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Rita Coolidge Is Winner At Tokyo Music Festival

By HARUHIKO FUKUHARA

TOKYO—Rita Coolidge walked away with the coveted grand prize at the eighth Tokyo Festival International Contest held at the Nippon Budokan Hall June 17 by besting the other 10 international acts in front of a packed house of 10,000 persons and a national television audience.

Sponsored by Tokyo Music Festival Foundation, the contest is one of the big events on the music calendar over the years with the consistent quality of the stars it has attracted.

This year's contest drew Rita Coolidge, A Taste Of Honey, Al Jarreau, the Brothers Four, who are especially popular here; Sergio Mendes' Brasil '88 and other internationally recognized names. Unfortunately, Madleen Kane of Sweden met with an accident which

(Continued on page 62)

Strong Opposition To WEA's Price Increase

By JOHN SIPPEL & IRV LIGHTMAN

LOS ANGELES—One-stop, rack and retail executives, stunned by the unanticipated Monday (18) WEA album and 45 singles price escalations, reacted in opposition.

The nation's mass merchandisers attack the timing on WEA's increase in the wholesale price of albums and a 20 cent hike in the list price of 45 singles. During the past 10 months of softening business, singles, ironically, gained strength as penny-pinching consumers switched to hit singles, instead of buying the entire album. Too, the WEA raise of wholesale album pricing thwarts gross profit margins at a time when retail shows signs of resurgent multi-album buying. (See page 3 for details).

Many big users feel the small percentage increases will dampen the financially-strapped 16-to-34 prime record buying group's rebuilding interest, as it forces album price stickers up into the next \$1 level on special and/or shelf price.

Lou Fogelman of Music Plus, Los Angeles, points out retail must push \$8.98 list product under the new WEA increases. "The profit margin on \$8.98 is so superior we have no choice," Fogelman adds.

Catalog albums will be most severely affected by the WEA price climb. It's primarily \$7.98 list product where the percentage of increase is almost double that on \$8.98. (See WEA pricing table on page 15.)

"The price increase makes it even more difficult for us to keep pace with the runaway inflation affecting our store inventories," John Cohen, Disc, the Record and Tape Store, Cleveland, feels. The \$60,000 inventory of 1977 costs us \$100,000 today. More than an increase, we need 90 to 120 days extended billing on catalog product. Compounding the catalog problem is the growing number of deletions and the poor fill. My delivery is terrible. Fills

(Continued on page 73)

East Grappling With Gas Crisis; Impact Variable

By ROMAN KOZAK

NEW YORK—In the grand tradition of the "show must go on," the music industry is coping with the gas shortage which hit the Eastern states in the last two weeks. But just as the shortages are spotty, so are their effect on business, a survey reveals.

The current fuel crunch is a two-headed monster affecting the motorists' ability to get around, but, even more significantly, also creating problems in the trucking industry, upon which the music industry is dependent.

Though independent truckers are broadening their protests and disruptions of freight shipments because of diesel fuel shortages and high prices, there are no reports that any major shipments of record product or musical equipment has been seriously hampered or delayed.

However, there have been some problems. A

(Continued on page 84)



NOTHING CAN STOP "LAZY RACER" SP4768. LAZY RACER: A new band with four lead vocalists, three songwriters and the depth of musicianship only years of experience can provide. LAZY RACER: Produced by the legendary producer Glyn Johns who likens his experience in the studio with the intensity he felt during his production of the Eagles debut album. THEIR DEBUT ALBUM ON A&M RECORDS & TAPES includes "KEEP ON RUNNING AWAY" AM 2152. (Advertisement)

MCA Hikes On Videodisks Stun Trade; VTRs Aided?

By STEPHEN TRAIMAN

NEW YORK—The ramifications of MCA Disco-Vision's 56%-60% increase in basic videodisk list prices for most feature and classic films are just beginning to strike home within the industry and at the consumer level.

The June 15 announcement raised \$15.95 features to \$24.95, and most classic flicks from \$9.95 to \$15.95 in Atlanta and Seattle/Tacoma, the only two markets where the Magnavox-built Magnavision players and MCA-produced disks are available.

Initial comment from local Magnavox dealers on consumer reaction, music industry figures who anticipate having the videodisks for sale next year, and competing home videotape distributors ranges from chagrin to surprise.

(Continued on page 32)

Movie Music Blitz Takes Over England

By ADAM WHITE

LONDON—It's a celluloid summer in Britain this year, with a slew of music movies set to pitch for box-office business and soundtrack sales.

The screen properties on offer which feature music as either their *raison d'être* or as a substantial part of their packaging span both drama and documentaries—and a couple even fall in between those two types.

The music content covers contemporary rock, disco, vintage rock'n'roll, reggae and more, and the labels with the soundtrack releases are employing assorted strategies, including television advertising, to

(Continued on page 63)



NICK GILDER makes hit records. With his platinum single, "Hot Child In The City," he clearly established his credentials in an impressive way. FREQUENCY (CHR 1219) is about to jolt the air waves with more contemporary, sizzling rock'n'roll. The album is packed with hit music like the first single (YOU REALLY) ROCK ME (CHS 2332). FREQUENCY: It's electric. Produced by Peter Coleman for Chinnichap. On Chrysalis Records and Tapes. (Advertisement)

(Advertisement)

Bootsy!

THIS BOOT IS MADE FOR FONK-N (BSK 3295)
Featuring the hit single "Jam Fan (Hot)" (WBS 8818)

Produced by STARR-MON & DR. FUNKENSTEIN. On Warner Bros. Records & Tapes.

Copyright material

Congratulations Donna Summer.

Rock History

She is the first female singer to have the nation's No. 1 album and single simultaneously on two different occasions. In November, 1978 she topped the charts with her album, "Live and More" and her single, "MacArthur Park." In June, 1979 she did it again with her album, "Bad Girls" and her single, "Hot Stuff." She is also the first female vocalist in rock history to have "Hot Stuff," the No. 1 single, and "Bad Girls," a second hit single, in the top five—at the same time.

Summer just doesn't stop!



Flood Of New LPs Due, 400 By WEA Alone

By JOHN SIPPEL

AMARILLO, Tex.—The flood of new album releases through the end of this year may well topple prior highs.

WEA will release 400 new albums before 1980, Rich Lionetti told the annual Western Merchandisers' convention here last week. Representatives of CBS, Disneyland, Arista, Chrysalis, RCA, A&M, Ovation and Word, all of whom except Ovation presented audio/visuals, indicated they have their heavy guns mustered for the final half of the year.

Lionetti urged a strong commitment be placed behind cassette, which he predicted is readying a takeover in prerecorded tape. To stabilize sales, Lionetti urged the rack and retail staffs of Western to work on the new promising acts

within a release. Nine established units of 29 recent album releases from WEA, he predicted, will do \$20 million in business. The 90-day success of Rickie Lee Jones illustrates what an all-out effort by label and vendors can muster in the way of additional business, however, he pointed up.

Disneyland regional rep Bill Rudolph and Bob Pavlacka, newly-appointed sales chief for the label, introduced much new product all of which will be backed by consistent national advertising and promotional contests. This summer the Burbank, Calif.-based label will introduce a "Take Along A Tape" promotion which features a new \$5.95 washable vinyl six-pack carrying case, along with new albums.

Disneyland later is releasing its

own book/record and moppet album version of "Star Wars," along with a \$3.98 list 25 sing-along favorites and a Mickey Mouse Disco album, Rudolph said. Toy makers like Mattel, Interstate and Marx are readying more kiddie cassette hardware, he stated. Disneyland, resultantly, is releasing more cassette material because their national sales on this configuration are up 245%.

Disneyland will ballyhoo the movie "One Hundred And One Dalmatians," from which it will have albums, with a \$1.5 million advertising and promotion campaign. There will also be national support on "The Small One" Christmas packages, backing a 1979 30-minute tv special on this label catalog item.

Early in October, Disneyland will plug "The Black Hole," a science fic-

tion feature, with \$7.5 million in marketing dollars. Again, there will be a selection of recorded product on the film, whose score is being done by John Barry, Rudolph stated.

CBS' Jack Chase said there will be releases through the remainder of this year by Stanley Clarke, Joan Baez, Reo Speedwagon, Blue Oyster Cult, Dire Straits and Bob Dylan, Jim Messina, Kris Kristofferson, Meat Loaf, Cheap Trick, Toto, Barbara Streisand, Neil Diamond, Boz Skaggs, Dave Mason, Bruce Springsteen, a double-pocket Pink Floyd, George Jones and the Country Outlaws, Larry Gatlin and Crystal Gayle among others.

Word Records, according to Paul David and James High, is hitting new plateaus of sales with its more contemporary acts. B.J. Thomas and

the new Bill Gaither album have topped 200,000, he said. Word announced a prepack sales promotion for Western, with each employe selling a prepack to receive a \$5 spiff.

Because his a/v presentation had been misshipped, Dick Schory did an ad lib explanation of the financial involvement between an independent label like his Ovation Records and Western's WM Distributing, Denver. A commitment of \$500,000 to \$750,000 is essential in solidifying a new pop act in the marketplace, he said.

It takes \$50,000 for each recording session, \$30,000 to equip an act with audio, instruments and costing, \$1,100 weekly to keep the act "alive" while in the rehearsal stage, \$8,000 per week when the group is on the

(Continued on page 76)

RETAILERS UNAFFECTED

Motown Lowers Wholesale Prices

LOS ANGELES—Motown has lowered the wholesale prices of its \$7.98 and \$8.98 suggested list product. But the move won't affect the price at which distributors sell Motown product to retailers.

"They won't pay any more or less than they have in the past six or seven months," says Mike Lushka, the label's executive vice president of sales and general manager.

Under the new pricing differential, which Lushka says "has been in effect for a minimum of four weeks already," \$7.98 product wholesales for \$3.35, down from \$3.50. The wholesale price for \$8.98 list product is now \$3.75, down from \$3.93.

The pricing downturn runs counter to the industry norm, as exemplified by this week's WEA increase in its base prices (see story on page one). "Warners has to do the things necessary for them to make a profit, just as we do," reasons Lushka. "For us, this structure is a little healthier."

"Although it's true," says Lushka of the lower wholesale prices, "there are a lot of ramifications involved. It's a corporate decision; a business

move, but I don't really think it's going to affect what our distributors have to do. It won't affect their prices."

PAUL GREIN

N.Y.'s WBLS-FM Gains On WKTU-FM In Arbitron Numbers

By DOUG HALL

NEW YORK—As the important April/May Arbitron reports approach a delivery of Friday (29) early information from the New York report discloses disco is still king of New York radio.

But while WKTU-FM Disco 92 was the undisputed leader of both radio and disco with an impressive 11.3 share in October/November and a 10.3 share in January/February, this audience is now split down the middle by a fast rising disco contender, WBLS-FM.

For the April/May book WKTU must content itself with a 7.6 share, which again secures the number one spot, while WBLS climbs to third position in the market with a 6.4. All-talk WOR-AM is in second place with a 7.0.

Interestingly the disco share of the

(Continued on page 20)



BEAR MOVES—Bob Leinbach, member of Orleans, meets the 97K (KCBS-FM) San Francisco Monster giving out LP discount coupons for the Record Factory stores at Montgomery and California Sts. on the city's Nob Hill. The Monster paused frequently in heavy traffic to advise passersby of the Infinity group's appearance at the Old Waldorf.

Review of BMA Huddle—Good Start, Long Struggle

By ROBERT FORD JR.

NEW YORK—As the dust settles on the Black Music Assn.'s explosive performing arts session on the problems of the black concert promoter, many in attendance agree that the meeting was the first positive step in what could be a long struggle.

All the promoters contacted agree that the BMA conference provided a

much needed forum for their long standing problems. But a number of the participants feel more more definitive action should have been taken.

M. Morton Hall, the primary black promoter in the New York area, feels a strong position paper

(Continued on page 84)

WEA Raises LP & Single Basic Prices

LOS ANGELES—WEA increases its base album wholesale prices from 1.6% to 2.96% and boosts its 45 singles list price from \$1.29 to \$1.49, effective June 25.

"Increased costs relating to artist development, manufacturing, promotion, selling, recording and distribution, among others" contribute to the essential price hikes, the June 15 letter from WEA branches explains.

The peak 2.96% raise applies exclusively to \$7.98 suggested list albums, where the one-stop/rack category which receives the top 9% discount (see WEA's pricing table on page 15) will now pay \$4.113. Price prior to the hike was \$3.995.

Presently, the wholesale price to the rack/one-stop from CBS, Phonogram and other branch operation labels such as MCA, Capitol and RCA for \$7.98 list price albums hovers around \$4.

In the equally important \$8.98 list product line, WEA boosted wholesale 1.6% over its May 1978, base prices. At that time, WEA basically lowered base prices from the introductory levels of February 1978.

It was in February 1978 that WEA restructured its wholesale price (Billboard, Feb. 4, 1978). Under the

(Continued on page 15)

JUNE 30, 1979, BILLBOARD



FESTIVAL WINNER—Singer Rita Coolidge won first prize at the just concluded Tokyo International Music Festival for the song "Don't Cry Out Loud." Other winners included A Taste Of Honey, Al Jarreau and the Brothers Four.

Returns Policy, Units Causing Print Jobbers Woes

By IRV LICHMAN

NEW YORK—If not an overwhelming factor, current returns in the music print field and returns policies are reason enough for grumbling among print jobbers.

Another sore point, jobbers declare, is a greater need for merchandising tools to aid sales on the retailer level, which they feel would alleviate much of the return problem.

In addition to questioning "restrictive" returns policies, jobbers are confronted in some instances with informal or non-existent guidelines, they insist.

"Other than defective merchandise and incorrect billing, manufacturers are reluctant to take back product," maintains Ron Ravitz,

president of Controlled Sheet Music Service of Copiague, N.Y.

"It's growing more acute, a point we brought up at the Music Jobbers Assn. meeting in Atlanta June 9. We used to get full value on returns and I would suggest a one-on-one credit against the account."

Ravitz concedes that in "individual cases" RAs are available from manufacturers, "but by the time they get it out, you can bust."

Ravitz also stresses the need for dealer print receptacles. "It's like records and tapes; you can't have them under glass. A customer needs to hold and thumb through a 300 to 400-page folio to stimulate greater purchases."

Declares George Bielo, sales manager of Charles Dumont & Sons of Cherry Hill, N.J., and president of MJA, "A 10% returns policy stinks. And we certainly require improved ideas on merchandising, such as mobiles, posters and counter displays. I find it questionable when we're told that 'we don't have the funds record companies have'."

At Big 3, Herman Steiger concedes that for the first five months of this year "returns have been higher than average and we're taking a hard look at it."

"We have no set returns policy; if we issue a book that's a bomb we'll take it back. But, I must tell you that one retailer did such a sloppy job of

packing his returns, we had to destroy them all."

Steiger says his firm is thinking of instituting by the first of next year "a re-stocking charge," in view of his contention that it costs more to handle returns "than filling an order." He envisions a "10% re-stocking charge off returns."

"I feel we're flexible with regard to returns and will overlook the matter if they fall within 6 1/2% to 7% in a particular instance. We just won't issue an RA on excessive returns."

As for merchandising aids, Steiger stresses that items like mobiles are too expensive when one considers "that there isn't that much profit in

(Continued on page 76)

Labels Push 'Deejay Only' 12-Inchers Into Stores

By ROBERT ROTH

NEW YORK—Special 12-inch pressings of disco songs "for deejays only" are being marketed by record companies under a variety of different policies.

Within the past four months some 22 such singles have been listed on the national disco chart. Casablanca Records with six singles has had the most appearances in this category, and according to Larry Harris, vice president and general manager, "The 12-inch cut is specifically for the disco audience."

Prior to the release of the Village People's "Go West" album, a special 12-inch pressing of "In The Navy" and "Manhattan Woman," was sent to radio and disco deejays. The label took the extraordinary step of printing a special four-color jacket for this one record instead of using its standard pre-printed sleeve.

The version of "In The Navy" that appeared was longer than the eventual album cut and also a different arrangement. At the time of the release the 12-inch version could not be purchased in stores.

The 12-inch of "In The Navy" was eventually commercially released, since according to Harris, "Ninety-nine percent of the time, people can buy what they heard in the disco."

"We're not trying to pull anything on the public" by releasing different album and single versions, says Harris. (Continued on page 56)



CAPITOL IDEA—Neil Diamond, left, chats with Bhaskar Menon, chairman and chief executive officer of EMI Music/Worldwide Operations, in London. The singer was in Europe to ink contracts for the upcoming EMI film "The Jazz Singer" and has co-written music for the Capitol soundtrack.

'Don't Bring Me Flowers' Brings \$5 Million Lawsuit

By KIP KIRBY

NASHVILLE—A \$5 million lawsuit has been filed in Chancery Court here by a former Louisville radio executive who says he's the one responsible for the Barbra Streisand-Neil Diamond hit, "You Don't Bring Me Flowers."

Gary P. Guthrie, ex-program director for WAKY-AM in Louisville, has initiated the lawsuit, against CBS, Inc. and Columbia Records, Inc., claiming breach of contract relating to the release of the million-seller.

Guthrie, who now resides in Memphis, states that he came up with the idea of electronically combining two separate versions of the song by Streisand and Diamond while at WAKY. He made his custom "duet" version of the tape "on or about May 21, 1978," and within weeks, it had soared to the top of the charts in the Louisville area.

Guthrie next sent a copy of his tape to Freddy Pilot in July. Pilot is described in the lawsuit as a CBS promotion man located in Miami.

The lawsuit claims that Pilot took the tape copy to L.A. during a CBS convention and played it for Columbia Records president Bruce Lundvall, who then contacted Diamond with the idea of releasing the song as a duet.

On Aug. 10, 1978, Lundvall called Guthrie to discuss the tape, according to the lawsuit, and Guthrie says he told the record company executive he would expect to be paid if Columbia decided to use his idea for the duet version.

Columbia released a singles rendition of "You Don't Bring Me Flowers" by Streisand and Diamond in October of last year, Guthrie charged, with the tune subsequently repeated on two Columbia LPs, "Barbra Streisand's Greatest Hits, Vol. II" and Diamond's "You Don't Bring Me Flowers."

According to the lawsuit, Columbia (Continued on page 79)

Mobile Fidelity Stressing Hi Fi Via Old Masters

By ALAN PENCHANSKY

CHICAGO — Mobile Fidelity Sound Lab will place continuing emphasis on hi fi store distribution as it issues the rock classic Pink Floyd's "Dark Side Of The Moon" album this summer.

Reportedly 200,000 of this latest "original master" audiophile repressing will be manufactured, but no dramatic increase in record store share of sales is being looked to by company president Brad Miller.

Record store interest in audiophile product has grown appreciably. At the same time, Miller says, a growing number of hi fi chains are adding software—some of them mass marketers—and Mobile Fidelity will remain committed to the audio segment.

The Pink Floyd album, licensed from Capitol-Harvest for the \$14.98 list repressing, is Mobile Fidelity's biggest marketing effort to date. Miller regards the 200,000 production estimates as a conservative figure.

"Business stinks generally, but our business is accelerating," he ex-

\$15.98 LIST

'Todd' Show Album Soars Into Charts

By IRV LICHMAN

NEW YORK—With "Sweeney Todd," RCA Records has its best-selling Broadway show album since 1967's "Hair."

A two-LP set with a \$15.98 list, "Sweeney" has sold 88,000 copies within a month of its release, according to Irwin Katz, director of marketing for Red Seal product.

The album's sales splurge—now in its fourth week as a Billboard Top LPs & Tape charter (122 with a star)—has stimulated a number of marketing developments at the company.

RCA has tripled its initial pressing and duplicating run, along with a double-fold increase in advertising budget.

A barbecue apron initially manufactured as a promotional item will be sold by direct mail by the label.

A 12-inch disco single of "The Ballad Of Sweeney Todd" should hit the market this week. The 7:30 cut, produced by Tom Shepard, producer of the cast album, and Mitch Farber, features Gordon Grody.

(Continued on page 79)

For the Record

LOS ANGELES—ATV Music has begun administering Cherryl Lane Music in Canada, not the other way around as was mistakenly indicated

Executive Turntable



Katzel



Owens



Berg



Ochs

Record Companies

Bud Katzel, 27-year industry veteran, is named general manager and assistant to president Henry Stone at TK Productions in Hialeah, Fla. Katzel was president of the TK-distributed LRC Records, working out of the firm's New York offices. ... At Mushroom Records in L.A., **Joe Owens** upped from album promotion director to general manager. Before coming to the label in February, Owens was director of artist development and publicity for CBS Records of Canada. ... At Warner Bros. in New York, **Karin Berg** promoted from associate director of East Coast a&r to director. Before joining WB, Berg was director of East Coast a&r and special projects at Elektra/Asylum. ... **Steve Shmerler** upped from administrator of merchandising for RCA's associated labels to manager of product management for those labels. ... At Ariola in Beverly Hills, **Rosalind Chase** named West Coast regional disco promotion director, replacing **Howard Holben**, who has taken a position at MK. Chase, who had worked at JDC, will team with national disco director Jack Witherby. ... **Wayman Jones** joins Polydor's Cherry Hill, N.J., branch in East Coast r&b promotion. Jones had handled r&b and disco promotion at Schwartz Brothers Distributors, Inc. in Philadelphia. ... At Infinity in Universal City, Calif., **Marlene Barrett** promoted to manager of promotion administration, replacing Denise Gorman. Barrett had been West Coast regional promotion coordinator. ... Also at Infinity, **Ed Ochs** named to the new post of manager, press and publicity, West Coast, reporting to Bert Bogash, director of press and publicity. Ochs began his career a decade ago writing for Billboard. ... **Pat Thomas** appointed associate director of press information and artist affairs, West Coast, for CBS' black music marketing operation. She had been national publicity director at UA. ... At Capitol, **Mike Delgado** promoted to center supervisor from fulfillment clerk; while **Daniel Ritter** and **Reid Webb** are added as new fulfillment clerks. ... **John Wellman**, industry promotion pioneer, has left Casablanca where he headed the MOR radio thrust. ... **Arnie Wohl** named executive vice president of Good Sounds Records, a subsidiary of Criteria Recording Studios. Wohl is producer of the syndicated television show "Disco Magic" and manager of Good Sounds artist Laura Taylor. ... **David Rodriguez Jr.** tabbed general manager of Keylock Records. The veteran disco DJ has held positions with Butterfly and Salsoul. ... **Bob Pavlacka** upped to national sales manager at Disneyland/Vista Records in Burbank after six years as East Coast sales rep in New York. ... **Marilyn Moreno** named disco promotion manager for Jewel-Paula Records after two years with the firm. ... **Sharon McClenton** named director of special projects at Fee Records in Detroit. She had worked in ABC's r&b department.

Publishing

Nicki Stern upped to the newly created position of manager of West Coast administration at April-Blackwood. Stern had worked for Frank Music Corp. and MCA Music. ... **Robin Feather** named to the new slot of promotion director, pop division, for the various Belwin-Mills pop companies. Feather had been a publicist for Private Stock Records and a professional manager with Infinity Music.



Hodgson



Benke



Denino



Rees

Marketing

At Stark Record & Tape Service, four regional directors have been promoted to the new post of regional operations directors. **Larry Hodgson**, based in Canton, Ohio, will direct the Northeastern region, consisting of 23 stores in seven states; **Vern Benke**, based in Nashville, will oversee the Southern region, with 21 stores in five states; **Dan Denino**, based in Indianapolis, will be responsible for the Midwest region, with 18 stores in five states; and **Bill Rees**, based in Tampa, directs the Southeastern region, with 19 stores in four states. ... **Bruce Crohn** joins Transworld Music Corp. in Albany, N.Y., as district manager and product coordinator for the Record Town stores, a division of the Bob Higgins corporation. Crohn had been vice president of operations for Integrity Entertainment Corp., the Warehouse/Big Ben's/Hits-For-All retail chain. ... **Stu Marlow**, formerly London Records national sales chief, ankles the label to take charge of Pickwick's Hawaiian operation.

Related Fields

At RCA Corp., named executive vice presidents are **Neil Vander Dussen**, division vice president and general manager, commercial systems, and **Roy Pollack**, group vice president. Vander Dussen is now responsible for RCA Records, among other divisions; Pollack's responsibilities include consumer electronics and the SelectaVision videodisk project. ... Also at RCA, **Albert W. Malang** tabbed director of SelectaVision videodisk program conversion; he had spent 10 years with ABC, where he was chief of video facilities engineering. ... And at RCA, **Seth M. Willenson** tapped director SelectaVision videodisc programs, while **Laing P. Kandel** is named director of special videodisc programs. Kandel co-wrote the book "The Gold Of Rock 'N' Roll." ... **Becky Shargo** named soundtrack coordinator for Paramount Pictures' "Urban Cowboy," to serve as director **Jim Bridges'** liaison in acquiring music for the film. Shargo was recently director of talent production at Epic. ... **Bruce Spertling**

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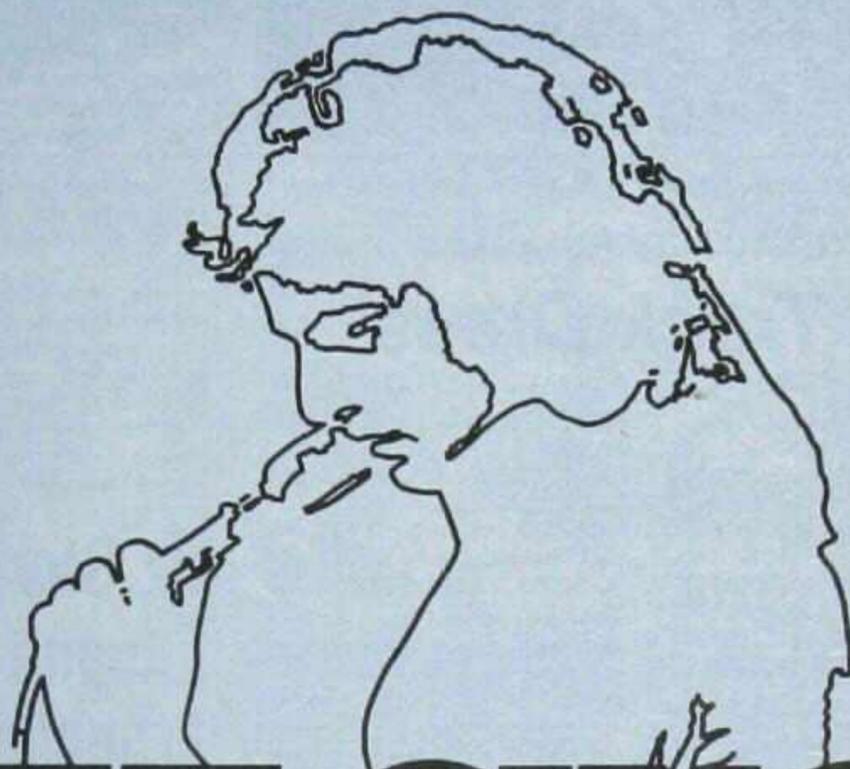
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FAN TIME—Percussionist Bill Summers signs autographs at Berkeley, Calif., High School following a seminar on music career opportunities. He's presently in Fantasy's studios cutting a followup to his hit "Straight To The Bank."

NARM URGES MANUFACTURERS

Cassettes In 8-Track Dress

By DICK NUSSER

NEW YORK—The controversy over packaging cassette tapes took another turn June 11 following the adoption by the board of directors of the National Assn. of Recording Merchandisers of a resolution urging manufacturers to give "immediate consideration" to putting cassettes into the same size package as eight tracks.

Manufacturers were reluctant to comment on the move, which would initially involve considerable changes in the manufacturing process, most of which is automated. One knowledgeable source believes that any changeover will be slow in coming, if it happens at all.

"If we had to do what they want it would obviate our whole automation process," the source complains. Nevertheless, the NARM board

unanimously approved the resolution, responding to complaints from volume merchandisers and rackjobbers about the difficulty of displaying cassettes, the fear that existing eight-track display racks will be rendered obsolete as a result of growing cassette sales, and the added costs of using adaptive packaging devices to make the cassette pack theft-proof and more visible.

Another factor in the controversy is that the standard Norelco plastic box that cassettes are now packed in could also be eliminated. At least one volume retailer has suggested that cassettes be packaged without the box, and that the box be offered to consumers as an accessory.

The one thing that manufacturers, retailers and wholesalers are agreed upon is that cassette sales are sub-

stantially increasing, with estimates claiming they now occupy as much as 45% of the prerecorded tape market.

NARM's executive vice president, Joe Cohen, sees wider ramifications behind the resolution, however.

"All we're saying is that the packaging we have now is not sufficient in comparison to the volume we're doing," says Cohen. "The important thing is how do we merchandise tape in the future. Right now it's cassettes and eight-tracks. What the music industry has to do is prove to the video industry that we can reach customers with videotape with the same success we've reached them with records."

Another industry source predicts that at least one major tape manufacturer is already making plans to insure uniformity in tape packaging.

"CBS' new facility in Atlanta is gearing up for this problem," the source says. "But I don't think anything will happen until that plant is in operation."

Officials at CBS could not be reached for comment.

Production Firm For Ron Dante

NEW YORK—Ron Dante, producer and mentor of Barry Manilow and the producer of Broadway's Tony Award winning "Ain't Misbehavin'," has established 311 Productions, which will be involved in films and television as well as recordings and Broadway.

In addition to Manilow, artists on the 311 Productions roster include Dante's Inferno, Dante's own group on Infinity Records; Jolis & Simone on Columbia Records and Alien on Elektra/Asylum.

Dante, who wrote the bubblegum classic, "Sugar, Sugar," is also the publisher of "Paris Review," a literary magazine edited by George Plimpton.

Hot Line Firmed

NEW YORK—The Chicago-based Alligator Records has named Hot Line Distributors of Memphis as its representative for Arkansas, Tennessee, Alabama and Missis-

Virgin And Atlantic Find Distrib Accord

By ROMAN KOZAK

NEW YORK—Virgin Records is moving up to the majors via a distribution deal signed with Atlantic Records, but the small London-based independent label will still be able to place some of its acts in a minor league "farm" team via a unique distribution arrangement with JEM Records.

"Virgin has been involved in U.S. distribution for a number of years. With this new agreement Virgin will be here in the U.S., with fully staffed offices, offering a total commitment to Virgin artists and their music," says Ken Berry, president of Virgin Records in America.

Virgin Records already has fully operational promotion and publicity departments in the U.S., and will shortly be opening marketing and production departments. It will also be adopting a more aggressive a&r policy in the U.S. Presently, almost all artists on Virgin Records are English.

First Virgin releases on Atlantic will be LPs by the Records, the Motors, Shooting Star, Interview and Mike Oldfield, and a new single by the Records, "Starry Eyes."

However, while Virgin will be placing these artists with Atlantic, it will still have the option, under an

agreement in principal with JEM, to take some of its unknown artists through JEM's "First Album Release and Manufacture" program, its so-called "farm" team.

"In baseball, the farm team is a distribution outlet that primes the parent team with new talent, and also primes new players for the eventual step up to the majors," says Marty Scott, president of JEM, in comparing his program with baseball.

Under Scott's "farm" program, JEM will release limited quantities of selected Virgin LPs for which Atlantic's distribution system is inappropriate. Should the LP catch on, and sell past a certain number (about 50,000 units, sources say), Virgin and Atlantic will have the option of taking the album back, and re-releasing through WEA's distribution system, with JEM earning future points or "other considerations," says Scott.

This system is similar to the arrangement that JEM has with Island Records, where JEM distributes product released by Island's budget Antilles label, while Island itself is distributed by Warner Bros. It is also expected that Stiff Records and Ra-

(Continued on page 73)

Oz Stores To Expand Via Franchising

By JOHN SIPPEL

LOS ANGELES—A fifth franchise concept in the U.S. was instituted last week by Emerald City Records. The Norcross, Ga., eight-store chain in Alabama, Georgia and Florida contracted with a Florida firm to use the name, "Oz," exclusively in that state to operate record-tape-accessories retail outlets.

David Kaye, president of Emerald City, parent company of Oz and five Music Scene stores, signed a licensing agreement with Larry and Harry Williams of V.L.H. Enterprises. Under the pact, V.L.H., a real estate firm, proposes to open a minimum of 30 Oz stores in Florida, either owned and operated by V.L.H. or franchised by others from V.L.H. within the next five years.

Emerald City, it's understood, will act as a one-stop for the V.L.H. Oz stores as part of the agreement.

The first franchise was opened in 1973 by Cleve Howard, with Houston as its base. Later when the original Budget Tape & Records chain was floundering, Phil J. Lasky, Danjay Music, Denver, took over. Lasky and his sons, Evan and Jay, now have over 90 budget franchised stores. Gary Barnard and Jack Kirby of Houston rebuilt the ailing Budget stores in the Houston area, changing the name to Evolution Records. Through their United Distributing, they now serve about 15 area stores. The Big Apple chain, Denver, has approximately 12 stores.

Noel Gimbel, Sound Unlimited, Skokie, Ill., announced a franchise concept late in 1978. That chain has about 15 franchises located in Illinois and Michigan.

Kaye says that V.L.H. intends to have its first Florida Oz stores open

GRT ADMITS PHASING OUT MUSIC TAPES

By JEAN WILLIAMS

LOS ANGELES — The entire GRT music tapes operation reportedly is being phased out, with 41 persons terminated since the first of the year.

While Bob Jacobs, executive vice president, GRT Corp., confirms that approximately 41 have been released, he says only five were "recent."

Three GRT vice presidents were recently terminated: Dan R. Boyd, vice president, operations; James H. Levy, vice president business affairs; and Biruta McShane, vice president, general manager music tapes division.

As for GRT's custom labels, Jacobs says the company has spoken to Arista Records concerning taking over some of the Janus Records acts. Sources report the company is attempting to place some of its other labels elsewhere.

"We have streamlined our operation. One reason it is smaller is because we sold the rights under a tape licensing agreement with ABC to MCA," says Jacobs.

Under the settlement, MCA's purchasing GRT's inventory of ABC tape LPs, and MCA will have at least two million tape units duplicated by GRT for the next two years.

In turning over prerecorded tape rights to the ABC catalog, GRT says it is calling off its \$10 million lawsuit against MCA. Litigation against ABC continues.

The Sunnyvale, Calif.-based company also says it received cash and other considerations for turning the ABC tape album catalog to MCA. GRT's deal with ABC began in September 1972 and would have terminated Dec. 31, 1979.

On the other hand, Jacobs confirms that a heavy blow was dealt GRT for the first quarter through large tape returns and also albums from its records division.

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July 27, 1978

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Sincerely,

John Wayne

JW/ps

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Nashville Belts Tightened, But No One Is Hitting Panic Button

By KIP KIRBY

NASHVILLE—With record company earnings down, gasoline prices up, a disappointingly "soft" second fiscal quarter drawing to a close and an overall bleak economic picture painted for the nation generally, the Nashville music industry is taking a hard look at its own bottom line projections.

A Billboard survey of local label operations indicates that while budgetary belts are being tightened and unnecessary expenditures trimmed, the situation is not as alarming here as may be the case on both coasts.

In fact, heads of Nashville record divisions point to the fact that country operations are not only securely stable but are contributing heavily to the profit margins of parent corporations.

"That's the irony of it all," comments Rick Blackburn, vice president of marketing for CBS. "Nashville record companies are doing better than ever in the face of an extremely sluggish economic situation. Country music has been fortunate; we've managed to keep growing no matter what else happens in the music business. It's the pop areas that

are feeling this crunch the worst."

"In the last few years, the record business has gotten like Las Vegas," states Jimmy Bowen, head of Nashville operations for Elektra Records. "We've all been playing with expensive chips so long we've forgotten what real dollars and cents are. Now the time has suddenly come for us to seriously look at the bottom line and start using discretion in our spending."

Obvious areas for curtailing financial expenditures, Bowen observes, are in areas of "fringe spending." This would include promotional gimmicks, expensive showcase parties, unnecessary travel and entertainment, inflationary production costs and unprofitable artist rosters.

"If we aren't into a recessive period right now, we're going to be," says Jim Foglesong, president of MCA Records, Nashville. "The question of how long do you stay with an act that isn't making money for the company is always a tough

(Continued on page 58)

Market Quotations

As of closing, June 7, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38%	32%	ABC	8	295	38%	38%	38%	- 1/2
39%	34%	American Can	6	48	38%	38	38%	+ 1/2
17%	14	Ampex	10	98	16	15%	15%	- 1/2
3%	1%	Automatic Radio	-	1	2%	2%	2%	Unch.
24	20%	Beatrice Foods	8	515	21%	21%	21%	+ 1/2
55%	44%	CBS	7	132	48%	48%	48%	- 1/2
26%	18%	Columbia Pictures	4	581	24	22%	24	+ 1/2
13%	9	Craig Corp.	7	31	10	9%	10	+ 1/2
44%	33	Disney, Walt	11	536	35%	35%	35%	Unch.
3	2	EMI	15	143	2%	2	2%	Unch.
23%	15%	Gales Learjet	7	22	16%	16%	16%	+ 1/2
15%	13%	Gulf + Western	3	277	14%	14%	14%	- 1/2
8%	3%	K-tel	56	27	7%	6%	7%	+ 1/2
3%	2	Lafayette Radio	-	7	2%	2%	2%	- 1/2
37%	30%	Matsushita Electronics	8	1	31%	31%	31%	- 1/2
46%	37%	MCA	8	426	45%	44%	45	+ 1/2
39	26%	Memorex	5	255	29%	28%	28%	- 1/2
66	53%	3M	11	405	57%	56%	57%	+ 1/2
46%	36	Motorola	10	380	45%	45	45%	+ 1/2
30%	24%	North American Philips	5	30	28%	26	28%	+ 1/2
22%	17%	Pioneer Electronics	12	1	18%	18%	18%	- 1/2
25%	14%	Playboy	24	75	19%	19%	19%	- 1/2
28%	23%	RCA	7	373	25%	25	25%	- 1/2
10%	7%	Sony	16	268	9%	9%	9%	- 1/2
8%	4%	Superscope	-	5	4%	4%	4%	Unch.
29%	17%	Tandy	7	414	21%	20%	21%	+ 1/2
11%	5%	Telecor	4	13	6	5%	6	+ 1/2
7%	4%	Telex	11	684	5%	4%	4%	+ 1/2
3%	2%	Tenna	-	56	2%	2%	2%	Unch.
18%	16%	Transamerica	5	204	18	17%	17%	+ 1/2
46%	30	20th Century	6	411	44%	43%	43%	+ 1/2
37%	32%	Warner Communications	7	671	35%	34%	35	+ 1/2
15%	12%	Zenith	10	295	12%	12%	12%	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Kustom Elec.	-	40	2%	2%
Electrosound Group	5	13	5%	5%	M. Josephson	7	189	14%	15
First Artists Prod.	36	9	6%	7%	Orrox Corp.	20	20	5%	6%
GRT	-	161	%	1%	Recoton	6	9	2%	2%
Integrity Ent.	9	226	1%	2%	Schwartz Bros.	4	3	3%	4%
Koss Corp.	7	4	3%	4%					

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

15% VALUE ADDED

New Tax In U.K. Rocking Industry

By NICK ROBERTSHAW

LONDON—Value Added Tax at the new rate of 15% came into force here June 18 and the effects are immediate and widespread: dearer records and tapes; dearer hi fi equipment; dearer concert tickets; even—though in this instance the industry would doubtless have applauded 200% VAT—dearer blank cassettes.

Disappointment at the scale of the increase—optimists had hoped for 10% or 12½%—has given way to something approaching fatalism. Asked what will be the likely effect on sales, music executives will only say: wait and see, it's anyone's guess.

The problem is that the switch from direct to indirect taxation has flung the industry into an unfamiliar and unpredictable new environment. Nobody knows which way the public will jump. Theoretically, increased prices are offset by income tax cuts boosting disposable income.

In the first place, though, it is problematic whether the equation really balances so neatly. And in the second, there is no guarantee that a public with more money in its pocket will continue old spending habits.

The music business—like other leisure industries—used to think it was recession proof, that people would still buy records no matter what.

Economic hard times, however, and a stagnant album market have left it a good deal less sanguine, aware that even the small proportion of leisure spending it commands has to be fought for and defended.

Maybe, as BPI director-general John Deacon speculated (Billboard, June 23, 1979), the public will put its disposable income into overseas holidays, not new albums.

The psychological effect of the price increases themselves is not considered so crucial. Singles generally have broken the one pound sterling (\$2) barriers. LPs are pushing five pounds (\$10). But with virtually all consumer goods going up, not to mention petrol, drink and cigarettes, the increase is only one among many.

A good deal of variety in pricing is apparent. EMI, which combined VAT increases with its annual price review, now offers singles at \$2.30, deluxe albums at \$11.40.

(Continued on page 62)

ABKCO Posts Six-Month Loss

NEW YORK—ABKCO Industries reports revenues of \$3,990,963 and a loss of \$121,042 or 9 cents a share for the six months ended March 31.

This compares with revenues of \$4,608,774 and a profit of \$219,739 or 16 cents per share for a similar period in 1978.

For the second quarter ended March 31, the company reports a loss of \$106,395 or 8 cents a share compared to a profit of \$33,727 or 2 cents per share in 1978. Revenues for the quarter amounted to \$1,703,169 compared to \$1,781,787 in 1978.

The company also announced that it's offering to purchase stock of shareholders of less than 100 shares.

For stockholders who, as of May 18, 1979, were the record or beneficial owners of fewer than 100 shares of the company's common stock, par value 10 cents per share, the company is offering to buy all of their shares at a price, in cash, net to the seller, of \$2. This figure is 60% over the closing bid price of \$1.25 per share in the over-the-counter market on June 5, 1979.

No brokerage fees, commissions or transfer taxes will be deducted from the purchase price, the company declares.

Handleman Co. Fiscal Year Ends As Best In History

NEW YORK—As projected earlier by chairman and president David Handleman, the Handleman Co. wound up its fiscal year ended April 29 with the highest net sales and net income in history, despite sharply lower fourth quarter figures (Billboard, May 12, 1979).

Revenues for the Clawson, Mich.-based record and book distributor and retailer rose 12% to \$224,227 million, compared with \$200,002 million in fiscal 1978.

Net income was \$10,652 million or \$2.40 per share, up 26% from the \$8,431 or \$1.92 per share the prior year. Included in 1979 figures is pre-tax income of \$1.3 million from the sale of Handleman's downtown Detroit warehouse, accounting for 21 cents a share of the net income.

Fourth quarter figures were not quite as bad as Handleman anticipated, with net income down 55% to \$836,000, from a record \$1,844 million in February-April 1978. Net sales dipped 27% to \$37,796 million, from \$48,153 million for the comparable 1978 period.

pointed out earlier that the year-ago fourth quarter reflected extremely strong sales of such top-selling albums as "Grease" and "Saturday Night Fever." This was contrasted with this year's relatively flat quarter with little top product that resulted in a decreased level of net sales from the rackjobber to its 7,000 retail chain store customers.

A substantial portion of the net income for the fourth quarter is attributed to the difference between the cumulative effect of quarterly estimates and the year-end valuation of physical inventories.

Yen Drop Cuts Sony Net, But Sales Rise

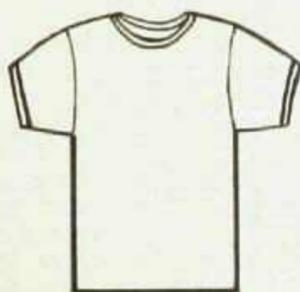
TOKYO—Consolidated net income for Sony Corp. dipped 49% in the second quarter and 36% for the six months ended April 30, due mainly to the depreciation of the yen rate versus foreign currency at the end of each period.

Consolidated net sales and con-

(Continued on page 15)

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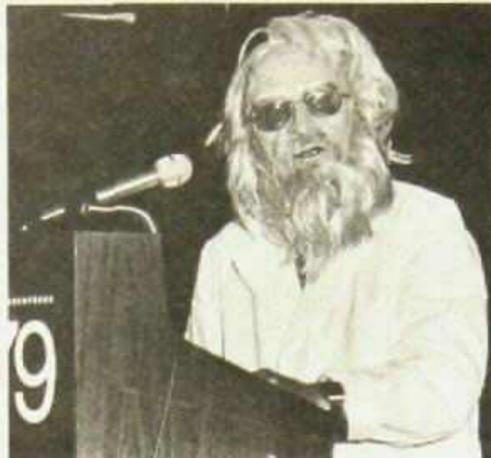
Polygram Managing Directors At Global Meet



RSO AWARD—Al Coury, RSO president, receives 'Golden Tuning Fork' award from Dr. Werner Vogel song, president of Polydor International.



SITTING TANGO—Bob Sherwood, president of Phonogram/Mercury, demonstrates a sit-down version of the tango in Palm Beach, Fla.



GROWTH PICTURE—Roland Kommerell (alias "Professor Schultze-Schwartz"), managing director of Phonogram GmbH, gives "lecture."



LIGHT TOUCH—Neil Bogart, president of Casablanca Record & Filmworks, shares a light moment with Coen Solleveld, president of the Polygram Group.



MARX BROS.?—Doing their Marx Brothers bit again are Henk Th. Hoksbergen, vice president Polygram Record Operations; Jacques Kerner, Polydor, France, and Hans Gout, Polygram, Belgium.



SHIP-SHAPE—David Fine, Polygram Leisure Ltd., Great Britain, chats with Coen Solleveld, during Manhattan boat ride.



DARTH INVADER—Darth Vader of "Star Wars" encounters Polygram reps at Palm Beach meeting, and they're not frightened a bit!

JAY MORGENSTERN LOOKING Infinity Music Priority: Catalog

By IRV LICHMAN

NEW YORK—Talk catalog to Jay Morgenstern, vice president and general manager of Infinity Music, and you're talking his language.

In addition to working aggressively within the present structure of the publishing wing of Infinity Records to create established copyrights, Morgenstern is pursuing a number of catalog deals.

"You could say I'm going through the usual new company trauma of developing catalog," he declares.

"The strength and credibility catalog offers adds strength to the exploitation of new material in that when you have a mix of new and old copyrights, you always have something to offer to producers and a&r people," maintains Morgenstern, who joined the company in April after serving as president of the publishing and international label setup of ABC, sold recently to MCA.

"To me, nothing worse can happen to a publisher than when you get a call for a song and you can't supply it."

His main target in negotiating for a catalog buy is one with solid rock'n'roll hits of the '50s and '60s. "To the kids of today, these are really new songs and in the main have lyrics still pertinent to them."

Morgenstern is aware of escalating prices demanded for catalog deals in recent years, but claims that one of the stated reasons, the increased mechanical fees under the new Copyright Law, is an "invalid premise."

"You can't take the full mechanical increase into account," he explains, "because of the trend to less material being recorded in albums, the fact that artists cut less albums and label willingness to 'stay with' an album longer in hopes it will finally break out."

Morgenstern, with offices here at 485 Madison Ave., and recently opened an office in Los Angeles at 8560 Sunset Blvd. under Rick Shoemaker, national director of music publishing, who worked with him at ABC. Shoemaker has already signed his first writer, Mark Mueller.

Another branch priority is Nashville, and Morgenstern is in the process of setting up an office there. "I'm very close to country music and serve on the board of the Country Music Association."

In New York, Allan Tepper serves as professional manager, assisted by Rick Picardo.

Morgenstern is also engaged in establishing a network of foreign licenses, having completed deals for Brazil (Fermata), Argentina (Relay) and France (Dreyfus). "I'm looking for the best local company, not necessarily the biggest. I also feel there's more incentive this way."

Morgenstern contends that disco has changed publishers' "way of thinking."

"It's awfully difficult to tell a staff writer who is not a producer to write a disco song. It's conceptual in na-

A&M Reorganization Shifts Promotion Focus On Cities

LOS ANGELES—A&M is reorganizing its field merchandising staff to concentrate its efforts on specific cities rather than regions.

Current responsibilities of the label's five regional merchandising directors will be divided between sales and promotion representatives.

According to a preliminary analysis, a more localized effort in terms of personnel yields more tangible benefits.

The structuring of tour support advertising will shift to regional promotion directors. The allocation of distribution of merchandising materials will become the responsibility

of the A&M regional sales manager in conjunction with local representatives.

The concept behind the redistribution of responsibilities and the dissolution of the position of regional merchandising director is to provide A&M with additional corporate resources for the local promotion and sales teams.

These sales and promotion teams are already in operation in 10 major cities. A&M intends to expand its deployment on a city-to-city basis under the assumption that a local focus has more likelihood of generating sales and airplay.

Cap-EMI Opening Fulfillment Site

LOS ANGELES—Capitol Industries-EMI will begin operation of a new merchandising fulfillment center that will handle the shipping of all in-store display items for Capitol.

United Artists, EMI America and Angel/Seraphim Records. The center is expected to be in operation July 1.

The 10,000 square foot facility, near downtown Los Angeles, is believed to be the first merchandising shipping office and warehouse to handle display fulfillment for all of a major record manufacturer's sub-labels.

Capitol first instituted a small merchandising shipping area in an existing warehouse nearly four years ago. Expansion discussions began a year ago with cost studies and operation plans formulated in the past six months.

The facility operates under Capitol Records' merchandising and advertising department.

Lorimar Records In CBS Family

NEW YORK—Lorimar Records has joined the CBS family of labels as a CBS Associated Label. Based in Los Angeles, it will feature all areas of music as well as soundtrack recordings.

Lorimar Productions, which is celebrating its 10th anniversary is a top independent film and television production company. Next fall it will be represented by four network tv series: "The Waltons," "Eight Is Enough," "Dallas" and "Big Shamus Little Shamus."

Forthcoming film releases include "Americathon," "The Fish That Saved Pittsburgh," "The Big Red One," "Avalanche Express," "The Hamster Of Happiness" and "Being

'Chips' Goes Disco

LOS ANGELES—Windsong Records has released a disco version of the television series "Chips" to 1,000 radio stations which play Top 40.



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**SONGS &
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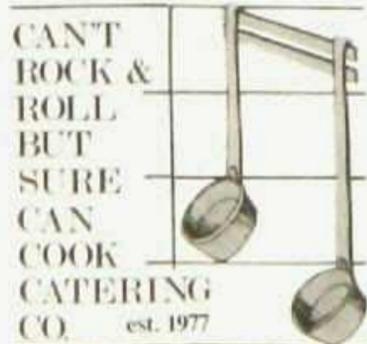
This week's song is
"HANDLE YOUR DESIRES"

It doesn't matter who you are or how much you know when you meet someone that can handle your desires someone who can read your eyes and sense your inner secrets you will submit to them

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On Asylum Records and Tapes.

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Direction: Elliot Roberts

(5E-505)



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WEA'S THREE-STAGE 1978-1979 PRICING EVOLUTION

SUGGESTED LIST PRICE	Feb., 1978 BASE PRICE	May, 1978 BASE PRICE	June 25, 1979 BASE PRICE	% of Increase	Rack/1-Stop Whlse. Price	Retail Volume Discount Price*			
						7%	5%	3%	1%
\$ 7.98	\$4.39		\$ 4.52	2.96	\$ 4.1143	\$ 4.2036	\$ 4.2940	\$ 4.3834	\$ 4.4748
\$ 8.98	\$5.10	\$4.96	\$ 5.08	1.6	\$ 4.6228	\$ 4.7244	\$ 4.8265	\$ 4.9434	\$ 5.0292
\$ 9.98	\$5.67	\$5.61	\$ 5.65	.7	\$ 5.1415	\$ 5.2545	\$ 5.3675	\$ 5.4805	\$ 5.5935
\$10.98	\$6.23	\$6.12	\$ 6.21	1.4	\$ 5.6511	\$ 5.7753	\$ 5.8995	\$ 6.0237	\$ 6.1479
\$11.98	\$6.80	\$6.67	\$ 6.78	1.6	\$ 6.1698	\$ 6.3054	\$ 6.4410	\$ 6.5766	\$ 6.7122
\$12.98	\$7.37	\$7.23	\$ 7.35	1.6	\$ 6.6885	\$ 6.8355	\$ 6.9825	\$ 7.1295	\$ 7.2765
\$13.98	\$7.93	\$7.78	\$ 7.91	1.6	\$ 7.1981	\$ 7.3563	\$ 7.5145	\$ 7.6727	\$ 7.8309
\$14.98	\$8.50	\$8.34	\$ 8.48	1.6	\$ 7.7168	\$ 7.8864	\$ 8.0560	\$ 8.2256	\$ 8.3952
\$15.98	\$9.07	\$8.89	\$ 9.04	1.6	\$ 8.2264	\$ 8.4072	\$ 8.5880	\$ 8.7688	\$ 8.9496
\$16.98			\$ 9.61		\$ 8.7451	\$ 8.9373	\$ 9.1295	\$ 9.3217	\$ 9.5139
\$75.00			\$42.65		\$38.815	\$39.664	\$40.519	\$41.370	\$42.223
\$ 1.49			\$.75		\$.5915	\$.6045	\$.6175	\$.6305	\$.675

* A retailer may qualify for discount off the base price based upon annual purchases per shipping location: under \$22,000 annual purchases, no discount; \$22,000 to \$64,999 annual purchases, 1% discount; \$65,000 to \$124,999, 3%; \$125,000 to \$249,999, 5%; and over \$250,000, 7%.

Compiled by John Sippel, Marketing Editor

'THE KIDS ARE ALRIGHT' MCA Campaign On Who Movie Track

LOS ANGELES—MCA is preparing a major multi-media marketing campaign to support the Who's "The Kids Are Alright" double album soundtrack, which is also their first domestic greatest hits package. In addition to national print media, 60-second radio spots will air at the AOR and Top 40 levels. A major television spot, featuring Ringo Starr as announcer, will also air in more than 12 markets. The video will be available for local and

national tv and retail in-store promotions. Among the promotional items to be distributed will be cloth patches displaying the British flag, "Long Live Rock" pins, T-shirts, press kits and fact sheets. Point of purchase material will feature four-color two foot by three foot Who catalog posters, mobiles, three-foot by three-foot posters and standups.

Sales Leap; Sony's Net Declines

Consolidated operating income reached new records in both quarters, with sales of videotape recorders and audio equipment among the big gainers. In the second quarter, consolidated net sales rose 21% to \$653.95 million, and consolidated operating income nearly tripled to \$87.527 million. Net income decrease of 49% to \$15.75 million compares with \$31.045 million the prior year. Overseas sales for the period were up nearly 25%, accounting for 57% of total sales, while domestic volume rose 16% and represented 43% of net sales. VTR sales were up 67%, representing 20% of all sales; television sets were up 2.8% (25% of sales), audio equipment gained 17.6% (11% of sales), recorders and radios were up 0.2% (16% of sales), other products

increased 31.6% (27% of sales). In the first six months of the current fiscal year, consolidated operating income nearly doubled to \$157.155 million, on a 15% consolidated net sales increase to \$1.337 billion. The 35.6% decrease in net income to \$35.805 million compares with \$55.564 million for the year-earlier period. Sales abroad were up 13.5% and represent 56.9% of total net sales, while domestic sales are up 17.8%. The first six months has VTR sales up 36%, accounting for 18.7% of total volume; tv sets, up 4.6% (18.7% of sales), audio equipment up 14.3% (12.3% of sales), tape recorders/radios up 0.2% (16% of sales), other products up 27% (25.6% of sales). All amounts shown as U.S. dollars are translated from yen at the rate of 220 to \$1, as of June 8.

