

TOP ADD ONS:

- **ANITA WARD**—Ring My Bell (TK)
- **POCO**—Heart Of The Night (MCA)
- **RAYDIO**—You Can't Change That (Arista)

PRIME MOVERS:

- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **ANITA WARD**—Ring My Bell (TK)
- **JOHN STEWART**—Gold (RSD)

BREAKOUTS:

- **CHIC**—Good Times (Atlantic)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)

WFIL—Philadelphia

- **ANITA WARD**—Ring My Bell (TK)
- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.) 8-5
- **SISTER SLEDGE**—We Are Family (Cotillion) 13-6

WZZD—Philadelphia

- **SWITCH**—Best Beat In Town (Motown)
- **DENICE WILLIAMS**—I've Got The Next Dance (Columbia)
- **CLAUDIA BARRY**—Boogie Woogie Dancin' Shoes (Chrysalis) 18-8
- **JAMES BROWN**—It's Too Funky In Here (Polydor) 27-13

WIFI-FM—Philadelphia

- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **ANITA WARD**—Ring My Bell (TK)
- **DOOBIE BROTHERS**—Minute By Minute (WB) 19-12
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 29-21

WPGC—Washington

- **CHIC**—Good Times (Atlantic)
- **RAYDIO**—You Can't Change That (Arista)
- **JOHN STEWART**—Gold (RSD) 27-14
- **DOOBIE BROTHERS**—Minute By Minute (WB) 21-15

WGH—Norfolk

- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **PETER FRAMPTON**—I Can't Stand It No More (A&M)
- **ANITA WARD**—Ring My Bell (TK) 9-1
- **KENNY ROGERS**—She Believes In Me (UA) 20-7

WCAO—Baltimore

- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **POCO**—Heart Of The Night (MCA)
- **ANITA WARD**—Ring My Bell (TK) 16-2
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J) 24-18

WYRE—Annapolis

- **ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- **RAYDIO**—You Can't Change That (Arista)
- **ANITA WARD**—Ring My Bell (TK) 23-6
- **BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song) 23-14

WLEE—Richmond

- **JOHN STEWART**—Gold (RSD)
- **POCO**—Heart Of The Night (MCA)
- **VAN HALEN**—Dance The Night Away (WB) 19-11
- **CHEAP TRICK**—I Want You To Want Me (Epic) 20-12

WRVQ—Richmond

- **GERRY RAFFERTY**—Days Gone Down (UA)
- **DAVID NAUGHTON**—Makin' It (RSD)
- **FRANK MILLS**—Music Box Dancer (Polydor) 17-12
- **ANITA WARD**—Ring My Bell (TK) 27-17

WAEB—Allentown

- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **SUZI QUATRO**—If You Can't Give Me Love (RSD)
- **CHEAP TRICK**—I Want You To Want Me (Epic) 25-21
- **SUPERTRAMP**—The Logical Song (A&M) 9-2

WKBO—Harrisburg

- **POCO**—Heart Of The Night (MCA)
- **KISS**—I Was Made For Lovin' You (Casablanca)
- **ANITA WARD**—Ring My Bell (TK) 16-1
- **DONNA SUMMER**—Bad Girls (Casablanca) D-20

Southeast Region

TOP ADD ONS:

- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **RAYDIO**—You Can't Change That (Arista)
- **BETTE MIDLER**—Married Men (Atlantic)

PRIME MOVERS:

- **ANITA WARD**—Ring My Bell (TK)
- **SISTER SLEDGE**—We Are Family (Cotillion)
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J)

BREAKOUTS:

- **WINGS**—Getting Closer (Columbia)
- **BARBRA STREISAND**—Main Event (Columbia)
- **CHIC**—Good Times (Atlantic)

Z.93 (WZGC-FM)—Atlanta

- **ANITA WARD**—Ring My Bell (TK) 12-3
- **WET WILLIE**—Weekends (Epic) 19-13

WBBQ—Augusta

- **WINGS**—Getting Closer (Columbia)
- **BARBRA STREISAND**—Main Event (Columbia)
- **PETER FRAMPTON**—I Can't Stand It No More (A&M) 26-21
- **ANITA WARD**—Ring My Bell (TK) 21-16

WGA—Savannah

- **JOE JACKSON**—Is She Really Going Out With Him (A&M)
- **WINGS**—Getting Closer (Columbia)
- **EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 9-5
- **DONNA SUMMER**—Bad Girls (Casablanca) 20-4

WFLB—Fayetteville

- **CHIC**—Good Times (Atlantic)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **SUPERTRAMP**—The Logical Song (A&M) 17-11
- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.) 32-24

WQAM—Miami

- **RAYDIO**—You Can't Change That (Arista)
- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **DAVID NAUGHTON**—Makin' It (RSD) 7-2
- **ANITA WARD**—Ring My Bell (TK) 25-15

WMX (96K)—Miami

- **PHILLY CREAM**—Motown Review (MOT/Fantasy)
- **CHIC**—Good Times (Atlantic)
- **POUSSEZ**—Never Gonna' Say Goodbye (Vanguard) 12-6
- **GLORIA GAYNOR**—Anybody Wanna' Party (Polydor) 24-18

Y.100 (WHYI-FM)—Miami

- **BARBRA STREISAND**—Main Event (Columbia)
- **ENGLAND DAN / JOHN FORD COLEY**—Love Is The Answer (Big Tree)
- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.) 37-25
- **ANITA WARD**—Ring My Bell (TK) 10-5

WLOF—Orlando

- **SUZI QUATRO**—If You Can't Give Me Love (RSD)
- **BETTE MIDLER**—Married Men (Atlantic)
- **ANITA WARD**—Ring My Bell (TK) 26-4
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 27-6

Q.105 (WRBQ-FM)—Tampa

- **GERRY RAFFERTY**—Days Gone Down (UA)
- **BETTE MIDLER**—Married Men (Atlantic)
- **DONNA SUMMER**—Hot Stuff (Casablanca) 12-7
- **SUPERTRAMP**—The Logical Song (A&M) 9-5

BI.105 (WBIF-FM)—Orlando

- **RAYDIO**—You Can't Change That (Arista)
- **VAN HALEN**—Dance The Night Away (WB)
- **ANITA WARD**—Ring My Bell (TK) 29-10
- **SISTER SLEDGE**—We Are Family (Cotillion) 13-3

WMFI—Daytona Beach

- **CHIC**—Good Times (Atlantic)
- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 22-12
- **ANITA WARD**—Ring My Bell (TK) 34-20

WAPE—Jacksonville

- **EDDIE RABBITT**—Suspicious (Elektra)
- **KINKS**—(I Wish I Could Fly Like) Superman (Arista)
- **ANITA WARD**—Ring My Bell (TK) 27-11
- **RICKIE LEE JONES**—Chuck E.'s In Love (WB) 18-10

WAYS—Charlotte

- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **JOHN STEWART**—Gold (RSD)
- **VAN HALEN**—Dance The Night Away (WB) 23-15
- **THE CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) X-16

WKIX—Raleigh

- **ELTON JOHN**—Mama Can't Buy You Love (MCA)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **JOHN STEWART**—Gold (RSD) D-25
- **ANITA WARD**—Ring My Bell (TK) 10-1

WTMA—Charleston

- **VILLAGE PEOPLE**—Go West (Casablanca)
- **JOE JACKSON**—Is She Really Going Out With Him (A&M)
- **DONNA SUMMER**—Bad Girls (Casablanca) 30-19
- **ANITA WARD**—Ring My Bell (TK) 14-6

WORD—Spartanburg

- **CARLY SIMON**—Vengeance (Elektra)
- **DONNA SUMMER**—Bad Girls (Casablanca)
- **ANITA WARD**—Ring My Bell (TK) 17-9
- **ELTON JOHN**—Mama Can't Buy You Love (MCA) HB-22

WLAC—Nashville

- **BLONDIE**—One Way Or Another (Chrysalis)
- **THE CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (J&J) 22-26
- **ANITA WARD**—Ring My Bell (TK) 22-17

(WBQ) 92 Q—Nashville

- **WINGS**—Getting Closer (Columbia)
- **DONNA SUMMER**—Bad Girls (Casablanca)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO) 29-24
- **ANITA WARD**—Ring My Bell (TK) 25-16

WHBQ—Memphis

- **WINGS**—Getting Closer (Columbia)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **ANITA WARD**—Ring My Bell (TK) 15-1
- **CON FUNK SHUN**—Chase Me (Mercury) 20-12

WFLI—Chattanooga

- **F.C.C.**—Baby I Want You (Mercury)
- **VILLAGE PEOPLE**—Go West (Casablanca)
- **STYX**—Renegade (A&M) 9-4
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 18-11

Nobody Covers Retail Like Billboard.

In Fact, Nobody's Even Trying.

Look Out! Year-End Retail Expansion Push

LOS ANGELES—The openings of chain record-tape stores hits an all-time peak over the next three months, with as many as 20 to 25 outlets from Pickwick International retailing additional pre-Christmas to 300.

Stark Record...
By JOHN SIPPEL

Ohio, reports five more...
to nab the vital pre...
another giant Grape...
MidSouth...
Camelots in Huntsville...
atur, Ala. and one in...
at Camelots in malls...
Mall, Canton, grows...
four location, mak...
other four fall mall

moves take...
original qu...
Lee Hart...
gedly hold...
the U.S.,...
at least 10...
stores. T...
total to 1...
vada, m.

into locations th... 80% larger than...
\$8.98 List LPs Sell For \$5-\$8

U.S. Labels Irked With Canada-Made LP Flow

By JOHN SIPPEL

LOS ANGELES—Canadian ma into this country...
"We are aware...
Frank Mooney...
sales distribution...
"A solution is und...
tain the problem...
Dick Sherman...
Casablanca Recor...
problem six mon...
formed that certa

MORE DISCOUNTS, DISPLAYS Retail Executives Offer Advice To Labels For Merchandising

By JOHN SIPPEL

LOS ANGELES—Executives, active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's sales

...being offered his label product made in... through Mauri...
...mensional point-of-purchase materials is over." Bartel would like to see more inflatable displays, "stuff I could use in the middle..."

keeping an inventory of his accounts' stock," Justham says. "Labels should set... order forms..."

JOHN SIPPEL...
...Store prices on recently...
suggested list albums range...
in \$4.99 to \$7.99. But indecision...
reaction to the \$1 list hike...
and specials prices retailers will...
the LPs for in the future...
marly in the Northeast thus far...
new specials pricing for the six...
and the Warner Bros. Six...
...ing west...

General News

NUMEROUS LABELS HOPPING ON BANDWAGON

Oversaturation Of Picture Disks Feared

By JOHN SIPPEL

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

Record Bar purchasing sabob Fred Traub envisions a universe of 100,000 collectors nationally dedicated to the cult of possessing the "limited edition" picture disk. "If the industry releases too many picture disks, it could even the affluent collector," Traub...
With picture...

will get only one while some expect two separate shipments. Traub sees the picture disk creating a real collector's corner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable seller..."
Labels, which are...

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

Disk Store Paraphernalia Displays Curbed In L.A.

LOS ANGELES—The city...
toward stopping the sale of...
jeans making paraphernalia in Los...
Angeles County...
has been taken in Lakewood. There...
the city council has enacted a measure to...
curb commercial displays of such...
items.

Unanimously approved by the council, the ordinance stipulates that smoking devices must be removed from view of those under 18 years of age. This marks the first known effort of a California local government to control these items. Although state law forbids the possession of opium pipes and devices for the use of...

...marijuana and hashish are immune to this definition. Therefore, stores as yet cannot be prohibited from selling the merchandise altogether.

The ordinance, which is due to go into effect in late November, came into being when Councilman Paul Zeltser saw a display at Big Ben's Lakewood store. This outlet is one of four Big Ben's in Southern California. He recognized then, he says, the possible lure the display had for misers.

Although the action has been taken only in Lakewood, such displays in retail record stores are o...
...more"

NARM Membership Attains 390

LOS ANGELES—The National Assn. of Recording Merchandisers rolls are increasing with a record-shattering rate. With its 21st anniversary five months away, NARM's executive vice president Joe Cohen notes the organization has added 85 paid-up members or a 21% gain since last year's conclusion.

The 85 newcomers plus NARM's prior 305 makes a total of 390 members, highest total in the 21-year history of the organization.

L. Michael, Central South Music, Chin Randy's. Other new NARM members are: Atlanta Record & Tape Surplus Depot, Deejay Music, Dona's One-Stop, Double B, Downtown Records, Management, Mainstream Records, Adams Apple Distributors, Allison Audio Products, Barry Inhoff Products, Brown Record Stores, B...

...ic Corp., Federated Records, First American Records, Also: Integrated Computer Systems, Modern Albums, Nostalgia only, Portal Publications, Re-Records, Sony Corp. of Ar, TDK Electronics, TKO G, Winterland Productions, WBSL, Altac Distributors...

If It's Happening At Retail, It's Headlining Here.

Billboard®

Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/6/79)

Top Add Ons-National

- PETER FRAMPTON—Where I Should Be (A&M)
- GARY BROOKER—No More Fear Of Flying (Chrysalis)
- DIRE STRAITS—Communique (WB)
- CLIMAX BLUES BAND—Real To Reel (WB)

Top Requests/Airplay-National

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

National Breakouts

- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- NIGHT—(Planet)

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.

- WFLA-AM**—Gainesville (Ira Gordon)
- NIGHT—(Planet)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - WET WILLIE—Which One's Willie (Epic)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - GARY BROOKER—No More Fear Of Flying (Chrysalis)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - JOHN STEWART—Bombs Away Dream Babies (RSO)
 - SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)
 - FLASH AND THE PAN—(Epic)

- KLBI-FM**—Austin (Wayne Bell/Tom Quarles)
- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
 - CAROLE KING—Touch The Sky (Capitol)
 - DAVID BOWIE—Lodger (RCA)
 - RENAISSANCE—Aure D'Or (Sire)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - RICKIE LEE JONES—(WB)
 - PATTI SMITH GROUP—Wave (Arista)
 - DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

- WMMS-FM**—Cleveland (John German)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - NICK GILDER—Frequency (Chrysalis)
 - DIRE STRAITS—Communique—(WB)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - NIGHT—(Planet)
 - RUNNER—(Island)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
 - SUPERTRAMP—Breakfast In America (A&M)
 - JOHN STEWART—Bombs Away Dream Babies (RSO)

- WQEM-FM**—Tampa (Rick Van Cleave)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - ST. PARADISE—(WB)
 - RUNNER—(Island)
 - RICKIE LEE JONES—(WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - JOE JACKSON—Look Sharp (A&M)
 - KANSAS—Monolith (Kirtshner)

- WBAB-FM**—Babylon (Bernie Bernard)
- PETER FRAMPTON—Where I Should Be (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - GARY BROOKER—No More Fear Of Flying (Chrysalis)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - NIGHT—(Planet)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - RICKIE LEE JONES—(WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DAVID BOWIE—Lodger (RCA)

Western Region

- TOP ADD ONS**
- PETER FRAMPTON—Where I Should Be (A&M)
 - GARY BROOKER—No More Fear Of Flying (Chrysalis)
 - ALVIN LEE TEN YEARS LATER—Ride On (RSO)
 - RANDY VAN WARMER—Warmer (Bearsville)

- TOP REQUEST/AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - VAN HALEN—II (WB)
 - RICKIE LEE JONES—(WB)

- BREAKOUTS**
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - CLIMAX BLUES BAND—Real To Reel (WB)

- KZEL-FM**—Eugene (Chris Rosarik)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - NANTUCKET—Your Face Or Mine (Epic)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - EARTH, WIND & FIRE—I Am (ARC/Columbia)
 - THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Sire)
 - MICHAEL WESMITH—Infinite Rider On The Big Dogma (Pacific Arts)
 - IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
 - MISSOURI—Welcome Two Missions (Polydor)

- KZON-FM**—Seattle
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
 - THE WIND—The Kids Are Alright (MCA)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - KANSAS—Monolith (Kirtshner)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - VAN HALEN—II (WB)

- KRNO-FM**—New Orleans (Red Glenn)
- THIN LIZZY—Black Rose A Rock Legend (WB)
 - MISSOURI—Welcome Two Missions (Polydor)
 - CRUSADERS—Street Life (MCA)
 - EMMYLOU HARRIS—Blue Kentucky Girl (WB)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - JOE JACKSON—Look Sharp (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- KRST-FM**—Abbeville (B. Shulman/J. Zaleski)
- EARTH, WIND & FIRE—I Am (ARC/Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - WILLIE NELSON & LEON RUSSELL—One For The Road (Columbia)
 - NIGHT—(Planet)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - BLACKFOOT—Strikes (Atco)
 - JAY FERGUSON—Real Life Ain't This Way (Asylum)

- WTDD-FM**—Pittsburgh (L. Robertson/M. Kirven)
- DIRE STRAITS—Communique (WB)
 - CLIMAX BLUES BAND—Real To Reel (WB)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - KANSAS—Monolith (Kirtshner)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - BAD COMPANY—Desolation Angels (Swan Song)

- WQFM-FM**—Milwaukee (Paul Kelly)
- DIRE STRAITS—Communique (WB)
 - PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - CLIMAX BLUES BAND—Real To Reel (WB)
 - RICKIE LEE JONES—(WB)
 - JAMES TAYLOR—Flag (Columbia)
 - VAN HALEN—II (WB)
 - JOHN STEWART—Bombs Away Dream Babies (RSO)

- WQSR-FM**—Tampa (Steve Huntington)
- PETER FRAMPTON—Where I Should Be (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - CAROLE KING—Touch The Sky (Capitol)
 - RUNNER—(Island)
 - BLACKFOOT—Strikes (Atco)
 - SUPERTRAMP—Breakfast In America (A&M)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - MANFRED MANN'S EARTH BAND—Angel Station (WB)

- WHFS-FM**—Washington, D.C. (David Einfield)
- GARY BROOKER—No More Fear Of Flying (Chrysalis)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - NIGHT—(Planet)
 - DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
 - AIRBORNE—(Columbia)
 - GORDON MICHAELS—Stargazer (Horizon)
 - GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
 - THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Sire)
 - JOHN HATT—Slag Line (MCA)
 - WILLIE NELSON & LEON RUSSELL—One For The Road (Columbia)

- WMMR-FM**—Philadelphia (Dick Hunsdale)
- RENAISSANCE—Aure D'Or (Sire)
 - MISSOURI—Welcome Two Missions (Polydor)
 - IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
 - MARSHALL TUCKER BAND—Running Like The Wind (WB)
 - WHITEFACE—(Mercury)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - PATTI SMITH GROUP—Wave (Arista)
 - BAD COMPANY—Desolation Angels (Swan Song)

- WGRO-FM**—Buffalo (John Vekhoff)
- DAVID BOWIE—Lodger (RCA)
 - IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - CHEAP TRICK—At Budokan (Epic)
 - TRIUMPH—Just A Game (RCA)

Midwest Region

- TOP ADD ONS**
- PETER FRAMPTON—Where I Should Be (A&M)
 - DIRE STRAITS—Communique (WB)
 - CLIMAX BLUES BAND—Real To Reel (WB)
 - GERRY RAFFERTY—Night Owl (UK)

- TOP REQUEST/AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - RICKIE LEE JONES—(WB)

- BREAKOUTS**
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - KANSAS—Monolith (Kirtshner)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)

Southwest Region

- TOP ADD ONS**
- PETER FRAMPTON—Where I Should Be (A&M)
 - AMERICA—Silent Letter (Capitol)
 - PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
 - RENAISSANCE—Aure D'Or (Sire)

- TOP REQUEST/AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - RICKIE LEE JONES—(WB)
 - BILLY THORPE—Children Of The Sun (Capricorn)

- BREAKOUTS**
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)

- WWW-FM**—Detroit (Joe Urbel)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - SUPERTRAMP—Breakfast In America (A&M)
 - JOURNEY—Evolution (Columbia)
 - VAN HALEN—II (WB)
 - BAD COMPANY—Desolation Angels (Swan Song)

- WHLI-FM**—Detroit (Ted Ferguson)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - MARSHALL TUCKER BAND—Running Like The Wind (WB)
 - FLASH AND THE PAN—(Epic)
 - KISS—Dynasty (Casablanca)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - JOURNEY—Evolution (Columbia)
 - TED NUGENT—State Of Shock (Epic)

- WERT-FM**—Chicago (Bob Gains)
- KANSAS—Monolith (Kirtshner)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - DAVID BOWIE—Lodger (RCA)
 - GERRY RAFFERTY—Night Owl (UK)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - SUPERTRAMP—Breakfast In America (A&M)
 - BOB DYLAN—At Budokan (Columbia)
 - RICKIE LEE JONES—(WB)
 - ELVIS COSTELLO— Armed Forces (Columbia)

Southeast Region

- TOP ADD ONS**
- PETER FRAMPTON—Where I Should Be (A&M)
 - RUNNER—(Island)
 - DIRE STRAITS—Communique (WB)
 - GARY BROOKER—No More Fear Of Flying (Chrysalis)

- TOP REQUEST/AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)
 - KANSAS—Monolith (Kirtshner)
 - VAN HALEN—II (WB)

- BREAKOUTS**
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - NIGHT—(Planet)
 - NANTUCKET—Your Face Or Mine (Epic)

Northeast Region

- TOP ADD ONS**
- PETER FRAMPTON—Where I Should Be (A&M)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
 - WHITEFACE—(Mercury)

- TOP REQUEST/AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

- BREAKOUTS**
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - NIGHT—(Planet)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - DAVID BOWIE—Lodger (RCA)

- WPLJ-FM**—New York (Meg Griffin)
- TED NUGENT—State Of Shock (Epic)
 - KANSAS—Monolith (Kirtshner)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - VAN HALEN—II (WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - JOE JACKSON—Look Sharp (A&M)
 - DAVID BOWIE—Lodger (RCA)

- WPLR-FM**—New Haven (E. Weingarth & E. Michelson)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - GARY BROOKER—No More Fear Of Flying (Chrysalis)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - NANTUCKET—Your Face Or Mine (Epic)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
 - SUPERTRAMP—Breakfast In America (A&M)
 - VAN HALEN—II (WB)

- WSAN-FM**—Allentown (Kevin Graff)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - NIGHT—(Planet)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - BANDY VAN WARMER—Warmer (Bearsville)
 - LEE RITZNER—Feel The Night (Elektra)
 - PATTI SMITH GROUP—Wave (Arista)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - JOHN STEWART—Bombs Away Dream Babies (RSO)
 - JAMES TAYLOR—Flag (Columbia)

- KZAP-FM**—Sacramento (Chris Miller)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - AVIATOR—(EMI/America)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - SUPERTRAMP—Breakfast In America (A&M)
 - TED NUGENT—State Of Shock (Epic)
 - VAN HALEN—II (WB)

- KZLQ-FM**—Houston (Paul Rivas)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - VAN HALEN—II (WB)
 - BAD COMPANY—Desolation Angels (Swan Song)
 - SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)

- WVRS-FM**—Atlanta (Cedra White)
- DIRE STRAITS—Communique (WB)
 - NANTUCKET—Your Face Or Mine (Epic)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - WHISLIE COOLIDGE JONES—Flying (Capricorn)
 - GERRY RAFFERTY—Night Owl (UK)
 - BON WOOD—Tame The Snake (Columbia)
 - PAT METHENY—New Chops (ECM)
 - SUPERTRAMP—Breakfast In America (A&M)
 - ALVIN LEE TEN YEARS LATER—Ride On (RSO)

- WVRS-FM**—Atlanta (Cedra White)
- DIRE STRAITS—Communique (WB)
 - NANTUCKET—Your Face Or Mine (Epic)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - WHISLIE COOLIDGE JONES—Flying (Capricorn)
 - GERRY RAFFERTY—Night Owl (UK)
 - BON WOOD—Tame The Snake (Columbia)
 - PAT METHENY—New Chops (ECM)
 - SUPERTRAMP—Breakfast In America (A&M)
 - ALVIN LEE TEN YEARS LATER—Ride On (RSO)

- WVWF-FM**—Richesler (Gary Whipple)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
 - PETER FRAMPTON—Where I Should Be (A&M)
 - EARTH, WIND & FIRE—I Am (ARC/Columbia)
 - NIGHT—(Planet)
 - STEVE HACKETT—Spectral Mornings (Chrysalis)
 - BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
 - SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)
 - JOE JACKSON—Look Sharp (A&M)
 - CHEAP TRICK—At Budokan (Epic)

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JUNE 16, 1979, BILLBOARD

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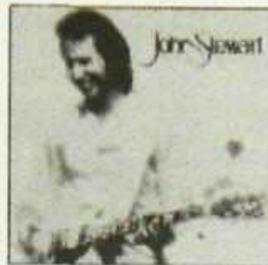
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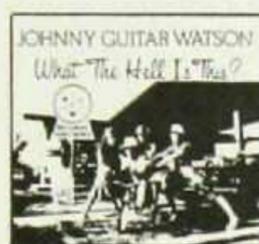
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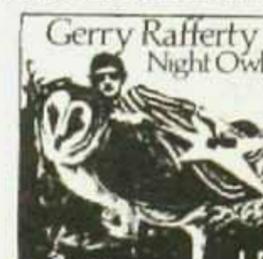
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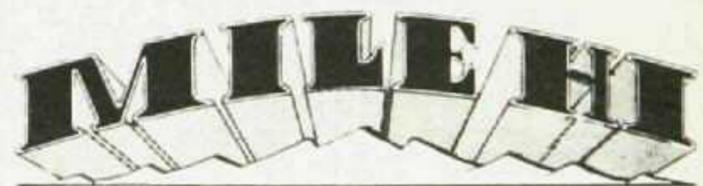
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3-Day Jazz Olympics Artistic Success But Financial Debacle

By PAUL HOHL

KANSAS CITY—The Jazz Olympics, a three-day marathon jazz party which began here June 1, got off to a shaky start its first year, despite the efforts of some of the nation's finest jazz talent.

What was intended as a musical celebration of Kansas City's jazz heritage may emerge instead as the city's biggest promotional disaster in more than a decade.

Sources close to Jazz Olympics, Inc., the not-for-profit corporation which promoted the event, say that losses from the festival may exceed \$75,000 to \$100,000.

Tickets to the Olympics, which featured 35 musicians including Al Cohn, Art Farmer, Billy Mitchell, Lee Konitz, Herbie Mann and Jay McShann, sold for \$20 each for five six-hour sessions or \$100 for the entire three-day event.

Fewer than 4,000 persons attended the Olympics, which was advertised nationally in New York, Minneapolis, St. Louis and several other major cities. Promoters blamed the current gas shortage and a recent airline strike for the lack of attendance, which was less than 10%.

The Olympics was envisioned as a spinoff of the popular jazz parties held in New York and Colorado by its primary promoter, Howard Rittmaster, a local court reporter and long-time jazz devotee.

Rittmaster was aided in the venture by three other Kansas locals, none of whom had prior promotional experience, and Ira Gitler, a New York writer and jazz producer. Rittmaster admits, however, that he alone is responsible for the financing of the festival.

"I don't want to comment on that (the festival's financial problems). To me, the only thing that's really important is the artistic merit of the show. Money's always something that can be made back."

Despite its financial problems, the Jazz Olympics was an unqualified

artistic success. The size and scope of the undertaking speak for themselves; 35 of the top jazz musicians in the country, playing rotating sets for more than five hours each in two separate ballrooms at the Raddison-Muehlebach Hotel.

The musicians were grouped in five categories containing between five and eight musicians each, each group representing a distinct musical style whose heritage was in some way related to Kansas City jazz.

"We tried as much as possible when putting the groups together to talk to each of the group's leaders and say 'Who do you want,' and then we did everything possible we could to get them," Rittmaster notes.

"The musicians were among the finest and were grouped according to their approach to jazz and their own likes and dislikes."

Group leaders for the Olympics included saxophonist Earle Warren and Herbie Mann for the Early Kansas City style, Billy Mitchell and Red Rodney, former trumpet player with Charlie Parker's original band,

for the Charlie Parker style; Lee Konitz and Jimmy Knepper leading the West Coast group; Ruby Braff and Scott Hamilton recreating New York of the 1930s and '40s; and Al Cohn and Art Farmer bringing it up-to-date with the contemporary New York sound.

"I think the idea of a group really stretching out over a period of time and developing the coherence we saw this weekend was all that I had in mind; those were my hopes," says Rittmaster. "You've got to remember that what we're really talking about here are five separate festivals in two ballrooms with sets about six hours long. That's music going continually in each ballroom."

Despite the event's lack of financial success, Rittmaster plans to continue the Olympics next year and is already planning talent based on a slightly less ambitious undertaking.

The festival was well received locally despite the poor attendance, and the week was proclaimed Jazz Olympics Week both by Kansas City Mayor Richard Berkeley and Missouri Governor Joseph P. Teasdale.

A New Life For Rodriguez?

By KIP KIRBY

NASHVILLE — "Rodriguez," Johnny Rodriguez' just-issued debut release for Epic Records, is the first project the artist has ever worked on with producer Billy Sherrill.

The key, with this LP, says Rodriguez, is creative control which he has never had before.

"I'm 100% satisfied with every detail on this album," he states. "This is the first time I've ever heard the music and my voice the way I've wanted to hear them. For the first time in my 12-LP career, no one changed any of the chords or any lyrics in my songs. I went into the studio and put everything down the way I knew it should

be. Of course, I realized I was taking a chance...."

Taking a chance, because during his six-year stint with Mercury, Rodriguez had slid from a consistent number one country artist with a strong media profile to a position out of the top money and out of the public eye.

"I wasn't creating any more because I was bored," Rodriguez admits. "I was having trouble writing. I wasn't playing guitar, I wasn't doing interviews. I had too many people around me slicing my life up like a pie, telling me how to run my career. I was only writing what they told me would sell."

(Continued on page 53)



SPECIAL PERFORMANCE—Willie Nelson and Waylon Jennings turn out to render a few of their best known tunes following George Jones' opening kickoff set for his newest club in Nashville's Printer's Alley.

Secondary International Sites 'No Picnic' For Zappa Gigs

By PAUL GREIN

LOS ANGELES—"I have been to your secondary international markets," says Frank Zappa, "and let me tell you it's no picnic. It's not for sissies."

Zappa has toured Europe every year since 1967, but this year marked the first time he ventured beyond the big cities to do nine provincial dates in France.

"We just signed with CBS outside of the U.S.," Zappa explains, "and we wanted to show the French company that we were interested in helping it sell records."

"We were the first big U.S. rock act to tour the provinces," he claims. "French acts play there all the time, but American groups generally don't go anywhere near the provinces. If they have a date to fill in, they might add Lyon or Marseille, but we went to places I didn't even know were there: Pau, Nantes, Brest, Montpellier, Dijon, Lyon, Bordeaux, Cambrai and Strasbourg."

"Once you get out of the major cities in some of these places, the conditions are not only primitive, they're dangerous. The risk to personnel and equipment is considerable."

"It's kind of sad because the people really want to hear live music. The audiences are friendly and

excited that something is going on in their town other than accordion music."

Zappa did the French dates as part of a 40-city, three-month European tour this winter, one month of which was spent in London producing an LP for violinist L. Shankar. It will be released July 20 on Zappa Records, distributed in the U.S. by Phonogram.

Zappa was accompanied by a large contingent: a nine piece band, Bennett Glotzer, his manager; Marty Jacobs, tour manager; a bodyguard and a 12-member crew which handled sound and lights. That's the largest band he's taken to Europe in years. He once took a 20-piece group, but it was only for five dates. (Continued on page 70)

Chicago Rally Against Racism

CHICAGO—The fourth in a series of recent U.S. "Rock Against Racism" rallies was held here Sunday (10) at Lincoln Park.

Organizers say Britain's politically active Tom Robinson Band would play in the day-long event. Groups Desmond, Skafish, La Nuestra, DOA, Street Sounds and Rupert also are announced.

Recent rallies have been held in Houston, Columbus, Ohio and New York City. Chicago supporters of the movement also are staging a series of local benefit performances.

"Rock Against Racism" had its inception in England in 1976 as a response to politics of the National Front movement.

Basie Counts 'Em Up: 75 And Still Swingin'

By DAVE DEXTER JR.



The Count: Soon to accept a candled cake from Minnie and Mickey Mouse.

LOS ANGELES—Considering the traveling he does over a 50-week period year after year, and decade after decade, one wonders if Count Basie knows where he is on a given night.

But he will know for sure next week when he and his band perform six consecutive evenings at Disneyland's Plaza Gardens.

On that engagement, he will observe his 75th birthday anniversary.

He will, moreover, have more than a little help from his friends. A lavish buffet dinner Monday (18) will find the Count inundated by cronies he's made since he first took to the road in 1936 out of Kansas City with an unknown, hungry, ill-clothed aggregation which, within a year, would be challenging Duke Ellington, Jimmie Lunceford and Benny Goodman for summit popularity among the nation's depression era swing music converts.

Expected to attend the buffet are performers like Ella Fitzgerald, Frank Sinatra, Tony Bennett, Lena Horne, Carmen McRae, Nancy Wilson, Della Reese, Pearl Bailey, Sammy Davis Jr., Red Foxx, Slappy White, Mel Torme, Sarah Vaughan and Ray Charles.

tically trying to round up as Basie night approaches.

The Count went down for the count a couple of years ago in Los Angeles. He suffered what many said was a heart attack. But that was later denied.

Whatever the ailment, it floored the New Jersey pianist for several months. Yet his band continued its long and tiring trail of one-nighters with Nat Pierce at the keyboard, ably substituting for Basie. Soon, the Count was back at the piano, effortlessly directing his punching, precise, potent reeds, brass and rhythm with the flare and poise which has distinguished his 43 years as a maestro.

The Disneyland run follows the Basie band's appearance in the Hollywood Bowl as a Playboy Magazine Jazz Festival attraction.

Records?

Basie's production is simply awesome. His first disks were made for Victor when he worked as one of two pianists in the old Bennie Moten band in Kansas City. Then came his "discovery" in that city's Reno Club by John Hammond, who cut four sides with a small Basie combo which featured the inimitable Lester

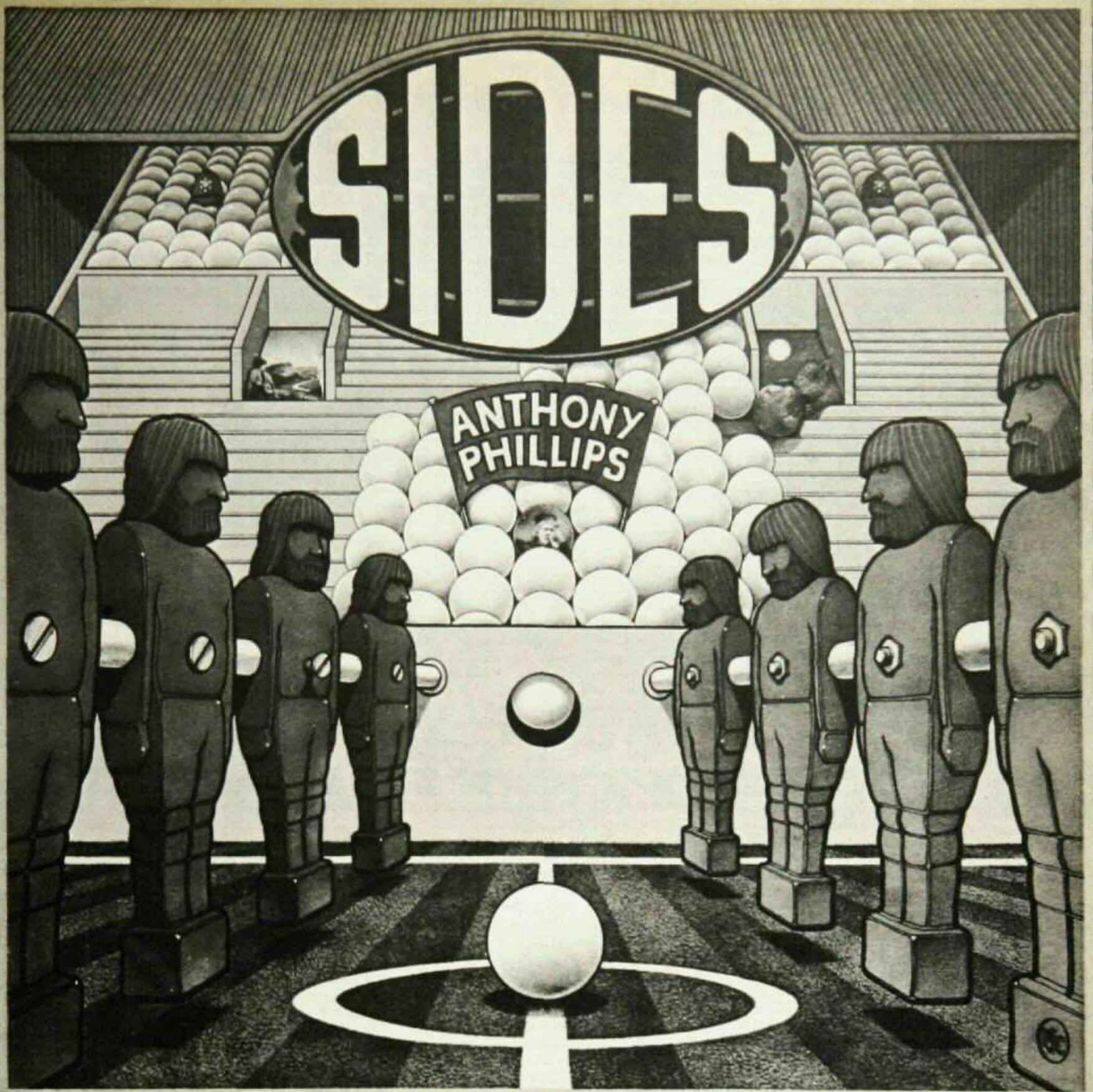
Young and Jo Jones under the name of "Smith-Jones Inc." Hammond and Columbia couldn't use Basie's name on the label because the Count had signed with Decca in one of the most historic contractual screw-ups ever.

For Decca, now MCA, Basie and his men turned out scores of now-classic shellacs, a series which included "Every Tub," "Blue And Sentimental," "John's Idea," "Sent For You Yesterday" and "Doggin' Around," all big band masterpieces with sidemen like Young, Herschel Evans, Jo Jones, Buck Clayton and singer Jimmy Rushing injecting exciting new approaches to jazz. Hammond finally, in 1939, acquired the band for Columbia Records and still more honors were accorded Basie for his Okeh, Vocalion and Columbia performances.

The years flew by and the Count's ensemble moved about freely as the swing era died. To RCA-Victor, Verve, Roulette, Dot and others, climaxing in his current association with Norman Granz's Pablo label.

Oddly, as a child in Red Bank, Billy Basie aspired to be a drummer. He never made it. With encour-

(Continued on page 42)



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New Phoenix Amphitheatre

By AL SENIA

PHOENIX—Local music promoter Doug Clark has begun construction of an open-air amphitheatre that will become the largest concert facility in the Phoenix metropolitan area.

Clark announced in early May that he would turn a large portion of a 56-acre Arizona amusement park called Legend City into a major out-

door concert facility. Plans call for the construction of a permanently covered stage, and terraced seating for audiences in excess of 25,000.

Clark plans to book acts into the new facility by mid-July. Bulldozers have begun to clear the site, located on a highly accessible tract of land near the border of Phoenix and the neighboring suburb of Tempe.

The largest concert facility located in the Phoenix area is the 14,500-seat Arizona State Univ. Activities Center, located a few miles from Clark's new venue. Both Clark and university officials concede they will be vying for many of the same musical acts.

"It's really a simple concept," Clark explains. "I'll produce quality shows in a beautiful, open air amphitheatre."

Clark is to name his new facility Compton Terrace and Amphitheatre for the Performing Arts. The facility will be a memorial to the late William Compton, former program director of a local radio station who was a close friend of Clark's.

Clark says the new venue will not be used for rock shows exclusively. "Of course we want the young concert crowd," he says, "but we also want retired people, families and couples with young children. We will produce shows with every age group in mind."

"We want to remove the hassles from concert attendance by creating a safe, easily accessible environment where you can bring the family and a blanket to enjoy the music."

Clark says he would like to bring opera, ballet, symphonies and MOR performers into Compton Terrace. The facility will be patterned after outdoor amphitheatres in other locales like Pine Knob in Detroit and the Concord Pavilion in San Francisco.

He says he plans to produce 30 to 45 shows the first year in the amphitheatre. Shows will be booked 10 months out of the year. There will be no shows held in December or January, when Arizona weather is the

most unsettled. Performances will be held on weekend afternoons in the spring and fall, and at night during the hot Arizona summer months.

The notion of an outdoor concert facility in Phoenix has been discussed and discarded by many in the past. But Clark seems optimistic.

"Because of the continued population growth and good weather, Phoenix is a logical choice for Compton Terrace," he states. "There is a strong future growth potential."

Clark candidly concedes another motivating factor for the amphitheatre was this year's success of Arizona State Univ.'s concert program. Student officials estimate profits on the campus have quadrupled since last year, and a number of top name jazz and rock artists were booked into university facilities.

"Sure, I've seen all those acts come in there and thought there's no reason why I can't be doing them," he says. The amphitheatre will be located only a few miles from the campus.

Clark says he has tentative agreements for groups to appear in August and September that include Cheap Trick, Kris Kristofferson, Gordon Lightfoot, the Tubes and Marshall Tucker. Clark hopes to book Boz Scaggs, James Taylor and Z.Z. Top in September. He says he also hopes to book "supergroups" like Fleetwood Mac into the facility. Campus concert officials say they have bid on many of the same performers.

Clark was looking to christen the amphitheatre with Chuck Mangione July 11, but Arizona State has scheduled him for a July 11 appearance.

Under the purchase agreement that Clark and his Southwest Entertainment company negotiated with Dot Amusement, current owners of the 16-year-old Legend City park, Clark will acquire the front entrance and a small commercial area that is now part of the Legend City complex. He will rename the area Encore Plaza and will lease rental space to record

(Continued on page 44)

10 DAYS IN AUGUST

Chicagofest Gets \$375,000 Backing

CHICAGO—A total of \$375,000 has been pledged by businesses towards staging of this year's Chicagofest, according to the office of Mayor Jane Byrne.

Byrne, who originally toyed with the idea of eliminating the festival, gave official approval to the 1979 edition last week.

The amount of business underwriting is more than twice the sum of last year's festival, and the 10-day, August event is expected to be run without cost to the city, Byrne's office says.

The issue of last year's deficit was raised by Byrne in early May, but public opinion strongly favored a repeat of the Navy Pier event. The festival is run under city sponsorship.

In a move aimed at cutting losses, prices of at-the-gate tickets will be increased to \$5 from last year's \$4. Pre-purchase tickets remain at \$3.50.

A total of 14 entertainment stages is planned including a roller disco area sponsored by WLS-AM and Royal Crown Cola, and a folk music stage under sponsorship of Perrier and WFMT-FM. Both are new additions this year.

Other areas and the corporate sponsors are the rock stage, Chicago Tribune; children's area, Keebler Co.; variety stage, Pepsi-Cola and WCFL-AM; cinema, John Illis & Associates; disco, WBMX-FM and Coca-Cola; comedy, United Savings & Loan; arcade, WLUP-FM; blues, Olympia Brewing; country, Schlitz Brewing; and jazz, Miller Brewing.

The Mayor's office estimates the total cost of the festival at \$2.4 million, about \$300,000 less than originally proposed.

Festivals Inc., producer of the festival, reportedly will receive \$270,000. The budget for entertainment is pegged at the \$600,000 mark, about the same as 1973.

The festival was inaugurated last year under Byrne's predecessor in office, Michael Bilandic.

Helen Reddy and the group Chicago have been announced to appear at the festival's main stage area located to one side of the pier on the mainland. Reddy is scheduled for Aug. 10, with Chicago to appear Aug. 12.

Roof Drops In On K.C. Theatre

KANSAS CITY—The ceiling literally fell in on Kansas City concert promoters Tuesday (5) when the roof of Kemper Arena, the city's largest indoor concert facility, collapsed during a torrential thunderstorm.

No one was in the 17,000-seat facility at the time of the accident, although the British rock band Yes was scheduled to appear there two nights later. That concert was later cancelled only hours before the show, after feverish attempts to move it to nearby Municipal Auditorium, a smaller 10,000-seat hall in downtown Kansas City.

Several other groups, notably Rod Stewart, Peter Frampton and Kansas had shows scheduled for the facility later this month. Those shows are being renegotiated, according to promoter Chris Fritz.

The ceiling collapsed following a rainstorm which dumped more than 3½ inches of water in the metropolitan Kansas City area in less than an hour. Officials say the construction of the arena caused an imbalance of wind pressure inside and outside the arena, causing what might have been a small tornado in the facility. Damage to the arena was estimated at more than \$1 million.

City officials estimate the facility will take between six months and a year to repair, and will cost the city several million dollars in lost revenues.

Kemper Arena was dedicated in 1974 at a cost of more than \$10.8 million and was hailed as an architectural masterpiece at the time of its dedication. It received several architectural awards for design from the American Institute of Architects which coincidentally was holding its national convention at another facility in Kansas City at the time of the collapse.

Charge D.C. Racial Lines

By JEAN CALLAHAN

WASHINGTON—Integration is chic in D.C. discos but only up to a point, complain prominent black Washingtonians who accuse local club owners of setting up informal racial quotas.

"I find it ironic that in a city 79% black, where most of the elected city officials are black, a black can't go to most nightclubs without a hassle," city council member John Wilson recently told the Washington Post.

Even the mayor's wife is subject to discrimination. "It happens to me continuously," Effi Barry says. "It's not getting better. People are being lulled into a false sense of security. What they don't realize is that once you get off your block or out of your neighborhood, you're just another nigger."

Many popular Washington nightspots including the Apple Tree, La Serre, Pisces and Elan are private or membership card admission clubs. Some say this burgeoning trend is a disguised way of limiting black attendance.

"It's a fact of life that a club in this town is going to be either black or white," says Bill Lindsay, part-owner of Foxtrappe, a private nightclub with a predominantly black membership.

"You have a lot of strangers in a nightclub situation and people make judgments based on what they see. The crowd is looking for something in common, and if all they find are differences, then they become uncomfortable."

Basie's Birthday

• Continued from page 40

agement from his mother he became a pianist (and later, a master of the electric organ) with the late Thomas "Fats" Waller as his idol. But through the years the Basie Rhythm sections have become globally renowned. None has surpassed the original, Freddie Green on guitar (still with Basie in 1979); Walter Page, bass, now deceased, and Jo Jones on tubs.

He has played gigs throughout the world, so frequently in Japan and Europe that he long ago lost track of the number. He has appeared in motion pictures, on countless television shows and thousands of radio broadcasts.

And through it all, his music has unvaryingly remained excellent, ideal for dancing and listening.

Talent In Action

PATTI SMITH GROUP

Palladium, New York

It seemed only right that Patti Smith should open all three of her New York shows with "So You Want To Be A Rock N' Roll Star," from her new "Wave" album.

In the last four years or so, if there has been one consistent champion of rock'n'roll, no matter how confused, it has been—Smith. And now she has made it. "Wave" is shooting up the charts, bringing her into the rock mainstream, and getting her a whole new set of fans.

Most of the audience at her two Palladium shows May 22 and 23 appeared to be seeing her for the first time. And they loved her, many standing in their seats through the whole of the 2½-hour plus set to be able to better see one of the most eccentric and charismatic performers in the business.

Smith captivated her audience with a mixture of intense rock'n'roll and off-the-wall behavior. Some of her mystic/political remarks did not really make much sense. But the audience didn't seem to mind. A rock concert is hardly the forum for profound conversation, anyway.

Holding it all together was the tough and solid music of the Smith Band. With Patti sometimes helping out on guitar and clarinet, the other four members of the band were paced by the indispensable Ivan Kral and Lenny Kaye.

Though Patti included some selections from "Horses," "Easter" and "Radio Ethiopia," her three previous LPs, the bulk of her more than 20 songs in the Palladium shows was devoted to her new material from "Wave," notably "Frederick," as well as "Hymn," "Revenge" and "Broken Flag." There were also some surprises with the band doing "Woody Bully," "Jailhouse Rock," and "Secret Agent Man."

Surprising, too, was Smith's unbilled appearance on May 24 at CBGB, the club where Patti and so many other top new wave bands first got their start. The place was packed with Smith's fans who learned about it through the underground, and in response she did a two-hour set that in some respects was superior to her Palladium appearances, and which may point the future direction of the Smith group.

Playing before her old fans, the concert was more a friendly and less intense affair than the Palladium shows, with Patti more relaxed and less close to the edge. She even kept her raps short and to the point.

The CBGB concert was a tribute to Bob Dylan, whose birthday it was. Consequently many songs in the set were by Dylan including "Mr. Tambourine Man," "Rainy Day Women," "Like A Rolling Stone" and others. **ROMAN KOZAK**

PATTI LABELLE ATLANTIC STARR

Beacon Theatre, New York

LaBelle showed why she is one of the best singer-performers in contemporary music at the first of two shows here June 2. Matching her considerable vocal skills with an engaging and multi-faceted stage persona, she moved smoothly through a 110-minute, 11-song presentation that satisfied an enthusiastic, near-sellout crowd.

LaBelle now avoids the space age trappings associated with the defunct vocal group named after her. Instead her show, from the expert lighting to the support of a fine nine-piece band, works only to highlight her talents.

She is truly an inventive singer, who doubles the impact of lyrics through emotionally charged, calculated, manipulation of her voice. At her best, on songs like "Joy To Have Your Love" and "Come What May," LaBelle mixes the passionate delivery of soul with the subtle phrasing of a jazz musician.

As a performer this Epic artist is just as effective. She can milk a song for maximum emotional impact and be equally comfortable prancing across the stage during a disco-tinged arrangement of "Lady Marmalade."

Atlantic Starr, a young nine-person funk aggregation on A&M is a long way from the polish and ability needed to work an audience like LaBelle does. Its enthusiasm didn't make up for sloppy song-to-song transitions and an uneven six-song, 45-minute set. It should try to play before younger audiences that might be more receptive to its musical style. **NELSON GEORGE**

MILLIE JACKSON INSTANT FUNK KARISMA

Avery Fisher Hall, New York

This date was Jackson's first downtown headlining gig and the evening was a success artistically and financially. The full house was treated to 65 minutes of Jackson's irreverent combination of funk and snappy patter May 22.

Jackson's voice has matured into a most impressive instrument and she has mastered the art of doing soulful covers of hit songs from other idioms. Jackson has managed to put her own stamp on material from the country charts like "Back In Love On Monday," "Sweet Music Man" and "Loving Arms Again," and rock hits like "Kiss You All Over," "Do Ya Think I'm Sexy" and "Hold The Line."

But the thing that sets Millie apart from the seemingly endless parade of singers is her amusing and often raunchy stage banter.

Jackson's stage character is a free spirit who... (Continued on page 44)

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Good Music In Minneapolis Shift

By ED HARRISON

LOS ANGELES—The Good Music Agency is phasing out its recently opened Denver office and relocating it to a new office in Minneapolis.

The move to Minneapolis is part of a thrust to expand from a regional agency to one with national capabilities. Administrative and regional bookings will be handled out of the Good Music Agency's other office in Missoula, Mont.

"We don't want to be in New York or Los Angeles until we get bigger," comments Doug Brown, co-owner of the agency with Brian Knaf.

"Minneapolis has superb talent and a club scene waiting to be tapped. The area might be the best club scene in the U.S. for upcoming talent. And there is good music press also," says Brown.

Being located in the middle of the country gives the Good Music Agency access to both coasts and the Midwest, notes Brown.

Last year, the company had \$3.6 million in bookings, according to Brown, and this year he is eyeing \$4 million.

The agency works more than 150 acts, 10 of those booked nationally and the remainder on a regional basis. Some of those acts are booked on a non-exclusive basis in conjunction with major agencies like ICM, Premier and Magna.

In addition to the agency, there is Good Music Management which handles managerial affairs for Nina Kahle, the Lawyers and John Thoennes & Patriot.

"The acts signed to management are ones we believe in musically and ones we can make an impact on the growth of their career," says Brown.

"Being in control of the different aspects means fewer obstacles in the path of success."

Since its inception, the company has been active in establishing its acts in the college market, attending all NECA conventions and showcasing. Brown foresees a slight tailoff in the campus market now that the agency has established credibility.

"It takes money and time to build a company and get a rapport going," he says of the early days. In addition to colleges, Good Music's agents regularly play showcase clubs, nightclubs, lounges and high schools.

Among its acts are Hank Williams Jr., the Guess Who, Mission Mountain Wood Band, Nina Kahle, Chris Bliss, Larry Raspberry & the Highsteppers, among others. Brown is looking for a \$5,000 rock or country rock group as well.

The agency now boasts 10 agents in the two offices and eight people in other administrative capacities.

Amphitheatre

• Continued from page 42

shops, stereo dealers and other small retail outlets.

In three years he proposes to buy the entire Legend City Amusement Park. By that time he plans to have Compton Terrace established as a "musical center" in Phoenix.

Since 1972, Clark has produced hundreds of shows at the 2,800-seat Celebrity Theatre here. He says he plans to continue presenting smaller acts at the Celebrity, while using the new amphitheatre to book the superstars who draw more than 25,000

Talent In Action

• Continued from page 42

advises the females in the audience to spread their favors liberally and offers her own charms to any DJs who are willing to play her records. While this sort of thing might offend people of different backgrounds and moralities, it is received most enthusiastically by the young women who flock to Jackson's shows.

Jackson's 11-song set was consistently satisfying, though more thought should be given to the set pace now that she has achieved true headliner status.

Preceding Jackson was Instant Funk, a 10-man band that rose to prominence as Philadelphia sidemen. All are competent and the group worked hard to entertain in its five-song 40-minute set. But Instant Funk's live show lacks the discipline of its masterfully intricate recordings and the set came off disjointed. This was particularly evident during the set's climax when the group performed a sloppy, meandering version of its single, "I Got My Mind Made Up."

Opening the show was an impressive new eight-piece band from Brooklyn called Narisma. The band showed above average musical skills in its well-received 40-minute set though the six songs the group performed did not indicate any sort of distinctive direction. Particularly memorable was vocalist Ron Marks, who displayed a strong, commanding voice that deserves a better showcase.

ROBERT FORD JR.

HERBIE MANN

Village Gate, New York

This veteran flutist and his five-piece band captivated an SRO crowd in the first of two shows May 26. For 80 minutes the audience enjoyed his contemporary music styles overlaid with jazz improvisations.

Mann was in good form. He paced himself throughout the evening, knowing when to step to the forefront for striking effect and when to meld his instrument within the band. Mann eschewed the use of overly disco-oriented material, like his "Hijack" of a few years back. Even the arrangement of his encore, a cover of Celi Bee's disco hit "Superman," had its dance elements toned down.

If there was an overriding musical motif to Mann's presentation it was Brazilian. Two of the six tunes presented had a samba rhythm and featured percussionist Rafael Cruz on a variety of instruments, including a one-stringed Brazilian guitar. Another particularly effective selection was a tribute to Charles Mingus and Duke Ellington entitled "Sir Charles Duke."

In total, Mann and company were relaxed and well rehearsed, their music pleasant though not very memorable.

NELSON GEORGE

STEVE GIBB MICHAEL JOHNSON

Tennessee Theatre, Nashville

This double billing offered two exceptional performers plus the backing of Nashville's finest studio musicians in a setting made to order May 25.

Although the hall was far from full, those who attended were treated to an outstanding evening of entertainment provided by Gibb and Johnson.

Gibb's opening hour-long 15-song show combined a lively selection of material from his recent *Clouds* album, including his latest single, "Don't Blame It On Love," and spotlighted his breezy expertise on piano. His songs are universal scenarios that blend slice-of-life situations with the common denominator of everyday human emotions. Gibb uses his voice effectively to capture a sob, a wavering tenderness, a poignant note of love.

Songs such as "Look What You've Done," "Whiskey Dreams And Nursery Rhymes" and "She Believes In Me" won enthusiastic audience reaction and brought Gibb back for an encore.

Johnson took the stage as somewhat of an enigma, although he scored heavily this past year with "Bluer Than Blue," "Almost Like Being In Love" and "Sailing Without A Sail," his own personal concert appearances have been relatively scarce.

He lost no time in winning the audience over with a dazzling display of his acoustic guitar prowess, highly stylized vocal phrasings and his unexpected sense of humor between numbers.

Johnson held his own brilliantly throughout the solo portion of his set with songs such as "Gotcha Covered," "Oh, Boy" and "25 Words Or Less" from earlier LPs. By the time he was joined onstage by a five-star cast of musicians that included his producers Steve Gibson and Brent Maher, Johnson had capably proved himself as powerful a live performer as he is on vinyl.

He exhibited a skillful mastery of jazz, classical and pop techniques through songs such as "Foolish," "Let This Be A Lesson To You" and the unusual "Blackmail."

The 75-minute, 16-song set earned Johnson a resounding ovation and proved him a performer completely at home in the environs of center stage.

KIP KIRBY

Signings

The Commodores resign with Motown Records. Kepp Lennon, the youngest member of the Lennon family to MCA Records, with a debut single, "Buck Rogers" from the Universal Pictures film. The tune, backed with "Cloudy Morning," was produced and arranged by Dave Fisher.

Lynda Carter, television's "Wonder Woman," to a worldwide deal with Infinity Records. She also bows this fall with a CBS TV music special with guests Leo Sayer and Kenny Rogers.

Candido, veteran Latin percussionist, to Salsoul, with the release of a disco-oriented LP called "Dancin' And Frascin." R&B vets the Ch-Lites to Inphasion Records for recording, and to Norby Walters for booking. Its latest effort, a disco single called "Higher," will be distributed via TK Records. Black Ivory, a soul unit, to Buddah Records with a 12-inch single cut called "Mainline."

Randy Gurley to RCA Records, Nashville, with the debut single titled "Don't Treat Me Like A Stranger." Management is being handled by David Van Cronkite. The Stamps to an exclusive booking agreement with Nashville International Talent and retainment with Image PR, Ltd.

Beth Rarbeck to exclusive songwriter agreement with the Terrace Music Group, a publishing division of Ovation Records.

Rolling Stone Ron Wood to Screen Gems/EMI for publishing, worldwide. Laughing Dogs, a rock group, to Columbia Records, with an LP due soon produced by Bruce Botnick. . . . The Gentlemen and Quiet Fire, two West Coast groups, to RCA Records via Pacific West Management Inc. . . . Writer/singer George Fischhoff to United Artists Music. He's completing the score for the upcoming Broadway musical version of James Michener's "Sayonara." The B. Willie Smith Band to Big Sound Records.

Talent Talk

Charisma Records has rereleased the first two Genesis LPs, "Nursery Crime" and "Fox-Trot" which have been unavailable in the U.S. the last few years. Jimmie Mack has left Big Tree Records and is shopping for a new label. He will be appearing at Great Gildersleeve's in New York Tuesday (12). The new Rick Wakeman LP, set for release this week, features a reggae version of "Swan Lake," a disco version of "Rhapsody In Blue" and a traditional jazz track.

Kiss will be the subject of a one-hour special on HBO in July. . . . Expect a live Queen LP be-

fore the end of the month. Teddy Pendergrass has purchased an English Tudor Mansion outside of Philadelphia that was owned by Mike Douglas. Rod Stewart will be given the Golden Ticket Award by Madison Square Garden for attracting more than 100,000 to the venue when he plays four nights there this week.