Dedicate New York 'Swing Street'

NEW YORK—Manhattan's 52nd St. is being officially designated as "swing street" and is being designated by the city as New York's hall (sidewalk) of fame in ceremonies Tuesday (26) when five plaques on the sidewalk will be unveiled honoring Dizzy Gillespie, Billie Holiday, Charlie Parker, Lester Young, and Coleman Hawkins. Erroll Garner, Fats Waller, Oscar Pettiford, Red Norvo, Ben Webster and Slam Stewart will also be honored with Prez Awards, joining such luminaries as Kenny Clarke, Roy Eldridge, Miles Davis, Thelonious Monk, Sarah Vaughan, Stuff Smith

and Art Tatum, whose plaques will be implemented at a later date. The idea of the awards, first announced last year, was to recognize the artists who made 52nd St., between Fifth and Sixth Aves., an internationally famous jazz thoroughfare during the '30s and '40s.

EMI Firm Moves

LOS ANGELES—EMI Videograms, EMI International's newest division, has moved to 6920 Sunset Blvd., Hollywood, Calif.

Artisan Acquired

LOS ANGELES—Kent R. Duncan, founder and president of Kendun Recorders, has formed a new corporation, Artisan Sound Recorders Inc. and acquired the assets of Artisan Audio Corp. of Hollywood. A pioneer in the field of independent disk mastering, Artisan Sound Recorders was owned and operated by Robert MacLeod.

WEA Ups LPs & 45s

Continued from page 3 revised policy, valid rackjobber/one-stop customers earned a high of 9% off base prices. Retailer "shipping locations" discount ranged from 7% to 1%. The four annual volume plateaus for retail ranged from 1% for volume from \$22,000 to \$64,999 to 7% accorded a single shipping location doing over \$250,000 annually. Accounts are querulous whether WEA warehouses will ship backorders placed prior to June 25 after that date at the old lower price. The WEA directive states: "These price changes will become effective with all invoicing beginning June 25, 1979." There is question, too, regarding the phrase: "All authorized requests for returns will be issued at the original purchase price through Sept. 30, 1979." Customers wonder if this means that merchandise, shipped between June 25 and September 30, if found to be defective or misshipped would be authorized at the old, lower cost. WEA, when questioned for clarification, said it would not comment in any way on the program.

JOHN SIPPEL

Manchild Group Facing Lawsuit

INDIANAPOLIS—Sidney Johnson, doing business as Sid Johnson Management here, has filed suit against individual members of the group, Manchild, in Marion County Superior Court here, charging breach of a management pact. The pleading asks the court to award the plaintiff commissions on all monies earned by the group through 1987, when their mutual agreement ends. Johnson contends the group has been working through a new manager, thus allegedly violating his exclusive binder with them. In addition to a court accounting of funds due him, Johnson asks \$60,000 in punitive damages.

Deals For Welk

LOS ANGELES—The Welk Music Group has entered into a number of foreign sub-publishing deals. The pacts call for Welk Music to be represented by Suvini Zerboni S.p.A., Italy; Editions Musicales Claude Pascal, France; Universal Songs Holland B.V., Benelux; Gallo Music, South Africa; and ATV Northern Songs Pty Ltd., Australia.

Flipside Retail Chain To Open 5 New Stores In '79

By JOHN SIPPEL

LUBBOCK, Tex.—The Flipside chain will add five more stores in Texas by year's end, bringing the total to 19 in the New Mexico and Texas area, Allan Rosen, president, told 30 home office management and store managers. Flipside, which has more than doubled in size in the past 15 months, will soon appoint its first supervisory personnel, Rosen said. Three outstanding store managers will spend about half their time overseeing nearby stores in the two-state area. It was back to basics at the three-day convention, which began Monday (18) at the North Park Inn here. Rosen girded his forces to combat impending economic problem, which the chain founder feels can be bested by guaranteeing every store does a minimum of four turns per year. A new computerized system will assist the greater movement of product, he pledged.

Obsolete inventory and complacent clerks can impede progress, Rosen stated. Carl Keel, buyer, was optimistic regarding summer business, promising greater stock spread based upon several recent weeks of improving volume. Rosen told key employees that the WEA price increases will ignite a chain reaction of such boosts from other suppliers, therefore emphasizing the need to consolidate stronger customer relations. Store prices on albums resultantly must rise, he averred. He forecast a \$1.29 singles price for all stores.

General manager Gene Goodwin explained the new supervisory trio will shoulder greater responsibility in making the two-state chain more cohesive. Barry Rosen stressed the impact of stronger in-store merchandising and proper selection of specials for individual store areas. More cutouts and c&w budget product will be introduced. Accessories, especially blank tape, will be emphasized. Because Capitol Magnetics, the chain's principle 8-track blank supplier, is out of business, Barry Rosen said the chain will add Maxell and perhaps several other lines in the near future. Rosen and Goodwin presented slides to illustrate how to properly handle in-store customers. Carol Waddington, who heads her own ad agency here and has long handled Flipside chain advertising, illustrated a new image-building campaign behind Flipside's new logo.

MUSEXPO Move

NEW YORK—MUSEXPO and its parent company, International Music Industries Ltd., is moving to new offices after July 1 at 1414 Ave. of the Americas, New York, N.Y. 10019. The telephone will remain (212) 489-9245.

Midsong In Canada

NEW YORK—Midsong Records will be distributed in Canada by RCA Records. RCA also handles the line in Italy, Holland and Australia.

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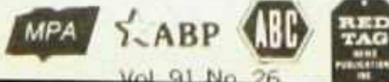
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Tilting With a Broken Lance

By CAL ROBERTS

Editor's Note: The following is in response to a Commentary article June 9 by Morris Ballen, president of Diskmakers Inc.

Once upon a time a white knight (Morris Ballen), who dwelled uneasily in his castle in Philadelphia, set forth to slay the fire-breathing dragon

Unfortunately, the white knight suffered from a severe case of grossly disturbed vision and an almost fatal case of misinformation.

So, in his head-over-heels effort to do away with the scourge of the landscape, CRP—the custom pressing arm of CBS—Morris Ballen tripped up his own horse, fell out of the saddle and had to return to his castle to regroup and rethink. His banner that read "You Get What You Pay For" was his only truth, and the white knight, whose crusade to clear the land of sub-standard phonograph records, came to naught.

Most of the bad guys in this parable turn out to have three-letter names—RCA, MCA, CBS. Ballen seems to think that the three-letter monsters spend every waking moment trying to prevent him from making a high quality, tick-free record. And why not? His enemies with the black hats (these are the CRP guys) are so intent on cutting costs that they just don't care about quality at all.

Unfortunately, the white knight hasn't taken the time to do the necessary research in order to state his case accurately. In addition to all his other problems, he suffers from a severe case of myopia, and everything he sees and everything that he says comes out strangely twisted. Let's see if we can help straighten out the white knight of Philadelphia.

Some 30 years ago Peter Goldmark and Bill Bachman invented the LP record for CBS, and a great deal of time and money went into that effort. Shellac 78s that played from three to five minutes weren't satisfying the record buying public, but they were the only game in town. Needless to say, the LP not only brought longer playing time, but also much improved quality to the average record buyer.

'Excellent quality records are being made in the U.S.'

From the earliest days, record quality has been and currently is a major issue at CBS Records. Research and quality control projects are supported by millions of dollars each year in order to upgrade the materials and procedures used in record manufacturing, and to help us detect and reject final product that does not meet our critical standards.

Over the years a dedicated effort has been made to achieve a superior quality product without losing sight of the cost of achieving these standards. Never have we compromised a quality standard to achieve a release date or to make a short-term profit for the company.

Free enterprise reflects why CRP has become a large factor in manufacturing for the entire record industry. We do it better,

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



Cal Roberts: "CBS spends millions a year on research and quality control."

we do it faster and with better quality than anyone else; but we don't do it cheaper.

As a matter of fact, the companies for whom we press have always known that records could be bought more cheaply elsewhere, but they have opted to buy the standards of excellence that we deliver.

Ask Warner Bros., A&M, Casablanca, Chrysalis, Arista, or any of the other 80 clients for whom we press, and you will hear resounding accolades. Many of these companies have had a long association with CRP, and their executives, from presidents on down, have had close working relationships with our staff.

This is a very personal, emotional business. It is unlike any other business because of the combination of recording creativity coupled with customized packaging, promotion, and advertising. There is no other product marketed in the world today that is so topical and highly energized. It's a business that's exciting and exhausting.

In 1974, at the height of the vinyl crisis, not one regular custom client was refused pressing accommodations by CRP, nor were any clients asked to leave. We have had an unblemished history of supporting our clients, even at the expense of our own CBS-owned labels during crunch periods.

Since 1970 we have more than doubled our manufacturing capacity of 12-inch and 7-inch records and all configurations of tapes. In our case there is a definite relationship between being a large quantity producer and being a high quality producer. Pressing records is not mystical nor can it be reduced to an exact science; it does require close supervision, attention to details and constant monitoring of all quality standards, visual as well as audible.

Excellent quality records and tapes are being made today, and they are being made in all the CBS plants in the United States. In Europe and in the Far East other manufacturers are making product in quantities that are minuscule compared to the demands of the U.S. (the largest retail market in the world). With the exception of small-quantity, high-quality classical product runs that are practically handtooled, these manufacturers are not able to produce records of better quality than those made in the United States.

'We have the technology, and we are using it today'

At CBS Records we have the technology to produce good records and we are using it today. And our efforts to achieve better records at realistic costs will continue on an ongoing basis.

Perhaps it would be best for the white knight to do some research on the facts relating to U.S. record manufacturing before he ventures forth again from his castle in Philadelphia.

Cal Roberts is senior vice president, operations marketing, CBS Records.

Letters To The Editor

Dear Sir:

I don't think Al Franklin could have stated the case for the small dealer any more correctly (Commentary, May 19).

Competition is completely eliminated from the record business. Small dealers cannot compete on the same terms as rackjobbers or large chains because of preferential discounts and dating given to the larger accounts.

If everyone started out closer to equal, the product would end up in consumer hands at prices closer to equal, and each in his own way could make a profit reflective of the service he provides.

Lawrence G. Musielak
President
Vitak Ebnic Co.
Downers Grove, Ill.

Dear Sir:

I am coordinator of special services at Atascadero State Hospital in California. My major responsibility is to recruit entertainment for approximately 1,000 patients who are deemed by a mental health

ill, criminally insane, or mentally disordered sex offenders.

In an attempt to upgrade the quality of our entertainment program, it is my hope that Billboard will print this letter to people will become more aware of the special needs of our patients. The program now proudly boasts appearances by the Fifth Dimension, Billie Jo Spears, the Caffrey Family, and just scheduled for July 4th—The Coasters.

I highly encourage all interested performers to contact me if they wish to provide a service to patients at the hospital. Although our financial situation limits our ability to pay, we do guarantee as much expense money as our budget will allow.

Atascadero State Hospital is located on Highway 101, halfway between Los Angeles and San Francisco. Any group traveling north or south on Highway 101 passes through Atascadero.

Bob Best
Atascadero State Hospital
Drawer A
Atascadero, Calif. 93422

Dear Sir:

I am a disk jockey at the Beachcomber Club, a disco in Daytona Beach, Fla. In response to your article on May 12, "Rock Invades Copacabana," I would like to say that in the last year and a half my format has been rock disco.

We have a very good 450-capacity room, and I have found that by following the Hot 100 and rock top 40, both profits and patrons stay up.

We also have had bands coming from Michigan, New York, Atlanta and Wisconsin, and we play all the new music as soon as it is out. It seems that the steady beat of disco and the slam of rock 'n' roll have made the Beachcomber Club the success it is today.

I would like to express my thanks for your great article and to Henry Schissler and John Julian for the right change at the right time. Maybe their DJs can exchange playlists and formats with me.

Rex Williams
Beachcomber Club
Daytona Beach, Fla.

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Radio-TV Programming

Gabbert Looking To TV

SAN FRANCISCO — National Broadcasting Assn. president Jim Gabbert, who four years ago led an industry struggle to establish radio as a separate medium from television, is thinking of moving into television.

Gabbert denied reports that he was selling all his stations and moving out of radio, but he has been looking at KMEQ-TV, a San Francisco UHF outlet devoted to religious and Spanish programming. The station reportedly has a price tag of \$10 million.

Tom Merriman, founder of TM Programming and TM Productions, along with Ernie Winn, general manager of TM, are shopping for stations and have talked to Gabbert about his Hawaiian stations. Gabbert says he would never sell KIKI-AM Honolulu, which he acquired five years ago. He put a sister station, KPIG-FM on the air in March.

Gabbert denied Coca-Cola Bottling of Los Angeles was buying his San Francisco stations, KIQI-AM/

KIOI-FM. "I haven't even spoken to them," he says. He also said a reported price of \$16 million for all of his four radio stations was ridiculous. "That would be the price for the KIOI alone," he says.

Gabbert, as a founder of the NRBA, battled long and hard with both the federal government and fellow broadcasters, particularly the National Assn. of Broadcasters, to carve out a separate identity for radio broadcasters. In this way, Gabbert exploited feelings among radio broadcasters that they were often tarred with the same brush when TV was being criticized.

Nasatir Moving

NASHVILLE—Billboard Broadcasting president Mort Nasatir moves from New York office to here to keep a closer watch on WLAC-AM/WKQB-FM. Nasatir will also serve as general manager of the two stations when he makes his move July 1.



BIG WINNER—WGAR-AM Cleveland listener Cathy Fazekas checks out her \$8,701 winnings she collected by being given one minute to gather up as much money as she could in a local bank vault. Her name was picked to do this from 67,000 entries submitted to the station. WGAR's Joe Mayer bends over her shoulder as local media cover the event. The bank rounded off her winnings to \$10,000 as one bank official commented chauvinistically "She was a little girl."

Stereo AM Race In Kansas City

2 Meredith Corp. Stations Now Broadcasting As Tests

By PAUL HOHL

KANSAS CITY—The race for stereo AM radio has started in the Midwest.

Two stations, both owned by Meredith Broadcasting Corp., have begun stereo broadcasts as part of FCC-sanctioned tests, while two others have licensing requests before the Federal Communications Commission.

KCMO-AM in Kansas City began broadcasting in stereo June 12, over a month late due to technical problems encountered during installation of the Kahn-Hazeltine system.

The Kahn is one of five stereo broadcast systems being evaluated by the FCC for possible implementation nationally.

"We're pleased with the system," reports Tom Dorsanti, operations manager at KCMO. "It sounds great."

Sister station WOW-AM in Omaha began broadcasting with a similar system May 28.

"We've remained low profile with the test," says Jim Eddens, vice president and general manager of WOW. "It's still a little early to tell the marketing impact yet. It's a little like going into an antique shop. People call and say, 'gee, that's interesting.'"

Both tests are slated to conclude Aug. 3, although the stations may re-

apply to the FCC for an extension.

Two other Kansas City stations, WDAF-AM, a top-rated country format station owned by Taft Broadcasting, and KMBZ-AM, owned by Bonneville International Corp., have submitted applications to the FCC to begin stereo broadcasts as soon as the Commission reaches a final decision on which of the five front-running systems it will approve for national use.

All stations reported expenditures between \$10,000 and \$20,000 were needed to modify existing studios for stereo operations. An equal amount was needed to make transmitter changes, stations say, although both KCMO and WOW recently moved into new facilities and trimmed costs slightly by making preparations for stereo during construction of the new facilities.

Station management at both WOW and KCMO reported a slightly greater decline in the fidelity and separation of their stereo signal than had been anticipated.

Both felt, however, that the problems would be corrected once commercial AM receivers had been perfected and were available on the market.

None of the stations anticipated making significant programming changes if AM stereo is sanctioned by the FCC.

Reaction to the tests in Kansas City have been mixed, with most FM and many AM stations considering the broadcasts more of a novelty than a serious innovation within the industry.

KCMO's Tom Barsanti feels differently, citing industry figures to substantiate his claim that AM stereo will be readily accepted by the public.

"The industry predictions are that it took seven years for FM to reach a 50% penetration level and we're expecting AM to do that in three years," Barsanti claims. "It's simply a matter of people deciding, 'hey, I like this.'"

Art Pemberton, chief engineer at WDAF, feels that public acceptance will depend on how stations project their now public image and use the media.

"The broadcasters will have to promote AM stereo," Pemberton says. "The public doesn't know anything we don't tell them or they don't read about."

Edmonton Gets New AOR Outlet Known As K-97

EDMONTON, Alta., Canada—This midwestern Canadian city, long one of Canada's top concert and album buying markets, now has its own AOR station, CIRK-FM, also known as K-97.

Formerly known as CJCA-FM, a division of Edmonton Broadcasting, the station was changed from country to AOR after approval of the Canadian Radio-Television and Telecommunications Commission. The new format debuted with "It's Only Rock 'n' Roll. But I like It" by the Rolling Stones.

One of the first moves the station made was to hire Doug Pringle, thought by many to be Canada's top AOR programmer and personality, as a full-time consultant. Pringle is host of the syndicated four-hour weekly rock show, "The Pringle Program" and was co-founder of Montreal's AOR FM outlet, CHOM.

According to Pringle, the station's format "is a lot more progressive than most of Canada's existing FM stations." And he says, "More attention will be paid to news than is often the case with AOR radio."

The station plans to be presenting major rock shows in the market. To kick off the format, 20 billboards were rented and newspaper advertising has been utilized.

Neil Edwards is the new program director of the station with Bruce Kenyon serving as music director.

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Offer Europa Jazz

NEW YORK—The Broadcasting Foundation of America is offering two series of programs taped from European jazz festivals. "Jazz Festivals of Norway" is a series of four-hour broadcasts that takes listeners behind the scenes of the 1978 Molde Jazz Festival and the Kongsberg Jazz Festival in the same year.

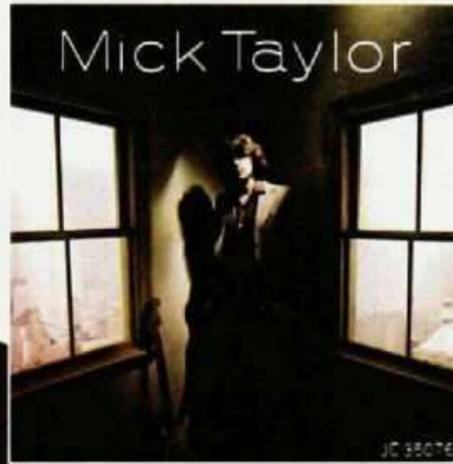
The second series was recorded by the Polish Radio at the 1978 "Warsaw Jazz Jamboree." Those interested should contact the foundation at 52 Vanderbilt Ave., New York, N.Y. 10017.

Mick Taylor refuses to be cornered.

In every one of his projects—which include playing masterful guitar at 16 with John Mayall and then joining the world's greatest rock and roll band for 5 years—Mick Taylor has been impossible to categorize as anything but an innovator.

On his new solo album, Mick Taylor presents all his own music and songs. Besides his fiercely independent multi-tracked guitars, he's featured on electric bass and piano, covering an impressive spectrum of music from stinging rock to dense, moody jazz.

**Mick Taylor's music. Hear it for yourself.
Don't try and file it under anything.
"Mick Taylor." His debut solo album
on Columbia Records and Tapes.**





DJ JOCKEY—CHYR-AM Leamington, Ont., morning DJ John Harada, in helmet, gets some coaching from a horse trainer as he prepares to compete against local politicians in a celebrity harness race. Harada came in fourth.

N.Y.'s WBLS-FM Gaining On WKTU-FM In Arbitron Ratings

• Continued from page 3

New York market is holding at around a 14 share. In October/November this was split between WKTU and WBLS 11.3/3.1, by January/February the split was 10.3/3.8 and now it is 7.6/6.4.

WBLS programmer Frankie Crocker has vowed to beat WKTU and become the number one station in New York by the fall Arbitron and he just might do that.

Among the programming talents

Crocker is going up against is his former secretary Wanda Ramos, who consults WKTU as an executive with Burkhardt/Abrams Associates. Kent Burkhardt created the WKTU format last summer.

While WKTU and WBLS are battling it out, the long-time market leader WABC has slipped to fourth place with a 5.9 share.

While WABC slips, rumors grow stronger that there will be a major shakeup in the personnel of the station. A report that WABC was negotiating to sign up the New York Yankees has been denied. Such a step would be the first move to converting the long-time rocker to talk.

In other ratings Bonneville-programmed beautiful music WRFM-FM slipped from a 5.6 to a 4.7, just

about where the station was last fall. WRFM's competitor WPAT-FM moved up from a 2.9 to a 4.1, while similarly formatted WPAT-AM declined from a 3.3 to a 2.0.

ABC's FM outlet, WPLJ is off from a 3.6 to a 3.5. Country WHN-AM is down from a 3.6 to 3.0. Metromedia's WNEW-AM moves up from a 2.9 to a 3.4, and its progressive sister WNEW-FM is up 1.8 to 2.8.

RKO's Top 40 WXLO-FM's four-book decline has ended with the station moving up from a 2.2 to a 2.5. Contemporary WNBC-AM edges up from a 2.6 to a 2.7. Its sister FM outlet, WYNY, tries out a new MOR format by gaining from 1.8 to 2.0. Oldies outlet WCBS-FM gains from 2.6 to 2.9.

San Diego's KFMB Up

SAN DIEGO—With the apparent help of the local Padres baseball team contemporary KFMB-AM shot up from a 3.9 to a 8.0 share according to advance information of the April/May Arbitron report due out next week.

The station captured the top spot in the market with the audience gain. Its sister station, KFMB-FM, also known as B-100, which runs a Top 40 format, also had a slight gain, up from 4.9 to 5.1.

A new disco station, KITT-FM, got off to a good start with a 4.2 share. Another new station, beaming

in from Mexico, XETRA-FM, which went on the air last year with an AOR format moved up from 2.5 to 4.8.

Beautiful KOZN-FM, which runs the FM 100 Plan, climbed from 4.8 to 6.0, and Bonneville beautiful-formatted KEZL-FM was also up from 5.0 to 5.3. Another solid beautiful gainer is KYXY-FM, up from 2.7 to 4.5.

Losing audience was KPRI-FM, an AOR SuperStars station, down from 5.2 to 4.1 and KJFM-FM, a mellow TM Beautiful Rock outlet, down from 4.6 to 3.5. Top 40 KCBO-AM slipped from 4.7 to 2.8.

'Black Broadway' Show Airing Via NPR Satellite

WASHINGTON—"Black Broadway," the 1979 Newport Jazz Festival salute to black music from the turn of the century through World War II, will be aired live in an exclusive NPR satellite broadcast on Sunday (24) from 8 to 10:30 EST. The coast-to-coast live broadcast will be NPR's only offering from this year's Newport festival.

Included in Black Broadway's all-star cast are Bobby Short, Eubie Blake, Diahann Carroll, Mabel Mercer, John W. Bubbles, Homi Coles and Dick Hyman. Performing a medley from his 1921 Broadway hit "Shuffle Along," Eubie Blake revises his daring synthesis of ragtime and operetta which shaped the development of the Broadway musical during its most vibrant years and restored authentic Black artistry to the

"Black Broadway" fits into the contemporary resurgence of Black Broadway musicals in which shows like "Ain't Misbehavin'" currently enjoy great popularity. Mell Carter, from the cast of "Ain't Misbehavin'" performs Fats Waller's "Got a Feeling I'm Falling" in the "Black Broadway" revue.

NPR's live broadcast will include intermission features offering historical background on the evolution of Black Broadway musicals are a montage of interviews with the performers. The show will be co-hosted by Billy Taylor, regular host of NPR's "Jazz Alive!" series and Ured Calland, senior producer of NPR's classical music unit. The live broadcast is made possible by a grant from the National Endowment for the

Chicago WCFL, Long a Top 40, Soon All-Talkie

CHICAGO—The end of music programming is believed near for WCFL-AM, once a powerhouse Top 40 station in this market.

Sources within the station—in an opinion seconded by local media observers—say a move to all-talk/news is a certainty.

The switch is expected following takeover by Mutual Radio. The FCC this month approved Mutual's purchase of the station for \$12 million from the Chicago Federation of Labor.

The network has named Orrin McDaniels as general manager while refusing to confirm the expected format switch. McDaniels comes from WTOP-AM, Washington, an all-talk station.

Reportedly, staff members will be given the choice of continuing under the new format. But personnel changes are expected.

Dick Stadlen, in charge of music programming, made no announcement.

The 50,000-watter, in drastic decline in recent years, has been programming MOR adult-oriented music.

Reportedly, Mutual has launched a physical renovation of the studios



SUPER SHOW—Arista artist Graham Parker belts out a number on the stage of the Agora Ballroom in Atlanta as the television camera captures the event for telecast over Ted Turner's tv superstation WTCC Atlanta. Graham's performance was the first of a series to be broadcast to a satellite-cable hookup covering 45 states.

complete with needed equipment upgrading.

Bill Lemenski is remaining in his post as station manager.

ALAN PENCHANSKY

Streisand Special Successful

"Barbra Streisand Special," Produced by Leslie Corn for the ABC Entertainment Radio Network. Executive producer: Richard Foreman. Air date: Sunday (24).

NEW YORK—ABC has taken great care to produce a first rate portrait of superstar Streisand here. And their efforts have paid off. The 51-minute show (nine minutes out for commercials) was cleared by more than 450 stations including WOR-AM New York, WCLR-FM Chicago, WPEN-AM Philadelphia, WBZ-AM Boston, WMAL-AM Washington, KDKA-AM Pittsburgh and WSB-AM Atlanta.

The show is a musical biography as it traces Streisand's musical career from "Happy Days Are Here Again" to her latest disco offering from the movie of the same name, "The Main Event."

Each of the 12 songs included is introduced by Streisand and some of the people who have been associated with her such as agents or composers. To get the highest quality for the selections ABC went to CBS Records and used master tapes to put the show together.

The program opens with Streisand speaking on how she "pounded the pavements to try to become an actress for two days" and so many "terrible things happened" that she "gave it up and became a singer."

She then tells of the "small world" of her childhood in Brooklyn and her dreams of "becoming a star."

One of the most thoughtful moments of commentary of the program is where Streisand is talking about her recording of "People." She recalls that she told lyricist Bob Merrill that he had the lyrics "all wrong."

She explains, "No, Bob, it's people who don't need people are the luckiest people in the world."

The show is hosted by Hy Agens, who is a free-lance announcer generally working in commercials. He pulls the comments from Streisand and others who are interviewed together to keep the program flowing. Chris Kershaw, of Kershaw West

put the incidental music together.

Kershaw also worked on the first ABC network special on Elvis Presley last year when he was with JAMS.

ABC is planning other specials such as the on-going "Super Group Concert" and a Jan. 1 10-hour "Music Of The Decade" hosted by WABC-AM DJ Dan Ingram.

The next "Super Group Concert" will be broadcast July 28 and feature a Seattle concert by the Moody Blues. Past concerts have featured Chicago and Foreigner.

DOUG HALL

'Top 30' Series Running Fever

CANOGA PARK, Calif.—Barbara Gibb, the Bee Gees' mother; Sister Sledge and Dr. Johnny Fever of the television show "WKRP In Cincinnati" are the featured guests on the premiere of Drake-Chenault's "Weekly Top 30" which starts Saturday (30).

The "Weekly Top 30" is a countdown of the nation's 30 biggest hits as tabulated in a computerized combination of several sources.

Among the stations signed up for the new program are KHJ-AM Los Angeles, CKLW-AM Windsor, Ont. (Detroit), WCBM-AM Baltimore, WFYR-FM Chicago, WASH-FM Washington, KSTP-AM Minneapolis, WQXI-AM Atlanta and WNDE-AM Indianapolis.

Dec. 7-9 Seminar

SAN DIEGO—The fifth Burns Media Program Studies Seminar will be held Dec. 7 to 9 at the Sheraton Hotel, Harbor Island, here. Burns Media Consultants general manager Judith Burns says the last seminar at the hotel was so successful "we've decided to hold it at the Sheraton Harbor on a semi-permanent basis." The seminars, which have been conducted for two years, are limited to 40 persons.

AOR Winner In Arbitron L.A. Ratings

LOS ANGELES—AOR is the big winner in this market according to the advance information from the April/May Arbitron report due out Friday (29).

Metromedia's FM outlet continues to grow, scoring a 5.8 share, up from 4.8 in January/February and 3.6 a year ago. Telephone talk KABC-AM holds the top spot with a 8.9 share.

This latest report was not a good one for beautiful music. The usual heavy hitter, Bonneville's KBIG-FM, fell from a 6.2 to 5.5 and KJOL-FM, programmed by Jim Schulke, fell from 5.8 to 4.0. KOST-FM, which runs the FM 100 Plan of beautiful music, slipped from 2.8 to 2.4.

MOR KMPC-AM is up from 2.8 to 3.7 and contemporary KRLA-FM is ahead from 2.2 to 3.5.

Disco is not faring well in L.A. Kent-Burkhart-programmed KHIS-FM is down from 2.6 to 2.2 and KUTE-FM is also off from 3.6 to 3.1.

RKO's oldies KRTH-FM is down from 3.5 to 3.3 while its sister AM rocker KHJ fall further into the basement from 2.3 to 2.1. A year ago KHJ had a 3.6.

'Alleluia' On Air

EVANSTON, Ill.—WPRZ-AM Evanston will present "Alleluia," a festival of contemporary Christian music featuring recording artist Chuck Girard as soloist July 14. The concert, to involve more than 50 local churches, will also include the Voices of Youth Choir and a 200-voice Agelina Choir. The program is being planned and coordinated by station program director Mike

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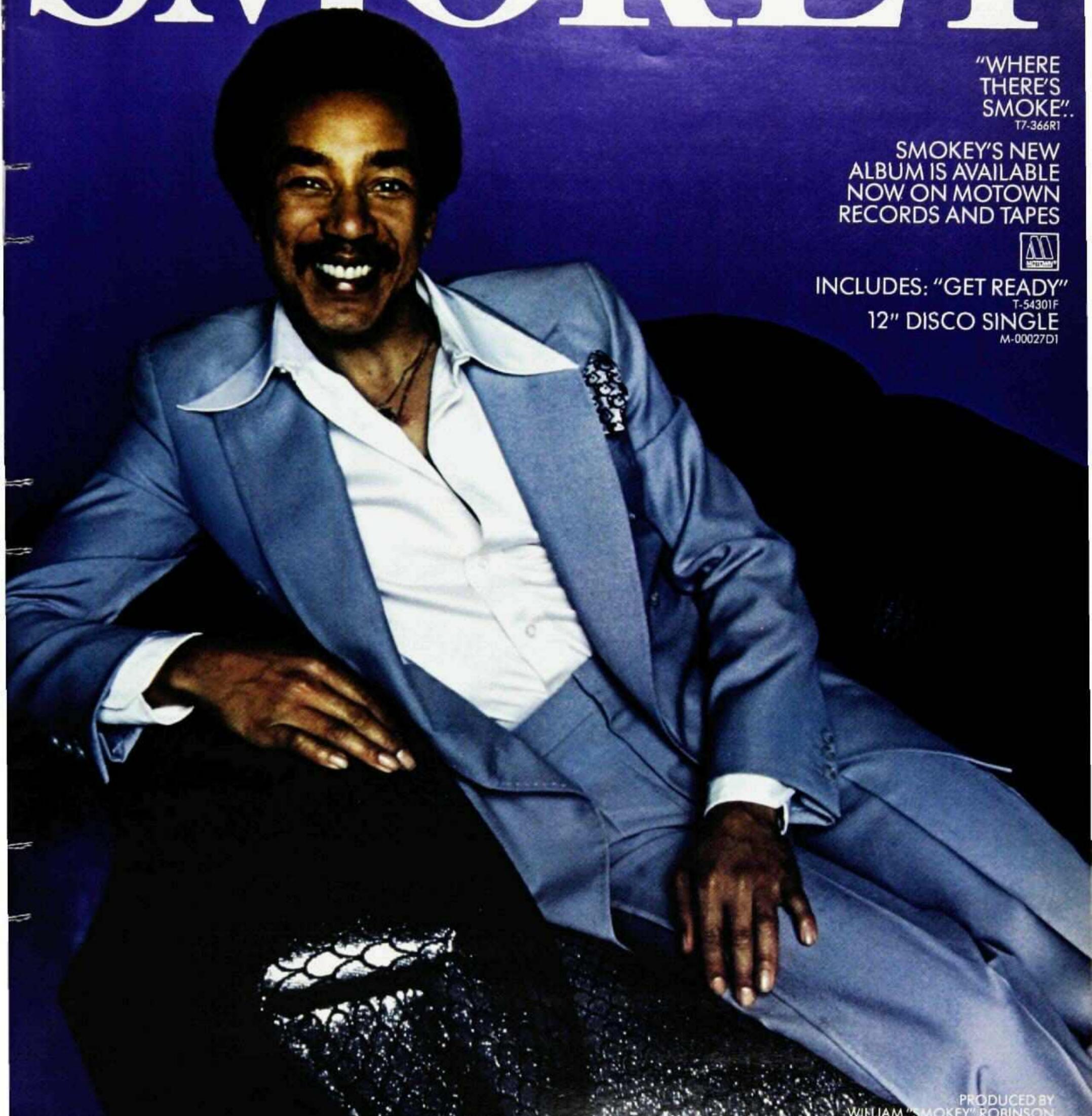


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Vox Jox

By DOUG HALL

NEW YORK—Dick Whittinghill, now in his 30th year as morning man at KMPC-AM Los Angeles, retires from that slot Aug. 4. He will be succeeded by **Robert W. Morgan**, who has been with the station since 1975.

Morgan will continue to host the widely-syndicated "Robert W. Morgan Special Of The Week" and "Robert W. Morgan Record Report."

Whittinghill will continue at the station with a 9 to 11 a.m. Sunday show featuring his familiar mix of comedy cuts, contemporary ballads and big band music. He will also remain as a consultant in client relations.

The veteran air personality began working in the L.A. market at KIEV-AM Glendale and KGFJ-AM Hollywood before landing the 6 to 9 a.m. slot on KMPC in 1950. Morgan is best known as the top-rated morning man at KHJ-AM from 1964-65, with a one-year hiatus in 1970, when he worked at WIND-AM Chicago.

Jim Smith rejoins ABC as he becomes program director at KSFX-FM San Francisco, the ABC disco-formatted station July 1. He succeeds **Gloria Johnson**, who left the station a few months ago. Smith had been p.d. at WRVR-FM New York and WOKY-AM Milwaukee. He was last with ABC when he served as music director of WLS-AM Chicago. Smith began his broadcasting career at KDKD-AM Pittsburgh 10 years ago. WRVR is looking for a new p.d.

KUJ-AM Walla Walla, Wash., is looking for several DJs. Those interested should call station president **Jim Nelly** collect at 509 529-8000. . . . **Ric Hensen** is the new operations manager at KTAC-AM Tacoma, having been promoted from p.d. . . . WSIR-AM Winter Haven, Fla., mu-

sic director Alan Walts is leaving the station to join WTON-AM Staunton, Va. He is being succeeded by Jay Menchan.

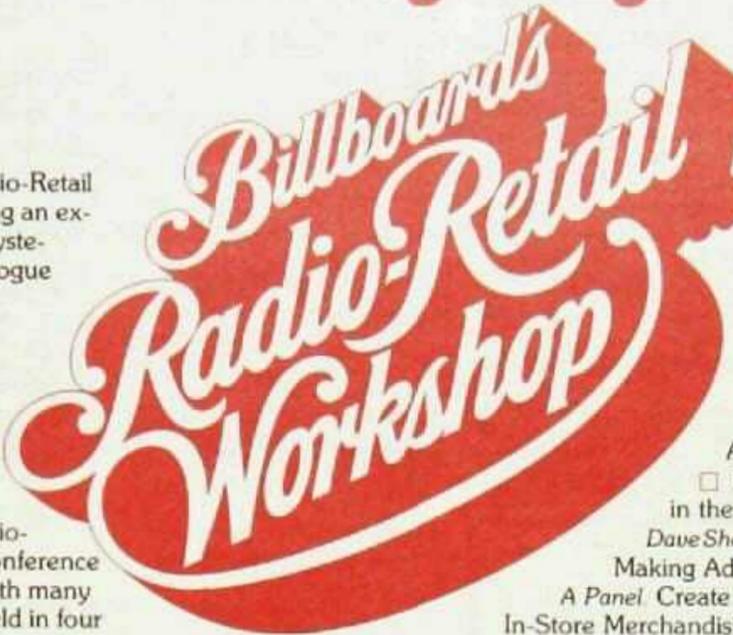
WJRB-AM Nashville new p.d. **Don Keith** has assembled the following new on-air lineup: **Chuck Hussey**, 6 to 10 a.m.; **Jerry Minshall**, 10

a.m. to 3 p.m.; **Keith**, 3 to 7 p.m.; **Ken Johnston**, 7 p.m. to midnight and **Butch Sanders**, midnight to 6 a.m.

Bo Donovan, vice president of Tuesday Productions in San Diego, reverted to **Tom Becker** recently (Continued on page 28)



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Examination of Respective Roles in the Industry: *John Sippel*, Billboard, *Dave Sholin*, Music Director of RKO stations.

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A Panel: Create More Eye-tractive

In-Store Merchandising: *Jack Shue*, WEA Seattle Branch Manager, Merchandising Your Station: *Pat O'Day*, KYYX, Seattle. Broadcast's Impact on Record Marketing: *Steve West*, KJR, Seattle. And more . . .

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The Billboard Radio-Retail Workshop exists to serve YOUR interests, and participation is easy. Fill out the Registration Form now and come meet all in the region(s) of your choice! The rest will be profitable history.

Bubbling Under The HOT 100

- 101—BABY FAT, Robert Byrne, Mercury 74070
- 102—READY 'N' STEADY, D.A., Rascal 102
- 103—LOVE IS FOR THE BEST IN US, James Walsh, RCA 11480
- 104—ALL I EVER NEED IS YOU, Kenny Rogers & Dottie West, United Artists 1276
- 105—ANYBODY WANT TO PARTY, Gloria Gaynor, Polydor 14558
- 106—DREAMS I'LL NEVER SEE, Molly Hatchet, Epic 9-50669
- 107—SHAKE, Gap Band, Mercury 74053
- 108—WHEN I DREAM, Crystal Gayle, United Artists 1288
- 109—SORRY, Natalie Cole, Capitol 4722
- 110—EASY WAY OUT, Roy Orbison, Asylum 46048

Bubbling Under The Top LPs

- 201—IRON CITY HOUSE RICKERS, Love's So Tough, MCA 3099
- 202—DOUCETTE, The Douce Is Loose, Mushroom 5013
- 203—JOHN HALL, Power, Columbia JC 35790
- 204—ROCKIE ROBBINS, A&M 4758
- 205—RAMSEY LEWIS, Ramsey, Columbia JC 35815
- 206—BOBBY WOMACK, Roads Of Life, Arista AB 4222
- 207—LENNY & THE SQUIGSTONES, Casablanca NBLP 7149
- 208—SPARKS, #1 In Heaven, A&M 4699
- 209—PASSPORT, Garden Of Eden, Atlantic SD 19233
- 210—STATLER BROTHERS, The Originals, Mercury SRM 1-5016



July 29-30, 1979*



October 21-22, 1979



January 27-28, 1980



May 25-26, 1980

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Name(s) _____ Title(s) _____
Company _____ Phone (_____) _____
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You may charge your Radio-Retailing Workshop registration if you wish:

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Signature _____

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made, but a 10% cancellation fee will apply to cancellations up to one month prior to the workshop. No refunds after that date. Information on hotel accommodations will be sent to you immediately upon receipt of your completed registration form.

* On July 29th there will be a Cocktail Reception in the evening and All-Day Meetings on July 30th. Rates at the Sheraton Portland are: \$29.00-35.00 for Singles and \$37.00-43.00 for Doubles. Reservations can be made by calling (503) 288-6111.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/21/79)

TOP ADD ONS - NATIONAL

- (D) CHIC—Good Times (Atlantic)
- KISS—I Was Made For Lovin' You (Casablanca)
- (D) DONNA SUMMER—Bad Girls (Casablanca)

D—Discotheque Crossover

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

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

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

KQED—Albuquerque

- CARS—Let's Go (Elektra)
- CHIC—Good Times (Atlantic)
- ★ JOE JACKSON—Is She Really Going Out With Him (A&M) 35-24
- ★ ANITA WARD—Ring My Bell (TK) 23-15

KENO—Las Vegas

- WINGS—Getting Closer (Columbia)
- CHIC—Good Times (Atlantic)
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 13-7
- ★ JAY FERGUSON—Shakedown Cruise (Elektra) 8-3

KFMB—San Diego

- THE CARS—Let's Go (Elektra)
- NICK GILDER—You Really Rock Me (Chrysalis)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 25-12
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 27-14

PRIME MOVERS - NATIONAL

- (D) ANITA WARD—Ring My Bell (TK)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- VAN HALEN—Dance The Night Away (Warner Brothers)

KING—Seattle

- BARBRA STREISAND—Main Event (Columbia)
- KANSAS—People Of The Southwind (Kirtshner)
- D★ ANITA WARD—Ring My Bell (TK) X-15
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 22-12

KIRB—Spokane

- BLONDIE—One Way Or Another (Chrysalis)
- THE CARS—Let's Go (Elektra)
- ★ JOE JACKSON—Is She Really Going Out With Him (A&M) 22-16
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 28-20

KTAC—Tacoma

- BARBRA STREISAND—Main Event (Columbia)
- EDDIE RABBITT—Suspicious (Elektra)
- ★ KENNY ROGERS—She Believes In Me (UA) 17-13
- D★ SISTER SLEDGE—We Are Family (Cotillion) 18-7

KCPX—Salt Lake City

- BARBRA STREISAND—Main Event (Columbia)
- AIRBORNE—That's Where My Love Goes (Columbia)
- D★ ANITA WARD—Ring My Bell (TK) 24-17
- ★ GERRY RAFFERTY—Days Gone Down (UA) 18-10

KRSP—Salt Lake City

- BARBRA STREISAND—Main Event (Columbia)
- JAMES TAYLOR—Up On The Roof (Columbia)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 15-7
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 9-3

KIMN—Denver

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- WINGS—Getting Closer (Columbia)
- ★ VAN HALEN—Dance The Night Away (WB) 28-15
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 20-10

KJR—Seattle

- BARBRA STREISAND—Main Event (Columbia)
- THE KNACK—My Sharona (Capitol)
- D★ ANITA WARD—Ring My Bell (TK) X-20
- ★ GERRY RAFFERTY—Days Gone Down (UA) 23-14

KYYZ—Seattle

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ ANITA WARD—Ring My Bell (TK)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-16

KCBN—Reno

- THE KNACK—My Sharona (Capitol)
- AIRBORNE—That's Where My Love Goes (Columbia)
- D★ KISS—I Was Made For Lovin' You (Casablanca) 15-10
- D★ DONNA SUMMER—Bad Girls (Casablanca) 32-20

KYXX—Seattle

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ ANITA WARD—Ring My Bell (TK)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-16

KCBN—Reno

- THE KNACK—My Sharona (Capitol)
- AIRBORNE—That's Where My Love Goes (Columbia)
- D★ KISS—I Was Made For Lovin' You (Casablanca) 15-10
- D★ DONNA SUMMER—Bad Girls (Casablanca) 32-20

KYXX—Seattle

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ ANITA WARD—Ring My Bell (TK)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-16

KYXX—Seattle

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ ANITA WARD—Ring My Bell (TK)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-16

KYXX—Seattle

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ ANITA WARD—Ring My Bell (TK)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 11-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 25-16

BREAKOUTS - NATIONAL

- BARBRA STREISAND—Main Event (Columbia)
- THE KNACK—My Sharona (Capitol)
- PEACHES & HERB—We've Got Love (Polydor/MVP)

WPEZ—Pittsburgh

- SPYRO GYRA—Morning Dance (Infinity)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ★ JOHN STEWART—Gold (RSO) 24-15
- ★ VAN HALEN—Dance The Night Away (WB) 10-6

WNOE—New Orleans

- D★ AMII STEWART—Light My Fire (Ariola)
- D★ CROWD PLEASERS—Freaky People (Westbound)
- ★ REX SMITH—You Take My Breath Away (Columbia) 10-5
- ★ MAXINE NIGHTINGALE—Lead Me On (Windson) 37-32

KEEL—Shreveport

- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- D★ ANITA WARD—Ring My Bell (TK) 7-1
- ★ RAYDIO—You Can't Change That (Arista) 29-18

Southwest Region

TOP ADD ONS:

- KISS—I Was Made For Loving You (Casablanca)
- JAY FERGUSON—Shakedown Cruise (Elektra)
- ELTON JOHN—Mama Can't Buy You Love (MCA)

PRIME MOVERS:

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- (D) McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- VAN HALEN—Dance The Night Away (Warner Brothers)

BREAKOUTS:

- BARBRA STREISAND—Main Event (Columbia)
- THE KNACK—My Sharona (Capitol)
- THE CARS—Let's Go (Elektra)

Midwest Region

TOP ADD ONS:

- (D) DONNA SUMMER—Bad Girls (Casablanca)
- (D) ANITA WARD—Ring My Bell (TK)
- WET WILLIE—Weekends (Epic)

PRIME MOVERS:

- KENNY ROGERS—She Believes In Me (UA)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)

BREAKOUTS:

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- CARS—Let's Go (Elektra)
- BARBRA STREISAND—Main Event (Columbia)

Pacific Southwest Region

TOP ADD ONS:

- WINGS—Getting Closer (Capitol)
- (D) CHIC—Good Times (Atlantic)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)

PRIME MOVERS:

- DONNA SUMMER—Bad Girls (Casablanca)
- (D) McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- BLONDIE—One Way Or Another (Chrysalis)

BREAKOUTS:

- THE CARS—Let's Go (Elektra)
- THE KNACK—My Sharona (Capitol)
- BARBRA STREISAND—Main Event (Columbia)

Pacific Northwest Region

TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- (D) CHIC—Good Times (Atlantic)
- POCO—Heart Of The Night (MCA)

PRIME MOVERS:

- (D) ANITA WARD—Ring My Bell (TK)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- GERRY RAFFERTY—Days Gone Down (UA)

BREAKOUTS:

- BARBRA STREISAND—Main Event (Columbia)
- THE KNACK—My Sharona (Capitol)
- ELTON JOHN—Mama Can't Buy You Love (MCA)

KFRC—San Francisco

- D★ CHIC—Good Times (Atlantic)
- POCO—Heart Of The Night (MCA)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 8-3
- JOE JACKSON—Is She Really Going Out With Him (A&M) 30-24

KYA—San Francisco

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- D★ DONNA SUMMER—Bad Girls (Casablanca)
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 14-9
- ★ JOHN STEWART—Gold (RSO) 17-12

KLIV—San Jose

- BARBRA STREISAND—Main Event (Columbia)
- CHIC—Good Times (Atlantic)
- ★ ANITA WARD—Ring My Bell (TK) 4-1
- ★ KENNY ROGERS—She Believes In Me (UA) 15-9

KRDT—Sacramento

- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ KENNY ROGERS—She Believes In Me (UA) 17-14
- ★ GERRY RAFFERTY—Days Gone Down (UA) 25-19

KYNO—Fresno

- MAXINE NIGHTINGALE—Lead Me On (Windson)
- EDDIE RABBITT—Suspicious (Elektra)
- D★ ANITA WARD—Ring My Bell (TK) 25-23
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 9-5

KGW—Portland

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-19
- REX SMITH—You Take My Breath Away

North Central Region

TOP ADD ONS:

- CRYSTAL GAYLE—When I Dream (UA)
- ABBA—Does Your Mother Know (Atlantic)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)

PRIME MOVERS:

- VAN HALEN—Dance The Night Away (WB)
- POCO—Heart Of The Night (MCA)
- (D) ANITA WARD—Ring My Bell (TK)

BREAKOUTS:

- (D) CHIC—Good Times (Atlantic)
- THE CARS—Let's Go (Elektra)
- IAN HUNTER—When Daylight Comes (Chrysalis)

CKLW—Detroit

- D★ CHIC—Good Times (Atlantic)
- CRYSTAL GAYLE—When I Dream (UA)
- ★ KENNY ROGERS—She Believes In Me (UA) 15-7
- ★ K.C. & THE SUNSHINE BAND—Do You

WDRQ—Detroit

- EDWIN STARR—Happy Radio (20th Century)
- D★ LOVE DELUXE—Here Comes That Sound Again (WB)
- D★ CANDI STATON—When You Wake Up Tomorrow (WB) 15-10

WTAC—Flint

- D★ CHIC—Good Times (Atlantic) 20-8
- D★ AMII STEWART—Light My Fire (Ariola)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ★ POCO—Heart Of The Night (MCA) 18-11

Z-96 (WZZR-FM)—Grand Rapids

- ABBA—Does Your Mother Know (Atlantic)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 24-17
- D★ ANITA WARD—Ring My Bell (TK) 25-18

WAKY—Louisville

- DONNA SUMMER—Bad Girls (Casablanca) 27-21
- ABBA—Does Your Mother Know (Atlantic)
- ★ ANITA WARD—Ring My Bell (TK) 15-4
- ★ POCO—Heart Of The Night (MCA) 26-22

WBGN—Bowling Green

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- THE CARS—Let's Go (Elektra)
- ★ WET WILLIE—Weekends (Epic) 22-16
- D★ ANITA WARD—Ring My Bell (TK) 15-5

WGCL—Cleveland

- WINGS—Getting Closer (Capitol)
- IAN HUNTER—When Daylight Comes (Chrysalis)
- ★ VAN HALEN—Dance The Night Away (WB) 27-21
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 26-17

WZZP—Cleveland

- WINGS—Getting Closer (Columbia)
- GERRY RAFFERTY—Days Gone Down (UA)
- ★ POCO—Heart Of The Night (MCA) 32-24
- ★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 29-11

Q-102 (WRRQ-FM)—Cincinnati

- JAY FERGUSON—Shakedown Cruise (Elektra)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ RICKIE LEE JONES—Chuck E.'s In Love (WB) 4-1
- ★ VAN HALEN—Dance The Night Away (WB) 11-7

WNCI—Columbus

- D★ DONNA SUMMER—Bad Girls (Casablanca)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ VAN HALEN—Dance The Night Away (WB) 15-11
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 12-8

WCUV—Akron

- THE WHO—Long Live Rock (MCA)
- CARS—Let's Go (Elektra)
- D★ DAVID NAUGHTON—Makin' It (RSO) 17-7
- ★ KISS—I Was Made For Loving You (Casablanca) 25-18

13-Q (WKTQ)—Pittsburgh

- CARS—Let's Go (Elektra)
- NICK GILDER—You Really Rock Me

KILT—Houston

- KISS—I Was Made For Loving You (Casablanca)
- THE KNACK—My Sharona (Capitol)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 13-9
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 27-18

KRBE—Houston

- NIGEL OLSSON—Part Of The Chosen Few (Bang)
- MANFRED MANN'S EARTH BAND—You Angel You (WB)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 22-10
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 23-13

KLIF—Dallas

- WINGS—Getting Closer (Columbia)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ★ GERRY RAFFERTY—Days Gone Down (UA) 28-22
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M) 22-16

KNUS-FM—Dallas

- BARBRA STREISAND—Main Event (Columbia)
- D★ DAVID NAUGHTON—Makin' It (RSO)
- ★ SUPERTRAMP—The Logical Song (A&M) 5-2
- ★ VAN HALEN—Dance The Night Away (WB) 11-4

KEJZ-FM (2-97)—Fl. Worth

- JAY FERGUSON—Shakedown Cruise (Arylum)
- ★ SUPERTRAMP—The Logical Song (A&M) 20-12
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 16-10
- GERRY RAFFERTY—Days Gone Down (UA)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 20-12
- ABBA—Does Your Mother Know (Atlantic) 28-24

WKY—Oklahoma City

- BARBRA STREISAND—Main Event (Columbia)
- JENNIFER WARNES—I Know A Heartache (Arista)
- D★ ANITA WARD—Ring My Bell (TK) 15-8
- ★ JOHN STEWART—Gold (RSO) 18-10

KELI—Tulsa

- JAMES TAYLOR—Up On The Roof (Columbia)
- ★ JAY FERGUSON—Shakedown Cruise (Arylum) 11-9
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 10-6

WTIX—New Orleans

- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- THE CARS—Let's Go (Elektra)
- ★ KENNY ROGERS—She Believes In Me (UA) 9-7
- ★ VAN HALEN—Dance The Night Away (WB) 12-9

WLS—Chicago

- D★ DONNA SUMMER—Bad Girls (Casablanca)
- D★ EARTH, WIND & FIRE—Boogie Wonderland (ARC) 25-13
- D★ ANITA WARD—Ring My Bell (TK) 13-9
- WEFM—Chicago

WROK—Rockford

- KANSAS—People Of The Southwind (Kirtshner)
- ABBA—Does Your Mother Know (Atlantic) 30-18
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M) 26-14

WIFE—Indianapolis

- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- WET WILLIE—Weekends (Epic)
- D★ ANITA WARD—Ring My Bell (TK) 15-1
- D★ DAVID NAUGHTON—Makin' It (RSO) 11-3

WNDE—Indianapolis

- BETTE MIDLER—Married Men (Atlantic)
- KANSAS—People Of The Southwind (Kirtshner)
- D★ ANITA WARD—Ring My Bell (TK) 15-9
- D★ DAVID NAUGHTON—Makin' It (RSO) 9-4

WKY—Milwaukee

- GERRY RAFFERTY—Days Gone Down (UA)
- CHEAP TRICK—I Want You To Want Me (Epic)
- ★ DIONNE WARWICK—I'll Never Love The Way Again (Arista) 27-24
- ★ KENNY ROGERS—She Believes In Me (UA) 13-9

WZUO-FM—Milwaukee

- RAYDIO—You Can't Change That (Arista)
- THE CARS—Let's Go (Elektra)
- ★ KENNY ROGERS—She Believes In Me (UA) 14-7
- ★ DOOBIE BROTHERS—Minute By Minute (WB) 15-9

(Continued on page 26)

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THEY WROTE THE HITS AND BMI LICENSED MOST OF THE MUSIC AMERICA HEARD DURING 1978.

**Congratulations to these writers
of the 100 most performed songs
in the BMI repertoire during 1978.**

Lou Adler
Ava Alderidge
Herb Alpert
Stig Anderson (STIM)
Benny Andersson (STIM)
Paul Anka
R.C. Bannon
Jesse Barish
Victor Batty (PRS)
Walter Becker
Peter Beckett
Brook Benton
Chuck Berry
Tommy Boyce
Alicia Bridges
Peter Brown
Boudleaux Bryant
Buddy Buie
Hoagy Carmichael
Mike Chapman (PRS)
Nicky Chinn (PRS)
Arnold Christian (PRS)
Eric Clapton (PRS)
Jeffrey Comanor
Jack Conrad
Roger Cook
Sam Cooke
Reuben Cross
John Crowley
Sonny Curtis
Dean Daughtry
Paul Davis
Nicholas Dewey
Bernard Edwards
Donald Fagen
John Farrar
Wes Farrell
Jack Feldman
Jay Ferguson
John Fitch

Charles Fox
Claude Francois (SACEM)
Kenneth Gamble
Andy Gibb
Barry Gibb
Maurice Gibb
Robin Gibb (PRS)
Nick Gilder (PROC)
Norman Gimbel
Graham Goble (APRA)
Andrew Gold
Stuart Gorrell
Yvonne Gray
Leroy Green
Howard Greenfield
Bobby Hart
Leon Huff
Susan Hutcheson
David Issacs (PRS)
Paul Jabara
Mark James
David Jenkins
Janice Johnson
Larry Keith
Ray Kennedy
Ron Kersey
Perry Kibble
Nat Kipner
Lenny Le Blanc
Kenny Lehman

John Lennon (PRS)
Cory Lerios
Marcy Levy
Jerry Leiber
Sandy Linzer
Kerry Livgren
Reggie Lucas
Jeff Lynne (PRS)
James Lyon
Melissa Manchester
Chuck Mangione
Barry Manilow
Barry Mann
Sherman Marshall
Curtis Mayfield
Paul McCartney (PRS)
Van McCoy
James McCulloch (PROC)
Michael McDonald
Danny McKenna
Joe Melson
Chips Moman
Eddie Money
Geoff Morrow (PRS)
James Mtume
Randy Newman
Robert Nix
Roy Orbison
David Pack
Marty Panzer

Dolly Parton
Steve Pippin
Gerry Rafferty (PRS)
Denny Randell
Robert Rans
Alan Ray
Jeffrey Raymond
Jacques Revaux (SACEM)
Allen Reynolds
Rick Roberts
Nile Rodgers
Carole Bayer Sager
Ronnie Scott (PRS)
Neil Sedaka
Louie Shelton
Harvey Shields
Balde Silva
Paul Simon
Tom Snow
Jim Steinman
Al Stewart
Mike Stoller
Bruce Sussman
George Terry
Giles Thibaut (SACEM)
Sonny Throckmorton
Jeffrey Tweel
Bjorn Ulvaeus (STIM)
John Vallins (PRS)
Harry Vanda (APRA)
Ross Vannelli
Blue Weaver (PRS)
Cynthia Weil
Peter White
Jimmy Williams
John Williams
Maurice Williams
David Wolfert
Bobby Ray Wood
George Young (APRA)
Warren Zevon



**WHAT THE WORLD EXPECTS FROM THE
WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.**

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (6/21/79)

• Continued from page 24

- KSLQ-FM—St. Louis**
- THE CARS—Let's Go (Elektra)
 - BARBRA STREISAND—Main Event (Columbia)
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 28-21
 - D• DONNA SUMMER—Bad Girls (Casablanca) 20-10

- KXOK—St. Louis**
- SPYRO GYRA—Morning Dance (Infinity)
 - ROD STEWART—Ain't Love A Bitch (WB) 11-2
 - KENNY ROGERS—She Believes In Me (UA) 4-1

- KIOA—Des Moines**
- D• DONNA SUMMER—Bad Girls (Casablanca)
 - D• ANITA WARD—Ring My Bell (TK) 13-2
 - POCO—Heart Of The Night (MCA) 25-19
 - D• SISTER SLEDGE—We Are Family (Cotillion) 6-1

- KDWB—Minneapolis**
- JOHN STEWART—Gold (RSO)
 - THE CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 18-13
 - GERRY RAFFERTY—Days Gone Down (UA) 24-18

- KSTP—Minneapolis**
- WET WILLIE—Weekends (Epic)
 - D• SISTER SLEDGE—We Are Family (Cotillion) 23-17
 - REX SMITH—You Take My Breath Away (Columbia) 11-4

- WHB—Kansas City**
- D• ANITA WARD—Ring My Bell (TK)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 14-7
 - JOHN STEWART—Gold (RSO) 18-9

- KBEQ—Kansas City**
- SUPERTRAMP—Goodbye Stranger (A&M)
 - MARSHALL TUCKER—The Last Of The Singing Cowboys (WB)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 34-19

- D• ANITA WARD—Ring My Bell (TK) 30-6
- KKLS—Rapid City**
- JOE JACKSON—Is She Really Going Out With Him (A&M)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
 - SUPERTRAMP—The Logical Song (A&M) 10-3
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 11-4

- KQWB—Fargo**
- BARBRA STREISAND—Main Event (Columbia)
 - RAYDIO—You Can't Change That (Arista)
 - ANNE MURRAY—Shadows In The Moonlight (Capitol) 13-9
 - BELLAMY BROTHERS—If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb) 19-12

Northeast Region

- **TOP ADD ONS:**
- CHIC—Good Times (Atlantic)
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
 - KISS—I Was Made For Lovin' You (Casablanca)

- ★ **PRIME MOVERS:**
- ANITA WARD—Ring My Bell (TK)
 - CHEAP TRICK—I Want You To Want Me (Epic)
 - PATRICK HERNANDEZ—Born To Be Alive (Columbia)

- BREAKOUTS:**
- THE CARS—Let's Go (Elektra)
 - PEACHES & HERB—We've Got Love (Polydor/MVP)
 - PETER FRAMPTON—I Can't Stand If No More (A&M)

- WABC—New York**
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 14-10
 - CHEAP TRICK—I Want You To Want Me (Epic) 18-17

- 99-X—New York**
- PEACHES & HERB—We've Got Love (Polydor/MVP)
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
 - CHIC—Good Times (Atlantic) 30-17
 - KISS—I Was Made For Lovin' You (Casablanca) 25-14

- WPTX—Albany**
- BARBRA STREISAND—Main Event (Columbia)
 - PEACHES & HERB—We've Got Love (Polydor/MVP)
 - GERRY RAFFERTY—Days Gone Down (UA) 26-20
 - ABBA—Does Your Mother Know (Atlantic) 23-14

- WTRY—Albany**
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
 - JAMES TAYLOR—Up On The Roof (Columbia)
 - ANITA WARD—Ring My Bell (TK) 12-1
 - GERRY RAFFERTY—Days Gone Down (UA) 24-15

- WKBW—Buffalo**
- BLONDIE—One Way Or Another (Chrysalis) 24-18
 - ANITA WARD—Ring My Bell (TK) 8-15

- WYSL—Buffalo**
- TED NUGENT—I Want To Tell You (Epic)
 - DIONNE WARWICK—I'll Never Love This Way Again (Arista)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 22-16
 - FLASH & THE PAN—Hey St. Peter (Epic) 30-23

- WBBF—Rochester**
- WINGS—Getting Closer (Columbia)
 - BLONDIE—One Way Or Another (Chrysalis)
 - JOE JACKSON—Is She Really Going Out With Him (A&M) 36-29
 - CARLY SIMON—Wings (Elektra) 38-31

- WRKO—Boston**
- CHIC—Good Times (Atlantic)
 - THE CARS—Let's Go (Elektra)
 - BAD COMPANY—Rock N Roll Fantasy (Swan Song) 27-19
 - PATRICK HERNANDEZ—Born To Be Alive (Columbia) 16-10

- WBZ-FM—Boston**
- ABBA—Does Your Mother Know (Atlantic)
 - THE CARS—Let's Go (Elektra)
 - SUPERTRAMP—The Logical Song (A&M) 15-10

- F-105 (WVBF)—Boston**
- ABBA—Does Your Mother Know (Atlantic)
 - WINGS—Getting Closer (Columbia)
 - RICKIE LEE JONES—Chuck E.'s In Love (WB) 7-4
 - SUPERTRAMP—The Logical Song (A&M) 15-10

- WDR—Hartford**
- PETER FRAMPTON—I Can't Stand If No More (A&M)
 - KISS—I Was Made For Lovin' You (Casablanca)
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 28-24
 - DONNA SUMMER—Bad Girls (Casablanca) 24-16

- WPRO (AM)—Providence**
- PATRICK HERNANDEZ—Born To Be Alive (Columbia)
 - MAZE—Feel That You're Feelin' (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 14-12
 - ANITA WARD—Ring My Bell (TK) 12-1

- WPRO-FM—Providence**
- OAK—This Is Love (Mercury)
 - DICKIE GOODMAN—Energy Cross '79 (Cash)
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 20-16
 - CHIC—Good Times (Atlantic) 21-17

- WICC—Bridgeport**
- CHIC—Good Times (Atlantic)
 - GERRY RAFFERTY—Days Gone Down (UA) 24-19
 - ANITA WARD—Ring My Bell (TK) 10-4

- Mid-Atlantic Region**
- **TOP ADD ONS:**
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
 - KISS—I Was Made For Lovin' You (Casablanca)
 - ROBERT JOHN—Sad Eyes (EMI)

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

- BREAKOUTS:**
- ELTON JOHN—Does Your Mother Know (MCA)
 - BLONDIE—One Way Or Another (Chrysalis)
 - THE CARS—Let's Go (Elektra)

- WFIL—Philadelphia**
- ABBA—Does Your Mother Know (Atlantic)
 - D• DONNA SUMMER—Bad Girls (Casablanca) 26-15
 - D• ANITA WARD—Ring My Bell (TK) 23-14

- WZZD—Philadelphia**
- SWITCH—Best Beat In Town (Motown)
 - DENIECE WILLIAMS—I've Got The Next Dance (Columbia)
 - CLAUDIA BARRY—Boogie Woogie Dance Shoes (Chrysalis) 18-1
 - JAMES BROWN—It's Too Funky In Here (Polydor) 27-13

- WIFI-FM—Philadelphia**
- KENNY ROGERS—She Believes In Me (UA) 22-12
 - SUPERTRAMP—The Logical Song (A&M) 10-3
 - REX SMITH—You Take My Breath Away (Columbia) 13-7

- WPGC—Washington**
- KISS—I Was Made For Lovin' You (Casablanca)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
 - DONNA SUMMER—Bad Girls (Casablanca) 9-5
 - EARTH, WIND & FIRE—Boogie Wonderland (ARC) 12-9

- WGH—Norfolk**
- GERRY RAFFERTY—Days Gone Down (UA)
 - RAYDIO—You Can't Change That (Arista)
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 24-1
 - JOHN STEWART—Gold (RSO) 21-12

- WCAD—Baltimore**
- ROBERT JOHN—Sad Eyes (EMI)
 - BLONDIE—One Way Or Another (Chrysalis)
 - D• CHIC—Good Times (Atlantic) 30-29
 - D• DONNA SUMMER—Bad Girls (Casablanca) 22-11
 - WYRE—Annapolis
 - THE CARS—Let's Go (Elektra)
 - PEACHES & HERB—We've Got Love (Polydor/MVP)
 - RAYDIO—You Can't Change That (Arista) 24-20
 - JOHN STEWART—Gold (RSO) 12-12

- WLEE—Richmond**
- D• DAVID NUGHTON—Makin' It (RSO)
 - BLONDIE—One Way Or Another (Chrysalis)
 - POCO—Heart Of The Night (MCA) 23-19
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 21-17

- WRVQ—Richmond**
- D• CHIC—Good Times (Atlantic)
 - POCO—Heart Of The Night (MCA)
 - D• ANITA WARD—Ring My Bell (TK) 13-4
 - EARTH, WIND & FIRE—Boogie Wonderland (ARC) 9-1

- WAEB—Allentown**
- JOE JACKSON—Is She Really Going Out With Him (A&M)
 - ANNE MURRAY—Shadows In The Moonlight (Capitol)
 - CHEAP TRICK—I Want You To Want Me (Epic) 16-8
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 15-7

- WKBO—Harrisburg**
- JOE JACKSON—Is She Really Going Out With Him (A&M)
 - BARBRA STREISAND—Main Event (Columbia)
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 8-26
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 13-28

- Southeast Region**
- **TOP ADD ONS:**
- RAYDIO—You Can't Change That (Arista)
 - POCO—Heart Of The Night (MCA)
 - (D) CHIC—Good Times (Atlantic)

- ★ **PRIME MOVERS:**
- KENNY ROGERS—She Believes In Me (UA) 22-12
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J)

- BREAKOUTS:**
- BARBRA STREISAND—Main Event (Columbia)
 - PEACHES & HERB—We've Got Love (Polydor/MVP)
 - THE KNACK—My Sharona (Capitol)

- WQXI—Atlanta**
- JOE JACKSON—Is She Really Going Out With Him (A&M)
 - BARBRA STREISAND—Main Event (Columbia)
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 23-15
 - EDDIE RABBITT—Suspicious (Elektra) 20-14

- Z-93 (WZGC-FM)—Atlanta**
- BARBRA STREISAND—Main Event (Columbia)
 - THE JONES GIRLS—You Gonna Make Me Love Somebody Else (P.R.)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 18-10
 - ELTON JOHN—Mama Can't Buy You Love (MCA) 26-19

- WBBQ—Augusta**
- SPYRO GYRA—Morning Dance (Infinity)
 - D• CHIC—Good Times (Atlantic)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 20-13
 - D• DONNA SUMMER—Bad Girls (Casablanca) 14-6

- WFOM—Atlanta**
- PEACHES & HERB—We've Got Love (Polydor/MVP)
 - BARBRA STREISAND—Main Event (Columbia)
 - D• DONNA SUMMER—Bad Girls (Casablanca) 19-12
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 10-5
 - WSCA—Savannah
 - POCO—Heart Of The Night (MCA)
 - PEACHES & HERB—We've Got Love (Polydor/MVP)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 19-8
 - KISS—I Was Made For Lovin' You (Casablanca) 33-7

- WMJX (96X)—Miami**
- HARVEY MASON—Groovin' You (Arista)
 - G.Q.—Make My Dreams A Reality (Arista)
 - PETER BROWN—Crank It Up (Drive) 22-13
 - D• PATRICK HERNANDEZ—Born To Be Alive (Columbia) 12-9

- Y-100 (WHYI-FM)—Miami**
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
 - RAYDIO—You Can't Change That (Arista)
 - KENNY ROGERS—She Believes In Me (UA) 27-18
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 31-23

- WLOF—Orlando**
- WINGS—Getting Closer (Columbia)
 - WET WILLIE—Weekends (Epic)
 - KENNY ROGERS—She Believes In Me (UA) 18-10
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 10-7

- Q-105 (WRBQ-FM)—Tampa**
- POCO—Heart Of The Night (MCA)
 - RAYDIO—You Can't Change That (Arista)
 - KENNY ROGERS—She Believes In Me (UA) 21-12
 - K.C. & THE SUNSHINE BAND—Do You Wanna Party (Sunshine Sound) 27-19

- B-105 (WBW-FM)—Orlando**
- WINGS—Getting Closer (Columbia)
 - CHER—Won't It Good (Casablanca)
 - KENNY ROGERS—She Believes In Me (UA) 22-12
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 30-20

- WMFJ—Daytona Beach**
- JOHN STEWART—Gold (RSO)
 - MANFRED MANN'S EARTH BAND—You Angel You (WB)
 - SUPERTRAMP—The Logical Song (A&M) 28-18
 - CHIC—Good Times (Atlantic) 35-25

- WAPE—Jacksonville**
- D• CHIC—Good Times (Atlantic)
 - MANFRED MANN'S EARTH BAND—You Angel You (WB)
 - REX SMITH—You Take My Breath Away (Columbia) 26-20
 - D• McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (F.R.) 15-12

- WAYS—Charlotte**
- BLONDIE—One Way Or Another (Chrysalis)
 - THE KNACK—My Sharona (Capitol)
 - D• McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (F.R.) 26-28
 - WINGS—Getting Closer (Columbia) 31-21

- WKIX—Raleigh**
- EDDIE RABBITT—Suspicious (Elektra)
 - WINGS—Getting Closer (Columbia)
 - ABBA—Does Your Mother Know (Atlantic) 26-21
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 8-28

- WTMA—Charleston**
- PEACHES & HERB—We've Got Love (Polydor/MVP)
 - ROBERT JOHN—Sad Eyes (EMI) 7-1
 - WET WILLIE—Weekends (Epic) 22-16

- (WBQ) 92-Q—Nashville**
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
 - ROBERT JOHN—Sad Eyes (EMI)
 - D• ANITA WARD—Ring My Bell (TK) 13-5
 - JOHN STEWART—Gold (RSO) 15-11

- WHBQ—Memphis**
- PETER FRAMPTON—I Can't Stand If No More (A&M)
 - ELTON JOHN—Mama Can't Buy You Love (MCA)
 - EDDIE RABBITT—Suspicious (Elektra) 30-24
 - CON FUNK SHUN—Chase Me (Mercury) 11-5

- WFLI—Chattanooga**
- BLONDIE—One Way Or Another (Chrysalis)
 - EDDIE RABBITT—Suspicious (Elektra)
 - D• ANITA WARD—Ring My Bell (TK) 11-2
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) D-20

- WRJZ—Knoxville**
- PEACHES & HERB—We've Got Love (Polydor/MVP)
 - THE KNACK—My Sharona (Capitol)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 30-18
 - D• DONNA SUMMER—Bad Girls (Casablanca) 25-16

- WGOW—Chattanooga**
- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
 - D• CHIC—Good Times (Atlantic)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 19-11
 - SPYRO GYRA—Morning Dance (Infinity) 21-15

- WERC—Birmingham**
- D• CHIC—Good Times (Atlantic)
 - BELLAMY BROTHERS—If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb)
 - ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (J&J) 12-6
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 24-1

- WSGN—Birmingham**
- THE KNACK—My Sharona (Capitol)
 - WINGS—Getting Closer (Columbia)
 - EARTH, WIND & FIRE—Boogie Wonderland (ARC) 15-9
 - D• ANITA WARD—Ring My Bell (TK) 5-1

- WHYY—Montgomery**
- JOE JACKSON—Is She Really Going Out With Him (A&M)
 - MAXINE NIGHTINGALE—Lead Me On (Windsong)
 - RAYDIO—You Can't Change That (Arista) 22-11
 - D• DONNA SUMMER—Bad Girls (Casablanca) 15-5

- KAAT—Little Rock**
- GERRY RAFFERTY—Days Gone Down (UA)
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
 - POCO—Heart Of The Night (MCA) 24-16
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 18-10

- WSEZ (Z-93)—Winston-Salem**
- PEACHES & HERB—We've Got Love (Polydor/MVP)
 - CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
 - D• McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (F.R.) 27-20
 - ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 28-29

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JUNE 30, 1979, BILLBOARD

Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/20/79)

Top Add Ons-National

LOUISE GOFFIN—Kid Blue (Asylum)
MICK TAYLOR—(Columbia)
BLUE OYSTER CULT—Mirrors (Columbia)
SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)

Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (SwanSong)
VAN HALEN—II (WB)
ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

National Breakouts

THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
MICK LOWE—Labour Of Lust (Columbia)
DIRE STRAITS—Communique (WB)

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

KFML AM—Denver (Ira Gordon)

- CARLY SIMON—Spy (Elektra)
- THE CARS—Candy O (Elektra)
- JIM CAPALDI—Electric Nights (RSD)
- TRIUMPH—Just A Game (RCA)
- MICK TAYLOR—(Columbia)
- RENAISSANCE—Azore D'Or (Sire)
- NIGHT—(Planet)
- GERRY RAFFERTY—Night Owl (UA)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

KZLZ FM—Eugene (Chris Koverik)

- CHOPPER—(Ariola)
- JONI MITCHELL—Mingus (Asylum)
- NICK LOWE—Labour Of Lust (Columbia)
- AMERICA—Silent Letter (Capitol)
- LOUISE GOFFIN—Kid Blue (Asylum)
- MICK TAYLOR—(Columbia)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- DIRE STRAITS—Communique (WB)
- THE KNACK—Get The Knack (Capitol)
- WINGS—Back To The Egg (Columbia)

KSPN FM—Denver (Frank Cady)

- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- NICK LOWE—Labour Of Lust (Columbia)
- THE CARS—Candy O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)

KLBJ FM—Austin (W. Bell/T. Quarles)

- STEVE HACKETT—Spectral Mornings (Chrysalis)
- WINGS—Back To The Egg (Columbia)
- THE CARS—Candy O (Elektra)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- AVIATOR—(EMI/America)
- MICK TAYLOR—(Columbia)
- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
- STEVE HACKETT—Spectral Mornings (Chrysalis)
- RICKIE LEE JONES—(WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

WRNO FM—New Orleans (Rod Glenn)

- MARIA MULDAUR—Open Your Eyes (WB)
- THE KNACK—Get The Knack (Capitol)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- DIRE STRAITS—Communique (WB)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- THE CARS—Candy O (Elektra)
- JOHN STEWART—Bombs Away Dream Babies (RSD)
- RICKIE LEE JONES—(WB)
- BAD COMPANY—Desolation Angels (SwanSong)

KY102 FM—Kansas City (Max Floyd)

- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- BILLY THORPE—Children Of The Sun (Capricorn)
- THE KNACK—Get The Knack (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

WMMS FM—Cleveland (John Gorman)

- QUEEN—Live Killers (Elektra)
- LOUISE GOFFIN—Kid Blue (Asylum)
- BLUE OYSTER CULT—Mirrors (Columbia)
- THE CARS—Candy O (Elektra)
- ABBA—Voulez Vous (Atlantic)
- NICK LOWE—Labour Of Lust (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- DIRE STRAITS—Communique (WB)
- JOHN STEWART—Bombs Away Dream Babies (RSD)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

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

- NANTUCKET—Your Face Or Mine (Epic)
- BLUE OYSTER CULT—Mirrors (Columbia)
- NICK LOWE—Labour Of Lust (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- KANSAS—Moonlight (Kirtshner)
- VAN HALEN—II (WB)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)

WASK FM—Detroit (Ted Ferguson)

- THE CARS—Candy O (Elektra)
- LOUISE GOFFIN—Kid Blue (Asylum)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- GARY BROOKER—No More Fear Of Flying (Chrysalis)
- MICK TAYLOR—(Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

KSHE FM—St. Louis (Ted Haebbeck)

- LOUISE GOFFIN—Kid Blue (Asylum)
- ST. PARADISE—(WB)
- AIRBORNE—(Columbia)
- NICK GILDER—Frequency (Chrysalis)
- THE CARS—Candy O (Elektra)
- AMERICA—Silent Letter (Capitol)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- KANSAS—Moonlight (Kirtshner)
- MANFRED MANN'S EARTH BAND—Angel Station (WB)

WQFM FM—Tampa (Nick Van Cleeve)

- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- FLASH AND THE PAN—(Epic)
- KANSAS—Moonlight (Kirtshner)
- WINGS—Back To The Egg (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

ZETA 7 (WORJ) FM—Orlando (Bill Mims)

- AMERICA—Silent Letter (Capitol)
- NANTUCKET—Your Face Or Mine (Epic)
- CARLY SIMON—Spy (Elektra)
- THE CARS—Candy O (Elektra)
- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- MICK TAYLOR—(Columbia)
- DIRE STRAITS—Communique (WB)
- PETER FRAMPTON—Where I Should Be (A&M)
- GERRY RAFFERTY—Night Owl (UA)
- WINGS—Back To The Egg (Columbia)

WQSR FM—Tampa (Steve Huntington)

- JONI MITCHELL—Mingus (Asylum)
- THE CARS—Candy O (Elektra)
- CARLY SIMON—Spy (Elektra)
- NICK LOWE—Labour Of Lust (Columbia)
- AMERICA—Silent Letter (Capitol)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- WINGS—Back To The Egg (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- DIRE STRAITS—Communique (WB)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)

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

- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- LOUISE GOFFIN—Kid Blue (Asylum)
- ASLEEP AT THE WHEEL—Served Live (Capitol)
- CANNED HEAT—(Tacoma)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- NICK LOWE—Labour Of Lust (Columbia)
- WILLIE NELSON & LEON RUSSELL—One For The Road (Columbia)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)

Western Region

TOP ADD ONS:

MICK TAYLOR—(Columbia)
LOUISE GOFFIN—Kid Blue (Asylum)
PETER FRAMPTON—Where I Should Be (A&M)
CHOPPER—(Ariola)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
VAN HALEN—II (WB)
DIRE STRAITS—Communique (WB)

BREAKOUTS:

THE CARS—Candy O (Elektra)
NICK LOWE—Labour Of Lust (Columbia)
THE KNACK—Get The Knack (Capitol)
WINGS—Back To The Egg (Columbia)

KSAN FM—San Francisco (Kate Ingram)

- ABBA—Voulez Vous (Atlantic)
- THE CARS—Candy O (Elektra)
- KISS—Dynasty (Casablanca)
- THE KNACK—Get The Knack (Capitol)
- NICK LOWE—Labour Of Lust (Columbia)
- NINE NINE NINE—High Energy Plan (PVC/Radar)
- DAVID BOWIE—Lodger (RCA)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- ROXY MUSIC—Manifesto (Atco)

KWST FM—Los Angeles (Pamela May)

- PETER FRAMPTON—Where I Should Be (A&M)
- LOUISE GOFFIN—Kid Blue (Asylum)
- THE CARS—Candy O (Elektra)
- MICHAEL NESMITH—Infinite Rider On The Big Dogma (Pacific Arts)
- NICK LOWE—Labour Of Lust (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
- THE KNACK—Get The Knack (Capitol)
- RICKIE LEE JONES—(WB)

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

- MICK TAYLOR—(Columbia)
- NICK LOWE—Labour Of Lust (Columbia)
- BLUE OYSTER CULT—Mirrors (Columbia)
- SCORPIONS—Love Drive (Mercury)
- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- THE CARS—Candy O (Elektra)
- DAVID BOWIE—Lodger (RCA)
- VAN HALEN—II (WB)
- THIN LIZZY—Black Rose (Rock Legend/WB)
- TED NUGENT—State Of Shock (Epic)

KOME FM—San Jose (Dana Lang)

- PETER FRAMPTON—Where I Should Be (A&M)
- NICK LOWE—Labour Of Lust (Columbia)
- CHOPPER—(Ariola)
- LEE CLAYTON—Naked Child (Capitol)
- PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
- THE CARS—Candy O (Elektra)
- BAD COMPANY—Desolation Angels (Swan Song)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)

KMEL FM—San Francisco (Mark Cooper)

- BLUE OYSTER CULT—Mirrors (Columbia)
- LOUISE GOFFIN—Kid Blue (Asylum)
- NICK LOWE—Labour Of Lust (Columbia)
- NILS LOFGREN—Nils (A&M)
- MICK TAYLOR—(Columbia)
- THE CARS—Candy O (Elektra)
- DIRE STRAITS—Communique (WB)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
- BAD COMPANY—Desolation Angels (Swan Song)
- WINGS—Back To The Egg (Columbia)

Southwest Region

TOP ADD ONS:

SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
SCREAMS—(Infinity)
BLUE OYSTER CULT—Mirrors (Columbia)

★TOP REQUEST/AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
BILLY THORPE—Children Of The Sun (Capricorn)

BREAKOUTS:

THE CARS—Candy O (Elektra)
DIRE STRAITS—Communique (WB)
THE KNACK—Get The Knack (Capitol)
DELBERT McCLINTON—Keeper Of The Flame (Capricorn)

KZEW FM—Dallas (Doris Miller)

- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- SCREAMS—(Infinity)
- CHOPPER—(Ariola)
- BLUE OYSTER CULT—Mirrors (Columbia)
- THE CARS—Candy O (Elektra)
- KANSAS—Moonlight (Kirtshner)
- BAD COMPANY—Desolation Angels (Swan Song)
- GERRY RAFFERTY—Night Owl (UA)
- DIRE STRAITS—Communique (WB)

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

- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
- GARY BROOKER—No More Fear Of Flying (Chrysalis)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- MICHAEL NESMITH—Infinite Rider On The Big Dogma (Pacific Arts)
- DIRE STRAITS—Communique (WB)
- THE CARS—Candy O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- BILLY THORPE—Children Of The Sun (Capricorn)
- VAN HALEN—II (WB)
- NEW ENGLAND—(Infinity)

KLOL FM—Houston (Paul Rian)

- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- THE KNACK—Get The Knack (Capitol)
- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
- NICK GILDER—Frequency (Chrysalis)
- THE CARS—Candy O (Elektra)
- NICK LOWE—Labour Of Lust (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
- VAN HALEN—II (WB)
- WINGS—Back To The Egg (Columbia)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

Midwest Region

TOP ADD ONS:

LOUISE GOFFIN—Kid Blue (Asylum)
ST. PARADISE—(WB)
BLUE OYSTER CULT—Mirrors (Columbia)
MICK TAYLOR—(Columbia)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
KANSAS—Moonlight (Kirtshner)
CHEAP TRICK—At Budokan (Epic)
VAN HALEN—II (WB)

BREAKOUTS:

THE CARS—Candy O (Elektra)
NICK LOWE—Labour Of Lust (Columbia)
THE KNACK—Get The Knack (Capitol)
IRON CITY HOUSEROCKERS—Love's So Tough (MCA)

WWWM FM—Detroit (Joe Urbel)

- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- ST. PARADISE—(WB)
- NICK LOWE—Labour Of Lust (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- JOURNEY—Evolution (Columbia)

WERT FM—Chicago (Bob Gelms)

- THE WHO—The Kids Are Alright (MCA)
- WINGS—Back To The Egg (Columbia)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- NICK LOWE—Labour Of Lust (Columbia)
- MICK TAYLOR—(Columbia)
- THE WHO—The Kids Are Alright (MCA)
- RICKIE LEE JONES—(WB)
- PATTI SMITH GROUP—Wave (Arista)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

WLVO FM—Columbus (Steve Renner)

- THE KNACK—Get The Knack (Capitol)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- BAD COMPANY—Desolation Angels (Swan Song)
- KANSAS—Moonlight (Kirtshner)

Southeast Region

TOP ADD ONS:

SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
LOUISE GOFFIN—Kid Blue (Asylum)
AMERICA—Silent Letter (Capitol)
CARLY SIMON—Spy (Elektra)

★TOP REQUEST/AIRPLAY

WINGS—Back To The Egg (Columbia)
SUPERTRAMP—Breakfast In America (A&M)
KANSAS—Moonlight (Kirtshner)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

BREAKOUTS:

DIRE STRAITS—Communique (WB)
NICK LOWE—Labour Of Lust (Columbia)
THE CARS—Candy O (Elektra)
BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)

WRLS FM—Atlanta (Rich Plumbino)

- DIRE STRAITS—Communique (WB)
- NICK LOWE—Labour Of Lust (Columbia)
- THE KNACK—Get The Knack (Capitol)
- LOUISE GOFFIN—Kid Blue (Asylum)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- VOYAGER—Hallway Hotel (Elektra)
- THE CARS—Candy O (Elektra)
- WINGS—Back To The Egg (Columbia)
- KANSAS—Moonlight (Kirtshner)
- SUPERTRAMP—Breakfast In America (A&M)

WRAS FM—Atlanta (Richard White)

- CHOPPER—(Ariola)
- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- MICK TAYLOR—(Columbia)
- COOPER BROTHERS—Parties Of The Ballroom (Capricorn)
- ARLO GUTHRIE—Outlasting The Blues (WB)
- AIRWAVES—Next Stop (A&M)
- DIRE STRAITS—Communique (WB)
- DAVID BOWIE—Lodger (RCA)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- WET WILLIE—Which One's Willie (Epic)

Northeast Region

TOP ADD ONS:

MICK TAYLOR—(Columbia)
SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
LOUISE GOFFIN—Kid Blue (Asylum)
BLUE OYSTER CULT—Mirrors (Columbia)

★TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
DIRE STRAITS—Communique (WB)
THE WHO—The Kids Are Alright (MCA)
BAD COMPANY—Desolation Angels (Swan Song)

BREAKOUTS:

THE CARS—Candy O (Elektra)
NICK LOWE—Labour Of Lust (Columbia)
THE KNACK—Get The Knack (Capitol)
JONI MITCHELL—Mingus (Asylum)

WREW FM—New York (Scott)

- JIM CAPALDI—Electric Nights (RSD)
- SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- JONI MITCHELL—Mingus (Asylum)
- PRISCILLA COOLIDGE JONES—Flying (Capricorn)
- GRUPPO SPORTIVO—Mistakes (Sire)
- LOUISE GOFFIN—Kid Blue (Asylum)
- THE CARS—Candy O (Elektra)
- JOHN HIRT—Shaggy Line (MCA)
- DIRE STRAITS—Communique (WB)
- NICK LOWE—Labour Of Lust (Columbia)

WCMF FM—Rochester (Gary Whipple)

- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- NILS LOFGREN—Nils (A&M)
- NICK LOWE—Labour Of Lust (Columbia)
- MICK TAYLOR—(Columbia)
- ST. PARADISE—(WB)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (Swan Song)
- DIRE STRAITS—Communique (WB)
- THE WHO—The Kids Are Alright (MCA)

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Vox Jox

• Continued from page 23

when he returned to his former role as a DJ and helped KAMP-AM El Centro, Calif.

KSEY-AM Seymour, Tex., also has a new lineup: **Dave Floyd**, 5:30 to 8 a.m.; **Dan Davis**, 8 a.m. to 1 p.m.; **Phyllis Scott**, 1 to 6 p.m. and **Rick King**, evenings. The new lineup at WBLX-FM Mobile is as follows: **Ray Williams**, 6 to 10 a.m.; **Sonny Love**, 10 a.m. to 3 p.m.; **Alex Gavin**, 3 to 8 p.m.; **Carmen Browne**, 8 p.m. to 1 a.m. and **Chuck Nobles** from 1 to 6 a.m.

KMEL-FM San Francisco is adding a new program called "New Oasis" that will feature local Bay

Area musicians. Hosted by **Cody Ryan**, the show will air weekly on Monday nights at 11 o'clock. A panel of judges has been assembled to select those bands that will perform on the show. None must have recording contracts to qualify.

KSON-AM San Diego p.d. **Rod Hunter** walked on the wing of an old-style biplane to promote the San Diego National Air Festival 1979 to benefit the Aerospace Historical Center. KEWI-AM Topeka personalities are taking part in the third annual slow-pitch softball marathon for the Muscular Dystrophy Assn. WLIR-FM Garden City, N.Y. presented a benefit premiere screening of the new Who film, "The Kids Are Alright."

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Retailers Remain Unaffected By Recent LP Price Hikes: Survey

By ALAN PENCHANSKY

CHICAGO—Recent price hikes on classical lines have had only slight impact at retail, and classical dealers show little concern over further anticipated increases.

These findings surface in a survey of major specialty dealers around the country. The survey, which finds widespread expectation of an industry-wide move to \$8.98, suggests far less price consciousness in the classical buyer than in his pop counterpart.

Dealers it finds are not generally affected by the recent boosts of London Records to \$8.98 and Angel to that mark for new releases. Many are enjoying a few extra profit points under the new scale.

London's wholesale cost moved up from \$4.02 approximately to \$4.62 per disk. The Stereo Treasury budget series, hiked to \$4.98 list, now is costing dealers \$2.25, up 25 cents, reportedly.

Angel product is up from \$4.25 to approximately \$4.75 cost at sub-distributor rates. The Seraphim budget line jumps about 50 cents in cost to \$2.50, reportedly.

Retailers who've had to deal with these increases generally find classical consumers conditioned to price increases today. In addition, the prevalence of import and audiophile product at list prices well above \$10, has desensitized buyers to increases below the \$10 mark, many feel.

The feelings of classical retailers contrast sharply with those of pop merchandisers, many of whom have complained vociferously about the move to \$8.98.

At Rose Records, Chicago, the entire London catalog was raised \$1 to the customer.

"I expected to see some kind of resistance, but London Records has sold unabated," Bob Souer, store's classical buyer comments.

"In a way it almost seems to trigger in the public's mind that there's been a quality improvement," says Souer.

The buyer expects no slowdown

in Angel sales and believes the price increase may be looked to as part of Angel's recent quality improvements.

"Inflation is such a part of the public consciousness that it's almost expected," Souer adds.

Paul Dwinell, classics buyer for New York's King Karol stores, says increases have added only 20 cents per disk at the cash register.

"In the retail end it makes little difference. Most people don't even notice," he explains. A typical three-disk set now sells for \$20.97, rather than \$20.37, cites Dwinell.

"Another thing making it mean not much is the fact that people are buying direct disks and digital recordings and that price doesn't even phase them," Dwinell relates.

A customer coming from a \$17.98 digital may view the \$8.98 album as a bargain, he explains.

"Imports come in now at \$12.98 list, \$10.98 list and people are paying it," he adds.

Closer to America's heartland is Bach To Bach, an all-classical store in Kalamazoo, Mich. Manager Sue Lappin says the London increase hasn't affected sales, despite a \$1 shelf price boost.

"I was surprised about London but the people think London is worth it," Lappin explains. "They'll go along if it's quality."

She adds: "The people who are classical buyers have put in a lot of sophisticated equipment so they expect to pay more."

Bach To Bach, which buys from a sub-distributor, is paying \$5.05 per disk for London today, up 55 cents in the rescuing.

At Washington's Discount Books and Records, Angel's Seraphim line commands \$3.99 per disk today, up 60 cents to the customer following the hike.

Classical buyer Matt Prestone is one who is concerned about price increases. Preston voiced complaint about an overall sales slump.

Prestone notes that London's en-

tire catalog, including 20-year-old recordings, has been boosted. "The idea of raising the whole catalog is offensive," he retorts. "English companies are introducing a two-tier system for back stock."

At Los Angeles' Tower Records Sunset Boulevard classics-only store, \$6.98, \$7.98 and \$8.98 product all is priced at \$5.99. Thus the recent hikes haven't been felt directly by shoppers, explains Chuck Hoffmeister, manager of the outlet.

"It really only exists on paper for us at the present time," Hoffmeister, says.

Recent improvements in recording quality and pressings have conditioned consumers to accept the increases, Hoffmeister believes.

"They don't mind paying \$8.98 if the pressing is satisfactory," he explains. "There's sort of a general view that they'd rather pay more money for the record and know it was decent quality."

Digital records sell well discounted to \$14. "They really welcome it because the sound is so much improved," says Hoffmeister.

He adds: "I think consumers in general are conditioned to be ready for price increases. Everybody is aware that vinyl comes from oil and that we're having an oil problem."

Linda Parmer, classical manager for Houston's Sound Warehouse, believes RCA and CBS soon will follow the move to \$8.98. Red Seal already has a few selected items at the higher mark.

Says Parmer: "I don't think there's been that much resistance to London, surprisingly. It hasn't visibly affected London sales at all."

Parmer says Angel's stigma of past spotty production may create some resistance if that entire catalog is raised.

High-priced specialty records, she believes, have been a conditioning factor. "I personally feel that customers have been sort of conditioned for more expensive records," she explains. "People are buying digital and direct disk."

She adds: "The one thing I have noticed is more returns. People are bringing back things they wouldn't have brought back before."

At Laury's Discount Records, Chicago, \$6.98 every day price is charged for \$8.98 list albums. That's up from \$6.39 at \$7.98.

"The classical customer is much more concerned with availability, selection, with being treated like a real live person," explains Jon Shulman, Laury's chain manager.

"The tremendous sales of digitab has proven that the classical customer is willing to pay more if given quality," Shulman notes.

At Jeff's Classical Shop, Tucson, London and Angel classics will move to \$7.49 with the new structure. Owner Jeff Weinstein prices \$7.98 merchandise at \$6.69.

Says Weinstein, "Most of my customers probably don't mind the price increase if there is an improvement in quality or if they maintain a certain standard of quality."

"We're still selling a large number of imports and we still sell more DG's and Philips than Angel and RCA."

Weinstein says the inflationary spiral has numbed consumers to price increases. Also as the price of records climbs, each new increase represents a smaller percentage of total cost.

Pipe Organs Latest To Go Digital; 2 Labels Doing It

CHICAGO—The first U.S. digital recordings of pipe organ took place last week at separate commercial sessions involving two companies.

One series of sessions, being staged in Boston, marked the debut as a production company of Philadelphia's Digital Recording Systems.

Terry Tobias, president of Digital Recording Systems, and the firm's technical director, Peter Jensen, took charge of production.

The company, using its own Sony PCM-1600 recorder, is producing a multi-disk series of recordings of famous Boston-area pipe organs. The disks, possibly a total of four, will be brought to market under license arrangement, with an early 1980 release being sought by Tobias.

Tobias' firm will return to Boston later in summer to complete the tapings.

Telarc Records—at a separate session last week—also was involved in digital pipe organ recording. A Soundstream digital recorder was used by the company.

ray performing on the Great Organ at Methuen, Mass.

The Telarc and Digital Recording Systems sessions are believed to represent U.S. firsts. Several digital pipe organ recordings made outside the U.S. have been released by Denon distributed in the U.S. by Discwasher.

The new Telarc disk will feature three major works of J.S. Bach. Murray earlier performed for a direct-disk recording on the Methuen organ.

Digital Recording Systems plans to record four well-known organs for its "Organ Tour Of Boston." The instruments in the Church of the Advent and Church of the Immaculate Conception were the first to be taped, with Jones performing French romantic repertoire at last week's sessions.

Digital Recording Systems offers fee-for-services digital recording work to record producers. The newly-founded company has not previously been involved with in-house production.

ALAN PENCHANSKY

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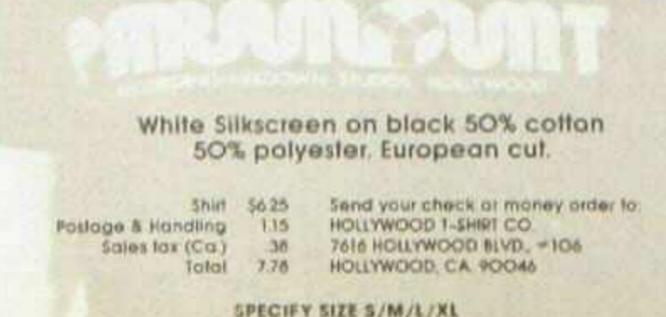
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LOS ANGELES—Infinity Records has entered into a long-term worldwide production agreement with Michael Stokes' Detroit-based Skytower Productions.

The pact represents one of the largest new investments in the Detroit music community since Motown left the city and moved to Los Angeles almost 10 years ago.

Stokes is best known for his work with Enchantment and gospel singer Shirley Caesar. He will produce Nature's Devine, the first act under the new Infinity Skytower agreement.

Jobete Is Sued

LOS ANGELES—Michael Stanton wants Jobete Music and Motown Records to cough up \$100,000 in punitive damages to cover non-payment on his part of writing the melodies of "Anger" and "A Funky Space Reincarnation."

The Superior Court filing here alleges Stanton cowrote the song with lyricist Martin Pentz Gaye. The songs were recorded in the album "Here, My Dear."

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General News

Summer Strategies Outlined By Polydor

By IRV LICHMAN

NEW YORK—"Summer is rock'n'roll and the beach," maintains Dick Kline, executive vice president of Polydor Records, as he gears the label for the months ahead.

Kline says the label has deliberately set out to put a stamp of rock'n'roll on its summer releases to take full advantage of what he regards as the essence of summertime music listening by vacationing youngsters.

But, he acknowledges, there's a disco and rhythm & blues undercurrent, too, with the label "gearing up to getting back to where we found our early signs of success at the end of 1978."

That success, with album and singles hits by Gloria Gaynor, Peaches & Herb, Alicia Bridges, among others, will play major roles in doubling Polydor's 1979 gross over 1978, Kline predicts.

By all odds, Polydor's big push is for Blackjack, a new group nine months in the grooming at Polydor.

Produced by Tom Dowd, the rock'n'roll foursome's album debut takes place June 25, along with a single, "Love Me Tonight."

The label, Kline indicates, is going for a "high visibility campaign on what represents a very high investment."

Part of the broad marketing campaign on the Tom Dowd-produced act includes a promotional cassette housed in Album Graphic Inc.'s paperback-sized box, which includes a six-page brochure on the act.

Kline says more than 2,000 of the boxes will be delivered to key retail accounts, AOR stations and Polygram Distribution personnel as a preview of the package. The package itself takes the unusual form of a die-cut playing card box.

The June 25 date also marks the release of other product, such as the UNICEF concert soundtrack, Chick Corea, James Brown (Spring) and Pat Travers Band. The label, on May 29, marketed product by the Atlanta Rhythm Section, Saga, a Canadian rock group, Genesis and, via its deal with England's Radar Records, Brahm Tchaikovsky.

In July, there'll be new releases by the Simon Seussan Orchestra, Michelle Freeman, Buckeye, Olympia

Runners, Yachts (also from Radar), Darling (via Charisma) and Rainbow.

In August, the flow continues with Jessica Williams, Joe Simon (Spring), Sham 69, Frank Mills, Darts, Faragher Bros., among others.

As for the label involvement in 12-inch disco releases, Kline says it's the company's policy to market promotional singles as far in front of an LP release as possible, and in the case of commercial releases, to pull them with the release of product, which contain the full disco performance.

Twelve inchers due include James Tomiko Jojes, a new signing, and Don Ray, who has just signed a long-term production and artist deal with the label. They'll carry a \$4.98 list, in line with recent price hikes in this area.

In September, Polydor continues its rock'n'roll, disco and rhythm & blues surge with product by Arpeggio, Atlanta Rhythm Section (a 2-LP "live" set), a new Gloria Gaynor album, a teaming of Millie Jackson and Isaac Hayes and the Who's "Quadrophenia" soundtrack.

Stiff Not Too Stiff To Move

NEW YORK—Stiff Records, the individualistic English new wave label, has opened an office in New York at 157 West 57th St., Room 203, N.Y.C. 10019 (212) 765-3977.

The label has terminated all of its previous distribution arrangements in the U.S. and Canada, and plans to sign a new pact with a U.S. major record company (widely expected to be CBS) in the coming weeks. Artists currently on the label include Ian Dury, Rachel Sweet, Lene Lovich, the Rumour, Wreckless Eric, and others.

KOLA-FM To Court

LOS ANGELES—Ten BMI publishers are suing Frederick R. Cote, owner of KOLA-FM, Riverside, Calif., in Federal District Court here. The suit charges the station infringed on five different copyrights and asks a \$250 fine for each infringement.

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• Continued from page 4

plains. "Our market base is expanding. We don't really know where the floor is."

Miller and partner Gary Giorgio were the first to offer import remastered pressings on super-vinyl from sonically outstanding pop and rock master tapes. Previous releases of LPs by the Crusaders, George Benson, Fleetwood Mac, Grateful Dead, Al Stewart, Steely Dan and others filled a hole in the audiophile market and have given Miller and Giorgio the biggest sellers in the field today.

Miller, whose roots are in the hi fi high-end equipment business, says he remains committed to stereo store distribution, citing record outlet returns habits and chronic late payment as major turn-offs.

Miller and other audiophile producers also want to avoid heavy dis-

counting they believe is inevitable if the product is handed to big record chains. Most stores today are selling his records at \$17—actually above suggested list—Miller points out.

Thus while there also has been significant growth in the record sector, Miller predicts only one-third of his total sales will eventually be routed this way.

Miller says forthcoming releases will include Emerson, Lake and Palmer's "Pictures At An Exhibition," and the company's first straight classical album, Holst's "Planets," licensed from EMI.

Also in the works is an audiophile cassette series, duplicated on the new metal particle tape, Miller reveals.

Original production work also is being contemplated. Miller says he hopes to produce a digital pop album in Europe using Decca digital machines.

Special wall-mounted record display racks, catalogs, reprints and posters are being supplied to dealers with the Pink Floyd release.

"We're taking on some of the tricks the commercial record industry does to promote product," explains Miller. Previously, the records were handled more on what he describes as a "word of mouth" basis.

Miller says he expects the 200,000 copies of the Pink Floyd album to be sold within three months. The company plans only a 12-month catalog life-span per release in an effort to prevent the burdening of stereo

dealers with large catalog, says Miller.

Also the company's stringent quality control will suffer if too large a catalog has to be maintained. Miller says about 24 albums will be issued each year.

"We essentially have licenses with almost every record company," explains Miller. "We pay a royalty on suggested list price."

License negotiations are being handled by Herb Belkin, a former ABC Records vice president. Often a particular LP is named in the initial deal, with entire catalogs opening up as negotiations progress, explains Miller.

Several other audiophile labels are planning similar license agreements, among them Nautilus Recordings and Direct Disk Labs. It's also believed that major labels are carefully scrutinizing in house release of premium editions from catalog masters.

"We are in the business to service the audio dealers and his customer," Miller affirms. "We will not become a music business company, we are an audio company."

Miller says Pacific Stereo, the CBS-owned national stereo chain, has mapped introduction of audiophile software, and involvement of audio stores is growing.

The line is being marketed through electronics rep organizations. Miller would like to restrict sales only to record stores creating audiophile departments.

Key Canada Distrib In Receivership

TORONTO—Superior Electronics Inc. is in receivership after Bank Canadian National called back loans totalling \$8 million.

The company is the Canadian distributor for several prestige lines of stereo gear including Klipsch speakers, Nakamichi tape recorders, TDK blank tapes, Accuphase amplifiers and tuners and the Nikko audio line.

It is the operating subsidiary of Superior Electronics Industries Ltd. of Montreal and shares of the publicly owned parent have been delisted by the Toronto Stock Exchange pending a financial investigation into the company by

Gaetan Laflamme of Thorne Ridell and Co., the court-appointed receiver.

Superior also holds an interest in the Muntz audio and record retail chain, but this division is apparently not affected by the electronic division's financial situation.

A spokesman for Superior has informed accounts that the company is closing down its service depots. As of last week, none of the manufacturers had contacted retailers to inform them of service and warranty status on Superior's distributed lines, with all working fast on alternate distribution sources. DAVID FARRELL



Billboard photo by Stephen Traiman
VIDEO DISPLAYS—At the recent Summer CES, Magnetic Video's Bob Vandegrift, right, shows new counter display and stacked modules for 144 videocassettes each to Jack Freedman, left, and Gene Silverman of Detroit's Music-Video Trend, first independent distributor to enter video mart.

ONLY 20,000 BUYERS?

See Limited Expansion In Special Interest Audio Mart

CHICAGO—The market for high-end audio products may be frozen at only 20,000 select aficionados, manufacturers and retailers of such equipment were warned at CES.

Citing a dangerous ceiling on the growth of the specialty audio market, Dr. Bruce Maier of Discwasher told a small audience of devotees that a "survival" challenge today faces the high-end sector.

"Twenty-thousand audiophiles are being split up," cautions Maier, president of Discwasher and its high-end import subsidiary American Audioport.

"We have cultivated ourselves out of an expansionary phase," he added.

In setting ground rules for the discussion, Maier defined "specialty audio" as including stereo systems priced at above \$3,000. The field, made up largely of small manufacturers working with limited promotion and distribution, is variously termed "audiophile," "high-end," and—at past CES events—"esoteric."

Among problems facing the sector are a lack of market data, susceptibility to extreme bigotry and bias in product allegiance, cult psychology

and poor dissemination of information, Maier relates.

One solution to the problem would be to introduce high school students to high-end audio, Maier claims. He said his company has begun installing systems in school music departments on a limited basis.

"High school students can go out and buy audio equipment but we're doing a bad job of relating to them," says Maier. "We have done a very bad job as an industry of fostering high fidelity as an experience."

An audience of only about 50 persons also heard comments from Richard Shahinian of Shahinian Acoustics Ltd., William Johnson of Audio Research and Jon Dahlquist of Dahlquist, Inc.

Shahinian points out that grave errors continue to be made on the retail selling floor, including bad preparation of equipment, formula techniques rather than spontaneity and a tendency to size-up the customer's pocketbook before actually determining his musical interests and needs.

Trading up a blue collar worker with real musical taste to high-end audio is more important than selling

(Continued on page 39)

MCI 'MAKING' EMI DIGITAL RECORDERS

By NICK ROBERTSHAW

LONDON—Following the launch of its first digital single (Billboard, May 26, 1979) EMI has announced a deal with Florida-based studio equipment firm MCI for commercial production of digital tape recorders based on the technology developed in its Central Research Laboratories.

A prototype of the first machine completed under the licensing agreement—the MCI JH-220 two-channel stereo tape recorder—was shown at the Assn. of Professional Recording Studios (APRS) exhibition in London last week. Production models will be ready by the end of the year, at a cost likely to be just under \$20,000.

First priority will be to equip EMI recording studios around the world, though MCI's Lutz Meyer points out the company has the capacity to combine quality production with volume and could manufacture as many as 600 JH-220 machines during 1980, if the market required.

56%-60% MCA INCREASE A SHOCKER

• Continued from page 1

With pricing of the videodisk seen as the leading edge of the medium's dominance over the more expensive prerecorded videocassettes, as outlined at the March National Assn. of Recording Merchandisers convention, the anticipated increase in the player price to at least \$750 from the current \$695 also has aroused concern.

With many of the broadened prerecorded videocassette catalogs at the recent Summer CES showing lowered prices for family-oriented films, concerts and other entertainment to figures ranging from \$29.95 to \$39.95 list, the competition at retail will prove much keener.

MCA took the step with much reluctance as Norman Glenn, vice president, programs, acknowledges that the actual cost of mastering and replication had proved far more expensive than anticipated.

Only 138 of the first 200 catalog titles were in dealers' hands as of last week, "and we're working hard to get them all out as soon as possible," Glenn says. The first hour-per-side disks, also delayed due to the far more critical

mastering process, are expected "in the next few weeks."

This inability was a key factor in the higher costs for MCA, although only three of the initial films were planned in the hour-per-side mode—"Animal House," "House Calls" and "Destry Rides Again." Most future feature film product will be in this format, Glenn says, with earlier releases also to be done in the more economical format.

This could lead to a price reduction in the future, but he was not willing to comment on that possibility.

Reaction to the price announcement from MCA's expected chief competitor saw an RCA spokesman reasserting "Our goals remain the same. We expect to bring our player in at around \$400, and the disks will range from \$10 to \$17 at retail." Official announcement on marketing plans for the system, incompatible with the MCA/Magnavox unit, is expected early in the fourth quarter, with an anticipated mid-1980 or earlier launching.

RCA's Herb Schlosser, responsible for getting the software together with the hardware for that launch, was in London when the MCA news broke. He was conducting demonstra-

tions of the RCA player for potential program sources and licensees, with BSR announced as the second U.K. licensee for the hardware, joining Plessey.

Music industry reaction was mixed, but Sam Passamano at MCA Distributing, which has the prime responsibility for handling the initial MCA videodisk product for the dozen Magnavox dealers in Atlanta and Seattle/Tacoma, had no comment at this time.