Artsia president Clive Davis was the target of an unexpected and prolonged verbal attack from the stage of New York's Bottom Line Monday (4) from one of his recording artists, Lou Reed.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	WORLD'S GREATEST FUNK FEST.—PARLIAMENT/FUNKADELIC/BOOTSYS'S RUBBER BAND/RICK JAMES/BAR-KAYS/BRIDES OF FUNKENSTEIN/CON FUNK SHUN/PARLET—Feyline Presents/R and B Productions Los Angeles Col., Calif., May 26	60,702	\$12.50-\$15.00	\$781,750
2	CHEAP TRICK/THE ROCKETS—Ron Delsener, The Palladium, New York City, N.Y., May 24-25 (2)	6,800	\$8.50-\$9.50	\$60,000
Arenas (6,000 To 20,000)				
1	13TH ANNUAL U.C. BERKELEY JAZZ FEST.—JONI MITCHELL/WEATHER REPORT/HERBIE HANCOCK/AL JARREAU/SONNY ROLLINS/DIZZY GILLESPIE—Greek Theater, San Francisco, Calif., May 25, 26, 27 (3)	21,000	\$7.50-\$8.50	\$180,275
2	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Chicago Stadium, Chicago, Ill., May 23	17,453	\$8.00-\$9.00	\$146,485
3	BAD COMPANY/CARILLO—Sunshine Promotions/Concerts West, Market Square Arena, Indianapolis, Ind., May 20	18,250	\$7.50-\$8.50	\$138,605*
4	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Chicago Stadium, Kansas City, Mo., May 26	14,424	\$7.50-\$8.50	\$110,943
5	SUPERTRAMP—Festival East, War Mem'l., Buffalo, N.Y., May 21	13,173	\$7.50-\$8.50	\$107,725*
6	TED NUGENT/ROADMASTER—Sunshine Promotions, Freedom Hall, Louisville, Ky., May 25	11,961	\$7.50-\$8.50	\$92,653
7	THE JACKSONS/SISTER SLEDGE/FOXY—Lewis Grey Productions, Tarrant Co. Conv. Center, Fort Worth, Texas, May 27	11,287	\$7.50-\$8.50	\$90,204
8	ALLMAN BROTHERS/THE FAITH BAND—Sunshine Promotions, Mkt. Sq. Arena Indianapolis, Ind., May 26	11,808	\$7.50-\$8.50	\$88,364
9	BAD COMPANY/CARILLO—S & L Entertainment/Jerry Weintraub/Concerts West, Omaha Civ. Ctr., Omaha, Neb., May 27	10,740	\$7.50-\$8.50	\$81,451
10	THE OUTLAWS/NEW ENGLAND—Frank J. Russo Inc., Music Inn, Lenox, Mass., May 27	10,000	\$8.00	\$80,000*
11	SUPERTRAMP—Don Law Co., Boston Music Hall, Boston, Mass., May 23, 24 (2)	8,400	\$8.50-\$9.50	\$77,769*
12	SUPERTRAMP—Monarch Entertainment, War Mem'l., Rochester, N.Y., May 26	9,132	\$6.50-\$8.50	\$72,020*
13	ERIC CLAPTON/MUDDY WATERS—Concerts West/Ruffino Vaughn, Augusta Civ. Ctr., Augusta, Maine, May 25	8,000	\$8.00-\$9.00	\$69,280*
14	THE OUTLAWS/NEW ENGLAND/TWO GUNS—Don Law Co., Cape Cod Col., Mass., May 26	7,200	\$8.50-\$9.50	\$62,402*
15	THE JACKSONS/SISTER SLEDGE/FOXY—Lewis Grey Productions, Fair Park, Beaumont, Texas, May 26	7,492	\$7.50-\$8.50	\$61,987*
16	ERIC CLAPTON/MUDDY WATERS—Concerts West, Broome Co. Col., Binghamton, N.Y., May 28	6,391	\$8.00-\$9.00	\$54,560*
17	VILLAGE PEOPLE/GLORIA GAYNOR—Contemporary Productions/Chris Fritz and Co., Kemper Arena, Kansas City, Mo., May 28	6,373	\$8.50	\$54,170
18	TOM JONES—Sunshine Productions, Univ. of Dayton Arena, Dayton, Ohio, May 22	4,408	\$7.00-\$12.50	\$52,585
19	WILLIE NELSON—Pace Concerts/Louis Messina/Beach Club Booking Inc., Carolina Col., Columbia, S. Carolina, May 23	6,792	\$7.00-\$8.00	\$51,892
20	WILLIE NELSON/LEON RUSSELL—Pace Concerts/Louis Messina, Jacksonville Col., Jacksonville, Florida, May 22	5,492	\$6.50-\$8.50	\$45,923
21	VILLAGE PEOPLE/GLORIA GAYNOR—Contemporary Productions, Checkerdrome, St. Louis, Mo., May 27	5,257	\$8.50	\$44,684
22	SISTER SLEDGE/FOXY/G.Q./SHOTGUN—Lewis Grey Productions, Municipal Arena, New Orleans, La., May 22	5,379	\$7.00-\$8.00	\$42,043
23	THE OUTLAWS/NEW ENGLAND—Cross Country Concert Corp., Glen Falls Civic Ctr., Glen Falls, N.Y., May 25	4,215	\$8.00-\$9.00	\$37,770
24	BOB WELCH/LE ROUX—Pace Concerts/Louis Messina, Beaumont Civic Ctr., Beaumont, Texas, May 24	4,003	\$6.50-\$7.50	\$26,784
25	ALVIN LEE/TEN YEARS LATER/BLACK OAK/BLACK FOOT—Gulf Artists Productions, Lee Co. Arena, Fort Myers, Florida, May 27	2,833	\$6.00-\$7.00	\$18,653
Auditoriums (Under 6,000)				
1	CHEAP TRICK/THE ROCKETS—Monarch Entertainment Bureau, Convention Hall, Asbury Park, N.J., May 26	3,896	\$7.50-\$8.50	\$31,331*
2	NAZARETH/JAY FERGUSON—Landmark Productions Inc., Mary E. Sawyer Aud., La Crosse, Wis., May 24	3,815	\$7.50-\$8.50	\$29,269
3	NAZARETH/JAY FERGUSON—Schon Productions, Met Center, Minn., May 25	4,600	\$6.50-\$7.50	\$29,085
4	ALVIN LEE/TEN YEARS LATER/BLACK FOOT—Alex Cooley Inc., The Fox, Atlanta, Ga., May 22	3,170	\$7.50	\$23,775
5	HEAD EAST/GENOCIDE—Terry Drea Productions, Music Hall, Omaha, Neb., May 25	2,608	\$6.50	\$16,952*
6	DAVID CROSBY Benefit for the Montessori School—Avalon Attractions, Arlington Theater, Santa Barbara, Calif., May 26	1,447	\$7.50-\$25.00	\$13,265
7	HEAD EAST/GENOCIDE—Terry Drea Productions, Nash Audit., Yankton, S. Dakota, May 26	1,606	\$6.50-\$7.50	\$10,543
8	ROBERT GORDON/PURE PRAIRIE LEAGUE—Monarch Entertainment, Paramount Theater, Asbury Park, N.J., May 27	1,304	\$7.50-\$8.50	\$10,321

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IN BEHALF OF TEENAGERS

Pa. Operator Seeks Liquor Law Changes

PHILADELPHIA—The number of teenage discos here would skyrocket if disco owner Leonard Stevens, now locking horns with the Pennsylvania Liquor Control Board, wins a favorable decision in the courtroom.

In bordering New Jersey, a disco need only shut down the bar and operate a teen disco session, as many of them do on weekend afternoons. Not so in Pennsylvania. The teen discos are strictly that and places holding a state liquor license cannot join the teen parade.

Since teen discos in liquor-licensed establishments are illegal in Pennsylvania, even under conditions of no availability of alcoholic beverages, Stevens has turned to the Court of Common Pleas in suburban Montgomery County, Pa., where he operates the Library Discotheque.

Stevens filed a petition for declaratory judgment against the state liquor board so that he can operate a teen disco every Sunday afternoon between 2 and 7 p.m. at his Library in Bala Cynwyd, Pa.

Alcoholic beverages would be under lock and key and not available to anyone, including adults, Stevens said in his court petition. Staff employees of the Library as well as independent personnel such as security

guards would assure strict supervision of the under-21 teenagers.

However, if the Library proceeds with its extensive plans for a Sunday teen disco, even with its comprehensive and stringent supervisory procedures, the Library is threatened with a citation and/or fine by the Pennsylvania State Liquor Board and even worse, the possible loss of its restaurant liquor license, amusement permit and/or licensed business.

Stevens, who joined the disco business with the opening of the Library six years ago—considered a daring innovation at the time—believes the teenage population of Pennsylvania deserves the opportunity to disco and socialize in the glittering atmosphere of adult discotheques.

He decided to let the court decide the issue when the state liquor board advised him that "supervision is proper only in circumstances where there has been established a relationship between the adult person and those under 21 years of age who are being supervised by that adult."

This means, charges Stevens, that only teens accompanied by a parent, relative or guardian may be lawfully admitted to an establishment like the Library's proposed teen disco—

(Continued on page 46)

GETTING PUBLIC SUPPORT

Disco To End LP Slump: Caviano

By ROBERT ROTH

act, "are strong indications of the kind of powerful sales that await us once our stars are built."

What disco can do for the current sales slump, Caviano feels, is best illustrated by the experience of several companies including Ariola, "which had its first number one record" with Ami Stewart's "Knock On Wood;" Polydor with several hits each from Alicia Bridges, Gloria Gaynor and Peaches and Herb; RSO; TK and Casablanca.

NEW YORK—"Record companies staffed exclusively by people who are waiting for disco's death are going to have a hard time adapting to the public's new taste," according to Warner/RFC president Ray Caviano.

Caviano's comments came during an address to the Music and Performing Arts Lodge of the B'nai B'rith here Monday (4).

His topic of discussion was "Can disco stop the sales slump?" Before the end of the 10-minute talk it was clear that Caviano feels the answer is a conditional yes.

According to Caviano, "nine out of the top 10" singles are disco which is a "percentage with a message." Very simple, "the public is telling us that its tastes are changing," he said. "They're shifting to the strong rhythms of disco."

Of course, the question then arises, why is there a slump in album sales? Caviano's opinion is that singles are bought by the public as single performances and the public only purchases albums when it gets to know the star who made the single.

Examples of that phenomenon, he believes, are the success of Elvis Presley and the Beatles.

"Superstars sell albums," stated Caviano, although he feels that Donna Summer and the Village People are the only disco superstars at the moment.

That's because most disco acts have not yet built a base as Fleetwood Mac and Peter Frampton had to do before they were successful, Caviano noted.

But the sales figures for Summer and Gino Soccio, the first RFC

take a look at the emergence of new discos in shopping centers, where many of their accounts are located, and they would conclude they ought to rack at least the top five disco records, he advised.

"We are not just in the middle of a slump," Caviano noted. "We are in the middle of a massive change of public taste."

"The answer to the current sales slump is not a few LPs from the superstars of the mid '70s. It is the de-



SAINT TROPEZ—Butterfly Records artists Saint Tropez get into their rendition of their hit, "One More Minute," during a recent promotional visit to New York.

The key to the development of superstars is going to be the cultivation of new talent behind the scenes, says Caviano.

Referring to his Commentary piece (Billboard, June 2, 1979), Caviano expanded his thoughts on how and from where this talent should be acquired.

"We have to begin employing people in the record companies who genuinely love disco," he declared. Those people will come from the "disco community," he believes, and are needed in sales, marketing and promotion.

Additionally, rackjobbers should

development of the new superstars of the 1980s. And most of these superstars will emerge from disco," he concluded.

In a 25-minute question and answer period, Caviano responded to 17 queries on a variety of subjects and noted among other things that he does not believe disco will replace rock but rather that the two forms of music will mix: that although disco is frequently a studio medium, "part of what's going to help the disco turnaround is the group that can pull it off live." He said disco has proven it will last and is not "just a fad."



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Disco Utilized In Muscle Program

NEW YORK—A New York choreographer and dance teacher has developed a program of exercises for both men and women using disco dance as part of the base of the format.

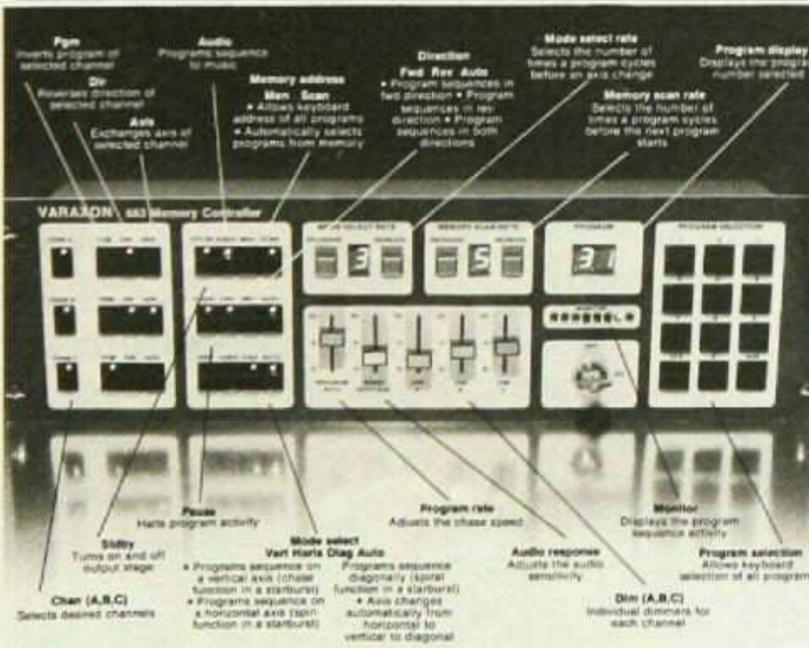
Jon Develin's Dancercise locations in Manhattan and Fort Lee, N.J., have combined disco, jazz and ballet dance forms with the exercise regimens of yoga, isometrics and tai chi chuan. Develin describes the result as "a graceful, flowing coordination of muscles and movement."

The concept of dancercise developed through the popularity of disco, and the realization that "there are lots of adults taking dance classes as a form of exercise."

Develin, who has lent his talents as a choreographer and dance educator to such musical theatre successes as "How To Succeed In Business Without Really Trying" and "What Makes Sammy Run," also offers his students special classes in disco, jazz and Latin dancing.

His firm has also released a record, complete with instructions and illustrations, outlining the dancercise program being taught to students at his studio. The record, on the Gateway label, sells exclusively through the mail at \$7.95 a copy plus 75 cents handling charges. The cassette version sells for \$9.95.

In person courses at the three New York locations range from \$55 for 10 lessons, through \$375 for 100 lessons.



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Billboard's Disco Action

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Disco Standardized Sleeves By RSO Label

LOS ANGELES—RSO has standardized its 12-inch disco sleeves. According to label president Al Coury, the new sleeves will establish RSO disco credibility at the retail level while identifying RSO with quality disco records.

The sleeves portray a "happy, colorful party atmosphere," says Coury, highlighted by two bathing suit-clad women holding the center hole that reveals label copy.

At the top of the sleeve are the words "RSO Disco" and stickers will be added with artist name and other important copy "to avoid browser confusion of many albums in the same sleeve."

Available so far in the newly designed sleeves are David Naughton's "Makin' It," the "Rock" and Linda Clifford's "Don't Give It Up" backed with "Sweet Melodies."

Releases expected in the next few weeks are by a new group, AKB, Sweet Inspiration and d'Llegance.

RSO is holding its list price at \$3.98 although Coury intimates that the price might go up. The standardized sleeve, he feels, will keep the costs down because there is no color separation.

The sleeve was conceived by art director Glenn Ross with design by Mac James of Rod Dyer Inc.

Birthday At N.Y. Xenon

NEW YORK—Xenon here celebrated its first birthday Thursday (7), with a fantasy party which, according to club owners Howard Stein and Peppo Vanini, was representative of the club's aura.

For the occasion the club was decorated by Zeka, an internationally-known designer who merged such themes as a flowering tropical garden, the 1001 nights and a color scheme of black and gold.

Sylvester's Single Out

BERKELEY, Calif.—Fantasy Records is re-releasing Sylvester's disco hits "Dance (Disco Heat)" and "You Make Me Feel (Mighty Real)" on a two-sided, 33 r.p.m. 12-inch single.

The previous 12-inch single of the disk reportedly sold to collectors at prices ranging from \$50-\$75. The new record has the same disco edit and mix of the original copies.

Pa. Operator

Continued from page 45
no matter how strong the supervision provided by the Library.

It also means that one parent could not lawfully take his/her, son/daughter to a teen disco with a friend of the child. The friend would also have to be accompanied by his/her own parent, relative or guardian. This further means that the parent, relative or guardian of each teenager would have to remain with the under-21 the entire time in order to meet the Pennsylvania Liquor Control Board's interpretation of proper supervision.

The Library believes the state liquor control board's definition of "proper supervision" is erroneous, and Stevens' petition calls on the court to come up with its interpretation. MAURIE URODENKER

- ### ATLANTA
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 4 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 7 POUSSIEZ—all cuts—Pussier—Vanguard (LP)
 - 8 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 9 DANCE WITH YOU—Came Lucas—Solar (12 inch)
 - 10 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 11 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 13 MAKIN' IT—David Naughton—RSO (12 inch)
 - 14 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 15 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)

- ### DALLAS/HOUSTON
- This Week
- 1 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 4 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (12 inch)
 - 6 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 7 IT'S OVER—Nina Faye—Casablanca (12 inch)
 - 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 9 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 12 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 13 BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 15 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)

- ### NEW ORLEANS
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 4 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 7 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 8 DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
 - 9 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 10 TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch)
 - 11 CAFE—D.D. Sound—Emergency (12 inch)
 - 12 DANCIN' AT THE DISCO—LAX—Prelude (12 inch)
 - 13 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 14 DISCO CIRCUS—Marin Circus—Prelude (LP)
 - 15 CRANK IT UP—Peter Brown—TK (12 inch)

- ### PITTSBURGH
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Reta—Channel (LP)
 - 7 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 8 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 9 I CAN TELL—Chanson—Arista (12 inch)
 - 10 CAFE—D.D. Sound—Emergency (12 inch)
 - 11 DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
 - 12 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 13 LOVE SICK/I GOT THE ANSWER—Carol Douglas—Midway (LP)
 - 14 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)

- ### BALT./WASHINGTON
- 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 Vanez—Prelude (LP)
 - 4 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 7 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 8 TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch)
 - 9 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 10 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th C. (LP)
 - 11 HAVE A CIGAR—Rosebud—Warner/RFC (12 inch)
 - 12 WORK THAT BODY—Tanya Gardner—West End (12 inch)
 - 13 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 14 DISCO CIRCUS—Marin Circus—Prelude (LP)
 - 15 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)

- ### DETROIT
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 SHOULD A GONE DANCIN'—High Energy—Motown (12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 5 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 6 STARS—all cuts—Sylvester—Fantasy (12 inch)
 - 7 RED HOT/NIGHT DANCIN'—Taka Boom—Arista (LP/12 inch)
 - 8 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 9 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 10 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 11 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 12 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 13 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 14 ALL THROUGH ME—Lauri Taylor—TK (12 inch)
 - 15 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)

- ### 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 Vanez—Prelude (LP)
 - 4 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 7 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 10 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 11 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 13 POUSSIEZ—all cuts—Vanguard (LP)
 - 14 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 15 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)

- ### SAN FRANCISCO
- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 BOOGIE BUSINESS—Lamont Dozier—Warner (12 inch)
 - 6 DON'T YOU WANT MY LOVE/UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
 - 7 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 8 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 9 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 10 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 11 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 13 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 14 YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (12 inch)
 - 15 CUBA—Gibson Bros.—Island/RFC (12 inch)

- ### BOSTON
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 5 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 7 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 8 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 9 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 10 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 11 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 12 WORK THAT BODY—Tanya Gardner—West End (12 inch)
 - 13 CRANK IT UP—Peter Brown—TK (12 inch)
 - 14 HOT FOR YOU—Blondstone—Tabu (12 inch)
 - 15 SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Reta—Channel (LP)

- ### LOS ANGELES
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 6 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 7 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 10 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 11 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 12 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)
 - 14 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)

- ### PHILADELPHIA
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 4 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 5 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 6 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 7 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 8 IT'S TOO FUNNY IN HERE—James Brown—Mercury (12 inch)
 - 9 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 - 10 BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (12 inch)
 - 11 POUSSIEZ—all cuts—Pussier—Vanguard (LP)
 - 12 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 13 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 14 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 15 BOOGIE WONDERLAND—Earl, Ward & Fire/Enclave—Columbia (12 inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 NIGHT DANCIN'/RED HOT—Taka Boom—Arista (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 7 DON'T YOU WANT MY LOVE/UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
 - 8 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 9 STAY WITH ME—Charo—Salsoul (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 11 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 12 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 13 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 14 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 15 H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)

- ### CHICAGO
- This Week
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 6 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 7 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 8 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 9 I CAN TELL—Chanson—Arista (12 inch)
 - 10 FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madison Kane—Warner (LP)
 - 11 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 12 H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch)
 - 13 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 14 CRANK IT UP—Peter Brown—TK (12 inch)
 - 15 HAPPINESS—Pointer Sisters—Planet (12 inch)

- ### MIAMI
- 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 Vanez—Prelude (LP)
 - 4 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 5 CUBA—Gibson Bros.—Island/RFC (12 inch)
 - 6 SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Reta—Channel (LP)
 - 7 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 10 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 11 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP/12 inch)
 - 12 WORK THAT BODY—Tanya Gardner—West End (12 inch)
 - 13 FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madison Kane—Warner (LP)
 - 14 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 15 POUSSIEZ—all cuts—Pussier—Vanguard (LP)

- ### PHOENIX
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (12 inch)
 - 4 RING MY BELL—Anita Ward—TK (12 inch)
 - 5 BAD, BAD BOY—all cuts—Theo Vanez—Prelude (LP)
 - 6 THE RUNNER—Three Degrees—Arista (12 inch)
 - 7 LOVE EXCITER/DANCE MAN—El Cocin—AVI (12 inch)
 - 8 UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
 - 9 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 10 RED HOT/NIGHT DANCIN'—Taka Boom—Arista (LP/12 inch)
 - 11 SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Reta (LP)
 - 12 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 13 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 14 DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

- ### MONTREAL
- This Week
- 1 BAD GIRLS/HOT STUFF—Donna Summer—Polydor (LP)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
 - 3 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—WEA (LP)
 - 4 DANCER/DANCE TO DANCE—Gino Soccio—Quality (12 inch)
 - 5 BAD, BAD BOY—all cuts—Theo Vanez—Quality (LP)
 - 6 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—CBS (12 inch)
 - 7 HAVE A CIGAR—Rosebud—WEA (LP)
 - 8 MIDNIGHT ENERGY—Madison—Quality (LP)
 - 9 PRINCE—French Kiss—Polydor (LP)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Michelle—RCA (12 inch)
 - 11 RING MY BELL—Anita Ward—TK (12 inch)
 - 12 THIS GROOVE IS BAD—Sly—RCA (LP)
 - 13 LOVE MAGIC—John Davis & the Monster Orchestra—CBS (12 inch)
 - 14 MY BABY'S BABY—Liquid Gold—Polydor (12 inch)
 - 15 NIGHT DANCIN'—Taka Boom—Quality (12 inch)

BUTTERFLY RECORDS
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517 N. ROBERTSON BOULEVARD, LOS ANGELES CALIFORNIA 90048. (213) 273-9600

Billboard's International Disco Forum VI

July 12-15, 1979

The New York Hilton

AGENDA

THURSDAY, JULY 12

10 am-6 pm
12 noon-6 pm
8 pm-12 midnight

REGISTRATION
EXHIBITS OPEN
DISCO DANCING & ENTERTAINMENT, Roseland Ballroom
SISTER SLEDGE, Courtesy of Atlantic Records
PETER BROWN, Courtesy of TK Records

FRIDAY, JULY 13

10:30 am-11:30 am
11:30 am-11:45 am
11:45-1:15 pm

WELCOMING REMARKS AND KEYNOTE SPEECH
Coffee Break
CONCURRENT SESSIONS
(1) "DISCO ADVERTISING AND MARKETING—AGGRESSIVE PROMOTION OF DISCOTHEQUES"

Moderator: RAY FORD
Bobby McGee's, Phoenix

Panelists: TONY GRECO
Uncle Sam's, New York
WAYNE ROSSO
ACI/Dave Kelsey Sound

(2) "WHAT MAKES DISCO RADIO FORMATS SUCCESSFUL?"

Moderator: JIM KEATING
WCAU-FM, Philadelphia

Panelists: JANE BRINTON
Brinton & Co., Los Angeles
CRAIG KOSTICH
RFC Records, Los Angeles
BO CRANE
Crossover Promotions, Miami
MATT CLENOTT
WDAI Radio, Chicago
DANIEL GLASS
Sam/Columbia
DANAE JACOVIDIS
WBOS, Boston
ROXY MYZAL
Atlantic/Atco, New York
TONY MARTINO
Atlant Enterprises/12 West/
WKTU's "Studio 92"
CARLOS RAYBAN
Capital Radio, Caracas, Venezuela
JUDY WEINSTEIN
For the Record, New York

(3) "INTERNATIONAL RECORD PROMOTION—THE PRIORITIES? DISCO DJs VS. DISCO RADIO"

Moderator: JANE BRINTON
Brinton & Co., Los Angeles

Panelists: STARR ARNING
Prelude Records, New York
SHERMAN COHEN
KIIS-FM, Los Angeles
TOM COSSIE
MK Dance Promotions
DEE JOSEPH
Butterfly Records
BILL McGUIRE
Voice of America/
Russian, Washington
A.J. MILLER
S.C.D.D.J.A., Los Angeles
JOHNNY GEORGE, Indiana Record
Pool and Disco Promotion
TOM HAYDEN
A-Tom-Mik Productions
ROY PERRY
WCAU-FM, Philadelphia

1:15 pm-2:30 pm
2:30-4 pm

LUNCHEON
CONCURRENTS
(1) "DISCO ARTIST DEVELOPMENT"

Moderator: IRA BLACKER
Personal Manager, Brainstorm/Flower

Panelists: PAUL COOPER
Atlantic/Atco, Los Angeles
RON DI BLASIO, Manager
Sister Sledge
ROBERT CAVIANO
Personal Manager, Grace Jones
FREDDIE DE MANN
Weisner-De Mann

(2) "ASCAP/BMI/SESAC and Other International Licensing Organizations Panel"

Moderator: BARRY KNITTEL
ASCAP, New York

Panelists: GENE COLTON
BMI
SID GUBER
SESAC
JUDITH SAFFER
ASCAP
Other International Licensing Organizations to be Announced

(3) "INTERNATIONAL DISCO SOUND Newest Applications in U.S. and Abroad"
Panelists to be Announced

4 pm-4:15 pm
4:15 pm-5:45 pm

Coffee Break
CONCURRENT SESSIONS
(1) "INTERNATIONAL DISCO—PROBLEMS OF PRODUCT AVAILABILITY, U.S. PRODUCT OVERSEAS/INTERNATIONAL PRODUCT FOR THE U.S. (Promotional and Consumer)"

Participants: ROY B.
Emergency Records & Filmworks
VINCE PELLEGRINO
CBS Records
STYVEE NILES
KINGSTON RECORDS
Other to be Announced

(2) "12" SINGLES—NEW SOURCE OF REVENUE FOR DISCO LABELS
Discussion of Various Marketing Concepts for 12" Commercial Singles Including Content and Pricing

Moderator: JOE CAYRE
Salsoul Records, New York

Panelists: FLORENCE GREENBERG
Channel Records
RAY HARRIS
AVI
TONY KING
RCA Records, New York
MIKE LUSHKA
Motown Records, Los Angeles
NANCY SAIN
Butterfly Records, Los Angeles
VINCE PELLEGRINO
Columbia Records, New York
KEN VERDONI
London Records, Montreal
COREY WADE
TK Records, Miami
LARRY YASGAR
Atlantic/Atco, New York
JOHN DANTONI
Discomat Records
LES TEMPLE
Tower Records, San Francisco

(3) INTERNATIONAL LIGHTING PANEL
Disco Lighting Managers, a New Division of Duties, the Bureau of Radiological Health Discusses Laser Safety, Newest Applications of Lighting in Discos, U.S./Abroad
Panelists to be Announced

8 pm-12 midnight

DISCO ENTERTAINMENT AND DANCING, Roseland Ballroom
Act to be Named
PEACHES & HERB, Courtesy of Polydor Records

SATURDAY, JULY 14
10:30 am-12 noon

CONCURRENT SESSIONS
(1) INTERNATIONAL DISCO OWNER/MANAGER PANEL

Moderator: GARY FRIEDMAN
TJ Disco's, Hawaii

Panelists: STEVE CORNECL
Studio One, Los Angeles
CLAES HEDBERG
Stena Line, Sweden
WAYNE ROSSO
ACI/Dave Kelsey Sound
DAVE KELSEY SOUND
Dave Kelsey
ACI/Circus—Baby O's
MICHAEL WILKINGS
Michael Wilkings & Assoc., New York

(2) PUBLISHING AND LICENSING
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: DINO FEKARIS
Grand Slam Productions
GLENN LA RUSSO
Salsoul Records
SUSAN McCUSKER
Sumac Music
DON SORKIN
Butterfly Records
International Representatives to be Added

(3) PRODUCTION & LABEL DEALS
Aimed At Deejays Looking at their Future in Disco

Co-Moderators: JOHN LUONGO
Pavillion Records
RAY CAVIANO
RFC Records

Panelists: MARTY BLECMAN
Blecmann & Hedges Prod./Fantasy Records
DANIEL GLASS
Sam/Columbia Records
JOHN HEDGES
Producer/Mixer/Deejay
TOM HAYDEN
A-Tom-Mik Productions
JERRY LOVE
Love-Zager
STEVEN MACHAT, Esq
Machat & Machat
RICK STEVENS
Polydor Records

12 noon-1:30 pm
1:30 pm-3 pm

LUNCHEON
CONCURRENT SESSIONS
(1) DISCO RADIO
Programming Differences in Clubs and Radio

Moderator: M.L. MARSH
KQFM, Portland

Panelists: ELLEN BOGEN
Sahara, New York
JOHN BETTENCOURT
RCA Records
JOHN BENITEZ
Heat, New York
TONY HALE, Producer
"Discovatin", BBC-One Radio, London
PETER HARTZ
"Steppin' Out" (Golden Egg) Radio Syndication
DAN MILLER
Tivolis, N. Roswell, Ga.
BOB PANTANO
WCAU-FM, Philadelphia
ISSY SANCHEZ
Atlantic/Atco Records

(2) MOBILE DISCO TODAY
The New Role of the Mobile Disco

Moderator: NORMA GOODRIDGE
Disco Van 2000
Panelists: ANDY EBON
Music Man, San Francisco
KEN JASON
Latin Fever Dance Productions
LARRY PIM
Fantastic Disco Machine
ART SPENCER
Mobile Disco Shows
WAYNE ROSSO
ACI/Dave Kelsey Sound
STEVE POLLACK
Sound-Trek
ROY THODE
Ice Place
ALAN HARRIS
12 West
HAL WEINBERG
Purple Haze

(3) DISCO DESIGN AND CONSTRUCTION—Internationally
Moderator: GARY FRIEDMAN
T.J. Disco's, Hawaii/Japan/Hong Kong/China
Panelists: SCOTT FORBES
Studio One, Los Angeles
ROBERT ROSS/IDEN ZAIMA, RRIZ
(Architects for Palace Disco, L.A.)
DAVE STEVENS
Design Concepts, Phoenix
ARTHUR VALDES
Newport Beach
TIM TUNKS
The Design Trust
MICHAEL WILKINGS
Michael Wilkings & Assoc.

Coffee Break
CONCURRENT SESSIONS
(1) INTERNATIONAL PRODUCERS PANEL

Moderator: FREDDIE PERREN
Panelists: DINO FEKARIS
ELTON AHI
KEN LEHMAN
Aria Productions
IAN LEVINE
JERRY LOVE
MICHAEL ZAGER
RICK GIANATOS
COREY WADE

(2) FRANCHISING FOR NEWCOMERS
Legal and Financial Aspects for New Investors

Moderator: WAYNE ROSSO
ACI/Dave Kelsey Sound
Panelists: MICHAEL O'HARRO
Tramps, Washington D.C.
MICHAEL WILKINGS
Michael Wilkings & Assoc.
More Panelists to be Added

(3) DISCO DEEJAY MIXING DEMONSTRATIONS
Domestic and International

Participants: MICHEL CLERENBEEK
Alexandra's/Evergreen's, Stockholm
JOE IANTOSCA
Stage Door Disco, Dedham
KEN JASON
Latin Fever Dance Productions
More Participants to be Announced

DISCO ENTERTAINMENT AND DANCING
LINDA CLIFFORD, Courtesy of RSO
INSTANT FUNK, Courtesy of Salsoul Records

"HOT SEAT" SESSION

Moderator: BILL WARDLOW
Associate Publisher/Charts Director
Disco Forums Director, Billboard
Participants will include
RAY CAVIANO
RFC Records
FREDDIE DE MANN
Weisner-De Mann
COREY WADE
TK Records
Others to be Named

CONCURRENT SESSIONS
(1) RECORD POOLS & ASSOCIATIONS—Their Functions

Co-Moderators: ARNIE SMITH
RSO Records
JUDY WEINSTEIN
For the Record
Panelists: DAVE BEASLEY
IDRC

BARRY BLUESTEIN
Motown Records
RAY CAVIANO/CRAIG KOSTICH
RFC Records
DAN JOSEPH
TK Records
CLAES HEDBERG
VSD, Sweden
A.J. MILLER
S.C.D.D.J.A., Los Angeles
STU KAHN
Dogs of War, Chicago
JON RANDAZZO
BADDA, San Francisco
BOB PANTANO
P.O.P.S.
DAVID STEELE
Polydor Records
ISSY SANCHEZ
Atlantic Records
JACK WITHERBY, Ariola
(formerly Southwest Record Pool)
COLIN WRIGHT
ADDJA
MICHEL ZGARKA
Canadian Int'l Record Pool

(2) FRANCHISING & CHAINS—An Update

Moderator: RAY FORD
Bobby McGee's

Panelists: TONY GRECO
Uncle Sam's
TOM JAYSON
2001 Clubs
WAYNE ROSSO
ACI/Dave Kelsey Sound

(3) RETAILING—Effective Merchandising and Distribution of Disco
Product in Cooperation with Deejays, Disco Radio, and Record Labels

Moderator: DAVID GLEW
Atlantic Records

Panelists: AMY LEBOVITZ
Brinton & Co
DANIEL GLASS
Sam/Columbia
CASEY JONES
UFO Disco/Disc Records
KEN WILLS
Music +
ERIC PAULSEN
Pickwick

Break for Lunch

CONCURRENT SESSIONS

(1) ARTISTS 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/Charts Director
Disco Forums Director, Billboard

Panelists: GRACE JONES
MICHAEL ZAGER
GLORIA GAYNOR
ETHEL MERMAN
LINDA CLIFFORD

(2) EFFECT OF DISCO ON ROLLER RINKS
Plans for the Future

Moderator: ED CHALPIN
PPX Enterprises

Panelists: To Be Announced
(3) INTERNATIONAL DISCO
Differences in Deejay Programming Techniques

Moderator: T.J. JOHNSON
T.J. Disco's, Hawaii

Panelists: CHRIS HILL
Deejay, London
SIMON POLLOCK
Regine's, London
TOM SAVARESE
Deejay, New York
CHAMBRE SYNDICALE NATIONALE de la
DISCOTHEQUE (SYNDIS), Paris
MICHAEL ZGARKA
Montreal Record Pool

AWARDS BANQUET
DISCO DANCING & ENTERTAINMENT
GLORIA GAYNOR, Courtesy of Polydor Records
Act to be Named

MORE PARTICIPANTS TO BE NAMED.
SOME OF THE ABOVE NOT YET CONFIRMED.

3 pm-3:15 pm
3:15 pm-4:45 pm

8 pm-12 midnight

SUNDAY, JULY 15
10:30 am-12:30

12:30 pm-2 pm

2 pm-3:15 pm
3:15 pm-4:45 pm

6 pm
12:30 pm-2 am

Registration Form

Mail completed form to:
DIANE KIRKLAND/NANCY FALK
Billboard's International Disco Forum VI
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard's International Disco Forum VI
at the New York Hilton Hotel, July 12-15, 1979

I am enclosing a check or money order, in the amount of (please check):

- \$250 EARLY BIRD RATE (before May 25, 1979) for the following
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Company Personnel, Equipment Manufacturers, Exhibitors, Promo-
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- \$285 REGULAR RATE (after May 25, 1979) for the above categories.
- \$210 for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.

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 Diners Club American Express

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Expiration Date _____

Signature _____

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Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you im-
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Title(s) _____

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Disco

Disco Mix

By BARRY LEDERER

NEW YORK—Columbia has several important 12-inch 33 $\frac{1}{3}$ r.p.m. disks that are receiving hefty support in the clubs here. On the ARC label is Deniece Williams' "I've Got The Next Dance" from her LP "When Love Comes Calling." It was arranged by Greg Matheson, pro-

duced by David Foster and remixed by Jim Burgess. Williams belts it out with a sassy orchestration that is dominated by a powerful brass and percussion section. High energy prevails this 6:20 minute tune.
The Johnny Mathis 12-inch, also from Colum-

bia, takes two songs from his LP "The Best Days Of My Life" and gives them interesting arrangements by Gene Page and productions by Jack Gold.

Side A is "Gone, Gone, Gone." It leads with a peppy instrumental introduction with the artist's

voice given an echo effect that adds a lilting quality to his singing. Keyboards and strings are emphasized in this disco mix by John Luongo.

The flip side contains a classy rendition of Cole Porter's "Begin The Beguine." The strength and warmth of Mathis' voice is more evident

here, and reminds one of his early recordings. A break has been added for emphasis but the original melody is intact with a disco mix by Steve Thompson.

One of our time honored performers has proven her versatility with her latest 12-inch 33 $\frac{1}{3}$ r.p.m. once more from Columbia. Gladys Knight's "You Bring Out The Best In Me" has easy flowing arrangements by Gene Page and an elaborate production by herself and producer Jack Gold.

The pulse of this disk is uptempo and shows off the inimitable style of the artist. The disco mix by John Luongo has brought out the dynamic quality of this soulful artist.

Finally, Columbia changes to a funky mood with a work by Jackie Moore. Congos and bells with a stomping percussion, provide the excitement in this disk. This tune, titled "This Time Baby," is reminiscent of Candi Staton's work. No noticeable breaks are needed but there is a definite strength in gospel quality singing that maintains itself throughout the record. Produced by Bob Eli and mixed by John Luongo and Michael Barbiero, this special disco version is from the album "I'm On My Way."

Jim McDermott, new disco promo man with Butterfly Records, states some hot records will be released shortly. Included will be the Bernadette LP featuring Dennis Tufano, titled "I.T. Connection." Recommended cuts will include "Bernadette," "Midnight Dancer" and "Reach Out, I'll Be There."

Also worth waiting for is "Ain't Love Grand" by Hot City. Produced by Jeffrey Parsons and Jeffrey Steinburg, this album contains a multitude of sounds with some of the most interesting synthesizer work and strong r&b vocal tracks. McDermott is now the label's East Coast representative, working with Dee Joseph on the West Coast.

It has been some time since the last Carol Douglas release on Midsong. However, her latest production titled "Come Into My Life" departs from her previous works in its sophistication. There is also more of a grown-up feel in music.

Two of the LP cuts have been put on a 12-inch 33 $\frac{1}{3}$ r.p.m. and are receiving good reaction from deejays. They are "I Got The Answer" and "Love Sick." The former shows the most potential from the 12-inch, and the album in its slick and fast paced movement. A drum break with bongos interspersed highlights this disk that has a smooth feeling and silky edged production.

Joey Palminteri former New York deejay and now disco promotion head at United Artists Records, is getting response from Samantha Sang's "Dance To Love" which is the LP title and also lead cut of the 12-inch 33 $\frac{1}{3}$ r.p.m. from the label.

A slow introduction similar to "I Will Survive" breaks into spirited vocal and rhythm tracks. For the first half of the cut, Sang vocals are dominant over the orchestration which finally takes off with lush instrumentation as the string section leads nicely into two bongo and timbali breaks.

The record shows possible chart action, but a deejay might find it necessary to slow the tempo down. The surprise and sleeper of the LP is the artist's version of the Wilson Pickett classic "In The Midnight Hour." Sung with a funk and gospel style, the tempo is sleazy and laidback and should receive extensive play. Remix credit goes to Rick Gianatos and Bob Stone with producers Meco Monardo, Harold Wheeler and Tony Bongiovi combining talents on the artist's first album for this label.

Refreshing and full of vitality easily describes West End Records 12-inch 33 $\frac{1}{3}$ r.p.m. "People Come Dance," performed by Edna Holt and Starluv. Tom Savarese, previous Billboard number one deejay as well as Disconet programmer, is responsible for the remix. Running 6:05 and produced by Wiley Hicks, the arrangement is kept simple and uptempo. No break is utilized. The momentum is steadily maintained.

Records to watch in the next few weeks include Vanguard's "Savage Love" by the Ring Buddah's "Super Lover" by Rena Scott, RFC Records "Night Rider" by Venus Dodson, Ish's recording of "Don't Stop" on TK Records, the Leroy Gomez album "I Got It Bad" on Casablanca. Also the Kiss 12-inch from the "Dynasty" album titled "I Was Made For Loving You." These records will be reviewed in the upcoming week's column but are mentioned now as the influx of new product is heavy for the summer months.



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July 12-15, 1979/New York
Hilton/New York City

Advertising Deadline:
June 29, 1979

Issue Date:
July 14, 1979

Billboard

Billboard outboard SPECIAL SURVEY For Week Ending 6/16/79
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/NBD 20167	41	43	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702
★	2	RING MY BELL—Anita Ward—TK (12 inch) TKD 124	42	27	PANIC—French Kiss—Polydor (LP) PD 1 6197
★	3	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209	★	47	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014
★	4	HAVE A CIGAR—Rosebud—Warner Bros. (12 inch) WBSD 8784	★	54	DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139
5	6	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F-9579/D 129	45	46	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) DSC 138
6	7	BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP) PRL 12165	★	51	BOOGIE WONDERLAND—Earth, Wind & Fire—Columbia (12 inch) 23 10950
7	8	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316	47	29	GO WEST/IN THE NAVY—Village People—Casablanca (LP/12 inch) NBLP 7144/NBD 20165
★	13	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23 10987	48	48	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12 inch) SRM 1 3758
9	10	CUBA—Gibson Bros.—Island/RFC (12 inch) MLPS 7775 A	49	37	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225
★	15	HIGH ON MAD MOUNTAIN/DISCO PEOPLE—Mike Theodore—Westbound (LP/12 inch) WT 6109/ DSCO 161	50	44	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midson (LP/12 inch) MSI 008/MD 509
11	12	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) Z58-3675	51	38	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch) SA 8513/ SG 207
12	5	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) RRD 20523	52	49	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
13	9	DANCE WITH YOU—Carnie Lucas—Solar (12 inch) YD 11483	53	41	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502
14	11	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	54	45	TAKE ME HOME—Cher—Casablanca (LP/12 inch) NBLP 7133/NBD 20168
15	16	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	55	55	STAY WITH ME—Chare—Salsoul (12 inch) SG 212
★	20	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) 228-3682	56	56	THE RUNNER—Three Degrees—Arista (12 inch) AR 7746
17	18	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	57	57	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12 inch) WBSD 8792
★	28	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch) WBSD 8820	58	61	CAFE—D. D. Sound—Emergency EM LP 7501
19	14	MUSIC IS MY WAY OF LIFE—Fatti LaBelle—Epic (LP) JE 35772	59	62	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583
★	31	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23 10976	60	63	LADY NIGHT/SWISS KISS—Patrick Juvet—Casablanca (LP/12 inch) NBLP 7148/NBD 20160
★	23	HOT FOR YOU—Brainstorm—Tabu (12 inch) 228-5515	61	52	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch) GG 403
★	32	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) TF 360/M0021	62	65	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
★	42	NIGHT DANCIN'—Taka Boom—Arista (LP/12 inch) SW 50041/AR 9010	63	66	LOVE EXCITER/DANCE MAN—El Coco—AVI (12 inch) 12-270
24	17	FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madleen Kane—Warner Bros. (LP/12 inch) BSK 3315	64	58	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) IE35552/28-50721
25	19	WORK THAT BODY—Tiana Gardner—West End (12 inch) WES 22115	65	—	WANT ADS—Ullanda—Ocean (12 inch) OR 7500
26	22	DANCE TO DANCE/DANCER—Gap Sorcio—Warner/RFC (LP) RFC 3309	66	59	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12 inch) JC 35793
★	50	UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch) 13920	67	68	STEPPIN' OUT—Ray Dabrouge—Polydor (12 inch) TOD 508
★	36	SPEND THE NIGHT/WHY DOES IT RAIN—Bob A. Relo—Channel (LP) CLP 1002	68	75	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midson (LP) MSI 007
★	50	HAPPY RADIO—Edwin Starr—20th C. (12 inch) TCD 76	69	74	SUPER SWEET—Wardell Piner—Midson (12 inch) MD 508
30	21	I CAN TELL—Chanson—Arista (12 inch) AR 9006	70	70	IT'S OVER—Alma Faye—Casablanca (LP/12 inch) NBLP 7143/NBD 20170
31	24	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) # 59	71	71	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca (LP/12 inch) NBLP 20157
32	25	ROCK IT TO THE TOP—Mantus—S.M. (LP) SM 601	72	—	YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (LP/12 inch) AA 1136
33	26	HOT NUMBER—Foxy—TK (LP/12 inch) 300 10	73	76	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
34	34	HAPPINESS—Pointer Sisters—Planet (12 inch) AS-11407	74	—	GROOVIN' YOU—Harvey Mason—Arista (12 inch) CT 53
35	35	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019	75	77	LOVE INSURANCE POLICY/TEASER—Trammps—Atlantic (LP) SD 19210
36	30	MAKIN' IT—David Naughton—RSD (12 inch) RSS 300	76	—	I'VE GOT THE NEXT DANCE—Demece Williams—ARC/Columbia (12 inch) 23 10991
37	33	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch) RS2 3902	77	—	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12 inch) PDD 510
38	53	CRANK IT UP—Peter Brown—TK (12 inch) TDK 151	78	—	FLY BY NIGHT—Pat Hodges—Parachute (LP/12 inch) RRLP9016
39	39	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch) TOD 507	79	73	ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch) GS 105/TKD 137
40	40	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516	80	72	BAD FOR ME—Dee Dee Bridgewater—Elektra (12 inch) AS 11409

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco
SUGGESTED AT CANADIAN POWWOW
3 Mixes On Each Record?

By DAVID FARRELL

TORONTO—Four hours of discussions on the disco implosion within the industry prefaced the Ontario Disco Pool's first annual awards show, and though most generally agreed the three seminars were both informative and educational, no one cared to define precisely what is or is not a disco record. Opening the seminars at Hotel Toronto, June 3, was Chicago WDAI-FM disco radio's music director, Matthew Clenott. His more-than-one-hour discourse on the changing face of radio and on disco radio in particular was peppered with informative tips aimed at the record company people who made up his audience.

Clenott suggested that the greater number of mix configurations available to disco radio further increased the record's chance of gaining solid rotation.

A short version could be formatted in to the morning drive show, a mid-length version for the afternoon show and an extended version for night programming. He further suggested that it would be easier for him and more economical for the industry if the various mixes were to be pressed onto one disk.

Of particular interest to label people present was the criteria that Clenott has to live by in adding new material to his station, which is part of the ABC radio chain.

To avoid any possible payola slurs against the powerful communications firm, strict procedures are enforced when adding disks to any

of its stations and must be cleared with ABC's legal office in New York, he informed.

At present, the system of checks he

must abide by in adds include: checking local sales in retail outlets, polling discotheques in the Chicago (Continued on page 74)

Salsoul Back To Mix Of Hispanic & Black Musics

NEW YORK—With the release of Candido's "Dancin' and Prancin'" album, Salsoul is returning to its original concept of mixing Latin elements with black music. The new album by this Cuban percussionist has touches of jazz, r&b and salsa.

"That was the idea behind the founding of Salsoul," says national disco director Chuck Gregory. "With the 'Salsoul Hustle' in 1975 we started the company with the concept of merging these two styles to satisfy a disco audience."

The Salsoul Orchestra albums produced by Vince Montana continued this concept, hatching several successful disco hits. The next Salsoul Orchestra album is going to return to this formula.

Gregory also asserts "that people have been mixing the two musical idioms for a long time, but nobody knew the difference." Stevie Wonder and Santana are cited by Gregory as examples. In fact a Santana tune is on the Candido album.

Candido has a long history in Latin jazz circles, having worked with Dizzy Gillespie and others involved with mating Latin percussion with American music. A seven-inch single, "Jingo," is about to be pulled off his album for disco use.

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Upcoming Musical Tags Kenny Lehman

NEW YORK—Kenny Lehman, executive producer with Aria Productions here, has been retained as the musical director for the upcoming Broadway disco musical, "Gottu Go Disco." The show is in previews at the Minskoff Theatre here.

Lehman has co-written, orchestrated, arranged and produced several chart riding disco songs including Chic's "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," and "Everybody Dance" by the same group. He has also been responsible for the success of Roundtree's album, "Discocide," and the single "Get On Up (Get On Down)," as well as Lemon's "Hot Bodies," "A-Freak-A," and "Chance To Dance."

Meanwhile, Aria's associate producer Thomas Jones has collaborated with Lehman and Wayne Morris to write three songs for the show. Thomas' credits include creation of the lyrics for Paul Muriat's disco effort, "Overseas Call." He was also associate producer on Roundtree's "Discocide" album, and Lemon's "Lemon" LP.

Another Aria Productions artists,

Robin Beck, will sing and dance in the show described as a modern-day cinderella story. Other disco artists appearing on the show include Bud-dah Records Rhetta Hughes, and Gloria Covington.

"Gottu Go Disco," will have an original cast album on Casablanca Records. Lehman will be musical supervisor for this project. The twin LP set is expected to be released prior to the official opening of the show.

"Gottu Go Disco" is being produced at a cost of \$1.8 million by Guardian Productions, the production/management arm of Spring/Event Records. Producers are Jerry Brandt and Alan Finkelstein.

Roy Rifkind, one of the backers of the show, and head of Spring/Event Records along with Julie Rifkind, states that "Gottu Go Disco" will have a revue format with continuity in the form of various skits.

The score, will include about 15 original songs as well as 10 disco hits. Rifkind also states that the show's visual impact will be on par with its musical values.

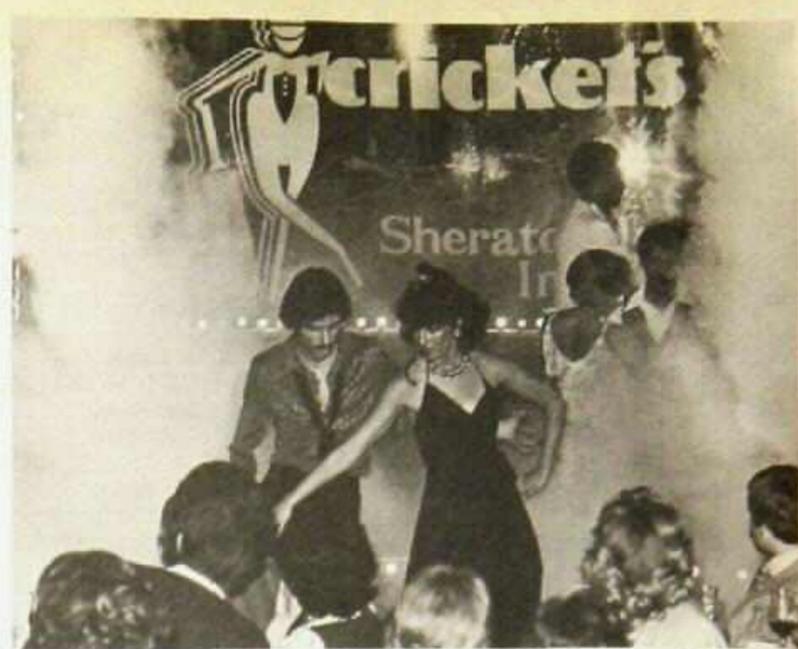
Famed Paris Disco Rocks

PARIS—Le Palace International, the City of Light's answer to Studio 54, is continuing its eclectic entertainment policy with a month-long festival of new wave and rock, as well as a special screening of a French-made film biography of the late Elvis Presley.

Disco is not being abandoned, of course, DJ Philipp Alexion, who usually spins at Greenwich Village's the Ring, is sitting in at Le Palace's consoles for 15 days this month when live acts are not on the disco's full stage. Like Studio 54, Le Palace is a former theatre, but Le Palace has retained its stage to make it an ideal concert hall, even though the audience must stand to see the show.

Among the groups from the U.S., Canada and France which will be appearing at Le Palace this month are Duffo, the Knack, Sensation, Offenbach, Murray Head, Sylvester, Stinky Toys, Suicide Romeo, Coma and Taxi Girl. The Presley bio will be screened June 21.

Le Palace holds 3,000 and draws its crowd from the fashion, film and music scene of Paris, making it one of this city's trendier venues.



TV DANCE: Competitors in the dance segment of "Disco" a new Midwestern television dance show, swirl out of the fog to demonstrate their steps during the taping of the show at Crickets Disco, Indianapolis.

They All Pull Together In Serving Up Indiana Show

INDIANAPOLIS—In what is believed to be a first for the Midwest, WTTV-TV, WIKS-AM and Crickets discotheque have teamed to produce a series of disco shows titled "Disco."

The show, scheduled for airing in several markets including Indiana, Ohio, Kentucky, Illinois and West Virginia, will feature a format which includes disco dance contests, disco dance instructions by the Arthur Murray Dance Studio, live performances by top disco groups, and fashion shows.

Disco is being taped live every Monday from the new Crickets discotheque in the Sheraton Inn-East here. It is hosted by Sunny Moon, promotions director and spinner at the club. Direction is by Jerry

Wheatley, executive producer, Don Tillman, and associate producer Dave Smith.

At the first show taped recently, the performing act was Motown disco artists, Chanson, and judges for the dance contest included Indianapolis 500 racing driver, Al Loquasto.

According to Moon, audition nights to select dancers are promoted through WIKS and participants are offered "Kiss drinks" at 99 cents each.

Sponsors for the show include the Pepsi Cola Bottling Co., Arthur Murray Dance Studios, Silhouette Health Spa, WIKS, the Sheraton Inn East, Martin & Stewart Hotel Assn., and Top Hat Tuxedo Formal Wear.

Labels Seek Link With Deejays

By MAURIE ORODENKER

PHILADELPHIA—The Assn. of Professional East Coast Disk Jockeys, a loosely-knit organization of mobile deejays first organized three years ago by Herbert Cohen, is seeking to strengthen its membership to take advantage of interest being shown by a number of record companies.

According to Cohen, who heads his own mobile firm, Sound Entertainment, labels are interested in

linking with the association to promote a series of dance promotions at various shopping malls in the area next fall.

In addition to the mall promotions, the association is now able to offer its membership discounts at a number of clothing stores, and stereo and record shops. To maintain a professional status for the mobile record spinners, three professional references from other deejays

are now required with membership application.

Cohen, who started in the field six years ago with United Sound which became Sound Entertainment three years ago, estimates that there are some 750 deejays working the mobile field in this market extending throughout Eastern Pennsylvania, Southern New Jersey and Delaware.

The proposed mall disco dances will provide a vehicle for the record companies to promote their disco product, since radio exposure continues to be limited. The sponsoring record company will be assured that its product will receive special attention and buildup by the deejays.

Since record stores are found in all the malls, it will call for tie-ins with the stores and provide for personal appearances of the record store both at the store and at the dance.

With the emphasis on professionalism, the association will allow its membership to exchange ideas and deal with mutual problems. The association was originally formed to establish fair and ethical guidelines as to proper conduct on the job, overtime charges and tipping.

It was also designed to guarantee the individual clients reliability as per contract agreement, dependability as to sound and lighting equipment and records, and truth in advertising since the mobile jocks regularly advertise their wares.

Now that the mobiles have firmly established themselves on the disco and party scene, Cohen feels that the time is ripe for a legitimate central control body to keep their professional standing on a high level.

Lansing Donating

NORTHRIDGE, Calif.—The James B. Lansing Sound Co. has donated a pair of its JBL model L-40 consumer speakers to Dancsun, a student organization at California State Univ. here, as a grand prize for a fund-raising disco dance contest. Proceeds from the sale of tickets for the show will go toward the purchase of a permanent sound system for the organization.

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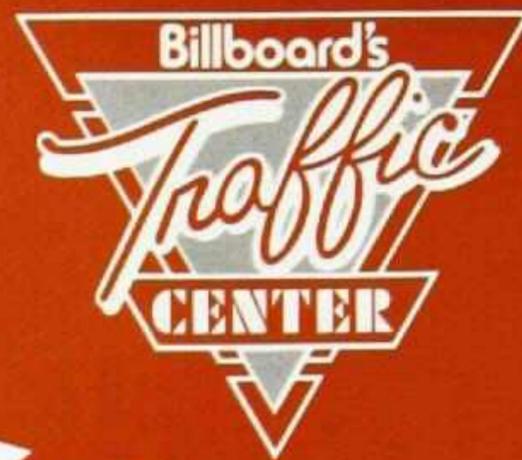
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Contemporary Chart Contenders Relying On Nashville Community

• Continued from page 3

"I think it's positive that more of our Nashville music is getting widespread airplay," states Tom Collins, the producer responsible for Barbara Mandrell's country/pop/easy listening hit record, "If Loving You Is Wrong (I Don't Want To Be Right)."

"With a large number of people thinking of country as increasingly easy listening material, it's only logical that the charts will reflect these attitude changes."

Brent Maher is chief engineer at Creative Workshop where British producer Del Newman cut "Just When I Needed You Most" by Randy VanWarmer. Maher also produces artist/songwriter Dave Loggins as well as Michael Johnson, whose "Bluer Than Blue" and "Almost Like Being In Love" were top easy listening favorites last year.

Maher attributes the contemporary success of Nashville product to its ballad-oriented mellowness and adaptability into various programming formats. He also credits the increasing number of pop and MOR recordings done locally to the quality of Nashville studio facilities and the professional caliber of area session musicians.

"One of Nashville's main strengths is its excellent rhythm sections," Maher says. "When Del Newman finished Randy's album here, he told me this was one of the best rhythm groups he'd ever worked with. It's all part of the fact that Nashville has new blood in town that is determined to do more than just country."

Producer Larry Butler, who counts Kenny Rogers, Billie Jo Spears and Dottie West among his artists, underlines the influential importance of songs' lyrical content in today's radio and retail market.

Butler recalls that he came across "She Believes In Me" by Nashville songwriter Steve Gibb one morning at 2:30 a.m.

"I didn't consider whether it fit a standard country format or whether it might get onto a pop or easy listening chart," he explains. "All I thought was that the lyrics have a universal appeal that would make the song irresistible to all kinds of people."

Also enjoying adult contemporary action at this time are Crystal Gayle's version of "When I Dream," written by Sandy Mason and produced by Allen Reynolds; the Oak

Clark Golf In Sept.

NASHVILLE—Former President Gerald Ford will be among an expected field of some 45 celebrity players teeing off for the fifth annual Roy Clark Celebrity Golf Classic to be held Sept. 15-16 at Cedar Ridge Country Club in Tulsa.

Money raised through the sale of admission tickets, programs, souvenirs, entry fees and tournament sponsors will be donated to the Children's medical Center of Tulsa.

Distrib For Jed

NASHVILLE—Little Darlin' Records has contracted to distribute all product on Jed.

The first record under the agreement is "Blue Ribbon Baby" by Bill Sterling. Produced by John Denny, the single was written by Sharon Sanders and published by Cedarwood.

Ridge Boys' "Sail Away" by local writer Rafe Van Hoy and produced by Ron Chancey; "When You're In Love With A Beautiful Woman" recorded by Nashville-based group Dr. Hook and written by Even Stevens; and Waylon Jennings' re-release of Bob McDill's classic tune, "Amanda."

Dolly Parton has recently entered the adult contemporary charts with "You're The Only One," along with Dave Loggins' own "Pieces Of April," originally recorded by top-40 group, Three Dog Night.

Nashville producer Klye Lehning gets credit for England Dan & John Ford Coley's cut of "Love Is The Answer," while Ray Stevens wears dual hats as producer and artist on "I Need Your Help Barry Manilow."

A newcomer to the recording ranks is Infinity Records' Orsa Lia, whose record, "I Never Said I Love You" rose to the No. 1 position on the Billboard Adult Contemporary chart and is still holding a position after 17 weeks of activity.

"I Never Said I Love You" is Lia's first charted success and combined

the production and songwriting talents of Archie Jordan and Hal David (formerly of Bacharach/David). Although Lia has no resemblance to the traditional country sound once associated with Nashville product, she intends to make this her continued base of operation, emphasizing Nashville's growing cosmopolitan approach to its music.

David agrees: "I think every kind of record can be made in Nashville. It's long past being the regional place it may have once been. Now Nashville has an international impact, and the musical expertise of the creative community here is equal to the finest I've seen anywhere."

As the lines of demarcation overlap in widening circles across the various charts, the easy listening airwaves will continue to mirror the winds of musical change. Increasingly sophisticated production techniques, state of the art recording facilities, top-quality studio players and a wealth of MOR-styled material from local songwriters have created a new musical export for Nashville.

Will Debut Epic LP End Rodriguez Slide?

• Continued from page 40

When his contract with Mercury expired in December 1978, Rodriguez negotiated a two-album a year deal with Epic, choosing Sherrill, a top country producer, to oversee his recording efforts. At the same time, he got rid of his management and turned over his booking responsibilities to the Jim Halsey Co.

Rodriguez, who often polishes off a new composition "in an hour when the mood hits," next hooked up with songwriter/guitarist Bill Boling, with whom he wrote half the material contained on "Rodriguez." (The other six tunes he wrote alone.)

He took the musicians into the studio for a total of four three-hour recording sessions, including overdubs, and he says he brought the album in \$16,000 under budget.

Rodriguez's newfound creative control extended into related areas like the selection of the album's cover graphics and the inclusion of printed song lyrics on the inside sleeve.

And the album contains a noticeably strong progressive country-rock flavor, with electric and percussion emphasis.

"A lot of people don't realize that I'm no stranger to rock'n'roll. The first band I ever played with was a rock band in Texas. I'd sing a Rolling Stones song and follow it right up with Hank Williams."

Tied-in with Epic's release of the LP, the label has coordinated a major market tour, consisting of halls ranging from 2,000-14,000 capacity throughout the West and Southwest, with a few dates scattered in the Midwest. The tour kicked off with a headline appearance May 30 at Carnegie Hall in New York, where Rodriguez showcased his talents on a triple bill with Tammy Wynette and Michael Murphey.

Rodriguez, who doesn't like to fly and prefers traveling by private bus, plans to cut his touring schedule to about 150 dates this year. "I used to work a lot more," he explains, "but the government ended taking it all."

In addition to overseeing most of the details of his business, Rodriguez is also deeply involved with his namesake charity fund-raising telethon held annually each March in Southern Texas. The 12-hour regionally televised event this year featured guest cameo appearances by Rodriguez pals Waylon Jennings, Willie Nelson, Leon Russell, Charley Pride and Tom T. Hall.

With all the pieces of his career puzzle falling into place, Rodriguez has redirected his attention toward further developing his musical skills. For the first time since he left Hall's band as lead guitarist to pursue his own recording, Rodriguez has begun playing electric guitar onstage again and is also trying to learn piano to give him more flexibility in his songwriting.

Conn Takes '80 Unit To Pacific

NASHVILLE—Country music goes Down Under in a big way in 1980.

Mervyn Conn, the British country music promoter, will take his international country music festival to New Zealand and Australia. Conn also plans to add two European stops to his expanding concert concept: Switzerland and France.

The 11th festival, held in April, drew some 75,000 fans in England, Sweden, Finland, Norway, Holland and Germany.

The 1980 fest will hit such New Zealand cities as Auckland, Christ Church and Wellington, and in Australia, Brisbane, Sydney, Perth, Adelaide and Melbourne, between Feb. 12 and March 3.

"This is the next country music marketplace," claims Conn, who notes the European portion of his 1980 festivals will star in England, April 4, before traveling to Sweden, Denmark, Holland, Germany, Switzerland and France.



MURPHEY VIBRATIONS—Michael Murphey leads an SRO audience in a rousing encore of "Geronimo's Cadillac" at his recent appearance at Nashville's Exit/In. WKDF-FM captured Murphey's second set live as he previewed selections from his Epic LP, "Peaks, Valleys, Honky-Tonks And Alleys."

ASCAPers Meet

NASHVILLE—ASCAP's annual Southern membership meeting is to be held at Nashville's Richland Country Club Tuesday (19), at 5 p.m.

The meeting will include reports from Stanley Adams, ASCAP president; Paul Adler, director of membership; Gerald Marks, board member, and Ed Shea, Southern executive regional director. A reception will follow.

Country Journal Lauding Stars

NASHVILLE—Jimmie Rodgers, Ernest Tubb and the Castle Recording Co., Nashville's first major commercial recording enterprise, are among the featured articles in the Country Music Foundation Press' Journal Of Country Music.

Published by the nonprofit Country Music Foundation three times a year, the 94-page journal also includes an account of a Bob Dylan recording visit to Nashville, extensive book reviews and a gallery section, which exhibits country-music related graphics.

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SAX ACT—Tom T. Hall displays his newly-acquired skills on the saxophone during a recent appearance at the Lone Star Cafe in New York City.