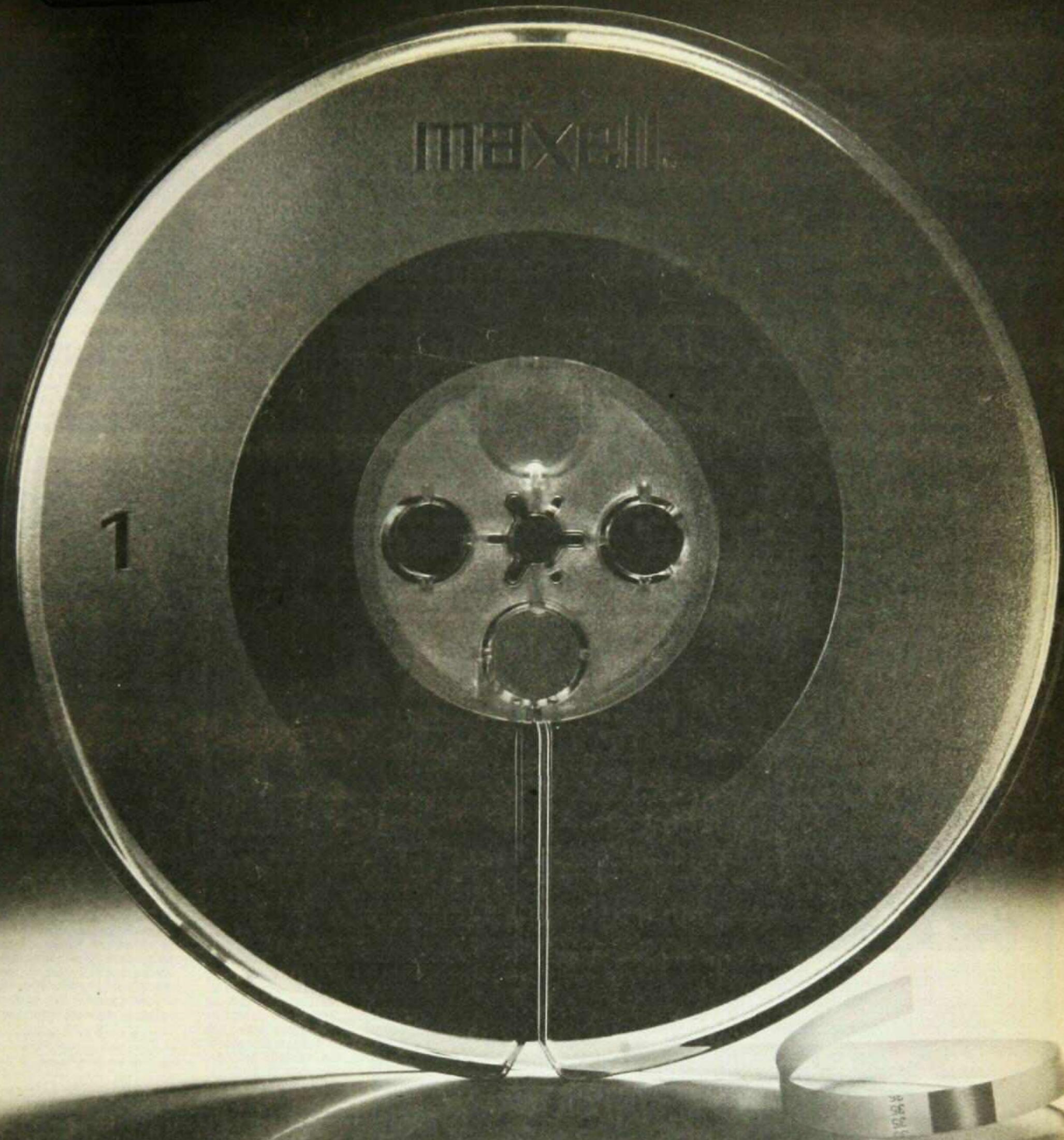
• Jeff Freedman, partner with Gene Silverman in the videotape division of indie distrib Music-Video Trend of Detroit, says he anticipated a higher videodisk price, if only to achieve a wider spread between that product and the list price of a 2-LP album.

"It'll certainly make the prerecorded videotape market more viable, even more so in view of the lower videocassette prices to come. The videodisk pricing just didn't seem right, and I foresee a 50-50 market share between the two systems.

• Noel Gimbel of Sound-Video Unlimited, the Chicago one-stop that was the first into prerecorded videotapes, believes the videodisk

(Continued on page 39)

Reaction To Videodisk Price Hikes Seen Vital



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U.S. PROJECTIONS ALSO

Japan Survey Sees Gains In VCR/Videodisk Marts

By HARUHIKO FUKUHARA

TOKYO—Japan's penetration of videocassette recorders (VCRs) for the home will reach 4.4% by year-end, 38.6% in 10 years' time and eventually rise to 56.8%, according to one of the important results in a new survey by the Electronic Industries Assn. of Japan (EIAJ).

At the same time, final penetration for videodisk systems in the domestic market was put at 40%. Major conditions for full-fledged sales, however, are lower prices and unification of standards.

VCR demand for the U.S. market is estimated at 850,000 machines in 1980, and 2.1 million units in 1983, with blank videocassette demand increasing to 17 million units next year and 52 million tapes by 1983. VCR sales in the U.S. may be "squeezed" by videodisk systems and by the "wait-and-see" attitude of potential buyers hoping for future technological "novelties" and lower prices.

Domestically, the EIAJ says demand in 10 years will focus on integrated combinations of a VCR and television set, seen getting 23.9% of the 1989 market, a high proportion considering current low penetration. Anticipated shares are 38% for floor-standing types and 34.3% for portable models.

Also projected is that about half the population of Japanese VCR owners will want video cameras, with prices eventually dropping to

just under 60% of what they are now.

The survey of the Japanese buying population reveals that 51.7% will buy a home video machine, 29.9% have no intention of buying at this time, 17.1% are undecided and 1.3% already have a model.

Many future buyers were found to be in their 40's—about 29% of the sample, nearly one-third (32%) have an annual income of \$25,000 or more and 35% have families of five or more members.

Asked what type of VCR they would buy, 42% specified the floor-standing model, overwhelmingly popular here, though EIAJ anticipates the ultimate market share about 33.8%, with the VCR/tv combinations accounting for 26.7% and portable units for 33.5%.

For video cameras, 16% of the respondents indicate they will buy one this coming year, and 33% will eventually purchase one, giving the EIAJ its 50% eventual market figure.

Since the functions and applications of the VCR and videodisk media differ in many respects, the EIAJ highly rates the chances for penetration of both systems. And the association predicts that video users will buy 19 tapes a year—both blank and prerecorded.

In the U.S., projected VCR sales are 575,000 for 1979, 850,000 in 1980, 1.1 million in 1981, 1.5 million in 1982 and 2.1 million in 1983.

(Continued on page 39)

Audio Panel Cites Rapid Advances

CHICAGO—All segments of the consumer audio industry—including audio compacts, components, esoteric audio, autosound and blank tape—are experiencing rapid advancements.

This was the consensus of opinion at the CES audio conference here. Participants included Jack Doyle, Pioneer Electronics of America; Jim Parks, Technics; Irving "Bud" Fried, Fried Products Co.; Don Unger, Sony Tape; and Larry Jones, Motorola automotive products division.

"There was a time," said Doyle, "when consumers believed you couldn't get component-like sound from a compact. That's not true today. The performance and specifications of compacts are significantly better today than they were a few years ago. And we've been able to expand the market because we've gotten that message across to consumers."

"Dealers," he continued, "have helped consumers change attitudes. Areas of distribution are also widening and more different types of retailers are carrying compacts. One interesting trend that's taking place is that consumers are recognizing that good sound is available in different formats."

According to Parks, mini-components are a physical evolution of stereo components. He stressed that small, mini-components have performance characteristics on a par with larger models.

"The minis," he observed, "have opened more channels of buyers. Now consumers who were limited by space can enjoy component sound. The college dormitory market is a vast one for minis. And minis are portable."

"Women have indicated a large preference for these products," he continued, stressing that merchandising at retail should emphasize the spatial characteristics of minis.

"Dealers," he said, "should not put them on the shelf but on a coffee table, for example."

According to Fried, esoteric audio dealers are discovering a huge and largely untapped market with "affluent middle-aged consumers."

"High-end, esoteric audio," he said, "may only represent 5% to 10% of the overall market but it's a very profitable percentage."

"More large chains are coming to me," he continued, "because they are tired of carrying products where they only make 5% above cost." To appeal more to this middle-aged affluent consumer, Fried suggested retailers have a salesman who can relate to them.

"In 1975, cassette represented 35% of the car stereo business," stated Jones. "In 1979 the cassette format is around 50% and by 1983 it should represent 80%."

In Southern California as well as the whole Southwest, he added, a geographical phenomenon has cassette running ahead of 8-track by 80 to 20. In the Southeast and Northeast, there's still a viable 8-track market, while in the Midwest it's still 50-50, he claims.

He added that power amplifiers and equalizers have become very popular add-on items in car stereo as well as high performance speakers. He predicted that power amplifiers would soon be built into source units.

Jones also forecast that continued use of integrated circuits and mini-



SUBLIME & RIDICULOUS—In growing audiophile "activity," Pete Fredrikson, above left, Jensen Sound Labs car audio national sales manager, and Norm Pellegrini, Chicago WFMT-FM program director, talk over firm's sponsorship of weekly "The Best In Sound" classical program offering digital, direct disk and other super-fi recordings. Below, Tommy Redd, Epic's Nantucket guitarist, is the first rock musician to experiment with a highly sophisticated direct disk mobile recording module "tested on musically trained monkeys and performed satisfactorily with an exact replica of the supine guitarist."



Audiophile Repertoire Mart Gets Boost On Radio & Disk

LOS ANGELES—The continuing demand for better quality disks and tapes is getting more attention from radio, as well as leading to a wider variety of new audiophile product and improved marketing effort.

Jensen Sound Lab's car audio group is taking a full 52-week sponsorship of Chicago's WFMT-FM's hour-long "The Best In Sound;" WNCN-FM in New York is using better Scotch open reel tape to expand its "network" for delayed broadcasts of the New York City Opera; Mobile Fidelity Sound Lab and Crystal Clear have new releases shipping, and Audio-Technica has created a new post of marketing manager for its distributed audiophile disks.

"The Best In Sound," hosted by WFMT program director Norm Pellegrini, plays mostly direct-to-disk, digital recordings and master tapes of the station's live Chicago Symphony recordings. Jim Twerdahl, Jensen car audio general manager, calls the program "a perfect vehicle to demonstrate the dramatically increased fidelity of car audio." He claims signal to noise levels of more than -73 dB for the firm's car receivers, while the station has been able to achieve signal to noise numbers of -90 dB.

WNCN now has 15 stations carrying its delayed broadcasts of the New York City Opera from Lincoln Center. General manager Bob Richer attributes part of the critical acclaim to the extra dynamic range of Scotch 206 tape used by the flagship for its master recordings of the live pickups, and Scotch 207 for "network duplicates." With new director Beverly Sills sparking national interest in the company

WNCN's Elise Topaz predicts "the station list will be much larger for the spring season."

Mobile Fidelity Sound Lab has two new "Original Master Recording" versions of best selling albums: "American Beauty" by the Grateful Dead, and "Quarter Moon In A Ten Cent Town" by Emaylou Harris, and previewed Pink Floyd's "Dark Side Of The Moon" at the recent CES. All are remastered from original master tapes at half-speed and pressed on imported "super vinyl."

Crystal Clear has four new direct-to-disk recordings added to the catalog. New are Meri Saunders' "Do I Move You," disco rock; The Dillards' "Mountain Rock," bluegrass, country, gospel and rock; duo pianists Phillips & Renzulli in "Gershwin Fantasia," and harpsichordist Fernando Valenti's "A Sound Odyssey."

Among prominent artists signed for 1979 releases are Stoneground, rock; Taj Majal, reggae/rock; Shelly Mann, contemporary jazz; Richard Morris and the Atlanta Brass Ensemble, organ/brass/percussion, and Jonas Nordwall, organ. Also due later this year are Les Elgart, big band jazz; Carlos Montoya, flamenco guitar, and Kenny Nash's first solo album, percussion.

The growth of Audio-Technica's distributed audiophile disk repertoire from Gale, RCA Japan, Telarc, Toshiba-EMI and Umbrella prompted the Fairlawn, Ohio-based firm to create a new post of marketing manager. Joining from earlier stints at Century Records and Phonopress/KM-Records is Gary Hess, who cut his teeth in promotion for a number of companies.

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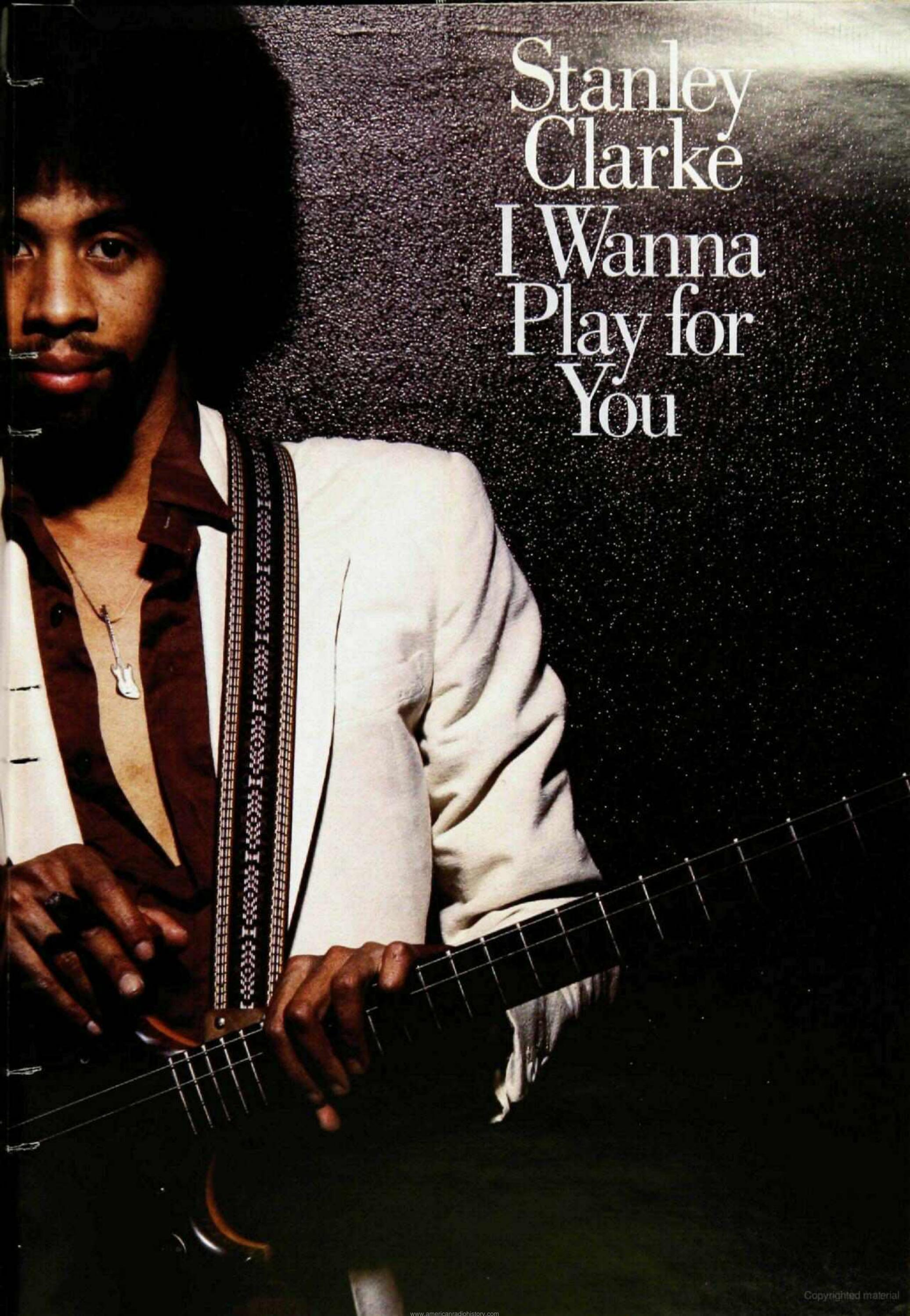
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A black and white photograph of Stanley Clarke, a prominent jazz double bassist. He is shown from the chest up, looking directly at the camera with a slight smile. He is wearing a white blazer over a dark, button-down shirt. A necklace with a guitar-shaped pendant is visible around his neck. He is holding a double bass (upright bass) with a patterned strap. The background is dark and textured. The text "Stanley Clarke" and "I Wanna Play for You" is overlaid in the upper right corner in a white, serif font.

Stanley
Clarke
I Wanna
Play for
You

MCA UP 56%-60%

Videodisk Pricing Reaction

Continued from page 32
 market will be hampered by the price increase.

"I thought it was a shoo-in at the old pricing range, but now I think it's going to be difficult. That \$10 to \$16 per disk was a super range, which I thought would mean wide acceptance and greater volume. Now, it's a little too expensive," he says.

At Magnetic Video in Detroit, major distributor of 20th Century-Fox films on videotape, and other lines, Bob Vandegrift, vice president and general manager of consumer products, comments: "We certainly weren't broken-hearted at the news."

His explanation is that as he seeks a lower price for videocassettes, the higher videodisk pricing moves the consumer closer to choosing videotape.

"We're trying to drive videotape prices down by talking cold turkey to blank tape manufacturers and film producers, who we hope can lower their royalties. If we can't get relief from them, we're stuck," Vandegrift observes. The firm just raised its suggested list \$5 a unit to \$54.95 for up to two-hour features, with attendant wholesale increases as well.

Overall, Vandegrift states that the consumer will never give up the recording capability that VTR offers, but "they'll buy the videodisk too." He claims that lower videotape prices will put more pressure on the infant videotape rental industry "which is not part of our marketing policy."

U.K. Video Film Promo For JVC

LONDON—JVC U.K. is offering free color feature films with sales of its new VHS videocassette recorders, the HR 3330 and the HR 4100 portable, worth an average \$80 in the marketplace.

Choice offered the purchaser is "Carry On Cowboy," a U.K. comedy, which would cost \$80 through EMI's videocassette feature film catalog; "25 Years Impressions," covering the first 25 years of the Queen's reign (\$75); and "Shalako," a western starring Brigitte Bardot and Sean Connery (\$90).

All three are high quality first generation copies produced from 2-inch master tapes and JVC hopes to add to its free-gift catalog in the next few months.

On the retail level, the three dealer organizations in Atlanta selling videodisk hardware and software report varying responses to the price hike over the first weekend.

Assistance on this story provided by Irv Lichtman.

At Rich's department store chain, a spokesman states that "some consumers reacted very violently to the price increase. In one case, a gentleman from Decatur, Ill., said he would report the increase to the Federal Trade Commission.

"We're going to honor all backorders at the old prices, but right now our software is limited to 'How to' product."

A spokesman at Allen & Bean declares, "To be perfectly honest, a few customers were indignant. They're not eager to pay the higher prices, but they are willing to do so, especially if it will lead to the availability of more feature movies.

"Our three stores are pretty much caught up on backorders, and we're getting 700 to 1,000 disks about every two weeks. "We've sold about 1,000 playback units so far, with orders from all over the world."

At McDonald/Magnavox, a spokesman comments, "It's safe to say that the response is the same as seeing steady increases in grocery and gasoline prices."

Early last week, neither Allan & Bean nor McDonald/Magnavox had established a policy of how to handle videodisk prices for backordered customers.

Considering the impact the MCA presentation made at the NARM convention earlier this year (Billboard, March 31, 1979), and the anticipation of music retailers and distributors for the videodisk, the steep price increase has to have a sobering effect. It's far too early to tell how it will impact the market, until the anticipated RCA and Universal-Pioneer systems debut sometime next year.

Certainly the realities of the production line have been far more serious than either MCA or Magnavox anticipated, resulting in much slower output of both hardware and software than was expected.

However, it is far too early to make any long-range predictions on the viability of the videodisk versus the videocassette. One thing is certain—it should now be a far more classic battle in the marketplace.



Billboard photo by Maurie Orosdenker
REP HONOR—Bob Trinkle, right, head of T.S.I. Inc., Cherry Hill, N.J. rep firm, accepts the Electronics Representatives Assn. National Honor Roll award made posthumously to his father Wilmer, the firm's founder. John Stinson, Mid-Lantic chapter delegate to ERA, made the presentation as Mrs. Sam MacDonald, whose late husband was cited earlier this year, looks on.

Focus On Hi Fi 'Special Interest'

Continued from page 32
 the prestige-hungry executive without a commitment to music, claims Shahinian.

"Start the demos quietly and build up," advises the loudspeaker manufacturer. Retailers often begin demonstrations as maximum dynamic levels and leave no room for the presentation to grow, Shahinian says.

Jon Dahlquist, designer of high-end loudspeakers, pointed out a lack of direction in the high-end audio market, and noted the irony of small \$3-10 million annual sales companies attempting to sustain research allowing them to remain at the state-of-the-art.

Many new high-end products are "totally erroneous in design concept and execution," claims Dahlquist. Companies are playing on the "weakness of audiophiles," he added.

Repeating an indictment made earlier by Maier, Dahlquist took aim at the so-called "underground" audiophile publications which foster biases and highly subjective responses, he claimed.

"The problem of research and development is a very serious one," Dahlquist noted. "The best engineering talent is not in this industry, it's not working for audio companies."

William Johnson of Audio Research, a preamp, power amp and crossover network manufacturer, advised on selling techniques when diverse manufacturers' products go into one system. Consumer resistance to component mixing still is encountered, Johnson reports.

ALAN PENCHANSKY

Japan Video Survey

Continued from page 34
 U.S. blank videocassette sales are projected by EIAJ at 10.2 million units this year, increasing to 17 million in 1980, 25 million in 1981, 36 million in 1982 and 52 million tapes by 1983.

The EIAJ believes VCRs will come into their own because of the importance of leisure activities, the proliferation and diversity of tv programs along with the advances in cable tv and similar media, the value of recorded tv programs, the spread of prerecorded software and the growing interest in video cameras.

Rep Rap

Bob Trinkle, president of TSI, Cherry Hill, N.J., and recipient of the 1978 ERA Hall of Fame award presented in Monaco, keynoted the recent 20th annual ERA management conference with the challenge: "Are we salesmen in business or businessmen in sales?" and Ken Prince, general counsel of the Electronic Industry Show Corp., urged all reps to improve their image by selling "the team concept, their company team, to the principal."

The pro electronics products division was established to fill requirements of reps who market commercial sound, audio/video products, closed circuit and master antenna television systems, industrial communication, commercial video and pro sound products.

Four chapters shared Chapter of Year titles: Northern and Southern California sharing large group, 75 or more member firms; Rocky Mountain, medium 26-75 members, and San Diego, small, less than 26 firms.

National Electronic Distributors Assn.

(NEDA) has relocated national headquarters as of May 30 to Suite 214, 1480 Renaissance Dr., Park Ridge, Ill. 60068, phone (312) 298-9747.

After 16 years with 3M and the last two with Ampex as magnetic tape national sales and national accounts manager, Bill Weismann has left to set up Weismann Sales & Marketing, handling consumer electronics lines in Northern California. He'll remain a consultant to Ampex until the firm is established, with headquarters at 2254 Sycamore Ct., Los Altos, Calif. 94022, phone (415) 968-4589.

Allen Novick is the new president of Damark Industries, Chatsworth, Calif., rep firm for AR, Garrard, G.L.I. Discwasher, Jensen car audio, Onkyo and TDK. Two new vice presidents are Keith Marshall, Southern California marketing sales, and Bob Goldberg, joining from Pacific Stereo to handle new accounts in Northern California, based in the Oakland/East Bay Area.

Audio Panel Cites Growth

Continued from page 34
 laturized components would give more features to car stereos in yet more compact sizes.

Hi fi audio stores represents 18% of high-end car stereo to sales he indicated, with auto dealers 12%, auto installation specialists 14% and discounters 10%.

"Audio consumers are more acquainted," he pointed out, "with their hi fi shops and so it's natural they should go there for high-end car stereo. Moreover, these hi fi stores are integrating installation departments." The average price point of a car stereo system today, he added, is \$300 to \$400 at retail.

Sony's Unger predicted premium tape will increase its popularity with consumers as well as market share. In 1978, he said blank tape cassette sales in the U.S. were \$700 million. Of that cassettes represent 80%, and

65% of blank tape sales," he noted, "come from the premium end.

"We are also going to see price increases," he added. He predicted the average price of a C-60 cassette will be \$3.25 this year, up from \$2.75 in 1977. Rising raw material costs are the reason.

"The type buyer is getting more sophisticated," he footnoted, "because hardware manufacturers have done such a good job in getting their message across. Metal tape, for example, will increase in popularity."

In the question and answer segment, Parks indicated that one reason digital technology has not filtered down yet to the consumer audio level is that manufacturers have yet to get together to formulate standards for applying this technology in the consumer realm.

JIM McCULLAUGH

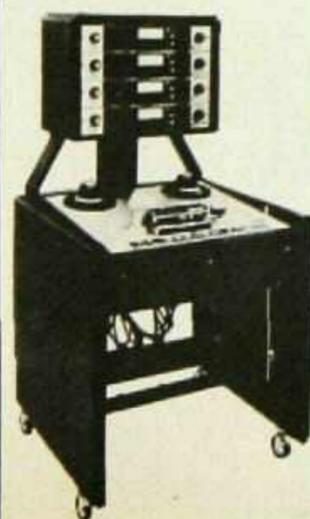
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SPECIAL DESIGNS ON REQUEST

Talent

L.A. Playboy Jazz Fest An Artistic Milestone

By JIM HOLLANDER

LOS ANGELES—The 1979 Playboy Jazz Festival at the Hollywood Bowl June 15-16 was a double winner. It served up an incredibly consistent level of artistry and financially scored well over the breakeven point.

For jazz buff and magazine president Hugh Hefner, the big bunny in the sky blessed the George Wein production with two days of perfect weather. The five-hour Friday night performance drew 13,500 and the eight-hour Saturday marathon attracted a capacity Bowl crowd of 17,500.

This is Los Angeles, you know, where jazz has traditionally played second fiddle to homegrown and imported rock music. Only six years ago a Hollywood Bowl jazz festival ended up \$50,000 in the red. But Playboy, in conjunction with its 25th anniversary, conducted a media and grass roots promotional campaign that proved the Southland is indeed ripe for jazz.

"I think we have the beginning of what may become an annual event," Hefner told the audience both

nights. He received a roar of approval.

The sun was beginning to set behind the Santa Monica Mountains Friday night as Joni Mitchell was

winding up her tribute to late jazz great Charles Mingus. She received the first standing ovation of the evening, when the revolving stage swung around, thrusting Benny Goodman and his band into the



Billboard photo by Chuck Pulin

ROCHE SHOWCASE—Terre, Maggie and Suzzy Roche, whose debut LP on Warner Bros. Records has been one of the most critically praised albums this year, showcase their live show at the Bottom Line in New York.

spotlight. As emcee Bill Cosby introduced the venerable clarinetist, the crowd remained on its feet.

Goodman jumped on the opportunity and played the most dynamic set of the evening. Perched atop his stool, he blew his horn with an awesome quality of precision and high level of intensity. From his classic swing number "Stomping At The Savoy" to the moody ballad "Send In The Clowns" his appeal bridged the spectrum of age groups in the audience.

Earlier in the evening, seven former jazzmen who had played with Mingus collaborated on a set of some of the bassist's greatest works. Introduced by his widow, Sue Mingus, the ensemble played "Porkpie Hat" and was particularly effective on "Susan's Changes," a touching composition electrified by tenor saxist Joe Farrell and pianist Don Pullen.

The Mingus tribute culminated with Mitchell's act. Prior to his death, Mingus sent several of his works to the pop/rock jazz vocalist

for her to lyricize. She performed several, including "Porkpie Hat."

Count Basie provided sparks later in the evening. His orchestra displayed its powerful virtuosity, with the Count playing his simple, but-not-so-simple, piano chords. The veteran leader is still a master at utilizing time as an element of surprise and humor.

Joe Williams, former vocalist in the Basie band, joined the group and blew the audience away with such old blues favorites as "Everyday I Got The Blues," "Alright, OK, You Win" and "Joe's Blues." The latter, an old Joe Turner number, was particularly effective.

Sarah Vaughan closed out the first evening. She was accompanied by Basie's band, with the addition of her husband (and former Basie trumpeter) Waymon Reed and her own rhythm section.

Other acts on the bill Friday night were the Young Tuxedo Brass Band and the Harold Land Quintet.

(Continued on page 45)

Plans Dropped For New York's Hurleyville, Woodstock Festivals

By ROMAN KOZAK

NEW YORK—There will be no Hamlet of Hurleyville music festival this summer nor will there be any festival with the Woodstock name. And plans for a "Second Gathering" festival that was to supersede Woodstock ran into a further setback when yet another upstate New York community refused to host such an event.

The Hamlet of Hurleyville festival, which had been set for the weekend of Aug. 25 featuring such artists as Rod Stewart, the Village People, Beach Boys, Cheap Trick and others in a permanent entertainment center

in Sullivan County, has now been abandoned for the year, say the organizers, attorney Leon Greenberg, and Jeff Franklin, president of AT booking agency.

The festival collapsed amid angry recriminations, with Greenberg charging the county Board of Supervisors and its chairman, David Kaufman, with "downright deception by leading all involved to believe we had the full support and encouragement of the board. Simultaneously they were undermining all of our efforts."

Greenberg says that \$300,000 was

invested by the promoters on verbal assurances from the board that all the necessary permits would be available. But the permits have since been denied.

Members of the Board of Supervisors were present at a New City press conference when the festival was first announced last month, but it was obvious during the press conference that the locals were not really sure whether they would be having a pop or a rock concert, and just how many fans would be attending. Both factors are believed to have led to Hurleyville's collapse.

"The problem was the number of people coming in, public health and safety," says Kaufman. "We are not afraid of rock, but the concern was with the number of people some of the acts would bring in. A Rod Stewart attracts more than 25,000 fans, and I don't know where they (the promoters) planned to put the parking. The consensus of opinion of the community was that we did not want a festival."

Similar objections were also expressed by the Seneca County Board of Supervisors which Tuesday (12) refused permission for the Second Gathering festival in Lodi, N.Y. Lodi joins such other New York State communities as Sidney, Meredith, Walton and Richford in banning a festival in their jurisdictions. However, a spokesperson for John Morris, who is organizing the festival, says that hope is not lost, and there may yet be a festival this summer if a site is found.

So far no bands have been booked for such a festival, and both Orion Pictures and Columbia Records have apparently backed out of the project, which can no longer be called Woodstock.

John Roberts and Joseph Rosenmann, who produced the first Woodstock festival 10 years ago, and who announced the festival this year with Morris, have also withdrawn their participation in the project, taking the Woodstock name, which

Cheap Trick Trying To Stamp Out Dirty Tricks

By ALAN PENCHANSKY

CHICAGO—Cheap Trick has become the latest major act in a crackdown on pirated merchandising at concerts.

A three-count Federal District Court indictment, filed by the group's management, aims at stamping out the practice.

Ken Adamany, head of Ken Adamany Music Enterprises, Inc., based in Madison, Wis., is manager of the group and owns rights to the name Cheap Trick. Adamany's suit charges infringement of federally registered copyright and trademark and unfair competition.

Sellers of unauthorized T-shirts, caps, jackets, posters, belt buckles, etc. also are charged with violation of the Illinois Deceptive Trade Practice statute.

The filing here in district court takes aim at the widespread sales of group souvenirs that are not licensed. Several other artist managers, including San Francisco's Bill Graham's operation have attempted to put screws on this activity.

Adamany estimates losses of up to \$400,000 yearly in merchandise sales because of the pirate operations, according to Elliott Kalcheim, Adamany's attorney.

Adamany operates his own authorized squads of souvenir hawkers.

Names of 100 pirate vendors were collected by process servers during three nights this month, Kalcheim says. The servers were armed with a preliminary court order.

Cheap Trick was booked June 15, 16 and 17 into the Amphitheatre here.

Vendors licensed by Adamany sold authorized souvenirs inside the arena.

Kalcheim says an amended form of the indictment will be submitted listing names of the pirate vendors as defendants.

The original court filing was against "John Doe" defendants.

Kalcheim claims investigation shows a few large operations are supplying the dozens of unauthorized vendors.

Adamany's plan is to reach the primary vendors through the indictment, which seeks an injunction and accounting of profits in addition to damages.

Adamany registered the Cheap Trick trademark with the Patent Office on Nov. 18, 1973, according to the suit. In 1977, it was filed with the copyright office.

Trademark designation—the "r" enclosed in a circle—has been used in conjunction with the name since Jan. 25, 1977, according to the filing.

Chicago Police Served Subpoena

CHICAGO—Chicago police records pertaining to the 1977 "Superbowl Of Rock" concerts have been subpoenaed by attorneys for Pink Floyd and Ted Nugent.

The subpoena, filed in U.S. District Court, asks for all photos and documents referring to 1977 Soldier Field performances by Nugent, Emerson, Lake and Palmer and Pink Floyd.

Chicago police are believed to have aerial photos taken of the stadium during concerts.

stemming from the "Superbowl" concerts was filed in Federal Court in March (Billboard, April 14, 1979).

Charged with ticket skimming and fraud are local promoters Larry and Carl Rosenbaum of Flip-Side Productions and Bruce Kapp of Celebration. Also named as defendant is the Ticketron division of Control Data Corp.

Joined as plaintiffs in the suit are Allesklar, Ltd., Pink Floyd's business agency; Ted Nugent Tours, Amboy Dukes, Inc. and Danny

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PROMOTERS LOSERS

Roof Failure Hits K.C. Concert Gigs

By PAUL HOHL

KANSAS CITY—Kansas City concert promoters may be out as much as \$500,000 in revenue following the collapse of the roof of the Kemper Arena, the city's largest indoor concert facility.

The suspended steel roof collapsed June 4 following torrential rains which dumped some 3½ inches of water in the Kansas City area in less than an hour. The exact cause of the collapse, however, has not been determined.

No one was in the 17,000-seat arena at the time of the disaster, although a concert by Yes had been scheduled two nights later.

That concert and an appearance by Rod Stewart five days later were eventually cancelled after frantic efforts by promoters to re-schedule the shows in the smaller, 10,000-seat Municipal Auditorium in downtown Kansas City. However, a concert by Kansas scheduled for July 29 was successfully re-scheduled for the same date in Municipal Auditorium.

Although no date has officially been set for repair to the \$10.8 million facility, city officials are setting an initial target date of Nov. 1, the start of the famed American Royal Livestock and Horse Show. Repairs to the facility, less than five years old, are "very, very conservatively" estimated at more than \$1 million, city officials say.

At least a dozen major concerts already scheduled at the time of the disaster are in jeopardy. Promoters and city officials are trying to preserve as many of those dates as possible but are hampered by the number of events which must be rescheduled. Some 16,000 tickets had already been sold to the Rod Stewart and Yes shows at the time of their cancellation. Money for those tickets was being refunded by mail and was expected to take at least three weeks to complete.

Chris Fritz & Co. and Contemporary Productions of St. Louis, promoters of both Yes and Rod Stewart, sustained losses in excess of \$50,000 as a result of the two cancellations, Fritz estimates.

Together both companies produced nearly 20 shows at the arena last year and contributed about a quarter of a million dollars to the city in revenues. Fritz speculates that number will be reduced drastically in months to come due to the lack of comparable facilities. Only Municipal Auditorium and the H. Roe Bartle Convention Center, a multi-purpose hall not generally used for concerts, are suitable for large audiences.

"Kemper's basically our bread and butter year around," Fritz says. "It's what makes the company. We don't know what we're going to do at this point. We're checking every avenue to see what we can do. Every type of entertainment is in jeopardy right now, from basketball to ice skating."

Danny Socolof of NeoSpace, Inc., another Kansas City promoter, plans to try to move concerts to the smaller, more intimate Uptown Theatre, a 2,500-seat facility which his company has nearly completed remodeling. Socolof also plans to use Municipal Auditorium whenever dates are opened.

Big Bands By The Dozen At Disneyland

LOS ANGELES—After a couple of seasons of experimenting with the boxoffice pull of big bands, Disneyland in suburban Orange County this summer is presenting a dozen in a row, spanning the season from mid-June to Sept. 8.

Count Basie is current, playing the June 16-21 span. And then will follow the Jimmy Dorsey band led by Lee Castle, who as Lee Castaldo was one of the swing era's popular trumpeters.

Buddy Morrow, trombonist, brings the Tommy Dorsey band to Disneyland June 24-30, to be trailed by Les Brown and his Band of Renown. Both Jimmy and Tommy Dorsey died in the late 1950s; Brown, out of Duke Univ., is alive and well and working a heavy summer schedule with his crew, which includes Butch Stone on baritone saxophone doubling as vocalist.

Freddy Martin takes over July 8-14. Then it is Bob Crosby, who will revive his big band dixie beat and his Bobcats within the band for a July 15-21 run at the home of Minnie and Mickie Mouse.

Drummer Louis Bellson and his Explosion aggregation preside on the bandstand July 22-28, followed by Les Elgart and his band with vocalist Carolyn Cline for the July 29-Aug. 4 period.

Jimmy Henderson is tagged for Aug. 5-18 with the Glenn Miller orchestra. Billy Vaughn and his men, once chart-makers on the Dot label, occupy the premises Aug. 19-25.

It's a return for the umpteenth time Aug. 26 through Sept. 1 for Woody Herman and his Young Thundering Herd, a consistent Disneyland draw.

Oddly, for the concluding week of Sept. 2-8, there will be no dancing at the park's Plaza Gardens. Buddy Rich and his crew will perform for concert audiences only.

Disneyland officials deny that the parade of swing era orchestras attracts only older folk to the park. The overwhelming majority of patrons, they say, is comprised of men and women under 35.

"We choose our big bands carefully," says one Disneyland spokesman, "and they pay off solidly at the turnstiles. It's no longer a gamble. There's a place for the big bands and a place for a return to touch dancing. We will do it all over again in 1980."

ROD STEWART

Madison Square Garden, New York

Stewart had the class to go on without an opening act and to refrain from selling the seats behind the stage. But at the second of a series of four concerts here June 7, his well-known energy was missing, making for a disappointing 100 minutes.

As a tape of David Rose's "The Stripper"



Billboard photo by Chuck Pulin

ROD & FANS—Fans at Madison Square Garden reach out to touch Rod Stewart during one of the singer's four SRO performances in New York.

played through the packed arena, six spotlights swept the audience, many members of which seemed confused by the connection between the music and the songs they were supposed to hear.

Stewart came out after a minute and opened with an animated version of "Hot Legs," running from right to left while twirling a microphone stand like a drum majorette's baton.

But theatrics don't make good music and did not make the weak singing any better.

This was to characterize most of the performance. When the audience expected powerful vocals, or emotion coming from the vocals, it too often got only Stewart kicking soccer balls in the air, as he did on "Tonight's The Night."

Kevin Savitar on keyboards and Billy Peek on guitars gave performances that stood out from the live other musicians backing Stewart.

"Maggie Mae" was the best of the 11 song set although there was only so much help the band could give.

That song was performed for the "old crowd" which had good reason to be satisfied.

On "You're In My Heart" and at other times, Stewart stopped singing, turned his microphone at the audience and expected it to continue. Apparently he must have assumed the 20,000 persons were there to sing for him. While concertgoers usually expect different versions of songs from what appears on the record, that's not usually what they have in mind.

It was surprising in the disco capital of the U.S. that Stewart's version of "Do Ya Think I'm Sexy?" inspired less enthusiasm than it does in most clubs, when the 12-inch Jim Burgess mix is played. Perhaps that's because the song was much too slow.

Stewart's lackadaisical attitude was readily apparent before singing this song when he told the audience "Another Song? Just as well, don't know any jokes." Ha Ha.

Two encores, "Twistin' The Night Away" and "Stay With Me" proved better than most of the set with Peek giving a fine performance. Perhaps all Stewart needed was a break.

But so did the audience. Practically all of this concert had to be watched standing due to the inability of the Garden staff to control the crowd.

ROBERT ROTH

YES

Madison Square Garden, New York

Masters of leaden progressions and ponderous lyric content. Yes attracts new generations of listeners with a style that hasn't changed in nearly 10 years. The latest legion of followers packed the Garden for three consecutive nights here June 13-15.

Curiously, it was the group's oldest material that elicited the greatest response from this young crowd June 15. "And You And I," "Your Move/I've Seen All Good People," and Steve Howe's acoustic guitar ditty, "The Clap," all jumped out of the grooves by 1972.

Fourteen of the 15 songs performed this evening were the same as those of the Yes

Talent In Action

sound, culminating in the powerhouse encore, "Roundabout." Only one song, a "thank you" throwaway dedicated to New York and Buddy Holly (on top of a Bo Diddley beat) broke the mold. Jon Anderson's vocals recaptured the moody timbre found on the Yes albums, and considering the p.a. system played havoc with the high end of the sound spectrum, it is a credit to Anderson that many of the lyrics were discernible.

one synthesizer that had a chorus-of-harps effect.

The biggest problem with the show was its length, as Yes's music, rocking or spacey, tends to self-inflate. The crowd often used the band and the music as a backdrop for socializing in the 2½-hour program, but still cheered devotedly any major musical developments, such as loud, contrasting tempo changes and chord progressions that found their way to the ends of songs with the weight and mass of half the universe, give or take a few pounds.

BOB REIDINGER JR.

JOHNNY MATHIS JEANNINE BURNIER

Dick Clark Westchester Theatre, Tarrytown, N.Y.

From his offstage opening on "Wonderful, Wonderful" to an encore on Donna Summer's "Last Dance," complete with twirling mirrorball, Mathis showed why he's been such an enduring MOR artist, for nearly a quarter century—hard to believe given the singer's youthful appearance and dynamic performance.

Launching the reborn Dick Clark Westchester Theatre which had been one of the metro area's suburban showcases before financial problems hit nearly two years ago, Mathis was on for a fast-paced 20 minutes that included a zippy "I Believe In Love" and a solid arrangement of "As Time Goes By," from what he described as "my favorite Bogart movie."

Second half of the show—actually the bigger two-thirds of the performance—followed a stylish 20 minutes by comedienne Jeannine Burnier who provided some droll lines, and highly effective delivery that should get her label shot for a comedy album.

Mathis segued from one of his biggest hits, "Misty," to a stunning arrangement of "Begin The Beguine" with a lively Latin beat, then ranged through a poignant "12th Of Never" and

(Continued on page 45)

Talent Talk

Following the Grateful Dead who played there last year, Frank Sinatra will be the next major Western recording artist to perform under the shadows of the pyramids when he plays a benefit at the Faith and Hope Rehabilitation Center in Egypt to aid a medical center outside Cairo which treats disabled Egyptians of all ages. Sinatra was invited to perform by Mrs. Sadat.

The first "Music In The Meadowlands" concert at Giants Stadium June 17 was rained upon midway through, but the damp weather and local gasoline shortages did not dampen the enthusiasm of 55,000 fans who come to see Boston, the Outlaws, Todd Rundgren & Utopia and Poco. The concert, promoted by John Scher in cooperation with WNEW-FM in New York, was otherwise a complete success with no major incidents reported.

Four new wave bands and punk designer Natasha provided the entertainment for a benefit concert for the East Village Eye, a new weekly newspaper in New York. A dozen statuesque models in skintight apparel pranced to songs such as the Doors' "20th Century Fox" and bands such as Cheetah Chrome's Casualties, Rosie and the Shadows, Susin Shocks and the Niki Buzz Band held forth until the early hours at Club 57, a new wave rock disco located in a former Polish dance hall located near Max's Kansas City.

Atlantic's AC/DC all but stole the show from UFO when it opened for the Chrysalis group at the Palladium in New York recently. Comedian Danny Kaye has been awarded an honorary

membership in the American Federation of Musicians. He is only the seventh recipient of the honor in the union's history. The previous recipients have included Harry S. Truman, Jack Benny, Duke Ellington, Pablo Casals, Benny Goodman and James C. Petrillo. Over the past 20 years Kaye has raised about \$6 million for the union's pension fund by serving without fee as a guest conductor of various symphony orchestras around the world.

Bob Marley will be the featured performer at the Sunsplash reggae festival in Jamaica on the July weekend. A cappella group the Persuasions to open for Joni Mitchell on her tour this summer. Sam Clayton of Little Feat joined the Average White Band onstage at the Roxy in L.A. recently. The Lurkers, one of England's first punk bands, will be appearing at the Hot Club in Philadelphia Thursday (28) along with Destroy All Monsters, which features ex-Stooge Ron Ashton, and Niagra, one of new wave's better looking attractions. The Tavares brothers will take part in the 2nd annual Otto Graham Celebrity Golf Tournament near Boston Monday (25).

Sam Phillips mixed "Saigon," a rockabilly tune that will be included in John Prime's forthcoming "Storm Windows" LP on Elektra Records. It was Phillips' first production work since 1958, the record company says. Thirty winners of a contest sponsored by an L.A. radio station were set to mount horses and trot off to the Greek Theatre to see Tim Weisberg perform. The winners were to be treated to barbecue dinners and after the show mount the horses and return to the Sunset Ranch.

ROMAN KOZAK

Signings

Sniff'n the Tears, a new English rock band, to Atlantic Records for U.S. and Canada. Debut LP, "Fickle Heart," will be released shortly. Composer/arranger Don Ray to Polydor Records. The Euro-disco pioneer will discover and produce new artists for Polydor as well as record his own solo albums. Producer Tony Green to Prelude Records for a multi-album agreement with the first release to be an album by France Joli, a 16-year-old disco singer from Montreal. Outcast Ian Comm to Stiff Records in the

U.S. Polydor artist Bram Tchaikowsky to Baruck/Kochan Management. "Ring My Bell" writer/producer Frederick Knight to Chappell Music.

MCA's the Atlantics to ASCAP. Producer Elton Farokh Ahi to a production deal with Butterfly Records. His first project for the label is the upcoming LP by Destination, titled "From Beginning To End." Spring recording artist Milla Jackson to Morton Dennis Wax in the

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- and all the children Of The Sun

He left Australia with two smash TV series and fifteen #1 records to his credit. The continent had been conquered and there was only one place left to go.

APRIL 1979
His first American lp, *Children Of The Sun*, is released and is being programmed on over 100 stations.
DALLAS, MAY 27, MC FARLAND AUDITORIUM
Billy plays to two packed houses and the experts comment... "Super hot!"—Kenny Wayne, David Nicholls, Lieberman. "When you meet him, Billy gives the impression of success. The album has been Top 5 for the last 5 weeks."—Rick Benson. "Our experience with Billy Thorpe was totally overwhelming. In Dallas the 1st show was sold out in 24 hours. So we added the 2nd show and it sold out, too! When we saw the concert we all understood why."—Danny Eaton, Eaton & Page Productions.
"His name is on everybody's lips."—The Dallas Morning News

SAN ANTONIO, MAY 28, TEXAS THEATRE
The hall shakes with foot stompin' ovations & the vibration of Leland Sklar's bass, moving Lou Roney, P.D. at KISS/KMAC to comment: "The Billy Thorpe show was great... The sound and lights were fantastic and nothing could have been better."

MIAMI, JUNE 1, GUSMAN CULTURAL CENTER
Lauds from local luminaries: "Tom Judge, P.D., WSHE. "It's great to see Capricorn get behind a visionary artist like Billy." Gary Martin, P.D. Zeta-4 "Incomparable entertainment from an artist who puts life back into rock 'n roll." And John Marlowe of the Miami News raves: "The curly-headed heartbreaker has become the talk of town..."

HOUSTON, MAY 29, MUSIC HALL
Gil Mathews' drums kick off the opening of *Children Of The Sun* to a celestial start as Ed Shane, Consultant, KLOL, KZEW, KMBQ, watches amazed: "Children Of The Sun" is science fantasy, but Billy Thorpe is real! The concert was exciting, tight and no one wanted to leave! The album started in Texas and I'm excited that KZEW and KLLO were part of it!"

ST. LOUIS, JUNE 5, KIEL OPERA HOUSE
Billy wows 'em again, according to Peter Parisi, P.D., KADI: "The Billy Thorpe lp and concert bring back the spirit of the early days of progressive rock. The reaction to Billy's show was one of the strongest ever seen in St. Louis." And retail knows it, too: "The reaction to Billy Thorpe has been sensational... Capricorn is the type of label that retailers enjoy because of the variety and ingenuity it offers to the customer. Billy proves it!"—Steve Ferzacca, Streetside Records

ATLANTA, JUNE 3, FOX THEATER
Full-page articles in the Atlanta Journal-Constitution calling him "The Unknown Headliner," and lines around the block at the Fox herald Billy's arrival in Atlanta. Following the SMASH S.R.O. show, veteran promoter Alex Cooley exclaims: "I was really impressed with Billy Thorpe and his band. But what's more important, the audience was, too!"

LOS ANGELES, JUNE 12, SANTA MONICA CIVIC
L.A. thought it had seen everything, until Billy blazed the Civic: "A truly brilliant artist whose time has come. Exceptional audience reaction to a great band!"—Larry Vallon, Larry Vallon Presents, Inc.; and from KROQ's innumerable Jed "The Fish": "It made my face melt!"

EVERYWHERE, JUNE 13
By overwhelming demand that is puzzling to no one, *CHILDREN OF THE SUN* released as a single. Produced by Spencer Proffer for the Pasha Music Organisation. Co-Producer: Billy Thorpe. Engineer: Larry Brown.

All This Excitement Is Brought To You By
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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
2	4	8	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
3	8	10	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
4	2	10	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
5	3	7	SAY MAYBE Neil Diamond, Columbia 3 10945 (Stonebridge, ASCAP)
6	6	5	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
7	7	6	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
8	5	10	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
9	9	18	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
10	11	6	I'LL NEVER LOVE THIS WAY AGAIN Donna Warwick, Arista 419 (Irving, BMI)
11	14	3	MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
12	12	6	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
13	18	7	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
14	10	16	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fichin, BMI)
15	15	8	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
16	16	10	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
17	13	10	DEEPER THAN THE NIGHT Divina Newton John, MCA 41009 (Bramtree/Snow, BMI)
18	23	4	DO IT OR DIE Atlanta Rhythm Section, (LOW-Sal, BMI), Polydor/BGO 14568
19	43	2	MAIN EVENT Barbara Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
20	17	10	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
21	29	4	YOU'RE THE ONLY ONE Dolly Parton, (Unichappell/Begonia/Fedora, BMI), RCA 11577
22	22	14	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren/Vibes, ASCAP)
23	20	7	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
24	30	3	DAYS GONE DOWN Gerry Rafferty, (Gerry Rafferty, PRS), United Artists 1298
25	19	8	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executive/Johan, BMI)
26	44	3	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC), Arista 0430
27	28	10	GET USED TO IT Roger Young, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
28	NEW ENTRY		DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
29	39	3	SUSPICIONS Eddie Rabbitt, (DebDave/Briarpatch, BMI), Elektra 46053
30	31	7	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
31	35	7	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
32	24	10	LOVE TAKES TIME Orleans, Infinity 50806 (MCA) (Orleansongs, ASCAP)
33	27	12	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
34	21	14	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
35	37	4	PIECES OF APRIL David Loggins, (Leeds/Bibo, ASCAP), Epic 8-50711
36	25	10	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Lellin, BMI)
37	32	5	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
38	26	19	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinichap/Careers, BMI)
39	46	2	YOU CAN'T CHANGE THAT Raydio, Arista 0395 (Raydio, ASCAP)
40	49	2	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
41	45	4	MAKE LOVE TO ME Helen Reddy, (Trapp, ASCAP), Capitol 4712
42	40	4	AMANDA Waylon Jennings, (Gold Dust, BMI), RCA 11596
43	47	6	DANCE AWAY Roxie Music, Atco 7100 (E.G., BMI)
44	48	5	DON'T HANG UP YOUR DANCING SHOES Ian Matthews, Mushroom 7041 (Steamed Clam, BMI)
45	NEW ENTRY		IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullie, ASCAP/Unichappell/Begonia Melodies, BMI)
46	NEW ENTRY		SHINE A LITTLE LOVE Electric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)
47	50	2	LOVE COMES TO EVERYONE George Harrison, Dark Horse 8844 (Ganga, BMI)
48	NEW ENTRY		DOES YOUR MOTHER KNOW Abba, Atlantic 3574 (Countless, BMI)
49	NEW ENTRY		ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
50	NEW ENTRY		RISE Herb Alpert, ASM 2151 (Almo/Badazz, ASCAP)

Sound Business



GOLDEN SOUND—Sound Labs owner and chief engineer Armin Steiner, receives on behalf of his studio Ampex Golden Reel Awards for Dolly Parton's "Here You Come Again" and "Heartbreaker" albums. Shown in the Los Angeles recording facility are, left to right, Linda Tyler, assistant engineer; Steiner; Cookie Jones and Charlotte Micheli, Ampex professional tape sales representatives; and Cher Cunningham, Ampex Golden Reel Award program coordinator.

Atlanta Seminars Backed By NAMM And CAMEO

By LARRY BLAKELY

ATLANTA—The number of musicians using professional recording and sound reinforcement equipment has increased dramatically in the last few years.

In addition, there is an increasing number of music stores throughout the country which are adding professional sound and recording departments; most of today's performing musicians utilize some type of sound reinforcement system for their live music performances; many of today's musicians are also building their own recording studios, most of which are located in a basement or a garage; there has been a substantial increase in the number of manufacturers who make professional audio gear; and today's musician has a great interest in creative audio electronics whether it be for their live performance or to fulfill a desire to record.

These were all key elements to emerge from a dozen seminars at the recently concluded NAMM expo here that were jointly co-sponsored by NAMM and CAMEO (Creative Audio and Music Electronics Organization).

All of the seminars were well attended and received. The seminar with the largest attendance was "Converting To A Pro Sound Dealer" that was given by Conrad Sundholm of BiAmp.

This seminar was attended by music dealers and sales personnel who were considering or recently have added sound departments to their music stores. Some of the major issues covered were the requirements for facilities and personnel, Music

stores with creative audio departments usually have a specific area in which the sound equipment can be listened to and auditioned by prospective purchasers.

Sales personnel must be acquainted with the various aspects and application of stage sound and recording equipment. It was pointed out that such sales personnel must not be necessarily confined to the store. Many successful music dealers with creative audio departments send their sales people out of the store to find the groups who use this sophisticated stage sound and recording gear.

Qualified service personnel is also an asset by providing customers with quick local repair and also a place to call for any technical questions they may wish to have answered.

Sundholm concluded by stating, "The dealer must make a commitment by providing the proper demonstration facilities, qualified sales and service personnel and the dollars to do it."

"Many music dealers have enjoyed a great deal of success in the sales of creative audio equipment. It is necessary for the dealer to make a commitment to the market and not to the gear itself."

Perhaps one of the most interesting pieces of creative audio equipment that was displayed at the NAMM Show in Atlanta was the new one-inch, 16-track tape recorder introduced to TEAC Tascam Series. This multi-track tape recorder utilized one-inch tape instead of the two-inch tape required by most 16-track tape recorders.

FORMER ABC EXEC IN TEXAS

Stewart Renovates Arlington Complex

LOS ANGELES—Charlie Stewart, last director for national accounts for ABC Records, has returned to production with the renovation of an Arlington, Tex., studio, where he is now based.

Stewart, who left ABC last January, has bought out fellow investors in Pantego Sound in Arlington and is making it headquarters for Upstart Music, a combined recording, production and publishing entity.

The 5,000 square foot building has been totally renovated under the direction of Don Woerner. Stewart has added a 24-input and 16-output Tangent 3216 master console. The studio has purchased a 24-track MCI 2424 console, a 20

by 20 square foot studio and two mixing rooms are available. Jerry Abbott is chief engineer, assisted by Jerry Hudson.

Stewart, who entered the industry as a producer/engineer in 1965 when he did four charted sides for Mala Records by the Van Dykes, is active in publishing. He, Abbott and Buck Owens co-wrote the currently charted Owens-Emmy Lou Harris side, "Play Together Again, Again." Gene Watson, Capitol act, and Joe Stampley, CBS, recently cut multiple sides published by Pantego Sound, Stewart's BMI affiliate. Stewart also has signed former ABC country act, Jerry Max Lane, and ex-London Records act, Denny Wood.

Studio Track

LOS ANGELES—B.J. Thomas working on a new MCA LP at Crimson Sound, Nick DeCaro producing... Shadow at One Step Up Recording Studios for Elektra/Asylum, Williams, Beck & Willis producing.

Filmways/Heider's Mobile 1 was the site of overdubs for Little Feat's upcoming Warner Bros. LP, Lowell George producing, Ray Thompson engineering with help from Billy Youdelman and Mike Carver. The Mobile 1 unit also recently trekked to Dodger Stadium to record the over-dub of the USC Trojan Marching Band for a track on the upcoming Fleetwood Mac double LP, Ken Caillat and Richard Dashut producing.

Barry Beckett and Jerry Wexler co-producing Bob Dylan's upcoming LP at Muscle Shoals Sound Studios, Sheffield, Ala., Gregg Hamm engineering. Dire Straits' Mark Knopfler and Pick Withers contribute to those sessions.

Eddie Daniels in at New York's Secret Sound, for CBS, Ettore Stratta producing. Jack Mallen and Michael Barry at the board... Tony Camillo producing Joe Simon for Spring/Polydor at New York's Blue Rock. The Kinks also in at Blue Rock making their first U.S. recording. Ray Davies producing. John Rollo at the board.

Frankie Valli working on a new LP at H&L Music, Englewood Cliffs, N.J., Bob Crewe and Bob Gaudio producing... Patrick Adams producing Eddie Kendricks for Arista at New York's Blank Tapes. Bunny Sigler also producing Dutch Robinson for RCA there.

Electric Lady, N.Y., sessions see Bert DeCoteaux producing Lonnie Liston Smith for CBS. Dave Wittman at the board, and Kawashima Nishamura producing David Mathews for King Records of Japan. David Palmer engineering.

Howard Steele producing Trooper for MCA at Miami's Criteria, Bruce Hensel co-engineering with Steele. Kevin Ryan the second.

Nashville's Soundstage saw NewPax recording artist Don Francisco in with producer Shane Keister cutting rhythm tracks for new LP. The album is the first to be cut in Soundstage's newest studio, BackStage, featuring the Neve 8068 console... Organist Kossi Gardner back at Jack Clement Recording Studios in Nashville for further work on Juanita Hines' first LP on Solar Records. Produced by Dick Griffey, this will be initial foray by Solar into gospel, which previously had cut in disco and black music fields.

More gospel at Clement with Triangle Records artist Cynthia Clawson in with producer-arranger Buryl Red cutting LP tracks, with Rick Horton engineering. Jim Williamson engineering behind board... More gospel at Clement with Triangle Records artist Buryl Red cutting LP tracks, with Rick Horton engineering.

Dave Loggins finishing up overdubs on forthcoming Epic album at Nashville's Creative Workshop, Brent Maher producing and engineering.

JIM McCULLAUGH

Hansen L.A. Move

LOS ANGELES—Charles Hansen Publications, American print publisher on the smash "Music Box Dancer," has moved from its burned-out offices in the Wallichs Music City building to 2030 S. Sepulveda Blvd., Los Angeles 90025, (213) 477-6071.

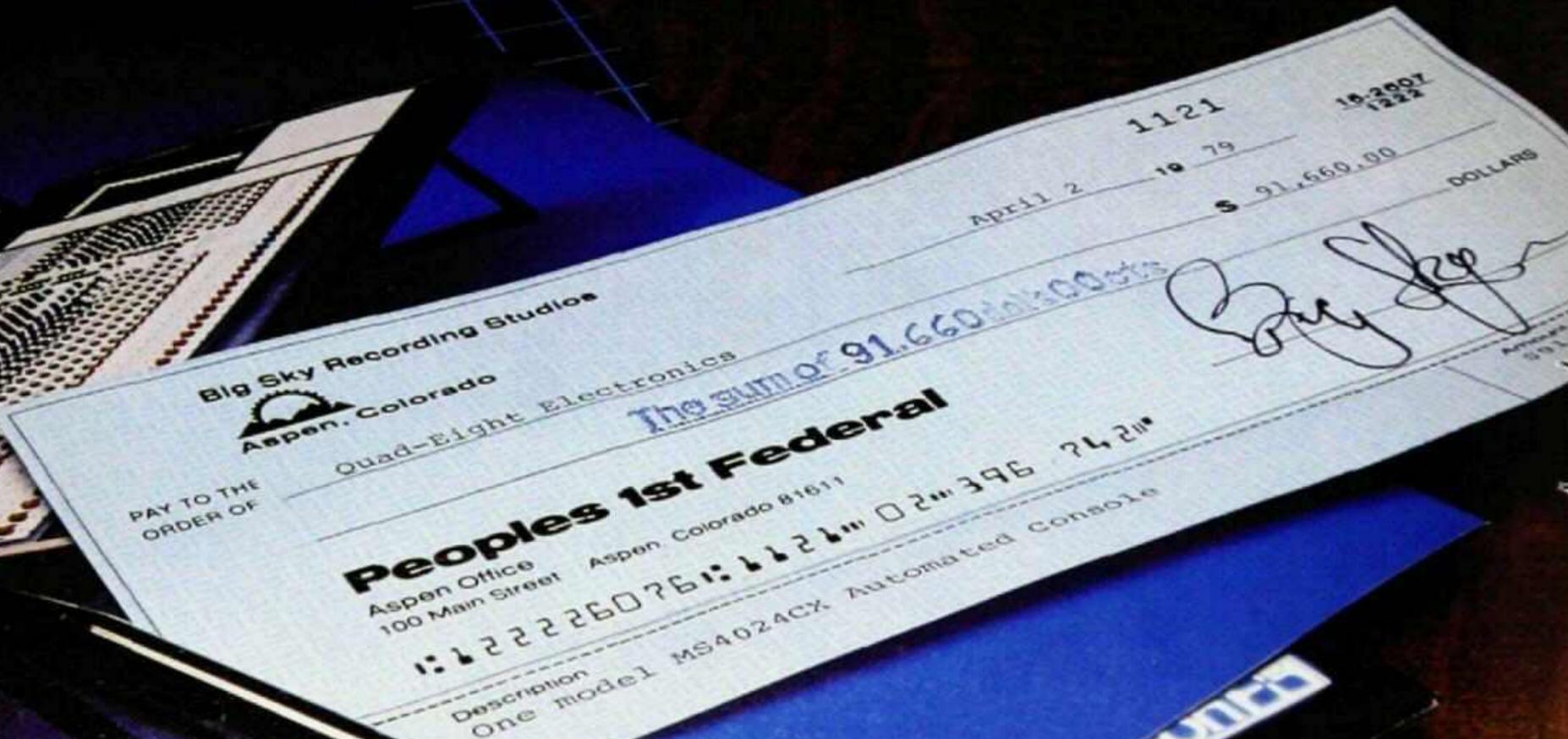
JUNE 30, 1979, BILLBOARD

BILLBOARD SPOTLIGHT ON CALIFORNIA RECORDING STUDIOS

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righted material



Photo by Steven Finestone

Photo by Steve Yeager

On the upper left is producer David Rubinson who helms his own Automatt studio complex in San Francisco. Above is Cherokee's new mixroom, the site of finishing touches on Crimson Tide's second Capitol album. Shown seated, left to right, are assistant engineer Larry Rebhun; co-producer Steve Cropper; co-owner/mixdown engineer Joe Robb. Standing is co-producer Duck Dunn.

Freddie Perren, left, and co-writer Dino Fekaris, create their own unique sounds at the Mom & Pops Co. Store, Perren's 48-track facility in Studio City. The duo has recently produced Peaches & Herb and Gloria Gaynor. Perren and Fekaris share writing credits on Gloria Gaynor's recent "I Will Survive" smash as well as Peaches & Herb's "Shake Your Groove Thing" single, both top ten records.

Geordie Hormel, owner of the Village Recorder, Los Angeles, contemplates horizontally on one of his prized possessions a new Neve console in "super" studio D which rents for \$30,000 a week. The photo on the right shows studio manager Robin Yeager behind the console at Tres Virgos Studios in Mill Valley, Northern California. Photo by Steve Yeager.

CALIFORNIA STUDIOS

GROWTH . . . DIVERSITY . . . TECHNOLOGY

By JIM McCULLAUGH

They're making tracks . . . in Los Angeles . . . in San Francisco . . . in San Diego . . . in Sacramento . . . in Irvine . . . in Cotati . . . in Eureka . . . in Redding . . . all over the Golden State.

Since 1970 the California recording studio industry has been in an almost phenomenal fast-forward mode. It continues to mushroom at the threshold of the 1980s.

Studio growth and income generated—particularly in the greater Los Angeles and San Francisco environs—has been explosive and feverish. It's estimated that Los Angeles, the hub, alone kindles \$50-million a year in studio business. Related support industries—such as rehearsal halls, instrument and equipment renters—are swelling in numbers and income.

The state now boasts literally hundreds of rooms that cater to virtually any recording (and soon video) need. It's become an environmental and electronic paradise for producers, engineers and artists.

In fact, many more producers, engineers and artists are opting to live and base on the Coast. The list—spanning both staff and independent engineers—seems to grow daily.

And the studios—also seeming to daily grow in numbers—offer a staggering variety.

There's the label complex; the one-room independent operator; the multiple-room and service complex; the producer-

owned and run facility; the disk mastering house; the disk mastering house coupled with recording studio; the "private" and "semi-private" producer, engineer or artist studio, the "home" studio; the boat studio; and on and on.

The producer-owned and run studio is more in vogue in the state.

"Absolutely," says Spencer Proffer who has just opened his own Pasha Music House in Los Angeles.

"Not only does it give us the flexibility of using it when we want but having used other studios, we can iron out the technical idiosyncracies we don't like."

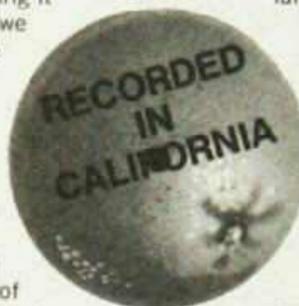
And many of these various types of studios are spider plant-like themselves with production, publishing, artist development offshoots as well as maintenance/rental services and the like.

Variety and ambience abound. Every studio in the state could almost be considered a vacation studio to the visiting client. For those tired of the "Hollywood haze" L.A. has studios on the beach and in marinas. Mountain and ranch studios are proliferating statewide. The "house" studio is no longer unusual. Extras? Swimming pools . . . sun decks . . . English Tudor . . . jazzis . . . lounges . . . Hawaiian lanais . . . game rooms . . . hostesses . . . pinball . . . Dom Perignon . . . pool . . . studio operators in California keep re-writing the "perks" script.

Certainly the recording studio industry's growth in California is married to a number of factors, not the least of which is

the establishment and transplanting of many major record companies and artists to the Southern California basin. Add the film and television scoring business and throw in the climate and you've got powerful nourishment.

But those are the obvious cliches. The fact of the matter is that studio entrepreneurs in the state have also pioneered, refined, honed and advanced their art. Their efforts are a major part of the equation as to why California is looked to as the largest and most innovative studio community in the world.



The Westlake studio design theory pioneered by Tom Hidley in the early 1970s has spread to studios around the world. Now, 10 years later, the innovative vanguard is still very real.

San Francisco-based producer, David Rubinson, who operates his own highly successful and sophisticated Automatt recording studio complex there, perceives a Los Angeles-San Francisco "megalopolis" that will advance the recording art and other forms of communication even further.

"One of the prime reasons," he analyzes, "why I base here, apart from the fact that I believe strongly in the San Francisco music scene, is our proximity to Silicon Valley."

He refers to that stretch of real estate south of the Bay Area which is home to such high technology—rooted firms as National Semiconductor, Hewlett-Packard and others who

(Continued on page CR-10)

Jim McCullaugh is Billboard's Recording Studios Editor.

TOP 200

STUDIOS CHARTING THEIR OWN SUCCESS

Over half of the top 200 LPs—105—on Billboard's "Top LPs & Tape" chart on a recent given week were linked (tracking, overdubbing, mixing, mastering, etc.) with a California studio.

That figure might be higher but on some LPs, notably Eric Clapton and Elvis Costello of major artists, no mastering credit (or any studio credit) is listed.

This figure underscores the impact and pervasiveness of the California studio.

Of course, the high percentage is inextricably tied to the large number and variety of studios in the state; the massive reservoir of first rank session players who work in California; the transplanting of many American and English recording artists, producers and engineers to the Southern California basin; record company presence; and the existence in the state of some of the best mastering engineers in the world.

Los Angeles mastering engineers such as Bernie Grundman at A&M, John Golden at Kendun, Ken Perry and Wally Traugott at Capitol, Allen Zentz, Doug Sax at the Mastering

Lab and the folks at Artisan, the Reference Point and others lure albums which were recorded out-of-state.

Analyzing the studio credits on the top 200 LPs for a given week suggests no specific patterns except that studio interplay is vast, geographical and intricate.

Artists still use one studio for recording and mixing exclusively. Other artists begin an LP in New York, Florida, the Midwest or the South and finish in Los Angeles or San Francisco.

Picking up a Linda Ronstadt or Jackson Browne LP invariably reveals a Sound Factory, Los Angeles, credit.

Other artists studio "hop scotch" even within a city such as Los Angeles. As most recording studio observers would agree—and the chart analysis would seem to support this—the studio business is more than tainted with infidelity.

Even Chicago, which had recorded at Colorado's Caribou like clockwork every year, trekked to Miami's Criteria for its recent "Hot Streets" LP and is heading for Le Studio, Morin Heights, Quebec, for its next LP (with George Martin's AIR

Montserrat in the British West Indies being considered in-between).

Some artists keep it simple. The Doobie Bros. No. 1 album "Minute By Minute" was tracked at Warner Bros. Studios in Burbank and mixed at Hollywood's Sunset Sound.

The Jackson's "Destiny" LP for Epic was recorded at Cherokee, Total Experience, Filmways/Heider, Record Plant, and Dawnbreaker, mixed at Westlake and Producer's Workshop, and mastered at the Mastering Lab—all Los Angeles facilities.

Natalie Cole's new Capitol "I Love You So" album has Sound Factory, United Western, ABC Recording Studios (now closed), MCA/Whitney, Hollywood Sound and Love 'n' Comfort listed for tracks and mixing with mastering at Capitol.

The soundtrack to "Midnight Express" is an example of an LP with work taking place in Europe (Munich's Musicland) and shifting to Los Angeles to Larrabee and Westlake with mastering by Allen Zentz.

(Continued on page CR-20)

Below to the left engineer Richard Van Dagriff checks a Dolby rack at Britannia, Los Angeles. Moving more to the right, Easterner Barry Manilow comes West to produce Dionne Warwick for Arista. This respite from recording takes place at United Western on Sunset Blvd.

Readying the final mix for an upcoming Pleasure LP called "Future Now" at Fantasy Records' Berkeley, Calif., studios are, left to right, Phil Kaffel, co-producer of the LP with Pleasure keyboardist Nathaniel Phillips and Pleasure lead guitarist Marlon McClain.

Directly below, all the members of REO Speedwagon get into the act behind the console at Sound City, Los Angeles. Moving right, Oscar winning producer Giorgio Moroder gets set to do a mix at Rusk Sound, Los Angeles.



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'CAL TECH'

ANALOG MEETS DIGITAL MEETS VIDEO MEETS...

By RON TEPPER



Herb Alpert, A&M vice chairman, third from left, is all smiles as he stands behind 3M's new digital mastering system. A&M Studios is one of three studios on the West Coast with the system. Shown, left to right, are John McCracken, manager of professional recorders, 3M Mincom Division of 3M; Bob Youngquist, research manager, 3M; Alpert; Tom May, A&M Studios director of operations; Bob Nelson, product development specialist for professional magnetic tape, 3M; and Dick Mansfield, senior engineer, 3M.

Outside the air may be smoggy but inside California recording studios it's lighter, clearer, relaxed and more creative than anywhere else in the country.

That's the consensus among studio engineers, equipment manufacturers, producers and record labels when it comes down to explaining (or trying to explain) the difference between a California studio and other facilities throughout the country.

Most agree there is a "California sound" that is "cleaner and crisper" than anywhere else but what makes it so is an area of substantial disagreement. Gary Starr of Village recorders credits the sound to factors such as "acoustic differences and the quality of maintenance in California."

At the same time, John Golden of Kendun maintains that one of the things that makes the difference is the "tremendous crop of great musicians that have migrated here due to the weather." Scott Spain of IAM in Irvine credits the equipment which is "the latest."

That up-to-date opinion is shared by Dolby's Ken Fay who points out that "there's more music business in Los Angeles than anywhere else, consequently the (Continued on page CR-12)



Ron Tepper is a freelance writer based in Los Angeles.

To the left is an interior view of "super" Studio D of the Village Recorder, Los Angeles. Featuring state-of-the-art equipment, the studio rents for \$30,000 a week. To the right is the new Solid State Logic Ltd. console in Kendun's new "super" Studio D gives that Burbank complex a technology edge.

Photo by Steven Finestone



Above: Lee Herschberg, left, of the Warner Bros. Amigo Studios, Los Angeles, adjusts the console as he and artist Ry Cooder, listen back to a digital track. Warner Bros. Studios, along with Record Plant and A&M Studios, are the first three studios on the West Coast to receive 3M's new 32-track digital recording and mastering system to test. Below: Record Plant, Los Angeles, staff engineer Michale Braunstein keeps a watchful eye on a control panel interfaced with 3M's new digital mastering system.



Billboard photo by Pete Secor



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RECORDING MECCA DRAWS SESSION ELITE

By RICARDO FORREST

"Go west, young man," was the cry in America's pioneering days. But it seems that same old adage is being preached by today's studio musicians, who are flocking to California from across the country and over the seas.

"There's no question in my mind," asserts Tommy Tedesco, a 26 year veteran of the L.A. studio musician scene. "This is the only place to go. There are still great sessions in New York and in Nashville and in lots of other places, but not like here. We always have people coming in from all over the country because they know here is where it's at."

"The advantage we have here is that we can provide the services of the best musicians in the world, the whole world," says Tom Morgan, jazz musician, former chairman of the executive committee of Record Industry Association of America (RIAA) and presently part of the L.A. chapter of the American Federation of Musicians' (AFM) Phonograph Recording Department. "Most of the best are here, instrument by instrument. It's a success here because of the number of sessions being done. But don't knock New York and Nashville. They're

great in their own way."

"It's here," says Ann Goodman, chairman of the Studio Musicians' Advisory Committee and a session cellist who made the move from N.Y. to L.A. five years ago. "Most of the motion picture and television film work is here and a lot of the record dates. N.Y. has quite a bit of jingle and record work but as a result of all the work done down here, more people are doing better economically. More musicians make more money than in N.Y. or Nashville. And people here tend to take care of each other more. It's less cutthroat here because there is more work."

"May marks my 20th year here," notes Emil Richards, whose array of more than 600 exotic percussion instruments has made him a fixture on countless movie soundstages and recording studios. Recently he was featured on the new George Harrison album and is on the upcoming Joni Mitchell LP. "I was living in New York and I wasn't quite sure if I wanted to stay there, where I was pretty established, or go west. I was talking to a musician friend of mine about it and he said, 'I moved to L.A. a few years ago and if you've got to scuffle you may as well scuffle where the sun is shining.' That was good enough for me."

Today, California boasts more than 40 percent of all session work done in the U.S. Most of it centers in Los Angeles with its vast array of recording studios, record companies, tv and motion picture studios and soundstages. A glance through the AFM Directory for L.A. shows about 20,000 musicians in residence. Of those, about 3,000 are active in the whole array of recording with about a few hundred to a 1,000 taking up the bulk of the phonograph recording scene. Each year more and more sessions are done and more and more musicians are coming to California to take part in it all. In 1977, 8,000 recording sessions were logged by the AFM in California. In 1978 9,000 were logged and according to AFM officials 10,000 or more should be the figure when 1979 clocks out.

Times have changed since sessions went on in the fifties and sixties. Technology has made live sessions a thing of the past. At best the drums, bass and rhythm guitar are laid down live with a scratch vocal. Then overdubbing comes in and the string section and the horns and finally the finished vocal. Often the musicians and artist

(Continued on page CR-14)



Ricardo Forrest is an editorial assistant in the Special Issues Department and a freelancer in Los Angeles.

A Billboard Spotlight



Marvin Hamlisch conducts an orchestra of session players inside one of Filmways/Heider's large rooms in Los Angeles.



Shown at the Hollywood Sound Studios working on a new LP are Wilton Felder, left, and Joe Sample, center, of the Crusaders as they put together a vocal arrangement with Randy Crawford. Crawford, a Warner Bros. recording artist, was asked by the Crusaders to sing on the first ever vocal track on a group LP.



Above to the left is a familiar sight in the Los Angeles recording studio community: two musicians exchanging musical ideas in front of the control room window. The place: Sound City, Los Angeles. Above to the right is Bud Shank, California session veteran, rehearsing with members of The Orchestra, an 84-member session aggregation.

Photo by John Guthrie

Billboard photo by Pete Soloutos

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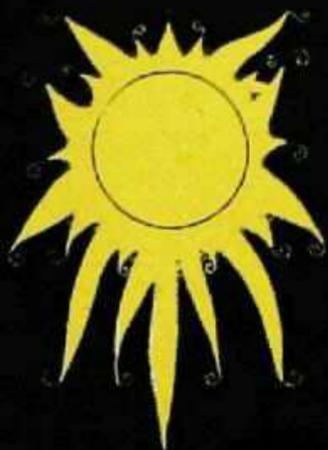
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MOBILE RECORDING

TRUCKIN' THE WILD REMOTE

By ED OCHS

There's a lot more to mobile recording in California than following the dotted white line to Big Sur or backing up the wagon to the Grand Canyon on a star-studded night.

First you have to get there.

Tom Harvey of Recording Services Co. in L.A. claims "There are three kinds of time: airport time; studio time; and real time."

Sometimes airport time and studio time don't mix, and people get left in airports, but assuming you get there and avoid equipment failure, misinformation about power, planning or fuel, you still have to cut short what amounts to never enough real time to make it on schedule to the next gig.

At least it never snows in Southern California, and no mobile unit has ever been knocked off the road by any of the hundreds of earthquakes that split the seams of the Southland each year. As long as there's gas to pump, gear-happy

truckdrivers and rock'n'roll, the natural and creative climate of California will continue to speed mobile recording from live record dates to film audio location shoots with few hazards.

To the crew of stagehands, trouble shooters and engineers who must execute each assignment efficiently, it's mostly a windowless world requiring maximum attention to detail, even though the landscape is often changing just beneath their feet. On movie or television sets, it's often the waiting for a take that is taxing, when nothing is moving, nothing is happening.

To the pop artist, the idea of remote recording strikes deep in the creative psyche. And although the attraction of remote recording in California should be quite obvious to anyone from record people to snowbound dentists, it is a complex,

tightly-coordinated service that demands a combination of logistical, mechanical and electrical expertise usually identified with live rockets and missiles.

Consider:

The L.A. based Record Plant built a studio on a yacht for Paul McCartney to record his "London Town" album in the Bahamas. When the recording was finished, the equipment was removed and the yacht returned to the rental company—just another remote application, another boat rental. Back in California, a string of live road dates recently found the Record Plant truck mixing down the Heat East "Live" album in the parking lot adjoining the tennis courts at the Palm Springs Spa. The album still went top fifty.

Jim Seiter, remote manager of Filmways/Heider, tells similar stories about the advantages of remote recording and how far the facilities will go to meet the artist. They backed a

truck to a rehearsal hall in downtown Santa Monica to record Dylan's "Street Legal" album in six days. The band was primed and ready. Why pack up and move into Hollywood? All the spontaneity and immediacy Dylan is known for was blowing in the wind right there in Santa Monica, four blocks from the ocean. They stepped from the rehearsal hall into the truck without missing a beat.

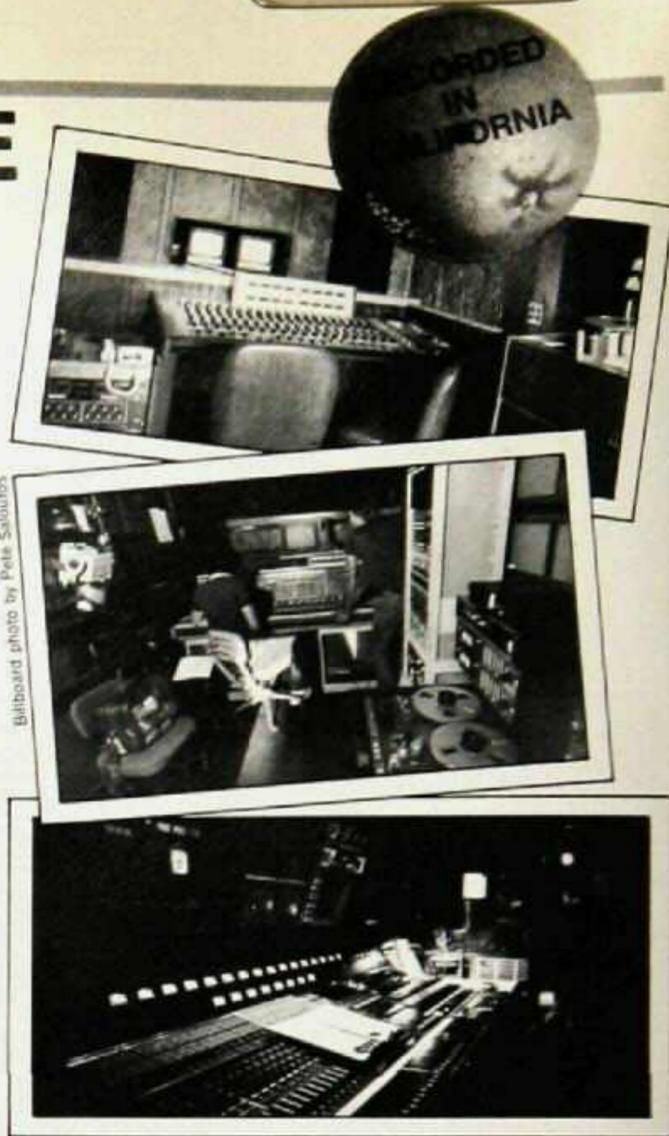
Though the Record Plant can take full credit for rockin' on the water, Filmways/Heider holds the mark for lake takes in California. Merle Haggard was recorded on the dock and on a houseboat in the middle of Lake Shasta in Redding, Ca. The truck was barged to a small island in the middle of the lake and run by generators aboard the houseboat. Can't you see it? If you listen hard, you can almost hear the fish jumping.

Filmways/Heider also sent 48 trucks into action at the United Nations to record the UNICEF Year Of the Child Con-

(Continued on page CR-16)



The Record Plant's mobile fleet does a good deal of work both inside and outside the state.



Billboard photo by Pete Saloutos

Top: Inside view of Rich Houston's 16-track mobile truck. Based out of Cucamonga, Houston has a close edge on the entire budding Orange County recording scene. Center: A video monitor inside a Filmways/Heider remote truck links the producer/engineer team to the artist. Bottom: Atmospheric view of the Enactron truck. Numerous artists, including Emmylou Harris, use it as a 'home' mobile recording studio.

Ed Ochs is a freelance writer in Los Angeles.

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Continued from page CR-3

threaten to put almost anything and any capability via integrated circuit onto a sliver of silicon wafer.

Stanford University, located in Palo Alto, is reportedly researching and developing an all-digital recording studio.

"I think San Francisco will become the most important media center in the world within five years," Rubinson predicts. "And my people can interface directly with those brilliant minds."

He envisions music recording traveling way beyond current digital recording attempts. He uses language like "pure memory cores."

And the music scene in San Francisco?

"A year ago," he states, "I may have been optimistic. Today I'm realistic. More artists from the area, like a Sylvester, are finally getting the recognition they deserve. And the session player pool is expanding and as good as anywhere else."

And if Los Angeles thinks its got a stranglehold on session work as well as film and television scoring, it's discounting the fact that three top American filmmakers, Francis Ford Coppola, George Lukas and Phil Kaufman are basing there and erecting huge film complexes reflecting the increasing "cross-over" of visual and audio mediums. Dolby is based in San Francisco and is more a factor now in film sound.

Rubinson is musical director for Coppola's upcoming "Apocalypse Now"—with the soundtrack being cut at the Automatt using local musicians including chief synthesist Pat Gleeson. Gleeson, in turn, runs his own Different Fur, a state-of-the-art recording complex based in the Bay area.

Fantasy, in Berkeley, has also exploded into more of a music/film oriented company and sees the completion of new major studio complexes.

Harn Soper of young 24-track Music Annex in Palo Alto, just south of San Francisco, agrees with Rubinson's megalopolis view.

"Santa Clara and San Jose are among the fastest growing cities and markets in the U.S.," he says.

And although Music Annex is offering digital recording capability to its clients with a Sony PCM1600 machine, Soper claims the complex, as well as others not situated in the big city mecca, can be more "cost effective" for labels, producers and artists.

Sony's new digital division is located in San Francisco.

Back in the Los Angeles basin, recording technology is being advanced by such complexes as the Village Recorder and Kendun who have unveiled the "super studio"—where the client is getting every conceivable and latest recording wizardry available—for \$20,000-30,000 weekly rates.

Kendun's sister company, Sierra Audio, a studio design and

building firm, has taken the plunge into video, now constructing video and audio rooms. Westlake continues to thrive in Los Angeles.

3M, recognizing California's state-of-the-musical-arts, chose three Los Angeles studios—Record Plant, A&M and Warner Bros.—to receive three of its initial 32-track recording and digital mastering recorders.

The first major rock digital session took place in Los Angeles with Stephen Stills, himself an example of an artist oriented to technology.

A Los Angeles firm, ITX, is developing an editor for the 3M system. Coincidentally, Aphex, related to ITX, developed the Aphex Aural Exciter, a sound enhancing device used by many producers and artists these days.

Filmways/Heider in Los Angeles is field testing new digital hardware from Ampex.

California has also spawned another recording slant, direct-to-disk only studios such as M&K in Los Angeles and Crystal Clear in the Bay Area.

The "total" 24-track, state-of-the-art recording studio and state-of-the-art, broadcast quality video studio—all under one roof—is evolving in the state. Witness I.A.M. (International Automated Media in Irvine, Calif.) and Golden Sound/the Video Studio in Los Angeles.

Numerous other studios, like a Group IV, are adding SMPTE time code hardware for audio sweetening to film and/or video.

By mid 1979, Criteria West, a California arm of Mack Emerman's enormously successful Criteria Miami operation opens as major facility. Not only will it be the largest MCI complex on the West Coast but the John Story-designed studios located on the site of the old Walter Lantz animation studios will be a showcase for MCI's new 32-track, three-inch analog recorders and future digital electronics from that firm.

"The complex," explains Emerman, "will take care of the needs of our own people who have need of a studio in Los Angeles." The multi-room recording complex will also have a disk mastering room.

"There was a time," reflects Jeff Cooper, a Los Angeles-based studio acoustical consultant, "when you had three groups of people who never really communicated with each other: film people and film equipment, music people and music recording equipment, and television people and television equipment. That's changing and a lot of it is changing in California."

"Film and television are turning more and more to rock music and personalities. It's all becoming interwoven. The equipment and vocabularies are linking. You've got console people like Harrison making film boards now and JBL making their studio monitors available to consumers in this increasing crossover on all levels."

Cooper, as do many other industry observers, believes the

marriage of audio and video will lead to a new "synthesis" of studio design.

But despite the rosy picture the recording studio industry in California would suggest, there are those that also predict the saturation level has either been approached or is nearing fast. More ominously, the vast capitol investments and reinvestments needed to stay state-of-the-art or diversify gives some a "only the strong will survive" philosophy. Some are predicting mergers and shakeouts.

"Inflationary pressure this year and next is likely to catch up and shake out the recording studio business," predicts Ed Matthews, vice president of the Village Recorder and executive director of Geordie Hormel Enterprises. "You can expect many marginal studios to go out of business and others to curtail expansion plans. Only a handful of the 'super studios' will prosper."

At least one observer, designer John Storyk, espouses a different viewpoint.

"I think digitalization is the key to making it cheaper," he opines. "Ultimately. Sure, there's a revolution going on from analog to digital but there's still going to be a strong need for analog in the next couple of years."

The sophistication of recording equipment—and possibly cheaper economics—will be a boon not only to complexes in such studio boiling pots as Los Angeles and San Francisco but will be an additional boost to smaller 4, 8 and 16-track houses in the state.

In fact, beneath the layer of "super studio" and typical 24-track music recording facilities in the state, there is a budding, creative universe of 4, 8 and 16-track studios.

They cater to everything from demos to jingle work and are not only thriving and proliferating in the state but are the breeding ground for future 24-track and beyond complexes.

"We started our little four track studio," says Robin Yeager, studio manager at Tres Virgos Studio, Mill Valley, Calif., "for around \$500. Now we are into for around \$70,000 and doing very well. We've got all we can handle. It's inevitable that we will go 24-track one of these days. And the locale is nice... Marin County... near the water... Eucalyptus trees. We're

(Continued on page CR-23)



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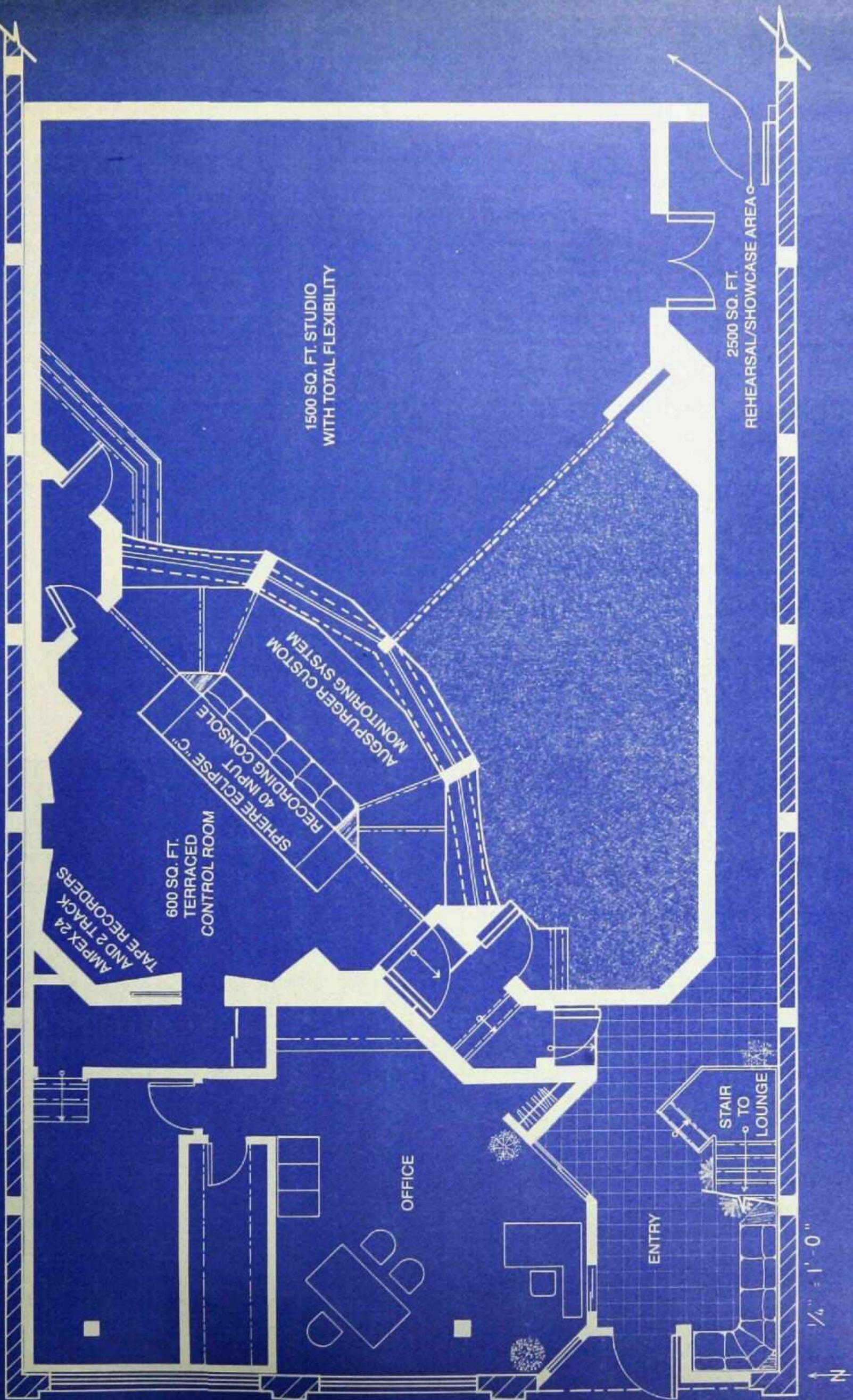
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• Continued from page CR-4

studios are busier, they generate more cash and even smaller studios are able to purchase modern equipment. For example, in New York you'll find studios doing more commercial than music work. The demand for the latest equipment is not there."

Verifying that assessment is Tom Scott of Phoenix-based Tangent, a console manufacturer that has supplied more than 100 units to the Southern California area. "There's a greater chance our consoles will be used for music than anything else. In other cities, such as New York, you'll find much of the equipment is geared towards commercial usage."

From a producer's standpoint, one of the biggest differences in California is the atmosphere. "Cosmetically," explains Ron Nevison, an independent producer who spent five years in London before coming to Los Angeles, "studios are more spartan in other cities. You might even say they're atmospherically sterile. Here you'll find more comfort—things such as couches, chairs, living-room set-ups."

Does a relaxed, homey appearance really make a difference in what comes out in the finished product? "It's all part of the California phenomenon," says Chris Stone of the Record Plant. "The California sound involves atmosphere, acoustical differences and the utilization of equipment that isn't used anywhere else."

"What originally made California studios unique was Tom Hidley. Hidley (Eastlake Audio) developed many of the innovative acoustical designs that you see in studios today. Back in 1969, when we first built the Record Plant it was Hidley who designed (along with Al McPherson) the first Westlake monitor. That was, at least in my opinion, the beginning of a distinct California studio sound. It was brighter, cleaner. For example, virtually all California studios utilize a Urei 1176 limiter and you won't find that in London or the East. It's helped make the California sound warmer and its absence makes the sound harsh."

Charles Flynn of Westlake Audio pinpoints the California sound even closer. "Hidley and McPherson developed that first monitor and then wondered why the sound in the room was so different. They were working in a bigger room—as most studios were then—and they soon realized that they were 'trapping' loud volumes and they could do the same thing in a small room. I think that—along with the Buffalo Springfield—were the beginnings of a California sound. If there's anything identifiable in the studios, you can trace it to the Springfield."

"Today," continues Flynn, "there's a California sound that can be credited to the studio because nearly all sessions consist (40% of the time) of the same musicians. You'll find at

least three or four repeaters in every category—whether it be guitar or strings. They're as responsible for the California sound as anyone."

Jonathon Bart of TDK agrees with the assessment and goes so far as to predict that the sound difference will be such that within the next year or so virtually anyone will be able to tell the difference when they listen to the finished product. The sound difference is growing rapidly and "West Coast studios are moving quicker in terms of being 'audio purists.' I really believe they're more concerned with quality and that cleaner sound."

There are some, however, who feel there is absolutely no difference in studios. Michael Larner of The Automatt is one. "Every studio in the country has its differences but they are different because of what's in one and not where they are located (geographically)."

Regardless of which side one takes, it is obvious that California studios do have things that others don't. For example, there's the Record Plant's celebrated jacuzzi, the first for a studio in California, and an innovation that is becoming commonplace in West Coast facilities. The jacuzzi, of course, goes along with the California casual look and laid-back lifestyle. Additionally, living room atmosphere is a natural extension of the jacuzzi. "A group," says Stone, "can spend anywhere up to six months cutting an album. A studio gets to be a home so why not have it look like one?"

Within the next year, the California sound may, however, take another shift. If all goes well Criteria will be opening its West Coast studios (Willoughby and Seward) by that time and Mac Emmerman's Florida-based company plans to introduce a number of concepts that have never before been seen. "Acoustically," says Emmerman, "the studio will be vastly different. In addition we're constructing a control room that will be the opposite of any ever built before."

The equipment will be revolutionary, too. Criteria will be using MCI's new 32-track, three-inch tape machine which will be available on an industry-wide basis this June with a price tag of \$53,000. Some question the 3-inch tape and mode—"you've got to remember," says Kendun's John Golden, "that three inches will be one more variable that has to be handled; it can affect sound. Nobody knows for sure if three inches will make a sound difference and if that difference will be for the better."

Emmerman, however, is sold on the concept and California. "We're looking forward to opening and working with some of the people out there. I think you find more 'teams' of musicians in California than anywhere else. For example, in New York you'll find teams of great strings. In California you'll find other kinds of teams—musicians who are used to working together. With the teams that already exist out there and the innovations we'll be putting in our facility, I think we'll have a studio that's going to be super."

Super. It's another word that's tossed around frequently in the industry when talking about California. Is there such a thing as a super studio and if so, what makes it one?

"It's a room," theorizes the Village's Starr, "where equipment is as good as it can be and the equipment is utilized to its fullest." A&M's Tom May agrees: "To me it's a studio that has all the equipment you could possibly need. However, when it comes to saying what kind of equipment you'll get a lot of opinions. Some people like Neves, others Studers, and whatever. As long as it's the latest."

Flynn's definition of super is more tangible. "I think all studios can be divided into A, B and C categories (A, of course, is the best). California has more A's than any other place. What makes an A? At least three things that I can think of: (1) at least 24 tracks (2) being able to go multi-track to multi-track, in other words to accommodate 48 tracks and (3) a good manager. That last part is the key. It's the manager who keeps the studio running smoothly, the machinery operating 100% and it's the manager who brings in the business. Regardless of the price per hour, it's going to be the manager who makes or breaks the studio and keeps it in the A category."

Is there a dollar figure for the A studio? "The investment in equipment alone for A studio would be somewhere around \$250,000 to \$300,000." Which ones are the super studios? Among those surveyed, a number of studios were constantly mentioned when trying to describe a super studio—the Village, Record Plant, Filmways/Heider, Kendun, Sound City and The Automatt. Interestingly, the studio mentioned more frequently than any other was the Village's new \$1 million Studio D.

How many A's are there in California? "In Southern California, or Los Angeles, you'd find 10, perhaps less," guesses Flynn.

If part of being a super studio is to have the latest equip-

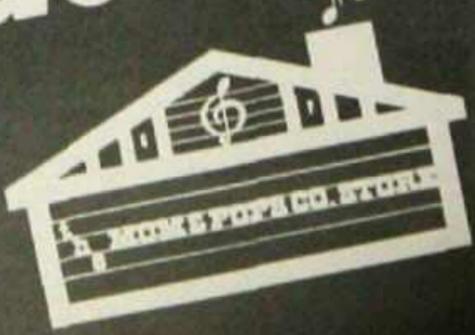
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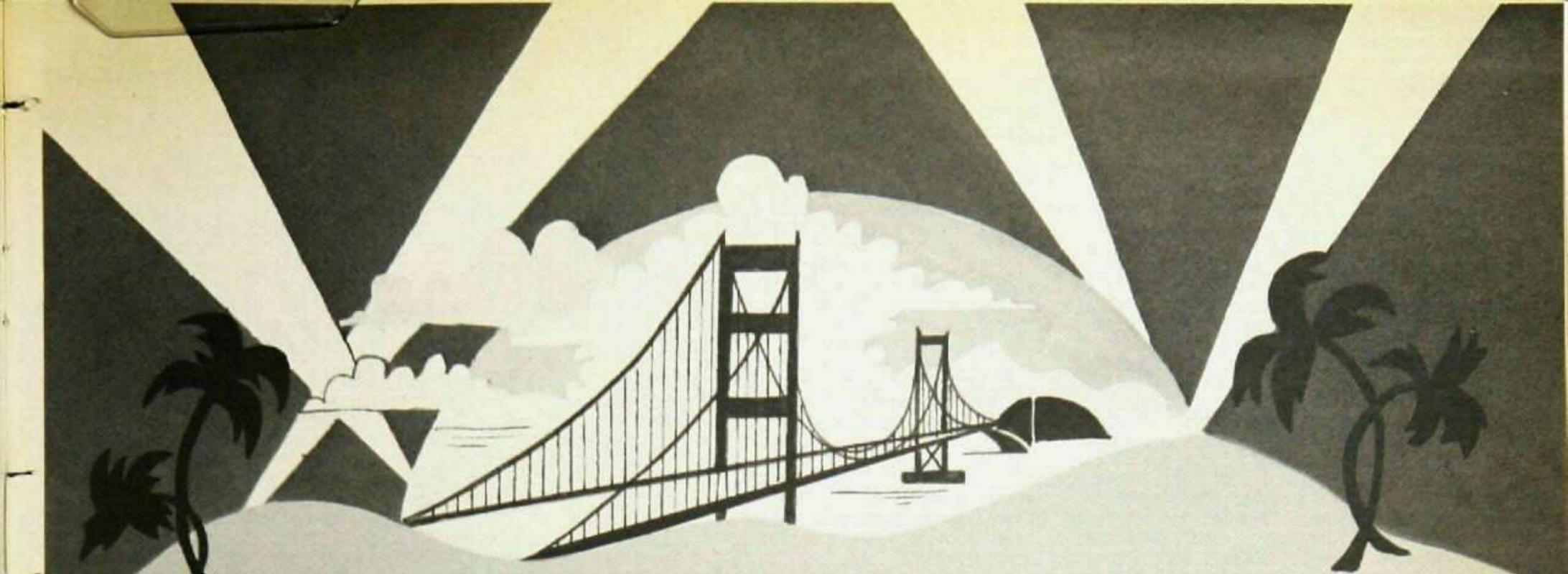


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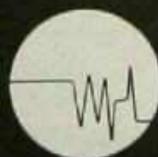
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Recording Mecca

Continued from page CR-6

may never meet and the session musician must content himself with just the metronomelike tick of click track and the producer's judgement to know what's going on.

Still and all, the session musician has adjusted and improved. Session musicians agree the music is better than it ever was and so are the people who play it.

"There are more and more young people going into it now," says Goodman who started session work 20 years ago at the age of 13. "It's become a very attractive alternative to people who don't want to put up with one night stands. We see more and more people from college who've come out here specifically to be studio musicians instead of just falling into it. And people have become aware of this end of the business as a real business alternative. We've got some session guys out here who've incorporated."

An established studio musician can make between \$40,000 and \$100,000 a year. The basic session is three hours, with 15 minutes of music being recorded during the course of those hours. The flat fee for that time is \$127.05 with the pay quickly escalating depending on the number of instruments the musician is asked to play, overdubs, the time of day, whether or not it's a weekend, overtime and whether the session is for basic rhythm tracks or for sweetening. Most established musicians negotiate double or triple scale, depending on their worth, and in rare instance will negotiate for a point or two of an album's royalties. In addition to scale wages, the musician receives an annual fee based on the number of sessions he or she has done.

The gathering up of the right musician for particular session is the job of a contractor. A producer contacts a contractor and either tells him specifically who he wants or the various instruments needed. At that point the contractor will figure out who is best for the date, contact the musicians' phone service and the people there will call the musicians, confirm the date and get back to the contractor if anyone is unavailable in order to set up substitutes or alternatives. It used to be that the contractor had total choice in who did or did not play. This made the contractor a crucial factor in the making or breaking of a studio musician. But recently so many session players are known and specialized that the producer or composer will specifically ask for someone and, often as not, will change the date of a session just so a particular player can do it.

Jeff "Skunk" Baxter is one of those known L.A. session musicians. He's been involved in session guitar work since he was 14. He started in New York working at a music store. Someone would often ask about what good musicians were around "and when people asked if I knew anyone, I'd say yeah, me."

Baxter has been a member of both Steely Dan and The Doobie Bros. He recently left the Doobie Bros. to fully concentrate on his session work and guitar customizing and to get into a new area of endeavor, producing.

"I'm doing sessions now because I like the practice and I like the variety," comments Baxter. "I guess I'm more a guitar player than anything else. I like playing my instrument. I like exploring it. I look for opportunities to stretch out and to be under pressure to create something and do something new."

Over a two week period Baxter has worked on albums by Barbra Streisand, Dolly Parton, Debby Boone, Cheryl Ladd, Harry Nilsson, Dusty Springfield, Donna Summer, Roger Miller, Brooklyn Dreams and Gregg Clemons.

Baxter is part of the new breed of California session musician whose fame often equals that of the artists they play for. California studio musicians such as Baxter, Leland Sklar, Danny Kortchmar, David Lindley, Larry Carlton, Jim Keltner, Tom Scott, Lee Ritenour, Bud Shank, Chuck Finley, Max Bennett, Robben Ford and many others are getting more recognition than most studio musicians have ever before received.

"I think it's helped," says Baxter. "It's allowed session men to feel more like musicians. And by offering session musicians recognition the artist benefits because by recognizing and liking the work of a certain player, the public will want to hear that player and will buy the albums he is on. And it's kind of putting the power of controlling one's destiny back in the hands of the player. It's nice not to feel like a studio sausage."

One outgrowth of this increasing studio musician fame is that more and more "studio sausages" are getting together to form their own bands. The Section, comprised of the L.A. based backing band of Jackson Browne, is one example of this. The newest and most successful example is Toto, whose debut album went platinum. The members of that successful California based band have done everything from doing "Ironside" and "The Sonny and Cher Show" to playing on Helen Reddy, Seals and Crofts, Barbra Streisand and Boz Scaggs albums.

The very versatility needed in session work has backfired in the case of Toto and bands like The Section and Stuff. Although the album sold excellently, critics have expressed dislike for Toto's facile style changes, calling it sterile and faceless.

"A lot of critics, as soon as they go to write about us go, 'Toto, okay, studio session men,'" says Steve Porcaro, the 20-year-old keyboard player of the band. "Right away we're a studio band and that means we're faceless because we can play well in a lot of different styles. That's the first adjective they want to come up with and it's wrong."

Venetta Fields' session instrument is her voice. She's sung backup vocals for Steely Dan, Diana Ross, Boz Scaggs, Aretha Franklin, Frankie Valli, Neil Diamond and Toto, to name but a few. Fields, like quite a few well-known studio musicians,

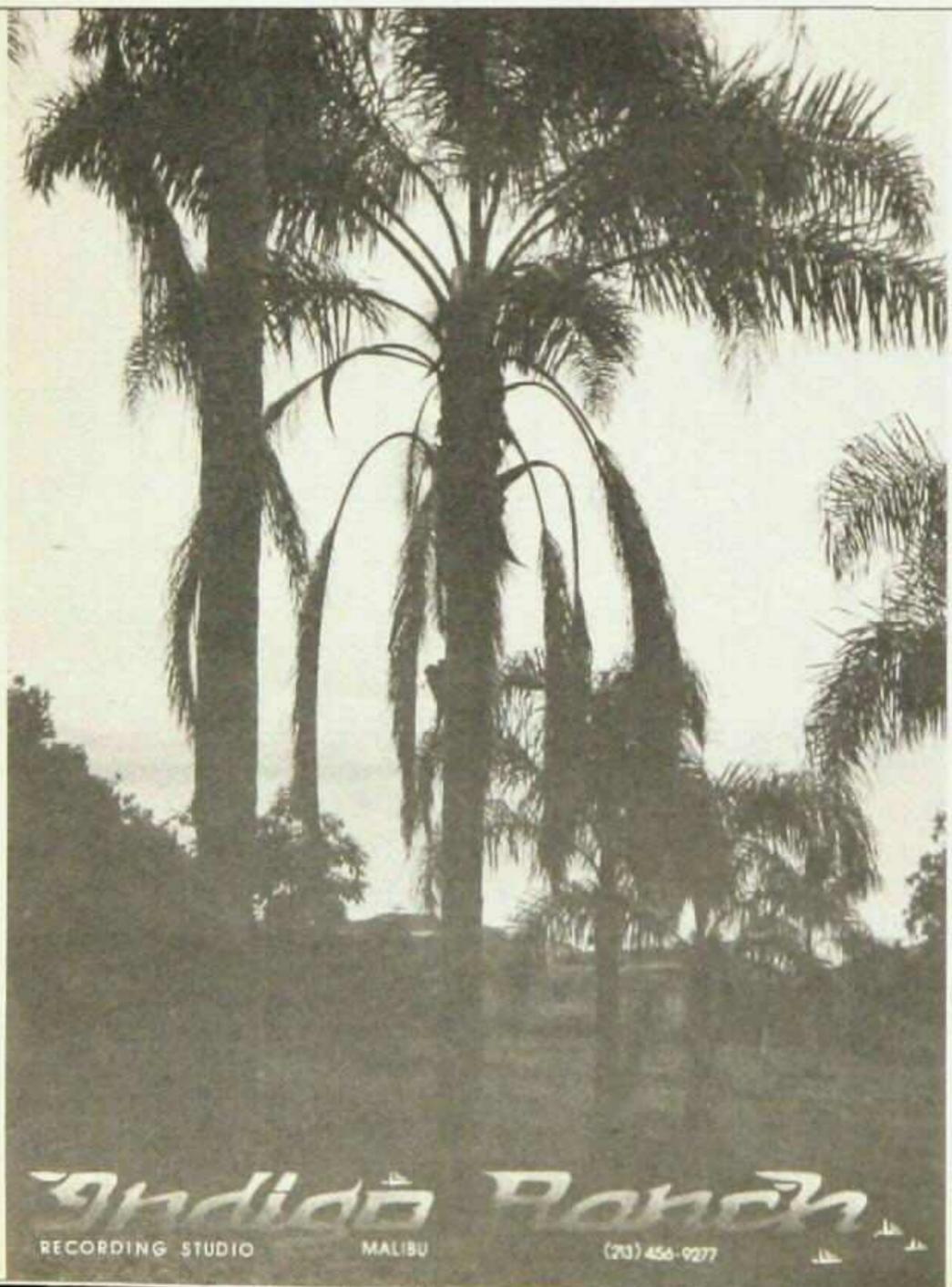
wants to try the challenge of a solo career. She is on the verge of putting together a solo album. She agrees with Toto that there is a stigma against session players going out on their own.

"Absolutely," she says. "You have to be very, very good and the prejudice is against you. I'm continuing to do session work but I'm at the crossroads now and once you cross over, you can't come back. I can't say about other kinds of session players but that's why a lot of backup singers just stay where they are. They don't want to travel so they get into jingles or they just stay with their record dates. They don't want to think about a solo career because they're a little afraid, or a little insecure of where they are. I'm afraid, too, but I've got to do it. It's just what I want to do now."

The latest and greatest studio musician aggregation is The Orchestra, an 82-piece ensemble composed entirely of Southern California's most adept and versatile studio musicians. Put together by Jack Elliott and Ailyn Ferguson, whose list of tv and film credits are long and impressive, The Orchestra had its debut as the ensemble for the recent Academy Awards program. The purpose of The Orchestra is to provide a group of classically and jazz trained musicians who can and will play anything well. It's a dream orchestra intended as a showcase for new, American-based music, composed specifically with The Orchestra, or something like it, in mind. The official debut of the ensemble playing original music took place April 24 at L.A.'s Dorothy Chandler Pavilion. The concert was a benefit for the Foundation For New American Music, an organization that will, among other things, commission composers to write orchestral works for the group.

Back in the early sixties the singer/artist with a changeable group of session musicians was the norm. But rock'n'roll brought on an onslaught of self-contained groups that needed only the occasional help of studio musicians. Now the developing public consciousness of session players and their increasing skills has brought back the variable session band concept and inserted it neatly into the framework of rock'n'roll.