NATIONAL TV PLUG

Hall Scores a First On 'Today Show'

By KIP KIRBY

NASHVILLE—Tom T. Hall recently became one of the first country music artists ever to debut a new album on NBC's "Today Show," previewing two selections from his just-released "Saturday Morning Songs."

And he has been personally invited by the Smithsonian Institution in Washington, D.C., to perform there in a special concert in November.

He has also successfully concluded negotiations with Doubleday for the publishing rights to his forthcoming semi-autobiographical book, "The Storyteller's Nashville," due out in the fall.

And, if this weren't enough, Hall welcomed in the month of May as the subject of a full-length personality profile in the decidedly non-country pages of Penthouse Magazine.

With a strong touring schedule highlighting the release of "Saturday Morning Songs," Hall's first children's album since his best-selling "Tales From Fox Hollow" several years ago on another label, Hall is revving his career into high gear.

"Saturday Morning Songs," produced by Hall and Roy Dea, is his third LP for RCA. It was issued in a colorful package complete with a children's coloring book inside, and label promotions are being tied-in with this theme.

RCA supplemented its regular

promotional mailouts with a special mailing to nearly 100 national and regional children's publications for review.

Copies of the album were also sent to public libraries in selected markets throughout the U.S. for their children's sections.

A label spokesman says that RCA is currently exploring the possibility of staging a series of Tom T. Hall concerts with the reviews to be written by children who attend.

And in the planning stages are appearances by the artist on moppet-oriented tv shows such as "Captain Kangaroo" and "Sesame Street."

Joint sales and promotional efforts by RCA and Top Billing, Inc. in Nashville, Hall's booking agency, have resulted in a starred no. 24 position this week on the *Billboard* Hot Country Singles chart for the album's first single, "There Is A Miracle In You."

Marketing campaigns are targeting the album at both adult and children, since the label feels the songs hold across-the-board appeal.

Hall will be taking a break from his personal appearances in July when he sponsors his fourth Plantation Party at his farm in Tennessee, an annual event which benefits the Veterinary Medical Assn. This year's special guest of honor, in addition to Hall's coterie of friends and industry staffers, will be Joan Embry of the San Diego Zoo.

3 Awards To Kenny Rogers

By SALLY HINKLE

NASHVILLE—The International Country Music Fan Fair Week began with style Monday (4) with a slickly produced fan-voted awards program that was televised live from the Grand Ole Opry House via the Hughes Television Network to 124 markets across the country.

Kenny Rogers turned out to be the fans' top choice winner for this 13th annual Music City News cover awards presentation, which marked its second year as a television special production under the guidance of Jim Owens Productions of Nashville.

Rogers, whose acceptances were heard live via a tv feed from Las Vegas, reaped three awards, including male artist, duet with Dottie West, and single record of the year for "The Gambler," written by Don Schlitz.

Rogers was followed closely by the Statler Brothers who also scored with multiple awards for best album, "Entertainers: On And Off The Road," and vocal group of the year.

Touted as the only country fan-voted awards show, the special was hosted by Larry Gatlin, Barbara Mandrell and the Statler Brothers, and drew a mixed capacity audience of industry members and early fan arrivals for Fan Fair's softball tournament.

Among other award winners during the evening were Barbara Mandrell, female artist of the year; Eddie Rabbitt, songwriter of the year; Rex Allen Jr., most promising male artist of the year; Janie Fricke, most promising female artist of the year; Roy Clark, musician of the year; the Oak Ridge Boys' Band, band of the year; Jerry Clower, comedian of the year; the Osborne Brothers, best bluegrass group of the year; "PBS" Grand Ole Opry Telecast," best country music tv program; Connie Smith, best gospel act, and Pee Wee King, who received the founder's award.

In addition to the parade of country entertainer presentors, the program featured live performances by some 15 acts accompanied by the Bill Walker orchestra, including Larry Gatlin, Dave & Sugar, Ronnie McDowell, Jim Ed Brown and Helen Cornelius, Barbara Mandrell, Jerry Clower, Buck Trent and Wendy Holcombe, the Dancers Eight, Mickey Gilley, Loretta Lynn, the Statler Brothers, Eddie Rabbitt, Janie Fricke and Conway Twitty.

Nashville Scene

By SALLY HINKLE

New York's WHN-AM recently presented a special week-long series of live concert broadcasts featuring seven major country acts. Among the airings were Johnny Paycheck's return performance at Manhattan's Lone Star Cafe, back to back appearances by Emmylou Harris at the Calderone Theatre in Hempstead, L.I., and Hank Thompson at the Cooper Union Hall in Greenwich Village. Vassar Clements at the Lone Star and Tammy Wynette, Johnny Rodriguez and Michael Murphey at Carnegie Hall.

Bill Anderson has donated the original handwritten version of one of his earlier hits, "Where Have All Our Heroes Gone," to the Country Music Hall of Fame's latest "Songs And Songwriters" exhibit. The manuscript will be displayed beside original versions of songs by such writers as Billy Sherrill, John D. Loudermilk, John Schwears, Harlan Howard, Joe South and Felice and Boudleaux Bryant.

Huey Meaux's new Starlight label, distributed by CBS Records, has released its first prod-

uct, including Freddy Fender's latest single, "Yours," and Tommy McClain's "Backward Bayou Adventures" LP. Fender recently returned to the Silverbird Hotel in Las Vegas for the second time with comedian George "Goober" Lindsey.

T. G. Sheppard was featured in a 15 minute segment of "P. M. Magazine," the Group W television program syndicated in more than 20 markets across the U.S. The interview centered upon Sheppard's personal relationship with Elvis Presley and was shot on location in Memphis. In recent weeks, Sheppard has also appeared on "Hee Haw," "Pop Goes The Country," "That Nashville Music," "Nashville On The Road," Ronnie Prophet's "Grand Ole Country," "A. M. Detroit" and WTUV TV in Tupelo, Miss., which featured a special tribute to Presley.

Dottie West completed a successful two week engagement at Harrah's in Reno and a two week stint at the Riviera Hotel in Las Vegas with Kenny Rogers recently. Freddie Hart re-

ceived an honorary lifetime membership with the Jimmie Rodgers Memorial Foundation at his recent appearance at the annual Jimmie Rodgers Memorial Festival in Meridian, Miss. Hart has been a regular performer for this event, and joined such names as Don Williams, Ernest Tubb, Moe Bandy, Ronnie McDowell and Hank Snow for this year's tribute to Rodgers.

Grandpa Jones, a "Hee Haw" regular and "Grand Ole Opry" veteran, returned from a successful western tour where he performed with such country legends as the Sons of the Pioneers, Ernest Tubb, Kitty Wells and Merle Travis. The Oak Ridge Boys recently participated in a benefit ballgame for Muscular Dystrophy at Georgia's Lanierland Music Park battling against representatives of WPLO-AM of Atlanta. The group additionally appeared for two shows at the park. Tommy Overstreet and Carl Swanson have been tagged for public service television spots for Job Services, a division of the U.S. Government.

Billboard
Hot
Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/16/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	27	THE GAMBLER—Kenny Rogers, United Artists UA-LA 334-H
★	2	7	GREATEST HITS—Waylon Jennings, RCA AHL 3378
★	3	9	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★	4	6	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
	5	10	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
	6	17	NEW KIND OF FEELING—Anne Murray, Capitol SW 11649
★	7	51	WHEN I DREAM—Crystal Gayle, United Artists UACA 858-H
	8	28	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 3356A2
	9	10	STARDUST—Willie Nelson, Columbia KC 33305
	10	9	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
	11	31	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	12	73	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
★	20	8	HEART TO HEART—Susie Allanson, Elektra/Curb SE 177
★	24	3	LOVELINE—Eddie Rabbitt, Elektra SE 181
	15	15	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
	16	17	THE BEST OF BARBARA MANDRELL, MCA AY 1119
	17	12	EXPRESSIONS—Don Williams, MCA AY 1065
	18	18	TNT—Tanya Tucker, MCA 3056
	19	16	MOODS—Barbara Mandrell, MCA AY 1088
	20	21	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 1325H
	21	19	TOTALLY HOT—Olivia Newton-John, MCA 3067
★	29	70	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
	23	23	REFLECTIONS—Gene Watson, Capitol SW 11805
	24	14	SWEET MEMORIES—Willie Nelson, RCA AHL 3243
	25	26	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 3725
★	40	2	CROSS WINDS—Conway Twitty, MCA 3096
	27	27	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
★	34	4	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic EC 35751
	29	30	JERRY LEE LEWIS, Elektra SE 184
	30	32	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 325H
	31	22	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 1327H
	32	28	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1027 (Phonogram)
	33	33	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 3577H
	34	25	LEGEND—Poco, MCA AA 1079
	35	36	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
	36	37	SERVING 190 PROOF—Merle Haggard, MCA 3089
	37	31	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12979
	38	38	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 12780
	39	39	LARRY GATLIN'S GREATEST HITS, VOL. I, Monument MG 762H
	40	35	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
	41	45	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
	42	46	ARMED AND CRAZY—Johnny Paycheck, Epic EC 35444
	43	43	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12680
	44	48	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 3577E
	45	44	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 12983
	46	42	I DON'T LIE—Joe Stampley, Epic NE 36076
	47	47	MEL TILLIS—Are You Sincere, MCA 3077
	48	41	VARIATIONS—Eddie Rabbitt, Elektra SE 127
	49	49	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
	50	50	BEST OF DOLLY PARTON, RCA AHL 8448

'Dash For Cash' Lures Talent

NASHVILLE—Mickey Gilley, Susie Allanson, Howdy Glenn and the Palomino Riders are set to perform at the Los Alamitos racetrack in California, July 28, as part of festivities surrounding the \$750,000

Skoal/Dash For Cash Futurity Race.

Country station KLAC-AM will broadcast the concert live and feature interviews with the artists.

Sammi Smith



New York Stocks

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68 PAGES

Cyclone News

THE PEOPLE'S VOICE

SAMMI SMITH

Flyin' High With "Girl Hero"

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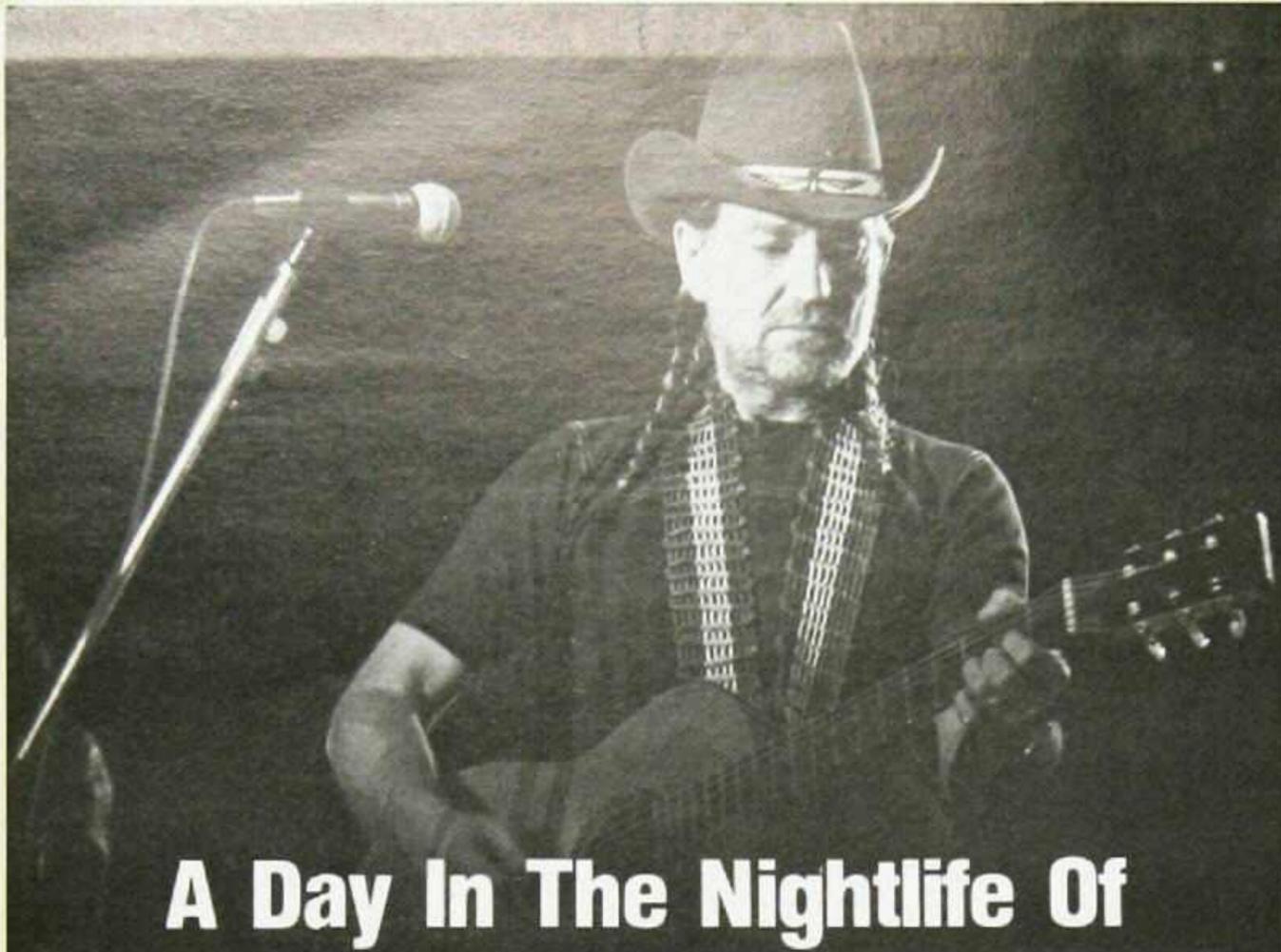
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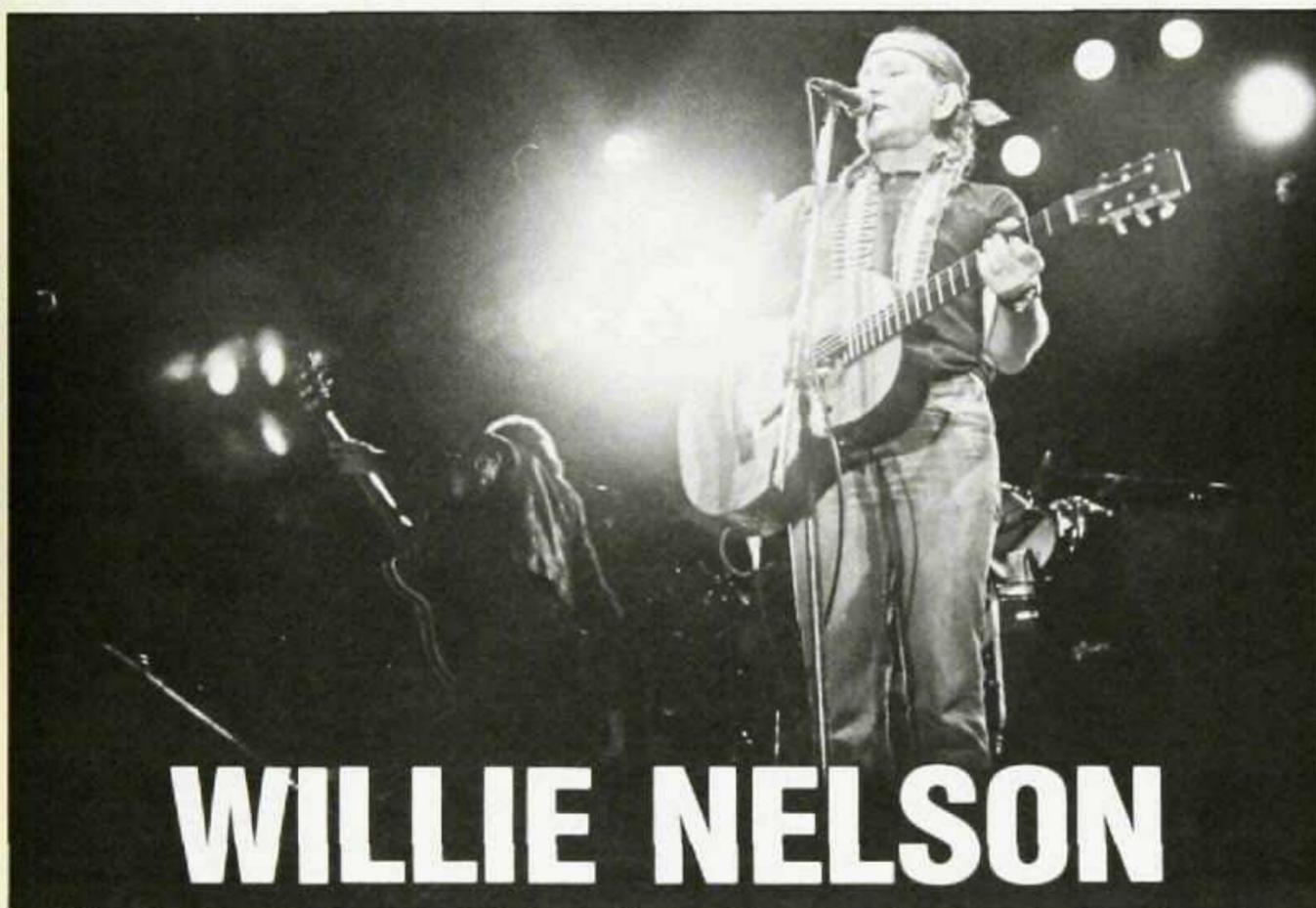
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A Day In The Nightlife Of



WILLIE NELSON

Willie Nelson at work: top, performing in Austin, Tex. Above, with hat removed, he gets into the swing of the music.

Country Music's Rebel Finds Pleasure In the Grind Of One-Nighters On the Road

Willie Nelson believes in bringing his music to the people in-person. During a recent road trip, Billboard's Gerry Wood followed Nelson through two days of Texas traveling, even jogging a total of eight miles with the Columbia artist. This is his report:

"The nightlife ain't no good life/ But it's my life."

So much for the road.

Willie Nelson senses the irony in those lyrics he now sings and once wrote light years back in his Nashville Dark Ages when producers and labels constricted his creativity like a Chinese finger torture. He fled for Texas, and should he someday part the waters of the Pearl River, he never made a better decision.

Because he loves to travel, and live the nightlife, preferring one-night stands over extended dates at the same site where he sees "the same old drunks."

So the minstrel keeps moving. The perpetual motion is now taking him from his Colorado mountain home back to his native Texas. Thursday night is in Beaumont and Friday is in

Austin for a benefit aiding the Austin Symphony Orchestra.

Fresh from a Denver flight, Willie changes planes and boards Texas International, meeting two of his bandmembers who had flown in from Nashville and a previous Nelson show. The stewardess coffee-tea-or-me's Willie, gets an afternoon request for orange juice, rushes him his OJ, offering both juice and home address, and requesting an autograph. Nelson has already signed one for the gate agent and happily pens another for the stewardess who looks like a late season stand-in for the Dallas Cowboys Cheerleader squad.

"Hey, man, we enjoy your music," say two passengers seated a row behind.

"Thanks," says Willie, confiding that he loves the way his music has been able to cut across lines that were former barriers. Once cast solely in a country bag, he easily slides into MOR and pop with his soft touch ballad style.

This day had started with bran masquerading as breakfast in his home near Denver. Nelson and his wife Connie will soon move to a new Colorado homestead near Evergreen—perfect surroundings for serenity, mountain jogs and skiing; three pursuits to counter the madness of the road and make him as loved a life as he sounds on record.

There's one more escape: driving. His Mercedes-Benz has been driven to the Beaumont Airport where a welcome Texas sun beams down on the Lone Star State's favorite son as he carries off his carry-on luggage through the airport to the parking lot, gaining greetings and stares from fellow travelers.

There are four willing drivers, but Willie slips behind the wheel for the trip to town. The radio station is plugging his show as the deejay remarks with an air of authority, "Willie Nelson will be arriving in Beaumont before long." And a Nelson record flows over the airwaves. "Sweet Memories." It's performed with a sensuous and soft professional touch. Willie and the others listen intently.

He loves to hear his own songs on the radio or jukebox—not an exercise in ego-tripping, but as a method of study. The intervening months or years from recording date to hearing date grants a welcomed objectivity. His mind analyzes what was right and what, if anything, could be done better.

Willie wheels the Mercedes into the Red Carpet Inn parking lot. Some 13 minutes after checking in, he's off and running. A Beaumont jog with a Nelson crew member and this semi-physically fit, mild-mannered Billboard reporter in his wake. He runs along the highway, finds an inviting road through a middle-class neighborhood. Somewhere between miles two and three, a car passes the marathon man and screeches to a halt.



Billboard photos by Gerry Wood

With beer in hand, Nelson and Leon Russell perform "Blue Skies."

A beautiful Texas blond pokes her head out the window and drawls, "Ah just can't believe it!"

"My friends are not going to believe this," she purrs. "Are you coming to the show tonight?" he asks.

"No, I couldn't get tickets." "Tell me your name and we'll put you on the backstage list."

Her eyes swell to the size of a full Texas moon.

The jog continues. A mile later, a jogger joins us. It's Texas Moon Eyes, who has now rounded up a friend who gets caught up in the excitement and jogs, too, barefooted over gravel, weeds and glass.

The jog is interrupted by a break for ice-water offered by Texas Moon Eyes and Barefoot Beauty.

That's all that's offered.

Back to the road. Nelson winds his way back to the Red Carpet, waving to those motorists who recognize, and honk at, Texas' most famous jogger/musician.

Though Nelson originally gained fame as a songwriter—he crafted such classics as "Crazy" and "Funny (How Time Slips Away)"—his writing has fallen off drastically.

Back at the Red Carpet, Nelson showers, then enjoys the company of Nashville writer Hank Cochran who drops by. Nelson has changed from his jogging outfit to jeans, T-shirt and bandana—his standard attire onstage and off.

Soon, it's time to head for the Beaumont Civic Center. Again Nelson drives his own car, a weird combination of superstar and chauffeur that somehow works: Willie wheeling Willie to the backstage door.

He heads for one of the four buses, knowing if it's not one of his three buses, it's Leon Russell's road vessel.

Nelson's troupe travels via plane, auto and three buses—one for the band, one for the crew and the "chuck truck," an entire bus devoted to food, kind of a Grub Greyhound or Trailways Tummy. The mess bus is manned by a man named Beast whose nickname is explained not by his manner, but by his size.

A high in the band bus can partially be explained by a gallon Mason jar full of moonshine—a vile mixture of threateningly thick liquid, colored and bloated with dozens of dead-looking cherries, languishing on the bottom in a gray rot.

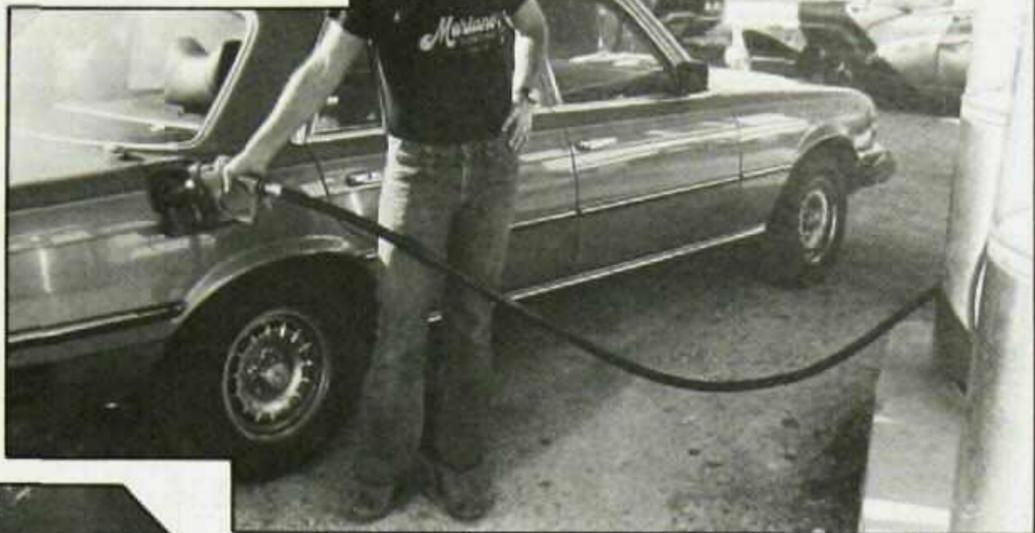
Willie is on Leon's bus. "Hi, Leon." "Hi, Willie."

The informalities are over. Russell doesn't talk much these days, but he and Nelson have a pipeline between their brains, rendering words a superfluous commodity.

Then it's to the band bus—Showbus III with its destination sign appropriately reading "Happy Tripping." Hi to the guys—a loyal and dedicated group: Paul English on drums; Jody Payne, guitar and some important harmonizing; Mickey Raphael, a mean man with a mouthharp; Chris Ethridge, bass; Bee Spears, bass; Ron Ludwig, drums; and Marty Greb,



Above: Nelson steers his Mercedes from Beaumont to Austin for a show.



Nelson, a highly paid gas pumper, refills his auto on the road.



Willie takes to the open road for a regular jogging exercise.

Below: An adoring fan receives an autograph following a concert.



sax. Willie's sister Bobbie often plays piano, but Leon has the keyboards locked up tonight.

The bond between Nelson and his band and crew hovers somewhere between Super Glue and infinite. Ethridge has been with Willie for a year, but exudes, "Since I've been here, I've already met my two idols—President Carter and George Jones."

"Stick with me, kid," Nelson tells Ethridge, "and you'll be wearing horseturds as big as diamonds."

Nelson sits down at a lounge table across from Don Bowman, the country comic who has opened the Nelson show. Bowman zings a relentless series of one-liners, most of which score. Willie, meanwhile, gets himself sufficiently mellow for his appearance.

Snake, one of the best road organizers in the business, pokes his head in the door and announces, "You've got 15 minutes."

The 15 minutes passes. So does another 12 minutes before it's time for Willie onstage. He uses the time to autograph some posters for an upcoming Willie Nelson birthday concert.

Snake gives him the cue, and Nelson makes a beeline from bus to stage, pausing only long enough to acknowledge the shouts and cheers from those who have lined his backstage route.

No wait backstage. It's up the steps to the stage as the 8,000 plus fans erupt into a wild ovation. He could put on a bad show and please these folks. He puts on a good show.

"Whiskey River" is the standard Nelson show opener and closer. At 9:32 p.m., it serves its first purpose on this warm Texas night. The adrenalin flow—in audience and Nelson—is immediate and overpowering like a mainline rush.

"Ain't it funny how time slips away," he sings. Then comes an incredible string of finely crafted, perfectly sung songs such as "Crazy," "Nightlife" and "Sweet Memories," before Willie takes a break at 10:21, throwing the spotlight in the direction of that white-whiskered, cowboy hat-wearing Space Cadet named Leon Russell who has been playing keyboards rather innocuously on the side of the stage.

While Russell bares his creative soul onstage, Nelson is swamped backstage—an autograph here, a photo there, a handshake over here and a "you-probably-don't-remember-me-but..." over there. He wants to watch Russell's stirring performance, but he can't

He does manage to catch the last part of Russell's "Lady Blue," as Russell, looking like a stoned Sphinx, hits the lyrics with a rousing keyboard/vocal effort. Russell's wife, Mary, follows with a moving gospel number.

Some 15 minutes after he left the stage, Willie's back on. The show is heating up, so Nelson pops a Lone Star Beer to the shouts of approval from the fans. Despite Willie's hard drinking reputation, it's his first beer of the day. Orange juice and Teksun pink grapefruit juice has done the job prior to the

sudsy stuff. "Blue skies, nothing but blue skies. . . ." This is a new "Blue Skies," still evoking the mystery and nostalgia of the original, while implanting a 1979 feel for lyrics, melody and meaning.

Before the applause dies for "Blue Skies," he's singing "Georgia On My Mind." Nelson loves performing old standards rendered with his remarkable new/old style.

At 10:50, the scheduled set ends with "Will The Circle Be Unbroken" and "Amazing Grace."

But Willie and Leon are called back for an encore. Among those applauding backstage is Texas Moon Eyes, the jogging queen. Willie had somehow remembered to pass her name along to the backstage list.



Ragged and worn looking, the country star takes time to chat with members of his audience.

"Luckenbach, Texas," gains a new lyric as Willie intones, "Let's go to Luckenbach, Texas, with Willie and Leon and the boys—" The magic name "Leon" brings the crowd to a higher pitch of excitement.

Then it's one more refrain of "Whiskey River," a dash for backstage, a radio interview, a pilgrimage through his fans that takes 20 minutes for autographs and picture posing, and the welcome calm of the Mercedes for the ride back to the Red Carpet where, after the night wears down, he's able to grab a few hours of sleep before the trip to Austin.

Though he has been known to stay awake for a day or three, Nelson works best with a solid eight hours sleep. He rises in time to bid farewell at 12:57 p.m. to Happy Tripping and its cargo of happy trippers heading for Austin.

Nelson aims his Mercedes toward Austin for the five-hour trip. "If I get to my house in time, we'll have time for a run." As a driver, Nelson makes a damn good singer. The car reacts to Willie's heavy Texas foot in a spastic montage of speed between a legal 55 and a super-illegal 95.

The car radio slides across a variety of music, but Nelson prefers the country stations.

Soon, near Austin, the electronic gate at his 44-acre home swings open at the press of a button in his car. A giant stone fence guards his estate from those who forced him to erect it.

The home is a tastefully constructed, sprawling edifice complete with stained glass, spacious den, 360-degree fireplace, bar and jacuzzi. But all that's inside, and Willie is outside struggling at the front door with his keys. "I might not have the right keys," he says, not showing any irritation that would send lesser mortals up the wall. He tries another door with similar ill luck.

A million dollar house, and he can't get in it. Back when Willie didn't have any money, he probably had no trouble getting in his house. "Yes," Willie agrees, milking a modicum of joy out of the irony. "We'll just change for running out here in the driveway."

The car trunk serves as dressing room, and soon Willie is in

jogging shoes, shorts and T-shirt again, running up to the gate, back down to a waterfall at the rear of his property and back to the gate again, and again, and again and again. Five miles. Part of the run is meditation, arms flung out, controlled bursts of breathing—a run to cleanse and renew body and soul. He dashes the last half mile.

Meanwhile, his son-in-law has driven by and, learning that Willie is locked out, runs home for a key. The house is open when the jog ends at sunset—and a shower follows.

Willie's daughter comes over for an update on family talk. There's a phone call. Business. Nelson is involved in several business ventures, including 13 acres of Austin real estate.

In his den, with daughter, granddaughter and son-in-law, he relaxes. "It wouldn't do for me to live here," he confides. "I'd mellow out and just stay here. People would say, 'Where did Willie go?'"

Willie might have gone to Colorado where he loves the mountain high. Or to Nashville, from whence he fled, to a new long home he's building in the hills. But wherever Willie goes, he'll leave a piece of his heart, and a hell of a musical legacy, in Texas.

These 24 plus hours in the nightlife of Willie Nelson are drawing to a close. And it's another opening, another show. Does he ever tire of the road? Want to quit?

Yes. "After every tour, I swear it'll be my last. But after I'm home for a couple days, I'm ready to go back on the road."

The narcotic stimulation of the stage draws him to the Waterloo Festival in Austin. He listens to the radio broadcast of the festival as he approaches the stage entrance. Nelson computes he has some breathing room before taking the stage—a fact that's intensified when the Mercedes headlights illuminate the backstage zoo swarming with a Dixie dregs assortment of beefy security personnel, groupies, band members, police and Lord knows who else—all waiting for Willie.

The gentle, laidback day behind him contrasts starkly against the menagerie ahead. Nelson suddenly veers the car away from the gate and back toward the road and the freedom it offers, saying, "Well, we're not quite ready for 'Whiskey River' yet. Let's go get a beer."

We head to the Backstage, a large Austin restaurant/club owned by proprietor Willie Nelson. He orders coffee, then thinks better as he sees a Lone Star Beer being ordered across the table. "Give me a Lone Star, Too."

A business partner comes to the table, and they talk business. Profits. Losses. Taxes. Money earned. Money owed.

Meanwhile, back at Waterloo Park, the multitude awaits Willie. What grass isn't being sat upon is being smoked.

He checks his watch and the time has flown. He's late. He leaves Backstage for backstage without finishing his beer.

And the routine starts again. To the band bus where bandmembers are listening to tapes of the Willie Nelson/Leon Russell sessions that will be released soon by drooling CBS officials. The duo is a knockout.

Days, nights and 24-hour patterns blur in the nightlife cosmos of the road. When was the last food, drink, gig, recording session, time spent at home with wife and memories?

It's 11 p.m. when he goes on. "Whiskey River take my mind. . . ." This time he's ready for "Whiskey River." So is the audience, 15,000 strong.

The night is right. And so is Willie. The beat goes on, the music supplied by a good man with a good heart.

"The nightlife ain't no good life / But it's my life."

The nightlife has been adopted as Willie Nelson's life. And the way this master manages the nightlife, it ain't no bad life.

Graphic layout: Bernie Rollins

Page one photos of Willie Nelson and Leon Russell performing are by Gerry Wood. Copyrighted material

Billboard Hot Country Singles

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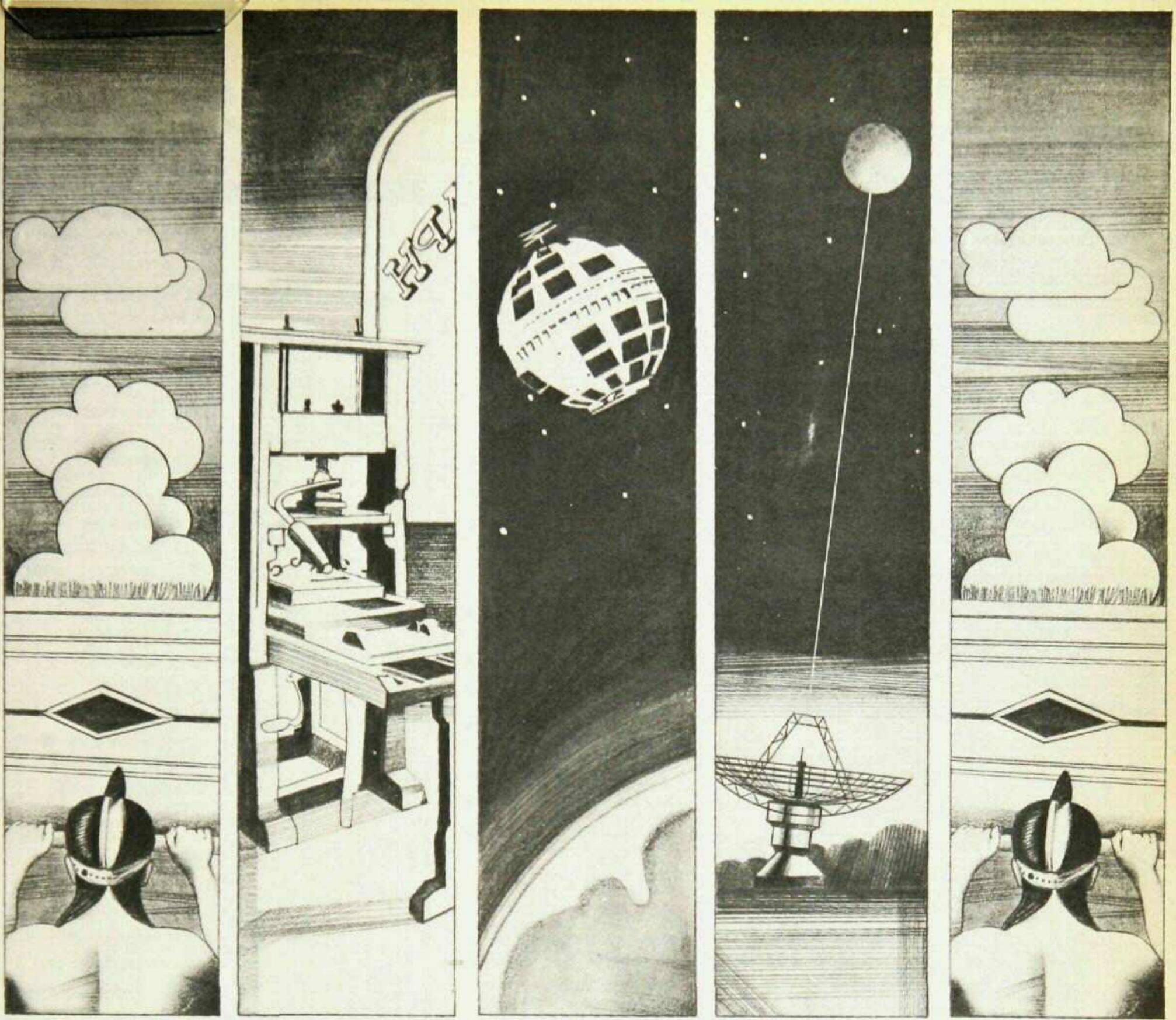
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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	9	SHE BELIEVES IN ME—Kenny Rogers (S. Gibb, United Artists 1274 (Angel Wing, ASCAP))	★	43	4	BREAKIN' IN A BRAND NEW BROKEN HEART—Debbi Boone (I. Keller, H. Greenfield, Warner/Curb 8814 (Screen Gems (M/Big Seven, BMI))	★	NEW ENTRY		(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE—Jerry Reed (D. Feller, RCA 11538 (Guitar Man, BMI))
★	5	8	NOBODY LIKES SAD SONGS—Ronnie Milsap (B. McDill, W. Holyfield, RCA 11551 (Hall Clement/Magill/Vogue, BMI))	36	36	9	RUNAWAY HEART—Reba McEntire (P. Harrison, Mercury 55058 (Screen Gems (M), BMI))	★	NEW ENTRY		COCA COLA COWBOY—Mel Tillis (S. Finkert, I. Dan, S. Dorff, S. Atchley, MCA 41041 (Pearl/Malky/Senor, BMI/ASCAP))
	3	10	WHEN I DREAM—Crystal Gayle (S.M. Theurell, United Artists 1285 (Jandy, ASCAP))	★	50	3	REUNITED—Laurie Mandrell & R.C. Bannon (D. Fekans, F. Feren, Epic 8 50717 (Feren/Vibes, ASCAP))	★	NEW ENTRY		SLIP AWAY—Dottie (W. Armstrong, W. Tennil, M. Daniel, RCA 11610 (Fame, BMI))
	4	10	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard/R. Lane, MCA 41007 (Shade Tree, BMI) (Tree, BMI))	38	38	8	MY HEART IS NOT MY OWN—Mando Erwood (M. Erwood, SMC 106 (Music West Of The Pecos, BMI))	71	51	9	FADED LOVE AND WINTER ROSES—David Houston (F. Rose, Elektra 46028 (Miami, ASCAP))
★	6	9	YOU FEEL GOOD ALL OVER—T. G. Sheppard (S. Throckmorton, Warner/Curb 8808 (Cross Keys, ASCAP))	39	15	10	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. Weill, Columbia 3 10929 (Chappell & Co./Tri-Hampshire House, ASCAP))	72	48	12	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, D. Reid, Mercury 55057 (American Cowboy, BMI))
★	7	5	AMANDA—Waylon Jennings (B. McDill, RCA 11556 (Gold Dust, BMI))	★	61	3	LIBERATED WOMAN—John Wesley Ryles (W. Carlton, MCA 41033 (Rose Bridge, BMI))	73	54	14	DON'T TAKE IT AWAY—Conway Twitty (T. Seab, M. Barnes, MCA 41002 (Dinah/Tring, BMI))
★	8	9	IF LOVE HAD A FACE—Rozzy Bailey (S. Pippin, S. Lopez, RCA 11536 (House Of Gold, BMI))	★	49	5	NADINE—Freddie Weller (C. Berry, Columbia 3 10973 (Arc, BMI))	★	84	2	FOREVER ONE DAY AT A TIME—Don Gibson (E. Raven, MCA/Hickory 41031 (Miami, ASCAP))
★	12	8	TWO STEPS FORWARD AND THREE STEPS BACK—Susie Allison (J. Crutcher, M.A. Leikin, Elektra/Curb 46036 (Duchess, BMI/World Song/Hot Code, ASCAP))	★	72	2	PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen, Capitol 4723 (Tree, BMI))	★	85	2	COULD I TALK YOU INTO LOVING ME AGAIN—Wynn Stewart (W. Stewart, L. Green, Wms 127 (NSD) (Pal Hand/Big Swing, BMI))
	9	10	ME AND MY BROKEN HEART—Rex Allen Jr. (C. Allen, Warner Bros. 8786 (Boxer, BMI))	43	44	7	I JUST WANNA FEEL THE MAGIC—Bobby Borchers (R. Bourke, M. McDaniel, Epic 8 50687 (Chappell, ASCAP))	★	86	2	DON'T FEEL LIKE THE LONE RANGER—Leon Everette (R. Murray, Orlando 103 (Magic Castle/Blackwood, BMI))
	10	11	ARE YOU SINCERE/SOLITAIRE—Dino Presley (W. Walker, N. Sedaka, P. Cody, RCA 11533 (Cedarwood, BMI) (Don Kirshner, 4TV, BMI/Kirshner/Welbeck, ASCAP))	44	18	11	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein, MCA 41005 (Milwaukee/Tanya Tucker/Far Out, I.A.M., BMI/ASCAP))	★	87	3	STEAL AWAY—Paul Schumacker (T. Shondell, C. Shelton, Star Fox 279 (NSD) (Troy Shondell, SESAC))
★	16	7	I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Berry, M. Stewart, MCA 41021 (Coal Miners, BMI) (King Coal, ASCAP))	45	13	13	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (G. Bellamy, Warner/Curb 8790 (Bellamy Brothers/Famous, ASCAP))	★	88	2	I'M GETTIN' INTO YOUR LOVE—Bobby Falls (R. Murray, J. McBride, 50 States 70 (WIG) (Magic Castle/Blackwood, BMI))
★	14	7	JUST LIKE REAL PEOPLE—The Kendalls (B. McDill, Quanton 1125 (Hall Clement, BMI))	46	47	4	CHEAPER CRUDE OR NO MORE FOOD—Bobby "Sofine" Butler (B. Burns, IBC 000) (Iron Blazon/Wolf Hound/Back Burn/Pepper Tunes, ASCAP))	79	53	11	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickers, S. Throckmorton, Elektra 46020 (Tree, BMI) (Tree, BMI))
★	23	5	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black, Capitol 4716 (Chappell & Co./Tri-Chappell, ASCAP/SESAC))	★	62	2	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, S. Sherrill, Epic 8 50722 (Algee, BMI))	80	81	4	LAY BACK IN THE ARMS OF SOMEONE—Juice Newton (N. Chin, M. Chapman, Capitol 4714 (Chinchapp, Carvers, BMI))
★	20	7	IF I GIVE MY HEART TO YOU—Margo Smith (J. Crane, A. Jacobs, I. Brewster, Warner Bros. 8806 (Miller, ASCAP))	★	NEW ENTRY		SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053 (De/Dave/Smorgatch, BMI))	81	52	10	THE GIRL ON THE OTHER SIDE—Rick Noble (N. Noble, L. Douglas, TMS 601 (Mayron, K&T, ASCAP))
★	19	8	I DON'T LIE—Joe Stampley (D. Ross, D. Purdy, Epic 8 50694 (Millet/Darson, BMI))	★	60	4	LOVE ME LIKE A STRANGER—Cliff Cochran (D. Weir, J. Silvester, RCA 11567 (Chess, ASCAP))	82	83	3	DISCO GIRL GO AWAY—Rebecca Lynn (S. Hamilton, M. Borchetta, Scorpion 058 (NSD) (Slimball, BMI))
★	16	17	DOWN TO EARTH WOMAN—Kenny Dale (S. Pippin, J. Slater, Capitol 4704 (House Of Gold, BMI))	★	58	4	CALIFORNIA—Glen Campbell (M. Smitherman, Capitol 4715 (Windstar, ASCAP))	83	55	14	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, S. Ross, Epic 8 50672 (April, ASCAP))
★	24	7	SIMPLE LITTLE WORDS—Cristy Lane (D. Johnson, LS 172 (Cristy Lane, ASCAP))	★	50	5	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr., Elektra/Curb 46046 (Bocephus, BMI))	84	87	3	WHAT'RE WE DOING, DOING THIS AGAIN—Rick Nixon (B. McDill, MCA 41030 (Hall Clement, BMI))
★	31	5	(GHOST) RIDERS IN THE SKY—Johnny Cash (S. Jones, Columbia 3 10961 (Edwin H. Morris & Co., ASCAP))	★	52	10	SWEET MELINDA—Randy Barlow (R. Barlow, F. Kelly, Republic 039 (Frebar, BMI))	85	91	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (K. Stevens, Capitol 4705 (De/Dave, BMI))
★	25	2	YOU'RE THE ONLY ONE—Dolly Parton (C. B. Saper, B. Roberts, RCA 11577 (Unchappell/Regonia Melodies/Fedora, BMI))	53	21	10	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer, RCA 11537 (First Lady Broken Lance, BMI) (Bobby Fischer, ASCAP))	86	65	9	JUST BETWEEN US—Bill Woody (M. Newbury, MCA/Hickory 54043 (Miami, ASCAP))
★	30	6	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris (B. Owens, C. Stewart, J. Abbott, Warner Bros. 8830 (Blue Back/Pantera Sound, BMI))	★	64	4	WASN'T IT EASY BABY—Freddie Hart (B. Morris, J. Grayson, Capitol 4720 (Queen Quah/Jack Linton, BMI))	★	NEW ENTRY		WHAT I FEEL IS YOU—Billy the Kid (S. Jones, A. Bach, Cyclone 133 (GRT) (Dave Bear Tracks, BMI) (Me and Sam/Shot Dance, ASCAP))
★	21	22	I WILL SURVIVE—Billie Jo Spears (B. Fekans, F. Feren, United Artists 1292 (Feren/Vibes, ASCAP))	★	55	2	FELL INTO LOVE—Fogelie (R. Allison, D. Miller, NSD 27 (Taylor and Wilson, BMI) (Music Craftshop, ASCAP))	★	NEW ENTRY		BLUE SKY SHININ'—Mickey Newbury (M. Newbury, MCA/Hickory 41032 (Miami, ASCAP))
★	26	9	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing (A. Downing, Warner Bros. 8787 (ATV, BMI))	★	56	NEW ENTRY		★	NEW ENTRY		DON'T STAY ON YOUR SIDE OF THE BED TONIGHT—Ann J. Marton (A.J. Marton, S. Ragen, Prairie Dust 7631 (NSD) (The Wave, ASCAP) (Accord, BMI))
★	28	8	WORLD'S MOST PERFECT WOMAN—Ronna McDowell (R. McDowell, Epic 8 50696 (Ronna McDowell, SESAC/Tree, BMI))	★	57	5	I MIGHT BE AWHILE IN NEW ORLEANS—Johnny Rizzell (W. Holyfield, Mercury 55050 (Maplehill/Vogue, BMI))	★	NEW ENTRY		SECOND BEST—Don Deal (W. Stewart, G. McRay, Don Jim 1008 (Big Swing Sound/Banner, BMI))
★	32	6	THERE IS A MIRACLE IN YOU—Tom T. Hall (T.T. Hall, RCA 11548 (chabote, BMI))	58	45	12	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison, RCA 11532 (Ph Gem, BMI))	91	94	5	TAKE TIME TO SMELL THE FLOWERS—Max Brown (M. Brown, Don Ross 9 095 (WIG) (Chip 'N' Dale, ASCAP))
★	33	5	WHEN A LOVE AIN'T RIGHT—Charly McClain (J. Wilson, B. Morrison, Epic 8 50706 (Music City, ASCAP))	59	39	9	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis (S. Lister, J. R. Potts, J. Silbar, Capricorn 0018 (Nitty Gritty, ASCAP))	92	95	4	NOTHING BUT TIME—Helen Haddon (H. Haddon, Cyclone 102 (GRT) (Shot Dance/One Note Beyond, ASCAP))
★	26	27	STEADY AS THE RAIN—Stella Parton (D. Parton, Elektra 46029 (Deepar, BMI))	★	70	3	BETWEEN THE LINES—Bobby Braddock (B. Braddock, S. Lawrence, Elektra 46038 (Tree, BMI))	★	NEW ENTRY		YOUR LOVE TAKES ME SO HIGH/I WANT TO PLAY MY HORN ON THE GRAND OLE' OPRY—Maury Finney (M. Finney, S. Finney, M. Finney, S. Finney, Soundwaves 4585 (NSD) (Hick, BMI) (Music Craftshop, ASCAP))
★	27	40	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Ponus, M. Shuman, Warner Bros. 8815 (Unchappell/Tree, BMI))	★	61	14	LAY DOWN BESIDE ME—Don Williams (D. Williams, MCA 41038 (Jack, BMI))	94	90	3	LINES—Jerry Fuller (J. Fuller, MCA 41022 (Blackwood/Fulness, BMI))
★	28	29	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock (J. Adams, Capitol 4701 (Pick & Hit, BMI))	★	62	5	BAD DAY FOR A BREAKUP—Leslie Barnhill (J. Kelly & R. Watson, Republic 040 (Frebar, BMI))	95	59	9	DREAM LOVER—Rick Nelson (R. Nelson, Epic 8 50674 (The Hudson Bay/Righting Screen Gems (M), BMI))
★	34	6	SPANISH EYES—Charlie Rich (B. Kaufman, C. Singleton, E. Swears, Epic 8 50701 (Screen Gems (M), BMI) (MRA))	★	74	2	TILL I GAIN CONTROL AGAIN—Bobby Bare (R. Coward, Columbia 3 10958 (Tosca, BMI))	96	96	2	HOT MAMA—Dan Dickey (D. Dickey, Chartwell 123 (50 States) (Amber Wax, ASCAP))
★	37	6	DELLA AND THE DEALER—Hoyt Axton (H. Axton, M. Thomas, J. Swann, 5090 (Early Tone, BMI))	★	75	2	THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price (W. Carlton, Monument 45 283 (Rose Bridge, BMI))	97	80	3	JUST LET ME MAKE BELIEVE—Jim Chestnut (R. Blackwell, MCA/Hickory 41015 (Fred Rose, BMI))
★	35	7	I'LL NEVER LET YOU DOWN—Tommy Overstreet (D. R. Payne, Elektra 46027 (Gary S. Payne, BMI))	★	76	2	OH BABY MINE (I GET SO LONELY)—Bobby G. Rice (F. Ballard, Republic 041 (Edwin H. Morris, ASCAP))	98	82	4	I STILL BELIEVE IN YOU—Mike Lunford (C. Coag, Gusto 49018 (Power Play, BMI))
★	32	2	11 SAIL AWAY—Oak Ridge Boys (B. Cox, RCA 11553 (Tree, BMI))	★	77	3	WALTZ ACROSS TEXAS—Ernest Tubb (T. Tubb, Eicher 3001 (Ernest Tubb, BMI))	★	99	5	THE REAL THING—O.B. McClinton (D. B. McClinton, Epic 8 50688 (Cross Keys, ASCAP))
★	41	4	YOU CAN HAVE HER—George Jones & Johnny Paycheck (F. Carter, Epic 8 50708 (Warner/Big Boy, BMI))	★	67	6	GETTING OVER YOU AGAIN—Dale McBride (E. Rabbitt, Don Ross 151 (Rose Patch, BMI))	100	93	5	WHEN MY CONSCIENCE HURTS THE MOST—Johnny Bush (J. McAlpin, L. VanDyne, Mercury 55059 (Mercury, BMI) (Bristol, BMI))
★	42	4	SINCE I FELL FOR YOU—Cen Huseby (C. Huseby, Mercury 55059 (Mercury, BMI) (Bristol, BMI))								



We can't afford to run out of ideas.

How many ideas do you suppose it took to develop human communications from smoke signals that covered a few miles to satellites and laser beams that reach from here to the moon? Most of those ideas came from college-trained minds and college-based laboratories. Now these vital sources of ideas are threatened — by shortages of money that are forcing

colleges to curtail programs, reduce faculty, limit laboratory work, cut down on book purchases for libraries. We must not let this deterioration continue. We can't afford to run out of ideas. Or we may all be back to smoke signals again before we realize it.

***Make America smarter.
Give to the college of your choice.***



FREE GIGS

Playboy Putting Jazz On Streets Of L.A.

LOS ANGELES—Playboy Enterprises has linked the Playboy Jazz Festival to the local community with a series of free gigs around the area.

Although the play for pay festival begins at the Hollywood Bowl Friday and Saturday (15, 16), Playboy-sponsored events began Saturday (9) with a concert on the Santa Monica Pier featuring Arnie Artel.

Free films showcasing jazz will be run Monday (11) at the Samuel Goldwyn Theatre of the Academy of Motion Picture Arts and Sciences.

The Harold Land Quintet plays a noon-1:30 p.m. concert at the ABC Entertainment Center in Century City Tuesday (12). Land does an encore Thursday (14) at the corner of Hollywood and Vine St. and Arnie Artel repeats at MacArthur Park Friday (15).

(Playboy seems to have adapted

the Newport Jazz Festival concept of having musicians playing free concerts in the streets, since the New York-based Newport event, under George Wein's direction, regularly offers New Yorkers free jazz during daytime hours.)

Hollywood Blvd. has been renamed Playboy Jazz Festival Blvd. Headlining the Bowl shows are Benny Goodman, Count Basie, Sarah Vaughan, Joe Williams, Harold Land, Lionel Hampton, Chick Corea, Herbie Hancock, Flora Purim, Willie Bobo, Art Blakey, Ray Brown, Dizzy Gillespie, Stan Getz, Dexter Gordon, Freddie Hubbard, Gerry Mulligan and Weather Report.

Bill Cosby is the host and a special tribute to the late Charles Mingus will present Joni Mitchell singing with jazzmen.

Concord Groups Playing Intl Gigs

CONCORD, Calif.—An initial September 1978 six-city Japanese concert tour that spawned a recent successful two-pocket album has Concord Jazz packages working global jazz festivals this year for the first time.

Carl Jefferson, label founder/president, reports the September gigs by the Concord All-Stars in Kyoto, Nagoya, Osaka, Kobe, Shimizu and two in Tokyo were so well received that subsequent Nipponese tours were staged by the L.A. Four in November 1978 and the Great Guitars, Charlie Byrd, Herb Ellis and Barney Kessel with rhythm section in January 1979. Tickets range from \$10 to \$15 in the venues, promoted through Kambara Music, Tokyo.

The All-Stars, composed this time of Scott Hamilton, Warren Vache, Cal Collins, Jake Hanna, Dave McKenna and Michael Moore, are set for a Japanese itinerary this November.

A Concord Jazz entourage, including the six above and the L.A. Four—Ross Tompkins, Herb Ellis, Marshall Royal and Snooky Young—begins a continental European swing July 13 at the North Sea Festival, the Hague, Holland; followed by the Montreux Jazz Festival the next afternoon and night.

Concord engineer Phil Edwards will record the dual Montreux events. The entourage works the Antibes Jazz festival July 17.

The 11th Concord Jazz Festival at the Pavillion here Aug. 10-12, already has booked the Louie Bellson band, the Marion McPartland Trio and a number of other acts. Jefferson has been the entrepreneur of the festival since inception.

Jazz Beat

LOS ANGELES—The Westerville, Ohio, area seems to have ample local players to help pull off a jazz festival. The first Continent Jazz Festival relied on locals for its Friday through Sunday (8-10) bash. Slated to perform were the Bobby Alston Quintet, Hank Marr Trio, Jazz Arts Group of Columbus with guests Rusty Bryant and Hank Marr Trio, Sanctuary, Orion, Bill Hardman and Junior Cook, Bobby Pierce and Friends, the Seeds of Fulfillment, the Bob Allen Trio, David Schmitter and Robert Watson.

Cribari Wines is sponsoring concerts at the Concord Pavilion in Concord, Calif. Winery toasted Ella Fitzgerald Saturday (9). Cribari has been associated with the Concord Festival since 1978. And not to be outdone, the Inglenook Winery presents the Preservation Hall Jazz Band and Tuxedo Brass Band, both from New Orleans Father Day's (June 17).

The Kool Jazz Festival in San Diego was not cool and certainly not a jazz festival. Its lineup was stacked with soul acts and its title was misleading, considering these artists performed: Teddy Pendergrass, Natalie Cole, the Bar Kays, Rick James, B.B. King, Marvin Gaye, the Emotions, Chic, Rose Royce and Tavares. Event took place Friday (8) at the San Diego Stadium.

The Newport, R.I., Jazz '79 festival set for June 30, July 1, 2, 3 has lined up Buddy Rich, Phil Woods, Stan Getz, Herbie Mann, Maynard Ferguson, Joe Williams, Anita O'Day, Preservation Hall Jazz Band, Carmen McRae, Mongo Santamaria, Hugh Masekela, Mel Torme, Dave Brubeck, B.B. King, Ronnie Laws, Gerry Mulligan, Lonnie Liston Smith, Roy Ayers, Stanley Turrentine and Ramsey Lewis. Event at Cardines Field is produced by Jazz Unlimited, Rhody Productions with assistance from Midland Records.

Pausa Records is issuing five titles from MPS by the Art Van Damme Quartet featuring Joe Pass, Al Cohn and James Moody. Don Ellis, Huddy Tate and Rob McConnell and his Canadian band.

Jay McShann plays a concert at NYU's Loeb Student Center June 21 at 8 p.m. Working the date with him will be Herbie Mann, John

(Continued on page 79)

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	5	5	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
2	2	8	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
3	4	5	SAY MAYBE Neil Diamond, Columbia 3-10945 (Stonebridge, ASCAP)
4	1	16	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
5	3	14	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 15131 (Earmark/Fiction, BMI)
6	6	8	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
7	11	6	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
8	7	8	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41005 (Brantree/Snow, BMI)
9	10	8	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crossed Bear, BMI)
10	21	3	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Boneyview, ASCAP)
11	15	6	YOU TAKE MY BREATH AWAY Rox Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
12	17	4	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems/EMI, BMI)
13	13	8	LOVE TAKES TIME Orleans, Infinity 50005 (MCA) (Orleansongs, ASCAP)
14	14	8	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
15	31	8	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
16	12	6	GOOD TIMIN' Beach Boys, Caribou 89025 (CBS) (Brother/New Executive/Johan, BMI)
17	27	4	I'LL NEVER LOVE THIS WAY AGAIN Donna Warwick, Arista 415 (Irving, BMI)
18	8	12	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
19	16	12	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)
20	22	4	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
21	9	8	LITTLE BIT OF SOAP Nigel Olsson, Bang 24800 (CBS) (Robert Lellin, BMI)
22	33	5	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8826 (Snug, BMI/Loresta, ASCAP)
23	26	5	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
24	19	18	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamerlane, BMI)
25	20	17	STUMBLIN' IN Suzie Qatro & Chro Norman, RSO 917 (Chinnichap/Careers, BMI)
26	18	8	GET USED TO IT Roger Vadouans, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
27	25	10	WHEN I DREAM Crystal Gayle, United Artists 1258 (Lando, ASCAP)
28	NEW ENTRY		MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
29	29	11	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl Music/Mother/Pearl, ASCAP), Columbia 3-10933
30	28	11	DO NOT WRITE HER OFF McGunn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4692
31	46	2	DO IT OR DIE Atlanta Rhythm Section, (LOW/Sal, BMI), Polydor/RSO 14568
32	40	5	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
33	38	3	WE ARE FAMILY Sister Sledge, Cullision 44251 (Atlantic) (Chic, BMI)
34	32	13	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
35	35	10	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
36	36	12	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
37	23	14	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
38	43	4	DANCE AWAY Roxy Music, A&O 7100 (E.G., BMI)
39	47	2	PIECES OF APRIL David Loggins, (Leeds/Bibo, ASCAP), Epic 8-50711
40	41	5	SAD EYES Robert John, EMI America 8015 (Careers, BMI)
41	30	17	I NEVER SAID I LOVE YOU Orsi Lo, Infinity 50004 (Cass David/Chess, ASCAP)
42	45	2	AMANDA Waylon Jennings, (Gold Dust, BMI), RCA 11596
43	48	2	YOU'RE THE ONLY ONE Dolly Parton, (Unichappell/Begonia/Fedora, BMI), RCA 11577
44	42	3	DON'T HANG UP YOUR DANCING SHOES Ian Matthews, Mushroom 7041 (Steamed Clam, BMI)
45	NEW ENTRY		DAYS GONE DOWN Gerry Rafferty, (Gerry Rafferty, PRS) United Artists, 1298
46	44	2	SATURDAY NIGHT, SUNDAY MORNING Thelma Houston, (Colgems, BMI) Jobete, ASCAP), Tamia 54297 (Motown)
47	50	2	MAKE LOVE TO ME Helen Reddy, (Trajor, ASCAP), Capitol 4712
48	NEW ENTRY		SUSPICIONS Eddie Rabbit, (DebDave/Briarpatch, BMI) Elektra 46053
49	49	2	GEORGIE PORGY Toto, (Hidmar, ASCAP), Columbia 3-10944
50	NEW ENTRY		I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, Sesac) Arista 0430

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Billboard SPECIAL SURVEY For Week Ending 6/16/79

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	13	LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. 2858 3277	26	25	11	THE JOY OF FLYING Tony Williams Columbia JC 35705
2	3	6	HEARTY STRING Earl Klugh, United Artists UALA 942 (Capitol)	27	17	9	GROOVIN' YOU Harvey Mason, Arista AB 4227
3	5	6	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	28	26	38	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 8700
4	4	11	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	29	27	9	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754
5	11	2	STREET LIFE Cruaders, MCA MCA 3094	30	29	9	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC 35785
6	6	4	FEVER Roy Ayers, Polydor PD 1-6204	31	23	5	RAMSEY Ramsey Lewis, Columbia JC 35815
7	9	5	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	32	32	24	IN CONCERT Milestone Jazzstars, Milestone M 59005 (Fantasy)
8	2	8	PARADISE Grover Washington Jr., Elektra EK 182	33	33	11	STROKIN' Richard Tee, Tappan Zee/Columbia JC 35695
9	8	5	LIVE Jean-Luc Ponty, Atlantic SD 19279	34	34	4	CAJON SUNRISE Hank Crawford, Kudu KU 35
10	7	14	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	35	35	87	FEELS SO GOOD Chuck Mangione, A&M SP 4558
11	10	19	CARMEL Joe Sample, MCA AA 1126	36	36	13	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 23563
12	12	27	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	37	37	35	FLAME Ronnie Laws, United Artists UALA 881
13	13	9	BRAZILIA John Klemmer, MCA AA 1116	38	40	3	ONE GOOD TURN Mark Gully, Tappan Zee/Columbia JC 35725
14	14	23	ANGIE Angie Boli, GRP/Arista GRP 5000	39	31	5	BAD FOR ME Dee Dee Bridgewater, Elektra EK 184
15	15	9	LAND OF PASSION Robert Laws, Columbia JC 35708	40	44	7	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC 6007
16	16	14	FOLLOW THE RAINBOW George Duke, Epic JC 3570 (CBS)	41	38	9	RAW SILK Randy Crawford, Warner Bros. BSA 3283
17	20	5	GARDEN OF EDEN Passport, Atlantic SD 19233	42	50	12	ARCADE John Abercrombie, Quartet, ECM ECM 1-1123 (Warner Bros.)
18	21	2	AFFINITY Bill Evans, Warner Bros. BSA 3291	43	43	12	STUFF IT Shaft, Warner Bros. BSA 1262
19	22	14	AWAKENING Narada Michael Walden, Atlantic SD 19202	44	42	4	LIVE AT THE BOTTOM LINE Pat Metheny, CTI CTI 1086
20	30	2	FEEL THE NIGHT Lee Ritenour, Elektra EK 192	45	45	35	ALL FLY HOME Al Jarreau, Warner Bros. BSA 3229
21	28	46	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	46	46	2	THE BIG APPLE BASH Jay McShann, Atlantic SD 3804
22	19	13	LIGHT THE LIGHT Seawind, Mercury SP 734 (A&M)	47	NEW ENTRY		THE PARIS CONCERT Oscar Peterson, Joe Pass, Herb Fedorov, Pablo 2620 112 (RCA)
23	18	14	TIGER IN THE RAIN Michael Franks, Warner Bros. BSA 2394	48	48	2	RETURN OF THE GRIFFIN Johnny Griffin, Galaxy GXY 5117 (Fantasy)
24	41	3	NIGHT RIDER Tim Weisberg, MCA MCA 3084	49	NEW ENTRY		IN MOTION Heath Brothers, Columbia JC 35816
25	24	13	HOT DAWG David Graham, Horizon SP 231 (A&M)	50	47	3	HERE'S ESTHER Luther Phillips, Mercury SRM 1-3769

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Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
2	4	22	UP IN CENTRAL PARK: Silts, Milnes Angel S-37323
3	7	22	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
4	5	14	MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
5	2	35	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
6	3	40	BRAVO PAVAROTTI: Pavarotti London PAV 2001
7	36	5	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
8	26	9	VIRTUOSO VIOLINIST: Itzhak Perlman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S-37456
9	NEW ENTRY		PUCCINI: Tosca Freni, Pavarotti, Milnes, National Philharmonic (Rescigno), London OSAD 121130
10	6	14	GERSHWIN SONGS: Morris, Bolcom Nonesuch H 71358
11	21	5	PETER GRIMES Britten, Davis, Philips 6769-014
12	8	121	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
13	12	5	TCHAIKOVSKY: Violin Concerto Stern, National Symphony Orchestra (Rostropovich), Columbia XM-35126
14	9	18	DONIZETTI: Don Pasquale Silts, Kraus, Gramm, Caldwell, Angel SBLX-3871
15	10	27	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
16	16	5	JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090
17	11	175	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
18	34	5	PROKOFIEV: LT. KIJE Chicago Symphony Orchestra (Abbado) DG 2530-967
19	23	5	MOZART: Two Flute Concertos Rampal, Stern, Jerusalem Chamber Orchestra, RCA ARL 1-3084
20	13	14	BIZET: Carmen Berganza, Domingo, Cotrubas, Milnes, London Symphony (Abbado), DG 2709-083
21	14	14	SONG RECITAL: Frederica Von Stade Columbia M 35127
22	15	66	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
23	17	49	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
24	19	9	FREDERICK FENNELLS CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
25	25	18	HANDEL: The Water Music Concentus Musicus (Harnoncourt), Telefunken 6.42497 (London)
26	38	5	PACHELBEL: Kanon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
27	NEW ENTRY		MASSENET: Cendrillon Von Stade, Columbia M3 35194
28	20	189	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
29	24	9	SOUVENIRS: Elly Ameling Baldwin, Columbia M 35119
30	22	49	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
31	29	5	THE BERMUDA TRIANGLE Tomita, RCA ARL 1-2885
32	40	14	TCHAIKOVSKY: 1812 OVERTURE Detroit Symphony (Dorati), London CS 7118
33	30	9	GIRL ON THE MAGAZINE COVER: Songs Of Irving Berlin, Morris, Bolcom RCA ARL 1-3089
34	32	70	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
35	NEW ENTRY		VIVALDI: The Four Seasons Concentus Musicus Wien (Harnoncourt), Das Alte Werk 6.42500
36	37	9	BERLIOZ: Beatrice Et Benedict Baker, Eda-Pierre, London Symphony Orchestra (Davis) Philips 6700.121
37	39	9	STRAUSS: ARIADNE AUF NAXOS Price, Gruberova, Troyanos, Kollo, Berry London Philharmonic (Solti) London OSAD 13131
38	33	22	DEBUSSY: Preludes Volume I—Michelangeli, DG 2531-200
39	NEW ENTRY		STRAVINSKY: The Firebird Suite Muti, Angel S-37539
40	35	83	GREATEST HITS OF 1720 (Kapp) Columbia 34544

Awards To Orchestras

CHICAGO—The Minnesota Orchestra, New York Philharmonic and National Symphony have been awarded top honors in the annual ASCAP contemporary music programming competition.

The orchestras each will receive \$2,000, part of almost \$15,000 ASCAP is paying out this year to reward active programming of modern compositions. Presentations will be made June 21 at the American Symphony Orchestra League conference in San Francisco.

Awards of \$1,000 go to the American Symphony (New York) and the Oregon Symphony in the regional orchestra category.

Other recipient groups are the Akron Symphony, Brooklyn Philharmonic, Colorado Music Festival, Tucson Symphony, American Composers Orchestra (New York), New Hampshire Music Festival and Cape Cod Symphony Orchestra. Cash Awards will be made to a total of 27 orchestras including student groups.

Classical



Pipa Promo: Classics International execs are intrigued by the Chinese instrument featured in the new Philips album with the Boston Symphony. It's one of five to figure in dealer promotion of the set. From left are Scott Mampe and Jim Frey, vice presidents; Sid Love, director of marketing; Jim Welsh, New York classical sales manager, and Grace Petti, marketing and sales administrator.

WITH BOSTON ORCHESTRA

Polygram Campaigns For Chinese Soloists

By IS HOROWITZ

NEW YORK—Polygram's Classics International thinks it has a dragon by the tail with the rush release this week of a pair of concertos featuring Chinese soloists backed by the Boston Symphony Orchestra under Seiji Ozawa.

Supported by a promotional splurge rarely accorded a classical album, including a shower of fortune cookies and other ethnic artifacts, the record hits the market soon enough after the dramatic tour of Mainland China by the Boston Symphony last March to benefit from major media coverage given the event.

Main interest in the Philips release centers on the "Concerto For Pipa And Orchestra," composed by a committee of three, including the performer on the traditional lute-like instrument, Liu Teh-hai.

Also included is a performance of the Liszt "E-Flat Concerto" featuring Chinese pianist Liu Shih-kun, and Sousa's "Stars And Stripes Forever."

All three works were performed by the same principals during the orchestra's China junket and at a special concert in Boston the end of March.

Special permission to record the artists was received from the Ameri-

can Federation of Musicians and Chinese authorities only a day before the hastily arranged recording session in Boston's Symphony Hall March 31.

Polygram has since secured a virtual corner on all known pipas in the U.S.—a total of five—which they will rotate for window displays in major markets. In Philadelphia, this will be augmented by displays of Chinese kites. And creative staffers are already at work composing appropriate messages to be baked into fortune cookies to be distributed in bulk to key dealers.

Seven-inch 33 r.p.m. disks holding 4½ minutes of the "Pipa Concerto" will be passed out for in-store play, say Classics International toppers Jim Frey and Scott Mampa, and shorter 45 r.p.m. singles will go to AOR and MOR radio. Should consumer demand develop, the latter will be offered for retail sale, they add.

Further promotional impetus is expected to come from taped broadcasts of the Boston concert containing the recorded works over some 120 radio stations serviced by Boston Symphony Transcription Trust. These airings are scheduled for the week of June 25.

In order to foster what it believes is strong crossover potential, the label has also created pop-styled spots for radio, with time buys in major markets set.

As the season progresses, Philips awaits a further promotional prod from performances at the Boston Symphony's summer home, Tanglewood. Aug. 3 has been penciled in as the date for the concert, with confirmation on the availability of the Chinese artists expected.

For Philips producer Wilhelm Hellweg the hurriedly mounted March 31 session came as a surprise. It was his first visit to the States and he was in Boston to supervise a recording of Schoenberg's "Gurre-Lieder." The "Pipa Concerto" required a fast study, unlike the standard Liszt work, and his first look at the score came only the night before the date.

Meanwhile, the Philips album is expected to focus new interest on pianist Liu Shih-kun and, perhaps signal the resumption of a once-promising international career. A runnerup to Van Cliburn in the 1958 Tchaikovsky competition in Moscow, he spent seven years in prison during the Chinese Cultural Revolution.

Classical Notes

Most audiophile record labels today are emphasizing digital technology. But one ambitious direct-to-disk project came to light last week at the Consumer Electronics Show. Representatives of Nimbus Records, a Welsh company, were showing the first installment in a projected cycle of the complete Beethoven piano sonatas. Pianist Bernard Roberts is recording all 32 sonatas in unedited performances for the direct cutting project, and a boxed set of four records is completed. It contains Sonatas 1-7 played in numerical order. The disks will be distributed in the U.S. through Direct Disk Labs, Nashville.

Also at CES: Both London Records and Telarc were recognized for innovation in software by the show sponsors. Digital disks from each company are included in this year's dazzling CES Design and Engineering Awards exhibit—a space filled primarily with sleek, modern electronics hardware products.

Opera Midwest, a newly formed professional company based in Evanston, Ill., will begin its first season with a production of Giovanni Paisiello's "The Barber Of Seville." Italian director Carlo Maestrini and director/composer Worth Gardner will give shape to the inaugural season which begins July 13 and extends through Dec. 31. Other productions include Kurt Weil's "Threepenny Opera," Verdi's "La Traviata" and Johann Strauss' "Fledermaus."

ALAN PENCHANSKY

Southern Gasparo Label Aids Modern Composers

By ALAN PENCHANSKY

CHICAGO—Gasparo Records, possibly the first classical label to be founded in Nashville, plans the release of eight to 10 records this year, most of them devoted to music of contemporary composers.

Gasparo is the way in which a highly successful Nashville studio musician, Roy Christensen says he is playing a role in bringing about recognition of contemporary composers.

"My real concern is for composers," explains Christensen, who founded Gasparo about three years ago and recently released his eighth LP.

After serving 10 years as principal cellist of the Cincinnati Symphony, Christensen moved to Nashville five years ago and

began recording himself in classical pieces.

"I started about three years ago with the idea of recording myself and I fell in love with it (record producing)," explains Christensen.

Since then the scope of activity has expanded. Recent releases include "250 Anniversary Of Marin Marais," with the Oberlin Baroque Ensemble, Turina Piano Quartet coupled with Ginastera String Quartet No. 1, performed by the Philarte Quartet; and an album of Shostakovich and Prokofiev quartets performed by the Fine Arts String Quartet. Additional albums with each of these groups are in preparation as Christensen says he is

(Continued on page 79)

Major Market Survey Finds Dealers Cautious

Greater Philadelphia

With stiffening competition, prices rising and sales slackening, things are not coming up roses for the audio retailers in this flourishing market. Indicative of the "treading softly" attitude is the fact that since the beginning of the year, there has been very little flexing of expansion muscles by even the prospering chains. Almost no new independent retailers have opened shop, and save for one new *Silo store and Listening Booth* opening a branch in the very crowded and highly competitive Northeast Philadelphia market, even the chairs are staying put.

As a result, traders say they will be satisfied if business stays as it is now. (Continued on page 67)

Nashville

Increased competition on a local level combined with a discretionary economical factor on the consumer level have resulted in a status quo audio/video market in this area for the first half of 1979.

Dealers, however, point out that the majority of their business volume is done between June and December, causing them to remain confident about year-end projections. Independent dealers seem to be feeling the sales pinch more keenly than larger mass merchandisers and discount houses, although they see the gasoline shortage situation as one that will encourage the (Continued on page 66)

This concludes a special report that began last week with Chicago, Washington/Baltimore, Atlanta, Toronto and Portland/Seattle.

South Florida

The majority of consumer electronics dealers have seen an increase during the first half of 1979 as compared to the same period in 1978.

The only dissenter interviewed is Joe Piccirilli of *Sound Advice* who comments: "The first period of 1979 did not meet our expectations. We had expected a much stronger picture for projection television which didn't materialize. Last year we were (Continued on page 67)

Milwaukee

Despite a rugged winter that put the city's electronics market business in a tailspin, retailers are saying that they haven't fared too badly this spring. Milwaukeeans must have been popping out of their holes in droves once the record snows melted and the temperatures went up. Business is hanging around the same levels as last year, with a slight increase noted by some businessmen.

The hike applies to both unit and dollar volume, with subsequent profit margin increases, which the retailers have been saying is a relief and a surprise—considering the market pits following Christmas.

"We had to write off January." (Continued on page 66)

Minneapolis/St. Paul

For most Twin Cities dealers, the first half of 1979 was "flat," dead-even with the figures for 1978, for that period, but for the first three months of the year, it was a different story: sales were definitely up during January through March. One dealer reported sales up 25% and earnings up 45%.

The profit picture was mirrored by most dealers, who feel, as Al Kempf of *Audio King*, Minneapolis, does, "This is a very competitive market and a few people play the price-cut game. It's true that we have to promote and be aggressive, but we don't have to shout 'price!'" Audio King's profit margin has stayed level. (Continued on page 66)

HI FI STILL BULLISH

More Record Outlets For Audiophile Disks

By ALAN PENCHANSKY

CHICAGO—Audiophile record distribution may be shifting significantly into record stores. But the nation's hi fi dealers aren't lessening their commitment.

If anything, a new surge of hi fi dealer interest was felt by labels and audiophile product importers exhibiting at CES.

Deeper record store penetration is the goal of many of these companies including Mobile Fidelity Sound Lab, Audio-Technica and Direct Disk Labs.

At the same time renewed excitement is discernible among the nation's hi fi dealers, putting together fall inventories here last week.

These are the same dealers who gave impetus to the audiophile boom, and whom many observers believed would fade with the growing involvement of record stores.

Today, the audiophile labels are talking about a new breed of music-conscious stereo dealer possessing a commitment to record sales. Also, several of the specialty labels, including Sheffield Labs, Crystal Clear Records and Nautilus Recordings, are maintaining distribution emphasis in the hardware sector.

Only two major record companies, Angel and London, have entered the audiophile market to date. Neither was represented at the CES, though London's two digital albums were selected for a CES design and engineering exhibition berth.

Cited as reasons for hi fi dealers' sustained interest are fast growing consumer demand for audiophile product, the limited amount of discounting to date in record stores, and growing awareness among hi fi dealers of the crucial link between premium grade sound source material and their equipment sales.

"The show has indicated that the merchandising minded audio dealer is definitely going to stay in records," concludes John Hess of Audio-Technica.

Hess is setting up an independent record distributor network for Audio-Technica's diverse audiophile offerings, but he says audio dealers purchased sample disks in record quantities from the company's CES audition room.

Leading the way, notes Hess, are the four classical digital recordings from Telarc. A fifth Telarc digital—Mussorgsky's "Pictures At An Exhi-

bition"—was unveiled at the show but isn't ready for delivery.

"The people who are learning to merchandise the product, when they see that the record stores are not discounting, they're sticking with it," explains Hess.

"He has found that record stores that are selling product have not hurt his sales; he's found out they have encouraged his sales."

Emphasis is placed upon point-of-purchase materials along with consumer advertising. Hess also says it is imperative for the stereo store to put out disk stocks for customer browsing. This means more stereo dealers will be meeting the pilferage issue head on.

Merchandising aids and promotion also are stressed by Direct Disk Labs, Nashville. The company's electronics reps are taking aim at the record market. Yet president Joe Overholt says the stereo dealers' commitment is as strong as ever.

Dealers went through a cautionary period last winter, particularly since many were overstocked with slow moving direct disks purchased in the first flush of excitement. Buying is being done on a much more se-

(Continued on page 65)

Report From



Plan 1st Intl Video Music Conference

• Continued from page 3

video editor. He produced two videxpos in 1972 and 1973 for parent Billboard Publications Inc., following the company's coordination of the first VIDCA program in 1971 in Cannes.

Discussions will cover such key topics as:

- The creative input of artists and producers in evolving a totally new video music entertainment form seen necessary for any mass market;

- Initial experiences of music re-

(Continued on page 68)

BIGGEST IMPACT

Creative Audio, Disco, Highway Hi Fi Shine

By JIM McCULLAUGH

CHICAGO—Disco, creative audio and highway hi fi made their biggest impacts to date here at the just concluded Summer CES at massive McCormick Place, McCormick Inn and the Pick-Congress Hotel.

Against a backdrop of numerous new product introductions from all manufacturers in every segment, a wider choice of home (and pro) disco equipment, recording studio-like audio equipment and high-end car stereo is now or will soon be available to the public via hi fi outlets.

And continuing implementation of miniaturized components and microprocessor circuitry is not only allowing greater sophistication but more consumer-affordable products as well.

A key trend was the widely increased number of disco related exhibitors who not only showed equipment for pro applications but also for consumer applications. Home disco, like its professional counterpart, is exploding and much more sound and lighting equipment is on hand for the consumer. One part of that trend was the increasing number of traditional hi fi speaker man-

ufacturers—like JBL and Ultralinear—which were offering "home disco speakers" to consumers.

In highway hi fi the major trends continued to be more powerful and feature laden source units and speakers. A major highlight was the introduction from firms like BIC (a two-speed unit) and Marantz of metal compatible cassette decks for the car.

Features like high sensitivity, strong signal characteristics, digital readouts of station frequency and time, pre-sets, search and scan circuits and other computer-like qualities were common from a number of the more than 40 autostereo exhibitors.

One major development in car stereo at the CES was a meeting on Monday (4) of 21 major car stereo manufacturers who agreed to begin establishing standards for that product category.

Just recently CASA, the Custom Automotive Sound Assn. with 70 aftermarket and OEM car stereo suppliers, won an out-of-court settlement against GM. The group had instituted an antitrust suit against the big car maker to delete its Delco AM radios as standard factory features.

Now the group intends to file suits against Volkswagen and Toyota, and perhaps Ford and Chrysler for the same reasons.

Sen. Ted Kennedy's Antitrust, Monopoly and Business Rights Committee has tentatively scheduled hearings concerning Detroit's position in the car stereo market for Wednesday (13).

In traditional hi fi the key trend, as expected, was the wide proliferation of metal compatible cassette decks, mini and micro components, sleek and thinly designed components and more sophisticated (because of integrated circuits) components such as receivers, tuners, amps, preamps, and turntables.

Accessories such as time delay units also continue to give consumers recording studio-like features for their home hi fi setups.

And the proliferation of creative audio products—multi-track tape recorders and mixers—continued to crossover from manufacturers like TEAC, U.S. Pioneer, Sansui, and (Continued on page 64)

4 1/2-INCH DISK, OPTICAL LASER PLAYBACK

Philips Shows Tiny Digital Unit

By STEPHEN TRAIMAN

NEW YORK—U.S. recording industry executives got their first look—and listen—to the Philips "Compact Disc" digital audio system which offers an hour of 85 dB sound on a 4 1/2-inch-diameter disk with optical laser playback.

Originally announced in Europe last May, the system was shown here privately May 31-June 1, by Francois Dierckx, deputy director audio for Philips of Holland, and Bob Cavanagh, vice president of North American Philips.

Although the Philips mini-disk is incompatible with its VLP optical videodisk counterpart—the only such digital audio/videodisk incompatibility within a company, Philips feels strongly that the compact format offers audio optimization that needn't depend on video.

"It's small enough for many markets—car audio and portable stereo," Cavanagh points out, "and it will be the price of a good turntable. There's no reason why a consumer should have to invest in a videodisk player and digital audio processor to enjoy superbly enhanced music."

The unit will not be marketed "until the early 1980s," he notes, but it will be compatible worldwide, unlike the many videodisk/digital audio disk systems that are virtually all incompatible today.

It will incorporate an integral circuit for a digital/analog converter, which will enable its hookup to any hi fi system for playback and the disks themselves will be priced within the current range of 12-inch LPs.

Software is the vital key, both

Cavanagh and Dierckx agree, and they realize the recording industry must endorse the "Compact Disc" concept to make the investment in new mastering and replication equipment. The 4 1/2-inch record that is dime-thin—1.1 mm. versus 2 mm. for a standard LP—uses 1/7th the vinyl of a larger disk, but does involve two additional layers similar to the videodisk process.

The process is analogous to the videodisk mastering and replication being done by MCA at its California plant, with that Compact Disc starting as a glass plate with a photosensitive layer deposited on one side.

A laser beam "writes" the PCM-encoded music information on the layer in real time, and a developing process leaves the "pits" in the plate (Continued on page 68)



Today's hottest recording group.

Latest sales figures show that Maxell is the fastest-growing brand of recording tape in the country today.

In honor of the occasion, we've assembled a few of our tapes for the group portrait you see here.

Take one home for a solo performance. You'll hear why they've been selling so fast.



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Absent Music Execs Miss Impact Of CES

• Continued from page 3

rent contemporary artists performing on videotapes. Then most progressive thinking record/tape dealers will be willing to make a commitment to this new mushrooming industry," he maintains.

(It's known that Casablanca already has home videocassettes of Kiss, Donna Summer, Village People and Cher ready to debut for the coming holiday season.)

Paramount is about to enter the market with "Saturday Night Fever," he notes, the premiere title dealers can identify with, and the hardware people (Magnavox) can't keep up with software (MCA) demand, Silverman observes in connection with the slow videodisk rollout.

"If the record dealer waits for the videodisk he's going to miss the streetcar," the veteran distrib says. "The tape mart is firmly established between two formats and the tape pipeline isn't oversaturated. Those who make early commitments will reap early profits."

Apart from Music & Video Trend, also represented was Pickwick with a six-man hardware and software contingent headed by Bob Mitchell, Jim Lara and Sam Yarosh; Sam Goody with five persons including George Levy; Mike Roshkind, Motown, here for his speaker company intro; Fred Traub, Record Bar, Stu Mintz, Record Rendezvous, Merrill Rose, Rose Records, Noel Gimbel, Video Unlimited; Jim Schwartz, Schwartz Bros./Harmony Hut.

A handful of others undoubtedly were among the record 60,000-plus attendees, but as Stan Silverman of NARM notes, "if they had come, they would have stopped by the display, and I didn't see too many of our people."

Among highlights in key CES areas:

• **VIDEODISK** - The invitation-only previews of the JVC VHD/AHD grooveless mechanical system were most impressive, with the caddy-encased videodisk inserted in the player, with add-on random-access and "trick-play" (slow motion, freeze-frame, etc.) units for versatility, and a companion PCM digital audio processor for the 90 dB disk playback.

The system would break down at \$400 to \$500 for the player, \$200 for trick-play and \$100 for random access, and under \$500 for the PCM unit, a player only. It was impressive enough to get a commitment from Bill Blair of Tulsa's VCI for his 400-title family entertainment catalog.

He claims Matsushita is asking only \$250,000 for a license for mastering, and equipment, while RCA is demanding close to \$1 million for the same commitment for its system. Magnavox made a big splash with the MCA/Philips videodisk system, still in only two markets with about 150 of the initial 200 titles, and U.S. Pioneer had continuous demos of the Magnavox-compatible industrial version of the consumer videodisk player it will market as part of the Universal-Pioneer venture in 1980.

• **HOME VTR** - Toshiba previewed its compact one-hour longitudinal video recording system that puts 220 tracks of information on a half-inch wide, 100-meter Fuji-supplied tape in a simplified player that could retail for under \$500, with no intro date announced. The first two/six-hour programmable VHS VTRs were shown by JVC, Hitachi and Sharp, with the latter incorporating a circuit to index any point on the six-hour tape, while RCA and Mag-

navox had two-four-six-hour units. Toshiba, Sanyo and Sony had various versions of the new Beta VTRs, with the first two dependent on a new L-830 thinner tape promised by Sony before year end.

The 4½-hour Sony machine offers Beta-scan fast forward/reverse visible cue/review. Akai entered the VHS camp with a one hour record/two-hour play portable system incorporating the lightest camera to date at 3.2 pounds with a 3:1 zoom in its ActiVideo system. Also showing new portable systems were RCA, Hitachi and Magnavox, among others.

• **VIDEO SOFTWARE** - The International Home Video Assn. was formed by some 50 program representatives during CES, with temporary chairman Beau Buchanan of International Home Entertainment. Among family-oriented offerings were the new Omni-Com/Home Theatre Movies' Las Vegas shows; expanded catalogs from Magnetic Video and Allied Artists Video, both due for European outlets this fall; a new entry from Columbia Pictures, via its Time-Life venture; Nostalgia Merchant; Video Warehouse with its first general entertainment catalog to complement its adult catalog fare; VCI with a 200-title catalog; Budget Films Video; AstroVideo with its "Laser Music," Astralvision "Ascent" visuals from North American Communications, Media Home Entertainment with its growing music offerings, XS Video Productions' "Comedy Tonight" series; Video Tape Network with six new concert tapes, All-Star Video Corp., with its Golden Classic series, and Video-Audio Electronics with its new Family and Adult catalogs.

In the adult area are multi-line distributors VTS and TVX, Select-a-Tape, Cinema Video Classics with its innovative By-passing Orders For Retailers catalog program, VCX, Wonderful World Of Video, Scorpio, Hollywood Intl Film Corp., Video Home Library, Quality X, Arrow Films, Metro and MEDA Erotic Tape Catalog.

• **TAPE EQUIPMENT** - The prototype Olympus Microcassette-transport home deck, predicted earlier, offers a reported 40 Hz to 12 kHz-plus frequency response with metal particle tape from Sony, TDK and 3M, in a package 11½ inches wide by 8¼ deep and 2 inches high. Targeted in the \$400 to \$500 range, it could be ready for the Winter CES in Las Vegas Jan. 5-8, ushering in the "micro-cassette" era. Sharp had two stereo portables, the first with variable pitch control and seven-position memory, plus 8-inch woofers and 2-inch dome tweeters, and the second with two tape transports for multiple-function dubbing and fader controls, plus 6-inch woofers and 1½-inch tweeters, both targeted at \$500-600 in 1980. Nakamichi showed the industry's first two-speed cassette deck offering three hours of recording on a C-90 at 15/16 i.p.s. at \$1,350 list, and B.I.C. debuted the first two-speed car cassette deck with metal capability, a 1½-3¼ i.p.s. model shown in prototype last January.

• **BLANK TAPE** - With a VHS videocassette crunch anticipated by year-end, pending licenses from JVC for Ampex, BASF and Memorex took on vital importance. Ampex apparently has a signed license from the JVC patent department in Japan, while Memorex tape has "qualified," with the final documents to be signed this week and BASF has no confirmation that the final license has been signed, although its

product too has "fully qualified."

Fuji showed a sample L-750 Beta tape, promised for fall delivery, and Sony gave assurances of more than adequate L-750 production, with 3M also committing to an early arrival of its L-750.

Price hikes are continuing, with BASF anticipating a 4% audio rise, 3M announcing an average 7% increase as of July 1 for audio, Fuji up 2%-5% on video July 1, Sony averaging 7%-8% on all audio June 1, and others projected, mostly due to the steep rises in styrene prices. TDK and Fuji introduced metal-particle tape, joining 3M, with BASF, Sony

and Philips showing samples for late-year delivery.

• The Institute of High Fidelity and the EIA/CEG held another meeting during CES on the pending merger, though nothing definite was announced. However, 22 of the 27 IHF members attended the EIA/CEG audio division board meeting, and heard chairman Howard Ladd of Fisher get the green light to handle further negotiations.

More detailed CES highlights on panel discussions home video hardware and software, creative audio/disco/highway hi fi, blank tape and accessories in next week's issue.

Report From



CES

Creative, Audio, Disco, Highway Hi Fi Big

• Continued from page 62

other into the semi-pro/consumer realm.

Among highlights:

• **DISCO**: JBL took the plunge into the home disco speaker market introduction the L222 system. According to John Eargle, vice president of product development, disco accounts for 25% of all records sold and the new unit will accent the bass-heavy disco sound for consumers. Available immediately, the L222 will retail for \$895 each. It employs three active drivers and a passive radiator for extended low frequency response.

GLI/Integrated Sound Systems, Inc., makers of pro disco hardware, expanded its product line with home disco producers—including consoles and speakers—for both home and small club applications. "With most consumer audio products selling at substantial discounts," according to Paul Friedman, the firm's national sales manager, "professional quality disco equipment can provide retailers with a line they can sell at full markup." Introduced were the FRA-2 full range speaker and C-2 mini-console, a self-contained equipment housing and control center that accommodates two turntables, two amplifiers and a flexible combination of mixers, audio processors, tape decks and other components.&

Farralane Enterprises of Farmingdale, N.Y., introduced a disco console complete with mixer and two turntables designed specifically for the home. Also on hand were the 1001 and 2001 professional series portable disco consoles complete with carrying case for the professional mobile disk jockey.

Technics re-emphasized its nationwide search for a top disco dancing team the firm is sponsoring. The top prize is a week-long engagement at a Las Vegas show. Winning couples will be given a Technics receiver and other prizes. At the show the firm expanded its high-end turntable line that has disco applications. New entrants included the SL-1800 MK2, a quartz phase-locked, direct-drive unit at \$300 as well as the pro SP-25 and SP-15, quartz synthesizer direct drive units at \$400 and \$600, respectively.

Acousti-phase introduced the Disco II speaker featuring a 15-inch woofer and 54-ounce ceramic magnet. According to this Vermont-based firm, the speakers can handle up to 200 watts, and Numark Electronics introduced as part of home and small club disco products the EQ2300 pro frequency equalizer featuring 10 band dual channel controls. Suggested retail is \$225. Also on hand was its DM1700 sound mixer/equalizer for \$460.

Traditional home speakers manufacturer Ultralinear introduced a new speaker called the Disco Monitor 265 for home disco applications; American Acoustics Labs exhibited a full line of disco speakers including the Blasters, and Cerwin-Vega introduced its new Metron A-4000 power amplifier for possible disco applications. Output power is a reported 350 watts.

Heppner Sound, a Round Lake, Ill., firm introduced home disco speakers designed to enhance the characteristic low bass highs with full response across all musical band waves; G.T.O. of Southampton, Pa., was on hand with a complete array of disco lights for the home or small club situation; and Entertainment Lighting Industries introduced a home disco light package which includes the ELI controller featuring 16 functions and over 50 different modes.

Lights Fantastic of Plainview, N.Y., exhibited a lineup of lighting control units as well as lighting accessories for disco use; Cerwin-Vega also displayed its complete lineup of home and pro disco speaker systems including the B-119, B-36A and the ST-18; and Fosgate exhibited its Tetra 11 multi-channel sound system with disco applications. Using a Tate decoder, the unit converts two-channel stereo, SQ and CD-4 program material into four separate channels to produce a 360-degree spatial sound field around the listener. In addition to home hi fi application the firm maintains there are disco as well as recording studio applications.

• **AUDIO/SEMI-PRO**: Nakamichi introduced a two-speed cassette deck, the 680 with speeds of 1½ i.p.s. and 15/16 i.p.s. The unit is capable of recording and playing back at this half speed to give three hours of music on a C-90 cassette and still, according to the firm, maintain its semi-pro quality standards. Suggested retail is \$1380; Akai introduced an open reel 4-track, 2-channel deck as well as the GX-255 4-track, 2-channel reel to reel machine for semi-pro use. The former accepts 10½-inch reels while the latter accepts 7-inch reels.

U.S. Pioneer introduced the model RT-909 reel to reel tape deck, a 4-track, 2-channel design for \$900. The four head, three motor unit will accept both 10 and seven inch reels. Features include separate mic/line and right/left input level controls. Additionally, the firm introduced the model SR-303 reverb amplifier for \$200, the SG-9800 graphic equalizer for \$400 and the RG-2 dynamic range expander for \$200; and SAE introduced its X-Series of Hyper-sonic Class A power amplifiers for pro applications as well as a line of digital readout receivers.

Soundcraftsmen introduced an analyzer/equalizer, model AF2420 with a reported 0.1 dB read out accuracy for \$500; Bozak bowed a new time delay system with integrated amplifier and matched rear channel speakers for just under \$1,000; and at the high-end of Optionica's new turntable introductions is the RP9705, a fully programmable microprocessor controlled quartz direct drive unit with remote control. Available in September for under \$300, the unit can not only be programmed to play bands but also portions of bands on records.

Technics added an ultra slim, direct-drive stereo cassette deck to its professional series, model RS-M65; as well as a new "Silver Edition" front loading cassette deck with a micro-computer music selector for locating songs; MXR featured its 10 band stereo equalizer, a 15-band stereo equalizer and one-third octave equalizer; and Shure added three new models of cartridges with pro applications to broadcasting, recording and disco. They include the SC39ED, the SC39EJ and the SC39B.

Fisher introduced a stereo preamp and amp, dubbing them "professional series." Also on hand was a linear drive turntable with remote control that can select bands on disks via infrared technology; available in the fall, the suggested retail is \$400.

Sony had its complete lineup of pro products on hand including semi-professional microphones, headphones and mixers. Shure introduced its Pro Master modular sound system, a sound reinforcement package; and Sound Dynamics bowed its new high-end speaker line including the 15S capable of a reported 150 watts at a suggested \$450 list.

Highway Hi Fi highlights in next week's issue.

RepRap

Bruce Anderson, president of Sumer, Inc., Rolling Meadows, Ill., starts a two-year term as president of the **Electronics Representatives Assn.**, heading the slate elected at the recent 20th annual management conference in Monte Carlo. He succeeds **Harry Estersohn**, Estersohn Assoc., Willow Grove, Pa., who has served chairman. New senior vice president is **Jess Spoons**, president of J.Y. Schoonmaker, Dallas.

Other new officers are vice presidents **Harrison Frank**, Halbar Assoc., Los Angeles, components/material; **Bill Webb**, CEM/S, Chicago, consumer products; **Herb Webb**, Ossman Instruments, East Syracuse, N.Y., technical products; **Ed Miller**, Miller & Assoc., Dallas, pro tem, pro electronics products; **education, and secretary-treasurer Bernie Newman**, Cover & Newman, Pittsburgh.

Audiophile Outlets Growing

• Continued from page 62

lective basis today, Overholt confirms.

"Dealers are now starting to look at records as more of a profit center than in the past," the label chief says. "I see first signs of dealers deciding finally that this thing is real and not just a fad; they're starting to see it as a viable accessory."

By July, says Overholt, the company's entire catalog will be made available in dbx-coded disks. Several other labels also are pressing new dbx-encoded records as part of a major new effort to introduce the noise reduction process in disk mastering.

Over the past year, many of Overholt's sessions have been run with a separate cutting lathe being fed a dbx-encoded signal. These will be dbx-encoded direct disks.

The company will go to analog safety masters to produce dbx versions of other catalog items.

A recent survey by Nautilus Recordings profiles the average audiophile record purchaser: male, 25 years old, earning \$20,000 or more and owning a stereo system valued at more than \$2,000; 11% own systems costing more than \$8,000.

Nautilus enclosed the mail response questionnaire along with packaging for its audiophile disks. Response also shows that audiophile listeners buy more than 40 records per year, according to Steve Krause, Nautilus president.

"Right now we're seeing a significant increase in sales," Krause reports. "For us it's starting to change back into the stereo stores."

A new Soundstream digital recording of the Kingston Trio was introduced by Nautilus along with new direct disks from its distributed labels.

Krause says dealers are becoming much more discriminating in selection, where once the "direct disk" or "digital" tag alone would have triggered a purchase. Point of purchase materials also are being pointed to by this company.

"What's happening is that the record stores that are carrying it (audiophile records) are selling at a healthy margin," observes Krause. "Instead of discounting it down to a 12% margin, 30% to 35% is being kept."

Adds Krause: "The market certainly hasn't reached its penetration at all."

To this Brian Firestone of Audio Source—a major audiophile disk importer—adds agreement.

"It's still growing and we haven't seen any signs of saturation yet," he states.

Firestone expected hi fi stores to back off as record dealers became more involved, but many are broadening stocks and upgrading presentation.

"Audio stores are asking for more titles where we thought they'd be saturated," notes Firestone. "They're organizing record departments and they're interested in all kinds of product, if it's well done."

"There is around the country a cadre of well-educated, critical audio dealers who know good music. Most of these guys have gone through the cycle of, 'Okay, so it says direct disk, but can I listen to it more than once,'" adds Firestone.

The Swedish Proprius and Lyricon labels, France's Sarastro and Japan's Audio Lab are lines show in the new Audio Source catalog. Japanese Philips direct disks and Philips/Mercury super-fi remasterings from Japan also are carried.

Both hi fi and record store distri-

bution will be used by dbx for its new encoded disk program. This was one of the major new audiophile unveilings at the show, along with Mobile Fidelity Sound Lab's Pink Floyd's "Dark Side Of The Moon" super-fi edition, the most recent in an expanding line of releases that are top sellers.

Two-dozen classical albums, recently repressed with noise reduction encoding, will be distributed by dbx under the new program. Light classics, film music and jazz is expected to follow, with 100 titles targeted for the first year.

The company will begin sales primarily with hi fi dealers, in line with its traditional marketing orientation, however a gradual involvement with disk outlets is slated.

James Camacho, director of corporate marketing, is looking for several dozen leading classical-oriented shops to stock the disks and the new \$109 list decoder needed to play them properly.

"These stores, if nurtured properly with the decoder and with software, can do a bang-up job," Camacho explains.

Dynamic range is increased by 50% through the encode-decode process, dbx claims, and noise introduced in mastering, pressing and pre-amp stages is greatly reduced.

Labels involved in the program include Chalfont, Vox, Sine Qua Non, Dosmar, Desto and Musical Heritage Society. To stimulate interest in the noise reduction process re-mastering costs for the new series are being borne initially by dbx.

Camacho says he expects the population of decoders to expand rapidly, given the new \$109 price point. It's hoped many labels will begin independently issuing in both conventional and dbx-encoded versions.

Price points on the dbx-distributed disks are \$8, \$12 and \$16 depending upon the original issue price.

Columbia Films On Videocassettes With Time-Life

LOS ANGELES—Columbia Pictures Industries and Time-Life Films have reached an agreement whereby Time-Life will offer approximately 20 Columbia feature films on videocassettes through its newly established Time-Life Video Club.

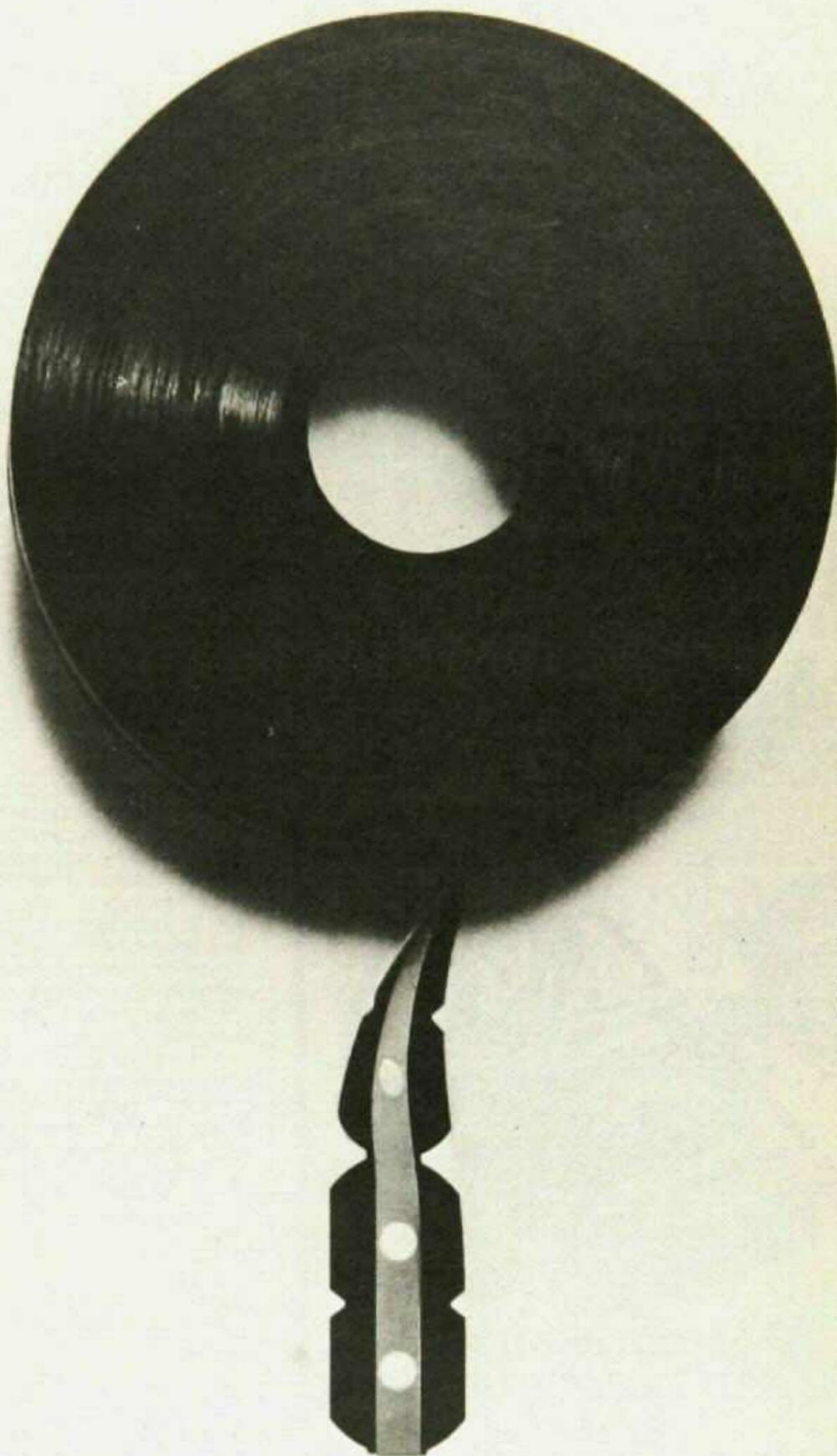
The Time-Life Video Club, a direct-to-consumer distribution arm for Time-Life Films, will operate similar to a book or record club. Its product will include a wide variety of feature films, modern and classic drama, comedy, children's shows, sports and how-to-do it, all available on half-inch videocassettes and ultimately on videodisks.

Among the initial offerings are certain select films originally made for television and theatrical release, the best of ABC's "Wide World Of Sports," popular comedians and musical acts in concert, classical drama, including some of Shakespeare's plays; and self-improvement programming on speed reading, cooking and sports.

Specific titles will be indicated in monthly bulletins sent to members this fall.

The Club is scheduled to kickoff in September with a national advertising campaign. Fulfillment will be handled by the Book-of-the-Month Club, a subsidiary of Time Inc.

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Major Market Survey Finds Dealers Cautious

Nashville

Continued from page 62
consumer to redirect his attention to home entertainment equipment.

Additionally, pricing in the Nashville area appears to be stabilizing toward the upper end of the dealer's profit margin. Coupled with the steady dollar value against the Japanese yen, the overall picture for audio/video retailers is good.

Carlos Billings, purchaser of electronics for Woolco's two outlets in this market, estimates a total dollar volume of \$1.5 million for both stores, an increase of only \$10,000 over last year. "We can't increase our pricing," he notes, "but we can work toward increasing our volume sales." Woolco's chief lines are Sanyo, Zenith and the recently-added Fisher component stereo line.

Video equipment is expected to account for a strong portion of the business in electronics, with Sony's Betamax and RCA's video recorder and portable home units both reported doing well. Lee Adams, manager of Anderson Audio, finds projection television equipment, digital time delay units and VHS machines gaining popularity in such lines as Advent and ADS.

Microcomponents have just become available for consumer purchase in this area; however, Jack Tenzel, owner of Audio Systems, expects a solid growth pattern for this new series. He carries Sony, Panasonic/Technics and Mitsubishi microcomponent hardware at this time. "The limited space of today's

homedweller and apartment-renter makes microcomponents an ideal solution," Tenzel notes, "and we expect business in this line to pick up rapidly."

An increase in small proprietorships in the Nashville area has caused more competitive pricing in an effort to keep healthy traffic flows through small retail outlets, and the ever-present threat of a general economic recession has dealers concerned. However, most feel that their third and fourth quarter business will overshadow the slow start they have gotten off to so far this year.

Stock is being watched carefully and "dinosaur" lines weeded out. Several dealers report they no longer carry product which has proved to be troublesome, such as B.I.C., and are concentrating on solid-moving lines such as Yamaha, Sony, Panasonic, Advent and Mitsubishi.

The big question mark in many dealers' minds is car stereo equipment, a question which hinges on the future of the gas situation and a possible reduction in the time people spend driving their cars.

"If people can't go out as much," speculates one chain dealer, "they'll be concentrating on having their entertainment in their homes. And that's where we come in."

KIP KIRBY

Minneapolis/St. Paul

Continued from page 62

Dealers agree that it is going to be an extremely challenging second

half of the year. All have plans for heavy promotional efforts. As Mike Sarles, vice-president of finance for Schaak Electronics points out, "We keep hearing about 'recession,' so I suppose it's bound to happen. If it does, we'll just have to work harder. Outside of the two coasts, this is one of the most competitive markets. There are as many outlets per consumer here as anywhere except those two areas."

What Schaak has been doing for the past year and a half is an intensive billboard campaign, with a lot of funny/informative lines. Schaak has its advertising people working overtime thinking up lines such as, "Buy your Schaak-buster at Fuzzes."

"We go into billboards for a month or two, then drop out, and go back in," explains Sarles. "It seems to work very well for us."

Kempf, too, is looking toward an intensive promotional last-half of 1979. "The first three months were very good," Kempf says. "As we look at the next six months, we're not anticipating the growth of the past; we project a 10% increase, but only by dint of aggressive promotional efforts. We're going to spend more advertising money during June and July, for openers."

The consumer seems to feel "a lack of disposable income that our industry has depended upon," Kempf acknowledges, noting that store traffic is not what it once was.

Kempf takes an optimistic view of the market potential, however. "We're still looking for additional locations.

Like the other dealers, he is tuned to introductions from manufacturers and prepared to display them to the ultimate. "We've been getting ready all year to hit the computer and video market hard. Diversification is one of the ways to make sure that your growth is healthy." He'll be using television, radio, and direct mail to alert consumers to video cameras and recorders and large screen tv. "We have the Apple line of home computers," he adds. Videodisk looks exciting, "but is probably a year away in marketing here."

Kempf is probably typical in his philosophy that "everything we're doing is long-term. People look to us for expertise. We have the room in our stores to compartmentalize, and we're doing that. We think it will pay off."

"We need some hot records to build traffic," says Bruce Johnson of Dayton's Minneapolis department store chain. Fleetwood Mac is a definite potential, and a number of people are working on double albums. We need them."

Johnson notes that Dayton's is in a flexible position, working through a distributor, to merchandise up or down, as the demand indicates.

Jim Brinkman of Dayton's reports that VTR is running ahead of the total concept of categorization. "It's something new and different; they don't have one." This trend more than offsets the "slight decline" in tv.

Mike Sarles of Schaak notes that videotape recorders, projection tv, and home computers are exciting to the customer, "but our basic strength is in audio products: receivers, speakers and turntables."

The Twin Cities market has been adversely affected by weather—it was the worst winter in the state's history—but dealers tend to shrug that off by saying, "It's Minnesota; we always have weather!"

From a competition standpoint, the news is even more interesting. For several years, Twin Cities dealers have anticipated the invasion of Pacific Stereo. What will happen

when that powerful chain invades the Twin Cities' market?

What has happened thus far is that Pacific, long heralded to arrive here, has staked out three locations in the Twin Cities area and is listed in the Yellow Pages of the telephone directory, but at this point, has not stocked the stores.

In the meantime, two small chains have gone out of business: Audio Warehouse and Sound Inn.

IRENE CLEPPER

Milwaukee

Continued from page 62

says Bob Wack of Wack Electronics. "We were down at least 60% from last year during that month alone. But our February through April span was really good. At that point, the folks came out with the mood to buy. We're now up 15% to 20% over this same time last year."

A tough winter also affected Art Mackman of Port of Sound. "We had over-inventoried and got caught, but we're making it up now. Just completed a 30-hour Sell-athon that cleared a lot of stuff off the shelves. Now we are about up to par."

"We've come through the last 30 days without a problem and we're doing as well as last year," says Paul Jewell, owner of a TEAM outlet in a southside mall. "That winter definitely affected our winter sales though," he said.

Projections for the coming buying season are as cloudy as summer thunderstorms. Some shop owners see booming business even if an energy crunch develops, feeling that buyers will be staying home and spending money locally.

"Ordinarily at this time of year, I would have been up north on a couple of fishing trips. But the price of gas and aviation fuel is so high, I've just sat at home," says Wack. "I think this same feeling will be affecting other people, which means they'll have a little more disposable income for around here," he adds, saying he was looking for a 25% increase in his business over the next few months.

Jewell, however, is more cautious, saying that the energy crunch will certainly mean an affect on business, especially since his TEAM is heavy into car stereo. "It's hard to predict this year, it could go either way," he says. "But we're still getting more and more into quality car-fi units, especially along lines as Fujitsu 10 that offers a complete range of special separates. You can spend \$500 without batting an eye."

All the dealers surveyed, however, saw that their electronic business was fairly safe. "We're selling better equipment than we were 10 years ago, it's not inflationary product but going for the same price or hardly

higher. People know that," says Jewell.

Mackman at Port of Sound is gambling that his new outlet in suburban Menomonee Falls will pay off, taking up some of the inventory surplus at his main store. "It was opened in December in a small mall and seems to be doing okay, although the tendency is for shoppers there to move outside their own community to look around. We're checking the best medium for ad coverage out there and will be going with a co-ordinated campaign of some sort," he says.

Wack has moved heavily into radio advertising over the past few months, a departure for the 68-year-old high and moderate end retail firm. "We're doing these two-minute audio forum spots on WLPX-FM that run four to five times a week. They really don't pitch product but answer questions. I think they have had some effect on business because when they started running in February, our business began perking up. Everybody else has high pitch, low price B.S. So we're doing something different for this market," asserts Wack.

Mackman is edging into large screen projection television and looking for more video units to hit the market. He would like to see the videodisk but "there's nothing but a lot of conversation and no delivery," he says. "The things are great, might even take over the turntable business," Mackman suggests.

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Major Market Survey Finds Dealers Cautious

South Florida

• Continued from page 62

very, very strong with this item. I find the change very strange."

Other sales at Sound Advice are sporadic, but holding. Volume is stable, but not ahead and one of the reasons Sound Advice showed a better profit margin.

Brand Electronics' Don Waters notes that on a one for one store basis, without taking into consideration the two new stores just opened, the company is about 20% ahead in profit. "We've had volume increases on a store to store basis and are probably 70% ahead in the total company due to the two new stores."

Paul Luskin of **Luskins'** six stores reported profit margins were the same this year as last, but volume was up approximately 34%. "I predicted it would be an excellent year and so far it has been. But, I think the retailer has to be cautious about the product mix; he has to make sure he's buying what the public wants. This isn't the time to buy esoteric products," Luskin cautions.

And while several of the smaller dealers have gone under during the first half of the year, Piccirilli explains that some of the marginal people will continue to go under due to the tightening economy.

"I think," he says, "when you really get into disposable income figures the rest of the disposable income is certainly not hurting at this point. I do think, though, that people are confused and scared about the economy. They have no idea what's

happening. Of course, the media and government aren't helping a great deal because nobody knows what the deal is, and people, in general, are being a little more cautious."

Marty Goodman, consumer electronic buyer at **J. Byrons**, reports the first half of the year has been very good in both unit and dollar volume up over last year's figures.

"There's a tremendous influx of people moving here as well as the lucrative Latin and South American market who are buying tvs, electronics, the whole bit."

Because of the heavy South American trade, Waters' export company, **Electronics Distributors Inc.**, does extremely well in sales of Sony remote control, color tvs and tape recorders.

Although most dealers haven't added new lines, some have broadened the depth of what they carry. Luskins has added Allied Artists and Magnetic Video prerecorded videocassettes (important secondary sales, Luskin points out). J. Byrons has stepped up on its line which Goodman says is definitely an asset in sales. J. Byrons is also doing more intensive promotions.

Sound Advice took on the Mitsubishi micro component line which "causes some excitement and even though it is an expensive item is selling well." The stores are also doing well in the more expensive component rack-mount models (\$200 to \$400).

Videotape recorders continue to be a hot item in Dade and Broward

Counties, and projection tv is coming into its own.

Although competition is always fierce in the tough South Florida marketplace, catalog stores are beginning to crop up and these present somewhat of a problem to Marty Goodman.

"They make everyone sharpen up their pencils," he admits. "But in addition to that, I think there is a tremendous consumer awareness now over better products. The consumer now realizes he is going to keep an electronic product for four, five or six years and he thinks he might be better off spending another \$50 or \$100."

All retailers professed an optimism for the remainder of the year. "I don't think there's any question that the cost of living is going up," notes Goodman, "and if the cost of basics goes up, this leaves the consumer, which we all are, less money to spend on so-called luxury items. However, so long as you present the merchandise to the customer that is exciting and priced right, they'll gather their pennies and whether they pay cash or charge it, they'll keep on buying."

"We had a great year last year and a super one so far this year. I've had no indication other than newspaper reports that business is slowing down at all," comments Waters. "Our April was better than March and March is typically better than April. We might end up having a hell of a good year."

Piccirilli explains he believes the surviving or remaining dealers will

do well. "I think in most markets around the country, there's going to be a consolidation of dealers and the stronger dealers who survived the first half will do very well."

Luskins is forging ahead with two new stores and a 10,000 square foot expansion to its retail store in Broward. Luskin believes the future looks good and even with some higher prices in some lines, he doesn't think the increases will be significantly more than they were last year.

SARA LANE

Greater Philadelphia

• Continued from page 62

for the next six months, even though the first six months fell short of expectations. With inflation and rising prices for food, shelter and clothing cutting heavily into available dollars for home entertainments, and the gasoline crunch sure to tighten the flow of traffic to the suburban shopping malls, there's a great deal of apprehension about what the next six months might bring.

That the rich only get richer while the poor get poorer is in evidence by the continued growth of the locally-based Silo chain which operates 46 audio and appliance stores in this market mostly and a few in the West. For the first time, Silo, it was revealed in May, ranked among the top 50 publicly-held area-based firms and cornered the No. 42 spot. Sales went up 22.3 to almost \$97.5 million, with net profits of almost \$4.2 million representing an increase

of 46.7%. Silo's fiscal year ending July 31 is expected to be a record-breaker for the chain. Significantly, the chain's expansion has been on the West Coast markets and not here. Compared to the one new store here, Silo opened a half dozen new stores in the San Diego market.

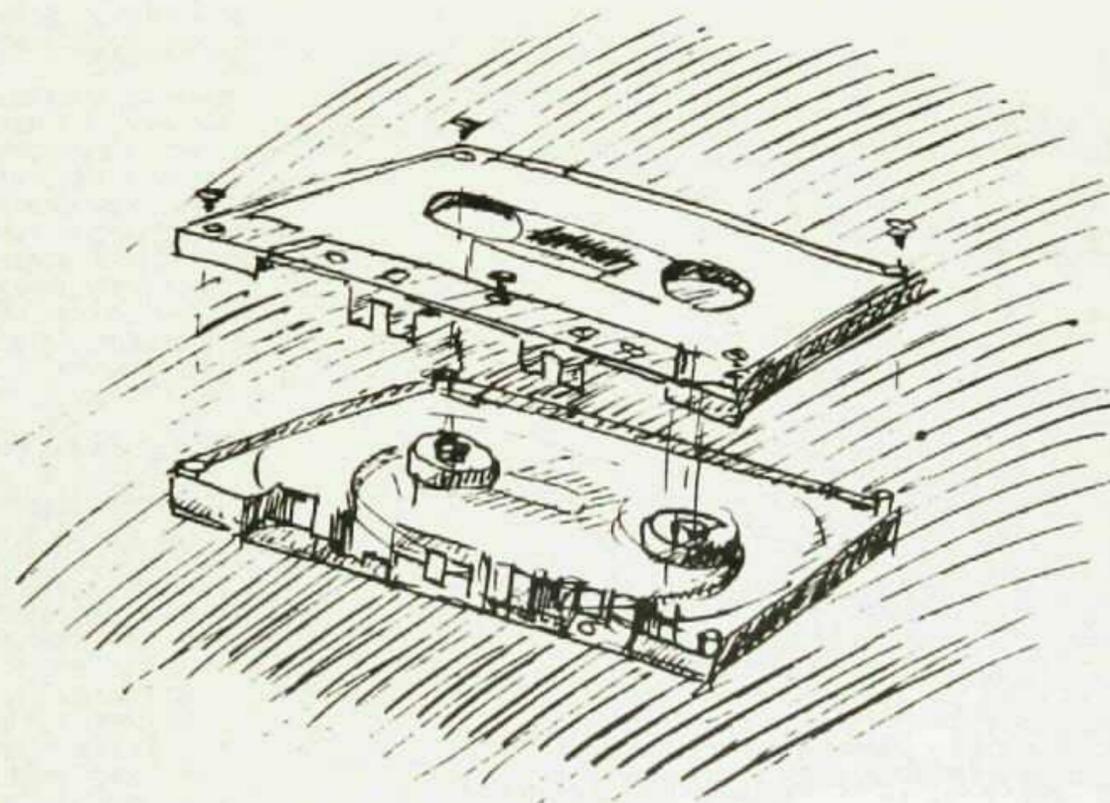
That Silo and some of the other chains have stiffened the competitive picture here is admitted by Larry Rosen, who operates the independent chain of 12 **WeeThree** Record and Audio Stores in Eastern Pennsylvania and Southern New Jersey. None of the WeeThree shops are in the big city proper, located almost entirely in suburban shopping malls. Rosen said that equipment buyers are shopping around for the best prices and chains like Silo in being able to buy in large quantities to get better discounts and buy manufacturers' closeouts, are able to come up with attractive prices.

"Moreover," he added, "you can't keep up with their heavy print and electronic media advertising; and with their holding sales every week, it hurts."

Rosen still goes after the low-to-medium market and places a \$300 ceiling on the hardware offered for sale. The big and hot seller is blank tape for the WeeThree stores. More people than ever before are buying blanks and making ever greater use of the product.

On the other end of the selling scale is the videocassette. Sales are slow and obviously the sale of the video players is still slow. However,

(Continued on page 68)



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Major Market Survey—Dealers Cautious

Greater Philadelphia

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Bill Osler, manager of Sam Goody's major store in downtown Philadelphia, among the dozen in this market, finds that home video players are selling steadily. The major problem, he said, is the lack of soft-

ware in the prerecorded videocassettes.

Osler feels that if there was more new product, it would help promote hardware sales. With 20th Century-Fox the only major producer of the videocassettes, set owners are locked in for product. The people are looking to buy something new, Osler said.

In the audio hardware field, the higher-priced merchandise is selling well, and as long as the economy holds, Osler expects that the people will continue to buy. "There's a class market," he says, "that wants the best and are prepared to pay for it. As long as they have the money, they will continue to buy."

Where the retailers are being hurt the hardest is in record sales. And both Osler and Rosen are in agreement. For Sam Goody's stores, the fault is with the record industry itself which is failing to promote its product. Good sales are sure to follow a product that is well advertised and promoted, but the record manufacturers, Osler claims, are not doing their share. He does not believe rising prices of albums are major factors in slowing sales. He feels that if it's something that people want, they will pay for it. And if it takes a little more money to get it, they are already tuned in to the fact that they have to pay a nickel, dime or a quarter for even the smallest item today.

Rosen, however, feels that the higher LP prices are hurting sales. With tighter dollars in the pocket, he said, customers are not buying as often and as much. But what is hurting the retailer even worse, Rosen says,

is the stagnant return policy of the manufacturers. He charted that the record manufacturers are resisting takebacks, leaving the stores over-inventoried. "They are sitting on returns," says Rosen, charging Polygram as being the worst offender.

As a result of the slow-down on returns, retailers are becoming more cautious on what they buy, Rosen said. Accordingly, they are inclined to pass up a lot of the marginal product. With the choicest of product in the store of necessity becoming restricted, a lot of customers are sitting out their buying practices. And without any real hits on the market, it doesn't augur well for record sales, Rosen said. "What we need," he added, "is another 'Saturday Night Fever'—and we need it fast."

MAURIE ORODENKER

'Compact Disc' Debut

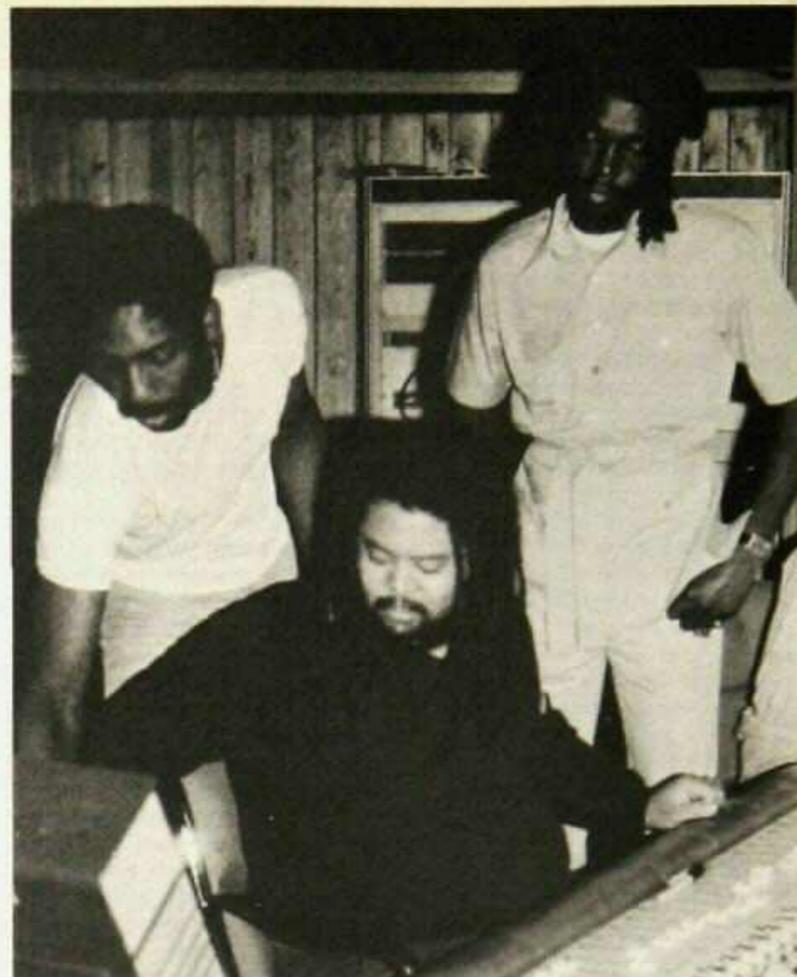
• Continued from page 62

representing the original master recording.