Steely Dan is perhaps today's most renowned purveyor of
(Continued on page CR-22)



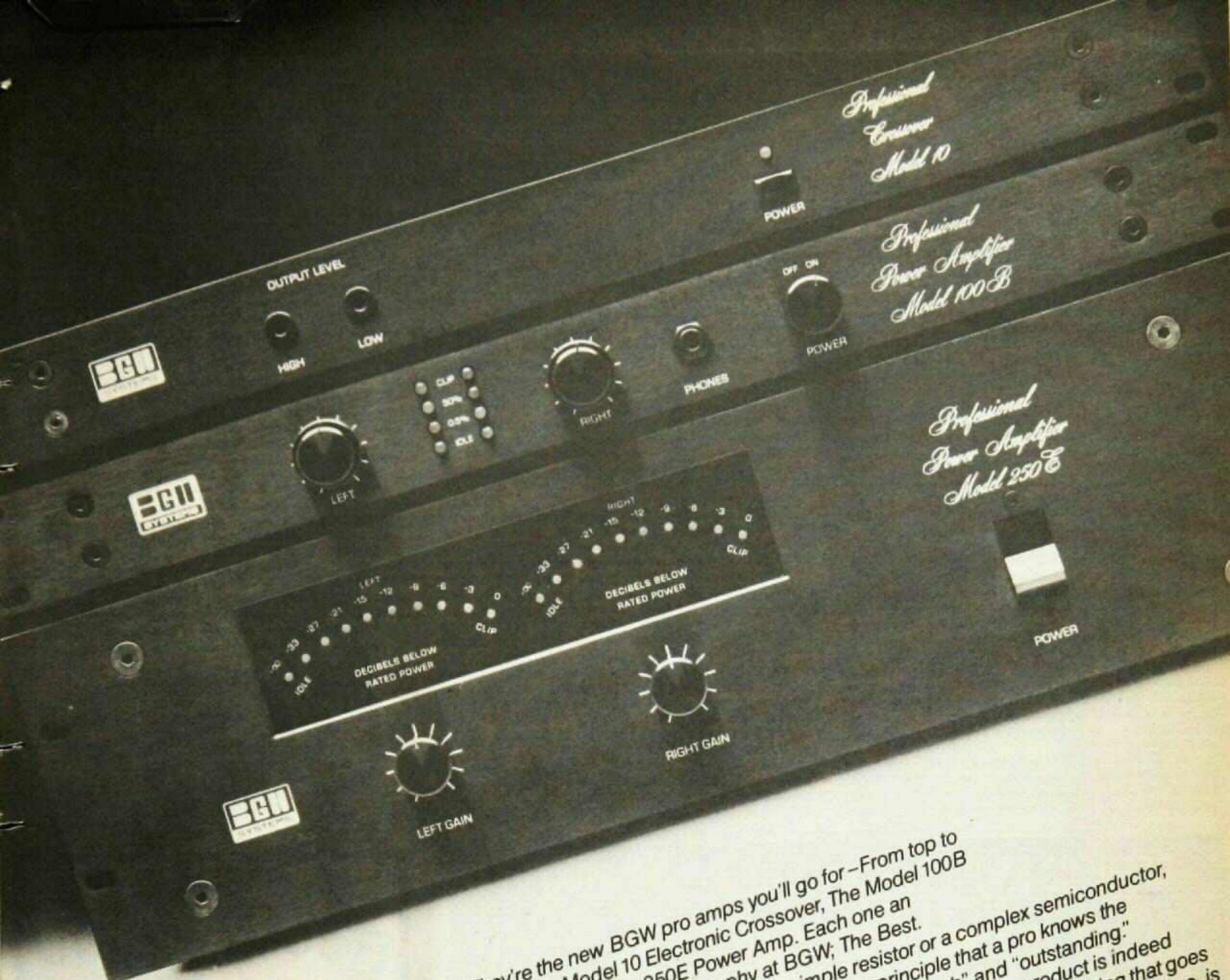
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Mobile Recording

Continued from page CR-8

cert for RSO, the Bee Gees and Rod Stewart starring. They also tended to the sound at the Academy Awards, Jane Fonda starring. Meanwhile the Record Plant is juggling Dire Straits and Robin Williams in San Francisco, Alice Cooper in San Diego, and David Bromberg in Denver. . . .

No project is too large, too difficult or too small for these audio industry giants. They go strongly to the performance, help mold the event, even create an environment and act as an integral human part of the creative recording process. These are some of the more colorful aspects of California mobile recording. There's always a rock tour to grind out. Filmways/Heider's two busy trucks, Mobile number one and Mobile number 2, logged a total of 100,000 miles in the last year. The Record Plant's new truck, a "large" model (they will have three large, one small) will cost upwards of \$350,000. If week-end rock concerts at Colosseum-sized sites catch on again in L.A., the big trucks will lead the convoy.

Compared to the Record Plant and Filmways/Heider, people who do a lot of remotes, the Enactron Truck has been a remote that doesn't do many remotes. Most are remote album projects, and here they shine.

The Enactron Truck is presently nestled at the end of Lania Lane, a box canyon off Coldwater Canyon in Beverly Hills. No larger than the entrance to an alley (L.A. style), tree-framed Lania Lane is as easy to miss as an exit off an L.A. freeway, and the traffic up and down Coldwater moves just as fast. The area is remote in itself, and that's the beginning of the attraction for Emmylou Harris and producer Brian Ahern, Willie Nelson, Booker T. and Priscilla Jones, Albert Lee, Rodney Crowell, the Hot Band, "Last Waltz," Dylan and many others.

Lania Lane has been the "temporary" home base for Enactron ever since producer Ahern shifted his operations from Toronto to L.A. five years ago. Ahern's Happy Sack Productions is still in the process of moving into more permanent quarters on Vineland Ave. in North Hollywood. For the next few months, at least, the truck will remain at the end of Lania Lane, surrounded by 25 acres of raccoon and deer country, a sprawling house with pool, kitchen and bunk facilities.

Stuart Taylor is the chief engineer. "It's an attractive situation because we have created a studio in the country, in the middle of one of the largest metropolitan areas of any major city, only minutes from anywhere. The atmosphere is so relaxed, it's very easy to forget you're in a place like Los Angeles when you're up there."

Their latest mobile remote assignment was when the truck tracked the Amazing Rhythm Aces up and down the Coast, Seattle, Portland, San Francisco, L.A. and San Diego. Recently, it was Jimmy Buffett in Miami and Atlanta, and be-

fore that they did the Midwest with the Ozark Mountain Daredevils. They also did the location sound for "A Star Is Born," split "The Last Waltz" with Filmways/Heider, did Bette Midler's "The Rose," and work many of the movie lots of L.A.

His most difficult assignments, says Taylor, are film shoots. "In the film business, even though it's a musical, audio still takes a backseat to everything else. Camera and lighting crews take six or seven hours to set up a shot and audio gets one shot at it. In other words, the take is the rehearsal, it's the take, it's everything. The biggest sin in the movie business is to stop rolling because of sound. If a light blows out, that's understandable, but if a tape machine doesn't work. . . .

"We were the first people to get involved with trying to do a major motion picture where the music was on sync with the vocals, in the closeups, where literally the words that were being sung at the time were actually the words that were sung, and not something put in later. At least they now have the option of matching the best sound performance with the best visual performance.

"I credit Phil Ramone with pioneering that aspect of audio—live sync sound. Up till that time, it was always pre-recorded and played back, but almost all the music in "A Star Is Born" was recorded live through our truck. Only two songs from the soundtrack album were not recorded on the truck."

The hazards of recording in California are few, says Taylor. "We recently went up to Chicago to do a radio concert for Styx. We had to get definitely written into our contract that if we got bogged down somewhere between here and there, because of a snowstorm or whatever, and couldn't make it to the gig, we wouldn't lose our shirts. Likewise, coming back, if I can't make the gig following it, I'm protected."

Affected by the energy crunch at all? "Not yet . . . not yet. But the next remote probably will put my transportation charges up, obviously. Since December, when we did the Styx concert, the price of diesel fuel has gone up 10-15 cents a gallon, and when you're talking about a machine that only gets around four or five miles per gallon, that's a significant increase."

Though he readily admits he's never set foot inside one of Heider's trucks, or the Record Plant's, for that matter, Taylor is convinced through feedback that Enactron is "definitely the easiest truck to work in."

"I just think we have a better environment in which to create. Consequently, because of that, we really offer more than is necessary to do an average remote. We're literally a control room on wheels. The result of our product is a Grammy and several gold records, and that's not too bad for working on a truck with limited space."

Like any other, it's a psychological business, and Taylor attributes their success to rapport and the self-styled country atmosphere.

"Willie Nelson, for example," Taylor points out. "He was

never happy working in studios. Now he's found the truck. Willie never likes to record in the same place twice. With the truck he can go anywhere. He never has to record in the same place twice, yet he can still use his own equipment, same engineer, same people."

Taylor will try to bring the "Lania Lane environment" with him when Enactron moves to new studios in North Hollywood, where they're building two large 24-track studios and a berth for the truck. The complex, 5,000 square feet, two stories high, will be completed within a year although the truck leaves Lania for Vineland towards the end of summer.

"I've turned down a lot of remote work because I've had album work," said Taylor. "Remote work is lucrative, but album work is even better. I'm hoping that when I have a place I can put album projects in, then I can rock'n'roll with the truck."

Will his clients miss the studio canyon hotel at the end of narrow Lania Lane? "We'll always try to keep that same studio-in-the-country feel, and we think we can do it."

What could possibly go wrong on the remote California yellow brick road? The same things that can happen anywhere. Equipment failure during a live performance, poor planning ahead—misinformation or a total lack of information, and the last minute realization that nobody knows what's going on.

"That's why it's so important," says Rich Houston of Houston Recording in Cucamonga, "to always have a well-rehearsed crew. That makes a big difference. It's extremely hard to assemble a good crew, with someone who's able to respond in a situation that needs some creative thinking done in a small amount of time. It's hard to find someone with that knowledge and that sort of audio sense about him."

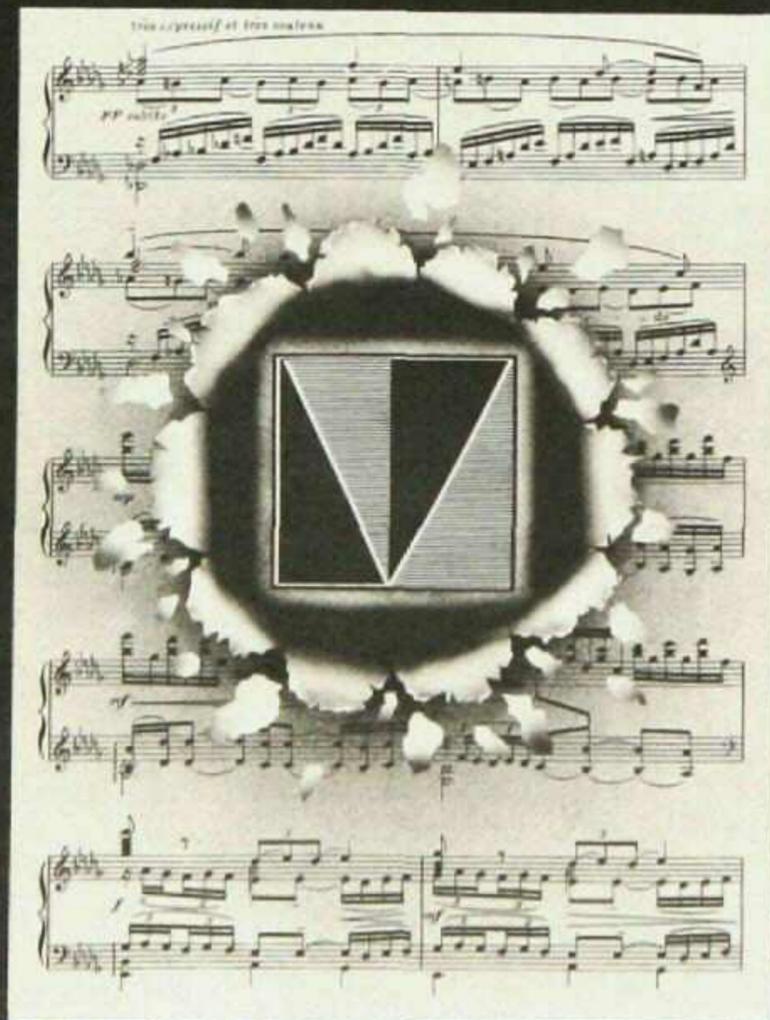
Houston also feels that the new trucks coming along now will rival even the modern studio fortresses in equipment capabilities as well as creative atmosphere, remote or not.

He says: "The remote trucks that are now available are equipped as well or better than most studios. Being that they have to handle live situations, remotes have enough flexibility to be set up for any situation. If you want to do any kind of recording with a truck, you can do anything you could have done in a studio, equipped far beyond most studios. With remote control rooms as accurate as most stationary control

(Continued on page CR-20)



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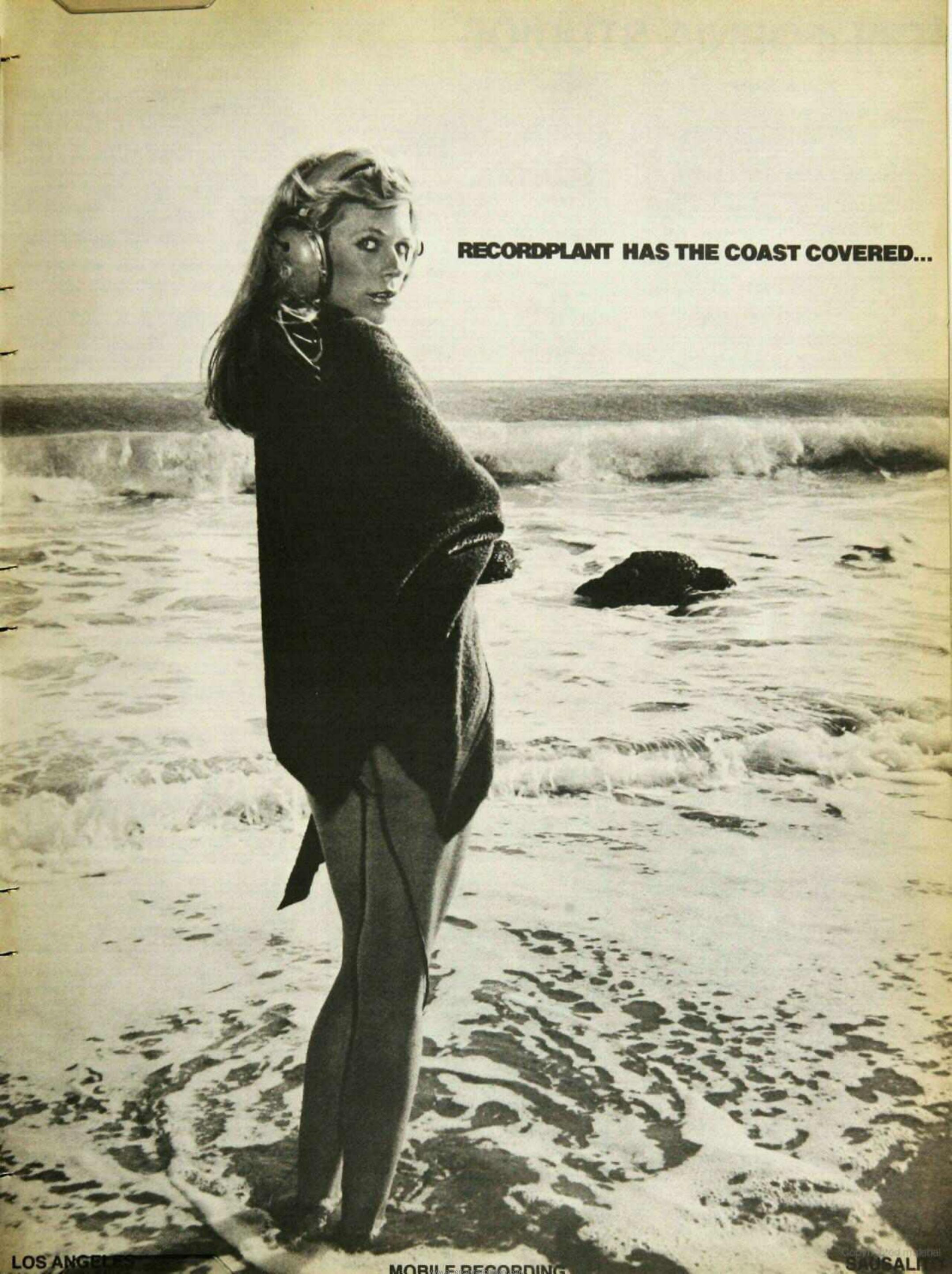
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LOS ANGELES REGION (Area Code 213)

BURBANK
Aishere Custom, 1015 Isable St., Zip 91510. Tel. 849-4671 or 843-6792. Owner: Al Sherman, manager; Jack Hunt, chief engineer; Hunt.
Holden Recording, 4020 W. Magnolia Blvd., Zip 91505. Tel. 842-0581. (1)
The Reference Point, 4020 W. Magnolia, Suite F, Zip 91505. Tel. 845-5184. Owner, manager, chief engineer: Richard Simpson.

CANOGA PARK
Starsound Recording, 6531 Winnetka Ave., Zip 91306. Tel. 989-5619. Owner, manager, chief engineer: Vince Farnsworth.

CARSON
Russ's Studio, 305 W. Torrance Blvd., Zip 90745. Tel. 515-5504. (1)

CHATSWORTH
Hammersound Recorders, 9612 Lurline Ave., Unit N, Zip 91311. Tel. 998-9641 or 885-0418. Owners: Chris Aphthorp, R. Brian Aphthorp, engineers: Chris Aphthorp, Brian Aphthorp, Joe Charlap-Hyman.
Tapelog, 10511 Keokuk Ave., Zip 91311. Tel. 882-4433. Owner: Don A. Holmgren, chief engineer: Steven P. Brown.

COVINA
Filament Pro Audio, 1058 E. Edna Place, Zip 91724. Tel. 339-1955 or 331-9024. Owner: Frank Offensten, chief engineers: Offensten, Dave Spears, Tom Messner.

CULVER CITY
A Music School Studios, 4710 Inglewood Blvd., Zip 90230. Tel. 397-1227. Owner: Dr. Charlie Frederick, engineers: Dan Wright, Charlie Frederick Jr., Werner's Studio, 9336 W. Washington, Zip 90230. Tel. 836-4232. Owner: Howard Werner, engineers: Werner, Brad Pinkstaff. Direct to disk, \$50 an hour.

GLENDALE
Berken's Sound Recording Labs, 1616 W. Victory Blvd., #104, Zip 91201. Tel. 246-6583. (1)

HACIENDA HEIGHTS
Mel's Sound of Music, 3148 E. Colma Rd., Zip 91745. Tel. 961-2475. Owner: Mel Arakelian, manager; Tom Manasian, chief engineer; Manasian.

HAWTHORNE
Fidelatone Manufacturing Co., 12838 Weber Way, Zip 90250. Tel. 678-4346. Engineer: Bruce Leek. Disk mastering and pressing. (1)

HOLLYDALE
Spectra Sound Recording Co., P.O. Box 2323, Zip 90280. Tel. 633-9245. Owner, manager, chief engineer: Jay Staggs.

HOLLYWOOD
A & T Recording, 725 N. Highland Ave., Zip 90038. Tel. 333-5701.
CCI, 6900 Santa Monica Blvd., Zip 90038. Tel. 466-8511. Owners: Bill Mustard & Richard Simonson, manager; Mustard & Rick Morris, chief engineer; Morris.
American Mobile Video Inc., 5823 Santa Monica Blvd., Zip 90038. Tel. 465-7146. Mobile video.

Artisan Sound Recorders, 1600 N. Wilcox Ave., Zip 90028. Tel. 461-2751. Owner: Robert MacLeod, manager; Pam Stockland.
Ascot Recording Studio, 5164 Sunset Blvd., Zip 90028. Tel. 466-8355. Owner, manager, chief engineer: James Rayton.

Complete Post Production Center, 1438 Gower, Zip 90028. Tel. 467-1244. Post Production.
D C T Recorder, 6414 Sunset Blvd., Zip 90028. Tel. 461-2841. Owner: H.L. Wang, manager; Rich Campbell, chief engineer; John Taglian.

Electrovo Recording Studios, 5546 Melrose, Zip 90038. Tel. 465-2189.
E M C Radio Recorders, 7000 Santa Monica Blvd., Zip 90038. Tel. 463-3282. Owner: E. M. C. Corp., manager; Jerry Greenfield, chief engineer; Harland Dyarker.

Harks Sound, 1041 N. Orange Drive, Zip 90038. Tel. 463-3288. Owner, manager, chief engineer: H. Harland Harker.

Elay Hearn & Co., 6223 Selma Ave., Zip 90028. Tel. 466-8959. Owner: Elay Hearn.
JVC Cutting Center Inc., Suite 500, 5363 Sunset Blvd., Zip 90028. Tel. 467-1166.
Owner: Victor Co. of Japan, Ltd.; manager: Tom Nishida V.P., chief engineer: Stan Ricker. Mastering.

Nocturne Records, 6226 Santa Monica Blvd., Zip 90038. Tel. 467-3288. In-house production. (1)

Post Transfer Services, 835 N. Seward, Zip 90038. Tel. 462-5330. Owners, manager, chief engineer: Rodger Parker, Video Services.

Program Recorders, 1549 N. McCadden Pl., Zip 90028. Tel. 463-5859. Owner: Paul Motter, managers: L. Green, A. New, chief engineer: Motter.

Radio Recorders, 6855 Santa Monica Blvd., Zip 90038. Tel. 463-3282. Owner: EMC Corporation, manager; J. Greenfield.

Jas. Randolph, 7235 Hollywood Blvd., Zip 90046. Tel. 851-3730. (1)
The Recording Place, 6087 Sunset Blvd., Zip 90028. Tel. 461-3693. Owner: Larry Miller. Voice over only.

Ref. F. Duplicating Co., 6000 W. Sunset Blvd., Zip 90028. Tel. 465-5754. Tape duplication, radio shows.

Ryder Sound Service, 1161 N. Vine St., Zip 90038. Tel. 469-3511. President: Leo Chaloukian, secretary/treasurer: Mel Swaitson, vice president/sales manager: Leon Seiznick. Full service video and film studio.

Scottsound, 6110 Santa Monica Blvd., Zip 90038. Tel. 462-6981. Film specialists.
6912, 6912 Melrose Ave., Zip 90038. Tel. 939-1619. (1)

Studio B/Newsack, 1717 N. Highland, Suite 612, Zip 90028. Tel. 466-6141. Owners: Alan Barzman, Bob Bam, chief engineers: Fred Jones & Ed Wilson.

Studio 9 Sound Labs, 5504 Hollywood Bl., Zip 90068. Tel. 353-7087. Owner: John Gillies, manager; Steve Blazina, chief engineers: Gillies, Blazina.

Studiohouse, 6653 Sunset Blvd., Suite 120, Zip 90028. Tel. 464-1133. Owner: George Gilbreath, managers: Bob Guarino, Don Hills, chief engineer: Guarino.

Studio '76', 7615 Sunset Blvd., Zip 90046. Tel. 876-4955. Post film production.
Studio Television Service, 7550 W. Sunset Blvd., Zip 90046. Tel. 851-7556. Film transfer.

Todd A/O Corporation, 1021 Seward, Zip 90038. Tel. 463-1136. Post production for films.

The Tone Zone Sound Services, 6515 Sunset Blvd., Suite 309, Zip 90028. Tel. 462-9089. Owners, managers, chief engineers: Alan Kirk, Tod Andrews.

Track Record, 5249 Melrose Ave., Zip 90038. Tel. 467-9432. Owner, manager, chief engineer: Bob Safir.

Uncle Morris Sound Services, 7231 Franklin Ave., Suite 19, Zip 90046. Tel. 876-3588.
Owner: Spike Jensen, manager; Eric Acosta, chief engineers: Jerry Yester, Acosta.
Video View, Inc., 1617 El Centro, Zip 90038. Tel. 463-4179. Video & Sound transfer.

HUNTINGTON PARK
Rex Recording Studio, 3041 E. Gage, Zip 90255. Tel. 581-2774. Owner: George W. Rex, manager; Rex, chief engineer; Al Mutter.

INGLEWOOD
Blue Power Records Co., 1065 E. Fairview Blvd., Zip 90302. Tel. 672-2349. Owners: Carl Tate, Bob Starr, manager, chief engineer: Tate.
The Underground, 652 W. Arbor Vitae, Zip 90301. Tel. 672-4632. Owners: Richard Sanford, Tom Cherry, manager, chief engineer: Sanford.

LONG BEACH
Cantrax Records, 4787 Pacific Cot., Zip 90804. Tel. 597-7302. Owners: Richard & Nancy Cannata; manager, chief engineer: Richard Cannata.

LOS ANGELES
Seascope Records, Tel. 594-9792. Owner, engineer: Martin Caravan. Demo facility.

LOS ANGELES
Ad Research Multi-Media Productions, 1948 Riverside Dr., Zip 90039. Tel. 665-8891.
Owner, manager, chief engineer: Mike Fuller. Voice over.
Audible Sound Systems, 7836 Midfield Ave., Zip 90045. Tel. 670-1719. Owners: Richard L. Castleberry, Wesley J. Sharp, George A. Castleberry, manager; George Castleberry, chief engineer; Sharp.

Audio Effects Co., 1600 N. Western Ave., Zip 90027. Tel. 469-3692. Owner: Austin Beck, Budd Tolstson. Audio for film 16mm & 35mm.

The Audio Group, 590 N. Vermont Ave., Zip 90064. Tel. 654-6972 or 660-5449.
Owner: Sheldon L. Alford, manager; Gayle E. Robinette, chief engineer; Daniel Katz.

Audio Video Craft, Inc., 7710 Melrose Ave., Zip 90046. Tel. 655-3511. Owner: E.G. Van Luten, chief engineer; Tom Melchior. Film to video transfer.

Tony Beecher, Tel. 276-8441. Owner and engineer: Tony Beecher. Remote, classical specialists.

Best One Record Co., 3101 S. Western Ave., Zip 90018. Tel. 731-2460. (1)
Ted Brinson's Recordings, 4720 S. Normandie Ave., Zip 90037. Tel. 626-5319.
Owner: Ted Brinson, manager; Lur Whitehead, chief engineer; Brinson.

Broadcast Music Services, 1547 Hillhurst Ave., Zip 90027. Tel. 467-7921. Tape duplication.

Buzzy's Recording Service, 6900 Melrose Ave., Zip 90038. Tel. 931-1867. Owner: John Butt, manager; Marie Stone, chief engineer; Andy Morris.

Clark Brown Audio, 6210 W. 54th St., Zip 90043. Tel. 296-0352. (1)
C-Note Records, 5827 Ernest Ave., Zip 90034. Tel. 932-9345. (1)
The Excel Co., 5670 Wilshire Blvd., Zip 90036. Tel. 939-3180. Audio & TV recording.

Fada Recording Studio, 844 W. 207th St., Zip 90044. Tel. 777-9231. (1)
Fuller Sound, P.O. Box 65051, Zip 90065. Tel. 660-4914. Owner, manager, chief engineer: Mike Fuller.

Gomillion Sound Inc., 1137 N. McCadden Pl., Zip 90038. Tel. 464-3138. Owner: Ted Gomillion, manager; Bob Dechaine, chief engineer; Tom Sherlock. Film & TV.

Alex Hassler's Studio, 8810 W. Knoll Dr., Zip 90069. Tel. 652-2092.

Independent Producers Services, 7370 Melrose Ave., Zip 90046. Tel. 655-3599. Post production for film.

Koala Studio, 603 N. New Hampshire Ave., Zip 90004. Tel. 665-3670. Owners: John J. & Shirley J. Adams, manager; John Adams, chief engineer; John Adams.

McMingie Music Inc., 945 N. Ardmore, Zip 90029. Tel. 664-7425. Owner, manager: Len Mack. (2)

The Mastering Lab, 6033 Hollywood Blvd., Zip 90028. Tel. 466-8589. Disk mastering only.

Media Recorders, 1560 N. LaBrea Ave., Zip 90028. Tel. 463-3500. Manager: Chuck Haner.

Micromedia, 1028 N. La Brea Ave., Zip 90039. Tel. 461-8595. President: Bill Campbell, manager; Scott Taylor, chief engineer; Bill Huber. Audio for commercials & film, in-house production.

Mobile Tape Co., 1277 N. Wilton Pl., Zip 90028. Tel. 462-3442. Owner, manager: Gary

Montclair Studios, 13755 Bayless Road, Zip 90049.
Music Box Recording Service, 1146 N. Western Ave., Zip 90029. Tel. 462-9937. (1)
O. C. Communications, 6820 Santa Monica Blvd., Zip 90038. Tel. 466-0137. Audio Visual. (1)

Producer's Sound Service, 1223 N. Highland Ave., Zip 90038. Tel. 462-6535. Video & film.

The Production Group, 6363 W. Sunset Blvd., Zip 90028. Tel. 466-5128. Owner: Stacie Hunt, manager; Jim Pierce, chief engineer; Pierce.

Radio Central, 827 W. Fifth St., Zip 90013. Tel. 626-9891. Owner: David Siger, manager; Carl Hampton. Primarily custom recording.

ROY Records, 4712 Elmwood Ave., Zip 90034. Tel. 467-1524. (1)
Mark Roy Productions, Inc., 8611 N. Santa Monica Blvd., Zip 90069. Tel. 659-1946.
Owner, manager, chief engineer: Mark Roy.

Ravi Shankar Music Circle Recording, 7911 Wiloughby Ave., Zip 90046. Tel. 656-9373. Film production of Indian music.

Soundco, 932 N. La Brea Ave., Zip 90036. Tel. 851-1622 or 462-0836. Owner: Dick Pistick.

Sound Trek, 1614 Argyle Ave., Zip 90046. Tel. 464-8888. Owner: Nat Goodman. Disk mastering.

Sunburst Recording and Productions, 7815 Kirtlyhawk Ave., Zip 90045. Tel. 649-2873. Owners, managers, chief engineers: Bob Wayne, Richard McAndrew.

Video Transitions, 8303 Melrose Ave., Zip 90069. Tel. 653-2244. Managers: Merit Lippman, Peter Kirby. Video transfer.

Waterford Recording Studio, 5670 Wilshire Blvd., Zip 90036. Tel. 939-3140. Owner: J. Richard Lee Inc., manager, chief engineer: James King.

Warren Sound West, 1041 N. Highland Ave., Zip 90038. Tel. 462-0836. Post production film.

William Sound Service, 1343 N. Highland Ave., Zip 90028. Tel. 461-5321. Owner, studio manager: William Wang. Film dubbing.

MARINA DEL REY
Electronic Sounds, 4267 Marina City Dr., Suite 108, West Tower, Zip 90291. Tel. 822-3475. Owner, engineer: James Robeson.

NORTH HOLLYWOOD
Abbey Tape Duplicators, 5358 Carthage Ave., Zip 91601. Tel. 985-3136. Owner: Norman C. Cooke, chief engineer; Rudy Menart. Tape duplication.
Creative Radio Network, 6732 Lankershim Blvd., Zip 91606. Owner: Don Pietromo, manager; Johnny Rablitt, Marjellen Tompkins.

Customcraft Recordings, 5440 Ben Ave., Zip 91607. Tel. 766-1298. (1)
Gladstone, 6646 Vineland, Zip 91605. Tel. 762-3125. Owner: Gary Gladstone.
Magick, 8125 Lankershim Blvd., Zip 91605. Tel. 766-6200. Owner: S. Gerald Stone, marketing and operations director and studio manager; Joe Washington, chief engineer; Mike Cadwallader. (1)

National Custom Recording, 6331 Camella Ave., Zip 91601. Tel. 769-3737. Owner, chief engineer, studio manager: Doug Eichelberger.

Video Innovations, 7451 Lankershim Blvd., Zip 91605. Tel. 765-2422. Owner: Albert Antzli, manager; Bob Stetson, chief engineer; Rick Harding. Film, mastering.

NORTHRIDGE
Harlequin Sound & Recording Studios, 19431 Business Center Dr., Unit 38, Zip 91324. Tel. 993-4778. Owner: Paul Stillman.

PANORAMA CITY
E. A. R. Recording, P.O. Box 4073, Zip 91402. Tel. 343-4896. Owners, managers: Earl Dingman, Alan Mayer, Rodney Fong, chief engineers: Earl Dingman, Alan Mayer.

PASADENA
Audio Engineering Assoc., 1029 N. Allen Ave., Zip 91104. Tel. 798-9127. Owner: Wes Dooley, manager; Ron Streicher, chief engineers: Dooley, Dick Knapp.
Distinctive Impressions, 3790 Mohawk St., Zip 91107. Tel. 792-9604 or 796-4414. Owners, engineers: Dwight and Janet Crums.

REDONDO BEACH
Brothers Studio Productions, Tel. 372-5142. Owner, manager, engineer: Keith Johnson.

RESEDA
Wattner Records, 17804 Hattori St., Zip 91335. Tel. 342-0257. Owners, engineers: Michael Bremer, Michael Singelary, Steve McDonald.

SAN GABRIEL
Alcor Recording Service, 314 N. Mission Dr., Zip 90033. Tel. 281-5127. Owner, manager, chief engineer: Paul Webster.

SAN PEDRO
Joel Productions, 29613 Trotwood Ave., Zip 90732. Tel. 633-8647. Owners: Hayden Jones, Rick Crowell.

SANTA MONICA
Peter Davison, 1924 Euclid, Zip 90404. Tel. 450-1583. Owner, manager: Peter Davison, chief engineer: Peter Kimmel. Film music.

Lucky Dog Studio, 729 Woodlawn Ave., Zip 90291. Tel. 821-9671. Owners, engineers: Michael Clark, Wayne Erwin.

SOUTH PASADENA
Alderaan Productions, Box 1243, Zip 91030. Tel. 799-5611. (1)

STUDIO CITY
Ray Thompson Inc. Audio Video Engineering, 11377 Ventura Blvd., Zip 91604. Tel. 761-5881. (1)

SHERMAN OAKS
Laser Concepts, 467 31 Willis Ave., Tel. 995-3068. Owner, engineer: Richard Werth. Remixes and laser shows.

Kris Stevens Ents., 14241 Ventura Blvd., Zip 91423. Tel. 981-8255. Owner: Kris Erik Stevens, managers: Fred Lindgren, Jerry Vincent, chief engineer: Jim Noble.

TORRANCE
Travel Tracs Recording Service, 1354 W. 220th St., Zip 90501. Tel. 320-8664. Owner, manager, chief engineer: Donald Briggs.

UNIVERSAL CITY
Custom Recorders, P.O. Box 8045, Zip 91608. Tel. 877-2551. VP and manager: William B. Lindsay, chief engineer: Earl Lieske.

VENICE
Shooting Star Studio, Tel. 399-5617 or 822-9886. Owner: Planet Productions, manager: Chuck Francoeur, chief engineer: Don Tittle.

WEST COVINA
The Reel Recording Co., P.O. Box 2161, Zip 91793. Tel. 967-1264. Owner, manager, chief engineer: Tony Dennis.

WEST HOLLYWOOD
Big Ween Studio, 922 San Vicente, Zip 90069. Tel. 659-9569. Owner: Daily Planet.

WHITTIER
Gramophone Studios, 13889 Meyer Rd., Zip 90604. Tel. 941-6640 & (714) 954-6375.
Owner: Dave Paton, engineers: Paton & Phil Amador.

JPM Recording Studio, 11745 E. Washington Blvd., Zip 90606. Tel. 696-0211. Owner: John Peters, chief engineers: Peters, Danny Hardesty.

ORANGE COUNTY/SAN DIEGO REGION (Area Code 714)

ALTA LOMA
Quad/Che Associates (Studio), 9040 Caballero Dr., Zip 91701. Tel. 989-7246. Owner: Quinzana Corporation, manager: Richard Dow, chief engineer: Dean Hergenroder.

ANAHEIM
Chateau East Sound Productions, 1040 E. North Grove St., Zip 92807. Tel. 630-0145.
Owner: Wally Younger, Steve Hager, Joe Truxaw, manager; Younger, chief engineer; Truxaw.

Harry McCune Sound Service, 1773 W. Lincoln Ave., Zip 92801. Tel. 533-7650.
Owner: McCune Sound, manager: Glenn Calderone, chief engineer: John Rusko.

Nouveaux Studio, 1258 E. Broadway, Zip 92805. Tel. 533-6642 or 776-3755. Owners: Ed Warmack, Servando Gonzalez, manager; Warmack, chief engineer; Gonzalez.

BUENA PARK
Apollo Recording Studio, 6142 Beach Blvd., Zip 90612. Tel. 994-3761. Owners: Jim Davis, Ace Simpson, chief engineer: Simpson. Full mix, audio/video services available.

Glacier Record Productions, 6212 Darlington Ave., Zip 90621. Tel. 739-9988. Owner: John Alderette, manager; Gilbert Rodriguez, chief engineer; Rick Stoner.

COSTA MESA
Clark Bannett Production, 128 Cabrillo, Zip 90627. Tel. 642-4405. (1)
Moffett Manor Recorders, 2152 Canyon Dr., Zip 92627. Tel. 646-3838. Owner, manager, chief engineer: Robert Moffett.

Orange Coast Recording Studio, 1684 Whittier, Zip 92627. Tel. 646-1095. Owner, manager, chief engineer: Wally Gutrine.

Ocean Recording Ltd., 636 Baker St., Zip 92626. Tel. 546-5718. Owner & chief engineer: Larry Travis, manager: Michael Jacobs.

3D Studio, 204 Cabrillo, Zip 92627. Tel. 642-6835. Owner, chief engineer: Doug Doyle.

EDGEMONT
J.P. Group Productions, Recording Studio One, 72920 Bay Ave., Zip 92508. Tel. 653-2042. Owner: Jack & Debbie Jackson, manager, chief engineer: Jack Jackson.

EL CAJON
Boston's Sound, P.O. Box 2863, Zip 92021. Tel. 449-4091. Owner: Michael Dollins, manager; Victor Marquez, chief engineers: Dollins, Danny Antell.

FULLERTON
J.R. West Sound Recorders, 1825 N. Fernside, Zip 92631. Tel. 526-1022. Owners: Jack Roberts, Ray DeLays, managers; DeLay, Roberts, chief engineer: Roberts.

Wood Up Studios, Tel. 505-7749. (1)

HUNTINGTON BEACH
Adams's Audio, 16571 Higgins Circle, Zip 92647. Tel. 842-2668. Owner: Serry Adams.

MIDWAY CITY
Phantom Recording Studios Inc., 8291 Baker Ave., Zip 92556. Tel. 892-5091. Owner: Robert Mace, manager; Phantom, Bob Mace, chief engineer; Richard Freund.

ONTARIO
Little Recording Studio, P.O. Box 1161, Zip 91762. Tel. 986-4747. Owner, chief engineer: Charles Durva.

PALM SPRINGS
Mickaltee Records, P.O. Box 2271, Zip 92262. Tel. 327-3271. Owner, manager, chief engineer: Karl Fox.

RIVERSIDE
Broadcast Audio Associates, 5909 & Anupa Ave., Zip 92504. Tel. 687-7725. President: E. H. Sprengel. (1)
Georgia's Recording Studio, 4375 Highland Place, Zip 92506. Tel. 682-8942. Owner and engineer: George Williams.

Wendell Studios, 6015 Main St., Zip 92501. Tel. 684-3795. Owners: Adrian Land,

John Sexton, Richard Bendix, Bruce Terry, managers; Sexton, Bendix, chief engineers; Sexton, Bendix, Terry.

SAN DIEGO
Accusound Recording Studio, 4274 1/2 El Cajon Blvd., Zip 92105. Tel. 281-6693. Owners: John Hildebrand, Craig Barlock, Eric Denton, manager; Hildebrand, chief engineers: Hildebrand, Barlock.

Audio Recorders, 3842 Richmond, Zip 92103. Tel. 296-6355. Owner, manager, chief engineer: J. Mullen.

Blue Light Recording Studio, 11211 M. Sorrento Valley, Zip 92121. Tel. 455-6381.
Owner, chief engineer: Terry Williams, Ph.D.

Doctor Sound, 3191 Adams Ave., Zip 92116. Tel. 563-0164. Owners: Rick Gord & Steve Rock, manager; Gord, chief engineer; Gord.

Color Video Recording Service, 1065 14th St., Zip 92101. Tel. 278-0734. Video specialists.

Fleet Audio, 4592 Thirtieth Street, Zip 92116. Tel. 282-4841. Owner: Jerry A. Harvey.

SANTA ANA
Moser Sound Productions, 1923 W. Seventeenth St., Zip 92706. Tel. 541-6901.
Owner, manager, chief engineer: Richard Moser.

SANTEE
Antell Recording, 8047 Mission Gorge Rd., Zip 92

The Production Resource, 1 Holland Court, Zip: 94103. Tel: 543-7522. Engineers: Ma-thew Eisen, Douglas McVickar.
 Rabbitt Record Corp., 286 Divisadero, Zip: 94117. Tel: 864-1160. (1)
 Red Dragon Recording, 618 Shrader St., Zip: 94117. Tel: 752-5750 or 668-3040. Own-ers: Haight Ashbury Community Radio; manager: Rub Waters; chief engineers: Conrad Corrao, Rich Hansen.
 Rubber Chicken Recording, 32nd Ave., Zip: 94116. Tel: 664-7811. Owner, chief engi-ner: Gary Mankin.
 Randall Schiller Productions, 1207 Fifth Avenue, Zip: 94122. Tel: 661-7553. Owner, engineer: Randall Schiller.
 The Sound Service, 860 Second Ave., Zip: 94107. Tel: 433-3674. Owners: David Dob-kin, Steven Pinsky; engineer: Dennis Cooney.
 Studio 16 Inc., 2135 Powell, Zip: 94133. Tel: 982-2097. Owner: Denver Sutton.
 Wahlberg Recording Studio, 2350 Webster, Zip: 94115. Tel: 567-8429. Owner, man-ager, chief engineer: Richard Wahlberg. Classical & jazz specialists.
 Wellesound, 2935 Judah St., Zip: 94122. Tel: 681-9181. Owner: Robert G. Welles.

SAN MATEO
 Audio Visual Enterprises, # 2 South Amphlett Blvd., Zip: 94402. Tel: 343-6316. Own-ers: Robert Boak, Wayne Carlson; engineers: Boak, Carlson; assistant engineer: Ralph Arista. Expanding to 24 track.

SAN PABLO
 Third Ear Sound Co., Tel: 233-2920 or 236-0169. Owners: John Hauschild, Gil Mazzi; engineers: Hauschild, Mazzi, Roy Yates. Primarily a sound reinforcement company.

SAN RAFAEL
 Corasound Recording, 122 E. Paul Drive, Zip: 94903. Tel: 472-3745. Owners: John Re-wind, Stephen Hart, J.D. Sharp; manager: Hart; chief engineers: Hart, Michael Raskovsky.
 Harbor Center Guitars, 555 Francisco Blvd., Zip: 94901. Tel: 459-0280. Owner, man-ager, chief engineer: Bob Bryant.
 Shyne Sound, 40 Woodland, Zip: 94901. Owner, manager, chief engineer: Leroy Shyne.

SAUSALITO
 Command Productions, Industrial Center Building, Suite 107, Harbor Drive, Zip: 90695. Tel: 332-3161. Owner: Warren Weagant; manager: Mike Baird; chief engi-ner: Baird.

WALNUT CREEK
 Bedroom Studios, Zip: 94596. Tel: 932-8328. Owner, chief engineer: Thomas Evon.

SAN JOSE REGION (Area Code 408)

APTOS
 Music Art Recording Studio (MARS), 5944 Freedom Blvd., Zip: 95003. Tel: 688-8435. Owner, manager, chief engineer: Ken Capitanch.

BOULDER CREEK
 High On Rose, 495 Primavera Rd., Zip: 95006. Tel: 338-4334. Owner, manager: Gop-her; chief engineers: Gopher, Robert A. Beede. Full mix, videotape production affil-iate with B.A.B.E. Production.

PACIFIC GROVE
 The Monterey Sound Recording Studio, 121 A Oceanview Blvd., Zip: 93950. Tel: 373-1778. Studio manager, chief engineer: Woodie Barr.
 Soundsmith Recording, "The Pacific Groove," 308 Fourth St., Zip: 93950. Tel: 649-8922. Owners: David Kempton, Sylvonah Hertzberg; manager: Hertzberg; chief en-gineer: Kempton.

SAN JOSE
 Arkay Enterprises, 5893 Amapola Dr., Zip: 95129. Tel: 252-7800. Owner, manager, chief engineer: Richard Krueger.
 Astral Sounds Recording, 482 Reynolds Circle, Zip: 95112. Tel: 294-5153. Owner, manager: Jeff Tracy; chief engineers: Tracy; assistant: Brian Ware.
 Creative Sound Studio, 602 Cree Drive, Zip: 95123. Tel: 224-1777. Owners: Richard and Ramah Dias; engineer: Richard Dias.
 Showcase Sound, 3090 S. Bascom Ave., Zip: 95124. Tel: 377-5864. Owners: Jim Bruno, Jack Van Breen; engineers: Van Breen, Dave Petrucci, Randy Widen.
 Sound Techniques, 5156 Adair Way, Zip: 95124. Tel: 356-3333 or 995-8020. Owner, engineer: Martin McGuire.
 Westmont Recording Co., 1279 Antwerp Lane, Zip: 95118. Tel: 264-2916. Ower, man-ager, chief engineer: Richard E. Quick.

SANTA CLARA
 Lorente Productions, 1920 B Lafayette St., Zip: 95050. Tel: 244-9216. (1)

SANTA CRUZ
 Magic Sound, 1780 Chanticleer Ave., Zip: 95062. Tel: 475-7505. Owner, chief engi-ner: Alan Goldwater.

SUNNYVALE
 Respond International Records, 1190-Y Miraloma Way, Zip: 94086. Tel: 245-1351. Owners: Ron Akin, Bob Ota, Ben Chiong; manager, chief engineer: Akin.

WATSONVILLE
 Twilight Studio, 642 Palm Ave., Zip: 95076. Tel: 722-7819 or 724-7140. (1)

SANTA BARBARA REGION (Area Code 805)

BAKERSFIELD
 Bakersfield Sound Studio, 3913 Chester Ave., Zip: 93307. Tel: 832-2542. Owners: John O'Connell, Peter Elieff; manager: Bobby John Henry; chief engi-ner: John O'Connell.

Custom Audio, 929 California Ave., Zip: 93304. Tel: 324-0736. Owner, manager, chief engineer: Trenton T. Houston.

CAMARILLO
 R.E. Copsy Recording, P.O. Box 367, 2021 Buena Vista Dr., Zip: 93010. Tel: 484-2415. Owners: Reese, Cecil Copsy; chief engineer: Reese Copsy.

SAUGUS
 Kdisc, 26000 Springbrook, Zip: 91350. Tel: 259-2360. Owner: Sub-Keycor Century Corp.; manager: Bill Lightner; chief engineer: Jim Stone. Disk mastering.

SANTA BARBARA
 Don Messick Studio, 62 Humphrey Rd., P.O. Box 5426, Zip: 93108. Tel: 966-3636. Owner, manager, chief engineer: Don Messick.
 Spectrum Studio, 666 Camino Campana, Zip: 93111. Tel: 967-9494. Owners: Don Ollis, Brad Royer; manager: Ollis; chief engineer: Ollis.

THOUSAND OAKS
 Dewitt Associates, 98 Teasdale St., Zip: 91360. Tel: 495-3405. Owners: Monty and Rosy DeWitt; engineers: Monty DeWitt, Steve Wager, Doug DeWitt.
 Futuristic Sound Studios, 1842 Burlison, Zip: 91360. Tel: 496-2565. Owner, man-ager, chief engineer: Randy Dew.

VENTURA
 Goldmine Recording Studio, 1393 Callers Rd., Zip: 93003. Tel: 644-8341. Owner, stu-dio manager, chief engineer: Tim Nelson.

SANTA ROSA REGION (Area Code 707)

BODEGA BAY
 Star Mountain Studios, P.O. Box 114, Zip: 94923. Tel: 875-9925. Owners: Elm Bordner, Moses Moon; chief engineer: Bordner.

COTATI
 Lon Tracks/Creative Enterprises, Box 846, Zip: 94928. Tel: 762-3482. Owner, chief engineer: Mario Lewis.
 Redwood Recording, P.O. Box 56, Zip: 94928. Tel: 795-7786. Owner, manager, chief engineer: Tom Halstead.

EUREKA
 Humboldt Sound Services, P.O. Box 3063, 411 "O" St., Zip: 95501. Tel: 445-3760. Owner: Edward Lapple; engineer: Lapple, Mary Gant.

SANTA ROSA
 Foxbur Studio and Service, 4709 Guerneville Rd., Zip: 95401. Tel: 823-9511. Owners: Stuart and Randall Quan; manager, chief engineer: Randy Quan.

SEBASTOPOL
 Beggers Banquet Recording Company, 7736 Elphick Rd., Zip: 95472. Tel: 823-7189. Owner, manager, chief engineer: Warren Demor.

STOCKTON REGION (Area Code 209)

FRESNO
 Bartone Recording, 1919 Tulmore, Zip: 93721. Tel: 486-9082 or 486-0366. Owner: Don Bartone.
 Trac Records, 170 N. Maple, Zip: 93704. Tel: 255-1717. Owner, manager, chief engi-ner: Stan Anderson.

MERCED
 Tel-Tek Recording, 3130 W. Bailey, Zip: 95340. Tel: 722-3220. Owner, manager, chief engineer: Robert A. Laughlin.

OAKDALE
 Music Tree Recording, 730 E. F. St., Zip: 95361. Tel: 647-6183. Owners: Richard Hall, Harrol Newman; manager: Hall; chief engineer: Newman.

STOCKTON
 Custom Recording/Studio C, 2220 Broadridge Way, Zip: 95207. Tel: 477-5130. Owner: Dr. Thomas Chen; manager: Chen; chief engineer: Drew M. Palmer.
 San Joaquin Sound/Sequoia Productions, 406 E. Garner Lane, Zip: 95207. Tel: 478-2901 or 951-3134. (1)

WINTON
 Mix Master Recording, 6881 Oakdale Rd., Zip: 95388. Tel: 358-5744. Owner, man-ager, chief engineer: Jim Schriber.

16-track

LOS ANGELES REGION (Area Code 213)

COMPTON
 Sound Off Recording Studio, 200 N. Long Beach Blvd., Zip: 90221. Tel: 639-9565. Owner: Jack E. Lauderdale; manager: Same; chief engineer: Same.

GRANADA HILLS
 Home Recording Studio, 16052 Ludlow St., Zip: 91344. Tel: 365-3234. Owner: Dave Mertens; manager: Kim Segel; chief engineer: Segel.

HERMOSA BEACH
 Media Art, 111 Pier Avenue, Zip: 90254. Tel: 374-1214. Owners: Allen Glenn, David Taring, Rolf Erickson.

HOLLYWOOD
 Ametron Rents, 1200 Vine, Zip: 90038. Tel: 466-4321. June completion of studio.
 Annex Studios, 1032 N. Sycamore, Zip: 90038. Tel: 464-7441. Owner: Thorne Nogar; manager: Betty Buck; chief engineer: Nogar. (1)
 Blue Dolphin Studios, 650 N. Bronson, Zip: 90004. Tel: 467-7660. Owners: Bruce

Langhorne, Ian Jak, Stan Hill; manager: Langhorne; chief engineer: Jak, Trett Yure.
 Blue Seagull Recording Studio, 1831 Hyperion Ave., Zip: 90027. Tel: 666-4227. Own-ers: Sorenson, Sr. & Charles M. Sorenson, Jr.; Chief engineer: Randy Micklaus; engi-neers: C.M. Sorenson, Sr. Chris Thompson.
 California Recording, 5203 Sunset Blvd., Zip: 90027. Tel: 666-1244. Owner: Del Ka-cher; manager: John Brady; chief engineer: Mike Zellner. Going to 24-track.
 California Sound Co., 6331 Hollywood Blvd., Zip: 90028. Tel: 464-1112. Owner, chief engineer: Edgar N. Schroll; manager: Tim Sheridan. (1)
 Golden West Sound Studios Inc., 6429 Selma Ave., Zip: 90028. Tel: 461-4231. Owner: Jacob G. Achten; manager: Same; chief engineer: Richard Tilles.
 Hazard Dig Recording Studio, c/o Nicholas Simore Productions, 6331 Hollywood Blvd. Suite 707, Zip: 90028. Tel: 256-9027. Originally located in Pasadena, this stu-dio is in the process of changing to a remote track studio. (1)
 Kitchen Sync Sound Recorders, 5325 Sunset Blvd., Zip: 90027. Tel: 466-3035. Own-ers: Jeff Snyder, Larry Menchek, Michael Hamilton; manager: Snyder; chief engi-neers: Menchek, Hamilton.
 Mystic Sound Studio, 6277 Selma Ave., Zip: 90028. Tel: 464-9667. Owner: Doug Moody and Mystic Records (1968); traffic: Steve Sautler; chief engineer: S. Fujinami.
 Original Sound Studios, 7170 Sunset Blvd., Zip: 90046. Tel: 851-2500 or 851-1147. Owner: Art Laboe; manager and chief engineer: Ben Jordan.
 Remote Recorders, 6124 Selma Ave., Zip: 90028. Tel: 469-1002. Owner, manager, and chief engineer: L.W. Wendeiken.
 T.A.P.E. Recorders, Inc., 1606 N. Highland Ave., Zip: 90028. Tel: 464-1106. Owner: John Bahler, Tony Astor; engineers: Kevin Clark, Bruce Gowdy.

LONG BEACH
 Worldwide Audio, 1435 South St., Zip: 90805. Tel: 422-2095. Owner, manager, and chief engineer: John A. Westman.

LOS ANGELES
 CDF (Custom Duplication, Inc.), 6336 Arizona Circle, Zip: 90045. Tel: 670-5675. Owner/president: Leonard Gross; manager: Robert Kinsey; chief engineers: Kinsey, Philip Paske.
 Silverlake Recording Studio, 2413 Hyperion Ave., Zip: 90027. Tel: 663-7664. Owners: Steve Millang, Greg Seaton, Dan McTangue; engineers: Millang, Miko Bolas.

MANHATTAN BEACH
 Sunco Sound, Box 76, Zip: 90266. Also: 4847 Compton Blvd., Lawndale 90260. Owner: Gary Young; manager: Larry Thatt; chief engineer: James Morris. (1)

NORTH HOLLYWOOD
 P.D. Recorders, 12055 Burbank Blvd., Zip: 91411. Tel: 766-9164. Owner: John Phil-ips; manager: Same; chief engineer: Rob Grogan.
 Present Time Recorders, 5154 Vineland Ave., Zip: 91505. Tel: 762-5474. Owner: Rob-ert I. Wurster; engineers: Wurster, Mike Sabatini.
 Watermark Studios, Inc., 10700 Ventura Blvd., Zip: 91604. Tel: 980-9490. Owner: Wa-termark, Inc.; manager: Lee Hansen; traffic: Roger Broisy; chief engineer: Peter "Petrivsky" Dworsky.

STUDIO CITY
 Sunswep Sound, 4188 Sunswep Dr., Zip: 91604. Tel: 980-5442. Owners: Paul & Jeff Dongrow; manager: Paul; chief engineer: Barron Abramovitch.

VAN NUYS
 West World Recorders, 7118 Van Nuys Blvd., Zip: 91405. Tel: 782-8449. Owner: Rob-ert Schweiner; engineers: Schweiner, Phil Van Allen, Roy Braverman.