Process stampers are made by a galvanic process, which is used for disk production in a manner similar to standard pressing. Then a thin reflective metal coating is deposited on the information side of the disk and sealed with a transparent protective coating which offers infinite protection for multiple plays.

The disk itself is played information-side down from inside-out by the laser, with the turntable speed varying from 500 r.p.m. near the center to 215 r.p.m. at the outer edge.

Sound Business



REGGAE RECORDING—Rolling Stones Records artist Peter Tosh, right, listens to mixes of his forthcoming "Mystic Man" LP at New York's Sound mixers Studios in New York. Assisting are James Nichols, assistant engineer, and Geoffrey Chung, seated, Tosh's engineer.

Croce's Former Arranger Keeping Wolf From Door

By DICK NUSSER

NEW YORK—While Terence P. Minogue makes money saving other people's cash, it's still a day-to-day struggle to keep the wolf from his door.

Minogue, 28, achieved a modicum of fame by arranging several of the late singer/songwriter Jim Croce's albums. Now, as one of the countless thousands of professional musicians trying to make a living in the record business here, Minogue produces demos, arranges sessions and writes original material that winds up getting airplay in dentist's offices and elevators.

But how does he save people money?

Minogue's stock-in-trade is to arrange strings and other instruments for rock sessions, rehearse them and then, and only then, to go into the studio to lay down the final version.

"People don't realize that in rock you can't play the same way in the studio as you do onstage. You have to play sparser, play less. We spend five or six hours per song rehearsing so we don't waste time in the studio."

When the band is finally ready, Minogue's charts make the string dubbing a relatively simple matter. Occasionally he arranges parts of the lead guitar and drums to further simplify things.

"Once the drums are in place the others are easy to lock in," he notes. "Once we have a rough mix then we take the tape home and live with it for a while before putting vocals or lead guitar parts on."

Asides from arranging and producing, Minogue has also served as a&r director for Cashman and West's Lifesong Records, which is where he began his affiliation with Jim Croce.

"He was very professional," Minogue recalls. "Everything we did was done in a maximum of four takes. The basic track was his vocal and guitar and his distinctive rhythm came from his guitar playing so it

was easy working with him. He was also very free with giving his producer a lot of leeway about the way the final record would sound."

Minogue has also arranged and produced for Henry Gross, Mary Travers, Dion and producers such as Peter Sullivan and Steve Barri.

In order to pay his rent, Minogue also produces canned music for Thomas Valentino's Major Records, disco covers for the Italian market, and lately, has turned to producing disco covers of reggae tunes with his own put-together unit, Orchestra Montego, which numbers 20 people.

Most important is the launching of his own TFM Productions. "When I first came into the business," he says, "production was mostly handled by the record companies. Now it seems the major labels would prefer to pay for an album and let the independent producers deal with the artist, recording budget, and a host of minor emergencies and major headaches, which are all part of the recording process."

Among the acts he's working with are Arc, singer/songwriter John (Moon) Martin, Night Fire and Single Bullet Theory.

Minogue also plays keyboards, from piano to synthesizer, and isn't adverse to singing backing vocals on occasion.

Studio Track

LOS ANGELES—Taste Of Honey is finishing a new Capitol album at Golden Sound, Larry Mizell producing.

Porter Wagoner in his Fireside Studio to record "Everything I've Always Wanted," to be used in film titled "Rudolph And Frosty: Christmas In July."

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Del Newman

from the studio where you recorded:

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Brent, Buzz, Montez, Todd, Bill, Rich

International

Gortikov & Wood Testify In Australian Copyright Battle



Team Work: WEA International president, Nesuhi Ertegun, second left, gathers his Continental cohorts around him at the launch of Artists Service International. From left, they are Siegfried Loch from WEA Germany, Theo Roos from ASI, and Ben Bunders from WEA Benelux.

• *Continued from page 1*
Supreme Court Justice St. John began hearing submissions early in May and shall continue to do so until mid-late June. He will then decide if section 148 of the Copyright Act 1968 ("royalties payable in respect of records generally") is to be amended—a decision which could drastically change the face of the Australian recording industry.

The Australian publisher group's request for a mechanical copyright increase from 5% to 8% has evoked a wave of unrestrained outrage from the members of the Australian Record Industry Assn., who claim that such an increase is both unwarranted and unnecessary. The record association, willing to put its money where its mouth is, has engaged a full contingent of legal counsel to present a collective case.

In the words of EMI managing director, Stephen Shrimpton: "There will be a little change out of a million dollars." The publishers are mounting a similar, though less expensive, battle to present their point of view.

Publishers group head Jack Argent says, "Despite various recommendations, there has been no change in the rate since 1911 and we believe that an increase is long overdue. There has been a provision in the Copyright Act since 1968 for a review of the mechanical percentage and we have continually approached the federal attorney gen-

eral to establish a tribunal on the matter. Finally our submission has been accepted." Apart from that broad statement of fact, Argent is reticent to reveal his, or his fellow members', opinions on the matter.

Not so reticent, however, are the heads of Australian record companies. Paul Turner, managing director of WEA, says, "For an organization that does basically nothing to want to increase the cost of recorded music is outrageous. We do all their accounting, we even give them royalties on giveaways—now they want more money for nothing."

Insists EMI's Stephen Shrimpton: "Music publishers, for the funds employed, are in one of the most profitable businesses in the world. For many years they have been making

more and more profit for no increased effort whatsoever. I believe they have a vital role in our industry but to force a cost increase at this time shows a complete lack of sensitivity toward artist, consumer and industry. I believe that, if successful, this move will stifle investment in local recording. This is so badly timed, it's unbelievable."

RCA's new managing director Brian Smith reacts similarly: "The record industry and the public just can't allow this to happen. Our business is fighting for its life; this move could make the record industry non-profitable. What they are asking is in fact a 58% increase, outrageous in anybody's language."

Festival Records managing direc
(Continued on page 72)

Transcontinental Talent Is Priority At New WEA Arm

By MIKE HENNESSEY

HILVERSUM, Holland—WEA International has launched a separate new company designed to facilitate the exploitation of its artist roster in France, West Germany and Benelux, and has put former EMI executive Theo Toos in charge.

The Dutch-based company, Artists Service International, was created by the heads of the participating WEA companies and WEA International president Nesuhi Ertegun. It will have four main areas of operation:

- To open up markets outside their own territories for artists produced in West Germany, France and Benelux.

- To acquire masters around the world for release through WEA and handle direct promotion of the product.

- To produce through a "Workhorse Production Unit," a joint venture of WEA and Roos, artists with international potential to be released worldwide through WEA labels.

- To acquire copyrights for ASI's publishing arm, which is administered through Warner Bros. Music-Holland.

"In a situation where the record markets in Europe are not expanding rapidly, but where costs of recording are escalating, it's necessary to expand the sales possibilities for artists recorded by the national companies," says WEA-Benelux managing director Ben Bunders. "With this in mind we developed the concept of ASI."

Bunders shares credit with Ertegun, WEA-Germany's Siegfried Loch and WEA-France's Bernard De Bosson.

"We're conscious of the fact that because each national company is primarily preoccupied with the needs of its own market, a lot of talent is not getting fullest possible exploitation," he adds.

"For example," Bosson explains, "a good sale of an album in Holland is 30,000 units, but the income barely covers recording costs so we have to go in search of bigger markets. That's why we have to create a separate company to generate these additional sales."

Roos, 33, last headed EMI's a&r and marketing operation for Bovema-Negram. He began his career in the music industry in 1961 with Dureco, worked in sales for Phonogram of Holland, studied languages for several years and joined EMI in
(Continued on page 72)

BPI's Council Move For Reconsideration

• *Continued from page 3*
independents, and would carry an annual subscription of \$10,000. This category would include Arista, A&M, Chrysalis and Pickwick.

However, in view of the fact that the present membership of the council comprises representatives of these four companies, plus the eight majors, the special resolution proposed that the number of elected members

to the council be enlarged to 14, the extra two seats being restricted to B, C and D companies, with A category firms not allowed to vote for the two additional seats.

Comments Deacon: "While it is appreciated that the independents don't want to see the majors monopolize the decision-making, at the same time the council has clearly borne in mind the fact that of the 94 members of the BPI, the vast majority are in the B, C and D categories. There are 11 B companies, 29 C firms and 49 D outfits.

"In 1972 we had only 32 members, and naturally all the new members since then have tended to be independent companies. There has to be some weighting in the voting to balance the very substantial contributions the major companies are making to the BPI, and to take account of the much bigger stakes they have in the British record industry."

It's expected that the issue will be debated again at another extraordinary general meeting to be held in conjunction with the annual meeting on Sept. 5.

Cheaper Wings

LONDON—EMI Records, retailers and Wings itself takes a cut in profit margins as a result of Paul McCartney's insistence that the group's new album, "Back To The Egg," should have a suggested list price below £4.50 (approximately \$9).

So the disk goes out at 2 cents under that price, backed by a huge two-phase promotional campaign this month and next.

NEIL SCORES, STARS IN NEW MOVIE

EMI: Diamond To the Rescue?

LONDON—Neil Diamond's deal with EMI to star in a remake of "The Jazz Singer," with the soundtrack album to be distributed worldwide by Capitol Records, is "a very important part" of Bernard Delfont's campaign to "get EMI moving again."

The movie pact was negotiated by Lord Delfont himself, recently appointed chief executive of the company in a bid to halt the slump in its music division fortunes.

"The Jazz Singer" has a \$10 million budget, and Diamond, otherwise still under contract to CBS and with a new album due in the fall, is said to be getting \$1 million for his acting role alone.

Additionally, he's writing—with French singer-composer Gilbert Beaud—some 10 to 15 original songs for the film. The original "Jazz Singer," which starred Al Jolson, was the first talkie movie musical.

The new version, to be shot in California and, probably, Las Vegas, will be directed by Sidney J. Furie, who directed Diana Ross in her screen debut, "Lady Sings The Blues," with Jerry Leider as producer.

Diamond says the updated soundtrack will not include such old Jolson hits as "Swanee," "Mammy" or "April Showers," all in the 1927 version. They were not in the film as originally written, but drafted in to add boxoffice power.

And he adds that he's not "blacking up" for the part as Jolson did.

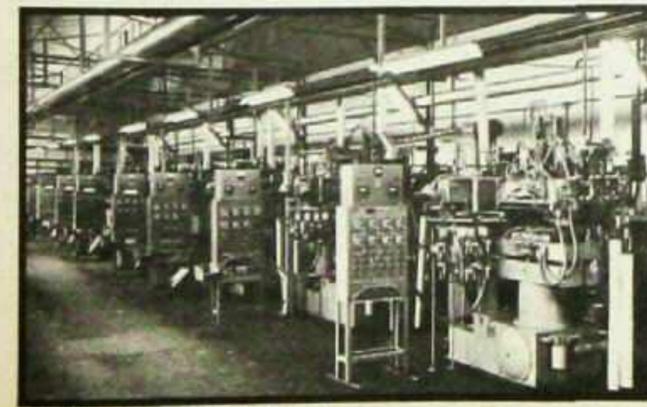
Continues Diamond: "I've been looking for the right film debut since the 1960s, when I came near to playing Lenny Bruce in a major movie. But this was the right mix, of starring and writing the score, and also working for EMI. There was no way I could refuse it."

"I see the story as very much a battle of the generations, with the father very much involved in commercial trade and the son who wants to get into popular music. I did Jolson impersonations when I was at school, aged eight or nine, and got booed off by my classmates. I swore I'd come back and do it right one day."

The film marks the first time that Diamond has worked with a full-time writing partner. "I met Gilbert Beaud after I played a concert in Paris, and we hit it off. Now I see that it's more fun to write with someone, sharing the agony and the ecstasy."

Comments Lord Delfont: "We see Neil Diamond as very big movie boxoffice indeed. And the film title is a clean family story which will appeal to today's audiences as it did 50 years ago."

Diamond reveals that he will play concert dates whenever possible during the filming, and hopes soon to fulfill his ambition to work in Britain with the London Symphony Orchestra.



LENEZ Automatic Presses

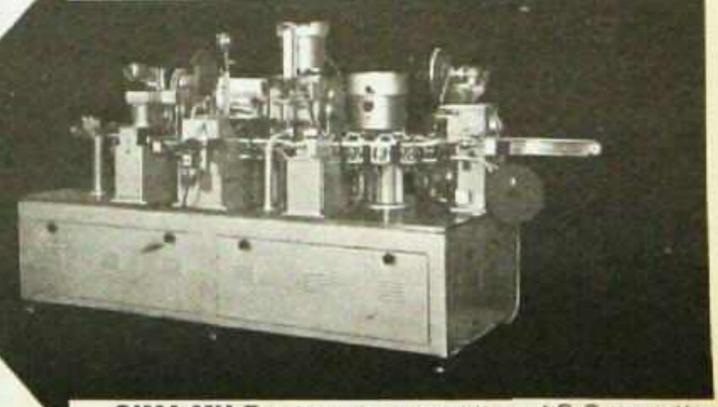


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IN WEST GERMANY

Home Taping Levies: Seen As Inadequate

By WOLFGANG SPAHR

HAMBURG—A six-hour meeting of copyright owners, tape and hardware producers, consumer associations and other interested parties was held here by the Ministry of Justice in an effort to resolve growing dissatisfaction with present home taping levies in the German Federal Republic.

This move follows publication of market research showing that twice as many hours of music were taped on blank cassettes in 1977 as were bought in prerecorded form. Home taping of copyrighted performances has been legal in the Federal Republic since legislation was passed in 1965 imposing a \$8 surcharge on cassette recorder purchases. Since then, however, inflation has reduced the value of the levy to little more than \$2.

Composers, authors and performers regard this as inadequate recompense, and petitioned the Minister of Justice for a modification of the present law. Hence the hearing, which brought together more than 40 participants for a thorough discussion of the issues involved.

Not surprisingly, the blank tape producers were opposed to the notion of a fee on blank cassettes, and chose to stress instead the virtues of the existing charge on hardware. After all, they said, receipts had risen steadily over the years with the boom in equipment sales.

It was pointed out though, that the market success of blank tapes and the huge increase in the scale of home-taping during those years had added a new dimension which could not have been foreseen at the time the original legislation was enacted. Therefore, said Dr. Haussler, president of the German Patent Office, it was important to make sure the copyright-protected performance received priority over all other considerations.

Dr. Duenwald and Dr. Thuro, managing directors of the Assn. for the Use of Copyright Protected Performances and Material (GVL), took a similar line, highlighting the disproportion between the value of an artist's performance on a sound carrier and the remuneration that is actually received for the home taping of that performance. Typically the owners of copyright and neighboring rights get less than one-thirtieth the amount they do from pre-recorded sales.

Professor Schulze, director-general of combined performing and mechanicals society GEMA, emphasized this level of remuneration was completely inadequate. If the levy on hardware was not to be increased to a prohibitive level then it could only be made more adequate by a special charge on blank tapes themselves.

To Those Who Wait! Gold

SYDNEY—Almost 10 years after its original release, an Australian single has gained gold status, for sales in excess of 50,000 copies.

This unusual accolade went to the 1970 recording by the Zoot of the Beatles' "Eleanor Rigby." Action was instigated by a member of the now-defunct group, Daryl Cotton.

The disk was the penultimate release by an act which had been unfairly tagged as a "bubblegum band" in an era when such labels spelt disaster. The Zoot's four minutes-plus heavy metal treatment of the Lennon-McCartney classic ired many at the time of release, but is now held in esteem as a high water mark in Australian pop history. At the time of its release, more than 49,000 copies were sold of the top five national hit.

Throughout the '70s, all mem-

bers of the Zoot enjoyed strong success: Rick Springfield as a popular U.S. teen idol and, later, actor; Beeb Birtles as a leading member of Little River Band (he's currently represented on the Australian charts by an EMI single with Graham Goble); Daryl Cotton as a member of Friends on Warner Bros., and Cotton, Lloyd & Christian on 20th Century; and Rick Brewer as drummer with the chart-topping Australian act, the Ferrets.

When Cotton returned to Australia late last year to pursue a solo career, his presence prompted sales of leftover copies of the single—enough to tip it over the 50,000 mark. Subsequently it has been re-released on both a single and a retrospective album called "Decade."

All four members of the original Zoot have now been awarded a gold plaque for "Eleanor Rigby."

Blueprint A German MIDEM?

HAMBURG—Plans for a German MIDEM are in the air. The success of Bernard Chevry's event has roused the ambitions of professional exhibition organizers throughout Europe, and the German Federal Republic is no exception.

Italy has made a stab at such an event with Discoexpo (separate story, this issue); Poland plans a Communist MIDEM for July on a modest scale; Britain is lining up Interpop '79 (Billboard, June 9, 1979); and now the Berlin organizers of the Funkausstellung equipment show are talking of adding software to the exhibition.

Hence the notion of inaugurating a German MIDEM, possibly aimed at dealers as much as the manufacturers, but using Chevry's show as a pattern. As a trial balloon, the L. German Video Market was launched by Dr. Mueller Neuhof, attracting 500 visitors, and there is strong interest in a Berlin venue for Billboard's IMIC 1981 as a kind of door-opener.

The German Federation of Phonographic Industry is taking a positive attitude to these plans, at least as regards IMIC. Views on a MIDEM-style show are more divided. Music publishers generally have welcomed the concept while questioning whether Berlin is the right place for the event.

The Federation of German Music Dealers points out that American firms get tax concessions only once, for attendance at a single overseas exhibition. Therefore there would be a very strong tendency to stay with the established event, namely MIDEM, rather than go to a new and unproven show.

On the whole, Bernard Chevry can probably afford to view such plans as the sincerest form of flattery. It is hard to see the primacy of MIDEM being seriously threatened in the immediate future.

Confirm Japan Sales Plateau

TOKYO—The first-quarter financial performance of three of Japan's major record companies confirm that disk sales here have presently reached plateau point, but that prerecorded tapes still show growth.

Victor Musical Industries' total net sales edged up by 1% over the same period last year, to \$140 million. But without the results of RVC, which was established when the Vic-

tor sales arm broke away to become independent in late 1977, the company turned in a 17% increase—well above the industry average of 7%.

Breaking down the \$140 million, disk sales were reckoned at \$97.5 million, tapes \$41.5 million (up 26%). Included in the total are the activities of Discmate, which handles such star attractions as Abba.

(Continued on page 72)

Zappa: The Pitfalls Of Worldwide Touring

• Continued from page 40

The chief benefit to touring abroad, according to Zappa, is that "you can sell a lot of records over there. If you're a rock act, you'd be surprised how many records you can sell and how much better those records will pay you in the European markets.

"Publishing is way better: on a single LP in Germany publishing is about 60 to 70 cents an album versus about 20 cents in the U.S.

But there are a number of pitfalls to touring, particularly in secondary cities, as Zappa points out: "A lot of those towns don't have first class concert halls," he says, "and even if they do, maybe they only hold 2,000 people or they don't let rock acts in there.

"So rock'n'roll acts that play before 6,000 to 10,000 wind up in industrial places and horrible sports and agricultural halls that don't have any heat or air conditioning. The buildings have terrible acoustics and may be physically uncomfortable. It can be grim.

"The minute you talk about going someplace other than your own backyard, here's what you're up against: you get to be a foreigner with a capitol 'F.' Unless you happen to speak the native language, the only people you get to talk to are the guys in the band and the crew—and that kind of isolation over a long period of time can make you weird.

"Also, you're liable to spend five hours or more on a tour bus getting from one place to the next because some of these towns don't have airports."

Certain countries pose their own special problems. On the tour Zappa played Madrid and Barsalona in Spain, which presented transportation difficulties. "If you're going to play Spain," he says, "book it

at the end of your tour. If you have to get in and out of there in a hurry you're in trouble."

Zappa adds that shows in Italy, which he last played in 1975-76, can be disrupted by politics. "Any kind of public event gives the two opposing political parties a chance to raise mayhem. I don't like the idea of people using my concerts as a forum for their politics."

His French dates were promoted and booked by Pascal Bernadine, the German dates were handled by Lippman & Rau and the English shows by Harvey Goldsmith.

Zappa says that an artist should be wary of being swindled by promoters abroad. "They have a great advantage," he reasons, "because the chance of you coming after them in a foreign court is not good. It costs so much to go over there, hire a lawyer and fight a battle for the proceeds of one date that most don't bother.

"You just have to look around and get references from other people you deal with and see if anyone else has been burned by a particular promoter."

Zappa says that his concert business in Europe has increased over the years to the point that his tours

are financially viable and don't require tour support.

"We have an agreement with CBS for tour support for markets like Japan (which he toured in 1975) and Australia (visited in 1973 and 1975), but when we go to Europe it pays me to fly my equipment and take all those people because we do good business when we play there."

In fact Zappa ridicules some artists' demands for tour support. "Nobody gives money away," he says. "If you send your manager to the negotiating table screaming that you want tour support, they'll say yes but you'll wind up getting three points on your record. You can have all the tour support you want but it gets chiseled off some other part of your deal."

Zappa has toured in every European country except Luxembourg, having been to Finland three times and even doing a couple of dates in Yugoslavia.

But he has avoided, for various reasons, Africa, South America and Asia.

"We were invited some time ago to do a concert in South Africa," Zappa says, "but when we requested to play for a racially mixed audience they said they couldn't. They

wouldn't have liked our band anyway: we had a racially mixed ensemble.

"And I don't think it's safe to go to South America yet. One of the things that worries me about going to those third world markets is that the U.S. government wouldn't go to bat for you if anything happened. If a local police chief decided he was going to confiscate all your equipment and strand you there, who are you going to call for help?"

"And to make it pay to go to Asia, you have to route a complete Asian tour; get all these wonderful needles jabbed in your arm, prepare to spend \$4 for a cup of coffee get out the athlete's foot powder and take off."

Zappa notes that the language barrier is one of the biggest challenges to performing abroad. "I much prefer to work in the U.S.," he says. "With the kind of show I do, it helps a lot if they know what I'm talking about. Over there it's pretty much, 'Hi, how are ya doin, the name of this song is . . .' At least in the audiences.

Zappa notes that the recently-completed tour was "big grossing and expensive to mount," though he is still awaiting a final accounting from some of the promoters.

The singer says that it is his regular practice to tour the U.S. from September to November, take December off, and then go to Europe in January.

"One of the reasons we do that," he explains, "is that not a lot of acts go over at that time; the weather is too miserable. Only the tough ones go over there in the winter."

Zappa's parting advice to musicians pondering a global tour: "If you just want a nice, soft life and to have everything your way, stay in the U.S."

ZAPPA CONCERT CANCELLED

LOS ANGELES—Frank Zappa's concert with the Vienna Symphony Orchestra set for Wednesday (13) (Billboard, June 2, 1979), has been cancelled.

According to Zappa, the Austrian Broadcasting Co. (ORF), which was to provide \$300,000 to \$400,000 for the project, withdrew its funding at the last minute.

"After they backed out," says Zappa, "my manager went scream-

ing over there to try to find alternative funding. Then Austrian television offered to come back in with \$50,000 to \$100,000, but I would still have had to pay \$300,000 out of my own pocket and I just didn't want to punish myself or my bank account to that tune."

Zappa says he's nonetheless out almost \$100,000 due to expenses he incurred in airfare, hotel bills and hiring four or five copyists to do the sheet music for the orchestra parts.

Five-Part Push For Summer\$

TOKYO—Warner Pioneer Corp. is into its summer sales stride with a campaign tagged "Music Today '79." It embraces a \$7.5 million target for its Western music division.

Latter's sales drive is "WEA Way," running through July 31. Its five-part plan includes a catalog push on all Eagles product, tying in with the Asylum group's Japanese tour—although the visit is at present-time apparently in jeopardy, compounded by non-completion of the act's long-overdue followup LP to "Hotel California."

Other campaign components: a push on selected rock and r&b titles with prices slashed 40% off regular levels, and a "Big New Music" promo staged for new releases brought out during the overall campaign. A further part of "WEA Way" will focus on current items, still hot.

Marketing muscle is being provided by print advertising in music magazines and general interest publications. A fact-packed "WEA Way" catalog has been prepared, and T-shirts readied as a special consumer bonus.

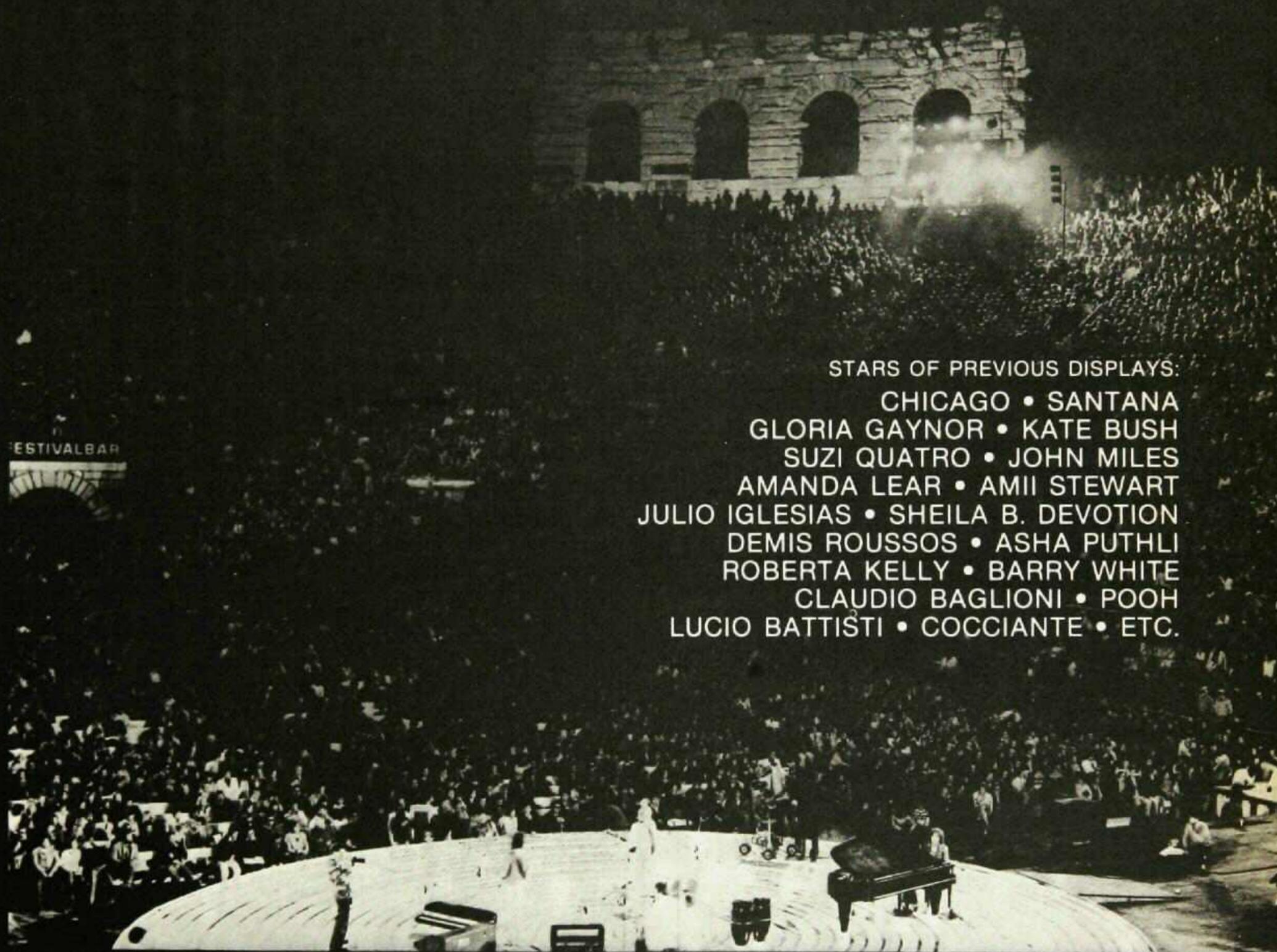
(Continued on page 74)

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IN LONDON, OTHER CITIES

Virgin's Preference Is The Disk Superstore

By PETER JONES

LONDON—Virgin, the U.K. retail chain this year celebrating its 10th anniversary, plans to open a huge new record store in London's Oxford Street, next door to the premises where it started its retailing activity in 1969.

The new store, all on one floor and of some 15,000 square feet, opens June 30 and is to rival the existing world's largest record shop, said to be in Buffalo, U.S.

Richard Branson, Virgin chairman, accepting that the ambitious project flies in the face of current pessimism about trading prospects for the next year or so, says the company is now concentrating on the London area, having more recently emphasized provincial retailing.

General expansion has taken the form of closing down the small retail outlets and opening up Virgin "superstores," with one in each important city (with the exception of Glasgow).

Says Branson: "The Oxford Street venture is part of this expansionist policy. We are closing the nearby

Virgin shops at Oxford Walk and Marble Arch, but the New Oxford Street store will stay."

New store manager Peter Dolan, along with Virgin executive John Webster, have spent two months in the U.S. checking out retail trade developments there. Says Branson: "Our aim is to build business by using the best of American retail operations, plus good U.K. business practice."

The new shop will carry at least one of every title available, with a big section for imports and dele-

(Continued on page 74)



HAPPY NEWCOMER—Anita Ward, TK recording artist, rings her bell for Richard Skinner, left, of the British Broadcasting Corp., who flew to Miami recently to interview the young "Ring My Bell" hitmaker. Also present: Ward's manager, Chuck Holmes, second left, and her producer, Frederick Knight.

Genoa's Discoexpo Draws Crowds Plan To Attract Foreign Music Exhibitors In 1980

By DANIELE-CAROLI

GENOA—The second Discoexpo, only exhibition in Italy entirely given over to music software and related industry sectors, was hugely

successful, pulling crowds exceeding 30,000 over seven afternoons.

Staged, as last year, in Pavilion C of the International Trade Fair here,

the show attracted 73 exhibitors, including record companies, music publishers, trade association, blank tape manufacturers, recording studios, disco equipment and hi fi manufacturers and importers, music press and local radio and television stations.

Additional to the general public, there were 800 industry businessmen and around 60 journalists. The exhibition, staged over a 10,000 square meter arena, featured three live shows, meetings on legal matters such as mechanical rights and music's cultural values, plus two music awards presentations.

Discoexpo was promoted by the Genoa Trade Fair Organization, with the assistance of Angelo Piccarreta's public relations company. At the opening press conference, Giuseppino Roberto, the fair's general secretary, stressed its main aim was providing an industry meeting point.

The show was sponsored by AFI, the Italian record industry association (Associazione dei Fonografici Italiani) and by ANCRA, the national association of radio and record retailers, with Milan's trade magazine Musica E Dischi.

Record companies exhibiting: Ariston, Atlas, Beat, Carosello, CBS, CGD-MM, Ciao, Clan, CLS, Durium, EMI, Fonit-Cetra, G&G, Mia, Panarecord, PDU, Polygram, Souplet (France), RCA, Shirak, Teldec (Germany), Wesley X-Rack. This is seven more than at the first event, though two majors, Ricordi and WEA, did not take part this year.

Acts appearing in the opening day show were: Ivan Graziani and Bruno Lauzi (Numero Uno), Dee D. Jackson, Camaleonti and Wess (Durium), Ricchi and Poveri (Cetra), Adriano Pappalardo (RCA), Ciro Sebastianelli (CGD), Toto Cutugno (Carosello), and an evening show in the event featured Genoan talent, including Tullio Solenghi (Cinevox), Sandro Giacobbe (CGD), Umberto Bindi (Durium), Marina Fabbri (Carosello), Antonella Botazzi (Zodiaco/Sciascia), Franco and Mimmo (America).

The third live show was a charity production on behalf of UNICEF.

The Carneade prizes, awarded by a pool of local radio and television stations represented at Discoexpo by Radio Liguria I and Rome pop weekly "Ciao 2001," went to recording engineer Gaetano Ria, arranger Ruggero Cini, record producer Ser-

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Executives Testify In Australia

• Continued from page 69

tor, Allan Hely, is the acknowledged leader of the recording industry's defense strategy team and, not surprisingly, has the most to say on the matter. "They can't be serious," he exclaims, before going on to detail his objection to the action. "We break our backs and rack our minds in the promotion of each new release. We throw receptions, stage stunts, give away enticements, prompt radio and, most importantly, bear all the costs, while they (the publishers) sit back and benefit from it all. Now they are trying to tell us that they play an active part in the promotion of hits."

"Even a fool in this business knows that it is the songwriters who make the big money in a hit group, rarely the lead singer. An artist has an earning lifespan of a few short years while a writer can derive a large and continuing income from his songs for decades to come. A writer has film rights, advertising rights and the bonus of multiple recorded versions of his work. The artist, in most cases, just has his recording and its inherent limited period of viability. This move is a body blow which could cripple our industry."

To counterpart Hely is the publisher's unofficial spearhead, music publisher and record company chief, Ted Albert. He's even more militant than his fellow publishers and originally wanted to push for an increase to 10%. "What I object most strongly to," he carefully explains, "is that mechanical royalty is the only cost factor in the whole record making process which is controlled by the government. Record companies, by their own decision, are able to regularly increase their prices to compensate for cost increases, while we are bound by legislation. I just don't think that it is a fair situation."

Notable by their absence from the proceedings are the majority of independent record companies, some of which are usually at the vocal forefront of any industry issue from home taping to local radio content. Brian Smith makes the general feeling of the majors clear with his com-

ment: "We are disappointed with the silence of the independents."

An Australian Record Industry Assn. plea for experienced assistance was answered by Stan Gortikov of the Recording Industry Assn. of America and, from Britain, L.G. Wood, group director of EMI Ltd. Both unobtrusively flew into Australia to testify before the tribunal.

Wood outlined a broad picture of European copyright situations and expressed surprise at the Australian situation of paying mechanical royalties on promotional giveaways and on the retail price, including sales tax.

"I can not convince myself," he told the tribunal, "that there is any justification for applying a statutory rate of mechanical royalty to a sales/purchase tax." On the subject of giveaways he said: "I believe that in Australia, three-quarters of a million disks per year are given out for promotional purposes. In the U.K., the quantity is much larger but, by an agreement with the MCPS, we do not pay any copyright royalty on them."

Though Wood did not actively oppose the 6¼% British rate at a 1977 inquiry, he told Justice St. John, "I think I could have advanced arguments to justify a reduction." To strengthen his case for the superior position of the songwriter to the recording artist, Wood advanced two examples. First, he pointed out that, to his own knowledge, the theme song to the film "The Deer Hunter" had been covered by at least 22 different artists.

Secondly, he cited two "British beat" groups from the '60s (Freddie & the Dreamers and Gerry & the Pacemakers) which could sell 500,000 copies of each single release for a brief period of two-three years before fading into absolute sales obscurity.

Wood insisted that it would be entirely impractical to negotiate individual mechanical rates and so endorsed the statutory system, saying: "If there was a necessity for me, as a record manufacturer, to negotiate with somebody every time I needed to make a recording, I would go out of business."

Stan Gortikov, with his usual eloquence, spoke of the comparative creative/promotional processes of publishers and record companies. "By and large, the music publisher today is an administrator," he testified, "and does not share any cost or risk of the actual making of product."

"In the early 1960s, it was common for music publishers to subsidize half the cost of trade advertisements that were undertaken on behalf of a given recording. That no longer prevails, the publisher no longer participates," offered Gortikov, as an illustration of his earlier point.

He also spoke of the advantage factor of tracks appearing on hit albums, stating, "Often an LP will sell because of one or two or three of the tunes are favorites of the customer. The others are along in there for a free ride." He further pointed out that from his observation, writers' returns from mechanical royalties in the U.S. had actually outpaced inflation, particularly as a result of the recent revision which lifted the rate to 2¼ cents per tune or ½ cent per minute (whichever is greater).

Gortikov cited an example of the brief hit span of an artist's career though, unlike L.G. Wood, his was a contemporary identity. "For example, 1½ years ago there was an artist called Debby Boone who had a fantastic No. 1 hit with a song called 'You Light Up My Life' taken out of a rather obscure motion picture. The presumption would be that with such fantastic success, at least her next record would have had some modest repeat. This was not the case and there has not been another successful Debby Boone single since."

He then pointed out that the writer is able to receive substantial performance royalties, revenue from song books and sheet music and, in many cases, a second or third life cycle of his song.

Throughout the course of the hearings, Australian songwriters George Young and Greg Macainish will offer evidence, while the record companies will lose the talents of their most vocal and committed advocate when Allan Hely leaves for an extended overseas business trip.

Spoiler Signal Not Nixed Asserts BPI

LONDON—The British Phonographic Industry has strongly denied national newspaper reports here that it is abandoning its plans to introduce spoiler signals on records as part of its strategy to beat home taping.

Director-general John Deacon stresses that research is still going on. "Technical experts are trying to find ways of introducing an inaudible signal on prerecorded software to make it virtually impossible to transfer a program of music on to a blank tape."

He says international research shows this is a distinct possibility, but adds, "There are still a number of complicated technical problems to overcome."

"Any effect on the playing quality of the prerecorded disk or tape would certainly be unacceptable. But we've always realized this is an extremely difficult problem to solve. However, research will continue until a system is perfected."

"With the amount of money that the record industry is now losing due to in-home taping, there's positively no question of us abandoning the search."

• Despite Deacon's denials, many senior U.K. industry executives have, in the past, admitted off-the-record that they place only minimal hopes on the spoiler signal as a means of foiling home tapers—partly because years of laboratory research (by EMI, among others) have failed to produce a solution.

They also recognize that if an ideal spoiler signal can be found, so can a technological "antidote," so that the length of time during which home tapers are frustrated could turn out to be relatively short.

The preferred route by many in Britain now, as in other nations, is legislation to impose a levy on blank tape, at least compensating to some degree for lost royalties.

Japan Plateau

• Continued from page 70

The Swedish group and Pink Lady made a big contribution to Victor's overall performance.

CBS/Sony's consolidated sales jumped 17% over the previous year to \$186.5 million. Tapes increased 25% to account for 22% of the total sales, with disks accounting for the remaining 78%.

Nippon Columbia sold \$114 million worth of records and tapes, registering a 15% upturn. Tapes soared 28% over the year before. Disks accounted for 72% of the total, tapes for 28%. Among the big contributors: Japanese supergroup Godiego.

Talent Priority

• Continued from page 69

1967 as a label manager for Barclay and Buddah. He later started that company's international division, working on acts such as Focus, the George Baker Selection and The Cats.

Another former EMI executive, Paul Smith, will be Roos' assistant. Smith is former head of the international division of EMI-Holland and previously had worked in EMI's New Zealand and U.K. companies.

Artists Service International is occupying temporary headquarters in the former WEA European coordinating building in the town

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Disco Executives Mull Matters Of Mixing, Radio & Studio Acts

• Continued from page 51

area, researching the national disco charts, weighing odds on the past track performance of the act or producer on the charts.

Clenott told that at least two of the checks must be in favor of the track he wishes to add before ABC's legal department is likely to bow to his wishes and grant approval.

A promotion and marketing panel comprised of Casablanca's Kenn Friedman, Starr Arming from Prelude, A&M Canada's Doug Chapell, Linda Dawe from RCA Canada and CBS Canada's Dominique Zgarka, discussed problematic areas

such as marketing a personality as opposed to a song, the future of the independent promotion man and the importance of crossing over from disco and r&b charts to the mainstream pop chart.

The panel was in general agreement that the onus on promotion with a disco track these days should be in favour of exposing a face to the buying public, that most major labels in the U.S. by now have hired the cream of the crop of independent promotion companies was now with the small independent labels.

Casablanca's Friedman noted that a major problem still facing the

record industry is in how to get the name of a song across to the public in a discotheque environment.

"I think it is extremely important that the title (of the song) is in the book," he suggested, "because otherwise the public doesn't know what it is they are hearing, and they can't always get through to the disk jockey who is either on the other side of a crowded dance floor or has his door locked."

Both the marketing panel and a production and mixing panel, which followed, dead-panned any union of new wave, rock and disco. The most concise comment on the changing face of music having little impact on disco though came from WDAI's Mat Clenott, who simply stated: "I'm not interested in jazz or r&b records. Unless it's strictly disco, I'm really not that interested in hearing from the promo men."

The production panel contained Montreal producer Pat Deserie, Mike Zager and Jerry Love of Love Zager Productions, George Cucuzella, and A&M Canada's a&r chief, Mike Godin.

Much time was spent by this group in weighing the positive and negative effects of studio groups creating hits. Mike Zager stated that he considered it immoral when an audience was led into paying to see an act carrying the same name as a hit record group which, in fact, was never present when the sessions were conducted.

Producer Pat Deserie stayed quiet through this discussion, himself producing the Bombers who have an international hit right now with "(Everybody) Get Dancin'."

The studio group remains in Montreal where it is based, but in Europe and the U.S. a New York band has been formed to promote the hit studio sessions.

The panel agreed that concept albums in the disco genre were good one shots initially, but they agreed that the trend today is to have a hit song, hopefully a hit group and build a career from there. "It's just as much work initially and everybody benefits from it," noted Zager.

Approximately 50 persons attended the three seminars which prefaced the awards show.

Promote April Wine Package

MONTREAL—Aquarius Records has issued a Canada-only "Greatest Hits" album by April Wine which capitalizes on the group's current U.S. success with the single "Roller" and promotes the group's catalog of nine albums to date.

The 14 tracks also provide a stop-gap for the local quintet who have just come back from three months of extensive touring in the U.S. According to Keith Brown at the label, the current plan is to get material together for a new album scheduled for late fall release and to coordinate plans for a projected Canadian tour late this year or early 1980.

U.S. dates by April Wine included opening slots on bills with Styx, J. Geils and Rush. In certain markets such as Buffalo and Cleveland, the group did introductory headline concerts in conjunction with local radio stations and also co-headlined a date in St. Louis with Toto. The group also played the California World Music Festival in April of this year.



ORIENTAL GOLD—Paul Mauriat receives a gold disk from Nippon Phonogram president, Nobuya Itoh, for Japanese sales action on the orchestra leader's "Pegasus" and "Blue Raindrop" albums. Mauriat and his Grand Orchestra were in Japan for an extensive concert tour, spanning 54 dates and drawing 160,000-plus.

Festival's Dilemma: How To Deal With Disco Imports

SYDNEY—The suggestion that Australian disco deejays be able to receive direct samples of the latest disco releases from international companies—rather than from those labels' local licensees or affiliates—has been made here by the secretary of the Australian Disco Deejays' Assn., Christian Mealing.

Mealing's idea is just one aspect of the debate that has sprung up in the wake of claims by local disco operators that Festival Records has raided Melbourne discos and seized import pressings.

Festival's general manager, Jim White, vehemently denies these charges. "The only reason my staff goes into discos is to listen to the music," he insists. "Under no circumstances would they be searching for imported records."

Festival has, for some time, been concerned about the flow of imported records on those labels licensed the company, such as Fantasy, A&M, Island and Virgin, and has taken legal action against stores which, in its opinion, "infringe the rights of the copyright owner."

"We do not deny the right of anyone to obtain an imported copy of a record," says White. "We are pre-

pared to bring in even single titles by either air or sea, to meet consumer demands. But we will not allow certain dealers to exploit commercially our product. The gentleman who is making these claims against us happens to own a chain of disco stores, and persists in importing our copyrights without our permission."

Christian Mealing has looked into the accusations on behalf of his members, and is also convinced that they have no base. However, he is critical of what he sees as a lack of perception in Australian record companies' disco dealings.

"Local companies just don't know what will take off in discos, and they are unwilling to allow deejays to test-market new overseas product. They keep releasing the wrong product; it's not that we want the 'latest and greatest,' just better stuff. It took five months for Gloria Gaynor's 'I Will Survive,' an American No. 1 hit, to be released here. Is it any wonder that some deejays want to import their own records?"

And his suggestion about those deejays receiving samples direct from international labels? He admits the practice would not be welcomed by local companies.

Rival Australian Stations Broadcast Live From L.A.

• Continued from page 24

2CC reaches the 18-39 age group, he adds.

Linda Ronstadt, Chicago and Al Stewart have all been featured on Banks' show. Like most other touring American artists, they play Australia in the January-March concert season.

The 2CA crew also broadcast "live" from New York for two days, where it lined up interviews with Peter Allen, Melissa Manchester, Donna Summer, the Beach Boys and Dick Clark.

New York's WXLO-FM provided studio transmission facilities for the East Coast efforts. Entitled "Beattie Over America," the three-hour program was transmitted back to Australia several times.

Music was about 60% of the program's content says Barlow.

"We plan to come back and do this again. KMET-FM and WXLO-FM have been generous in providing studio facilities, everyday contacts and helpful with on-air assistance," says Barlow.

Aired from 9 a.m.-noon, Banks says he plays about seven-eight records an hour. Special programs on stars and artists feature hit montages of their material.

"Most of the acts play our 2,000-capacity Theatre Canberra and the 15,000-capacity Bruce Stadium," says Banks. "We have a weekly meeting where we choose singles and LPs. We play some old hits and air some new wave at night."

In the U.S. for 17 days, the 2CA crew broadcast back to its country five days of material, says Barlow. Not a first for Australia, Sydney's 2SM has transmitted by satellite three times.

Both Banks and Barlow concluded that Los Angeles, with the recording studios, talent and music business executives, was a natural for remote and live broadcasts back to their markets.

Summer \$ Push

• Continued from page 72

Comments international repertoire sales manager at Warner Pioneer, Kohji Kobayashi: "Unlike our Christmas sales activities, the summer campaign relies more on artist promotion. What we've done this time is pick out 28 leading artists, and prepare 300,000 catalogs with discographies and biographies to draw attention to the range of product available on those acts."

ONTARIO POOL AWARDS

Hat-Trick For Gino Soccio

TORONTO—About 250 people packed the ballroom at Hotel Toronto, June 3, for the first annual Ontario Disco Pool awards show, which included performances by the Raes, Mighty Pope, Anita Ward and a local dance troupe.

Top honors as disco artist (male and female) of the year, Canadian and international respectively, went to Claudja Barry and Gino Soccio, Donna Summer and Dan Hartman.

Group of the year and most promising new disco artist, Canadian and international, went to the Raes and Witch Queen, the Village People and Cheryl Lynn.

The Raes also were voted to have the disco 45 of the year by the 75 member Ontario Disco

Pool with the hit song, "A Little Lovin' (Keeps The Doctor Away)."

Gino Soccio was awarded three honor trophies by the pool. In addition to the Canadian male disco artist of the year award, the Montrealer was present to pick up awards as producer of the year for the album "Witch Queen" and also for disco album of the year for his self-produced Warners/RFC LP, "Outline."

International producer award went to Giorgio Moroder, and Eric Matthew earned the disco mix award for his work on "Keep On Dancing" by Gary's Gang.

The international disco single and album respectively were won by Chic, "Le Freak," and Sister Sledge, "We Are Family."

Disco Producers Turn To Rock; Album Via Chrysalis

TORONTO—One of Canada's top disco producing teams have a rock album on release worldwide through Chrysalis, and say that they intend to swing away from a lucrative, if anonymous, role as studio hands to go on the road.

"Emigre" is the title of the first album project for Willi Morrison and Ian Guenther who, in the past, have been responsible for studio creations such as the THP Orchestra, Southern Exposure and Thor.

Montrealer Ian Guenther met Morrison in Toronto after the latter had moved from the U.K. to see if he could start a new career on this continent. As a singer, Morrison had several singles released in Canada through United Artists and RCA, before forming THP Productions with Guenther with some corporate backing from RCA here.

"There was really not a lot happening here in the early '70s," notes

Morrison, "so the idea of us doing an album's worth of what was then considered progressive rock seemed out of the question."

As the disco wave grew and grew they put together the THP Orchestra "because we wanted to get away from the Canadian content issue here, and disco was international," notes Guenther.

Three years back RCA released a single by Morrison, titled "Things That Go Bump In The Night." It was lost in the shuffle, its creator noted with a wry smile, but surfaced afresh on the "Emigre" project.

Released in this market by Attic, the media was initially serviced with a test pressing that only provided song selection information. "The idea was that we wanted people to listen to the album here without any preconceived notions. We didn't want them picking the album up, seeing our names and going 'Oh yes disco producers. Let's put that aside for the time being!'"

The album was self-financed from money earned from their other studio commissions, and done in various stages using top name sidemen such as Gordon Lightfoot's drummer, Barry Keane.

The plan of attack now is to complete studio commitments here, then tour every other month on the road in Canada or the U.S. as interest sparks in the album. Chrysalis U.K. has just released the single "Poison" and plans on releasing the LP very shortly, the two producers tell.

JUNE 16, 1979, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 6/9/79
SINGLES

This Week	Last Week	Artist
1	1	SUNDAY GIRL, Blondie, Chrysalis
2	2	DANCE AWAY, Roxy Music, Polydor
3	19	RING MY BELL, Anita Ward, TK
4	5	BOOGIE WONDERLAND, Earth, Wind & Fire, Emotions, CBS
5	4	REUNITED, Peaches & Herb, Polydor
6	16	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
7	3	POP MUZIK, MCA
8	15	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead, Philadelphia Int.
9	7	BOYS KEEP SWINGIN', David Bowie, RCA
10	9	THEME FROM DEER HUNTER, Shadows, EMI
11	11	HOT STUFF, Donna Summer, Casablanca
12	6	DOES YOUR MOTHER KNOW, Abba, Epic
13	10	PARISIENNE WALKWAYS, Gary Moore, MCA
14	18	THE NUMBER ONE SONG IN HEAVEN, Sparks, Virgin
15	13	ONE WAY TICKET, Eruption, Atlantic/Hansa
16	12	ROXANNE, The Police, A&M
17	21	MASQUERADE, Skids, Virgin
18	8	BRIGHT EYES, Art Garfunkel, CBS
19	20	JIMMY JIMMY, Undertones, Sire
20	25	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
21	33	WE ARE FAMILY, Sister Sledge, Atlantic
22	24	H.A.P.P.Y. RADIO, Edwin Starr, 20th Century
23	14	KNOCK ON WOOD, Amii Stewart, Ariola
24	32	I FOUGHT THE LAW, Clash, CBS
25	NEW	UP THE JUNCTION, Squeeze, A&M
26	22	LOVE SONG, The Damned, Chiswick
27	23	NICE LEGS SHAME ABOUT HER FACE, Monks, Carrere
28	30	WHO WERE YOU WITH IN THE MOONLIGHT, Dolla, Carrere
29	17	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Atlantic/Hansa
30	36	ACCIDENTS WILL HAPPEN, Elvis Costello & The Attractions, Radar
31	29	I WANT YOU TO WANT ME, Cheap Trick, Epic
32	38	CAVATINA, John Williams, Cube
33	NEW	THE LONE RANGER, Quantum Jump, Electric
34	37	NIGHT OWL, Gerry Rafferty, United Artists
35	34	PRIME TIME, Tubes, A&M
36	26	GUILTY, Mike Oldfield, Virgin
37	31	SAY WHEN, Lene Lovich, Stiff
38	NEW	GERCHA, Chas & Dave, EMI
39	28	BRIDGE OVER TROUBLED WATER, Linda Clifford, RSO
40	27	BANANA SPLITS, Dickies, A&M

18	13	SPIRITS HAVING FLOWN, Bee Gees, RSO
19	40	REACH FOR IT, Sky, Ariola
20	21	KNUCKLE SANDWICH, Various, EMI International
21	15	GO WEST, Village People, Mercury
22	19	BARBRA STREISAND'S GREATEST HITS VOL. 2, Barbra Streisand, CBS
23	22	SPECTRAL MORNINGS, Steve Hackett, Charisma
24	16	THE UNDERTONES, Sire
25	NEW	BAD GIRLS, Donna Summer, Casablanca
26	20	COUNTRY LIFE, Various, EMI
27	30	OUT OF THE BLUE, Electric Light Orchestra, Jet
28	27	RHAPSODIES, Rick Wakeman, A&M
29	28	MANILOW MAGIC, Barry Manilow, Arista
30	24	C'EST CHIC, Chic, Atlantic
31	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
32	25	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic
33	26	LION HEART, Kate Bush, EMI
34	32	NEW BOOTS AND PANTIES, Ian Dury and The Blockheads, Stiff
35	23	WE ARE FAMILY, Sister Sledge, Atlantic
36	33	ARMED FORCES, Elvis Costello, Radar
37	NEW	WINGS GREATEST, Wings, Parlophone
38	31	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
39	37	THE GREAT ROCK AND ROLL SWINDLE, Skids, Virgin
40	NEW	NEVER MIND THE BULLOCKS, HERE'S THE SEX PISTOLS, Sex Pistols, Virgin

WEST GERMANY

(Courtesy of Musikmarkt)
As of 6/11/79
SINGLES

This Week	Last Week	Artist
1	1	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
2	NEW	POP MUZIK, M, Metronome
3	2	SOME GIRLS, Racey, Rak
4	4	SAVE ME, Clout, Carrere
5	7	SO BIST DU, Peter Maffay, Telefunken
6	NEW	BRIGHT EYES, Art Garfunkel, A&M
7	8	ONE WAY TICKET, Eruption, Hansa Int.
8	3	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter
9	5	HEART OF GLASS, Blondie, Chrysalis
10	10	DOES YOUR MOTHER KNOW, Abba, Polydor
11	11	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
12	12	HOT STUFF, Donna Summer, Casablanca
13	6	CASANOVA, Luv, Philips
14	21	HALLELUJAH, Milk and Honey, Polydor
15	9	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Hansa
16	12	RUF TEDDYBAER EINS VIER, Jonny Hill, RCA
17	28	RASTA MAN, Saragossa Band, Ariola
18	27	LET'S GET BACK TOGETHER, Promises, EMI
19	15	I WILL SURVIVE, Gloria Gaynor, Polydor
20	26	KNOCK ON THE WOOD, Amii Stewart, Hansa
21	16	MUSIC BOX DANCER, Frank Mills, Polydor
22	17	CHIQUITITA, Abba, Polydor
23	13	SANDOKAN, Olive Onions, RCA
24	20	LAY YOUR LOVE ON ME, Racey, Rak
25	23	LOVE YOU INSIDE OUT, Bee Gees, RSO
26	24	IT TAKES ME HIGHER, Ganymed, Bellaphon
27	22	TRAGEDY, Bee Gees, RSO
28	27	BABICKA, Karel Gott, Polydor
29	NEW	THE LOGICAL SONG, Supertramp, A&M
30	NEW	HOW COULD THIS GO WRONG, Exile, Rak

This Week	Last Week	Artist
1	1	VOULEZ VOUS, Abba, Polydor
2	2	24 IMMERGRUENE AKKORDEON ERFOLGE, Die Kirmesmusikanten, RCA
3	4	BREAKFAST IN AMERICA, Supertramp, A&M
5	6	DIRE STRAITS, Vertigo
6	5	SPIRITS HAVING FLOWN, Bee Gees, RSO
7	9	ANGEL STATION, Manfred Mann's Earthband, Bronze
8	7	EIN TRAUM FUER ZWEI, Mantovani, Decca
9	11	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE, John Denver, RCA
10	12	PYRAMID, The Alan Parsons Project, Arista
11	14	PARALLEL LINES, Blondie, Chrysalis
12	18	TRAUEMEREIEN, Richard Clayderman, K-tel
13	17	FLY WITH ME, Supermax, Elektra
14	16	WISH YOU WERE HERE, Pink Floyd, Harvest
15	15	GONE TO EARTH, Barclay James Harvest, Polydor
16	10	20 GOLDEN HITS, The Beatles, Arcade
17	19	LIVEHAFTIG, Udo Lindenberg, Telefunken
18	NEW	WAVE, Patti Smith Group, EMI
19	13	DIE 20-SCHOENSTEN CHORE, Montanara Choir, K-tel
20	NEW	NINA HAGEN BAND, Nina Hagen Band, CBS

JAPAN

(Courtesy of Music Labo)
As of 6/4/79
SINGLES

This Week	Last Week	Artist
1	1	MISERARETE, Juddy Ongu, CBS/Sony (Nichion)
2	3	ITOSHI-NO-ELLY, Southern All Stars, Victor (P.M.P)
3	2	BEAUTIFUL NAME, Godiego, Columbia (NTV.M)
4	5	PINK TYPHOON, Pink Lady, Victor (P.M.P)
5	4	MOETO IIONNA, Twist, Canion (Yamaha)
6	8	KIMI-NO-ASA, Sajtoshi Kishida, CBS/Sony (Nichion)
7	6	IN THE NAVY, Village People, Victor
8	10	I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros.
9	NEW	HOP-STEP JUMP, Hideki Saijou, RVC (P.M.P.)
10	12	HAPPINESS, Yukihide Takekawa, Columbia (Jenika.M)
11	9	YUME OI-ZAKE, Jiro Atsumi, CBS/Sony (J.C.M.)
12	7	YUMESARISHI MACHIKADO, Alice, Toemi (J.C.M.)
13	13	MICHIZURE, Miego Makimura, Polydor (Nichion)
14	11	MADO, Chiharu Matsuyama, Canion (STV Pack)
15	15	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life
16	16	NATSU-NI-DAKARETE, Hiromi Iwasaki, Victor (NTV.M)
17	17	KANSHOKU (TOUCH), Kai Band, Toemi (Shinko)
18	NEW	KOI-NO-SURVIVAL, Akira Fuse, King (Watanabe Music)
19	19	KITAGUNI-NO-HARU, Masao Sen, Tokuma (Daichi)
20	20	MANATSU-NO-YORU NO YUME, Goro Nogushi, Polydor (Nichion)

AUSTRALIA

(Courtesy of Kent Music Report)
As of 6/5/79
SINGLES

This Week	Last Week	Artist
1	1	LAY YOUR LOVE ON ME, Racey, Rak
2	2	KNOCK ON WOOD, Amii Stewart, RCA
3	6	LUCKY NUMBER, Lene Lovich, Stiff
4	7	ON THE INSIDE, Lynne Hamilton, RCA
5	4	HEART OF GLASS, Blondie, Chrysalis

6	3	BABY IT'S YOU, Promises, EMI
7	5	I WILL SURVIVE, Gloria Gaynor, Polydor
8	11	DREAM LOVER, Glenn Sherrick, EMI
9	9	IN THE NAVY, Village People, RCA
10	8	FIRE, Pointer Sisters, Planet
11	10	I'M COMING HOME, Beeb Birtles & Graham Goble, EMI
12	14	GOODNIGHT TONIGHT, Wings, Parlophone
13	12	WHAT A FOOL BELIEVES, The Doobie Brothers, Warner Bros.
14	13	SO MANY WAYS, John St. Peeters, RCA
15	NEW	SHAKE YOUR GROOVE THING, Peaches & Herb, Polydor/MVP
16	16	HEAVEN KNOWS, Donna Summer, Casablanca
17	NEW	THE LOGICAL SONG, Supertramp, A&M
18	17	CARE FOR KIDS, Kids, Albert
19	15	EVERYTIME I THINK OF YOU, The Babys, Chrysalis
20	NEW	FALLING IN LOVE WITH YOU, Christie Allen, Mushroom

LPs

1	1	THE BOB SEGER COLLECTION, Bob Seger, Capitol
2	2	BREAKFAST IN AMERICA, Supertramp, A&M
3	3	RICKIE LEE JONES, Warner Bros.
4	5	BOB DYLAN AT BUDOKAN, Bob Dylan, CBS
5	4	PARALLEL LINES, Blondie, Chrysalis
6	7	MINUTE BY MINUTE, The Doobie Brothers, Warner Bros.
7	6	SPIRITS HAVING FLOWN, Bee Gees, RSO
8	8	DRAGON'S GREATEST HITS VOL. I, Dragon, CBS
9	11	VOULEZ VOUS, Abba, RCA
10	10	BREAKFAST AT SWEETHEARTS, Gold Chisel, Elektra
11	9	PROMISES, EMI
12	12	AGAINST THE GRAIN, Phoebe Snow, CBS
13	16	STATELESS, Lene Lovich, Stiff
14	NEW	FOREVER AND EVER, Demos Roussos, Philips
15	14	GO WEST, Village People, RCA
16	13	TOTO, CBS
17	19	HEARTS OF THE NIGHTLINE, Richard Clapton, Interfusion
18	15	LOVE TRACKS, Gloria Gaynor, Polydor
19	17	LIVIN' INSIDE YOUR LOVE, George Benson, Warner Bros.
20	NEW	BAD GIRLS, Donna Summer, Casablanca

BELGIUM

(Courtesy of Billboard-Benelux)
As of 6/9/79
SINGLES

This Week	Last Week	Artist
1	1	I WANT YOU TO WANT ME, Cheap Trick, CBS
2	3	DOES YOUR MOTHER KNOW, Abba, Vogue
3	5	BRIGHT EYES, Art Garfunkel, CBS
4	2	ONE WAY TICKET, Eruption, Ariola
5	NEW	CASANOVA, Luv, Phonogram
6	NEW	WHEN YOU'RE IN LOVE, Dr. Hook, EMI
7	8	HALLELUJAH, Milk & Honey, Polydor
8	7	SOME GIRLS, Racey, EMI
9	NEW	POP MUZIK, M, EMI
10	6	I WILL SURVIVE, Gloria Gaynor, Polydor

LPs

1	1	VOULEZ VOUS, Abba, Vogue
2	2	BREAKFAST IN AMERICA, Supertramp, CBS
3	3	AT BUDOKAN, Cheap Trick, CBS
4	9	AT BUDOKAN, Bob Dylan, CBS
5	8	EQUINOXE, Jean Michel Jarre, Vogue
6	5	A VOUS LES FEMMES, Julio Iglesias, CBS
7	7	BABYLON BY BUS, Bob Marley and the Wailers, Ariola
8	4	SPIRITS HAVING FLOWN, Bee Gees, Polydor
9	NEW	EUROHITS, Various Artists, EMI
10	6	GO WEST, Village People, Phonogram

HOLLAND

(Courtesy of Billboard Benelux)
As of 6/9/79
SINGLES

This Week	Last Week	Artist
1	1	BRIGHT EYES, Art Garfunkel, CBS
2	4	DOES YOUR MOTHER KNOW, Abba, Polydor
3	2	I WANT YOU TO WANT ME, Cheap Trick, Epic
4	6	POP MUZIK, M, MCA
5	3	WHEN YOU'RE IN LOVE, Dr. Hook, Capitol
6	5	SOME GIRLS, Racey, RAK
7	7	HAPPINESS, Pointer Sisters, Elektra
8	NEW	LOVE'S WHAT I WANT, Cashmere, Fleet
9	8	CASANOVA, Luv, Philips
10	10	JULIANA, Kinderen van Nederland, CHR

ITALY

(Courtesy of Germano Ruscitto)
As of 6/5/79
SINGLES

This Week	Last Week	Artist
1	2	IL CARROZZONE, Renato Zero, RCA
2	1	TRAGEDY, Bee Gees, RSO/Phonogram
3	7	KNOCK ON WOOD, Amii Stewart, RCA
4	4	DO YA THINK I'M SEXY, Rod Stewart, WEA
5	NEW	CAPTAIN HARLOK, La Banda Dei Bucanieri, Cetra
6	3	BORN TO BE ALIVE, Patrick Hernandez, Aquarius/CGD MM
7	5	QUELLA CAREZZA DELLA SERA, New Troils, WEA
8	8	HEART OF GLASS, Blondie, Chrysalis/Phonogram
9	14	THE VISITORS, Gino Soccio, WEA
10	6	CAPITOT, Gatti Di Vicolo Miracoli, WEA
11	10	PENSAMI, Julio Iglesias, CBS/CGD MM
12	12	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram
13	9	TOO MUCH HEAVEN, Bee Gees, RSO/Phonogram
14	NEW	ANCHE UN UOMO, Mina, PDV/EMI
15	NEW	IN THE NAVY, Village People, Durium
16	NEW	LA BANDA DEI CINQUE, Elizabetha Viviana, RCA
17	11	MI SCAPPA LA PIPA PAPA, Pippo Franco, Cinevox/Ricordi
18	NEW	CUBA, Gibson Brothers, Ariston
19	13	IO CANTO-Riccardo Cocciante, RCA
20	15	FIREBALL, D.D. Jackson, Durium

Genoa's Discoexpo

Continued from page 72
gio Bardotti, Giacomo Peroni for RCA's Linea Tre mid-price line, and Ugo Gregoretti for Fonit-Cetra's series of historical recordings "Fonografo Italiano."

A hall near Pavilion C was converted into a small discotheque, set up by the Italian Disk Jockey Assn., lighting company Italo Bonfanti and furniture firm Saielli and Storti.

Discoexpo '79 was linked with a national radio (RAI) sponsored song contest, Discoexpo Novita, with eight radio programs featuring 48 singles submitted by record companies taking stand space at the exhibition. Winners will be selected by the radio audience.

To lure more sectors of the international industry to next year's Discoexpo, the organizers plan special facilities in 1980 for foreign record companies.



READY FOR "DISCO CHARTS"



Baby Records, Milan (Italy) - Phone 02-6571491 - Cable: Babyrecord

Sounding Board Q: How important and worthwhile are artist tours of secondary international markets?



Glenn Wheatley, manager, Little River Band, Australia.

A: "I have pushed the Little River Band into England, Europe and Japan when there was really no demand for them and apart from some chartings in Holland and Germany, it did not appear successful. But I wanted to prove to the record companies involved that being 10,000 miles away in Australia is not the ends of the earth.

"I took the bull by the horns and delivered the act so that they had no excuse at all to not work the act in their territory. As a result, the companies now feel that it is not entirely on their shoulders to break the act, that management has a role to play as well. I don't think we have left behind an unhappy record company in any minor market.

"Later this year we will be touring Thailand. We don't expect to enjoy great record sales there as a result. Right now it is no more than an interesting stopover on the long haul to America. But as the market grows, we will grow with it and eventually reap the rewards. It's very important to my overall picture of the group's success.

"To me there must be a balance between record company, management and promoter as to whose initiative is most vital. Record companies are becoming very tight on tour support money but since we became self sufficient, I have never asked for any. In return I expect committed staff and intelligent promotion working hand in hand with the promoter."

Wheatley began his career in music as a member of the 1960s chart act the Master's Apprentices. His Little River Band has enjoyed breakthrough success in the last two years.



Gil Friesen, president, A&M Records, Los Angeles.

A: "Would A&M provide tour support for an act visiting underdeveloped markets? Let me put it this way. I wouldn't contribute dollars to send an act to Thailand. I don't think it would be to anyone's advantage.

"If an artist has any stature at all, his time is very valuable. He has to consider his commitments in the studio, tours of the U.S., writing and so on. A manager tries to send his artist where he can make the best use of his time, and putting a great deal of focus on markets where the record industry has not been developed simply isn't a very good use of that time.

"I don't know that the record industry has developed enough in those countries, at least legitimately—it's probably developed in a bootleg sense—to make it financially feasible for an act to appear there. To go there as part of something else makes sense, but not going specifically to hit those countries.

"The only so-called secondary market that A&M acts have visited and been successful in is Brazil. Rick Wakeman, Burt Bacharach and Chris deBurgh have all toured there. All those tours are set up by artist managers."

Friesen joined A&M Records as general manager in November 1964, when the label's entire staff consisted of Herb Alpert, Jerry Moss and Jolene Burton. He was upped from senior vice president to president two years ago when Moss was named chairman.



Trudi Meisel, director of Hansa Productions, Germany.

A: "We license product to different record companies throughout the world and we have a great deal of belief in working the secondary markets of the world. Countries like Sweden and Denmark may not seem too important on the face of things, but we sold 250,000 units of Boney M's 'Love For Sale' album in those two territories and Amii Stewart's 'Knock On Wood' album has done around 100,000 units.

"So we don't ignore these markets. Once you accept the markets are important, then you want to tour there. A lot of the countries, particularly the Scandinavian ones, pay very good money. In Sweden, there are many open air concerts in Stockholm parks and an artist can perform before many thousands of people.

"It's vital for acts to go and tour such countries, but the initiative has to come mainly from the record companies. It's likely that such a tour will lose money, and Boney M, touring with a company of 30, does lose heavily. But live appearances in secondary territories create interest first and then record sales.

"Spain, for instance, has provided sales in excess of 300,000 for the last two Boney M albums. And while touring may be difficult, we should not underestimate the Iron Curtain countries. It's possible to sell 150,000 albums in Yugoslavia, because they have their own pressing facilities. Hungary is second most important in this respect, but some communist countries are tricky for touring because of problems getting money out of the state."

Trudi Meisel is co-director, with husband Peter, of Hansa Productions, originally in Germany, now worldwide. The company has close links with disco music, via Boney M.



Tony Stratton Smith, chairman of Charisma Records, London.

A: "Every market is equal, no matter where it is in the world structure, until it is proved otherwise. A major record may divide the world into primary and secondary markets, but so far as a British independent is concerned, there is really no such thing as a secondary market.

"For a company like ours, 25% of foreign income annually can come from the smaller markets like Scandinavia and South America. We invest a lot of time and money in sending people from the London office to open up communications in the smaller territories. It follows that it is important to tour these areas.

"Genesis, our biggest-selling act, has visited every country in Scandinavia and it has also toured Brazil twice, with great success. Despite problems in South America, we plan to tour more bands there. I always encourage artists, when they are on a major tour of Germany, to look at the possibilities of also going into Denmark, Austria, Switzerland and Sweden.

"These visits have to be a combined effort between record company, management and promoter. It's primarily the record company's job to make information about markets known to the management, then find the most efficient and effective promoter so a tour can find maximum success.

"For me, visits to secondary territories lead to a valuable exchange of views. We learn what product is viable. Secondary markets, by definition, are growth areas."

Tony Stratton Smith formed Charisma in the late 1960s and has introduced Genesis, Peter Gabriel, Van Der Graaf Generator and Brand X to world markets. Two years ago he stepped aside as managing director, but remains chairman.

Des Brown, Chrysalis U.K. International director, London.

A: "We see secondary international markets as very important. With acts like Blondie and Leo Sayer helping to consolidate our U.K. success at world levels, we've found that when an artist does break in a secondary market, then there is a substantial increase in its worldwide turnover as far as records are concerned.

"Territories like South America, Greece, Belgium and Yugoslavia tend to be less fickle than major markets. Often acts can sustain success in those areas longer than in the big international territories. The long-term payoffs are immense. There is a stack of turnover to achieve in places like the Philippines, Mexico, Hong Kong and Central America.

"Our artists are generally happy to work in such markets, but the hassle is over finding promoters who will make sure that things are properly looked after. They are few and far between. There are only maybe five or six markets where we can release product and arrange a tour.

"But things change. Many emergent markets are becoming important. While there may be limits as to what we can achieve, record companies have to look beyond the obvious markets like Germany and the U.S."

Des Brown, one-time press officer, previously general manager at WEA in the U.K., has been with Chrysalis for four years.

JUNE 16, 1979, BILLBOARD

16 BMI Achievement Citations For Stigwood

• Continued from page 3

"Here You Come Again," "Slip Slidin' Away," "How Deep Is Your Love" and "Baby Come Back."

Trailing Stigwood Music in the publisher tally were the Screen Gems-EMI group and the Warner-Tamberlane group, each with six awards; Ensign Music Corp. with four and Unichappell Music with three.

Publishers winning two citations were: ATV Music Corp./Maclen Music, Diamondback Music, Duchess Music Corp., Andy Gibb Music, Hugh and Barbara Gibb Music, the Hudson Bay Music Co., Dick James Music, Joy USA Music Co., Kamakazi Music Corp., Don Kirshner/Blackwood Music Publishing, E.B. Marks Music Corp., Mighty Three Music and Web IV Music.

Winners included writers whose works are represented in the U.S. through reciprocal agreements with performing rights societies in such countries as England (PRS), Canada (PRO Canada), Australia (APRA), France (SACEM) and Sweden (STIM). Those affiliated are designated in the list below.

In all, 136 writers and 105 publishers were cited. The complete list of winners:

BABY COME BACK—Peter Beckett, John Crowley, Crowback Music, Stigwood Music, Touch of Gold Music.
BABY HOLD ON—James Lyon, Eddie Money, Granada Music.
BABY I'M YOURS—Van McCoy, Blackwood Music.
BACK IN THE USA—Chuck Berry, ARC Music Corp.

BAKER STREET—Gerry Rafferty (PRS), The Hudson Bay Music Co.

BLUE BAYOU—Joe Melson, Ray Orban, Acuff Rose Publications.

BOOGIE OOGIE OOGIE—Janice Johnson, Perry Kibble, Conduive Music, On Time Music.

CAN'T SMILE WITHOUT YOU—Geoff Morrow (PRS), Arnold Christian (PRS), David Isaacs (PRS), Dick James Music.

THE CLOSER I GET TO YOU—Reggie Lucas, James Mtume, Ensign Music Corp., Scarab Publishing Corp.

COME A LITTLE BIT CLOSER—Wes Farrell, Bobby Hart, Tammy Boyce, Morris Music.

COPACABANA (At The Copa)—Barry Mandlow, Bruce Susman, Jack Feldman, Kamakazi Music Corp., Appoggiatura Music, Camp Songs Music.

COUNT ON ME LOVE—Jesse Barish, Diamondback Music, Bright Moments Music.

DANCE, DANCE, DANCE—Nile Rodgers, Bernard Edwards, Kenny Lehman, Cotillion Music, Kremers Music, Chic Music.

DANCE WITH ME—Peter Brown, Robert Rans, Sheryl Publishing Co., Decibel Publishing Co.

DEACON BLUES—Walter Becker, Donald Fagen, Duchess Music Corp.

DEVOTED TO YOU—Boudleaux Bryant, Heuse of Bryant Publications.

DISCO INFERNO—Leroy Green, Ron Kersey, Six Strings Music.

DUST IN THE WIND—Kerry Livgren, Don Kirshner/Blackwood Music Publishing.

EMOTION—Barry Gibb, Robin Gibb (PRS), Stigwood Music.

EVEN NOW—Barry Mandlow, Marty Panzer, Kamakazi Music Corp.

AN EVERLASTING LOVE—Barry Gibb, Stigwood Music.

EVERYBODY LOVES A RAIN SONG—Chips Moman, Mark James, Baby Chick Music, Stratton House Music, Screen Gems EMI Music.

EVERYTIME TWO FOOLS COLLIDE—Jeffrey Tweel, Window Music Publishing Co.

FALLING—Lenny Le Blanc, Carhorn Music Co.

FEELS SO GOOD—Chuck Mangione, Gates Music.

GEORGIA ON MY MIND—Heagy Carmichael, Stuart Gorrell, Peer International Corp.

GOT TO GET YOU INTO MY LIFE—John Lennon (PRS), Paul McCartney (PRS), Maclen Music.

GREASE—Barry Gibb, Stigwood Music.

HEARTBREAKER—Carole Bayer Sager, David Wolfert, Begonia/Melodies, Monsoon Music, Unichappell Music.

HERE YOU COME AGAIN—Barry Mann, Cynthia Weil, Screen Gems EMI Music, Summerhill Songs.

HOPELESSLY DEVOTED TO YOU—John Farrar, Stigwood Music, Ensign Music Corp.

HOT CHILD IN THE CITY—James McCulloch (PRO Canada), Neck Gilder (PRO Canada), Beechwood Music Corp.

HOW DEEP IS YOUR LOVE—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music.

HOW MUCH I FEEL—David Pack, Rubicon Music.

I GO CRAZY—Paul Davis, Web IV Music.

I JUST WANNA STOP—Ross Vannelli, Ross Vannelli Publishing.

I LOVE THE NIGHTLIFE—Alicia Bridges, Susan Hutcheson, Lowery Music Company.

IF I CAN'T HAVE YOU—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music.

I'M KNEE DEEP IN LOVING YOU—Sonny Throckmorton, Tree Publishing Co.

IMAGINARY LOVER—Buddy Buie, Robert Nix, Dean Daughtry, Low-Sal.

ISN'T IT TIME—Ray Kennedy, Jack Conrad, Jacou Music, X-Ray Music.

IT'S A HEARTACHE—Ronnie Scott (PRS), Victor Batty (PRS), Pi-Gem Music Publishing Co.

KISS YOU ALL OVER—Nicky Chinn (PRS), Mike Chapman (PRS), Chinnichap Publishing.

LADY LOVE—Yvonne Gray, Sherman Marshall, Mighty Three Music.

LAST DANCE—Paul Jabara, Primus Artists Music, Olga Music.

LAY DOWN SALLY—Eric Clapton (PRS), Marcy Levy, George Terry, Stigwood Music, Inc.

LOVE IS IN THE AIR—Harry Vanda (APRA), George Young (APRA), E.B. Marks Music Corp.

LOVE IS THICKER THAN WATER—Barry Gibb, Andy Gibb, Andy Gibb Music, Joy USA Music Co., Stigwood Music, Inc., Hugh and Barbara Gibb Music.

LOVE WILL FIND A WAY—Cory Leroux, David Jenkins, Pable Cruise Music, Irving Music.

A LOVER'S QUESTION—Brook Benton, Jimmy Williams, The Times Square Music Publications Co., Eden Musir, Unichappell Music.

MORE THAN A WOMAN—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music.

MY ANGEL BABY—Danny McKenna, Baldo Silva, Telexongs Music, Bomas Music Corp.

MY WAY—Paul Anka, Jacques Revaux (SACEM), Claude Francois (SACEM), Giles Thibaut (SACEM), Spanka Music Corp.

THE NAME OF THE GAME—Benny Andersson (STIM), Stig Anderson (STIM), Bjorn Ulvaeus (STIM), Countless Songs Ltd.

NATIVE NEW YORKER—Sandy Linzer, Denny Handell, Featherbed Music, Unichappell Music.

NIGHT FEVER—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music.

ON BROADWAY—Barry Mann, Cynthia Weil, Jerry Leiber, Mike Stoller, Screen Gems EMI Music.

ONLY ONE LOVE IN MY LIFE—R.C. Bannon, Warner-Tamerlane Publishing Corp.

(Our Love) DON'T THROW IT ALL AWAY—Barry Gibb, Blue Weaver (PRS), Stigwood Music.

PEG—Walter Becker, Donald Fagen, Duchess Music Corp.

POOR PITIFUL ME—Warren Zevon, Warner-Tamerlane Publishing Corp.

READY FOR THE TIMES TO GET BETTER—Allen Reynolds, Aunt Polly's Publishing Co.

READY TO TAKE A CHANCE AGAIN—Charles Fox, Norman Gimbel, Ensign Music Corp.

REMINISCING—Graham Goble (APRA), Screen Gems EMI Music.

RIGHT DOWN THE LINE—Gerry Rafferty (PRS), The Hudson Bay Music Co.

RUNAWAYS—Nicholas Dewey, Diamondback Music.

SHADOW DANCING—Robin Gibb (PRS), Maurice Gibb, Barry Gibb, Andy Gibb, Andy Gibb Music, Joy USA Music Co., Stigwood Music, Hugh and Barbara Gibb Music.

SHAME—John Fitch, Reuben Cross, Dunbar Music, Mills and Mills Music.

SHARING THE NIGHT TOGETHER—Ava Aldridge, Al Carter Music.

SHORT PEOPLE—Randy Newman, Hightree Music.

SLIP SLIDIN' AWAY—Paul Simon, Paul Simon Music.

SOMETIMES WHEN WE TOUCH—Barry Mann, ATV Music Corp., Mann and Weil Songs.

STAY—Maurice Williams, Chess Corp.

STAYIN' ALIVE—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music.

STRANGE WAY—Rick Roberts, Stephen Stills Music, Warner-Tamerlane Publishing Corp.

SWEET LIFE—Paul Davis, Web IV Music.

SWEET TALKIN' WOMAN—Jeff Lynne (PRS), Unart Music Corp., Jet Music, Inc.

TALKIN' IN YOUR SLEEP—Roger Cook, Bobby Ray Wood, Roger Cook Music.

THANK YOU FOR BEING A FRIEND—Andrew Gold, Lucky Music.

THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams, Gold Horizon Music Corp.

THIS TIME I'M IN IT FOR LOVE—Steve Pippin, Larry Keith, House of Gold Music, Windchime Music.

THUNDER ISLAND—Jay Ferguson, Painless Music.

TIME PASSAGES—Al Stewart, Peter White, Dick James Music, Frabjuis Music, Approximate Music.

TOO MUCH, TOO LITTLE, TOO LATE—Nal Kiper, John Vallins (PRS), Homewood House Music, Kipner Music.

TWO DOORS DOWN—Dolly Parton, Velvet Apple Music.

TWO OUT OF THREE AIN'T BAD—Jim Steinman, E.B. Marks Music Corp., Neverland Music, Peg Music Co.

UM, UM, UM, UM, UM—Curtis Mayfield, Warner-Tamerlane Publishing Corp.

USE TA BE MY GIRL—Kenneth Gamble, Leon Huff, Mighty Three Music.

WALK RIGHT BACK—Sonny Curtis, Warner-Tamerlane Publishing Corp.

THE WAY I FEEL TONIGHT—Harvey Shields, Rosewater Music, Careers Music.

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Jeffrey Comanor, Dawnbreaker Music.

WHENEVER I CALL YOU FRIEND—Melissa Manchester, Romanian Pickleworks Co.

WONDERFUL TONIGHT—Eric Clapton (PRS), Stigwood Music.

WONDERFUL WORLD—Herb Alpert, Lou Adler, Sam Cooke, Kags Music Corp.

YOU—Tom Snow, Beechwood Music Corp., Snow Music.

YOU BELONG TO ME—Michael McDonald, Snug Music.

YOU DON'T LOVE ME ANYMORE—Alan Ray, Jeffrey Raymond, Briarpatch Music, Drbdave Music.

YOU NEVER DONE IT LIKE THAT—Howard Greenfield, Neil Sedaka, Kiddo Music Co., Don Kirshner/Blackwood Music Publishing.

YOU'RE THE LOVE—Louise Shelton, Blue Harbor Music Co.

YOU'RE THE ONE THAT I WANT—John Farrar, Stigwood Music, Inc., John Farrar Music, Ensign Music Corp.

Motown Entering Consumer Electronics Mart

• Continued from page 1

Sound Systems, says it took the fledgling operation 12 weeks to have the first line of speakers designed, executives hired, brochures printed, a joint venture agreement linking it with Wakefield Industries of Norwich, Conn., to manufacture the hardware, and an electronics rep network set for U.S. and international representation.

All the equipment will carry the Motown logo with the slogan "The Motown Sound," a heralded reference to the Motown Records division within Motown Industries.

Morris, 40, the former financial director at Superscope for four years and in consumer electronics 12 years, expects to ship his first five speakers in the series 1000 and 2000

by June 30. These speakers, bookshelf and floor standing, will sell in the \$150-\$380 range.

Distribution will be through department stores, retail chains and specialty hi fi shops, with Macys and Sears the first two major merchandisers committed, according to Morris.

Fifteen electronics repping firms will handle Motown products in the U.S., with separate distribution in four international markets and for the U.S. military. While Morris says no conventional record distributors have been signed, Roshkind says he was at CES and spoke to several of the record division's distributors and they are definitely interested.

Roshkind says the decision to manufacture in the U.S. rather than having an overseas firm build the

hardware or have a U.S. company custom build the equipment is based on several factors: "our concern for sound and the profit picture makes sense if we manufacture ourselves."

Once the speaker and audio componentry lines are launched, Motown Sound Systems will move into car stereo and then blank audio tape, Roshkind and Morris both exclaim. Morris reports directly to Roshkind. Videotape and videodisks are not an immediate concern, but a possibility for tomorrow.

The Wakefield Industries factory is a 50,000 square foot facility. The company normally makes furniture. According to Morris, Motown has its own engineers on the premises, does all its own design work, supervises all manufacturing and quality control and does the final inspection of all products.

Michael Fabricante has designed the initial hardware components. Thomas LaTour has designed the loudspeakers. Morris set up the repping network.

"Our product line will go from low fi to hi fi to products for audiophiles," explains Morris.

A second line of speakers in the \$350-\$900 range will follow the 1000 and 2000 series plus their components. Componentry will include tuners, amplifiers and preamplifiers ranging in price from \$150 to \$2,000.

Explains Morris: "Our philosophy is to bring out a receiver for \$299.95 which is in the middle price-wise of our \$150-\$350 speaker line. So for the \$350-\$900 speaker line, a receiver would be developed in the \$599.95 range."

Assisting Morris in launching the company are: John Mitchel, sales and marketing vice president, Jack Ahrens, international controller and Hal Richard, chief financial officer.

Morris speaks of three elements which are bonuses for the new electronics venture: Motown's association with music, a marketing pro-

gram for dealers with a "good gross profit margin" and solid sound.

Roshkind adds this additional thought: "The timing is right for our entry because the consumer electronics field is the most burgeoning business in the U.S."

In the past, record manufacturers have tried their hands at sound components, with CBS' Masterworks line of phonographs being phased out several years ago. RCA naturally has been associated with phonographs. Capitol, on two separate occasions was in the phonograph business with a Capitol line of goods. And Philips, part of the Phonogram operation (Mercury Records) has a solid name in audio hardware around the world.

Domestically, Motown's rep network includes: AMS out of Chicago, Hal Abrams Marketing, Northern California; Alpha Sales, Indiana; Aurora Sales, Pennsylvania; Lou Buch, Michigan; Arthur Trachtenberg Sales, New Jersey; Stan Crockett & Associates, Alabama; Lloyd Doctoroff & Associates, Colorado; Levin & Ross, New York; SLG Corp., New York; Market Reps, Massachusetts; Eliot Piekoff & Associates, Southern California; Repronic, Washington; S&T Associates, Texas; Sam Saad & Associates, Nebraska; and Sonic Sound, Minnesota.

Foreign distribution: Kari Kontunen in Ontario for Canada, Capsi in France, Concept Hi Fi in Germany, Atelectronic for Switzerland and Audio Consultants for Italy.

Paul McMillan will handle all military PXs with Precede of Switzerland handling all U.S. audio clubs in Europe.

Morris says the company plans to enter the Asian market but has not yet locked up its Oriental affiliates.

In the field of blank tape, Morris says Motown will manufacture its own out of its Detroit-based factory which presently presses its LPs. It will buy raw stock from suppliers

and do the loading and assembly itself.

In the car stereo field, Morris says: "We will get in as quickly as possible." There will be a full line of speakers, power amplifiers, stereo cassettes in-dash units, all geared to the high-end, high power, market. The radios will be high priced whereas the speakers will offer a low to high priced range. Car stereo equipment is being designed by Michael Fabricante, who designed the stereo component line.

With Motown Industries already in records, music publishing, motion picture and television production, the entry into sound equipment is an optimistic albeit financially chancy move for the 20-year-old company.

"Our market research, especially among stereo equipment people," says Mike Roshkind, "indicates there is no hardware company which is truly associated with music."

"Berry Gordy built up a franchise for the Motown name over 20 years which should be working for us. Motown means more than records."

Gryphon Reply To Century Suit: Suit

NEW YORK—Gryphon Records Ltd., sharply denying it "wrongfully" released four LPs by Buddy Rich, Barry Miles, Phil Woods and a Rich/Mel Torme pairing, as alleged in a recent lawsuit filed by Century Records of California, has filed an answer and counterclaim charging Century with fraud, copyright infringement, unfair competition and interference with contractual rights between Gryphon and its artists.

Mancini Revised

LOS ANGELES—The third edition of Henry Mancini's "Sounds and Scores: A Practical Guide to Professional Orchestration" is being prepared for print.

Originally published in 1962 by Northridge Music Inc., the 243-page textbook contains three extended-play seven-inch records and was reprinted previously in 1967.

The suit, which asks damages totaling \$6 million, charges that Century "knowingly . . . intended to mislead and deceive" Gryphon into producing certain recordings in order to "wrongfully misappropriate" the masters and distribute them as records themselves.

Gryphon, which had the artists under contract, says it agreed to Century to produce "direct-to-disk" recordings only, with an option clause for conventional exploitation, with all copyrights remaining the property of Gryphon.

Instead, Gryphon charges in U.S. District Court here, Century pressed conventional disks and claimed it owned the copyrights.

The suit also demands that Century be enjoined from further distribution of the records and that it account for all royalties involved, and that all masters be returned to Gryphon.

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General News

Cool Or Heat With New Syntonic Disks

By **ROMAN KOZAK**

NEW YORK—Short of using them to stoke a furnace, can recorded disks be used for heating or air conditioning?

Yes, says Syntonic Research Inc., and to prove it the company has released "Environments Disc XI" designed to affect the way people perceive temperature.

The disk, which contains the sounds of a fierce winter blizzard on one side and a violent country thunderstorm on the other, is being sold via independent distribution and retails at \$7.98.

Prior to release, the disk was tested in the field by 2,000 persons including oil technicians and U.S. Air Force consultants in Saudi Arabia who are reported to have found themselves surprisingly comfortable in the desert heat without the use of much air conditioning.

"This isn't simply a matter of going out into the snow with a portable tape recorder and capturing sounds," says I. S. Teibel, president of Syntonic, describing the recording process of the disk. "We spent months editing and filtering dozens of tapes and building special equipment for the final mixdown. We took the time to do it right."

The thunderstorm side uses a mixture of pastoral sounds from England, rain from New York City and Vermont, thunder from a dozen locations in the Midwest and numerous other sounds to achieve the desired effect.

The thunderstorm was found to be a cooling sound since such rain usually signifies a break in the weather. The research of the "Thermosych" project, as it was called, also found that people are far more sensitive to heat and cold in urban surroundings, and that music, in itself, has no effect on the perception of temperature.

But Syntonic found that summer insect sounds, and water and wind sounds appear to equalize temperatures within a range of 10 degrees-plus, and seven degrees-minus from a norm of 70 degrees, working both ways to bring the apparent temperatures up or down as desired.

The reason for this is the recollective characteristic of sound, says Syntonic, with people modifying their perceptions based on previous experiences.

Syntonic's estimates that a room at 85 degrees would require 1,000 to 3,000 watts of energy to cool, while a

stereo system, playing at low volume, takes five to 200 watts, or about 1/30th the power.

Whether the disk really works is all in the mind, as it were, but Syntonic reports that with no publicity the company has soldout its first 10,000-unit pressing of "Environments Disc XI."

Gasparo Label

• *Continued from page 61*

moving toward making the company a full-time business venture.

Christensen estimates he plays on 600 Nashville sessions annually, only about 25% of which are for country music today.

"Country is not selling as it did a few years ago; we're doing more disco, more pop, less and less country."

The economic rewards of session freelancing are great, Christensen admits. "What I'm doing with a lot of these funds is Gasparo," he explains.

"Most of the work I do is for the 20th century composer. I'd like in some small way to give recognition to composers. Most of the time they aren't recognized until after they die."

Christensen says the budget for chamber group recordings runs \$6,500 including the first press run of 2,000.

The cellist has a small Studer and dbx equipped studio in his home where the label's first five albums were recorded. The disks include Christensen's performances of several modern pieces for cello without accompaniment.

This repertoire including work of Penderecki, Schuller and Crumb, only rarely gets exposure, Christensen notes.

The line, which lists at \$7.98, is being sold directly to a limited number of retailers and through the mail to consumers. With expansion Christensen says he hopes to have enough product to be able to work with distributors.

After serving 10 years with the Cincinnati Symphony, is there a homesickness for the concert world?

"I miss the repertoire of course, I miss the orchestral colors and I miss the stage," acknowledges the performer.

"I don't miss the backstage hassles, I don't miss the schedules and I don't miss touring."

Jazz Beat

• *Continued from page 60*

Scofield, Milt Hinton, Doc Cheatham, Earle Warren and Connie Kaye. Some of the players also appear on McShann's new Atlantic LP, "The Last Of The Blue Devils." Producer for these NYU jazz dates, Jack Kleinsinger, has started teaching an eight-week course in jazz in the school's continuing education program.

CBS Records and WRVR FM teamed for a free concert Tuesday (5) in Central Park. The Heath Brothers and Lonnie Liston Smith were the headliners for the 5:30-8 p.m. show broadcast live over the station.

Joe Rocciano's 15-piece band played a showcase in L.A. Monday (4) at the Westwood Playhouse featuring the leader's compositions. Seventh Ave. South in Manhattan is featuring Latin nights as a part of its jazz mix. Upcoming Barry Finnerty, Art Farmer, David Freisen, John Stowell and Dan Smith and the Heath Brothers with Stanley Cowell. The Brecker Brothers own the room.

Send items for **Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.**

Musexpo Seminars: 8 Panelists Tagged

NEW YORK—Eight industry panelists have been confirmed to-date for workshop/seminars to be held during the run of Musexpo in Miami Beach Nov. 4-8, reports Roddy Shashoua, president.

He names them as Bob Feiden of Arista Records, and Rupert Perry of Capitol Records, for the a&r and artist development session; Herb Eisman of 20th Century-Fox Music and Buddy McCluskey of RCA Ltd. in Argentina, for the music publishing seminar.

Also, Lewis Horwitz of First Los Angeles Bank, Ralph Goldman of Segel & Goldman and Kim Guggenheim of Schlessinger & Guggenheim for the lawyers/licensing/business management workshop; and LeBaron Taylor of CBS Records for the session devoted to distribution and marketing.

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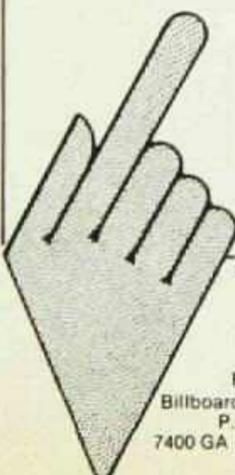
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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadraphonic album; QB—quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

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AIRBORNE Airborne LP Columbia JC 36076 \$7.98 BT JCA 36076 \$7.98 CA JCT 36076 \$7.98	ELECTRIC LIGHT ORCHESTRA Discovery LP Jet FZ 35769 \$7.98 BT FZA 35769 \$7.98 CA FTZ 35769 \$7.98	LOWE, NICK Labour of Lust LP Columbia JC 36087 \$7.98 BT JCA 36087 \$7.98 CA JCT 36087 \$7.98	RABBITT, EDDIE Lovelines LP Elektra 6E181 \$7.98	TOOTS & THE MAYTALS Pass The Pipe LP Mango MLP59534 \$6.98	TOWER OF POWER Back On The Streets LP Columbia JC 35784 \$7.98 BT JCA 35784 \$7.98 CA JCT 35784 \$7.98
AMAZING RHYTHM ACES The Amazing Rhythm Aces LP Columbia JC 36083 \$7.98 BT JCA 36083 \$7.98 CA JCT 36083 \$7.98	EXILE All There Is LP Warner/Curb BSK3323 \$7.98	MACHINE There But For The Grace Of God Go I LP RCA AFL1-3410 \$7.98 BT AFS1-3410 \$7.98 CA AFK1-3410 \$7.98	RAFFERTY, GERRY Night Owl LP United Artists UALA9581	TROIANO Fret Fever LP Capitol ST11932 \$7.98	VARIOUS ARTISTS "Pops We Love You" . . . The Album LP Motown M7-921R1 \$7.98
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BLAST Blast LP Columbia JC 36012 \$7.98 BT JCA 36012 \$7.98 CA JCT 36012 \$7.98	GOLDE, FRANNIE Frannie LP Portrait JR 36048 \$7.98 BT JRA 36048 \$7.98 CA JRT 36048 \$7.98	MILSAP, RONNIE Images LP RCA AHL1-3346 \$7.98 BT AHS1-3346 \$7.98 CA AHK1-3346 \$7.98	ROGERS, D.J. Trust Me LP Columbia JC 36002 \$7.98 BT JCA 36002 \$7.98 CA JCT 36002 \$7.98	WOODS, LENNY I'm Burning LP 20th Century-Fox T-584 \$7.98 BT B-584 \$7.98 CA C-584 \$7.98	WRAY, LINK Bullshot LP Veeva 7009 \$7.98 BT 8356-7009 (GRT) \$7.98 CA S356-7009 (GRT) \$7.98
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/16/79

Number of LPs reviewed this week **37** Last week **30**

Spotlight



ELECTRIC LIGHT ORCHESTRA—Discovery, Jet FZ35769. Produced by Jeff Lynne. ELO's followup to "Out Of The Blue" is another tasty collection of sophisticated tunes that utilize lyrical and musical hooks within a layered pop/rock texture. Jeff Lynne's writing and vocals are among his strongest, evidenced in the beautifully crafted lyrics and arrangements. The handling of the ballads is so effective that the emotional content surfaces to the top while the uptempo rockers are forceful without relinquishing the melody lines. As one of the most creative bands musically, the interaction of Lynne's guitars and synthesizer with Bev Bevan's drums, Richard Tandy's keyboards and synthesizer and Kelly Groucutt's bass lines all merge to create a fully orchestrated sound. The arrangements are sweetened with strings and a choir for harmonic support. ELO even incorporates disco flavorings on its high charting single, "Shine A Little Love."

Best cuts: "Shine A Little Love," "Confusion," "Midnight Blue," "Last Train To London," "Need Her Love."
Dealers: Magnificent cover art beckons for display.

PETER FRAMPTON—Where I Should Be, A&M SP3710. Produced by Peter Frampton, Chris Kimsey. Frampton bounces back after his disappointing "I'm In You" LP and "Sgt. Pepper" soundtrack with a credible and more rocking set that showcases his underrated guitar capabilities and his vocals. Frampton incorporates more horn work here, courtesy of the Tower Of Power horn section, which gives the arrangements a full bodied texture. Steve Cropper's guitar finds its way on "May I Be" and the Waters Family's background vocals add an r&b dimension. Bob Mayo supports Frampton's guitar with excellent keyboards and Gene Page's string arrangements add luster to the two tracks that utilize strings. Interestingly, Frampton covers two Isaac Hayes/David Porter songs, "May I Baby," and "You Don't Know Like I Know." The remainder are Frampton originals.

Best cuts: "I Can't Stand It No More," "May I Baby," "Got My Feet Back On The Ground," "She Don't Reply."
Dealers: Stock accordingly.



CARLY SIMON—Spy, Elektra SE506. Produced by Arif Mardin. "The Spy Who Loved Me" produced one of Simon's biggest hits two years ago in the sassy "Nobody Does It Better," and here the singer pursues that brash, sexy image concept. This is Simon's second successive album with Mardin (following last year's "Boys In The Trees," which went top 10) and it's obvious that this is her most workable producer-artist relationship. Mardin did the excellent horn and string arrangements and also wrote the title song with Simon and James Taylor. That jazzy, breezy cut is one of the best on the album, though the bawdy "Pure Sin" and the funky, solid-rocking "Vengeance" (the single) are close runnersup.

Best cuts: Those cited plus "We're So Close," "Love You By Heart," "Coming To Get You," "Never Been Gone."

Dealers: Tight black and white facial closeup on album cover makes for striking display.



ATLANTA RHYTHM SECTION—Underdog, Polydor PD16200. Produced by Buddy Buie. ARS has transcended from its Southern rock roots to an all encompassing rock band that plays superbly crafted music. Whether tackling an out and out rocker or a ballad, the playing is tight and Ronnie Hammond's vocals effectively play off the standout guitar interaction of Barry Bailey and J.R. Cobb. Interestingly, the album starts with the slowest track, the ballad "Do It Or Die," and gradually gains in intensity. Included is a version of "Spooky," originally recorded by the band when it was known as the Classics IV, but with a modified arrangement that has a jazz flavored break.

Best cuts: "Do It Or Die," "While Time Is Left," "Spooky," "Born Ready."
Dealers: ARS' last album went top 10.



DIRE STRAITS—Communique, Warner Bros. HS3330. Produced by Jerry Wexler, Barry Beckett. From the opening riffs of Mark Knopfler's now distinct guitar lines, "Communique" is an extension of the British quartet's exceptional high charting debut last year. The nine Knopfler originals are introspective probing compositions, delivered in Knopfler's Dylan like vocalizations. But it's Knopfler's hypnotic sounding guitar that is the most dramatic element of Dire Straits' music. David Knopfler's rhythm guitar, John Illsley's bass and Pick Withers' drumming gives the instrumentation a full bodied texture. Jerry Wexler and Barry Beckett take over the production helm from Muff Winwood.

Best cuts: "Once Upon A Time In The West," "Communique," "Lady Writer," "Angel Of Mercy."
Dealers: Dire Straits is coming off a number two album that is still high on the album charts.

Pop

KC & THE SUNSHINE BAND—Do You Wanna Go Party, T.K. 611. Produced by H.W. Casey, Richard Finch. KC, Finch and the Florida Sunshine boys create another party spirited album ideally suited for dance floor boogeying or just good time listening. The band breaks no new ground as it continues in its successful mold of horn, strings and rhythm arrangements, simply structured with catchy hooks and chord and chorus repetition. Casey's vocals stand out over the thumping orchestration utilizing your standard rhythm section, percussion, horns and strings.

Best cuts: "Hooked On Your Love," "Do You Wanna Go Party," "Ooh, I Like It," "I Betcha Didn't Know That."

Dealers: KC's sales have been consistently strong.

DEVO—Duty Now For The Future, Warner Bros. BSK3337. Produced by Ken Scott. Some may label Devo's music as a bit too progressive, given its unconventional song structure, themes and overall avant garde sound. The five man Akron, Ohio, band uses the synthesizer in large doses and fused with its erratic and overly harsh guitar, bass and drum parts, the sound comes across as either painfully disjointed or as technically innovative. The music boasts some urgently delivered vocals that call attention to the seemingly serious topics it sings about. Ken Scott takes over production chores from Brian Eno, who produced the band's "D. Are We Not Men? A. We Are Devo!" debut last year.

Best cuts: None listed.

Dealers: The band's debut did well, should expect its large cult following.

Country

BILLY "CRASH" CRADDOCK—Laughing And Crying, Living And Dying, Capitol ST11946. Produced by Dale Morris. Human situations and emotions are the unifying themes through Craddock's latest LP. From the autobiographical "My Mama Never Heard Me Sing" to "Station Wagon Mama (Car Pool Queen)," this collection covers a variety of topics. Fine musicianship and some special background singing shows off Craddock's smooth vocal abilities, with tasty country accents from pedal steel, sturdy bass, lively keyboards and string instruments. Percussion is strong.

Best cuts: "As Long As I Live," "One Dream Coming, One Dream Going," "When I Get Over You."

Dealers: Craddock has a loyal following as well as a consistent sales record.

Jazz

WOODY SHAW—Woody III, Columbia JC35977. Produced by Michael Cuscuna. The late 70's have seen Shaw emerge as one of the decade's most popular trumpeters cornetists flugelhornists. He's a skillful composer maestro as well. On these six tracks he emphasizes brass and rich reed sounds as backup, including alto sax duets by James Spaulding and Rene McLean. But it is Woody's solos, modern and coherent in conception, which distinguish this excellent LP.

Best cuts: "Organ Grinder," "Other Paths."
Dealers: Shaw's "Rosewood" LP was a major jazz seller a few months back.

First Time Around

THE KNACK—Get The Knack, Capitol S011948. Produced by Mike Chapman. The Knack was one of the most sought after Los Angeles bands based on the magnitude of its live shows. Producer Chapman, who seems to be everywhere these days making hits for Blondie, Exile and Nick Gilder, makes the Knacks' transition to vinyl a successful one. Combining rhythm and lead guitar, bass and drums, the Knack play power pop with a distinct melody line to enhance the delivery. Berton Averre on lead and Doug Fieger on rhythm guitar complement each well, while Bruce Gary's steady drumming and Prescott Niles' bass lines play crucial roles in the material's impact. The band's repertoire effectively fuses new wave harshness and conviction with mainstream rock textures.

Best cuts: "My Sharona," "(She's So) Selfish," "That's What The Little Girls Do," "Frustrated."

Dealers: Expect a major label push.

PHILIP D'ARROW, Polydor PD16210. Produced by Stephan Gallas, Philip D'Arrow. Guitarist/writer D'Arrow fronts this eight piece band that plays intelligent and highly melodic rock. D'Arrow's strength is in his writing with songs that are introspective and cerebral and others that are uptempo fun-sounding rockers. His vocals are well suited to the material although he gets backup support from two female singers. The arrangements are especially engaging, mixing horns with guitar, keyboards and drums. D'Arrow's tunes are filled with colorful images, almost poem-like that come to life through his convincing renditions. D'Arrow is more effective on the midtempo tunes although "Burn The Disco Down" is a powerful rocker.

Best cuts: "Burn The Disco Down," "Hamburgers, Cheeseburgers," "Fallen Angel," "Suburban Bliss."

Dealers: D'Arrow is a label priority.
MYCHAEL—Neon Dreams, Free Flight AHL13400 (RCA). Produced by Cliff Williamson, Mychael. This is one of the first all rock LPs to come out of Nashville and is also one of the first recorded for RCA's new Nashville-based pop label. Mychael has a distinctive edge to his voice and a definite guitar style which he demonstrates both electrically and acoustically. Most of the album is powerful hard rock, though two of the tunes—"I, You, We" and "Love Me One More Day"—are standouts for their gentle lyrical quality. Bass, keyboards, drums, sax and strings supplement Mychael's guitar work.
Best cuts: "Stay," "I, You, We," "Love Me One More Day," "Hard Work."
Dealers: Watch for strong RCA merchandising push on its new Free Flight product.

WHITEFACE, Mercury, SRM13765. Produced by Barry Beckett. Quartet offers derivative sounding rock with a flair for melody and gut level lyrics. These 10 cuts prove the band can sound like the Eagles, Billy Joel, Blood, Sweat & Tears and themselves on various outings but the appeal is in the straight-forward presentation the group manages. No fancy synthesizers, no strings, just good rock, clear vocals and a band that has some chops.
Best cuts: "Talk Of The Town," "Take Me Away," "Three Ring Circus."
Dealers: Play in store.

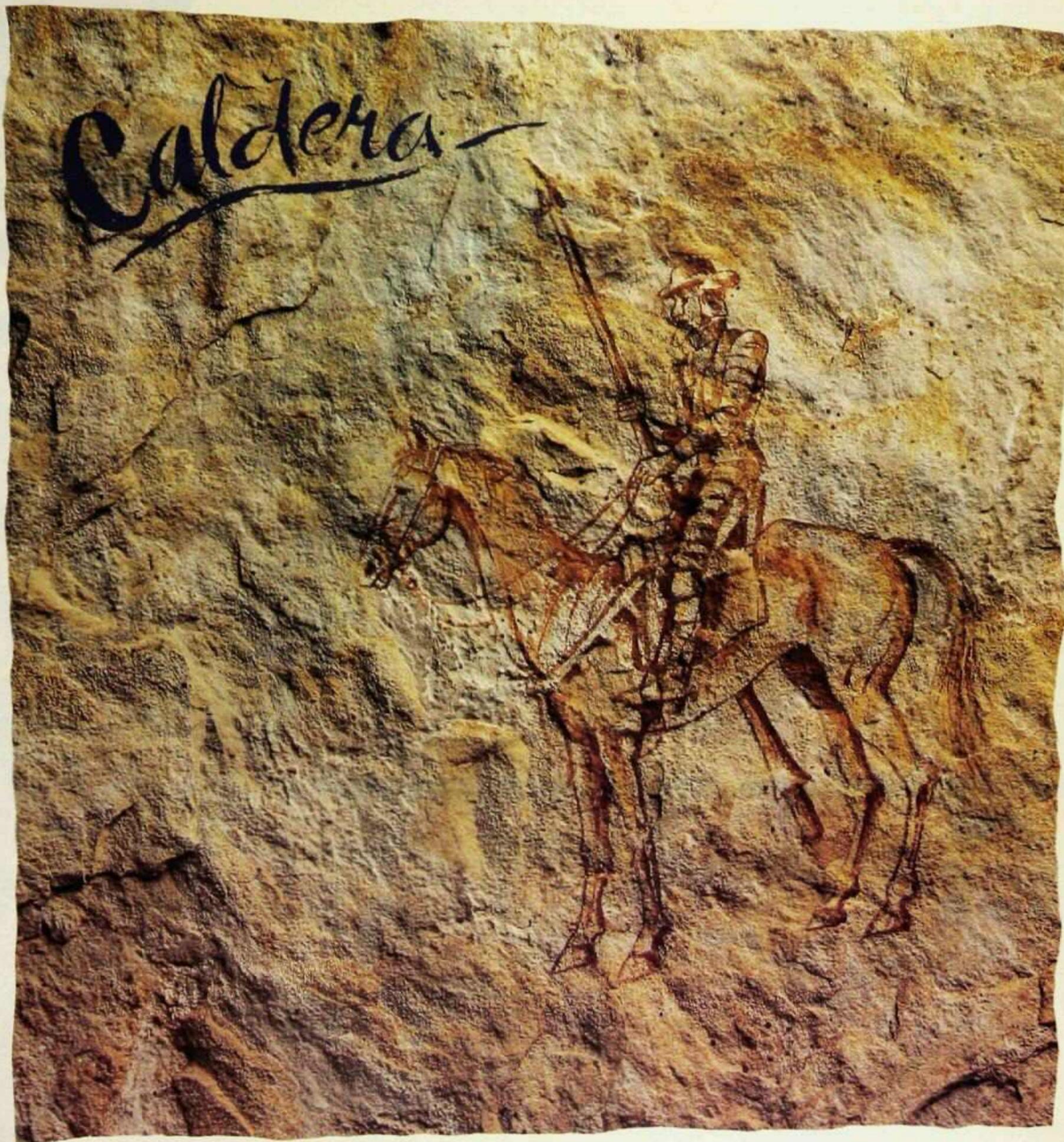
(Continued on page 87)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison, reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Hanford Searl, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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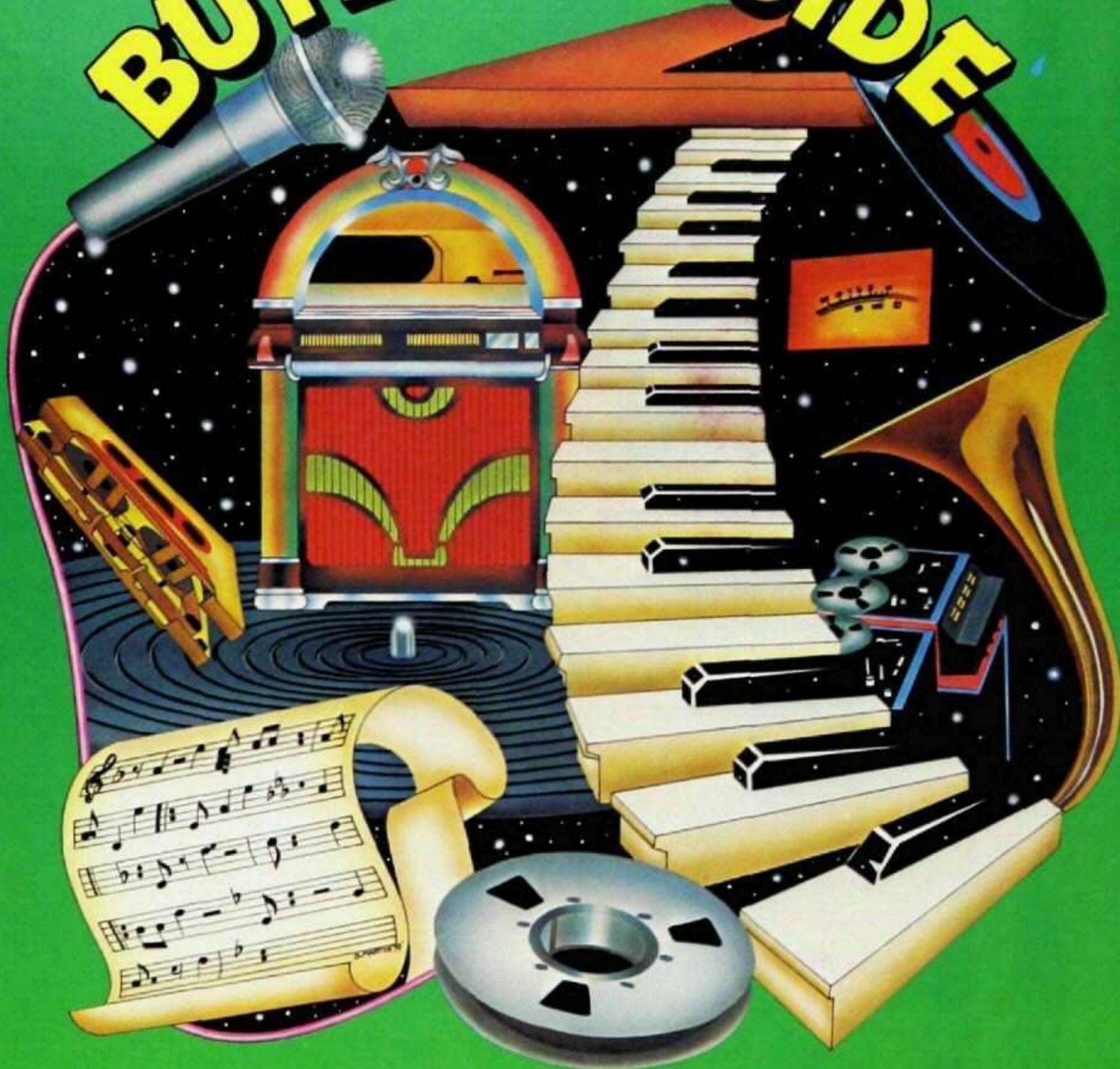
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Number of singles reviewed
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WINGS—Getting Closer (3:22); producers: Paul McCartney, Chris Thomas; writer: McCartney; publisher: MPL Communications; ASCAP. Columbia 311020. Culled from McCartney's "Back To The Egg" CBS debut LP, "Getting Closer" is an uplifting rocker in which McCartney's soaring vocals play off strong guitar, keyboards and drum lines. Lyrical and instrumental hooks are subtle but effective.

CHIC—Good Times (3:42); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic, BMI. Atlantic 3584. From a forthcoming album, "Good Times" is another classy effort from this consistent pop/disco group. A steady but driving beat is complemented by perky vocals.

BARBRA STREISAND—The Main Event/Fight (3:59); producer: Bob Esty; writers: P. Jabara, B. Roberts/B. Estey; publishers: Primus Artists/Diana/Rick's, BMI. Columbia 311008. It's no "People," but neither was it intended to be. Barbra is at her trendiest on this sizzling disco track produced by the man who helmed Cher's "Take Me Home" and cowritten by the composer of "Last Dance."

MCGUINN, CLARK & HILLMAN—Surrender To Me (3:20); producers: Ron & Howard Albert; writer: Rick Vito; publisher: Fat Frog, BMI. Capitol P4739. Chris Hillman's lead vocal paces this second single from the trio's LP. In addition to the identifiable McGuinn, Clark & Hillman harmonies, the mid-tempo rocker features excellent guitar work.

GEORGE BENSON—Unchained Melody (3:46); producer: Tommy Lipuma; writers: Alex North, H. Zaret; publisher: Frank, ASCAP. Warner Bros. WBS8843. This reworking of the old standard spotlights Benson's vocals. Accompanied by strings and bass, Benson's soulful quality rings through.

recommended

BOBBY CALDWELL—Can't Say Goodbye (3:30); producer: George "Chocolate" Perry; writers: Caldwell, Perry; publishers: Sheryl/Lindseyanne BMI. Clouds CL15RE1A (T.K.)

RON WOOD—Seven Days (4:10); producer: Roy Thomas Baker; writer: B. Dylan; publisher: Ram's Horn ASCAP. Columbia 311014.

BLACKFOOT—Highway Song (3:59); producers: Al Nalli, Henry Weck; writers: Rick Medlocke, Jackson Spires; publisher: Bobnal BMI. Atco 7104 (Atlantic).

• Continued from page 82

pop

PRISCILLA COOLIDGE-JONES—Flying, Capricorn CPN0225. Produced by Booker T. Jones. Coolidge-Jones gets some impressive backing by the likes of husband Booker T. on keyboards, David Lindley on slide guitar, David Paich, piano as well as background vocals by Willie Nelson and Emmylou Harris. But the highlight is Jones' light and lifting vocals interpreting songs by Joan Armatrading, John Prine/Phil Spector, Booker T. Jones and others. The instrumentation supports her midtempo vocals with strong backup but Jones seems capable of more gutsier renditions. **Best cuts:** "Down To The Wire," "If You Don't Want My Love," "Disco Scene."

ORIGINAL SOUNDTRACK—Over The Edge, Warner Bros. BSK3335. No producer listed. Soundtrack to the flick features four performances by Cheap Trick, including "Surrender," two by the Cars, "My Best Friend's Girl" and "Just What I Needed," as well as familiar songs from Little Feat, Van Halen, Ramones, Valerie Carter and Jimi Hendrix. **Best cuts:** Pick your favorites.

DELBERT McCLINTON—Keeper Of The Flame, Capricorn CPN0223. Produced by Johnny Sandlin. The question, of course, is whether "Keeper Of The Flame" is the breakthrough album for this veteran session man and musicians' musician. It's a strong package, rather old-fashioned in repertoire—there are Don Covay, Elvis Presley, Rosco Gordon and Chuck Berry hits—but if it worked for the Blues Brothers (and there's a Steve Cropper connection here, too), why not for McClinton? Instrumentation is funky and chunky, with Southern-smoked guitar, driving drums and gospel-flecked backup vocals. **Best cuts:** "Talking About You," "Two More Bottles Of Wine," "Just A Little Bit," "Seesaw."

TMG—Disturbing The Peace, Alco SD38115. Produced by Richard Lush. Competent rock delivered by an Australian quartet led by singer/songwriter and lead vocalist Ted Mulry, who has a keen ear for traditional rock rhythms and the bluesy beat that drives it. The 10 songs contained are livened by a sound that provides plenty of bottom for the lyrics. **Best cuts:** "Lazy Eyes," "Gonna Be Somebody," "Woman In Love."

RICKY SCAGGS—Sweet Temptation, Sugar Hill SH3706. Produced by Ricky Scaggs, Barry Poss. With special guests such as Emmylou Harris, guitarist Albert Lee and Buddy Emmons on pedal steel, this album possesses ample riches. Scaggs, an all-around string player and a strong contributor to Harri-

FACE DANCER—Red Shoes (2:30); producer: Richie Wise; writers: S. McGinn, J. Adams; publishers: Colgems/EMI/Four Two ASCAP. Capitol P4734.

JOHN DENVER—Garden Song (2:38); producer: Milton Okun; writer: Dave Mallett; publishers: High Road/Cherry Lane ASCAP. RCA JH11637.

LAZY RACER—Keep On Running Away (3:37); producer: Glyn Johns; writers: Tim Renwick, Chris White; publisher: Almo ASCAP. A&M 2152.

RAMONES—Rock 'N' Roll High School (2:19); producer: Ed Stasium; writer: Ramones; publishers: Bleu Disque/Taco Tunes ASCAP. Sire SRE1051 (WB).

LOUISIANA'S LE ROUX—Feel It (3:20); producer: Leon S. Medica; writers: R. Roddy, J. Pollard; publishers: Screen Gems/EMI/Lemed BMI. Capitol 24736.

MAUREEN MCGOVERN—Different Worlds (Theme From The Paramount TV Series "Angie") (2:15); producer: Michael Loyd; writers: Norman Gimbel, Charles Fox; publisher: Bruin BMI. Curb WBS8835 (WB).

STEVE FORBERT—It Isn't Gonna Be That Way (4:10); producer: Steve Burgh; writer: S. Forbert; publisher: Rolling Tide ASCAP. Nempcor ZS87519 (CBS).

LEGS DIAMOND—Help Wanted (3:21); producer: Walter P. Marriner Jr.; writer: C. Bond; publishers: Fox-Fantare/Double Diamond BMI. Cream CR7937.



G.Q.—Make My Dreams A Reality (3:54); producers: Jimmy Simpson, Beau Ray Fleming; writers: E.R. LeBlanc, H. Lane, K. Crier, P. Service; publishers: Arista ASCAP/Careers BMI. Arista AS0426. A familiar 4/4 disco beat underlines this group's followup to "Disco Nights (Rock Freak)" with electronic effects, piano and soulful vocals. Harmonic backgrounds, congas and a funky guitar are found in the melody.

NARADA MICHAEL WALDEN—Give Your Love A Chance (3:21); producer: Narada Michael Walden; writer: Narada Michael Walden; publishers: Gratitude Sky/Cotillion BMI. Atlantic 3580. Walden's smooth vocal is out in front of the mellow instrumentation on this midtempo track. The song is highlighted by a classy arrangement that includes a tasty sax break.

own band (and sound), carries it the extra distance with tasty vocals. **Best cuts:** "I'll Take The Blame," "Could You Love Me One More Time," "Cabin Home On The Hill."

KATE WOLF—Lines On The Paper, Kaleidoscope F7. Produced by Kate Wolf, Dan Dugan. From Northern California, Bush pops out of obscurity with a dozen intriguing songs, all but one self composed, which will brighten anyone's turntable. Backed by the Cache Valley Drifters and several friends, she displays a consistently enervating, entertaining voice atop her own rhythm guitar. **Best cuts:** "I Never Knew My Father," "I Don't Know Why," "Picture Puzzle," "Lines On The Paper."

RONNY WHYTE—New York State Of Mind, Monmouth Evergreen MES7088. Produced by Bill Borden. Not an album for everyone, this LP will have appeal to sophisticates who revel in literate, classy songs pertaining to Manhattan. Whyte, a popular pianist and singer in Gotham bistros, performs 13 tunes, some long popular, others unknown, but all done well with commendable intimacy. **Best cuts:** "Autumn In New York," "New York State Of Mind," "I Happen To Like New York."

soul

PATRICK GAMMON—Don't Touch Me, Motown M7922. Produced by Patrick Gammon, Mal Luker. Foreign-made product (this was waxed in Germany) is unusual for Motown, but the company hits home with Gammon, whose gritty baritone and delivery recalls the excitement of Rick James, and the vocal texture of Lionel Richie. Most of the material is upbeat or midtempo, with solid percussion, layered synthesizers and brass-flecked rhythms. Strong femme backup is evident, too. **Best cuts:** "Cop An Attitude" (Gammon's first 45), "Later For Love," "This Shit Is Bad."

GIL SCOTT-HERON—The Mind Of Gil Scott-Heron, Arista AL8301. Produced by Gil Scott-Heron. Recorded live at different locales between 1973-1978, this is a collection of spoken word poetry that harps on American political issues. Heron's poems here deal with Watergate, the plight of the black American and other radical political topics. Brian Jackson on acoustic piano along with bass, drums and synthesizer are used sparingly. Included is a 24 page booklet containing all spoken words. **Best cuts:** Pick your own.

RENA SCOTT—Come On Inside, Buddah BDS5721 (Arista). Produced by James Mtume, Reggie Lucas. Mostly disco-ori-

GLADYS KNIGHT—You Bring Out The Best In Me (3:44); producers: Jack Gold, Gladys Knight; writers: A. De Lory, C. Christiansen; publishers: Cee Lu/Kenwater BMI. Columbia 310997. The most rhythmic and funky track from Knight's mostly MOR album should find a home in pop, soul and disco formats. One only wishes a stellar vocalist like Knight would be more upfront in the mix.

recommended

MIRA WATERS—You Have Inspired Me (3:51); producer: Hal Davis; writers: M. Waters, G. Deadrick; publisher: Isbete ASCAP. Gordy G7170F.

ERAMUS HALL—Do The Rock (3:32); producers: Joel Martin, Rudy Robinson; writers: Rudy Robinson, James Alfred Wilkerson; publishers: Bridgeport/Bonesville/Nada BMI. Westbound ST55422 (Atlantic).

DAVID OLIVER—Who Are You (3:45); producer: Wayne Henderson; writer: David Oliver; publishers: Daleco BMI/Al Home ASCAP. Mercury 74071.

STYLUS—Bushwalkin' (3:32); producers: John French, Peter Cuppies; writer: P. Cuppies; publisher: Australian Tumbleweed BMI. Prodigal PD646F (Motown).



DIANA—Just When I Needed You Most (3:26); producers: Bob Montgomery & Ben Hall; writer: Randy VanWarmer; publisher: Fourth Floor, ASCAP. Elektra E46061.

EARL SCRUGGS REVUE—I Could Sure Use The Feeling (2:56); producer: Larry Butler; writers: D. Linde—M. McDaniel; publishers: Combine/Music City, ASCAP. Columbia 310992.

JODY MILLER—Lay A Little Lovin' On Me (3:06); producers: Bob Morgan & Larry Baunach; writers: J. Barry—R. McNamara—J. Cretecos; publisher: Unart, BMI. Epic 850734.

RANDY GURLEY—Don't Treat Me Like A Stranger (3:00); producer: Roy Des; writer: Dave Loggins; publishers: Leeds/Patchwork, ASCAP. RCA JH11611.