WHITTIER
 Broadcast Assistants Studio (also Remote Recording), 7923 Duchess Drive, Zip: 90606. Tel: 696-5503. Owner: Chuck and Madeine Minear, Sr.; engineers: Chuck Minear, Steve Brown, Dennis Lyall.

ORANGE COUNTY/SAN DIEGO REGION (Area Code 714)

COSTA MESA
 Remote Studio, 775 W. 17th St., Unit F, Zip: 92627. Tel: 646-2828. (1)

CUCAMONGA
 Houston Recording, 9340 Foothill # 32, Zip: 91730. Tel: 987-0379. Owner: Rich Houston; manager: Jeff Brown; chief engineer: Houston.

EL CAJON
 Fanfare Studios, 110 E. Main St., Suite 1, Office: 120 E. Main St., studios; Zip: 92020. Tel: 447-2555. Owner: Ronald L. Compton; engineers: Compton, Ken Robertson, Dave Bolland.

FOUNTAIN VALLEY
 Liberty Studios, 10625 Ellis, Zip: 92708. Tel: 963-8386. Owners: Don Baker & Mike Baker; manager: Mike Baker; chief engineers: Keith Adey, Evan Williams.

HIGHLAND
 Westwind Recording, 26483 E. Baseline, Zip: 92346. Tel: 862-0404. Owners: Jim Zebrowski, Frank Cervantes; manager: Mathew Ross; chief engineers: Zebrowski, Cervantes, Ross.

NEWPORT BEACH
 Jel Recording Studio, 6100 W. Coast Hwy #D, Zip: 92663. Tel: 646-5134. Owner: Edo Guidotti; manager: Same; chief engineers: Guidotti, Jimmy Perez.

RANCHO MIRAGE
 A&R Recording Services, 71906 Highway 111, Zip: 92270. Tel: 346-0075. Owner and manager: Scott Seely; chief engineer: Seely, Jim Holt.

SAN BERNARDINO
 Sun Dwyer Recorders, 1424 N. Waterman Ave., Zip: 92404. Tel: 889-9040. Owners: Terrance Dwyer, Steve Sun; engineer: Dwyer.

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Herb Alpert's "Taste of Honey" gained me Grammy while Michel Colombier's "Wings" and The Ronette's "Walking in the Rain" brought me Best Engineering nominations from the Academy.

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SAN DIEGO
Circle Sound Studios, 3465 A El Capon Blvd., Z. 92104. Tel: 260-7310. Owner: Richard J. Bowen, Robert A. Bowen; engineers: Steven Panachio, Richard Bowen. Soundtrax, 8170 Ronson Rd., Zip: 92110. Tel: 560-8449. Owner: Soundtrax Studios Inc.; manager: Kathie Knapp; chief engineer: Jim Papageorge.

SAN MARCOS
Starburst Rec., 1402 Desconso Rd., Suite F, Zip: 92029. Tel: 744-9733. Owner: Starburst Corp.; manager: Brad Rhodes; chief engineer: James Henry.

SANTA ANA
Sound Affair Recording Studio, 2727 So. Creddy Way, Unit G, Zip: 92704. Tel: 540-0063. Owner: Ron J. Leeper; manager: Virginia; chief engineer: Leeper.

SACRAMENTO REGION (Area Code 916)

SACRAMENTO
Featherstone Recording Studios, 8996 Fruitridge, Zip: 95826. Tel: 383-4385. Owners: Vladimir Savata, Tom Conrad, Gary Wolfman; manager: Conrad; chief engineer: Conrad.
Heavenly Recording Studios Inc., 1020 35th Ave., Zip: 95822. Tel: 428-5888. Owners: Martin Ashley, Steven G. Sommers; manager: Sommers; chief engineer: Ashley.

SAN FRANCISCO/BAY REGION (Area Code 415)

BERKELEY
Factory Productions, Box 9246, Zip: 94709. Tel: 527-4040 (1).
Sierra Sound Labs, 1741 Alcatraz Ave., Zip: 94703. Tel: 655-7636. Owner: Robert C. DeSousa; engineers: De Sousa, James Nielsen, Lucy Sherak.

OAKLAND
Freeway Recording, Inc., 2248 E. 14th St., Zip: 94606. Tel: 532-3700. Owners: Freeway Recording Inc., Bernie Rivera, president; manager: Thomas P. Matthews; chief engineers: Beechet Restoul, David Blosson, Ed Critchlow, Jan Waling.
MusicKilly, E. 14th St., Zip: 94601. Tel: 535-0333 (1).

SAN FRANCISCO
John Altmann Recording, 1310 20th Ave., Zip: 94122. Tel: 564-4910. Owner: John Altmann; manager: Colette Salaun; chief engineer: Altmann.
Coast Recorders, Inc., 1340 Mission St., Zip: 94103. Tel: 864-5200. Owner: United Recording Corp.; engineers: Steve Alkin, Sol Weiss, Bob Linder, Gary Dominguez; db recording: 3466 21st St., Zip: 94110. Tel: 282-8080. Owner: Furman Films; manager: chief engineer: Jack Bailey.
Phil Edwards Recording, 1338 Mission St., Zip: 94103. Tel: 861-4439. Owner: Phil Edwards; engineers: Edwards, Jim Hilson, Ron Davis.
Ken Kessie Productions, 1274 11th Ave., Zip: 94122. Tel: 665-1982 (1).
Kelly Quan Recording, 1249 1/2 Green St., Zip: 94109. Tel: 771-6716. Owner: Kelly Quan; manager: Joe Tarantino; chief engineer: Tarantino.
Mabus Music, 1583 Sanchez, Zip: 94131. Zip: 285-7888. Owner: Oliver DiCicco; manager: Same; chief engineers: DiCicco, Ken Kessie.
Rancho Rivera Recording, 1124 Rivera St., Zip: 94116. Tel: 661-6977. Owner: Tom Sharples, Michael Ward; engineers: Yves Gautsche, Tommy Tutone, independents.
Xandu Recording Co., 1050 Geneva Ave., Zip: 94112. Tel: 239-1612. Owner and manager: Jose Ragadio; chief engineer: Rich Moore.

SAN RAFAEL
Hun Sound, 647 Irwin St., Zip: 94901. Tel: 454-2911. Owners: Tom Harney, Don Pedestri; manager: Harney; chief engineer: Barret Basick.

SAN JOSE REGION (Area Code 408)

SAN JOSE
Ayre Studios, 458 A Reynolds Circle, Zip: 95112. Tel: 279-AYRE, 279-2973. Owner: Richard Nebel; engineers: Nebel & Independent engineers.
Planet Mars Studio, 1445 Koli Circle, Tel: 294-6176 & 279-9893. Owner: James Oldham; engineers: Oldham, Garry Miller, Matt How, Jerry McReynolds.
Pyramid Recording, 617 Stendhal Lane, Zip: 95129. Tel: 252-2761. Owner: Hermie Meek; manager & chief engineer: Jess Meek.

SANTA CRUZ
Fane Productions, Inc., 115-B Harvey West Blvd., Zip: 95060. Tel: 425-0152. Owner: Fane Productions, Inc.; manager: David Luke; chief engineers: Fane Opperman, Seth Dworken, David Martone, Gopher.

SANTA BARBARA REGION (Area Code 805)

BAKERSFIELD
Buck Owens Studio Inc., 1225 N. Chester Ave., Zip: 93308. Tel: 393-1011. Owner: Buck Owens; manager: Jim Shaw.

STOCKTON REGION (Area Code 209)

FRESNO
Kenjo Studios, 607 East Belmont, Zip: 93701. Tel: 266-9681. Owner: J. Craig Van Selow; chief engineer: Eric Seaberg; associate engineer: Michael Stirling.

Top 200 LPs

Continued from page CR-3

The Beach Boys' new "L.A. Light Album" really skipped around. Credits show Brother Studios (Santa Monica, Calif., and now Crimson); Colorado's Caribou; Miami's Criteria; Los Angeles' Sounds Good, United Western, Sound Arts and Westlake; Seattle's Kaye-Smith; and Supersound, Monterrey, Calif. Allen Zentz mastered.

Dan Fogelberg and Tim Weisberg's "Twin Sons Of Different Mothers" Epic album is an example of an album beginning west and heading east. Recording took place at the Record Plant, Sausalito, Calif., and Los Angeles' Village Recorder, United Western, Filmways/Heider, A&M and Sunset Sound. Mixing took place at Nashville's Quadraphonic while Masterfonics, also in Nashville, mastered.

Some artists divide sides of LPs into different recording sites.

Narada Michael Walden's recent "Awakening" LP for Atlantic has an "East Side" cut in New York and a "West Side" cut in Los Angeles.

Some studios emerge as favorites for mixing—notably Sunset Sound, Westlake, Sound Labs, Record Plant, and Producer's Workshop.

And while Los Angeles studios grab a lion's share of chart action, San Francisco is not without its impact as well.

A number of charted albums come out of David Rubinson's Automatt, Pat Gleeson's Different Fur and Filmways/Heider—all in the Bay Area.

JIM McCULLAUGH
Billboard

Mobile Recording

Continued from page CR-16

rooms for critical mixing situations, what they're hearing is exactly what they got on tape."

Remotes are simply a great convenience, and California is a state of mind in which convenience as well as privacy are hot commodities. The video explosion is helping the growth of both video and audio; live albums are probably at a peak now, and, at the same time there's more video work. So, though the hours of gas stations fluctuate as wildly as the gas needle on the trailer dashboard (with fewer and fewer stations open at night and on Sundays), the wheels, the tape, and the rock will roll. On land or on sea, as long as music's live, there's no chance that the outwardly silent trucks with their centers of sound will ever stop crossing borders.

No, not even a remote possibility.

Billboard



Redwing Sound would like to thank:
Pablo Cruise, Frankie Valli, Melissa Manchester, Boz Scaggs, Pieces, Kiki Dee, Brick, Jim Grady, Brian Cadd, Evie Sands, Steve Kipner, Gale Force, The McGarrigle Sisters, Angelo, Trance, John Klemmer, Mel Carter, Sanford-Townsend Band, Tom Janns, Ann-Margret, Nick Gilder, Rita-Jean Bodine, Larry Weiss, Lon & Derrek, Duncan Faure, Laura Creamer, John Keller and Jean-Anne Chapman

We'd also like to thank the following producers and engineers:

Bill Schnee, Rick Ruggieri, Bob Schaper, Joe Bellamy, Bud Wyatt, Michael Stewart, Bob Gaudio, Bob Crewe, Barry Fasman, Steve Goldman, Vini Poncia, Peter Yarrow, David Nichtern, Chris Walsh, Peter Martin, Geoff Lieb, Mark Smith, Dan Dalton, Michael Masser, Bobby Thomas and Ron Hitchcock.

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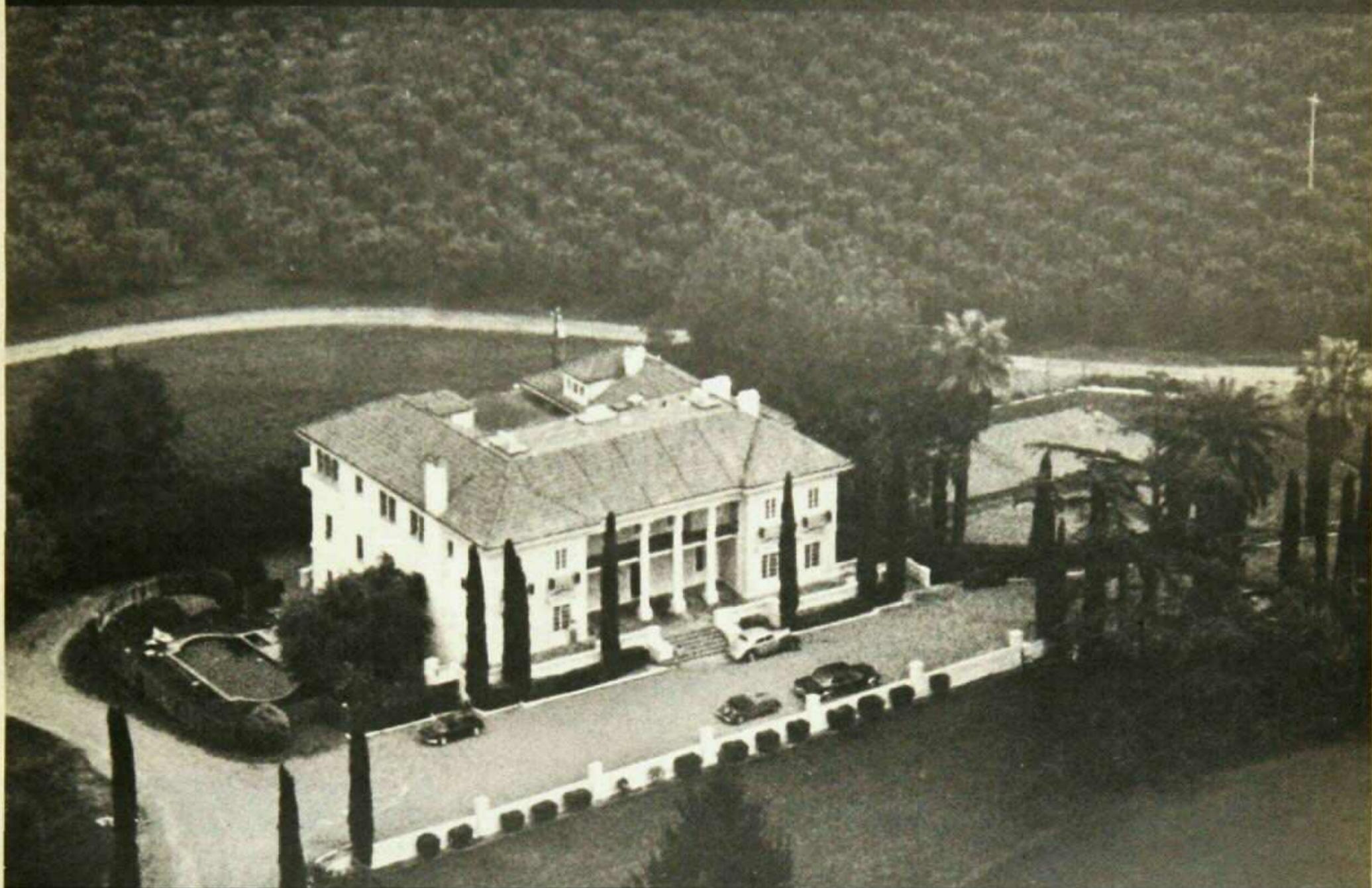


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The priceless expertise of imported European craftsmen characterize the workmanship of this vast residence. The home is replete, with a formal dining room featuring a French, 24-seat hand-carved walnut dining table and chairs, living room with sculptured ceiling, many marble fireplaces, Persian carpets; marble entrance hall, five master suites with imported tile baths, sweeping staircases, servants quarters, solarium with intricate inlaid floor, gleaming gourmet kitchen with hand-painted Dutch tiles, library, stellar observatory, nine guest bedrooms, colonnade room with 30-foot ceiling and Moorish arches, featuring an indoor fountain and historic Morton pipe organ; oak-paneled executive office, all-walnut billiards room with an ornate massive fireplace, featuring an antique English snooker table; regulation maple one-lane bowling alley, crystal chandeliered ballroom with a sculptured fireplace, beautiful hardwood floor, beveled mirrored walls and gold-gilted columns; 18-seat cinema, complete gymnasium, Swedish sauna, and photographic darkroom. A computerized surveillance system insures total privacy.

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Arthur Atherton and Terrence Black, present owners, would like to develop this palatial mansion's potential and are looking for an artist, group, corporation or investor of substantial means to purchase an interest in this uniquely rewarding venture.

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Creative Technology

• Continued from page CR-12

ment, then California studios are going to be quite busy during the coming months looking at and evaluating new consoles and other types of equipment. Aside from MCI's three-inch tape machine, Studer has an A800 model coming—a \$75,000 recorder that some feel is the absolute "top of the line in analog recording." Location Recording Service in Burbank will house the first of the automated A800s.

Tangent will unveil its moderate-priced (about one-third of the cost of a Neve) automated 32-track machine at the AES Show in May. Sound City is building a new room and has been told by Ampex to wait for a new model that will be "equally as good as anything on the market."

If there's one thing about California studios, it's that there doesn't appear to be any one manufacturer who dominates the market. Everyone has their favorite. At The Automatt, for example, there's a videoscreen that sits on top of a keyboard and when engineers and producers punch-in the screen allows them to see visually what they've done and what track has what instrument on it. The screen also has such other information as who the songwriter is; the publishing company and any other vital information. It's stored on tape and should the session end before an LP is completed, the tape can be stored along with the video information. When the session begins again, the videoscreen brings all those facts back that were stored into focus so the producer knows exactly what was happening. The system was designed by Larner and consists of a Zilog Z-80 (microprocessor) computer system interfaced with an Allison 65 K automation system.

If all that sounds technical, well, it is. What every studio system boils down to is one question: Which one is the best? "The one that's the most reliable," says Joe Gottfried of Sound City.

"People in the industry have preferences, but there are practical considerations. Personally, I don't think the U.S. consoles are as reliable as the European. You can spill a cup of coffee on one of them and you might be out of business for days whereas with a Neve if something happens you just have to change the modules. That's something every studio has to consider."

Regardless of which manufacturer a studio prefers, one thing appears to be obvious—California studios and engineers are innovative. They've coupled some of the most uncommon machinery and they're experimenting. "The West Coast is the place where everyone experiments and tries new things," says TDK's Bart. "I think that's one of the reasons they've created a unique sound and studio."

One type of experimentation, however, appears to be at an end—the track war. "Locking machines together (32 and 24) is all you need," says Emmerman. "What I think is coming in California is a new era of analog. We still haven't put the best analog studio together. If we do, the quality of analog will equal digital."

Analog is at a point in California where it is ready for refinement. Emmerman is banking on the new acoustical introductions in his studio plus the MCI multi-track to produce the finest sound ever. Those at Filmways/Heider feel that there is a great improvement to be made with existing analog equipment but look upon digital as the "wave of the future." Studer's Van Doren says, "if we thought digital was only a couple of years away we'd be rethinking the introduction of the A800. I don't see it for at least three to four years and looking at it realistically it could be the late 1980s before we see a total change."

At present there are three studios (Record Plant, A&M and WB) that are using digital on a regular basis. The equipment (primarily 3M) is expensive—\$10,000 down; \$4,000 a month and \$4 an hour to use plus about \$300 for a ½ hour tape. Most agree that digital editing numbers instead of music," says IAM's Spain) but it does have advantages. "It's a truer reproduction of the original sound," says A&M's May.

Despite the sound advantages, there is unanimous agreement on digital's biggest obstacle—cost—about three times the price of comparable analog equipment. (A new Ampex digital machine is rumored to be ready to be marketed. However, whether the cost will be lower than 3M's remains to be seen.)

"If you transfer \$150,000 recording equipment and \$200 an hour sessions into a price tag for an LP you're looking at \$22.50 an album," laughs Ken Fay of Dolby. "I think the industry has quite a way to go before it becomes practical."

An even greater problem—at this point—with digital is that there are three recording systems and none of them are compatible. You may record on one and then find you have to go

(Continued on page CR-23)



Recording Mecca

• Continued from page CR-14

this style. Steely Dan began as a self-contained group but gradually evolved away from it. Using the writing and singing team of Donald Fagen and Walter Becker as the one constant, Steely Dan became a group of changing session musicians bound to the whims of Fagen and Becker and spurred by its commercial success.

"I always learn something when I do sessions with Steely Dan," comments Fields who sang back-up on "Aja," "The Royal Scam" and "Can't Buy A Thrill." "They teach me. I admire their thoroughness. They know exactly what they want and they keep you working on it. We worked eight hours on one song one night and they called us back about two weeks later to continue the song another eight hours and then called us back about two weeks later to put another little part on it."

Paul Gurrivitz of Graeme Edge Band fame was recently using that same technique in producing the debut album of Gregg Clemons on Jet Records. Clemons writes the songs and sings but the rest of the band is made of top California session players and guest artists such as Al Kooper and members of Dylan's new back-up band.

"I like using session players," says Gurrivitz who previously co-produced a session band album for his brother, Adrian Gurrivitz. "They can play anything. You find sometimes with a band that they're so set in their ways of playing something you can't really mold them. A band tends to get self-indulgent. With session players you can just pull things out of them because they are just there to do a job. They can play whatever you want, even if they don't like it, and they can do it quickly and excellently."

One fairly recent addition to the growing California session musician clan is Nicky Hopkins, long considered to be the old man of rock session players. Famed for his work with The Who, The Rolling Stones, Kinks, Jefferson Airplane, Jeff Beck, John Lennon, George Harrison and the Beatles, the British-born piano player has lived in Mill Valley, California since the turn of the decade. Most of his session work, though, has been in England until recently when he moved to Canoga Park to get nearer the L.A. session scene.

"I settled in Mill Valley because I fell in love with it," Hopkins says. "But there are so many more sessions going on in L.A. There was just no work up there. Everything's here and that's why I'm down here."

Hopkins started session work because he felt more at home in the recording studio than on stage and because ill health forced him to give up the road for a few years.

"I don't know how instrumental I was in the bands I've

(Continued on page CR-23)



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Creative Technology

• Continued from page CR-22

somewhere else to edit for the proper machine. Most producers (and studio owners) don't want to get trapped into that kind of dilemma.

Although producers, owners and California industry people feel that digital is worthwhile, it is not about to replace analog in the near future. And making it even tougher will be the investments studios are currently making in new analog equipment. It will be several years before those investments are amortized and despite the creative elements, California studios are still businesses—they have to make a profit to exist and changing over systems a year or so after you buy a new piece of equipment is not a sound business decision.

What appears to be coming much quicker than digital is improved video sound for television and commercials. Television broadcasting is becoming more aware of the sound element in broadcasting and several shows (and networks) have already had sound studios constructed so they can improve quality. Audio is often redone in the studio. Everything in television is, of course, mono but it is only a matter of time before sound buffs get the networks more interested in simulcasts.

Studios such as the Record Plant and Filmways/Heider have developed portable sound facilities for tv broadcasting. "All it is going to take," says Filmways/Heider's Terry Stark, "is for the FCC to set some guidelines and you'll see more simulcast between tv and FM. Five years ago, tv stations were still fooling with two-track; now it's 24-track."

Ultimately, stereo commercials will become commonplace because of the interest sponsors have in making an impact (audio and visual) on consumers. And, with that will be another important source of income for California studios. A source that might, one day, bring in enough additional revenues to make the experimental types of recorded sound—lasers and digital—a reality.

Billboard



CREDITS

Editor, Earl Paige; Assistant Editor, Susan Peterson; Editorial Assistant, Ricardo Forrest. Planning, Jim McCullaugh. Art, Kim Bucknam; cover, Joe Spencer.

Studio Growth

• Continued from page CR-10

very encouraged. There are lots of good sounds coming out the Bay Area. I don't think we've had any idle time in the last six to eight months."

16-tracker Heavenly Recording Studios in Sacramento looks to 24-tracks, according to Steve Somers, president.

"Our business is thriving," he notes.

The recording studio business is alive and well in Cotati, northern California, at Sonoma Recording, according to engineer Paul Stubblebine.

The Villa Recorders in Modesto is on an 80-acre ranch according to co-owner Fred Eichel.

"It's one-and-a-half hours driving time from San Francisco and four-and-a-half from Los Angeles. And we can arrange to have clients picked up at Stockton with a private plane.

"We're doing well," he notes, "and it's a clear and creative place to record. Sure it's a little difficult getting clients to come the first time but once they see a facility like this, plus the equipment available, they are convinced."

And the California recording studio future?

More productivity on all levels seems assured as well as a cockpit view of new recording methods and techniques.

Billboard

Recording Mecca

• Continued from page CR-22

played for," says Hopkins. "Sometimes I think a lot. The average session player reads his part, plays it and goes home. What I do is like being part of the band. I go in, hear the song, write out a chord chart and play around that."

Hopkins has been working for last two months with producer Richard Perry on an album by a band named Night. He hopes to start up his solo career again and is in the process of putting together a band and moving even closer to L.A. so he can accelerate his session output.

The tales of session players about the sessions they've played are countless.

"I remember one time this guy calls me up," says Baxter, "and asks me to listen to this album that was almost finished. The vocals and everything were pretty much done. He says 'bring all your instruments and I'll pay whatever you want.' He wants me to listen to all the tracks, take notes and put on anything I think it needs. So I went down and we listened to it, track by track. And I said to the guy after it was over 'Hey, it's just fine. It doesn't need anything. I think that's the essence of a good studio musician. Without ego, he's a guy who knows when and when not to play. That's what makes a good studio musician good.'"

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<p>ALHAMBRA Martinsound Studio, 1151 W. Valley Blvd., Zip: 91803. Tel: 283-2625. Owner: Joe Martinson; manager: Richard Berg; chief engineer: Jack Joseph Puig.</p>	<p>Services: Mix, Dub, Edit, Music Library; Slide Film Recording. Rates: \$120 (24); \$120 (16); \$80 (8); \$70 (2-track recording); \$50 (2-track transfer). Special Features: two lounges.</p>	<p>Monitors: Speakers—UREI time align, Mastering Labs 604. Amplifiers: Crown DC 300A. Consoles: MCI JH428 28 in x 28 out. Tape Recorders: MCI 114 24-, 16- & 8-track; MCI 110A 4-track; ATR 100 2- & 4-track; Electrosonics ES 505.</p>	<p>Eldorado Recording Studio, 1717 Vine St., Zip: 90028. Tel: 467-6151. Studio manager: Nadya Bell; chief engineer: Bill Dasthail.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating. Rates: Call for rates. Special Features: Teletronix tube mikes; soon to be installed—UA 100 tube mike preamps in addition to MCI's; big, live room & smaller room.</p>	<p>Monitors: Speakers—Altec Big Reds; Amplifiers: McIntosh; Consoles: MCI JH528 with Auto; Tape Recorders: Ampex 1100 24- & 16-track; Ampex A440 8-track; ATR 100 & Scully 2-track; Ampex 440's.</p>
<p>BURBANK Burbank Studios, 4000 Warner Blvd., Zip: 91522. Tel: 843-6000. Owner: Burbank Studios; manager: Bill Lazerus (for record recording).</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library; Cassette Duplication; Slide Film Recording; Film Mix; Total Motion Picture Scoring; Dubbing; Foley; 100 mag; Video Interlock looping. Rates: Flexible and w/SMPTE. Special Features: park, jungle, swamp, commissary, company store, first aid dept., complete security, fire department.</p>	<p>Monitors: Speakers—Altec & 604 E w/Mastering Lab; JBL (made for film) custom; Amplifiers: McIntosh monitor; Consoles: Quad 8 Custom; Tape Recorders: Ampex 1200 24-track; Ampex MM 1000 & 1200 16-track; Ampex MM 1000 & 1200 8-track; Ampex ATR 100 4-track; Ampex ATR 100 & 440's AG 2-track.</p>	<p>Filmways / Heider Recording, 1604 N. Caheunga, Zip: 90028. Tel: 466-5474. Owner: Filmways, Inc.; Terry Stark, president; traffic manager: Barbara Lewis; chief engineer: Dave Brand.</p>	<p>Services: Mix, Dub, Edit, Master, Remote; Music & SFX Library; Cassette Duplication; Film Mix; TV Film Sound; Live Music Recording. Rates: Call for rates. Special Features: API & Yamaha PM 1000 mixer consoles; Neve, Ampex & Shure mike mixers; Sony 2850 & Sony VP2000 video tape recorders; disk cutting lathe; Neumann VMS cutting systems; Neumann SX 74 with Neve custom console; Ampex 406 & 207 audio tape duplicating.</p>	<p>Monitors: Speakers—Altec with 609E subliners; JBL 4311, UREI 813; many others available; Amplifiers: Yamaha P2200; McIntosh & Crown; Consoles: Neve, 4 custom & 1 8058; API; custom; Tape Recorders: Ampex 1200 & 3M 79 24-track; 3M 79 & 56 & Ampex 1200 16-track; 3M 56 & 23 & Ampex 1200 8-track; Ampex ATR & 3M 56 4-track; Ampex ATR, 3M & Ampex 2-track; Less than 16 tracks—Ampex & 3M.</p>
<p>Compact Sound Services, 2812 W. Alameda Ave., Zip: 91506. Tel: 849-5586. Owner: Compact Sound Services, Inc.; manager: Emory Cohen; chief engineers: Emory, Ethan Bush.</p>	<p>Services: Mix, Dub, Edit; SFX Library; Remote; Film Mix. Rates: On request. Special Features: kitchen; Yamaha Grand piano; computerized SFX editing system; primarily involved with motion picture and video sound and visuals.</p>	<p>Monitors: Speakers—Altec 604 series; Amplifiers: BTW. Tape Recorders: Ampex 1200 24-track, also Ampex 16, 8, 4 & 2-track; Consoles: API custom.</p>	<p>Gold Star Recording Studios, Inc., 6252 Santa Monica Blvd., Zip: 90038. Tel: 467-1173. Owners: Dave Gold & Stan Ross; engineers: Ed Epstein, Dave Gold, Bruce Gold, Larry Levine, Jerry Napier, Ross, Don Snyder, Rick Uro.</p>	<p>Services: Mix, Dub, Edit, Master, Remote; Music & SFX Library; Cassette Duplication; Slide Film Recording; Jingle Production; Film Mix. Rates: Studio A \$110 (24); \$90 (16); \$70 (8); Studio B \$135; Annex \$45. Special Features: various instruments; annex, disk mastering, narration studio.</p>	<p>Monitors: Speakers—Altec 604E Custom; Amplifiers: McIntosh; Consoles: Gold Star custom; Tape Recorders: Ampex MM 1200 24-track; Ampex MM 1100 16-track; Scully 280B 2-track; Scully 280B 4-track; Scully 280B 2-track; Technics 1506 1/2-track.</p>
<p>Kendin Recordings Inc., 619 S. Glenwood Place, Zip: 91506. Tel: 843-8096. Owner: Kent R. Duncan; manager: Althea Mathis; chief engineer: Norm Dugatch.</p>	<p>Services: Mix, Dub, Edit, Master; SFX Library; Slide Film Recording. Rates: 2-24-track, Studios 1 & 2 (\$190); Studio D (\$250); Mastering Studio: EQ/punchdown (\$125). Special Features: client lounge, pinball, backgammon, ping pong, putting green, showers.</p>	<p>Monitors: Speakers—Sierra SMII, TM7, Altec 604, JBL, Auratone; Amplifiers: Crown, DC 300A, D150A, D75, D60; Consoles: Harrison, 32 in. 32 out with Allison automation; API 32 in 32 out with Allison automation; Sierra mastering rooms; solid state logic, 40 in, 32 out with solid state logic automation. Tape Recorders: Ampex MM 1200 & Studer A-800 24-track; Ampex MM 1200 16-track; Ampex MM 1200 8-track; Studer A80, Ampex AG440 & MCI JH 110A 4-track; ATR 100; Studer A80 & Studer A800 2-track.</p>	<p>Group IV Recording, 1541 N. Wilcox Ave., Zip: 90028. Tel: 466-6444. Owner: Angel L. Balestier, Dennis S. Sands; manager: Balestier; chief engineer: Sands.</p>	<p>Services: Mix, Edit, SFX Library; Slide Film Recording; Film Mix; TV Film Sound; Live Music Recording; 35mm Projection; MAG. Rates: Upon request. Special Features: SMPTE time code generator, reader/regenerator, character display, Synchronizer, 1/2 in video cassette; Video monitors, 1/2 in video cassette (VHS Format); kitchen, lounge.</p>	<p>Monitors: Speakers—Custom JBL/D55 & Tri Amped; Amplifiers: Yamaha P2200 (Hi frequency); JBL 6233 (Low frequency); Consoles: Trident A 32x24x24; Tape Recorders: MCI 24-, 16-, 4 & 2-track; Studer A80 2-track.</p>
<p>Location Recording Service, 2201 Burbank Blvd., Zip: 91566. Tel: 849-1321. Owners: Allen Fraiberg, Steven Guy; manager: Fraiberg; chief engineer: Bruce Kennedy.</p>	<p>Services: Mix, Dub, Edit, Master, Remote; Slide Film Recording; Press—Album, Label Printing; Fabrication; Matrix Processing. Rates: \$66 (24); \$66 (16); \$66 (4); \$66 (2). Special Features: disk, mastering, coffee room, electronic development lab.</p>	<p>Monitors: Speakers—Altec 605/JBL 2405 with Mastering Lab crossover; Amplifiers: Crown DC 300, D-150 & Studer; Consoles: Trident TSM, Bushnell (custom) & Electrodyne (custom); Tape Recorders: Studer A-800 24-track; Studer A-80 16-track; Ampex 440 4-track; Studer A-80 & A-80 RC 2-track.</p>	<p>Hollywood Central Recording, 1538 Caheunga, Zip: 90028. Tel: 463-2131. Owner: Jack Lees, John Rhys; engineers: Lees, Rhys, Reed Stanley.</p>	<p>Services: Mix, Dub, Edit, Mastering; SFX Library; 8-Track Cassette Duplication; Slide Film Recording; Jingle Production. Rates: \$100 (24); Special Features: 2800 cubic ft. live echo chamber; a general expansion underway.</p>	<p>Monitors: Speakers—Mastering Lab System "Big Red," ADS, Auratones; Amplifiers: McIntosh 2105; Consoles: DeMedio, 32 in x 24 out; Tape Recorders: 3M 79 24-track; Studer Model B67 2-track; Ampex 2-track.</p>
<p>Magic Wand Recording Studios, 1010 Oak St., Zip: 91506. Tel: 843-2112 or 843-2137. Owner: Angelo DiRenza; manager: Sylvia Tierce; chief engineers: Bob "Inky" Incarvia, Bill Hennigh, Bob Steve Sollars.</p>	<p>Services: Mix, Dub, Edit, Music/SFX Library; Duplication Cassettes/8-track. Rates: \$130 (24 two engineers); \$110 (16 one engineer). Special Features: Steinway grand, lounge, game room, Hammond B3, listening room.</p>	<p>Monitors: Speakers—JBL, Barcus Berry tri amp'd, JBL 4311s, Altec 604s; Mastering Lab crossover, Auratones; Amplifiers: Oliver Systems Co. 600s and 400s with tri- and quad-amplifiers respectively & Yamaha tri-amp; Consoles: Oliver 32 34 w/56-track mixing EQ on all tracks. Tape Recorders: MCI JH 114 24-, 16- & 24-track.</p>	<p>Motown Recording Studio/Hitsville, 7317 Ro maine St., Zip: 90046. Tel: 468-3530. Owner: Motown Records; chief engineer: Don Boehret.</p>	<p>Services: Mix, Dub, Edit, Master; SFX Library; Cassette Duplication; Film Mix. Rates: Average rate \$135/hour. Special Features: recreational facilities under construction; video transfers.</p>	<p>Monitors: Speakers—Custom JBL, Cetec; Amplifiers: JBL & Marantz; Consoles: Neve—Necams 8078 being installed 40 in x 32 out; Tape Recorders: 3M 79 24-track; 3M 56 16-track, miscel laneous 4- & 2-track.</p>
<p>CHATSWORTH Smoketree Ranch, 9752 Baden Ave., Zip: 91311. Tel: 998-2097. Owner: Doug Parry; managers: Mike Rand, Jean Parry; chief engineer: Doug Parry.</p>	<p>Services: Mix, Dub, Edit; Cassette Duplication; Slide Film Recording; Jingle Production. Rates: Call for rates. Special Features: Mason Hamlin grand piano, Fender Rhodes (stereo with vibrato), Hammond B3 organ with Leslie ARP String Ensemble, 59' Gibson Les Paul, Fender Telecaster, Ovation Acoustic, various percussion effects, Fender concert amp, Fender Princeton reverb amp, Leslie 147 for guitar, Phase shifters, WA WA, octave dividers.</p>	<p>Monitors: Speakers—Altec 604E with Mastering Lab Crossover & JBL Woofer, JBL 4311, JBL 4341, Braun L200, David 50 & Auratone; Amplifiers: Crown, BGW & McIntosh; Consoles: MCI JH 500 with automation and light metering. Tape Recorders: MCI JH 114 24- & 16-track; MCI JH 110A 2-track; TEAC 1/2-track.</p>	<p>Music Lab, 1836 Hype non Ave., Zip: 90027. Tel: 666-9000. Owner: Chaba Mehes; managers: Israel Sommer, Kirk Ackerman; engineers: Alex Cima, Kevin Kelly, Ron Fair, John Sacchetti and many independent engineers.</p>	<p>Services: Mix, Dub, Edit, Master, Remote; Music & SFX Library; Duplication Cassette/8-track; Slide Film Recording; Jingle Production; Film Mix. Rates: \$68 (32); \$38 (24); \$30 (16); \$25 (8, 4 & 2). Special Features: rehearsal studio with piano; rehearsal, synthesizer rental & sales; music production, A-Vads.</p>	<p>Monitors: Speakers—JBL 4311, Altec 604E, Tannoy—Gold, JBL 4320 & Auratone; Amplifiers: BGW, SAE, Dynaco & Crown; Consoles: Tangent 3216 Customized Parametric EQ; Tape Recorders: MCI Autolocator III 24-track; Ampex 1100 16-track; 80-8 dbx & Tascam; 8-track; Tascam 3440 & 3340 4-track; Ampex ATR 100 & Otari 5050 2-track.</p>
<p>CULVER CITY Golden Age Recorder, 9733 Culver Blvd., Zip: 90230. Tel: 559-6058. Owner: Golden Age Recorders Inc.; engineer: Carl Lange.</p>	<p>Services: Mix, Edit, Cassette Duplication; Slide Film Recording. Rates: \$100—Block book rates negotiable. Special Features: Reopened in March 1979; design work by Jeff Cooper; oak, velvet, stained glass skylight; six foot Kawai grand plus various instruments.</p>	<p>Monitors: Speakers—JBL 4315 & 4311, Little Red, Little Davids & Auratones; Amplifiers: BGW 750 & Ampzilla 150; Consoles: Amek M2000, 28 in x 24 out; Tape Recorders: Stephens W/VSO 24-track; Scully 280B 2-track; Otari MX 5050 2-track; Akai 6X640 1/2-track.</p>	<p>Music Records Inc., 1680 North Sycamore, Zip: 90028. Tel: 462-6897. Owner: Gary Ulmer; manager: Terri Horn; chief engineer: Gary Ulmer.</p>	<p>Services: Mix, Edit, Dub; SFX Library; Cassette Duplication; Slide Film Recording; Jingle Production & Film Mix. Rates: \$175 (24); \$175 (16); \$235 w/picture; \$185 w/o picture. Special Features: two lounges.</p>	<p>Monitors: Speakers—Westlake Monitors; Amplifiers: Crown; Consoles: Automated Processes custom console with automated mixdown, 32 in x 32 out; Tape Recorders: MCI 24-track; MCI 4-track; 3M 4-track; MCI 2-track; Ampex 2-track; Ampex mono.</p>
<p>GLENDALE MCA Whitney Recording Inc., 1516 W. Glenoaks Blvd., Zip: 91201. Tel: 245-6801. Owner: MCA Records; manager: Dully Molina, supervisor of recording: Gary Rice.</p>	<p>Services: Mix, Edit, Master; SFX Library; Cassette Duplication; Reel-to-reel; Slide Film Recording; Film Mix. Rates: Studio A \$125/Studio B \$115 (24); Studio A \$105/Studio B \$95 (16); Studio A \$75/Studio B \$65 (4); Studio A \$75/Studio B \$65 (2); Studio D—Demo & Narration: \$65 (16); \$55 (8); \$45 (2 & 4); \$30 (mono).</p>	<p>Monitors: Speakers—UREI Time Align, Mastering Labs & JBL; Amplifiers: Citation, Cerwin Vega & McIntosh; Consoles: Neve & Electrodyne; Tape Recorders: Ampex, MCI & 3M 24-track; Ampex 16-track; 3M 8-track; Scully, Ampex, MCI & 3M 4-track; Ampex ATR 100 2-track.</p>	<p>NSP Studios, 6362 Holly wood Blvd., Suite 216, Zip: 90028. Tel: 462-6524. Owner: Arthur G. Wright; manager: Linda C. Robinson; chief engineer: Kevin T. Wright.</p>	<p>Services: Mix, Dub, Edit, Master, Remote; Music & SFX Library; Cassette/8-track Duplication; Slide Film Recording; Jingle Production. Rates: \$125 (24); \$100 (16); \$80 (8); \$55 (4); \$45 (2). Special Features: acoustic piano, Wuritzer, Panther organ.</p>	<p>Monitors: Speakers—Custom designed Model 315; Amplifiers: A & W and Yamaha 2200; Consoles: Custom designed A & W Electronics 24, 24 in x 24 out, with 26 LED meters and solo mute. Tape Recorders: MCI 24-track; MCI & A&W 2-track; TEAC 1/2-track; Sony & TEAC cassette; Concertone 90.</p>
<p>HOLLYWOOD Barnum Recording Studio, 723 N. Seward St., Zip: 90038. Tel: 462-0726. Owners: James R. Alfrey; manager: Alfrey; chief engineer: Tony Alfrey.</p>	<p>Services: Mix, Dub, Edit, Master; Rates: \$120 (24); \$105 (16); Special Features: ARP 2600 synthesizer; Hohner D-6 clavinet; Orban de-esser; Steinway B piano; Electric piano, Rhodes 73.</p>	<p>Monitors: Speakers—JBL Quad 4341 & Auratone; BGW amplifier; Consoles: MCI JH428; Tape Recorders: MCI 24-track; MCI 16-track.</p>	<p>Paramount Recording Studios, 6245 Santa Monica, Zip: 90038. Tel: 461-3717. Owner: Brian Bruderlin; manager: Don Schlegel; chief engineer: Kerry McNabb.</p>	<p>Services: Mix, Dub, Edit, SFX Library, Film Mix. Rates: \$135-\$155 (24); Special Features: currently under construction: botanical garden of rock with jacuzzi, full bath, kitchenette & recreation room (expected completion date, Aug. 10, 1979).</p>	<p>Monitors: Speakers—Altec-604E with Mastering Lab crossover, Westlake TMI, UREI Time Align; Amplifiers: Crown DC 300A & BGW 700; Consoles: Spectra-Sonics, Automated Processes, Harrison 4032; Tape Recorders: 3M 79T 24/16-track; Studer A-80 4-track; 3M 79T & Studer A 80 2-track.</p>
<p>Bjov Recording, 1520 N. Caheunga Blvd., Zip: 90028. Tel: 462-0916. Manager and chief engineer: David Zammitt.</p>	<p>Services: Mix, Edit, Cassette Duplication; Slide Film Recording. Rates: Negotiable. Special Features: lounge, rock shower, red tub, fireplace, seven-foot Steinway grand.</p>	<p>Monitors: Speakers—Tannoy, JBL 4350 and Auratones; Amplifiers: BSS; Consoles: MKS; Tape Recorders: MCI 24-track; MCI 16-track; Ampex 4-track; Ampex 2-track.</p>	<p>The Pasha Music House, 6515 Melrose Ave., Zip: 90038. Tel: 466-3507. Owner: Spencer D. Proffer; manager: Ann Sumner-Davis; chief engineer: Larry Brown.</p>	<p>Services: Mix, Dub, Edit, Master; SFX Library; Cassette Duplication; Duplicating Reel; Rates: on request; Special Features: all Roland synthesizers; double keyboard Mellotron; many custom built features, tastefully decorated studios & lounge with fireplace, close circuit tv.</p>	<p>Monitors: Speakers—Mastering Lab, Altec 604 E extended woofer system (custom); Amplifiers: Phase Linear, Crown, Marantz; Consoles: MCI 528 & MCI 424; Tape Recorders: MCI 24-track.</p>
<p>Capitol Records, Inc., 1750 N. Vine St., Zip: 90028. Tel: 462-6252 x442. Manager: John Kraus; chief engineer: Jerry Jensen.</p>	<p>Services: Mix, Dub, Edit, Master; Remote; Music & SFX Library; Cassette Duplication; Slide Film Recording; Computer Mixdown (Necam); Rates: \$140 (24); \$110 (16); \$70 (8); \$70 (4); \$70 (2). Special Features: private artist lounge, coffee, Steinway grand, vibes, Rhodes, Leslies, celeste, Wuritzer.</p>	<p>Monitors: Speakers—JBL, Capitol Design, Studio B; JBL 4250, Studio A-C; Amplifiers: Phase Linear, McIntosh, Tapco, SAE; Consoles: Neve with Necam computer, Mix; Quad Eight modified 24x; Quad Eight modified 16x (remix only); Quad Eight modified 8x; Tape Recorders: 3M 79 24-track; 3M 56 16-track; 3M 56 8-track; Ampex ATR100 4-track; Ampex ATR100, MCI & Studer 2-track.</p>	<p>Pravana Productions, Tel: 464-8489 or 466-7127 (call for appointments). Engineers: Vince Devalovich, Caryl Woodford, Hal Hellerman.</p>	<p>Service: Mix, Dub, Edit, Master; Rates: \$35 (24); \$25 (16); Special Features: Steinway grand, ARP 2600 synthesizer.</p>	<p>Monitors: Speakers—JBL 4311s, Auratone cubes; Amplifiers: Sony 3200Fs, 100 watts; Console: Speck Electronics SP-800-C, 32 in, 16 out, 3-band continuous variable center frequency EQ; Tape Recorders: Stephens 821A 24-track; Stephens 811C with 3M M56 transport 16-track; Dokorder Model 1140 4-track; Studer/Revox HS77 2-track.</p>
<p>Cherokee Recording Studio, Inc., 751 N. Fairfax Ave., Zip: 90046. Tel: 653-3412. Owner: Cherokee Inc.; manager: Con Merlen; chief engineer: Pete Barth.</p>	<p>Services: Mix, Dub, Edit, Master; Music & SFX Library; Slide Film Recording; Film Mix; TV Film Sound; Live Music Recording; Electronic Equipment Rental. Rates: Call for rates. Special Features: synthesizers—every Roland made; Flexmix mixers; recreation room, electronic games, bar & lounge, vending cold drinks & snacks.</p>	<p>Monitors: Speakers—JBL Custom, 4310, Auratones; Altec 604; Amplifiers: BGW & Crown; Consoles: Trident A Range & Trident (TSM); Tape Recorders: MCI 24-track; 3M, 16-track, #M, Scully, Ampex 440 4-track; 3M, Ampex 440 & ATR 100 2-track.</p>	<p>Producer's Workshop, 6035 Hollywood Blvd., Zip: 90028. Tel: 466-7766. Manager: Sue Kuchler; chief engineer: Richard S. Hart.</p>	<p>Services: Mix, Dub, Edit, Master; Rates: upon request; Special Features: custom modified; Neumann lathes disk cutting; Neumann cutting systems; Maxell audio tape duplicating.</p>	<p>Monitors: Speakers—Altec 604 (custom) with mastering lab crossover; Amplifiers: Marantz, Citation S 11, McIntosh; Consoles: Custom Consoles; Tape Recorders: Stephens 24-track; 3M 79 2-track.</p>
<p>City Recording Services, 1438 N. Gower Level B, Zip: 90028. Tel: 464-6558. Owner: Larry Dunlap; studio manager: Mark Evans; chief engineer: Wizard Battle.</p>	<p>Services: Mix, Dub, Edit, Master; Slide Film Recording; Jingle Production; Video Tape Sound Stage; Rates: Call for rates; Special Features: lounge, seven foot Grand; Better Music Bureau (personal managers).</p>	<p>Monitors: Speakers—UREI time aligned, JBL 4311, Auratones; Amplifiers: SAE 2800, SAE 2200, McIntosh; Consoles: Custom Tangent Model 3216 (MCI, 500 series on order); Tape Recorders: MCI JH114 with auto/locate 24- & 16-track; TEAC 3340 4-track, 3M & TEAC 2-track.</p>	<p>Rudy Records, 1522 Crossroads of the World, Zip: 90028. Tel: 467-6000. Owner: Rudy Records Corp.; manager: Don Gooch.</p>	<p>Services: Mix, Edit; Rates: \$135 (24); block booking rates available; Special Features: Yamaha C-3, drum and vocal booth, de-esser.</p>	<p>Monitors: Speakers—Custom Pioneer & Tad; Amplifiers: Marantz 510; Consoles: MCI 536; Tape Recorders: MCI JH100 24-track; 3M 56 16-track; MCI JH110 4-track; MCI & 3M 69 2-track.</p>
<p>Clover Recording Studio, 6232 Santa Monica Blvd., Zip: 90038. Tel: 463-2371. Owner: Clover Inc.; managers: Dan Morehouse, Toby Scott; chief engineer: Scott.</p>	<p>Services: Mix, Dub, Edit, Library. Rates: \$135 (24). Special Features: darts, tx, pinball, coffee, nearby stores, Steinway grand.</p>	<p>Monitors: Speakers—UREI time aligned; Amplifiers: Phase Linear Dual 500; Consoles: API/Jensen 24-track; Studer 2-track; Ampex ATR 100; Tape Recorders: MCI with auto-locator 111; Studer & Ampex 2-track.</p>	<p>Rusk Sound Studio, 1556 N. La Brea Ave., Zip: 90028. Tel: 462-6477. Owners: Randy Urlik & Sam Kaufman; hiring: Steve Smith; technical director: Roman O Lear.</p>	<p>Services: Mix, Pre-dub, Edit, Cassette Duplication; Slide Film Recording; Jingle Production; Film Mix; Scoring. Rates: \$150 (24, 16, 4 & 2). Special Features: private producers room w/audio video entertainment center, client lounge.</p>	<p>Monitors: Speakers—Sierra Hidley monitors, Altec 604E, JBL 110, Auratone 5 PC Superiors; Amplifiers: Crown & DC 300A; Consoles: Harrison 3232B w/Allison 65 K Automation; Tape Recorders: Ampex MM 1200 24- & 16-track, ATR 104 Ampex 4-track; ATR 102 Ampex 2-track.</p>
<p>Conway Recording, 655 N. St. Andrews Pl., Zip: 90004. Tel: 463-2175. Owners: Susan & Buddy Brundo.</p>	<p>Services: Mix, Edit, Master; TV Film Sound; Live Music Recording. Rates: \$90 (24, 16, 8, 4, 2). Special Features: lounge, patio.</p>	<p>Monitors: Speakers—Altec 604E, Super Reds; JBL 4311 & Auratone; Amplifiers: BGW, McIntosh; Consoles: API 32X32, automated; Tape Recorders: 3M 79 24-track; 3M 79 2-track; Otari & Aiva.</p>	<p>Sage & Sound Recording, 1511 Gordon St., Zip: 90028. Tel: 469-1527. Owner: James Mooney; manager: James Mooney II; chief engineer: Mooney.</p>	<p>Services: Mix, Dub, Edit, Master; Music & SFX Library. Rates: \$55 (16); \$45 (8); \$40 (4); \$30 (2). Special Features: coffee, Mason-Hamlin grand, jazz a specialty.</p>	<p>Monitors: Speakers—UREI time aligned; Amplifiers: Phase Linear; Consoles: Custom Basking UREI Derivative (soon to be MCI); Tape Recorders: 24-track available soon; MM 1000, Ampex 16- & 8-track; Ampex 440 4-track; ATR 100 and Ampex 440 2-track.</p>
<p>Crystal Sound Recording, 1014 N. Vine St., Zip: 90038. Tel: 466-6452. Owners: Andrew R. Berliner & John P. Fischbach; manager: Dick Cuffler; traffic: Lynda Aaron; chief engineer: Fischbach.</p>	<p>Services: Mix, Dub, Edit, Master; Remote; Music & SFX Library; Slide Film Recording; Jingle Production; Film Mix. Rates: 24 hours, 7 days by appointment. Special Features: digitally addressed quadrasonic automated mixing system w/300 mega byte on line disk, storage memory.</p>	<p>Monitors: Speakers—Crystalab & JBL; Amplifiers: Yamaha B-1's; Consoles: Crystalab 24 & 24 & Crystalab 40 x 4; Tape Recorders: Studer A 80 24-, 16-, 8-, 4- & 2-track.</p>	<p>The Sound House/Don Perry Enterprises, 1542 N. Caheunga, Zip: 90069. Tel: 461-2861. Owner: Bob Summers; manager: Joan Vantari; chief</p>		