TOM GRANT—We've Got To Get Away From It All (2:50); producer: Dave Burgess; writers: Kent Westbury—David Rogers; publishers: Lariat, ASCAP/Singletree, BMI. Republic REP043.

ented average songs, Scott's soulful singing style comes out best on ballads. "Touch The Love In Your Heart" and "If I Had A Chance" spotlight her soaring, clear vocal leads supported by strings. Slower, disco effort "Come On Inside," the title track, features funky guitar, brass and strings as well as an offbeat, interesting rhythm at times. **Best cuts:** Those mentioned.

disco

NIGHTLIFE UNLIMITED—Casablanca, NBLP7139. Produced by Peter Dimilo, George Cucuzella. The best track on this disco-heavy LP is "Disco Choo Choo" with its fast 4/4 beat, electronics and percussive style. The remainder of the album is redundant, run-of-the-mill disco product. **Best cuts:** "Disco Choo Choo."

jazz

RICHARD RODNEY—A Different Side Of Sondheim Bennett, DRG SL5182. Produced by Hugh Fordin. The composer of "Send In The Clowns" is, unfortunately, not given enough credit as a melody man. Richard Rodney Bennett, a gifted film-classical composer in his own right, is out to set the record straight as sometime vocalist and, on all 11 tracks, the pianist. He's smartly backed by bassist Milt Hinton and drummer Bobby Rosengarden. In fact, the title song to "Anyone Can Whistle" may well be Stephen Sondheim's most beautiful melody and lyric, and it's touchingly rendered by Bennett. **Best cuts:** All.

MUGGSY SPANIER'S RAGTIME BAND—Pickwick Quintessence QJ25341. Reissue produced by Gene Norman. Nine of Spanier's 16 splendid old RCA tracks from 40 years ago reappear here. No better pure dixieland jazz has ever been recorded. Muggsy's driving, pile-driving cornet stands the test of time superbly and the recording sound is remarkably good. Tunes are all revered evergreens. **Best cuts:** "Relaxin' At The Touro," "At Sundown," "That Da Da Strain."

ART FARMER—To Duke With Love, Inner City C604. Produced by Yasohachi Itoh, Kiyoshi, Yukio, Morisaki. This is Farmer three years ago and it is a leased session from Nippon Phonogram. Farmer's bell tones on flugelhorn are the distinctive element in this quartet performance toasting Duke Ellington. The music holds a fine reverence for the late jazz genius as Cedar Walton, Sam Jones and Billy Higgins all turn in first-

PEGGY SUE—The Love Song And The Dream Belong To Me (2:28); producer: Gene Kennedy; writers: Frank Stanton—Andy Radale—Gene Kennedy; publisher: Chip "N" Dale, ASCAP. Door Knob DK9102.

CARROLL BAKER—I'm Getting High Remembering (2:49); producer: Don Grastey; writer: R. Griff; publisher: Blue Echo, ASCAP. RCA JB50519.

KIM CHARLES—Hold Me Like A Baby (3:39) producer: Eddie Killy; writer: Rory Bourke; publisher: Chappell, ASCAP. MCA MCA41045.



SAINT TROPEZ—Fill My Life With Love (3:05); producers: W. Michael Lewis, Laurin Rinder; writers: Richard Tate, Carol McDermott; publishers: MCA/Canada Express ASCAP. Butterfly FLY41081 (MCA). Second single from the "Belle de Jour" LP is a tasty midtempo track boasting fluid vocals and a catchy backbeat. Full-bodied orchestration heightens the track's effectiveness.

PHILLY CREAM—Motown Review (3:59); producers: Len Barry, Butch Ingram; writer: Barry Ingram; publishers: Parker/WIMOT BMI. Fantasy WMOT F862AM. Great production and a rather odd lyric touching on JFK and Dick Clark are the highlights of this mellow midtempo disco track. The mix of soft male and female voices is especially pleasing.

recommended

PAUL JABARA—Disco Wedding (3:15); producer: Paul Jabara; writer: P. Jabara; publishers: Primus Artists/Olga/Rick's BMI. Casablanca N8981D1.

JACKIE MOORE—This Time Baby (3:56); producer: Bobby Eli; writers: C. James, L. Bell; publisher: Mighty Three BMI. Columbia 310993.

GWEN OWENS—I Don't Want To Dance No More (3:54); producers: Clayton Ivey, Terry Woodford; writers: Carole Bayer Sager, David Foster; publishers: Unichappell/Begonia/Catiba BMI. Big Tree BT16133 (Atlantic).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 82

pop

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ORIGINAL SOUNDTRACK—Over The Edge, Warner Bros. BSK3335. No producer listed. Soundtrack to the flick features four performances by Cheap Trick, including "Surrender," two by the Cars, "My Best Friend's Girl" and "Just What I Needed," as well as familiar songs from Little Feat, Van Halen, Ramones, Valerie Carter and Jimi Hendrix. **Best cuts:** Pick your favorites.

DELBERT McCLINTON—Keeper Of The Flame, Capricorn CPN0223. Produced by Johnny Sandlin. The question, of course, is whether "Keeper Of The Flame" is the breakthrough album for this veteran session man and musicians' musician. It's a strong package, rather old-fashioned in repertoire—there are Don Covay, Elvis Presley, Rosco Gordon and Chuck Berry hits—but if it worked for the Blues Brothers (and there's a Steve Cropper connection here, too), why not for McClinton? Instrumentation is funky and chunky, with Southern-smoked guitar, driving drums and gospel-flecked backup vocals. **Best cuts:** "Talking About You," "Two More Bottles Of Wine," "Just A Little Bit," "Seesaw."

TMG—Disturbing The Peace, Alco SD38115. Produced by Richard Lush. Competent rock delivered by an Australian quartet led by singer/songwriter and lead vocalist Ted Mulry, who has a keen ear for traditional rock rhythms and the bluesy beat that drives it. The 10 songs contained are livened by a sound that provides plenty of bottom for the lyrics. **Best cuts:** "Lazy Eyes," "Gonna Be Somebody," "Woman In Love."

RICKY SCAGGS—Sweet Temptation, Sugar Hill SH3706. Produced by Ricky Scaggs, Barry Poss. With special guests such as Emmylou Harris, guitarist Albert Lee and Buddy Emmons on pedal steel, this album possesses ample riches. Scaggs, an all-around string player and a strong contributor to Harri-

own band (and sound), carries it the extra distance with tasty vocals. **Best cuts:** "I'll Take The Blame," "Could You Love Me One More Time," "Cabin Home On The Hill."

KATE WOLF—Lines On The Paper, Kaleidoscope F7. Produced by Kate Wolf, Dan Dugan. From Northern California, Bush pops out of obscurity with a dozen intriguing songs, all but one self composed, which will brighten anyone's turntable. Backed by the Cache Valley Drifters and several friends, she displays a consistently enervating, entertaining voice atop her own rhythm guitar. **Best cuts:** "I Never Knew My Father," "I Don't Know Why," "Picture Puzzle," "Lines On The Paper."

RONNY WHYTE—New York State Of Mind, Monmouth Evergreen MES7088. Produced by Bill Borden. Not an album for everyone, this LP will have appeal to sophisticates who revel in literate, classy songs pertaining to Manhattan. Whyte, a popular pianist and singer in Gotham bistros, performs 13 tunes, some long popular, others unknown, but all done well with commendable intimacy. **Best cuts:** "Autumn In New York," "New York State Of Mind," "I Happen To Like New York."

soul

PATRICK GAMMON—Don't Touch Me, Motown M7922. Produced by Patrick Gammon, Mal Luker. Foreign-made product (this was waxed in Germany) is unusual for Motown, but the company hits home with Gammon, whose gritty baritone and delivery recalls the excitement of Rick James, and the vocal texture of Lionel Richie. Most of the material is upbeat or midtempo, with solid percussion, layered synthesizers and brass-flecked rhythms. Strong femme backup is evident, too. **Best cuts:** "Cop An Attitude" (Gammon's first 45), "Later For Love," "This Shit Is Bad."

GIL SCOTT-HERON—The Mind Of Gil Scott-Heron, Arista AL8301. Produced by Gil Scott-Heron. Recorded live at different locales between 1973-1978, this is a collection of spoken word poetry that harps on American political issues. Heron's poems here deal with Watergate, the plight of the black American and other radical political topics. Brian Jackson on acoustic piano along with bass, drums and synthesizer are used sparingly. Included is a 24 page booklet containing all spoken words. **Best cuts:** Pick your own.

RENA SCOTT—Come On Inside, Buddah BDS5721 (Arista). Produced by James Mtume, Reggie Lucas. Mostly disco-ori-

ented average songs, Scott's soulful singing style comes out best on ballads. "Touch The Love In Your Heart" and "If I Had A Chance" spotlight her soaring, clear vocal leads supported by strings. Slower, disco effort "Come On Inside," the title track, features funky guitar, brass and strings as well as an offbeat, interesting rhythm at times. **Best cuts:** Those mentioned.

disco

NIGHTLIFE UNLIMITED—Casablanca, NBLP7139. Produced by Peter Dimilo, George Cucuzella. The best track on this disco-heavy LP is "Disco Choo Choo" with its fast 4/4 beat, electronics and percussive style. The remainder of the album is redundant, run-of-the-mill disco product. **Best cuts:** "Disco Choo Choo."

jazz

RICHARD RODNEY—A Different Side Of Sondheim Bennett, DRG SL5182. Produced by Hugh Fordin. The composer of "Send In The Clowns" is, unfortunately, not given enough credit as a melody man. Richard Rodney Bennett, a gifted film-classical composer in his own right, is out to set the record straight as sometime vocalist and, on all 11 tracks, the pianist. He's smartly backed by bassist Milt Hinton and drummer Bobby Rosengarden. In fact, the title song to "Anyone Can Whistle" may well be Stephen Sondheim's most beautiful melody and lyric, and it's touchingly rendered by Bennett. **Best cuts:** All.

MUGGSY SPANIER'S RAGTIME BAND—Pickwick Quintessence QJ25341. Reissue produced by Gene Norman. Nine of Spanier's 16 splendid old RCA tracks from 40 years ago reappear here. No better pure dixieland jazz has ever been recorded. Muggsy's driving, pile-driving cornet stands the test of time superbly and the recording sound is remarkably good. Tunes are all revered evergreens. **Best cuts:** "Relaxin' At The Touro," "At Sundown," "That Da Da Strain."

ART FARMER—To Duke With Love, Inner City C604. Produced by Yasohachi Itoh, Kiyoshi, Yukio, Morisaki. This is Farmer three years ago and it is a leased session from Nippon Phonogram. Farmer's bell tones on flugelhorn are the distinctive element in this quartet performance toasting Duke Ellington. The music holds a fine reverence for the late jazz genius as Cedar Walton, Sam Jones and Billy Higgins all turn in first-

rate supporting performances. **Best cuts:** "In A Sentimental Mood," "Lush Life," "It Don't Mean A Thing."

MILT JACKSON—Pickwick Quintessence QJ25391. Reissue produced by Gene Norman. Culled from old ABC masters of the 1960s, six tunes are served up by the former Modern Jazz Quartet vibist virtuoso, with bass by Ray Brown. It's pleasant enough fare but not in a class with other Quintessence packages in this series. **Best cuts:** "I Love You," "One Mint Julep."

BILLY MITCHELL—The Colossus Of Detroit, Kanadu 158. Produced by Don Schiitten. No rookie on tenor sax, Mitchell is in his 50s and a former sideman with Basie and Gillespie. With Barry Harris, piano, Sam Jones, bass, and Walt Bolden, drums, he blows fine horn on these six selections, but all run a tad long to sustain constant attention. **Best cuts:** "Unforgettable," "I Should Care."

classical

STRAVINSKY: RITE OF SPRING; PROKOFIEV: ROMEO AND JULIET SUITE NO. 2—Minnesota Orchestra, Skrowaczewski, Vox QCE31108. Stravinsky's famous ballet has been fitted on one LP side without any apparent degradation in sound. Indeed, this is one of the most impressive recent analog orchestral recordings, with reproduction of low bass notes and high violin tone both remarkably natural plus an exceptional amount of definition. Both works get very strong performances, and the Prokofiev side also runs more than half an hour.

TCHAIKOVSKY: SUITE NO. 3—Los Angeles Philharmonic, Tilson Thomas, Columbia M35124. This infrequently performed work has all the melodic richness and brilliant orchestration beloved in Tchaikovsky's music, and should be familiar to a wider audience. Tilson Thomas is an admirable Tchaikovsky conductor, able to supply brio and drive where appropriate and also requisite languor and warmth. The bubbling scherzo and brilliant theme and variations finale make excellent demo cuts.

STRAVINSKY: RITE OF SPRING; PROKOFIEV: ROMEO AND JULIET SUITE NO. 2—Minnesota Orchestra, Skrowaczewski, Vox QCE31108. Stravinsky's famous ballet has been fitted on one LP side without any apparent degradation in sound. Indeed, this is one of the most impressive recent analog orchestral recordings, with reproduction of low bass notes and high violin tone both remarkably natural plus an exceptional amount of definition. Both works get very strong performances, and the Prokofiev side also runs more than half an hour.



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Fast.**

Success has been stalking Roger Voudouris for awhile. Now that it's found him, he finds it too good to be true.

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**Roger Voudouris.
Radio Dreams.**

Featuring "Get Used To It" (WBS 8762)
Produced by Michael Omartian.
Bruce Cohn Management, Inc.
On Warner Bros. Records & Tapes. (BSK 3290)

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Flying Fish Testing New Waters: 45s

By ALAN PENCHANSKY

CHICAGO—Flying Fish Records will test new avenues of promotion this summer as it issues its first single record and launches its biggest national ad campaign.

Bruce Kaplan, label president, says it is an attempt to increase exposure for artists performing more traditional forms such as bluegrass and western swing.

Kaplan also is looking at use of independent promotion for the first time, he reveals.

The large catalog of bluegrass, (Continued on page 95)

New LP/Tape Releases

Continued from page 80

- LP Columbia JC 35977 \$7.98
- BT JCA 35977 \$7.98
- CA JCT 35977 \$7.98
- SMITH, PAUL**
The Alpha Touch
LP Outstanding 008 \$6.98
- TATE, BUDDY, & BOB WILBER**
Sherman Shuffle
LP Sackville 3017
- THOMPSON, DON**, see Ed Bickert
- THREADGILL, HENRY**
X-75 Volume 1
LP Novus AN 3013
- TROPEA, JOHN**
To Touch You Again
LP Marlin \$7.98
- TYNER, MCCOY**
Together
LP Milestone M-9087 \$7.98
- VACHE, WARREN**
Jillian
LP Concord Jazz CJ87 \$7.98
- VAUGHAN, SARAH**
I Love Brazil
LP Pablo 2309 101 \$8.98
- WILBER, BOB**, see Buddy Tate

- COPLAND, AARON**
Symphony No. 3
Philharmonia Orchestra, Copland
LP Columbia M 35113 \$7.98
- DEBUSSY, CLAUDE**
Nocturnes; Iberia; Jeux
Cleveland Orchestra, Maazel
LP London CS 7128 \$8.98
- DVORAK, ANTONIN**
Violin Concerto; Romance for
Violin & Orchestra
Suk, Czech Philharmonic, Ancerl
LP Pickwick PMC 7112 \$2.98
- FAURE, GABRIEL**
Requiem, Op. 48; Pavane, Op. 50
Popp, Nimsger, Ambrosian
Singers, Philharmonia Orch., Davis
LP Columbia M 35153 \$7.98
- CA MT 35153 \$7.98

- HANDEL, GEORGE FREDERIC**
Concerti Grossi Op. 3, Nos. 1-6;
Concerti Grossi Op. 6, Nos. 1-12
La Grande Ecurie et La Chambre du
Roy, Malgoure
LP Odyssey Y4 35234 (4) \$15.98
- HAYDN, FRANZ JOSEPH**
String Quartets (Op. 3): The Seven
Last Words From The Cross
Pears, Aeolian String Quartet
LP Treasury STS 15459/61 (3) \$14.94
- String Quartets Op. 20, Nos. 1-6
Juillard Quartet
LP Columbia M3 34593 (3) \$23.98
- Symphony No. 45 in F sharp;
Symphony No. 42 in D
Philharmonia Hungarica, Dorati
LP Treasury STS 15444 \$4.98

- JANACEK, LEOS**
Quartet No. 1; Quartet No. 2
Gabrieli String Quartet
LP Treasury STS 15432 \$4.98
- KHACHATURIAN, ARAM**
Gayne Ballet
Moscow Radio Symphony Orch.,
Kakhidze
LP Columbia M3 35195 (3) \$23.98
- Spartacus & Masquerade Ballet
Suites
London Symphony Orch., Black
LP Phase 4 SPC 21184 \$8.98
- CA SPC5 21184 \$8.98
- LEHAR, FRANZ**
The Merry Widow (excerpts)
Sutherland, Krenn, Resnik, National
Philharmonic Orch., Bonyge
LP London OSA 1172 \$8.98
- CA OSA5 1172 \$8.98

- MAHLER, GUSTAV**
Symphony No. 4 in G
Hendricks, Israel Philharmonic
Orch., Mehta
LP London LDR 10004 \$9.98

- MENNIN, PETER**
Symphony No. 7; Piano Concerto
Chicago Symphony Orch., Martinon,
Ogdon, Royal Philharmonic Orch.,
Buketoff
LP CRI SD 399 \$7.95

- MOZART, WOLFGANG AMADEUS**
Concerto in C for Flute, Harp, &
Orchestra (K. 299); Concerto in G
for Flute & Orchestra (K. 622)
Galway, London Symphony Orch.,
Mata
LP RCA Red Seal ARL1-3352 \$7.98
- CA ARL1-3353 \$7.98
- Concerto No. 20 in D for Piano &
Orchestra, K. 466; Concerto No.
11 in F for Piano & Orchestra, K.
412
English Chamber Orchestra, Perahia
LP Columbia M 35134 \$7.98
- CA MT 35134 \$7.98
- Divertimento No. 17 in D (K. 334)
Vienna Mozart Ensemble, Boskovsky
LP Treasury STS 15417 \$4.98

- MUSSORGSKY, MODEST, &
MAURICE RAVEL**
Pictures At An Exhibition / Liszt:
The Huns
L'Orchestre de la Suisse Romande,
Ansermet
LP Treasury STS 15474 \$4.98

- PERLE, GEORGE**
13 Dickinson Songs; 2 Rilke Songs
Beardslee, Ritt
LP CRI SD 403 \$7.95

- PROKOFIEV, SERGEI**
Chout; Romeo & Juliet
London Symphony Orch., Abbado
LP Treasury STS 15477 \$4.98

- SAINT-SAENS, CAMILLE**
Concerto No. 2 in G for Piano &
Orchestra, Op. 22; Concerto No. 4
in C for Piano & Orchestra, Op. 44
Entremont, L'Orchestre du Capitole
de Toulouse, Plasson
LP Columbia M 35138 \$7.98
- CA MT 35138 \$7.98

- SCHUBERT, FRANZ**
Symphony No. 8 in B: Das Teufels
lustscholoss Overture, Overture
In The Italian Style, Fierrabras

- Overture**
Vienna Philharmonic Orch., Kertesz
LP Treasury STS 15476 \$4.98
- Symphony No. 11 in D; Symphony
No. 2 in B flat**
Israel Philharmonic, Mehta
LP London CS 7114 \$8.98
- CA CS5 7114 \$8.98

- SHOSTAKOVICH, DMITRI**
Symphony No. 15
London Philharmonic Orch., Haitink
LP London CS 7130 \$8.98
- Violin Sonata, Op. 134; Viola
Sonata, Op. 147**
Kremer & Gavrilov, Druzhinin &
Muntyan
LP Columbia / Melodija M35109 \$7.98

- STRAUSS, RICHARD**
Ein Heldenleben
Vienna Philharmonic Orch., Solti
LP London CS 7083 \$8.98
- CA CS5 7083 \$8.98

- STRAVINSKY, IGOR**
Petruška
New Philharmonia Orch., Leinsdorf
LP Treasury STS 15478 \$4.98

- TCHAIKOVSKY, PIOTR ILYICH**
Grand Sonata in G for Piano, Op.
37 / Schumann: Humoreske, Op.
20
Richter
LP Odyssey Y 35204 \$3.98

- Piano Concerto No. 1 in B flat**
Curzon, Vienna Philharmonic Orch.,
Solti
LP Treasury STS 15471 \$4.98
- Romeo & Juliet; Hamlet**
Vienna Philharmonic Orch., Maazel
LP Treasury STS 15472 \$4.98
- Suite No. 3 Op. 55**
Los Angeles Philharmonic, Thomas
LP Columbia M 35124 \$7.98

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BRANCART**
Virtuoso Chamber Music Series—
Viola
LP Telefunken 6 42075 \$8.98
- CA 4 42075 \$8.98

- BADURA-SKODA, PAUL**
Original Instruments—Pianoforte
LP Das Alte Werk 6 42425 \$8.98
- CA 4 42425 \$8.98

- BAUMANN, HERMANN**
Original Instruments—Horn
LP Das Alte Werk 6 42321 \$8.98
- CA 4 42321 \$8.98

- BRUGGEN, FRANS**
Virtuoso Chamber Music Series—
Flute & Recorder
LP Telefunken 6 42330 \$8.98

- DELARROCHA, ALICIA**
A Golden Jubilee Recital
LP London CS 7147 \$8.98

- KLIEGEL, MARIA, & LUDGER
MAXSEIN**
Virtuoso Chamber Music Series—
Cello
LP Telefunken 6 42184 \$8.98

- KOOPMAN, TON**
Original Instruments—
Harpichord
LP Das Alte Werk 6 42212 \$8.98
- CA 4 42212 \$8.98

- LEONHARDT, GUSTAV**
Virtuoso Chamber Music Series—
Virginal & Harpsichord
LP Telefunken 6 42090 \$8.98

- MOYE, EUGENE**
Cello Recital
LP Columbia MX 35173 \$6.98

- PRESTON, STEPHEN**
Original Instruments—Traverse
Flute
LP Das Alte Werk 6 42325 \$8.98
- CA 4 42325 \$8.98

- RICCI, RUGGIERO**
Virtuoso Music for Solo Violin
LP Columbia M 35159 \$7.98

- SAVALL, JORDI, & TON
KOOPMAN**
Original Instruments—Viola Da
Gamba
LP Das Alte Werk 6 42366 \$8.98
- CA 4 42366 \$8.98

- SMITH, HOPKINSON**
Original Instruments—Lute
LP Das Alte Werk 6 42328 \$8.98
- CA 4 42328 \$8.98

- SODERSTROM, ELIZABETH, &
VLADIMIR ASHKENAZY**
Rachmaninov Songs—Vol. 4
LP London OS 26559 \$8.98

- VARIOUS ARTISTS**
The International Ballet Box
LP RCA Red Seal CRL2-3384 (2) \$10.98
- CA CRK2-3384 \$10.98

- WILLIAMS, JOHN**
Plays Music From Japan, England,
& Latin America
LP Columbia M 35123 \$7.98
- CA MT 35123 \$7.98

RIAA Certified Records

Singles

Earth, Wind & Fire with The Emotions on Arc. Disk is its first Gold Single.

Wings' "Goodnight Tonight" On Columbia. Disk is its seventh gold single.

Gold LPs

James Taylor's "Flag" on Columbia. Disk is his ninth gold LP.

"Hair—Original Soundtrack" on RCA.

Waylon Jennings' "Greatest Hits" on RCA. Disk is his sixth gold LP.

Cher's "Take Me Home" on Casablanca. Disk is her third gold LP.

Rickie Lee Jones "Rickie Lee Jones" on Warner Bros. Disk is her first Gold LP.

Barry White's "The Message Is Love" on Unlimited Gold. Disk is his eighth Gold LP.

Rex Smith's "Sooner Or Later" on Columbia. Disk is his first Gold LP.

Platinum LPs

Cheap Trick's "Cheap Trick At Budokan" on Epic. Disk is its first platinum LP.

Sister Sledge's "We Are Family" on Cotillion. Disk is its first Platinum LP.

Peaches & Herb's "Reunited" on Polydor. Disk is their first platinum single.

Stigwood-Lucas Tie

LOS ANGELES—Robert Stigwood and director George Lucas are planning to collaborate in the music for films field as a first step in a closer association between RSO and Lucasfilm, Ltd.

According to Fred Gershon, president of the Stigwood Group of companies, "the initial Stigwood/Lucas venture is expected to produce a record outlet for Lucasfilm projects," which includes "The Empire Strikes Back," the sequel to "Star Wars."

Billboard SPECIAL SURVEY For Week Ending 6/16/79

Billboard Hot Latin LPs™

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LOS ANGELES (Salsa) MIAMI (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Comedia, Fania 522	1	ESTRELLAS DE ORO America 1005
2	C. CRUZ/J. PACHECO Eternos, Vaya 180	2	SUSY LEMAN Pronto 1051
3	MONGO STA. MARIA Red Hot, Columbia 35696	3	JULIO IGLESIAS Emociones, Alhambra 3122
4	WILLIE COLON & ASSOCIATES 49 Minutes, Fania 525	4	ROLANDO OJEDA Aquellos Boleros, Alhambra 4502
5	THE FANIA ALL STARS Love, Fania 470	5	CAMILO SESTO Sentimientos, Pronto 1042
6	EDDIE PALMIERI Lucumi Macumba Voodoo, Epic 35523	6	ROBERTO CARLOS Caytronics 1540
7	JOHNNY PACHECO/MELON Llego Melon, Vaya 70	7	ALVAREZ QUEDES N. 9, Gema 5064
8	W. COLON/R. BLADES Siembra, Fania 537	8	ROBERTO JORDAN El Sol Se Fue, Arcano 3446
9	WILLIE BOBO Supersalsa, Fania 5009	9	JOSE JOSE Lo Pasado Pasado, Pronto 1046
10	W. COLON/HECTOR LAVOE Deja Vu, Fania 539	10	CHIRINO Olica Cantu Records 211
11	ORQUESTA HARLOW La Raza Latina, Fania 516	11	LOLITA Caytronics 1539
12	LARRY HARLOW Albino Divino, Fania 533	12	SANTOS MORALES Y SU ORQ. Boleros con Amor, Arcano 3441
13	J. PACHECO/HECTOR CASANOVA Los Amigos, Fania 540	13	CLAUDIA DE COLOMBIA Caytronics 1533
14	CHECO FELICIANO Mi Tierra y Yo, Vaya 69	14	ALBERTO CORTES Canto al Hombre Universal, Alhambra 60142
15	DIMENSION LATINA Inconquistable, TH 2040	15	BRULIO Pequeña Amante, Alhambra 6040
16	JOE BATHAN Fania 375	16	LUPITA D'ALLESIO Como Tu, Orfeon 026
17	TIPICA 73 Salsa Encendida, Inca 1042	17	PABLO ABRAIRA Vozes, Pronto 1047
18	ISMAEL QUINTANA/RICARDO MARRERO Jessica, Vaya 082	18	DANIEL MAGAL Cara de Gitana, Caytronics 1516
19	SALSA MAYOR De Frenley Luchando, Velvet 8011	19	PEQUEÑA COMPANIA Y al Principio Boleros, Alhambra 4502
20	OSCAR D'LEON Aqui Estoy Yo, TH 2036	20	LOS AMAYA Sentimiento Gitano, Arcano 3443
21	PONCHO SANCHEZ Poncho, Trind 799	21	ANGELEA CARRASCO Pronto 1048
22	SAOCO ORIGINAL Salsoul 4120	22	ELIO ROCA El Amor se Escribe con Lianto, Mercurio 1901
23	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	23	SOPHY Balada Para Un LoCo, Velvet 8016
24	CHARLIE PALMIERI Gigantes Hits, Alegre 8014	24	JUAN GABRIEL Volumen II, Pronto 1041
25	TITO ALLEN Untouchable, Alegre 6020	25	FITO GIRON Fiebre, Caytronics 1547

JUNE 16, 1979, BILLBOARD

THEATRE/FILMS/TV

- ALIEN**
Original Soundtrack
LP 20th Century-Fox T-593 \$7.98
- THE MAIN EVENT**
Original Soundtrack
LP Columbia JS 36115 \$8.98
- BT JSA 36115 \$8.98
- CA JST 36115 \$8.98
- MANHATTAN**
Original Soundtrack
LP Columbia JS 36020 \$8.98
- BT JSA 36020 \$8.98
- CA JST 36020 \$8.98
- MUPPET MOVIE**
Soundtrack
LP Atlantic SD16001 \$8.98
- BT TP16001 \$8.98
- CA CS16001 \$8.98
- ROCK 'N' ROLL HIGH SCHOOL**
Soundtrack
LP Sire SRK6070 \$7.98

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Goldberg Variations, BWV 988;
Aria & Variations in the Italian
Style, BWV 989
Tureck
LP Columbia M2 35900 (2) \$15.95
- BALAKIREV, MILY**
Symphony No. 2 in D / Glazunov:
Cortege Solennel
Moscow Radio Symphony Orch.,
Rozhdestvensky
LP Columbia M 35155 \$7.98
- BARTOK, BELA**
Suite No. 1 (Op. 3); Two Pictures
(Op. 10)
Detroit Symphony Orch., Dorati
LP London CS 7120 \$8.98
- BEETHOVEN, LUDWIG VAN**
String Quintet in C, Op. 29/
Mendelssohn: String Quintet in B
flat, Op. 87
Zukerman, Guarnes Quartet
LP RCA Red Seal ARL1-3354 \$7.98
- CA ARL1-3354 \$7.98
- BERG, ALBAN**
Lulu
Silja, Fasabaender, Berry, Vienna
Philharmonic Orch., von Dohananyi
LP London OSA 13120 (3) \$26.94
- CA OSA5 13120 \$26.94
- BRAHMS, JOHANNES**
A German Requiem
Kanawa, Weikl, Chicago Symphony
Chorus & Orch., Solti
LP London OSA 12114 (2) \$17.96
- Symphony No. 1 in C (Op. 68)
Vienna Philharmonic Orch., Mehta
LP London CS 7017 \$8.98
- CA CS5 7017 \$8.98
- Symphony No. 2 in D, Op. 73
New York Philharmonic, Mehta
LP Columbia M 35158 \$7.98
- CA MT 35158 \$7.98
- BRUCH, MAX**
Violin Concerto No. 1 / Lalo:
Symphonie Espagnole
Zukerman, Los Angeles
Philharmonic, Mehta
LP Columbia M 35132 \$7.98
- CA MT 35132 \$7.98
- COOPER, PAUL**
Quartet No. 6 / Lansky: String
Quartet
Shepherd Quartet, Pro Arte Quartet
LP CRI SF 402 \$7.95

Soul Sauce

Gold Disc Chain Helps Assn. Drive

By JEAN WILLIAMS

LOS ANGELES—More than 250 record retailers, radio and television personalities, label reps, artists booking agents and producers were on hand for the Black Music Assn.'s Houston membership drive.

Gold Disc, a chain of retail record outlets in the area, was concerned enough about the black-oriented music scene in Houston to help coordinate a drive for the organization.

The event was spearheaded by Rose Mayes of Spear's Records, Houston. Keynote speaker was Calvin Simpson, owner of Simpson's One-Stop in Detroit and the organization's vice president of marketing and merchandising.

Other speakers were J. Thomas Smith of KRLY-FM, Houston; Oscar Fields, a vice president of WEA, and Warner Bros.' Eddie Gilreath. Also participating were Carl Young of Gold Disc Records, Conrad Johnson, the Rev. Alex Morrison and Mercury Records' Tommy Young.

To better inform the gathering of the Black Music Assn.'s goals, several music industry reps split up with different groups for question and answer sessions.

Fields and Simpson appeared for 30 minutes on KMJQ-FM on a show hosted by Joe Howard and Deann Collins. The guests not only stated the Black Music Assn.'s case but answered questions from listeners.

Simpson and Fields received a key to the city from Al Edwards, state representative, while Homer Ford presented the pair with a citation from the city council.

Members of the organization were set to go to the White House Thursday (7), where President Carter was to proclaim June Black Music Month.

In honor of Black Music Month, the President was to sponsor a reception, with the White House picking up the tab. The entire event was to be televised.

Among the acts slated to appear were Billy Eckstine, Andrae Crouch, Sarah Fordan Powell, Chuck Berry and Evelyn "Champagne" King.

Richard Pryor reportedly became the first black artist to give \$100,000 to a black-oriented medical school. The comedian donated the money to L.A.'s Drew Medical Center for the establishment of the Richard Pryor Grant for Research. The sum is to augment research for Muscular Dystrophy and other related diseases.

Lena Horne and Count Basie will open the Golden Jubilee celebrations of Trust Houses Forte's prestigious Grosvenor House Hotel in London July 17-21.

Horne and Basie with his orchestra are being presented by SMB Monte Carlo and Grosvenor Theatrical Productions in association with Robin Courage, who staged Sammy Davis and Marlene Dietrich in "Cabaret" at the facility.

Brick's bassist, Ray Ransom, last week married Bunny Jackson, former wife of Atlanta's mayor Maynard Jackson. A reception was held at the home of Bang Record's president, Ilene Burns.

Jackson heads up her own Atlanta p.r. firm, First Class Inc., representing Brick, Bang Records, Yusuf La-

(Continued on page 92)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 6/16/79

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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))	
★	7	6	RING MY BELL—Anita Ward (T. Knight, Arista 3422 (TK) (Two Knight, BMI))	34	26	18	I BELONG TO YOU—Rance Allen (R. Allen, Stax 3217 (Fantasy) (Stax/Doctor Jack, ASCAP))	★	79	3	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson) (ARC/Columbia 3-10971) (See Track, BMI) (Clydesdale/Motown, ASCAP)	
★	6	5	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (L. Lind, A. Wilton, Arc 3-10996 (CBS) (Charleville/Irving/Deertrack/Noth, BMI))	35	37	7	I JUST WANNA' DANCE WITH YOU—Dramatics (C. Womack, D. Davis, MCA 41017 (Grosserville, BMI/Conquistador, ASCAP))	★	80	3	RIDIN' HIGH—Parlet (D. Dunbar, D. Sterling, Casablanca 975 (Rick's/Motob, BMI))	
	3	3	HOT STUFF—Donna Summer (P. Bellotte, H. Faltermeyer, K. Torrey) (Casablanca 978 (Rick's/Stop, BMI))	★	46	5	I'M A SUCKER FOR YOUR LOVE—Tessa Marie (R. James, Gordy 7169 (Motown) (Jobete, ASCAP))	★	71	6	FREAKY PEOPLE—Crown Pleasers (A. Carey, C. Moreland, L. Emmanuel) (Westbound 55425 (Atlantic) (Bridgeport, BMI))	
	4	4	SHAKE—Gap Band (C. Wilson, Mercury 74053 (Total Experience, BMI))	37	40	6	FOXY LADY—Larry Graham with Graham Central Station (L. Graham, Warner Bros. 8816 (Newborn/Mighty Fox, BMI))	★	81	2	GEORGIE PORGY—Telo (D. Pecht, Columbia 310944 (Rudman, ASCAP))	
	5	1	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards, Columbia 44251 (Atlantic) (Duc, BMI))	38	38	10	MR. ME, MRS. YOU—Crime De Coca (R.C. Young, H.B. Bartram, Venture 106 (Audio Arts, ASCAP/Motob, BMI))	★	82	3	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARY/Zonal, BMI)	
	6	5	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Sloana, ASCAP)	39	33	7	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0408 (D.P.O., BMI)	★	74	2	MINUTE BY MINUTE—Dobie Brothers (M. McDonald, L. Abrams, Warner Bros. 8828 (Snag, BMI/Lonestar, ASCAP))	
	7	2	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)	40	35	9	RAISE YOUR HANDS—Bronck (R. Nagro, R. Ranson, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)	★	75	11	LOST IN LOVING YOU—McGrory (L. McGrory, A. McGrory, S. Tucker), Portrait 6-70028 (Epic) (Island, BMI)	
	8	8	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	41	29	14	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Gaffney, P. Grant), Arista/GWP 2500 (Fremont, BMI)	★	86	2	LIGHT MY FIRE—Anni Stewart (Coco, E. Leng, S. May), Arista 7753 (ATU, BMI)	
★	11	12	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch, TK 7033 (Shirley/Harrick, BMI))	42	19	16	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8758 (Unichappell, BMI)	★	87	2	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-O-Vari, ASCAP)	
	10	9	REUNITED—Peaches & Herb (D. Fakari, F. Perren), MWP/Polydor 14547 (Perren Vibe, ASCAP)	43	44	9	SAY WONT CHA—Chocolate Milk (J. Smith III, A. Caldwell, D. Richards, F. Richard, K. Williams, M. To, R. Dabson), RCA 11547 (Marsant, BMI)	★	88	2	GROOVIN' YOU—Harvey Mason (K. Mason, S. Mason), Arista 9403 (Mazung, ASCAP)	
	11	10	DISCO NIGHTS—G.O. (E.R. LaBlanc, Arista 0388 (G.O./Arista, ASCAP))	★	54	5	FIRST TIME AROUND—Skyy (R. Muller), Sabulou 77087 (RCA) (See Top One, ASCAP)	★	79	11	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Willie Jackson (K. Forsey, M. Spinkoff, F. Jey), Spring 192 (Polydor) (Van Magall, ASCAP)	
	12	12	GOOD, GOOD FEELIN'—War (Allen Brown, Jordan Miller, Oskar Rott, Scott Goldstein), MCA 80995 (Far Out/Milwaukee, ASCAP/BMI)	45	27	16	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4699 (Jay's/Chappell/Cole Arama, ASCAP/BMI)	★	80	NEW ENTRY	CRANK IT UP—Peter Brown (P. Brown, R. Rossi), Drive 6276 (T.K.) (Shirley/Decebel, BMI)	
★	17	7	CHASE ME—Can Funk Shun (M. Cooper, F. Pilate), Mercury 74058 (Val-in-Joe, BMI)	46	49	5	ROCK 'N' ROLL—Atlantic Starr (W. Lewis), A&M 2135 (Almo/Newborn/Audio, ASCAP)	★	81	NEW ENTRY	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Lee-Lee, BMI)	
	14	13	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0399 (Raydio, ASCAP)	47	45	12	WALK ON BY—Average White Band (H. David, B. Bacharach), Atlantic 3563 (Blue Seas/Jac, ASCAP)	★	82	84	3	I CAN DANCE ALL BY MYSELF—Daltin & Dubarré (E. Daltin, D. Dubarré), Hitlack 7806 (Atlantic) (Daltin & Dubarré/Arastar, ASCAP)
★	18	7	DON'T GIVE IT UP—Linda Clifford (G. Asky, L. Clifford), RSO 927 (Mayfield/Andrask, BMI)	★	58	6	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dumps, ASCAP)	★	83	NEW ENTRY	ARE YOU BEING REAL—Bar-Kays (J. Alexander, L. Dixon, H. Henderson, G. Allen, T. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Tamers, BMI)	
★	20	7	JAM FAN—Booby's Rubber Band (W. Collins, C. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★	59	3	BAD GIRLS—Donna Summer (D. Summer, E. Sudano, E. Hokenson, J. Esposito), Casablanca 988 (Starr/Earborn/Sweet Summer Night, BMI)	★	84	NEW ENTRY	DANCE SING ALONG—Freedom (Armstrong, Smith, ThigPen), Malaco 1057 (TK) (Malaco/Thompson Waskley, BMI)	
★	22	7	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fakari, F. Perren), Polydor 14558 (Perren Vibe, ASCAP)	★	64	3	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leds/Stacey Lynn/Stacey, ASCAP)	★	85	NEW ENTRY	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), A&M 2142 (Aimo/Milwaukee, ASCAP/Irving/McDonor, BMI)	
★	23	9	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)	★	65	4	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Spinkoff, J. Evers, K. Forsey, J. Korobutch, C. Barry), Chrysalis 1232 (Addison Lambda/Lollipop Musik, BMI)	★	86	94	2	SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Denise), Shadybrook 1057 (GRT) (Screen Gems/BMI, BMI)
	19	14	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4586 (Amusement, BMI)	★	62	4	BEST BEAT IN TOWN—Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★	87	NEW ENTRY	SUPER SWEET—Marshall Piper (M. Brown, J. Fitch Jr., R. Cross), Midway International 1075 (April Summer/Diagonal, BMI)	
★	34	6	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.R. 8-3680 (CBS) (Mighty Three, BMI)	★	63	4	SHOULDA' GONE DANCIN'—High Inergy (D. Jones, A. Mason), Gordy 7166 (Motown) (Old Brompton Road, ASCAP)	★	88	NEW ENTRY	DR. ROCK—Captain Sky (D. Cameron), 880 273 (Mr. T./Upper Level, BMI)	
★	21	15	HOT NUMBER—Foxy (J. Ledrons), Dash 5050 (TK) (Shirley/Lindseyanne/Buckaroo, BMI)	★	64	3	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leds/Stacey Lynn/Stacey, ASCAP)	★	89	89	2	WHEN THE WHISTLE BLOWS—La Flamma (M. Arsec, P. Nevins), Mercury 74055 (BEMA, ASCAP)
★	28	8	NIGHT DANCIN'—Tata Boon (P. Summerlin, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)	★	66	5	SHOULDA' GONE DANCIN'—High Inergy (D. Jones, A. Mason), Gordy 7166 (Motown) (Old Brompton Road, ASCAP)	★	90	90	4	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley), Windong 11530 (RCA) (Aimo, ASCAP)
	23	16	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Contest/Tyrone, BMI)	★	67	4	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (E. Holland Jr., L. Dozer, B. Holland), Motown 1459 (Stone Age, BMI)	★	91	92	2	WHEN YOU'RE YOUNG AND IN LOVE—Stacey Lattime (V. McCoy), Columbia 44250 (Atlantic/WREN, BMI)
	24	24	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 85086 (Peacock, BMI)	★	68	3	RADIATION LEVEL—Sun (R. Byrd), Capitol 4713 (Glenwood/Delente, ASCAP)	★	92	31	20	I DON'T WANT NOBODY ELSE—Narcisa Michael Walden (N. M. Walden), Atlantic 3541 (Gratitude/Cotton, BMI)
	25	25	READY OR NOT—Herbie Hancock (R. Parker, J. Galters), Columbia 3-10936 (Raydio, ASCAP/Poli Grounds, BMI)	★	69	3	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clivett 15 (TK) (Shirley/Lindsey Ann, BMI)	★	93	NEW ENTRY	CUBA—Gibson Brothers (J. Rieger, D. Vengrove), Island 8832 (Warner Bros.) (Acke, ASCAP)	
	26	21	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Winder), Polydor 14532 (Specialter/Trax, ASCAP, BMI)	★	70	3	SORRY—Natalie Cole (Jackson, Yancy Dixon), Capitol 4722 (Jays/Cappell, ASCAP)	★	94	83	3	EVERYBODY HERE MUST PARTY—Direct Current (D.D. & D. Omenets), T.E.C. 759 (MAA, ASCAP)
	27	30	DANCE WITH YOU—Garnie Lucas (Rossi Gardner), Lucas, Solar 11487 (RCA) (Spectrum VI/Hand, ASCAP)	★	71	3	MORNING DANCE—Snyra Giza (J. Beckenstein), Infinity 5011 (MCA) (Hafen/Crosscreek Bear, BMI)	★	95	91	3	GIVEN IN TO LOVE—Lakmide (S. Schokley), Solar 11589 (RCA) (Spectrum VII, ASCAP)
★	41	8	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Duzin, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	★	72	3	CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield), Solar 11590 (RCA) (Mayfield/Andrask, BMI)	★	96	55	10	SHOW TIME—Undisputed Truth (N. Whitfield, Whitfield 8781 (Warner Bros.) (May Twelfth/Warner-Tamers, BMI))
	29	32	IF YOU WANT IT—Nikelyte (S. Toranzo, M. Johnson), Arista 7747 (Jack, BMI)	★	73	3	I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega (M. Johnson, G. Cathey), Tamia 54299 (Motown) (Jobete, ASCAP)	★	97	61	13	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McCord), MCA 12459 (MCA) (Pevik, BMI)
★	36	7	EYEBALLIN'—Huswagge (R. Temperton), Epic 8-50699 (Aimo, ASCAP)	★	74	2	CRYING—Instant Funk (B. Snyler), Sabulou 2088 (RCA) (Lucky Three/Henry Sunmy, BMI)	★	98	52	13	ARE YOU READY FOR LOVE—Spinners (T. Bell, L. M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)
★	39	8	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Miumo, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	★	75	3	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Moten), Arista 9421 (Arlay, ASCAP)	★	99	53	11	I WHO HAVE NOTHING—Sylvester (Lieber-Stollen), Fantasy 855 (Yellow Dog/Walden/S.D.R.M., ASCAP)
★	42	4	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Mills/Sir Continents, BMI)	★	76	2	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 3-10963 (CBS) (Circle R, ASCAP)	★	100	51	13	SATURDAY NIGHT—T-Connection (T. Cookley), Dash 5051 (TK) (Shirley/Decebel, BMI)
★	43	4	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	★	77	3		★	100	51	13	

JUNE 16, 1979, BILLBOARD

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GAVIN—Pop—"Sleeper of the Week" A/C Chart Debut # 30

R&B—Pop—"Others Getting Significant Action" A/C Chart Debut # 40

RUDMAN—Front Red Page

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RECORD WORLD

A/C 11* Pop 67* 58* 101



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PRODUCED BY DENNY DIANTE
FOR COLDEYE PRODUCTIONS

B'way Gets Newport's Salute

By RADCLIFFE JOE

NEW YORK—Eubie Blake, Diahann Carroll, Nell Carter and Mabel Mercer are among lineup of top acts that will participate in the Newport Jazz Festival's production of "Schlitz Salutes Black Broadway."

The concert, scheduled for June 24 at Avery Fisher Hall, is part of a program being structured by George Wein and the Newport Jazz Festival for this year's series of summer jazz concerts.

According to Wein, Carroll will salute the career of Ethel Waters, Mercer will recall songs made famous by Florence Mills, Honi Coles will perform a dance tribute to Bill "Bojangles" Robinson and Bobby Short will toast the heyday of the legendary Cotton Club.

Also to be featured is Nell Carter recreating some of her hits from the successful Broadway musical, "Ain't Misbehavin'." Betty Allen will perform from Scott Joplin's, "Tremolosa" and the 96-year-old Eubie Blake will play some of the music he

wrote with Noble Sissle for "Shuffle Along."

There will also be Adelaide Hall, Edith Wilson and Herb Jeffries singing the songs they introduced in Lew Leslie's "Blackbirds," "Hot Chocolates" and "Jump For Joy."

The concert will be produced by Robert Kimball and Bobby Short.

Newport will also present on June 27 at Carnegie Hall, "The Star Dust Road: A Hoagy Carmichael Jubilee." Wein explains that this concert marks the realization of a long-time ambition of producer Richard Sudhalter.

The show, which will tie in with Carmichael's 80th birthday, will feature a cast assembled from those who have made a reputation for themselves from the composer's music. They include pianists Max Morath and David Frishberg, vocalists Kay Starr and Jackie Cain, Jimmy Maxwell, Yank Lawson, Billy Butterfield, Eddie Miller, Vic Dickenson, Marty Grosz, Bob Haggart,

Bobby Rosengarden, Mike Moore, Don Reid, Dave McKenna and others. Bob Crosby will host the evening's festivities.

Coinciding with the concert will be a number of presentations to Carmichael including one from New York's Mayor Ed Koch and another from ASCAP. RCA Records will issue a special commemorative LP.

And Newport in cooperation with the Schlitz Brewing Co., will present a celebration of the American song on June 30. This concert will feature Mel Torme, Gerry Mulligan, Doc Cheatham, Vic Dickenson, George Duvivier, Jackie Cain, Roy Kral, Oliver Jackson, Jimmy Rowles, Joya Sherrill and pianist George Shearing.

The recently renovated Radio City Music Hall will host the Festival's June 29 "Tribute To Muddy Waters." This concert will feature the James Cotton Blues Band, B.B. King, Muddy Waters and Johnny Winter.

Other highlights will include a salute to jazz and its roots at the Saratoga Performing Arts Center, Saratoga Springs, N.Y., scheduled for June 30 and July 1. The popular 52nd St. jazz fair will also be repeated, as will a Latin jazz salute.

There will also be a jazz mass, a picnic to be held at Waterloo Village, N.J., a children's concert, a disco dance party, a boatride, a salute to swing with Count Basie, a meeting between Dave Brubeck and Woody Herman, a tribute to Billie Holiday and individual concerts featuring Dizzy Gillespie, Lionel Hampton and Benny Goodman.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	Title	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	Title	Artist, Label & Number (Dist. Label)
★	1	17		WE ARE FAMILY	Sister Sledge, Columbia SO 5289 (Atlantic)	39	19	19	FUNK	Instant Funk, Salsoul SA 8513 (RCA)
★	2	5		BAD GIRLS	Donna Summer, Casablanca NBLP 7 7150	40	24	9	THE MESSAGE IS LOVE	Barry White, Unlimited Gold JZ 35763 (CBS)
	3	30		2 HOT	Peaches & Herb, MFP/Polydor PD 1 6177	41	31	9	GO WEST	Village People, Casablanca NBLP 7144
★	9	5		SONGS OF LOVE	Anta Ward, Juana 290 004 (T.K.)	42	42	10	MORNING DANCE	Spyro Gyra, Infinity INF 9904
	5	6		DISCO NIGHTS	G.O., Arista AB 4225	43	40	17	SPIRITS HAVING FLOWN	Bea Gees, RSO RS 13941
★	8	5		McFADDEN & WHITEHEAD	McFadden & Whitehead, P.F.R. JZ 35806 (CBS)	44	34	20	LOVE TRACKS	Gloria Gaynor, Polydor PD1-6184
	7	7		BUSTIN' OUT OF L SEVEN	Rick James, Gordy GT 984 (Motown)	45	44	39	LIVE AND MORE	Donna Summer, Casablanca NBLP 7113
	8	4		ROCK ON	Raybie, Arista AB 4212	46	46	18	ANGIE	Angie Bofill, GRP/Arista GRP 5000
★	14	4		CANDY	Con Funk Shun, Mercury SRM 1 3754	47	37	5	IN DANCELAND	Carole Lucas, Solar SCL 3219 (RCA)
★	12	8		GAP BAND	Mercury SRM 1 3758	48	50	3	BETTY TRAVELIN' IN THE WRIGHT CIRCLE	Betty Wright, Arista 4410 (TK)
	11	5		INSPIRATION	Maze, Capitol SW 11912	49	47	12	IT'S ALRIGHT WITH ME	Pat LaBelle, Epic JE 35770 (CBS)
★	NEW ENTRY			WINNER TAKES ALL	Isley Brothers, T-Neck PZ 2 36217	50	49	24	T-CONNECTION	T-Connection, Dash 30009 (T.K.)
★	17	4		SWITCH II	Switch, Gordy GT 988 (Motown)	51	41	7	STARS	Sylvester, Fantasy F 5579
	14	11		THE MUSIC BAND	War, MCA MCA 3085	52	52	12	MILKY WAY	Chocolate Milk, RCA AFL1 3081
	15	10		DESTINY	Jacksons, Epic JE 35552 (CBS)	53	51	29	C'EST CHIC	Chic, Atlantic SD 18209
	16	15		IN THE MOOD WITH TYRONE DAVIS	Tyrone Davis, Columbia JC 35723	54	54	14	JOURNEY TO THE LAND OF ENCHANTMENT	Enchantment, Roadshow SKL 3269 (RCA)
	17	16		HOT PROPERTY	Herb Alpert, Epic JE 35970	55	58	10	IN THE PUREST FORM	Mace Production, Atlantic SD 5211
	18	13		LIWIN' INSIDE YOUR LOVE	George Benson, Warner Bros. 285K 3277	★	67	9	SKYY	Skyy, Salsoul SS17 (RCA)
	19	18		HOT NUMBERS	Foxy, Dash 30010 (TK)	57	57	2	BAD FOR ME	Dev Dee Bridgewater, Elektra SE 188
	20	23		ANY TIME, ANY PLACE	Dramatics, MCA AA 1125	58	60	2	TAKA BOOM	Taka Boom, Arista SW 50041
	21	20		PARADISE	Grover Washington Jr., Elektra SE 182	59	64	16	AWAKENING	Narada Michael Walden, Atlantic SD 19222
	22	21		MUSIC BOX	Evelyn "Champagne" King, RCA AFL1 3013	60	56	23	HERE, MY DEAR	Marvin Gaye, Tamla T 354 (Motown)
	23	26		EVERYBODY UP	Ohio Players, Arista AB 4226	61	61	11	FEEL NO FRET	Average White Band, Atlantic SD 18207
★	30	6		WHATCHA GONNA DO WITH MY LOVE	Stephanie Mills, 20th Century T 583 (RCA)	62	45	26	CROSSWINDS	Peabo Bryson, Capitol ST 11875
★	48	2		STREET LIFE	Crusaders, MCA MCA 3094	63	62	11	OUTLINE	Gino Soccio, Warner Bros. 85C 3309
★	39	4		FEVER	Roy Ayers, Polydor PD 1 6204	64	55	11	ALTON McCLAIN & DESTINY	Alton McClain & Destiny, Polydor PD1 6162
	27	27		FEETS DON'T FAIL ME NOW	Herbie Hancock, Columbia JC 35764	65	53	16	TAKE ME HOME	Chic, Casablanca NBLP 7133
	28	28		WHISPER IN YOUR EAR	Whispers, Solar BSL 3105 (RCA)	66	66	2	THE ADVENTURES OF CAPTAIN SKY	Captain Sky, Av! 6042
	29	29		MINNIE	Minnie Riperton, Capitol SW 11936	67	68	3	UNWRAPPED	Denise LaSalle, MCA MCA 3098
★	59	2		LET ME BE GOOD TO YOU	Lou Rawls, P.F.R. JZ 36006 (CBS)	68	NEW ENTRY		SHOTGUN III	Shotgun, MCA MCA 1118
	31	22		LET ME BE YOUR WOMAN	Linda Clifford, RSO 2 3902	69	69	7	GROOVIN' YOU	Honey Cone, Arista AB 4277
	32	32		I LOVE YOU SO	Natalie Cole, Capitol SW 11928	70	70	7	A MOMENT'S PLEASURE	Millie Jackson, Spring SP 16722 (Polydor)
★	43	7		WILD & PEACEFUL	Teena Marie, Gordy GT 986 (Motown)	71	63	10	TRY MY LOVE	Tata Vega, Tamla T 360 (Motown)
	34	36		THE JONES GIRLS	The Jones Girls, P.F.R. JZ 35752 (CBS)	72	72	19	SOMEWHERE IN MY LIFETIME	Phyllis Hyman, Arista AB 420
	35	35		KNOCK ON WOOD	Amu Stewart, Arista SW 50054	73	NEW ENTRY		INVASION OF THE BOOTY SNATCHERS	Planet, Casablanca NBLP 7146
	36	25		STONEHEART	Brock, Bang JZ 45949 (CBS)	74	74	2	STRAIGHT FROM THE HEART	Ronny Allen, STAY STX 4109 (Fantasy)
	37	33		HEART STRINGS	Earl Klugh, United Artists UALA 942 (Capitol)	75	65	2	STRAIGHT TO THE POINT	Atlantic Stars, K&M SP 4789
	38	38		LOVE TALK	Manhattans, Columbia JC 35693					

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- GRATEFUL DEAD, GINO SOCCIO, G.O. (Disc Nights), FASTBREAK 5, T HARVEY MASON, OHIO PLAYERS, OLIVIA NEWTON-JOHN, MILLIE JACKSON, NUGGETS, NATALIE COLE, MINNIE RIPERTON, MAZE, THEO VANESS, TAVARES
- PATTI SMITH, PEABO BRYSON, PHYLLIS HYMAN, PENTHOUSE, POUSSIEZ, MOTOWN ARTISTS, Pop! We Love You, QUARTZ, POCCO, RAYDIO, SWITCH II, SAINT TROPEZ, SYLVESTER, SMOKEY ROBINSON, TOM ROBINSON BAND

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Soul Sauce

Continued from page 90

teef and two new acts, Fantasy's Kilo and Tabu's Santamonica.

"Black Music In America: The 70s" is a film which deals with the transition of black-oriented music from the '60s into the '70s.

Among the acts participating in the film are: Natalie Cole, Peabo Bryson, George Benson, Ashford & Simpson, Miles Davis, Marvin Gaye; Earth, Wind & Fire; James Brown, Harold Melvin & the Blue Notes, Herbie Hancock, Isaac Hayes, Gil Scott-Heron, Rick James, the Jacksons, Quincy Jones, Donna Summer, the Spinners, Rod Stewart, Stevie Wonder, Barry White, Gino Vannelli, Smokey Robinson, Teddy Pendergrass and a host of others.

Also included are scenes from Broadway musicals "Bubbling Brown Sugar," "Ain't Misbehavin'," plus scenes from other films and tv's "Roots."

New York's WWRL-AM's city of your choice contest, with the winner receiving a trip of her choice anywhere in the world, was won by Brooklyn's Sarah Belton.

Belton selected Hawaii and the station tossed in trips to Los Angeles and San Francisco plus the station's morning DJ, Don "Early" Allen, gave her an additional \$500 to help her enjoy.

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AUGUST 6, 1979

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SEPTEMBER 15, 1979

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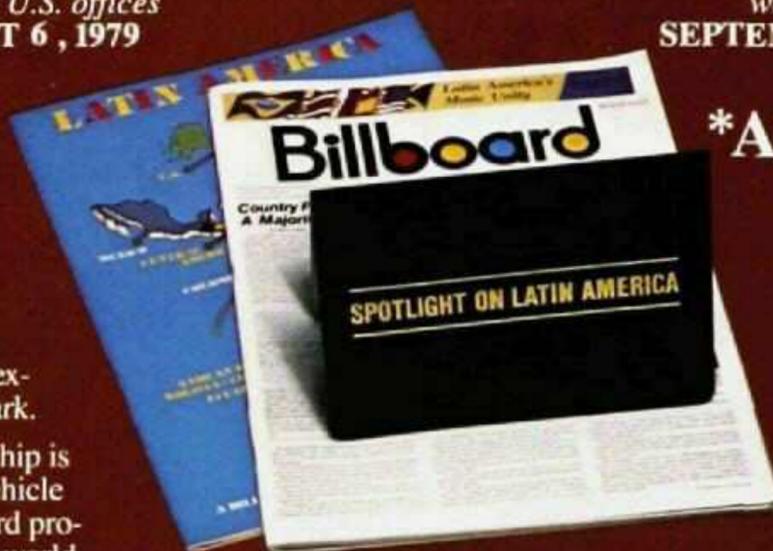
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Billboard

Closeup

DONNA SUMMER—Bad Girls, Casablanca NBLP27150. Produced by Giorgio Moroder, Peter Bellotte.

This album is hot (It's No. 1 this week, its sixth week on the chart) because it brings together several disparate elements in pop music and provides a vehicle for Donna Summer's talent. It is an album geared to please as many people as possible, and it succeeds in this to a large degree, but there are also many moments on these four sides that shine.

"Hot Stuff," is the first cut and probably the catchiest. Kicked off with a rock intro, it's a perfect disco song that Summer delivers in a sexy vocal style that takes in Mae West and Ma Rainey as well as her own breathy, little girl persona, one of several that get an airing on this two-record set.

Her voice is carried high above the thumping disco beat here, distinct and vibrant. Clever guitars and synthesizers abound, with horns emphasizing the vocals in the manner of classic rock and r&b arrangements.

The perky title cut follows at the same pace, with a different tune and even more lyrical hooks but the same beat, making a perfect segue for dancing. In fact, most of the 15 songs on these discs are sequenced in similar fashion. Side one concludes with "Love Will Always Find You" and "Walk Away," which are brighter and bouncier, happier than the somewhat desperate themes of the first two songs.

Side two opens with a slow building song, "Dim All The Lights," written by Summer, which doesn't stray too far from the disco mold and also possesses the spunky rhythms of 1960s Motown and the exuberance of that music.

It is another example of r&b's continuing growth and sophistication, and a reminder that layers of strings don't always make the music better. These arrangements have all the vitality of r&b's golden years without sounding like a pale imitation. American music often sounds better after a trip abroad.

"Journey To The Center Of Your Heart" follows, and it cooks from start to finish, with the horns pumping and blowing magnificently in the background. This is a song to close the evening. The band romps all over, stepping out in brass, and rhythmic passages, the incessant drum mixed to keep time without dominating the beat.

Summer's throatiest vocals come out on the next cut, smooth as silk, "One Night In A Lifetime" is danceable, listenable and thoroughly engaging. It is simply a well-done tune that also happens to be suitable for dancing. The band provides just the right dramatic touch for the song, and again demonstrates its flair for holding rhythms that don't quit. "Can't Get To Sleep At Night" is pleasant enough, and the use of synthesizers lifts its dance potential several notches, its another good song for a "last dance."

Summer's voice is mixed far too wispy against "On My Honor," the song that opens side three. It is rooted in country, the sort of dramatic romantic ballad Nashville excels in producing, and the producers have even thought to add a steel guitar sound.

Summer's voice is far more suited to the next cut. "There Will Always Be A You," which gives her a chance to emote. It's a soft, direct ballad that owes its success to Summer's careful delivery. It ends in a hush, to be followed by "All Through The Night," in the same caressing mood. "My



Donna Summer

Baby Understands," another slow ballad, closes the side.

Disco makes a strong return on side four, where Moroder's influence is unmistakable, particularly where the synthesizers slap and bubble beneath Summer's plaintive vocalizing on "Our Love." The instrumentation alternates with the vocals until they make a call and response pattern that pits Summer's delicate, wounded cries against the pulsating electronic beat. Another crafty segue follows, with a tune called "Lucky" that takes off where the others left and continues to cook into something that combines the best of rock, disco, r&b and Euro-pop in a breathless, haunting melody.

Tricky, incessant synthesizers and the steady thump-a-thump carry the listener swiftly into "Sunset People," another outstanding amalgam of literate funk also well-suited to dancing.

The song is about people on Sunset Strip who are "doing it right, night after night/holding onto the last breath of life." Like the rest of the songs on the album, and others that Summer has sung, it captures the bitter-sweet mood of the disco lifestyle without missing the beat.

DICK NUSSER

Testing New Waters: Flying Fish 45s

Continued from page 89

folk, country swing and ethnic has been built almost entirely without strategies familiar to even small labels, in mainstream pop.

Kaplan is pulling "Talkin' Bout You" backed with "Silver Bells" as a single from the new country swing LP by Johnnie Lee Wills, brother of the late Bob Wills.

The Jim Halsey organization,

Suit Alleges That Product Diverted

LOS ANGELES—Casablanca Records, Rick's Music, Parachute Records and Combat Music charge Simon Soussan, Soul Galore/Disco Sounds, Harem Records and Aliza Music with diverting product intended contractually for the plaintiff.

The Superior Court pleading here alleges Soussan used Casablanca money and studio time to make Arpeggio's records of "Let The Music Play" and "Love And Desire." The plaintiffs claim the defendant producer was exclusively committed to them for the material, which ended up on Polydor Records.

Casablanca claims it advanced the defendants \$60,000.

New RIAA Office

NEW YORK—The Recording Industry Assn. Of America moves to new offices here Monday (11) at 1633 Broadway. The new phone number is (212) 765-4330.

MCA's New Deal

Continued from page 4

people more. We don't just make judgments, we take every bit of information from people inside the company, artists, managers, dealers and the consumers to try to do the best possible job."

The type of information received from Martinez involves an artist with a track record. "It's pretty standard: where did the record break last time? What is the primary audience? What's the best way to get the secondary market and other such information. Then we have a historical base to work from.

"With a new artist, we try to take a piece of product and find out where it belongs in the marketplace, not where we would like to see it go. Then we go after that base first and we work from there. All of this is part of the research department."

Siner explains that MCA will not stop working a piece of product until it's economically unsound. But he notes, however, that a record should show some signs of promise in four to six weeks.

Artists development, headed by Russ Shaw, is MCA's third new division. This area is totally artist-oriented, keeping track of artists' tour, generally informing the artists and their managers and staying in close touch with the other departments. There are five persons in this department.

In another area, MCA International is still in the settling down stages. Prior to the purchase of ABC Records, ABC had its own foreign licenses. Reportedly some of these licenses are questioning MCA's right to license the former ABC product in foreign markets. According to Siner, Lou Cook is now in Europe working on the situation.

Lifelines

Births

Daughter, Savannah Jane, to Jane and Jimmy Buffett in Aspen, Colo., June 1. Father is singer-songwriter. Mother is noted skier.

Daughter, Eva Theresa, to the Max Gronenthal in Los Angeles June 4. Father is Chrysalis Records artist.

Son, to the Harold Streams in Lake Charles, La., June 2. Mother is the country composer-singer Lynn Anderson; father is a Lake Charles oil man.

Son, Shane George, to Mary and Merrill Osmond in Provo, Utah, May 25. Father is the singer-entertainer.

Marriages

Buddy Alan, country singer, to Luann Terry May 22 in Bakersfield, Calif. Groom was attended by his parents, Buck Owens and Bonnie Owens Haggard, both recording artists.

Mike Warner, lead guitarist with Neil Sedaka, to Tammy Greenough, choreographer, last month in England.

Jim Trombetta, editor of Elektra/Asylum's Newsbeat newsletter to Cornelia Emerson June 2 in Claremont, Calif.

Deaths

Harold Oerman, 74, trumpeter who played the Mississippi River paddlewheel boats in the 1920s, in Los Angeles last month. His funeral services in Muscatine, Ia., featured a parade with a dixieland band and Oerman's ashes were dropped into the Mississippi from a balloon piloted by his son, Thomas.

Wills' management, will work in tandem with Flying Fish to promote the record.

"We've never worked with management before that is doing direct promotion," explains Kaplan.

Other new promotions involve groups New Grass Revival and the Persuasions, an a cappella ensemble that is opening on Joni Mitchell's forthcoming tour.

According to Kaplan, a freelance publicist will be hired to line up media coverage for the Persuasions

tour. Flying Fish plans to issue its first album by the group this summer.

Advertisements for New Grass Revival's LP are being placed in six consumer publications in what Kaplan calls "the largest program of national media advertising" in Flying Fish history.

Three previous albums have done well for the company but the group's sales are at a plateau. Says Kaplan: "We're looking for new ways to go beyond that point."

Billboard's Top Album Picks

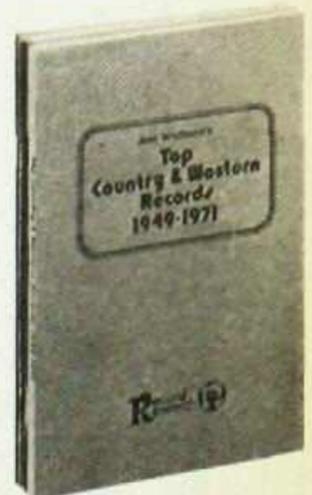
Jazz

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 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?

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Chart Bound

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SEE TOP SINGLE PICKS REVIEWS, page 87

THIS WEEK	LAST WEEK	# OF WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	# OF WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	# OF WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	9	HOT STUFF—Donna Summer (George Moroder, Pete Bellotte, F. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978)	★	42	4	I WAS MADE FOR LOVIN' YOU—Kiss (Neil Patrick, P. Stanley, V. Puccio, D. Child, Casablanca 981)	★	69	53	11	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger & The Muscle Shoals Session), G. Jackson, T. Jones III, Capitol 4702	
★	3	8	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers, N. Rodgers, B. Edwards, Columbia 4475) (Atlantic)	★	36	22	9	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Gainger, Warner Bros. 8810	★	80	3	3	KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46940
★	6	6	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	★	37	21	12	HOT NUMBER—Ferry (Ferry, Jerry Masters), I. Ledesma, Dash 5050 (TK)	★	82	2	2	VENGEANCE—Carly Simon (Arlt Martin), C. Simon, Elektra 46051
★	5	13	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 8334 (Warner Bros.)	★	38	27	18	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	★	85	NEW ENTRY	NEW ENTRY	GOOD TIMES—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584
5	1	9	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galanter, B. M. R. Gibb, RSO 925)	★	40	41	7	DON'T EVER WANNA LOSE YOU—New England (Paul Stanley), J. Fannou, Infinity 50013 (MCA)	★	73	49	10	ONE MORE MINUTE—St. Tropez (W. Michael Lewis, Louisa Rider), D. Jordan, B. Blue, Butterfly 10 (MCA)
★	7	13	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, N. Hodgson, A&M 2128	★	41	43	8	(I Wish I Could Fly Like) SUPERMAN—Kinks (Ray Davies), R.D. Davies, Arista 0409	★	85	2	2	SUSPICIONS—Eddie Rabbit (David Malloy), E. Rabbit, R. McCormick, D. Malloy, E. Stevens, Elektra 46053
★	8	8	CHUCK E'S IN LOVE—Nikki Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825	★	42	26	15	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rudgren, Big Tree 16131 (Atlantic)	★	88	NEW ENTRY	NEW ENTRY	MAIN EVENT—Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008
★	10	8	SHE BELIEVES IN ME—Renny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	43	50	4	SHADOWS IN THE MOONLIGHT—Rene Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	★	90	2	2	AMANDA—Waylon Jennings (B. McNeil, RCA 11598)
★	9	4	REUNITED—Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/WVP 14547	★	44	44	8	DANCE AWAY—Roy Music (Roy Music), Ferry, Atco 7100 (Atlantic)	★	98	84	8	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10544
★	19	6	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay), J. Lind, A. Willis, Arc 3-10956 (CBS)	★	45	31	14	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 17451	★	78	84	8	MUSIC BOX—Evelyn "Champagne" King (T. Life), T. Life, S. Peake, J.H. Finch, RCA 13022
★	28	4	BAD GIRLS—Donna Summer (George Moroder), D. Summer, B. Sudano, J. Esposito, E. Hekman, Casablanca 987	★	46	58	3	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), K. Luigren, Kirtwood M284 (CBS)	★	79	81	4	FEEL THE NEED—Leif Garrett (Michael Lloyd), A. Tolman, Scotti Brothers 402 (Atlantic)
★	15	9	YOU TAKE MY BREATH AWAY—Rex Smith (Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908	★	47	59	3	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2316	★	80	57	7	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50096 (MCA)
★	14	14	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	★	48	32	11	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson), J. Footman, J. Winder, Polydor, 14532	★	81	54	13	FEEL THAT YOU'RE FEELIN'—Maze (Frankie Beverly), F. Beverly, Capitol 4686
★	14	9	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	49	34	10	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Berns, Rang 84800 (CBS)	★	83	55	21	STUMBLIN' IN—Sci Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Chinn, RSO 917
★	15	12	DISCO NIGHTS—G. Q. (Jimmy Simpson, Beau Ray Fleming), E. Rahim, Le Blanc, Arista 0388	★	50	68	3	UP ON THE ROOF—James Taylor (Peter Asher), G. Goffin, C. King, Columbia 3-11005	★	85	51	9	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Caldera), J. Beckenstein, Infinity 50011 (MCA)
★	18	7	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	★	51	62	5	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	★	87	87	18	CANT SLEEP—Rockets (Johnny Sandlin), J. Badamek, RSO 926
★	17	13	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939	★	52	64	4	IF YOU CAN'T GIVE ME LOVE—Sci Quatro (Mike Chapman), M. Chapman, N. Chinn, RSO 929	★	88	NEW ENTRY	NEW ENTRY	YOU REALLY ROCK ME—Rick Glider (Peter Coleman), Glider, McCulloch, Chrysalis 2332
★	20	12	MAKIN' IT—David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916	★	53	63	4	WEEKENDS—Wet Willie (Lennie Petre & Willie), M. Jackson, T. Mayer, Epic 8-50714	★	89	81	4	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Salsoul 72678 (RCA)
★	24	8	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680	★	54	65	4	GO WEST—Village People (Jacques Morali), J. Morali, H. Belinf, U. Willis, Casablanca 984	★	90	87	18	HOLD ON—Triumph (Mike Levine & Triumph), Emert, RCA 11589
★	25	5	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	★	55	61	5	SAY MAYBE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10948	★	91	87	18	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459
★	23	14	GET USED TO IT—Roger Vadoums (Michael Omatian), M. Omatian, R. Vadoums, Warner Bros. 8762	★	56	57	10	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Korduletsch), M. Boerklund, J. Evers, R. Forsey, J.S. Korduletsch, Chrysalis 2313	★	92	97	5	YOU ANGEL YOU—Manfred Mann's Earth Band (Anthony Moore), Dylan, Warner Bros. 8850
★	22	16	RENEGADE—Sly (Sly), T. Shaw, A&M 2110	★	57	56	10	MAMA CAN'T BUY YOU LOVE—Elton John (Tom Bell), L. Bell, C. James, MCA 41042	★	93	93	19	SATURDAY NIGHT, SUNDAY MORNING—Theima Houston (Hal Davis), N. Helms, M. Bolter, Tamla 54297 (Motown)
★	29	8	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	★	58	69	2	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89029 (CBS)	★	94	94	10	NO TIME TO LOSE—Torney Spencer Band (David Kershbaum), K. Torney, T. Spencer, A&M 2124
★	30	5	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	★	59	40	8	MAKE LOVE TO ME—Helen Reddy (Frank Day), T. Yelland, Voice, Tinsley, Capitol 4712	★	95	95	27	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galanter, B. Gibb, R. Gibb, M. Gibb, RSO 918
★	25	17	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belinf, U. Willis, Casablanca 973	★	60	72	5	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.)	★	96	98	6	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407
★	33	10	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron McKee), E. Stevens, Capitol 4705	★	61	70	4	MARRIED MAN—Bette Midler (Arlt Martin), D. Bugatti, F. Mulker, Atlantic 3582	★	97	98	6	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508
★	35	8	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen. McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.R. 3581 (Epic)	★	62	75	3	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershbaum), A&M 2132	★	98	98	6	DANCE WITH YOU—Carrie Lucas (Dick Griffey & The Whispers), K. Gardner, Salar 11482 (RCA)
★	36	4	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	★	63	76	2	GETTING CLOSER—Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020	★	99	98	6	BUSTIN' OUT—Rick James (Rick James, Art Stewart), R. James, Gordy 7167 (Motown)
★	29	11	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	★	64	NEW ENTRY	NEW ENTRY	WASN'T IT GOOD—Cher (Bob Esty), M. Aller, B. Esty, Casablanca 987	★	99	83	19	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & N. Rodgers), D. Paich, Columbia 4475 (Atlantic)
★	47	3	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1298	★	65	78	3	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10959	★	100	89	19	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3557
★	46	6	HEART OF THE NIGHT—Fico (Richard Sanford Orshoff), P. Gelfand, MCA 41023	★	66	48	9	MY BABY'S BABY—Liquor Gold (Adrian Baker), A. Baker, E. Seagr, Parachute 524 (Casablanca)	★	100	89	19	TAKE ME HOME—Cher (Bob Esty), M. Aller, B. Esty, Casablanca 985
★	39	8	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0299	★	67	45	8	DO YOU WANNA PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK)					
★	37	5	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvares), B. Andersson, B. Ulvares, Atlantic 3574	★	68	79	5						
★	38	7	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Mather), J. Ferguson, Asylum 46041	★	69	NEW ENTRY	NEW ENTRY						

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle)

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HOT 100 A-Z—(Publisher-Licensee)

Ain't Love A Bitch (Blue, ASCAP)	36	Black Nights (2) (Arista, ASCAP)	59	If I Told You (Mercury, Mercury)	45	My Baby's Baby (Liquor Gold)	70	Moving Dice (Harem/Capitol)	88	Sad Eyes (Carrere, BM)	51	The Logical Song (Arista/Delicate)	6
Ain't No Stoppin' Us Now (MCA)	35	Blow Your Mind (Arista, ASCAP)	58	I Said You Had A Beautiful Body (Mercury, Mercury)	44	Lead Me On (Mercury, Mercury)	69	Music Box (MCA, MCA)	87	Saturday Night, Sunday Morning (Gordy, BM)	91	Tragedy (Mercury, BM)	93
Amanda (RCA)	78	Boogie Wonderland (Arista, ASCAP)	31	Heart Of Glass (Mercury, Mercury)	43	Little Bit Of Soap (Mercury, Mercury)	68	My Baby's Baby (ATV, Mercury)	86	Say Maybe (Mercury, BM)	79	Up On The Roof (Screen Gems—BM)	3
Bad Girls (Chappell, BM)	27	Boys (Mercury, Mercury)	30	Heart Of The Night (Mercury, Mercury)	42	Love Is The Answer (Mercury, Mercury)	67	Shadows In The Moonlight (Chappell, TK)	85	Shades In The Moonlight (Chappell, TK)	84	Vengeance (C.M., ASCAP)	50
Bee Gees (Arista, ASCAP)	1	Boys (Mercury, Mercury)	29	Heaven (Mercury, Mercury)	41	Love Taken Time (Mercury, Mercury)	66	Shake Your Body (Mercury, Mercury)	84	Shake Your Body (Mercury, Mercury)	83	When You're In Love With A Beautiful Woman (Dee Dee, BM)	18
Bee Gees (Arista, ASCAP)	2	Boys (Mercury, Mercury)	28	Heaven (Mercury, Mercury)	40	Love Taken Time (Mercury, Mercury)	65	She Believes In Me (Angel Wing, ASCAP)	83	She Believes In Me (Angel Wing, ASCAP)	82	Weekends (Global, BM)	53
Bee Gees (Arista, ASCAP)	3	Boys (Mercury, Mercury)	27	Heaven (Mercury, Mercury)	39	Love Taken Time (Mercury, Mercury)	64	Shine A Little Love (Mercury, Mercury)	82	Shine A Little Love (Mercury, Mercury)	81	When You're In Love With A Beautiful Woman (Dee Dee, BM)	26
Bee Gees (Arista, ASCAP)	4	Boys (Mercury, Mercury)	26	Heaven (Mercury, Mercury)	38	Love Taken Time (Mercury, Mercury)	63	Shine A Little Love (Mercury, Mercury)	81	Shine A Little Love (Mercury, Mercury)	80	You Angel You (Ran's Horn, ASCAP)	76
Bee Gees (Arista, ASCAP)	5	Boys (Mercury, Mercury)	25	Heaven (Mercury, Mercury)	37	Love Taken Time (Mercury, Mercury)	62	Shine A Little Love (Mercury, Mercury)	80	Shine A Little Love (Mercury, Mercury)	79	You Can't Change That (Raydio, BM)	32
Bee Gees (Arista, ASCAP)	6	Boys (Mercury, Mercury)	24	Heaven (Mercury, Mercury)	36	Love Taken Time (Mercury, Mercury)	61	Shine A Little Love (Mercury, Mercury)	79	Shine A Little Love (Mercury, Mercury)	78	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	7	Boys (Mercury, Mercury)	23	Heaven (Mercury, Mercury)	35	Love Taken Time (Mercury, Mercury)	60	Shine A Little Love (Mercury, Mercury)	78	Shine A Little Love (Mercury, Mercury)	77	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	8	Boys (Mercury, Mercury)	22	Heaven (Mercury, Mercury)	34	Love Taken Time (Mercury, Mercury)	59	Shine A Little Love (Mercury, Mercury)	77	Shine A Little Love (Mercury, Mercury)	76	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	9	Boys (Mercury, Mercury)	21	Heaven (Mercury, Mercury)	33	Love Taken Time (Mercury, Mercury)	58	Shine A Little Love (Mercury, Mercury)	76	Shine A Little Love (Mercury, Mercury)	75	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	10	Boys (Mercury, Mercury)	20	Heaven (Mercury, Mercury)	32	Love Taken Time (Mercury, Mercury)	57	Shine A Little Love (Mercury, Mercury)	75	Shine A Little Love (Mercury, Mercury)	74	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	11	Boys (Mercury, Mercury)	19	Heaven (Mercury, Mercury)	31	Love Taken Time (Mercury, Mercury)	56	Shine A Little Love (Mercury, Mercury)	74	Shine A Little Love (Mercury, Mercury)	73	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	12	Boys (Mercury, Mercury)	18	Heaven (Mercury, Mercury)	30	Love Taken Time (Mercury, Mercury)	55	Shine A Little Love (Mercury, Mercury)	73	Shine A Little Love (Mercury, Mercury)	72	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	13	Boys (Mercury, Mercury)	17	Heaven (Mercury, Mercury)	29	Love Taken Time (Mercury, Mercury)	54	Shine A Little Love (Mercury, Mercury)	72	Shine A Little Love (Mercury, Mercury)	71	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	14	Boys (Mercury, Mercury)	16	Heaven (Mercury, Mercury)	28	Love Taken Time (Mercury, Mercury)	53	Shine A Little Love (Mercury, Mercury)	71	Shine A Little Love (Mercury, Mercury)	70	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	15	Boys (Mercury, Mercury)	15	Heaven (Mercury, Mercury)	27	Love Taken Time (Mercury, Mercury)	52	Shine A Little Love (Mercury, Mercury)	70	Shine A Little Love (Mercury, Mercury)	69	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	16	Boys (Mercury, Mercury)	14	Heaven (Mercury, Mercury)	26	Love Taken Time (Mercury, Mercury)	51	Shine A Little Love (Mercury, Mercury)	69	Shine A Little Love (Mercury, Mercury)	68	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	17	Boys (Mercury, Mercury)	13	Heaven (Mercury, Mercury)	25	Love Taken Time (Mercury, Mercury)	50	Shine A Little Love (Mercury, Mercury)	68	Shine A Little Love (Mercury, Mercury)	67	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	18	Boys (Mercury, Mercury)	12	Heaven (Mercury, Mercury)	24	Love Taken Time (Mercury, Mercury)	49	Shine A Little Love (Mercury, Mercury)	67	Shine A Little Love (Mercury, Mercury)	66	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	19	Boys (Mercury, Mercury)	11	Heaven (Mercury, Mercury)	23	Love Taken Time (Mercury, Mercury)	48	Shine A Little Love (Mercury, Mercury)	66	Shine A Little Love (Mercury, Mercury)	65	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	20	Boys (Mercury, Mercury)	10	Heaven (Mercury, Mercury)	22	Love Taken Time (Mercury, Mercury)	47	Shine A Little Love (Mercury, Mercury)	65	Shine A Little Love (Mercury, Mercury)	64	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	21	Boys (Mercury, Mercury)	9	Heaven (Mercury, Mercury)	21	Love Taken Time (Mercury, Mercury)	46	Shine A Little Love (Mercury, Mercury)	64	Shine A Little Love (Mercury, Mercury)	63	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	22	Boys (Mercury, Mercury)	8	Heaven (Mercury, Mercury)	20	Love Taken Time (Mercury, Mercury)	45	Shine A Little Love (Mercury, Mercury)	63	Shine A Little Love (Mercury, Mercury)	62	You Really Rock Me (Mercury, BM)	86
Bee Gees (Arista, ASCAP)	23	Boys (Mercury, Mercury)	7	Heaven (Mercury, Mercury)	19	Love Taken Time (Mercury, Mercury)	44	Shine A Little Love (Mercury, Mercury)	62	Shine A Little Love (Mercury, Mercury)	61	You Really Rock Me (Mercury, BM)	86
Bee Gees (A													

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PETER FRAMPTON

WHERE I SHOULD BE

SP 3710



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WHERE HE SHOULD BE...PLAYIN' ROCK N' ROLL

ON A&M RECORDS & TAPES



PRODUCED BY PETER FRAMPTON AND CHRIS KIRBY
MANAGEMENT: THE DEE ANTHONY ORGANIZATION
LONDON, ENGLAND

Billboard TOP LPs & TAPE

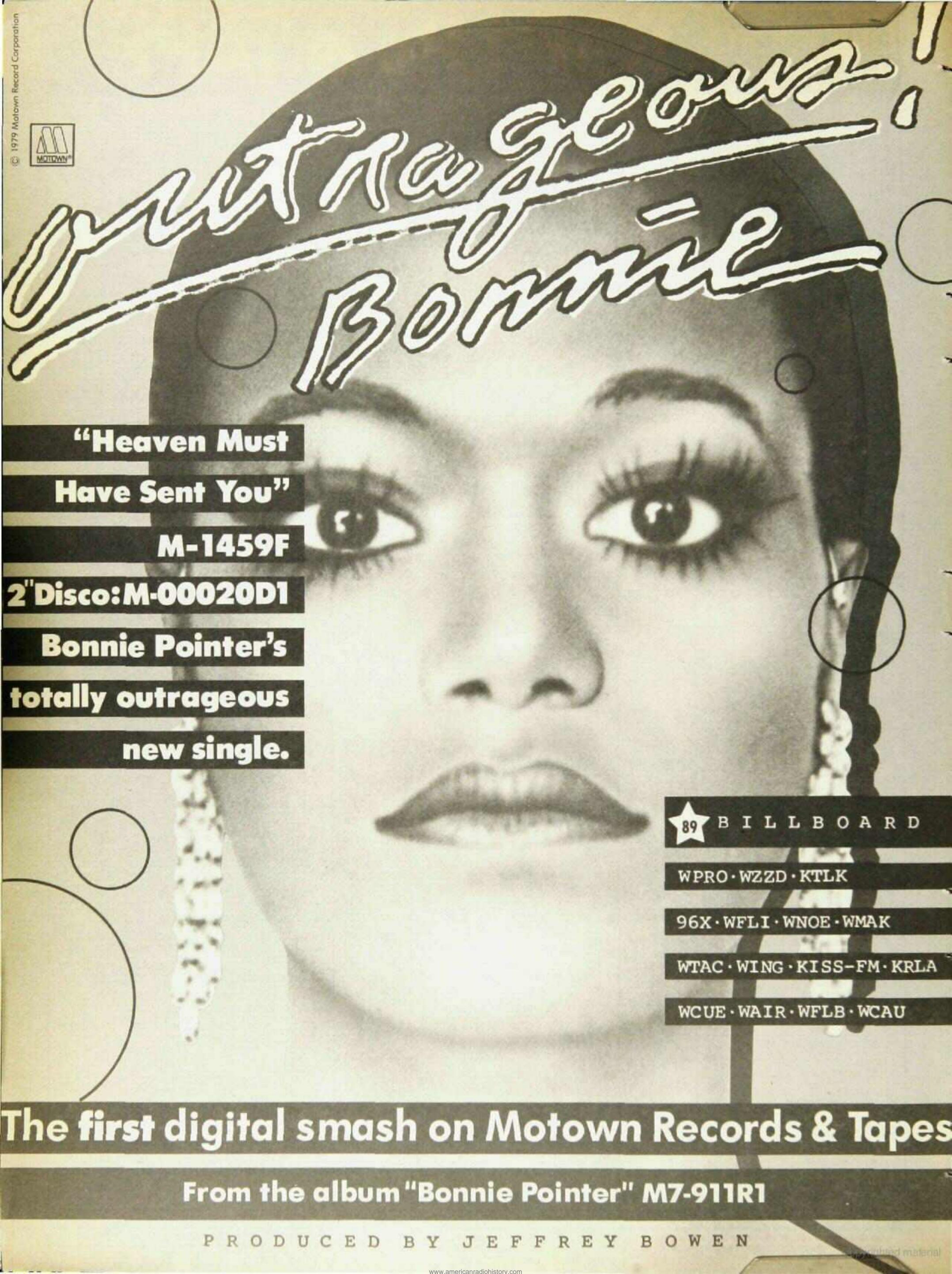
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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE						
			ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				
★	3	6	▲	▲	▲	36	36	8	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98	71	67	35	▲	▲	▲	VILLAGE PEOPLE Cruisin' Casablanca NBLP 2 7150	8.98	8.98	8.98
★	1	12	▲	▲	▲	★	39	3	McFADDEN & WHITEHEAD P.L.R. 12 35800 (CBS)	7.98	7.98	7.98	★	106	3	●	●	●	CON FUNK SHUN Candy Mercury SRM 1 3754	7.98	7.98	7.98
★	4	17	▲	▲	▲	★	40	6	HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98	73	56	10	●	●	●	EVELYN "CHAMPAGNE" KING Music Box RCA AFL 1 3033	7.98	7.98	7.98
★	5	11	●	●	●	39	28	26	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98	74	78	56	▲	▲	▲	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
★	8	17	▲	▲	▲	40	41	38	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	75	64	8	●	●	●	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98
6	2	30	▲	▲	▲	41	42	12	TYCOON Arista AB 4215	7.98	7.98	7.98	76	63	14	●	●	●	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98
7	7	10	▲	▲	▲	42	43	10	WAR The Music Band MCA 3085	7.98	7.98	7.98	77	80	7	●	●	●	ORLEANS Forever Infinity INF 9006 (MCA)	7.98	7.98	7.98
★	9	12	▲	▲	▲	★	48	7	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	7.98	7.98	7.98	78	68	29	▲	▲	▲	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98
★	10	18	▲	▲	▲	44	46	7	PAT METHENY New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98	★	94	4	●	●	●	ROY AYERS Fever Polydor PD 1 6204	7.98	7.98	7.98
10	11	6	●	●	●	45	45	6	RON WOOD Gimme Some Neck Columbia JC 35702	7.98	7.98	7.98	★	127	2	●	●	●	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
★	24	4	▲	▲	▲	46	47	24	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	7.98	7.98	7.98	81	84	3	●	●	●	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
12	6	26	▲	▲	▲	★	53	7	WAYLON JENNINGS Greatest Hits RCA MHL 1 3378	7.98	7.98	7.98	★	91	18	●	●	●	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98
★	15	6	▲	▲	▲	48	30	16	POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98	83	72	10	●	●	●	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98
★	75	2	▲	▲	▲	49	55	5	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98	84	69	8	●	●	●	SYLVESTER Stars Fantasy F9379	7.98	7.98	7.98
15	12	10	▲	▲	▲	★	NEW ENTRY		ISLEY BROTHERS Winner Takes All T-Neck PZ 2 35077 (CBS)	13.98	13.98	13.98	85	65	7	●	●	●	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98
★	18	27	▲	▲	▲	51	50	10	FOXY Hot Numbers Dash 30010 (TK)	7.98	7.98	7.98	86	74	28	●	●	●	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98	7.98	7.98
17	17	27	▲	▲	▲	52	52	30	POCO Legend MCA AA 1099	7.98	7.98	7.98	87	82	10	●	●	●	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98
★	20	5	●	●	●	53	54	40	DONNA SUMMER Live And More Casablanca NBLP 7115	12.98	12.98	12.98	★	97	5	●	●	●	MINNIE RIPERTON Minnie Capitol SD 11936	7.98	7.98	7.98
19	13	11	●	●	●	54	44	19	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98	7.98	7.98	89	86	11	●	●	●	NATALIE COLE I Love You So Capitol SD 11928	7.98	7.98	7.98
20	21	51	▲	▲	▲	★	61	6	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98	90	71	28	▲	▲	▲	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98
21	14	39	●	●	●	56	57	10	ROCKETS RSD RS 1 3047	7.98	7.98	7.98	91	87	89	▲	▲	▲	BILLY JOEL The Stranger Columbia JC 34967	7.98	7.98	7.98
22	16	14	●	●	●	57	58	35	TOTO Columbia JC 35317	7.98	7.98	7.98	92	83	17	●	●	●	McGUINN, CLARK & HILLMAN Capitol SW 11910	7.98	7.98	7.98
★	25	8	●	●	●	★	66	5	NEW ENGLAND Infinity INF 9007 (MCA)	7.98	7.98	7.98	★	103	6	●	●	●	BLACKFOOT Strikes Arista SD 38112 (Atlantic)	7.98	7.98	7.98
★	26	8	▲	▲	▲	59	62	3	SWITCH Switch II Gordy G7 988 (Motown)	7.98	7.98	7.98	94	89	10	●	●	●	OHIO PLAYERS Everybody Up Arista AB 4726	7.98	7.98	7.98
25	22	13	▲	▲	▲	★	NEW ENTRY		GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98	95	95	52	▲	▲	▲	ROLLING STONES Some Girls Rolling Stones CDC 39108 (Atlantic)	7.98	7.98	7.98
26	27	34	▲	▲	▲	★	73	7	TRIUMPH Just A Game RCA AFL 1 3274	7.98	7.98	7.98	96	76	11	●	●	●	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98
27	19	24	▲	▲	▲	★	NEW ENTRY		EARTH, WIND & FIRE I Am A&M FC 35730 (CBS)	8.98	8.98	8.98	97	98	4	●	●	●	KENNY ROGERS Ten Years Of Gold United Artists UALA 935 (Capitol)	7.98	7.98	7.98
28	29	10	●	●	●	63	34	11	LINDA CLIFFORD Let Me Be Your Woman RSD RS 2 3982 (RSD)	11.98	11.98	11.98	98	99	9	●	●	●	GINO SOCCIO Outline RCA 3309 (Warner Bros.)	7.98	7.98	7.98
★	32	3	▲	▲	▲	64	60	12	ROXY MUSIC Manifesto Arista SD 38 134 (Atlantic)	7.98	7.98	7.98	★	126	2	●	●	●	THE JONES GIRLS The Jones Girls P.L.R. 12 35757 (CBS)	7.98	7.98	7.98
30	31	7	▲	▲	▲	★	NEW ENTRY		DAVID BOWIE Lodger RCA AQL 1 3254	8.98	8.98	8.98	100	101	5	●	●	●	BRICK Stoneheart Bang 12 35969 (CBS)	7.98	7.98	7.98
★	33	11	▲	▲	▲	66	37	13	SUZI QUATRO If You Knew Suzi RSD RS 1 3044	7.98	7.98	7.98	101	102	29	▲	▲	▲	BARRY MANILOW Greatest Hits Arista A21 9601	13.98	13.98	13.98
32	23	14	●	●	●	67	49	10	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	102	79	14	●	●	●	GEORGE HARRISON Dark Horse DMK 3255 (Warner Bros.)	7.98	7.98	7.98
★	35	11	●	●	●	68	70	5	JEAN-LUC PONTY Live Atlantic SD 19229	7.98	7.98	7.98	103	96	11	●	●	●	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3274	14.98	14.98	14.98
★	38	67	▲	▲	▲	69	59	18	INSTANT FUNK Instant Funk Sahwai SA 8513 (RCA)	7.98	7.98	7.98	104	109	82	▲	▲	▲	SOUNDTRACK Saturday Night Fever RSD RS 2 4001	12.98	12.98	12.98
★	51	5	▲	▲	▲	★	110	3	LOU RAWLS Let Me Be Good To You P.L.R. 12 36066 (CBS)	7.98	7.98	7.98										

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

JUNE 16, 1979, BILLBOARD

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Just Ragged Bonnie

**"Heaven Must
Have Sent You"
M-1459F
2" Disco: M-00020D1
Bonnie Pointer's
totally outrageous
new single.**

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96X · WFLI · WNOE · WMAK
WTAC · WING · KISS-FM · KRLA
WCUE · WAIR · WFLB · WCAU

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From the album "Bonnie Pointer" M7-911R1

PRODUCED BY JEFFREY BOWEN

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	92	17	CHER Take Me Home Casablanca NBLP 7113	7.98	7.98	7.98
106	108	10	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Live Big Tree ST 76015 (Atlantic)	7.98	7.98	7.98
107	107	3	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1212	7.98	7.98	7.98
108	88	12	ALTON McCLAIN & DESTINY Polydor PD1 6163	7.98	7.98	7.98
★	120	29	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
110	93	29	ERIC CLAPTON Backless RSO 1-3028	8.98	8.98	8.98
★	134	3	RANDY VANWARMER Warmer Warner Bros. BRN 0988 (Warner)	7.98	7.98	7.98
112	112	5	GAP BAND The Gap Band Mercury SPM 1-3758	7.98	7.98	7.98
113	114	6	TONY WILLIAMS Joy Of Flying Columbia JC 35705	7.98	7.98	7.98
114	104	21	EDDIE MONEY Life For The Taking Columbia JC 35598	7.98	7.98	7.98
115	115	11	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
116	119	7	TEENA MARIE Wild & Peaceful Gordy G7 586 (Motown)	7.98	7.98	7.98
★	133	5	SKYY Sabul SA 8517 (RCA)	7.98	7.98	7.98
★	128	3	SOUNDTRACK Rock 'N' Roll High School See SRN 6079 (Warner Bros.)	7.98	7.98	7.98
★	130	5	CARRIE LUCAS In Danceland Solar 881.3-2219 (RCA)	7.98	7.98	7.98
★	NEW ENTRY		DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98
121	85	12	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98
122	100	21	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98
123	81	26	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	7.98	7.98	7.98
124	123	15	BOB WELCH Three Hearts Capitol SD 11987	7.98	7.98	7.98
125	111	5	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
★	137	9	JAY FERGUSON Real Life Ain't This Way Aylum RE 158	7.98	7.98	7.98
127	113	14	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
★	138	2	DIONNE WARWICK Dionne Ayla AB 4230	7.98	7.98	7.98
129	117	21	ELVIS COSTELLO Armed Forces Columbia JC 35709	7.98	7.98	7.98
130	132	3	LOU REED The Bells Ayla AB 4229	7.98	7.98	7.98
★	141	3	BAD COMPANY Bad Company Sears Song SS 8410 (Atlantic)	7.98	7.98	7.98
132	124	31	NICOLETTE Warner Bros. BSK 3243	7.98	7.98	7.98
★	152	4	ROBERT FRIPP Exposure Polydor PD1 6201	7.98	7.98	7.98
★	142	4	MCCOY TYNER Together Meridian M 9087 (Fantasy)	7.98	7.98	7.98
135	135	65	VILLAGE PEOPLE Macho Man Casablanca NBLP 3094	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	139	11	★	BEACH BOYS L.A. Light Album Capitol SW 35752 (RSD)	7.98	7.98	7.98
137	118	18		ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
138	105	53		LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
139	131	50		FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
★	NEW ENTRY			RONNIE MILSAP Images RCA ABC 1-3146	7.98	7.98	7.98
141	77	14		FRANK MILLS Music Box Dancer Polydor PD1 6192	7.98	7.98	7.98
★	151	2		ORIGINAL BROADWAY CAST Sweeney Todd RCA Red Seal ABL2 3375	15.98	15.98	15.98
★	153	4		FLASH IN THE PAN Epic RE 36016	7.98	7.98	7.98
144	145	3		HENRY PAUL BAND Grey Ghost Atlantic SD 19237	7.98	7.98	7.98
145	147	12		PATTI LABELLE It's Alright With Me Epic RE 35713	7.98	7.98	7.98
★	156	4		BARBARA MANDRELL Moods MCA BY 1088	7.98	7.98	7.98
★	157	4		HIGH INERGY Should Have Gone Dancin' Gordy G 982 (Motown)	7.98	7.98	7.98
★	158	3		BETTY WRIGHT Travellin' In The Wright Circle A&M SP 4710 (TK)	7.98	7.98	7.98
149	125	7		SOUNDTRACK The Warriors A&M SP 474	7.98	7.98	7.98
150	154	57		SOUNDTRACK Grease RSO RS 2-4862	12.98	12.98	12.98
★	166	5		STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century F 585 (RCA)	7.98	7.98	7.98
★	163	3		ATLANTIC STARR Straight To The Point A&M SP 4784	7.98	7.98	7.98
153	90	14		MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98
★	NEW ENTRY			RENAISSANCE Azure 'D' Or Sire SRP 6068 (Warner Bros.)	7.98	7.98	7.98
155	155	4		HERMAN BROOD & HIS WILD ROMANCE Arista SW 58829	7.98	7.98	7.98
156	122	19		JOE SAMPLE Carmel MCA as 1126	7.98	7.98	7.98
157	159	2		JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
158	160	4		ALVIN LEE Ride RSO RS 1-3849	7.98	7.98	7.98
159	116	15		NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98	7.98	7.98
★	NEW ENTRY			BILLY THORPE Children Of The Sun Capricorn CPN 0271	7.98	7.98	7.98
161	140	14		JUDY COLLINS Hard Time For Lovers Elektra EE 171	7.98	7.98	7.98
162	167	2		LE ROUX Keep The Fire Burning Capitol SD 11926	7.98	7.98	7.98
163	136	8		BARRY WHITE The Message Is Love Unihed Sound SS 35763 (RSD)	7.98	7.98	7.98
164	129	6		FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
165	168	4		SPINNERS From Here To Eternally Atlantic SD 19219	7.98	7.98	7.98
166	143	27		BOB JAMES Touch Down Tappan Jee JC 35594 (Columbia)	7.98	7.98	7.98
167	144	6		MANFRED MANN Angel Station Warner Bros. BSK 1862	7.98	7.98	7.98
168	169	3		FRANK ZAPPA Orchestral Favorites Gloveset BSK 2294 (Warner Bros.)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	176	2	TIM WEISBERG Best Of Tim Weisberg A&M 4769	7.98	7.98	7.98
170	148	29	POINTER SISTERS Energy Planet H (Elektra/Aylum)	7.98	7.98	7.98
★	184	2	TAKA BOOM TAKA BOOM Arista SW 15064	7.98	7.98	7.98
172	175	3	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98
173	177	2	EDDIE RABBITT Loveless Elektra EE 181	7.98	7.98	7.98
174	174	5	DUNCAN BROWNE The Wild Places See SRN 6085 (Warner Bros.)	7.98	7.98	7.98
★	NEW ENTRY		THE ROCHEs Warner Bros. BSK 3296	7.98	7.98	7.98
★	185	2	WET WILLIE Which One's Willie Epic RE 35794	7.98	7.98	7.98
177	121	10	TIM WEISBERG BAND Night Rider MCA 1094	7.98	7.98	7.98
178	149	29	WILLIE NELSON Live Columbia REC 35647	11.98	11.98	11.98
179	150	11	AVERAGE WHITE BAND Feel No Fret Arista SC 19207	7.98	7.98	7.98
★	NEW ENTRY		LEE RITENOUR Feel The Night Elektra EE 192	7.98	7.98	7.98
181	161	27	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	8.98	8.98	8.98
182	162	13	SEAWIND Light On The Light A&M SP 734 (RCA)	7.98	7.98	7.98
183	165	8	HUBERT LAWS Land Of Passion Columbia JC 35708	7.98	7.98	7.98
★	NEW ENTRY		THEO VANESS Bad, Bad Boy Prelude PRE 12165	7.98	7.98	7.98
185	183	6	TOM ROBINSON BAND TRB Two Harvest ST 11930 (Capitol)	7.98	7.98	7.98
186	193	39	CHUCK MANGIONE Children Of Sanchez A&M SP 4700	12.98	12.98	12.98
187	192	31	BOBBY CALDWELL Clouds 8804 (TK)	7.98	7.98	7.98
188	190	2	KENNY ROGERS Daytime Friends United Artists UALA 754	7.98	7.98	7.98
189	146	9	APRIL WINE First Glimpse Capitol SW 11852	7.98	7.98	7.98
★	NEW ENTRY		CLIMAX BLUES BAND Real To Reel Warner Bros. BSK 3334	7.98	7.98	7.98
191	170	27	VOYAGE Fly Away Meridian M 2225 (TK)	7.98	7.98	7.98
192	172	12	FIRST CHOICE Hold Your Horses Gold Mind GA 9582 (RCA)	7.98	7.98	7.98
193	173	8	HARVEY MASON Groovin' You Arista AB 4221	7.98	7.98	7.98
194	179	29	BARBRA STREISAND Greatest Hits Vol. II Columbia JC 35679	8.98	8.98	8.98
195	180	53	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
196	195	4	DEE DEE BRIDGEMAN Bad For Me Elektra EE 188	7.98	7.98	7.98
197	182	18	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AP 11-2845	7.98	7.98	7.98
198	198	263	PINK FLOYD Dark Side Of The Moon Harvest UMG 11163 (Capitol)	7.98	7.98	7.98
199	191	33	SANTANA Inner Secrets Columbia PC 35600	8.98	8.98	8.98
200	194	13	BEE GEES Here At Last Live RSO RS 2-1901	11.98	11.98	11.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	22	Cheap Trick	5	Herbie Hancock	127	Teena Marie	116	Minnie Riperton	86	Styx	40
April Wine	189	Cher	105	George Harrison	102	Frank Marino & Mahogany Rush	164	Tom Robinson Band	185	Donna Summer	1, 53
Atlantic Starr	152	Chic	78	Hearwave	38	Harvey Mason	193	Rockets	56	Supertramp	2
Average White Band	179	Eric Clapton	110	Henry Paul Band	144	Maze	96	Kenny Rogers	16, 97, 180	Switch	59
Roy Ayres	79	Linda Clifford	63	High Inergy	147	McGuinn, Clark & Hillman	82	Kenny Rogers & Dottie West	87	Sylvester	84
Bad Company	8, 131	Natalie Cole	89	Ian Hunter	36	McClain & Destiny	108	Rolling Stones	95	James Taylor	10
Babys	122	Judy Collins	161	Instant Funk	69	McFadden & Whitehead	44	Roxy Music	64	Thin Lizzy	81
Claudia Barry	107	Con Funk Shun	72	Joe Jackson	31	Pat Metheny	141	Joe Sample	156	George Thorogood	86
Beach Boys	136	Elvis Costello	129	Jacksons	166	Frank Mills	151	Santana	199	Toto	57
Bee Gees	9, 200	England Dan & John Ford Coley	106	Bob James	166	Stephanie Mills	75	Seawind	182	Triumph	61
George Benson	32	Crusaders	80	Rick James	87	Molly Hatchet	75	Bob Seger & The Silver Bullet Band	74	Tubes	121
Blackfoot	93	Charlie Daniels Band	55	Waylon Jennings	80	Eddie Money	137	Sky	117	Marshall Tucker Band	30
Blonde	21	Tyrone Davis	115	Billy Joel	26, 91	Willy Nelson	178	Sixty Sledge	3	Tycoon	41
Blues Brothers	123	Neil Diamond	181	Rickie Lee Jones	4	New England	58	Phish Smith	18	McCooy Tyner	134
Angela Bofill	122	Dirx Straits	27	The Jones Girls	99	Olivia Newton John	90	Joe Satriani	23	Randy VanWarmer	111
Bad Company	8, 131	Dixie Dregs	125	Journey	28	Ted Nugent	77	Gino Soccio	98	Village People	15, 71, 135
Baby	122	Double Brothers	12	Kantast	14	Orleans	77	Soundtrack	98	Voyage	191
Claudia Barry	107	Bob Dylan	13	Evelyn "Champagne" King	73, 197	Graham Parker	83	Grease	150	Narada Michael Walden	159
Beach Boys	136	Earth, Wind & Fire	109	John Klemmer	172	Peaches & Herb	6	Hair—Original	103	War	42
Bee Gees	9, 200	Jay Ferguson	126	Earl Klugh	49	Pink Floyd	198	Rock 'N' Roll High School	118	Anita Ward	11
George Benson	32	First Choice	192	Patti Labelle	154	Ohio Players	94	Saturday Night Fever	104	Jennifer Warnes	157
Blackfoot	93	Flash In The Pan	143	Nicolette Larson	132	Poco	52	Sweeney Todd	142	Dionne Warwick	128
Blonde	21	Foreigner	129	Hubert Laws	181	Pointer Sisters	170	The Warriors	149	Grever Washington	24
Blues Brothers	123	Foxy	51	Alvin Lee	158	Police	48	Spinnners	165	Tim Weisberg	168, 177
Angela Bofill	122	Michael Franks	153	Le Roux	162	Jean-Luc Ponty	68	Bruce Springsteen	195	Bob Welch	124
Taka Boom	100	Robert Fripp	133								

Potent Product Due

• *Continued from page 1*

In some instances, the new product is arriving on the heels of already established or growing singles penetration from some of the albums.

Here's the label by label lineup of product:

From the CBS organization, there are new albums by Wings, following its disco smash, "Goodnight Tonight" (which, however, is not on the LP); a live album with Willie Nelson & Leon Russell; Earth, Wind & Fire, with "Boogie Wonderland" (with the Emotions); a singles hit from the LP; Kansas; the Isley Brothers, a two-LP set with a current r&b hit, "I Wanna Be With You"; ELO, with a chart single, "Shine A Little Love," from the album.

Elektra/Asylum enjoys new releases by Cars, Queen, Joni Mitchell and Carly Simon, whose "Vengeance" stems from her new release.

Polydor, currently hot with disco product, turns to the Who with the soundtrack of "Quadrophenia," one of its best sellers as an MCA release in 1973.

Casablanca's new Kiss album already sports a singles success, "I Was Made For Lovin' You."

RCA boasts two of its major attractions, David Bowie and Dolly Parton in new packages.

Atlantic's new Abba album moves out with a hit single, "Does Your Mother Know." In October, the

Swedish superstars start their first American tour.

Arista's schedule for June calls for a new Alan Parsons Project album. The English act has gone platinum with two previous albums.

Assistance in preparing this story provided by Irv Lichman, Paul Grein and Ed Harrison.

A&M follows its recently-issued Chuck Mangione LP, "Live At The Hollywood Bowl" with an album by Peter Frampton, "Where I Should Be," sporting the hot 45, "I Can't Stand It No More."

UA is just out with Gerry Rafferty's "Night Owl," while Polydor comes this week with the Atlanta Rhythm Section's "Underdog." The Rafferty package is propelled by the single "Days Gone Down"; the ARS single is "Do It Or Die."

Shipping this week from Warner Bros. is Dire Straits' followup to its number two debut called "Communicue." Scheduled for late June release is "Rust Never Sleeps" by Neil Young and coming in early July is Shaun Cassidy's "Room Service."

MCA is releasing "The Kids Are Alright" by the Who, a double pocket soundtrack LP of the film of the same name. And at Philadelphia International, Teddy Pendergrass' newest LP is due.

Inside Track

Pickwick International will become the first industry corporate entity to have its own jet plane. An 11-passenger jet is on order for the Minneapolis-based wing of American Can Co. . . . **Marqueses Are Deceiving:** The one on Los Angeles' Whisky A-Go-Go read: "Mark and June Brickman, Private." Sunday (3). But inside, entertaining at the wedding reception for the lighting designer were clients like Boz Scaggs, Rickie Lee Jones and Bruce Springsteen and the E. Street Band. . . . **On or off? Bob Reno** of Midsong Records and **Steve Metz** of Rapp/Metz Management claim they've broken off negotiations for the acquisition of their companies by Audiofidelity Enterprises (Billboard, June 9, 1979), but the view is not shared by Herman Gimbel, chairman of Audiofidelity, who counters that as far as he's concerned "the deal is not off." Whatever the outcome, it appears that Midsong and Rapp/Metz will join forces.

Despite threats of legal action by George Thorogood's label, Rounder Records, MCA plans going ahead with a July 6 release of an album of Thorogood material obtained in a master purchase last March. . . . Employees at the Greensboro, N.C., **Peaches** store are not on strike. They have informed the Retail Clerks union there that they will not strike. . . . **Paramount/EMI and Neil Diamond** have at long last signed contracts which will see Diamond as the star of "The Jazz Singer" movie musical, a remake of the 1927 flick which starred Al Jolson. The soundtrack album will go to Capitol with EMI marketing it globally. Filming begins this fall.

Leftovers From the D.J.'s Sound City Convention: Dan Wedlock, MCA Seattle branch manager, has a separate salesperson calling on the two Bon Marche, two Frederic & Nelson and two Dorces stores soliciting orders for DiscoVision disks. **Pacific Stereo**, the CBS-owned stereo chain in Seattle, staged a three-day demonstration of the \$695 DiscoVision playback unit recently. **Fred Zahler**, MCA local promo rep, previewed the new Hot Chocolate "Going Through The Motion" album and the new three-song Elton John 12-inch single produced, coincidentally in Seattle. **Danny Sanchez**, MCA merchandiser, pledged the label will be supplying more in-store videotapes including one by Olivia Newton-John this fall. All DJ's outlets are equipped with VTR centers for in-store merchandising. Wedlock stated that MCA is converting recently acquired ABC material for release on MCA's midrange and twofer lines.

Neil Bogart has been appointed to the Board of Directors of the California County Museum of Science and Industry by Gov. Jerry Brown. And speaking of Casablanca, **Donna Summer** this week becomes the first female singer in the rock era to have the nation's No. 1 album and single simultaneously on two different occasions.

She topped both charts last November with "Live And More" and "MacArthur Park" and does it again this week with "Bad Girls" and "Hot Stuff." The disparate ladies who have pulled off the neat trick once are the Singing Nun, Janis Joplin, Carole King, Roberta Flack, Carly Simon, Olivia Newton-John, Linda Ronstadt and Barbra Streisand.

Lynwood, Ill.'s huge Pointe East entertainment complex was the site of a giant anti-disco rally June 3. Approximately 3,000 persons turned out to shout anti-disco slogans, led by deejay Steve Dahl of WDAI-FM. When crowds spilled out onto the highway, Illinois and Indiana state police arrived along with sheriff's department and law enforcement officers from several local communities. . . . The winner of the nationwide Steve Martin look-alike contest will join the wild and crazy guy on the tube when Martin hosts the "Tonight Show" Friday (15). . . . **Teddy Pendergrass** has offered his latest single, "Turn Off The Lights," to James Schlesinger, secretary of the Dept. of Energy, for use as the nation's theme song in the fight to conserve energy.

Composer Marvin Hamlisch was guest of honor at the Sabra Society's benefit for Israel Bonds Sunday (7) at the New York, New York disco. Among those involved were **Neil Bogart**, **David Geffen**, **Fred Gershon** and publicist **Kathy Berlin**. . . . Atlantic Records has a bunch of its album covers on display at the N.Y. Art Directors on Madison Ave. . . . Blues buffs will be happy to note that Arlington House publishers are coming out with a massive tome called "Blues Who's Who: A Biographical Dictionary of Blues Singers" sometime in July. . . . **Vikki Carr** is back with **Arnie Mills** as her manager. They quit each other seven years ago after a 10-year association. . . . BMI's ex-president **Carl Haverlin** observed his 80th birthday last week. . . . **Peggy Lee** is coming out of her voluntary hiatus and will be working several of the poshest bistros this fall, including the Palm Beach Casino in Cannes and a run at New York's Radio City Music Hall with Buddy Rich's band. She just sold her Beverly Hills manse.

Lieberman Enterprises, Minneapolis, stretches the consecutive string to four when it holds its 1979 convention at the Playboy Club, Lake Geneva, Wis., Sept. 24-28. . . . **Roland Lundy**, vice president of sales, Word Inc. and his wife Sarah are expecting their first child. . . . Hollywood's Songwriter Resources and Services, founded in 1974 by the late Helen King, just signed its 3,000th member.

Note to California Disneyland: Your **Count Basie** birthday celebration next week will be a delightful tribute to a highly respected man. But in truth, he will not be 75 years old until Aug. 21.

Beserkley Distribution Goes To E/A

LOS ANGELES—Beserkley, the fledgling Bay Area-based label which has been distributed by Playboy, Epic and Janus the past few years, has been picked up for distribution by Elektra/Asylum in the U.S. and Canada.

The first release under the deal is the Greg Kihn Band's fourth LP, "With The Naked Eye" Wednesday (20), to be followed in mid-July by a re-release of Jonathon Richman & The Modern Lovers' fifth LP, "Back In Your Life" and the Rubinoos' second album, "Back To The Drawing Board." Those LPs were initially is-

sued in early March, just before Janus' dissolution.

Also on the roster are Earthquake and Sean Tyla, formerly in Ducks Deluxe with Nick Lowe and Brinsley Schwartz. The label has a 10-member staff.

Unaffected are Beserkley's continuing foreign distribution agreements with Polydor in England, Festival in Australia, Disques Decca in France, Teichiku in Japan, Sonet in Sweden, Anola in the Netherlands and Teldec in West Germany, Austria and Switzerland.

CBS Readies 'Manhattan' Score Release

By ALAN PENCHANSKY

CHICAGO—CBS Records expects to reach several audiences with its upcoming release of the original soundtrack album from Woody Allen's "Manhattan."

The film score is entirely music by George Gershwin, newly performed by the New York Philharmonic, which guarantees interest among classical listeners.

Film music and soundtrack buffs constitute an additional target audience and the record will be heavily promoted to pop audiences. Marketing of the disk is being handled by the CBS pop division, though the release was produced on the Masterworks label.

"We are advertising it the pop route," explains Jim Brown, CBS

product manager handling the release.

CBS points out that the record actually won't be billed as an "original soundtrack," since there are minor changes between the film soundtrack and the album.

About three minutes of music from an earlier CBS Gershwin recording was used by Allen in the film soundtrack. These episodes are replicated in new Philharmonic readings on the LP.

And the LP does not include all of the film's "source music" cues, brief compositions performed within the actual scenes. These were provided in the film by a small jazz combo.

Allen himself approached Zubin Mehta, New York Philharmonic

conductor, about the project. Gershwin's famous "Rhapsody In Blue" and arrangements of Gershwin songs were used, and almost all the scoring was recorded with the Philharmonic.

Wayne Singles

• *Continued from page 10*

know you made a big mistake! When you took her off your show?"

Buzz Cason, the writer of "Dolly," also wrote "Emmylou," a song about Emmylou Harris recorded by Brush Arbor on Monument and the Oak Ridge Boys on ABC.

The biggest star salute of the year is Ray Stevens' "I Need Your Help Barry Manilow," written by Dale Gonyea. And Gene Autry is the topic of the Statler Brothers' "Mr. Autry," the B side of their new Mercury 45.

Executive Turntable

• *Continued from page 4*

Nashville. He formerly was with Monument, Elektra/Asylum and A&M Records local and promotion departments. . . . **Sig Sakowicz** appointed director of public relations for the Silver Bird Hotel, Las Vegas. He will continue with his syndicated radio show "Vegas Hot Line" and his "Superstar" TV show. . . . **Jim Cook** named studio director for Watermark, Inc., Los Angeles. He previously was a production coordinator for Orcas Productions. . . . **Rand Stoll** named to the newly-created position of vice president of artist development for Hush Productions, New York. He formerly was president of Headliners Talent Agency and vice president of Gemini Talent Agency. . . . **Chris Langhart** appointed head of design for Woodstock—the Second Gathering. He formerly was responsible for design engineering for the first Woodstock and has since held numerous industry-related jobs. Also, **Jerry Bergh** named director of festival operations. He previously worked with Bill Graham's FM Productions. **Aaron Schechter** tabbed director of finance. He was the chief financial officer

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for Sir . . . **Superscope Trying Profit-Hiking Plan**

LOS ANGELES—Superscope has adopted a new marketing strategy which will reduce sales through the rest of 1979, but improve profits in early 1980, the company claims.

Under the new strategy, "profitability rather than market share is the objective." The company has severely reduced discounts and promotional allowances to its customers, established a firm pricing policy and is considering a change in distribution.

JUNE 16, 1979, BILLBOARD

Once his time came it never stopped.



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Arlo Guthrie · Outlasting the Blues

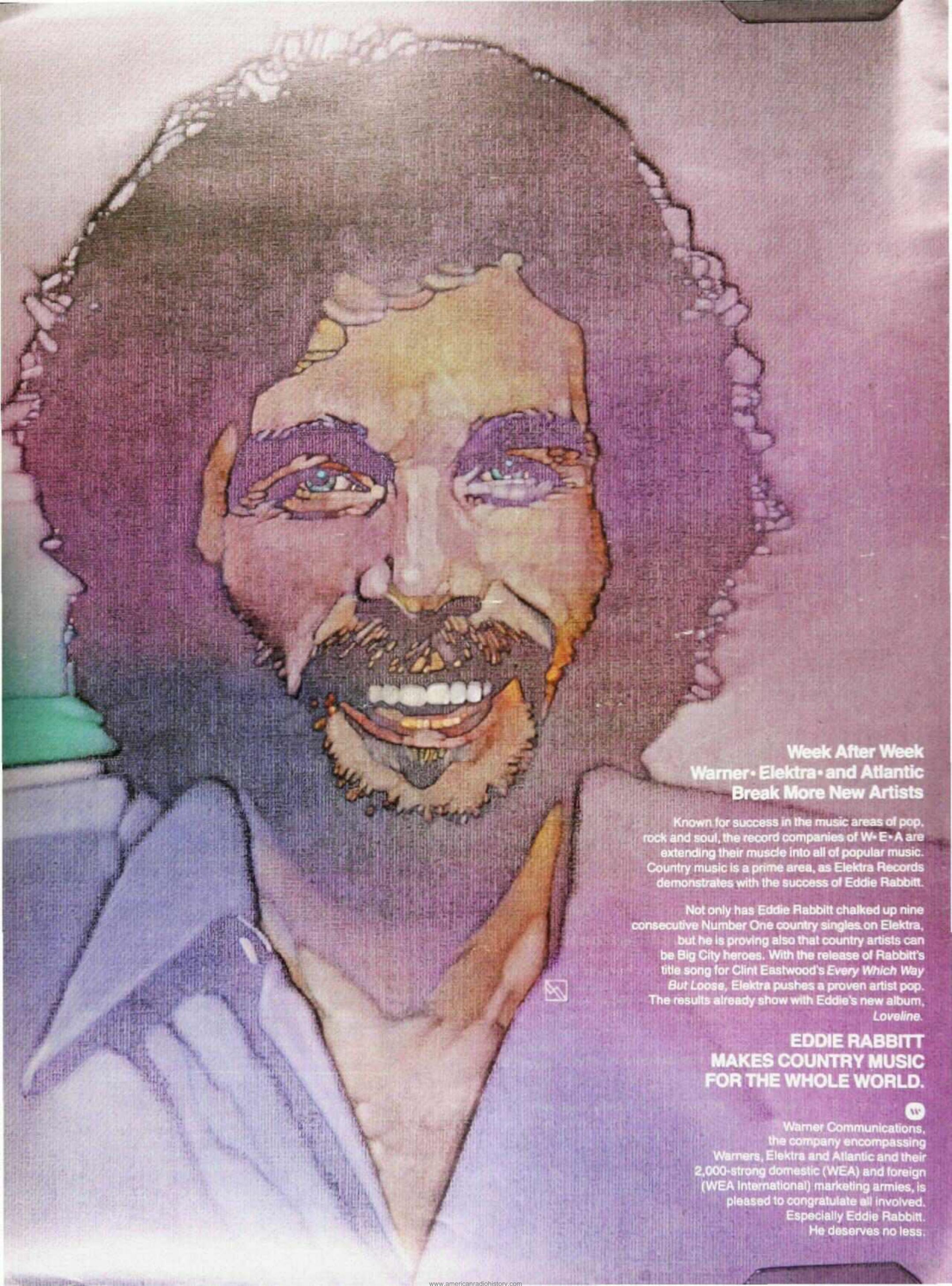
6/28	Casina Beach Club, Hampton Beach, N. H.	7/15	Tennessee Theatre, Nashville	8/16-18	The Great Southeast Music Hall, Atlanta, Georgia
6/29-30	State Theatre of Maine, Skowhegan	7/18	Palace Theatre, Greenburg, Pennsylvania	8/20	Brothers Music Hall, Birmingham, Alabama
7/3	Tanglewood, Lenox, Massachusetts	7/20	Calderone Theatre, West Hempstead, Long Island	8/24	The Philadelphia Folk Festival, Pennsylvania
7/5	Wolftrap, Vienna, Virginia	7/21	Central Park, New York City	8/26	Busch Gardens, Williamsburg, Virginia
7/6	Southshore Music Theatre, Cohasset, Maine	7/31-8/1	Shaboo, Willimantic, Connecticut	8/27	Temple University, Philadelphia, Pennsylvania
7/7	Pinecrest Country Club, Shelton, Connecticut	8/3	Oak Bluff Tabernacle, Martha's Vineyard, Mass.	8/29	Headliners, Nashua, New Hampshire
7/10	Zachariah's, Columbus, Ohio	8/4	Paris Theatre, Portland, Maine	8/30	Saratoga Performing Arts Center, New York
7/11	Mississippi River Festival, Edwardsville, Illinois	8/5	Jai Alai Fronton, Newport, Rhode Island	9/4	Hamilton, Ontario, Canada
7/12	Ravinia Festival, Chicago, Illinois	8/9-11	The Paradise, Boston, Massachusetts	9/5	Blossom Music Center, Cleveland, Ohio
7/13-14	Bogart's, Cincinnati, Ohio	8/14	Painter's Mill, Baltimore, Maryland	9/7	Western Illinois University, Macomb
				9/9	Pine Knob, Detroit, Michigan

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**Week After Week
Warner • Elektra • and Atlantic
Break More New Artists**

Known for success in the music areas of pop, rock and soul, the record companies of W•E•A are extending their muscle into all of popular music. Country music is a prime area, as Elektra Records demonstrates with the success of Eddie Rabbitt.

Not only has Eddie Rabbitt chalked up nine consecutive Number One country singles on Elektra, but he is proving also that country artists can be Big City heroes. With the release of Rabbitt's title song for Clint Eastwood's *Every Which Way But Loose*, Elektra pushes a proven artist pop. The results already show with Eddie's new album, *Loveline*.

**EDDIE RABBITT
MAKES COUNTRY MUSIC
FOR THE WHOLE WORLD.**

 Warner Communications, the company encompassing Warners, Elektra and Atlantic and their 2,000-strong domestic (WEA) and foreign (WEA International) marketing armies, is pleased to congratulate all involved. Especially Eddie Rabbitt. He deserves no less.