24-, 32-track

24-, 32-track

<p>Studio 55, 5505 Melrose Ave., Zip: 90038. Tel: 467-5505.</p>	<p>Services: Mix, Edit, Dub, Mastering, Slide Film Recording, Jingle Production, Film Mix. Rates: \$110 (16); \$135 (24); long term bookings include Dolby's. Special Features: game room, coffee, tv.</p>	<p>Monitors: Speakers—JBL custom. Amplifiers—BGW 250, BGW 750, Crown DC 300, Marantz 250. Consoles: Custom designed in all studios, 23 in x 24 out. Tape Recorders: Ampex Model 1200 24 16 track, Ampex Model 1100 24 16 track. Studer model A 80 2 track, Ampex Model ATR 100 2 track, MCI Model JH 100 24 16 track.</p>	<p>K.S.R. Studios, 1680 Vine St., Suite 515, Zip: 90028. Tel: 467-0758. 467-0775. Owner: Ken Story; managers & chief engineers: Ken Story & Hal Sacks.</p>	<p>Services: Tracking, Mix, Dub, Edit, Remote, Jingle Production. Rates: \$110 (24); \$55 (16). Special Features: game/lounge room.</p>	<p>Monitors: Speakers—UREI Time Aligns, JBL 4333 & Auratone 5; Amplifiers—BGW 750 & Crown D60 & D300. Consoles: 16-track Quad Eight/Electrodyne 20 in 16 out & Custom MCI 36 in 24 out & 400 (24 track). Tape Recorders: MCI with auto locator 24 track, 3M 16 track, Ampex AG440C 4 track, Tandberg cassette & Sony reel-to-reel; Ampex AG 440C 2 track.</p>
<p>Sunset Sound, 6650 Sunset Blvd., Hollywood, CA 90028. Tel: 469-1186. Owner: S. Camarata; manager: Bill Robinson; operations: Debbie Prusa.</p>	<p>Services: Mix, Edit, Dub, Mastering, Slide Film Recording, Jingle Production, Film Mix. Rates: \$110 (16); \$135 (24); long term bookings include Dolby's. Special Features: game room, coffee, tv.</p>	<p>Monitors: Speakers—Altec Custom JBL & Auratone; Amplifiers—BGW & Crown; Consoles: API, Celec & Quad Eight; Tape Recorders: Ampex MM1200 24 track, Ampex MM1100 16 track, Ampex MM1200 & MM1100 8 track, Ampex ATR 104 & 440C 4 track, Ampex ATR 100 & 440 2 track, TEAC A 6100 1/2 track, Video, Ampex AVR 2 (quad), IVC 1 inch Helicat, Sony 2850 1/2 inch cassette, Ampex VPR 2.</p>	<p>Larrabee Sound, 8811 Santa Monica Blvd., Zip: 90409. Tel: 657-6750. Owner: J. Mills, D. Kaniger; manager: Kevin Mills, Franys Graham; chief engineer: Bob Stone.</p>	<p>Services: Mix, Edit, Film Mix, TV Film Sound, Live Music Recording. Rates: \$160 (32); \$145 (24); \$145 (16); \$90 (8); \$60 (4); \$60 (2). Special Features: lounge with snacks; pinball, tv, stereo, video games.</p>	<p>Monitors: Speakers—Custom Gauss & Celec, Auratone & JBL 4311. Amplifiers—Bryston H, BGW Low, Bi-Ampe with White crossovers & White 1/2 Octave EQ. Consoles: API 32 in x 32 out Allison Automation; Tape Recorders: Ampex 1200 with remote & Studer A 80 with remote 24 track, Ampex 8 track, ATR (Ampex) 4 track; ATR 100 (Ampex) 2 track.</p>
<p>Sunwest Recording Studios Inc., 5533 Sunset Blvd., Zip: 90028. Tel: 466-9611. Manager: Roland Mayette; chief engineer: Phil Sereth.</p>	<p>Services: Mix, Dub, Edit, SFX Library. Complete post production audio for video tape, specialize in video sweetening—scoring & mixing to video. Rates: \$135 (24); \$100 (16, 8, 4 & 2). Video sweetening 16 track \$175; Mix to picture (video) 16 track \$175; Mix to picture (video) 24 track \$200; Score to picture (video) 16 track \$245; Score to picture (video) 24 track \$275. Special Features: in-crowd, lounge.</p>	<p>Monitors: Speakers—JBL, Amplifiers—Crown & JBL. Consoles: Langevin custom 36 in x 16 out, API 2488 24 in x 24 out w/add. Flexmix 10-inch; Tape Recorders: MCI JH 16 24 24 & 16 track, 3M 56/16 16 track, Ampex & MCI 4- & 2-track & mono.</p>	<p>Low 'n' Comfort Recording Studios, 5274 W. Pico Blvd., Zip: 90019. Tel: 930-1131. Owners: Clay, Karen McMurray; manager: Pat Rogers; chief engineer: Bob Winder.</p>	<p>Services: Mix, Dub, Edit, Rates: \$100 (24). Special Features: plan lounge, disk mastering.</p>	<p>Monitors: Speakers—UREI 813 time aligned; Auratone; Amplifiers—BGW 750B, 250 & 100; Consoles: MCI J4-536C (Automated) with plasma display, SpectraVue, extra echo returns; Tape Recorders: MCI JH 114-24 24 track, MCI JH 110A-14 2-track.</p>
<p>T.T.G. Inc. Recording Studios, 1441 N. McCadden Pl., Zip: 90028. Tel: 464-7391. Owner: Ami Hadani; engineers: Hadani, Bryan Campbell, Jonathan Porath, Allan Emig, Michael Murphy, Greg Russell.</p>	<p>Services: Mix, Edit, SFX Library, Cassette Duplication, Slide Film Recording, Film Mix, Scoring. Rates: Call for rates. Special Features: various instruments available, 35mm projector, acoustic echo chambers, four electronic echo chambers.</p>	<p>Monitors: Speakers—JBL, Amplifiers—Crown & JBL. Consoles: Langevin custom 36 in x 16 out, API 2488 24 in x 24 out w/add. Flexmix 10-inch; Tape Recorders: MCI JH 16 24 24 & 16 track, 3M 56/16 16 track, Ampex & MCI 4- & 2-track & mono.</p>	<p>Music Grinder Studios, 7460 Melrose Ave., Zip: 90046. Tel: 655-2996. Owner: Gary Skardina, Ron Fileca; manager: Fileca; chief engineer: Skardina.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, Music & SFX Library, Cassette Duplicating, 8-track, Slide Film Recording. Rates: \$100 (24); \$80 (16); \$60 (8). Special Features: pong, recreation area, kitchen.</p>	<p>Monitors: Speakers—UREI Time Aligned custom trapezoid's with White equalization; Auratone's; JBL 433's; Amplifiers—JBL Ice Cube 6233; Crown DC300 & Crown DC40; Consoles: MCI 428 B; Tape Recorders: MCI 24 track, MCI 16 track, TEAC 80-8w/DBX 8-track, MCI JH 100A, TEAC 7300, Technics 7600 2 track, TEAC 3300 1/4 track.</p>
<p>United Western Studios, 6000 Sunset Blvd., Zip: 90028. Tel: 469-3983. Owner: M.T. Putnam; manager: Dean Austin; chief engineer: Chuck Britz.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating. Rates: \$115-150 (24); \$85-150 (16); \$85-150 (8); \$65-150 (4); \$65-150 (2). Special Features: pinballs.</p>	<p>Monitors: Speakers—JBL 4333A, JBL 4311 Bi-Amp, JBL 4315, JBL 4301E, Auratone/Full Range; Amplifiers—Crown, UXR with DC 300, DC 150A & D75, D 60; Consoles: Speck Audio SP 800 B&C 24x32; Tape Recorders: Stephen 821A, 24 24 track, Stephen 821A 16 track; Studer A-80 RC & AG 440 2 track.</p>	<p>One Step Up Recording Studios, 8207 W. 3rd St., Zip: 90048. Tel: 655-2775. Owner: Alan H. Goodman; manager: Mary Rigby; director of engineering: Ed Bannon.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating, Jingle Production, Film Mix. Rates: \$160 for all modes of recording; Special Features: Baldwin (1952) Grand piano, Fender Rhodes 88 Hammond B 3 Organ, Hohner Clavinet D-6, Mini Moog, Yamaha CP70; fully equipped kitchen with microwave oven, complete electronics lab for maintenance & servicing all studio equipment, engineering services available for interfacing any outside equipment brought in.</p>	<p>Monitors: Speakers—Custom "Big Red" System, JBL 4311 & 4333, Auratone, Sansui, AKG & Koss headphones; Amplifiers—Phase Linear 700, Crown & BGW; Consoles: MCI Model JH 528 with new B & B Audio VCA's; Tape Recorders: MCI Model JH 114 24 track, TEAC Model 3340 4-track, MCI Model JH 110 2 track; ElectroSound Model 505.</p>
<p>Wizard Recording Studios, 6715 Melrose Ave., Zip: 90038. Tel: 930-2501. Owners: Peter & Cindy Hirsh; manager: Cindy Hirsh; chief engineer: Peter Hirsh.</p>	<p>Services: Mix, Edit, Slide Film Recording, Jingle Production, Rates: On request. Special Features: Yamaha concert grand, Fender Rhodes, Wuritzer, Electric, kitchen/den & sauna under construction.</p>	<p>Monitors: Speakers—JBL 4333A, JBL 4311 Bi-Amp, JBL 4315, JBL 4301E, Auratone/Full Range; Amplifiers—Crown, UXR with DC 300, DC 150A & D75, D 60; Consoles: Speck Audio SP 800 B&C 24x32; Tape Recorders: Stephen 821A, 24 24 track, Stephen 821A 16 track; Studer A-80 RC & AG 440 2 track.</p>	<p>Quad Teck Studios Ltd., 4007 W. 6th St., Zip: 90020. Tel: 383-2155. Owner & manager: Joani Waring; chief engineer: Paul Bassett.</p>	<p>Services: Mix, Edit, Master, Duplicating Cassette/8 track/24-track/15-track. Rates: \$140 (prime time live recording), \$110 (mixing & overdubbing); \$95 (off hour recording & mixing). Special Features: Yamaha grand piano & Hammond B 3 organ.</p>	<p>Monitors: Speakers—JBL 4310, 100 & 4332, Altec 604 E w/Mastering Lab crossover, Auratone Cubes; Amplifiers—McIntosh 200, SAE 200, Crown & ESS 1000; Consoles: Custom, Quad Eight, Tascam & Electrodyne; Tape Recorders: MCI JH, 3M 79 24 track, MCI JH 8 & 16-track playback; Ampex AG 400B 4-track, Ampex AG 440B & Scully 280 2 track; Ampex 354 1/4 track.</p>
<p>Allen Zentz Recording, 1020 Sycamore Ave., Zip: 90038. Tel: 851-8300. Owner: Allen R. Zentz; manager: Steve Conger; chief engineer: Brian Gardner.</p>	<p>Services: Mix, Edit, Master, Rates: \$170 (32); \$160 (24). Special Features: telcam noise reduction, mini moog, Poly moog, tack piano, digital reverb, acoustic echo chamber.</p>	<p>Monitors: Speakers—UREI time align TM; Amplifiers—McIntosh 2300; Consoles: Harrison 4032; Tape Recorders: Telefunken M 15 32- & 24-track.</p>	<p>RPM International Studios, 2107 W. Washington, Zip: 90019. Tel: 737-8000. Owner: Ray Charles; chief engineer: Bob Gratts.</p>	<p>Services: Mix, Edit, Rates: \$65 (24); \$55 (16).</p>	<p>Monitors: Speakers—JBL 4330; Amplifiers—McIntosh 240; Consoles: Sound Workshop; Tape Recorders: MCI 24 track; 3M 79 16 track.</p>
<p>LA HABRA Studio Orange, 317 S. Harbor Blvd., Zip: 90631. Tel: (714) 524-7980 or (213) 691-4191. Owners: Ted M. Vegvari, Jeff Mulick; engineers: Ted M. Vegvari, Jeff Mulick, Anthony Cassella.</p>	<p>Services: Mix, Edit, Dub, Cassette Duplication, Jingle Production, Rates: Block time available. Will do special projects. Please call for special rate information. Special Features: microwave oven, coffee, refrigerator, studio musicians, arranging, writing, professional production, sound reinforcement and live recording.</p>	<p>Monitors: Speakers—Custom JBL system, Altec, Auratone, cue A & B headphones and monitor system; Amplifiers—BGW, McIntosh, Kenwood; Consoles: API Model 2016, 20 in x 16 out; Tape Recorders: 3M Model M56 16 track, 3M Model M156 8 track; TEAC Model 80-B 8-track; TEAC Model 3340 4-track; Pioneer stereo half track 2 track.</p>	<p>Dr. Raffi Audio/Video Studio, 923 Cole Ave., Zip: 90038. Tel: 462-1299.</p>	<p>Services: Mix, Dub, Edit, Mastering, Slide Film, Jingles Production, Film Mix. Rates: \$100 (24). Special Features: sound stage, screening room.</p>	<p>Monitors: Speakers—Altec; Consoles: MCI automated; Tape Recorders: MCI 24 track.</p>
<p>LOS ANGELES A & M, 1416 N. La Brea, Zip: 90028. Tel: 469-2411. Owners: Herb Alpert & Jerry Moss; manager: Tom May; director of recording.</p>	<p>Services: Mix, Dub, Edit, Master, Music & SFX Library; Duplication Cassette/8 track, Jingle Production. Rates: Vary—\$80-\$195 (24).</p>	<p>Monitors: Speakers—Altec 604 w/Mastering Lab Crossover; Amplifiers—McIntosh; Consoles: API 32 x 24 Custom, Quad Eight, Mix I, II & III Custom; Tape Recorders: 3M Digital 32 track, MCI, 3M & Scully 24 track.</p>	<p>Record Plant, 8456 W. Third St., Zip: 90049. Tel: 653-0240. Owner: Chris Stone; manager: Sharon Presser; chief engineer: Lee DeCarlo.</p>	<p>Services: Mix, Dub, Edit, Remote, Music Library, TV Film Sound, Live Music Recording. Rates: \$200 (32); \$175 (24); \$175 (16); \$175 (4); \$175 (2). Special Features: API Automated 24 & 32 track console mixer, Audiofonics 24-track console mixer; Jacuzzi, Sauna, Game room, living room for band with bath.</p>	<p>Monitors: Speakers—Westlake; Amplifiers: Studer & Crown; Consoles: API Automated 24 track & API Automated 32 track; Tape Recorders: 3M 32 track digital, 3M 24 track, 3M 16 track, Ampex & 3M 4 track, 3M & Ampex 2 track.</p>
<p>Bell Sound Studios Inc., 916 N. Citrus Ave., Zip: 90036. Tel: 461-3036. Owner: William W. Bell; manager: Dick Hart; chief engineer: Hart.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library, Slide Film Recording, Jingle Production, Film Mix. Rates: \$140 w/noise reduction (24); \$90 (16); \$70 (8); \$70 (4); \$67 (2).</p>	<p>Monitors: Speakers—JBL 4333A, Amplifiers—SAE; Consoles: Audiofonics; MCI; Tape Recorders: M79, Ampex 1200 24-track; MM1000 16-track, headstacs 8-track, M79 4 track, M79 2-track.</p>	<p>Silvery Moon Studios, 326 1/2 North La Cienega Blvd., Zip: 90048. Tel: 659-0688. Engineers: Rick Bralver, Michael Boshears, Rick Wilson, Mark Hanen.</p>	<p>Services: Mix, Edit, Dub, Cassette Duplicating, Film Mix. Rates: \$125/hour. Special Features: lounge.</p>	<p>Monitors: Speakers—Gauss, JBL; Amplifiers—ASD custom; Consoles: ASD Model 3024, 30 in x 24 out; Tape Recorders: MCI Model JH 100 24 track, Ampex Model 440B 2 track, Ampex Model 440C 2 track.</p>
<p>CBA Recording Studio, 3210 W. 54th St., Zip: 90043. Tel: 296-0352. Owners: Oliver Brown & Ray Clark; manager and chief engineer: Tony Modster.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplication, Slide Film Recording, Jingle Production, Film Mix. Rates: \$50 (24 & 16); \$35 (2). Special Features: Lounge area, Steinway grand, Hammond B-3.</p>	<p>Monitors: Speakers—JBL 4311 & 4320; Amplifiers—Citation 12; Consoles: Quantum 32 in x 16 out; Tape Recorders: Ampex MM 1200 24 & 16 track, Ampex 2-track.</p>	<p>Sound Arts, 2825 Hyans St., Zip: 90026. Tel: 487-5148. Owner: Jane Bergren; manager: Bob Walter; chief engineers: Jim Cypherd, Jo Julian.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library; Cassette Duplicating; Slide Film Recording; Jingle Production; Film Mix. Rates: \$105 for studio w/synthesizers; \$95 block booking rates; Special Features: synthesizer and sound modification in-terfaced w/recording system; various instruments available.</p>	<p>Monitors: Speakers—JBL 4315 & 4310; Amplifiers—BGW 250B & Crown DC 300; Consoles: Quantum; Tape Recorders: Ampex MM 1200 24 track; Nagra 43L & Ampex ATR 102 2-track.</p>
<p>Canyon Recorders, 11941 Wilshire Blvd., Suite #1, Zip: 90025. Tel: 479-4466. Owner: Edward L. Lever.</p>	<p>Services: Control room for specialized work, equipped for making multi-track transfers, safety copies, SMPTE time code stripping, synchronized playbacks, track combines and video monitoring and logging. Rates: multi-track transfers or SMPTE stripping \$125.00; dual machine with synchronizer \$165.00; triple machine or VPR 2 operation \$225.00; additional services & rates available on request. Special Features: Ampex VPR 2's, 1 inch helical video with TBC, Sony BVU 200's 1/2 inch video cassette machines.</p>	<p>Equipment: available for rental will set up to interface with existing equipment, advise with regard to application for particular need & instruct in operation. Tape Recorders: Ampex MM1200 24 track, Ampex 16-track available with head stacks, Ampex ATR 100 1/2 track, Ampex VPR 1 inch helical video w/TBC, Sony BVU 200 1/2 inch video cassette.</p>	<p>Sound Castle Recording Studios, 2840 Rowena Ave., Zip: 90039. Tel: 665-5201. Owner: Buddy King; manager: Peter O. Gregg; chief engineer: Bill Battrell.</p>	<p>Services: Mix, Dub, Edit, Rates: \$145; Special Features: Yamaha Conservatory grand, pool room, game room, showers.</p>	<p>Monitors: Speakers—Altec 604 BG & UREI Crossovers; Amplifiers—MAC 2300; Consoles: Harmon 32 x 32, Automatable for mixdown; Tape Recorders: MM 1200 (Ampex) 24 track; Ampex 440C 4-track; Ampex ATR 100 & Ampex 440C 2-track.</p>
<p>Elektra Sound Recorders, 962 N. La Cienega Blvd., Zip: 90069. Tel: 655-8280. Owner: Warner Communications, Inc.; manager: Roger H. Mayer; chief engineers: Mayer, Terry Dunavan.</p>	<p>Services: Mix, Dub, Edit, Master, Rates: Call for rates; Special Features: lath, disk cutting, Neumann.</p>	<p>Monitors: Speakers—Westlake JBL; Amplifiers—Crown; Consoles: Custom; Tape Recorders: MCI 24 track, 3M 16 track, 3M & MCI 2 track.</p>	<p>Sound Investment, 1655 Compton, Zip: 90021. Tel: 748-2057 (1).</p>	<p>Services: Mix, Edit, Cassette Duplicating, Scoring. Rates: Call for rates. Special Features: pinball, ping pong, darts, television, lounges, Hammond C 3 organ with Leslie, two Steinway pianos.</p>	<p>Monitors: Speakers—JBL (custom), Auratone; Amplifiers—SAE MK IIIA, Crown DC300; Consoles: API—24 & 32 track; Tape Recorders: Telefunken 32 track, 3M 24 track; various 4 & 2 track.</p>
<p>Fort Knox Recording, 8425 Melrose Ave., Zip: 90069. Tel: 655-0911. Owner: Norman Whitfield; manager: Diane Martin; chief engineer: Bill Ravencraft.</p>	<p>Services: Mix, Dub, Edit, Mastering, Remote, SFX/Music Library, Film Mix. Rates: inquire.</p>	<p>Monitors: Speakers—Altec 604E; Amplifiers—BGW, McIntosh, Phase Linear, Crown; Consoles: MCI; Tape Recorders: MCI JH 116 Autolocator, 3M M79 24 track, 16 track head stacks, MCI 2 track.</p>	<p>Sound Labs, 1800 N. Argyle, Los Angeles 90028. Tel: 466-3463. Owner: Armin Steiner; manager: Virginia Berger. Freelance facility.</p>	<p>Services: Mix, Dub, Edit, SFX Library; Cassette Duplication. Rates: Call for rates. Special Features: recreation room, television room.</p>	<p>Monitors: Speakers—Altec 604 w/Mastering Lab Crossovers; Amplifiers—Harman/Kardon & Citation 12; Consoles: Neve, Neam, Quad Eight & Sound Labs; Tape Recorders: Studer A80 VU & 3M 79 24 track; 3M M56 15 track; Scully 280 4-track; Studer A80 RC & Scully 280 2 track.</p>
<p>Golden Sound Studios, Inc., 7000 Santa Monica Blvd., Zip: 90028. Tel: 464-7747. Owner: Norman Ring; manager: Paul Ring; chief engineer: Richard Perrotta.</p>	<p>Rates: \$140.00 (24); Special Features: Yamaha 9 ft. grand.</p>	<p>Monitors: Speakers—UREI time aligned (604); JBL 4311, Auratone, Interaudio 1000; Amplifiers—JBL, BGW, Crown, Spectra-Sonics; Consoles: Harrison 3232; Tape Recorders: 3M 79 24 track, ATR 100, Studer A 80 2 track; Studer A700, Revox A77.</p>	<p>Studio Masters, 8312 Beverly Blvd., Zip: 90048. Tel: 653-1988. Owner: Randolph C. Wood; manager: Wood; chief engineer: Don Blake.</p>	<p>Services: Mix, Dub, Edit, Master, Slide Film Recording, Jingle Production, Film Mix, Specialized Mastering. Rates: \$100 per hour for all tracks.</p>	<p>Equipment: Monitors: Speakers—Westlake Monitoring System; Amplifiers—Crown DC 300 & Shuder A 68; Consoles: Harrison 36 x 24 with Allison 65K automation; Tape Recorders: Ampex MM 1200 24-16-, & 8 tracks; Ampex 440C 4-track; Studer A 80 2 track.</p>
<p>Heritage Studios, 1207 N. Western Ave., Zip: 90029. Tel: 466-3244. Owner: Windt Audio, Inc.; manager: John Windt.</p>	<p>Services: Mix, Edit, Jingle Production. Rates: \$125. Special Features: pop machine, lounge, coffee & tea, Hammond B 3 organ & Steinway grand piano.</p>	<p>Monitors: Speakers—Auratone, JBL 4320 & Modified Altec 604E; Amplifiers—Crown DC 300, Yamaha P-2200 & McIntosh MC 250; Consoles: Custom; Tape Recorders: MCI 24 & 16 track, TEAC 3340 4 track, MCI 2 track.</p>	<p>Total Experience Recording Studio, 6226 Yuca St., Zip: 90028. Tel: 462-6585. Owner: Lonnie Simmons; manager: Melode Lander; chief engineer: Bob Hughes.</p>	<p>Services: Mix, Dub, Edit, Duplication Cassette/8 track. Rates: Call for rates.</p>	<p>Monitors: Speakers—Super Reds, JBL 4311, Auratone & Yamaha NS-500; Amplifiers—H & H 500 & Spectra Sonics 700; Consoles: API 2488; Tape Recorders: 3M 79 24 track, Scully 280 A 4 track, 3M 79, Ampex AG 440-C & Scully 280 A 2-track.</p>
<p>Hit City West, 6146 W. Pico Blvd., Zip: 90035. Tel: 852-0186. Owners: Ken Kravitz, Jason Bell; chief engineer: Av Kappav.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating. Rates: Please call for rates.</p>	<p>Monitors: Speakers—JBL 4333, Auratone 5C & JBL 4311; Amplifiers—SAE & Crown; Consoles: Soundcraft Series III & Tascam Model 10; Tape Recorders: MCI (114-24) 16 w/Autolocator III, Tascam 80 8 8 track, Ampex ATR 100 & 440 2 track.</p>	<p>Upside Down Studio, 8512 Santa Monica Blvd., Zip: 90069. Tel: 652-5837 or 659-1333. Owner: Randy Senter; independent engineers & staff.</p>	<p>Services: Edit, Dub, Mix, Computerized interface, multitrack. Rates: \$50 and up. Special Features: kitchen, color tv, offices, bedroom w/king size bed, mirrored ceiling.</p>	<p>Monitors: Speakers—UREI Time-Align (Big Reds), Altec 604E w/Mastering Lab crossovers, JBL 4320, EH Long midspan speakers; Amplifiers—McIntosh, Phase Linear, 700B; Consoles: Quad Eight/Quantum; Tape Recorders: Studer Mark II A 80 VU 24 track, 16 track & 2 track; Ampex AG 440 B 4 track, V50—all machines.</p>
<p>Hope Street Studio, 609 N. Ave 64, Zip: 90042. Tel: 258-6741. Owner and chief engineer: Van Webster.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, Music & SFX Library, Cassette Duplication, Slide Film Recording, Film Mix. Rates: \$95.00 (24). Special Features: Ampex & Tascam portable mixers, guest house, kitchen.</p>	<p>Monitors: Speakers—JBL, Auratone & RSL; Amplifiers—SAE; Consoles: MCI 428 B & Tascam; Tape Recorders: 3M 79 24 track; Scully 100 16 track; TEAC 4 track; Ampex 2 track, less than 16 track—Ampex & TEAC.</p>	<p>Westlake Audio, 6311 Wilshire Blvd. & 8447 Beverly Blvd., Zip: 90048. Tel: 654-2155 (booking) & 655-0303 (corporate). President: Glenn Phoenix; Manager: Maggie Robinson; chief engineers: Jim Fitzpatrick, Eric</p>	<p>Services: Mix, Dub, Edit, SFX Library, Cassette Duplication, Slide Film Recording, Jingle Production, Film Mix. Rates: Call for rates. Special Features: Yamaha grand.</p>	<p>Monitors: Speakers—Westlake Audio 2nd generation High resolution monitors; Amplifiers—Crown DC 300A, AB Systems 410 & Crown 300 PSA 2; Consoles: Harrison 4432C 44 in x 32 out, API 3224 32 in x 24 out, Harrison MD, 4032 40 in x 32 out; Tape Recorders: 3M 79 24 & 16 track; Otari & 3M 8 track; 3M M79 4 track; BM M79, Studer A80 & Ampex ATR 100 2 track.</p>
<p>Joe's Place, 8612 W. Pico Blvd., Zip: 90035. Tel: 659-3940. Owner: Hollywood Spectrum Inc.; manager: Jane Maki; chief engineer: Joe</p>	<p>Services: Mix, Dub, Edit, Master, SFX Library, Slide Film Recording, Jingle Production. Rates: upon request.</p>	<p>Monitors: Speakers—JBL, Amplifiers—SpectraSonics; Consoles: SpectraSonics; Tape Recorders: Ampex MM 1200 24 track, Ampex MM 1200 16 track, Sony 4 track, Ampex ATR 100 2 track.</p>			

24-, 32-track

24-, 32-track

<p>MALIBU Indigo Ranch Studio, P.O. Box 24 A 14, Zip 90024. Tel: 456-9277. Owners: Richard Kaplan & Michael Hofmann; manager: Michael Hofmann; chief engineer: Richard Kaplan & Chris Brunt.</p>	<p>Services: Mix, Dub, Edit, Remote, Music Library, Film Mix, TV Film Sound, Live Music Recording. Rates: \$145 (24), \$1500.00 Daily Rate (living accommodations included w/cook on request). Special Features: 60-acre ranch with horseback but professional setting, sleeping accommodations, kitchen facilities, gourmet cook on request, located in Malibu hills overlooking the Pacific Ocean.</p>	<p>Monitors: Speakers—Custom JBL, Auratone, Viconics, JBL 4311 & BGW. Amplifiers—Crown, McIntosh & EA. Consoles: Rangpa-Jensen Custom 32 in x 24 out. Tape Recorders: 3M 79 with 3M Select take II 24 track, 3M 79 2-track, Studer & Revox 2-track.</p>	<p>SHERMAN OAKS Backroom Recorders, 13452 Ventura Blvd., Zip: 91423. Tel: 995-0427. Owner: Jotai Morik; engineer: Jim Ackley.</p>	<p>Services: Mix, Dub, Edit, Remote, Cassette Duplication, Slide Film Recording, Jingle Production, Film Mix. Rates: \$50 (24). Special Features: Kawai grand.</p>	<p>Monitors: Speakers—4311 JBL & Auratone; Amplifiers—BGW; Consoles: Audiotronics, modified; Tape Recorders: MCI JH100 (autolocator) 24-track; Ampex 300 2-track.</p>
<p>NORTH HOLLYWOOD Chateau Recorders, 5800 Cahuenga Blvd., Zip: 91601. Tel: 769-3700. Owner: Stephen Jones; manager: Jones; chief engineer: Brian Leeson.</p>	<p>Services: Mix, Dub, Edit, Master, Music & SFX Library; Film Mix, TV Film Sound, Live Music Recording. Rates: \$155 (32), \$155 (24), \$155 (16). Special Features: 1913 Mason Hamlin Grand piano, pool.</p>	<p>Monitors: Speakers—Gauss (low end), JBL (high end). Amplifiers—Spectra Sonics. Consoles: Trident 70 Input Series A. Tape Recorders: Studer A80 32-, 24-, 16- & 2-track; FL5 2000 Lockup.</p>	<p>STUDIO CITY Banwil Rec., 11700 Ventura Blvd., Studio City, CA 91604. Tel: 769-7511. Owner: Dan Whitely.</p>	<p>Services: Number of studios—1, 24-track.</p>	<p>Monitors: Speakers—Westlake (Tri-Way), Auratone; Amplifiers—Crown DC 300 (3); Consoles: Amek M300B with Automation (32 in x 24 out); Tape Recorders: Ampex 4-track AG 440; Ampex 2-track ATR 100; 24-track 3M M79.</p>
<p>Cornerstone, 6514 Lankershim Blvd., Zip: 90541. Tel: 273-3894. Owner: Todd Fisher; manager: Dallas Smith; chief engineer: Miguel Ferrer.</p>	<p>Services: Mix, Dub, Edit, Remote, Music and SFX Library; Jingle Production. Rates: \$125 (24). Special Features: Three rooms for recording or rehearsal.</p>	<p>Monitors: Speakers—Professional Audio System, Altec 604, JBL, Phillips. Amplifiers—Spectra Sonics, Crown. Consoles: Trident, Spectra Sonics. Tape Recorders: Studer A80 24-track.</p>	<p>Black Orphons, 11702 Ventura Blvd., Zip: 91604. Tel: 762-0605. Owner, manager, chief engineer, Edward Fayad.</p>	<p>Services: Mix, Dub, Edit, Library, Cassette Duplication, Slide Film Recording, Jingle Production. Rates: \$110 (24), block rates available. Special Features: Mason & Hamlin new felt concert grand isolation room, drum booth, air conditioning.</p>	<p>Monitors: Speakers—Westlake (Tri-Way), Auratone; Amplifiers—Crown DC 300 (3); Consoles: Amek M300B with Automation (32 in x 24 out); Tape Recorders: Ampex 4-track AG 440; Ampex 2-track ATR 100; 24-track 3M M79.</p>
<p>Devonshire Sound Studios, 10729 Magnolia Blvd., Zip: 91601. Tel: 985-1945. Owner: Dave Mancini; manager: Mancini; chief engineer: Maurice Leach.</p>	<p>Services: Mix, Dub, Edit, Master, SFX Library; Film Mix. Rates: upon request.</p>	<p>Monitors: Speakers—UREI time aligned & EV Sentry 3, Mastering Lab, JBL 4311 & Auratone; Amplifiers—Phase Linear & Crown; Consoles: MCI JH556 (48 in), MCI JH542 (38 in), Auto; MCI JH428 (28 in), MCI JH416 (24 in); Tape Recorders: MCI JH114 (5) 24-track; MCI JH114 16-track; MCI JH110 4-track; MCI JH110 2-track & 1/4-track TEAC.</p>	<p>Excalibur Studios, 11324 1/2 Ventura Blvd., Zip: 91604. Tel: 761-0759. Owners: Stephen Singer, John Hoek; manager: Stephen Singer; chief engineer: Hoek.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, Music Library, Cassette Duplicating/8-track, Slide Film Recording, Jingle Production. Rates: \$55 (24), \$50 (16, 8, 4 & 2). Special Features: near stores, patio.</p>	<p>Monitors: Speakers—Altec 604 E's, Mastering Lab; Crossovers: JBL 4311; Amplifiers—SAE 300, SAE 50, BGW 500; Crown 150; Consoles: Quantum 3000; Tape Recorders: MCI JH16 24-track; MCI 16-track; Teac S-80 8-track; TEAC 4-40 4-track; MCI JH110 & TEAC 7030 GS, 2-track; 2-Revox 2-track; Sony 1/4-track.</p>
<p>Brian Elliot Recording, 5146 1/2 Colfax Ave., Zip: Tel: 761-7320. Owner: Brian Elliot; chief engineer: Barry Victor.</p>	<p>Services: Mix, Edit, Cassette Duplication. Rates: \$60. Special features: Rhodes, Kawai grand; nearby stores.</p>	<p>Monitors: Speakers—UREI time aligned #838 & RSL Mini Monitors; Amplifiers—Crown 300 & 150; Consoles: Trident Fleamix. Tape Recorders: Ampex MM 1200 24-track, TEAC 3340 4-track; Sony TC 880; 3M 2-track, Nakamichi 550 Cassette 2-track.</p>	<p>Fidelity Recording Studio, 4412 Whittsett Ave., Zip: 91604. Tel: 985-3800. Owner: Arhe Ripp; manager: Sofer; chief engineer: Joel Sofer.</p>	<p>Services: Mix, Edit, Cassette Duplication. Rates: Call for rates. Special Features: Various instruments available.</p>	<p>Monitors: Speakers—UREI Time Align, Auratone & Altec 604E; Amplifiers—Crown DC 300, McIntosh 2105 & Phase Linear 700B; Consoles: Quantum custom & Rangpa custom (both non-transformer); Tape Recorders: Ampex MM 1200 16-track, Ampex ATR 100, Inovonics 375 & Otari MX 5050 2-track.</p>
<p>Enactron Remote Recording Studio, 5102 Vineland Ave., Zip: 91601. Tel: 271-9829 or 761-0511. Owner: Brian Ahem; manager: Stuart Taylor; chief engineer: Bradley Hartman.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, TV Film Sound, Live music recording. Rates: \$150/135 (24), Remote: \$2,800 per day, \$10,000 per week. Special Features: Yamaha PM 1000 Portable Mixers, Yamaha PM 1000 Console Mixers.</p>	<p>Monitors: Speakers—Klipsch, Advent, Auratone & Celestion; Amplifiers—Bryston Pro A; Consoles: Neve/Sphere Eclipse C & Yamaha PM 1000; Tape Recorders: Stevens 821-A 24-track, Scully 280 B & ATR 100 2-track, 1/4-track Sony TC85.</p>	<p>Man & Pops Company Store, 4028 Colfax Ave., Zip: 91604. Tel: 769-7282. Owner: Freddie Perren, Chris Perren; managers: Ed Biggs, Ron Hughes; chief engineer: Rich Clifford.</p>	<p>Services: Mix, Dub, Edit. Rates: call for rates. Special features: lounge, patio, color tv, separate restrooms.</p>	<p>Monitors: Speakers—Altec Big Red (Studio A), JBL 4311 (Studio B), additional speakers in A, Mitsubishi DS-28B, Auratone 5C, additional speakers in Studio B, Auratone 5C; Amplifiers—Studio A Phase Linear 750P, Crown D150, Crown D60; Studio B, Crown DC300, Crown D60; Consoles: Harrison 4032 (Studio A), MCI JH416 (Studio B); Tape Recorders: 3M M79 (3) 24-track, MCI JH110A (4) 2-track.</p>
<p>Jennihady Recording Studios, 11115 Magnolia Blvd., Zip: 91601. Tel: 980-3872. Owner: Phil Kaye; manager: Peggie Needleman; chief engineer: Dennis Evieland.</p>	<p>Services: Mix, Dub, Edit, SFX Library; Cassette Duplication; Jingle Production. Rates: \$170 studio A (24); \$150 Studio B (24). Special Features: kitchen, lounge, shower.</p>	<p>Monitors: Speakers—JBL 4311, Mitsubishi DS-35, Little David 80 & Auratone; Amplifiers—JBL 6233, UREI Time Align #813. Consoles: Harrison 3232; Tape Recorders: 3M M 79 24-track, 3M M-79 2-track.</p>	<p>Sierra Pacific Studios, Inc., 11739 Ventura Blvd., Suite 5, Zip: 91604. Tel: 769-3344. Owners: Robert Apperson, Patrick McDonald; manager: J.C. Stone; engineers: McDonald, Larry Staffen & Reed Stanley.</p>	<p>Services: Mix, Edit, Cassette Duplication, Slide Film Recording, Jingle Production, Film Mix. Rates: Call for rates. Special Features: Kawai grand piano.</p>	<p>Monitors: Speakers—Auratone, EV Century Five & JBL Amplifiers—Crown, BGW, SAE & Tapco; Consoles: Amek 2000, 28 in x 24 out. Tape Recorders: 3M Model 79 24-track.</p>
<p>Mama Jo's, 6321 Lankershim Blvd., Zip: 91605. Tel: 982-0305. Owner: Freddie Piro; manager: Terri Piro; engineers: Billy Taylor, Joe Bellamy, Tom Ferguson, Mark Waldrep.</p>	<p>Services: Mix, Edit, Cassette Duplication, Slide Film Recording. Rates: Please call for current rates. Special Features: Studio being enlarged to include tv, radio, dart boards and various games in newly decorated lounge.</p>	<p>Monitors: Speakers—Mastering Lab; Amplifiers—Spectra Sonics Model 700; Consoles: Spectra Sonics custom, 28 in x 24 out. Tape Recorders: Stevens 24-track, 3M model M56 16-track, MCI 2-track, Scully Model 280 2- & 4-track.</p>	<p>Studio Sound Recorders, 11724 Ventura Blvd., Zip: 91604. Tel: 985-9157. Owner: George Tobin; manager: Tobin; chief engineer: Ryan Ulyate.</p>	<p>Services: Mix, Dub, Edit, SFX Library. Rates: \$125, \$135 after 6:00 pm, weekends & holidays (24, 16 & 2). Block rates. Special Features: pinball, beer & all the usual distractions.</p>	<p>Monitors: Speakers—UREI 813 Time Aligns, JBL 4311s, Auratone; Amplifiers—Phase Linear 700, Crown DC 300; Tape Recorders: MCI JH 24 (24-track), MCI JH 16 (16-track), MCI 2-track.</p>
<p>John Thomas Studios, 12123 Oxnard St., Zip: 91606. Tel: 769-6202. Owner: John Thomas.</p>	<p>Services: Mix, Edit, Music Library. Rates: \$55.</p>	<p>Monitors: Speakers—JBL & auratone; Amplifiers—Crown; Consoles: QAL QA 300 32 in x 32 out. Tape Recorders: Ampex MM 1200 24-track; TEAC A 3340S 4-track; Ampex ATR 102 2-track.</p>	<p>TARZANA Can-Am Recorders, Inc., 18730 Oxnard St., Suite 212, Zip: 91356. Tel: 342-2626 or 342-7271. Owner: Larry A. Cummins, Lanny Williamson, William Wasson; engineers: Williamson, Cummins, Ron Herara, Mark Wasson.</p>	<p>Services: Mix, Edit, Cassette Duplication, Jingle Production, Film Mix. Rates: Available upon request. Special Features: shower & kitchen, jacuzzi, bath, game room, artist lounge, plenty of food and drink.</p>	<p>Monitors: Speakers—Custom design Goodman reference loudspeakers, JBL 4311, Auratone; Amplifiers—BGW 1000, Crown DC 300, Crown DC 150, Technics 150; Consoles: Quad-Eight Coronado with automation, 40 in x 40 out; Tape Recorders: MCI Model JH 24 24-track; MCI (2) Model JH 110A-2 VP 2-track, Nakamichi cassette, Pioneer 1/4 track, Revox A77.</p>
<p>Valentine Recording Studio, 5330 Laurel Canyon Blvd., Zip: 91607. Tel: 769-1515. Owner: Jim Valentine; manager: James Lloyd; chief engineer: Jay Stanley.</p>	<p>Services: Mix, Dub, Edit, Master, Music & SFX Library; Cassette Duplication; Jingle Production; Film Mix. Rates: \$125 (24), \$85 (16), \$75 (8), \$65 (4), \$65 (2). Special Features: Mason-Hamlin piano, celeste, Steinway G concert grand, Hammond B3 with Leslie.</p>	<p>Monitors: Speakers—Altec; Amplifiers—Harmon-Kardon. Consoles: MCI; Tape Recorders: MCI 24-track; Stephens & MCI 16-track, Stephens 8-track, Ampex 4- & 2-track.</p>	<p>TORRANCE Dynasty Studio, 1614 Cabrillo Ave., Zip: 90501. Tel: 328-6836. Owner: Phil Kachaturian; manager & chief engineer: Kachaturian.</p>	<p>Services: Mix, Dub, Edit, Remote, Jingle Production. Rates: \$100 (24); \$50 (16); \$25 (8); \$25 (2).</p>	<p>Monitors: Speakers—Custom JBL 4333-4311 & Auratone; Amplifiers—Marantz 510M; Consoles: Tangent 3216; Tape Recorders: MCI 24-track; Scully 280 16-track; Scully 284 B 8-track; Scully 284-B 2-track.</p>
<p>Warner Bros. Recording Studios, 11114 Cumpston Ave., Zip: 91601. Tel: 980-5605. Owner: Warner Bros. Records; manager: Wally Byers; director of engineering: Lee Herschberg.</p>	<p>Services: Mix, Edit, Master, Music & SFX Library; Duplicating Cassette/8-track, Slide Film Recording. Rates: Call for rates.</p>	<p>Monitors: Speakers—Modified, Westlake Audio; Amplifiers—Crown 300; Consoles: Harrison, Custom Spectra Sonics, Neumann cutting lathe, MCI Board; Tape Recorders: Digital (3M) Prototype 32-track, 3M 24-, 16-, 8-, 4- & 2-track, MCI 2-track.</p>	<p>Quantum Recording, 1425 Marcelina, Zip: 90501. Tel: 775-1340. Owner: Don Sciarraffa; manager: Sciarraffa, chief engineers: Sciarraffa, Rick Lawler, Glenn Wallace.</p>	<p>Services: Mix, Edit, Master, Music & SFX Library; Cassette Duplication, Duplicating Reel; TV Film Sound, Live Music Recording, Instruments & Musicians available. Rates: \$100 (24); \$35 (2). Special Features: pong game, color tv.</p>	<p>Monitors: Speakers—JBL 4343, Quantum Cubes; Amplifiers—Marantz 510M, Marantz 300 DC; Consoles: Harrison 3624; Tape Recorders: MCI JH24 24-track, MCI JH114 & Scully 280 2-track.</p>
<p>PASADENA Fifty Four East Sound Recorders, 54 E. Colorado Blvd., Zip: 91105. Tel: 681-9892 or 796-5530. Owner: Sam McWharter; manager: D. McWharter; chief engineer: Fred Mitchell.</p>	<p>Services: Mix, Edit, Music & SFX Library; Cassette Duplication; Jingle Production; Film Mix. Rates: \$140 (32); \$150 (24). Special Features: sauna, jacuzzi & game room; penthouse available (all presently under construction).</p>	<p>Monitors: Speakers—Aspberger custom design, JBL 4311 & Auratone; Amplifiers—BGW; Consoles: APR Automated, VCA sub grouping; Tape Recorders: Ampex 1200 24-track; Ampex, ATR 100 2-track.</p>	<p>UNIVERSAL CITY Davlen Studios, 4162 Lankershim Blvd., Zip: 91602. Tel: 980-8700. Owner: Leonard Kovner; manager: Laura Kovner; chief engineer: Kovner.</p>	<p>Services: Mix, Edit, Master, Music & SFX Library. Rates: call for rates. Special Features: lounge, kitchen.</p>	<p>Monitors: Speakers—JBL 4343, Quantum Cubes; Amplifiers—Marantz 510M, Marantz 300 DC; Consoles: Harrison 3624; Tape Recorders: MCI JH24 24-track, MCI JH114 & Scully 280 2-track.</p>
<p>Pasadena Sound Recorders, 276 N. Raymond Ave., Zip: 91103. Tel: 796-3077. Owners: James Jones, Gil Jones; manager and chief engineer: Gil Jones.</p>	<p>Services: Mix, Dub, Edit, Remote; SFX Library; Cassette Duplication; Slide Film Recording; Jingle Production. Rates: \$75 (24); \$30 (2). Special Features: isolation booth, six and one-half foot grand, Hammond C3, two live echo chambers. Appointment hours between 12:00-6:00.</p>	<p>Monitors: Speakers—JBL 4343 Bi-Amp, Amplifiers—SAE Mark 3C; Consoles: Custom Modified Sound Tech. Tape Recorders: Ampex MM 1000 24-track; Ampex AG350 2-track.</p>	<p>VAN NUYS Sally Dog Recording, 14511 Delano, Zip: 91411. Tel: 994-9973. Owner: David Coe; manager: Pamela Schlange; chief engineer: Coe.</p>	<p>Services: Mix, Dub, Edit, Master, Music & SFX Library. Rates: \$130 (24), \$55 (8 or less); block booking (call Pam for rates). Special Features: showers, lounge, pinball rooms.</p>	<p>Monitors: Speakers—Altec Mastering Lab & Auratone; Amplifiers—Harman Kardon, Crown & SAE; Consoles: MCI JH 528; Tape Recorders: 3M 79 24-track, Ampex 8-, 4-, & 2-track; 1/4-track Revox, TEAC & Sony 1/4-track.</p>
<p>The Sound Chamber, 27 S. El Molino Ave., Zip: 91101. Tel: 795-0217. Owners: Richard McIlvry & Randy Farrar; manager: McIlvry; chief engineer: Farrar.</p>	<p>Services: Mix, Dub, Edit, Master; Duplicating Cassette/8-track, Jingle Production. Rates: \$70 (24); \$25 (8), \$15 (4), \$15 (2).</p>	<p>Monitors: Speakers—JBL 4311; Amplifiers—Metron M200 & Marantz 32; Consoles: Tangent 3216; Tape Recorders: Stephens 24-track; Ampex A6440, 3M 8-track; Scully & TEAC 3340 4-track; Scully 2-track.</p>	<p>SOUND CITY INC., 15456 Cabrito Rd., Zip: 91406. Tel: 873-2842. Owners: Joe Gottfried, Tom Skeeter; manager: Robin Rhodes; studio vice president: Jamima Eddy; chief engineer: Neil Hopper.</p>	<p>Services: Mix, Dub, Edit, Master; Music Library; Cassette Duplicating/8-track, Jingle Production. Rates: \$150 (32), \$150 (24), \$150 (16), \$110 (8), \$100 (4); \$100 (2). Special Features: lounges, pinball, games.</p>	<p>Monitors: Speakers—JBL Augsperger System, Auratone; Amplifiers—SAE & Crown; Consoles: Neve with Neam; Neve VCA; Amek VCA & computer (for Studio 3 currently under construction); Tape Recorders: Interlock 48-track, Studer or Ampex; Studer & Ampex 24-track; Studer & Ampex 16-track; Studer & Ampex 8-track; Ampex 4-track; Studer 2-track.</p>
<p>REDONDO BEACH Redondo Pacific Studio, 612 Meyer Lane, Zip: 90278. Tel: 376-4766 or 652-9498. Owners: Leigh Gennis, Pat Yarborough; manager: Mark Yarborough; chief engineer: Roger Paglia.</p>	<p>Services: Mix, Dub, Edit, Master; Cassette Duplication/8-track; Duplicating Reel; Practice Studios. Rates: \$100.00 (24).</p>	<p>Monitors: Speakers—UREI Time Align, JBL 4311 & Visonic Davids (50s); Auratone; Amplifiers—Van Alstine, three BGW Power Amps; Marantz power amplifier; Consoles: MCI JH500; Tape Recorders: Ampex 1200, 24-track; MCI 2-track.</p>	<p>VENICE Spectrum Studios, 3015 Ocean Front Walk, Zip: 90291. Tel: 399-9218 or 392-2663. Owner: Arne M. Frager; manager: Frager; engineers: Frager & Joe Quentin Hall.</p>	<p>Services: Mix, Dub, Edit, Master, Music & SFX Library. Rates: \$125 (24), \$135 (24 mix with automation and/or EMT 250); \$100 (16); \$100 (4, 2 or post production). Special Features: On beach near fishing pier, shops, restaurants, bike path, roller skating. Various instruments available.</p>	<p>Monitors: Speakers—JBL 4333A Bi-amped & Altec 604E w/Mastering Lab crossover; Amplifiers—SAE 2400 & Crown D150; Consoles: Harrison w/Allison automation Model 2824; Tape Recorders: 3M 79 24-, 4- & 2-track.</p>
<p>SAN FERNANDO Dawnbreaker Recording Studio, 216 Chatsworth Dr., Zip: 91340. Tel: 361-1283. Owner: Louie Shelton & Joe Bogan; managers: Johnnie Holmes & Corky Kotera; chief engineer: Joe Bogan.</p>	<p>Services: Mix, Dub, Edit, Master, Commercial Video Facilities. Rates: \$150 (24, 16, 8, 4 & 2). Special Features: two client lounges, pinball, tv, garden patio.</p>	<p>Monitors: Speakers—Altec 604E, JBL 4311 & Visonics; JBL Custom 4350 Monitor; Amplifier—Great American Sound & Crown; Consoles: Helios custom, English made, 32 in x 24 out; full parametric equalization on each channel, automated grouping available; Tape Recorders: Studer A 80 24 & 16-track, Ampex AG 440 4-track; Ampex ATR 100 2-track; Revox 2-track.</p>	<p>WEST HOLLYWOOD Britannia, 3249 Cahuenga Blvd., Zip: 90068. Tel: 851-1244. Owner: Gordon Mills; manager: Greg Venable; chief engineer: Venable.</p>	<p>Services: Mix, Edit, Jingle Production. Rates: \$160 (24); no extra charges.</p>	<p>Monitors: Speakers—Custom JBL; Amplifiers—BGW; Consoles: MCI 536; Tape Recorders: MCI 24-track, MCI 4-track; MCI 2-track; TEAC, Pioneer.</p>
<p>SANTA MONICA Crimson Sound, Inc., 1456 5th St., Zip: 90401. Tel: 393-9444. Owners: Tom Scott, Hank Cicato, Paul Cheslaw; manager and chief engineer: Cicato.</p>	<p>Services: Mix, Edit, Cassette Duplicating; Jingle Production. Rates: \$150 (24), \$150 (16); rate includes 1st and 2nd engineers. Special Features: luxurious rehearsal room with PA, full wall mirrors, bathroom (very private); kitchen with stove, microwave oven, refrigerator; backgammon room; five blocks from beach.</p>	<p>Monitors: Speakers—Altec 604E with Mastering Lab crossover; Consoles: MCI 528; Tape Recorders: MCI 24- & 16-track; Studer, Ampex & 3M 2-track.</p>	<p>Star Track Recording Studio, 8615 Santa Monica Blvd., Zip: 90069. Tel: 855-1171. Owner: Russ Webb; manager: Peter Pulver; chief engineer: Brian Levi.</p>	<p>Services: Mix, Dub, Edit, Music Library. Rates: \$115 (24), \$85 (16), \$70 (4), \$70 (2).</p>	<p>Monitors: Speakers—UREI time aligned, UREI room filter, JBL & Auratone; Amplifiers—Yamaha P2200 & McIntosh; Consoles: MCI 428-28 in 24 out; Tape Recorders: MCI JH116-24 24-track; MCI JH116-16 16-track; TEAC 3340 4-track; MCI JH110 2-track; Ampex AG 440.</p>
<p>Dalton Recorders, 3015 Ocean Park, Zip: 90405. Tel: 450-2288. Owner: Dick Dalton; manager: Melody Shepherd; chief engineers: Dick Dalton & Joel Goldsmith.</p>	<p>Services: Mix, Edit, Dub, Cassette Duplication. Rates: \$110/hr. Recording, Mixing, Dubbing, Editing, Playback, including engineer and basic outboards; rehearsal, \$30/day, \$150/week & \$500/month. Special Features: Complete contemporary music store in same building; complete repair service; deluxe rehearsal studio; pinball, soft drinks, free beer, television, ping pong, catered meals, accommodations and travel arrangements.</p>	<p>Monitors: Speakers—Tannoy (dual 15-inch) bi-amped and equalized flat; JBL 4311, Auratone; Amplifiers—Crown; Consoles: Sphere 3424 custom console, 24 in x 24 out, transformerless, 18 freq. EQ, switchable peak or VU level metering on all buses via Audio Designs Vue Scan; Tape Recorders: Ampex MM1100 24 & 16-track (with dual reels, auto locator, and readable step calibrated VSO); Ampex Model ATR 100 2-track; Revox Model A-700 2-track; Revox Model A-700 4-track.</p>	<p>WEST LOS ANGELES SOUNDS Good Recording, 11323 Santa Monica Blvd., Zip: 90025. Tel: 478-6416. Owner: Bill Fletcher; manager: Sally Fletcher; chief engineer: Sally Fletcher.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplication/8-track; Slide Film Recording; Jingle Production; Film Mix. Rates: \$75 (24).</p>	<p>Monitors: Speakers—JBL; Amplifiers—BGW; Consoles: API 30 in 16 out; Tape Recorders: Stephens 821A (24-track), Scully 2-track.</p>

24-, 32-track

24-, 32-track

<p>The Village Recorder: 1616 Butler Ave., Zip 90025. Tel: 478-8227. Owner: George A. Hornel II, manager: Gary Starr; chief engineer: Phil Mendelson.</p>	<p>Services: Mix, Dub, Edit, Tape Master, Music & SFX Library, Jingle Production, Film Mix. Rates: call for rates. Special Features: kitchen, lounge, Hammond B3, synthesizer.</p>	<p>Monitors: Speakers—Time aligned custom monitors with JBL components, Altec 604E. Amplifiers:—Crown, BGW & McIntosh. Consoles: Auto mated Neve 8078, Automated Harrison 4024, Automated Studer 3224, Quad Eight 2084. Tape Recorders: Harmon A80VUMKII, Ampex MM1200 & JM79 24-track, MCI 4-track, Ampex ATR 100 & MCI 2-track.</p>
<p>Wilder Brothers Studio, 10441 Santa Monica Blvd., Zip 90025. Tel: 279 1659. Owner: Wil der Brothers; chief en gineer: Walt Wilder.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating. Rates: \$75 (24), \$60 (16), \$60 (8), \$40 (2). Special Features: cassette dubbing for mass duplication.</p>	<p>Monitors: Speakers—Altec. Amplifiers:—Phase Lmer. Consoles: Autotronic. Tape Recorders: Ampex 24, 16, & 8-track, MCI 2-track.</p>

ORANGE COUNTY/SAN DIEGO REGION (Area Code 714)

<p>ANAHEIM Alpha Studio, 2940 Mira loma Ave., Zip 92806. Tel: 760 2825. Owners: Gary Brandt, Dennis Shaw, C.E. Whit tington; manager: Gary Brandt; chief engineer.</p>	<p>Services: Mix, Dub, Edit, Remote, Cassette Dupli cation, Slide Film Recording, Jingle Production, Film Mix. Rates: \$110 (24, 16 & 2). Special Features: Steinway grand, lounge, recreation, play back rooms.</p>	<p>Monitors: Speakers—Westlake. Amplifiers:—Crown. Consoles: Custom Console 40 in x 16 out. Tape Recorders: Ampex 24, 16 & 2-track.</p>
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<p>COSTA MESA Golden Goose Recording, 2074 Pomona Ave., Zip 92627. Tel: 548 3694. Owners: D. Rose, E. Rose; man ager: Dennis Rose; chief engineer: Dennis Rose.</p>	<p>Services: Mix, Dub, Edit, Master, Jingle Produc tion. Rates: 24-track, blocks only & rental: \$50 (16), \$35 (4), \$35 (2). Special Features: in-house la bel and publishing, patio, outdoors ambience.</p>	<p>Monitors: Speakers—Altec 604E, C.R., JBL 4311, E.V. 12TRKB. Amplifiers:—BGW & Marantz. Consoles: SpectraSonics. Tape Recorders: Ampex MM 1200 24-track, MCLUH10 & Ampex MM 1200 16-track, Ampex ATR102 & Ampex AG440C 8-track, Scully 280-4 4-track, Ampex 351 2 2-track, Sony PCM 1 (digital).</p>
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<p>Overland Recording, Suite 123, 3176 Pull man, Zip 92626. Tel: 957 0633. Owners: Paul M. Freeman, Michael Anthony; man ager: Albert Lyon; chief engineers: Freeman, Lyon.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, Music & SFX Library, Slide Film Recording, Jingle Produc tion, Film Mix. Rates: \$100 (24), \$65 (16), \$35 (8), \$25 (4), \$25 (2). Special Features: conference room, kitchen, lounge.</p>	<p>Monitors: Speakers—B&L 4333, E.V. Sentry V & Auratones. Amplifiers:—BGW 750, 250, 100, Unisync. Consoles: Sound Workshop 1600 with au tomation. Tape Recorders: MCI/H24 24-track, MCI JH16 16-track, Otari 50/50, MCI/H-2 2-track, TEAC 404.</p>
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<p>IRVINE International Automated Media, 17422 Murphy Ave., Zip 92714. Tel: 751-2015. Owner: IAM Corp.; Jerry Shiraz, Skip Konte; chief en gineer: Shiraz.</p>	<p>Services: Mix, Edit, Master, Music Library, Cassette Duplication, Slide Film Recording, Jingle Produc tion, Film Mix, Scoring. Rates: \$155 (40 & 32-track), \$135 (24), \$115 (16, 4 & 2 mono), \$95 (mastering), rehearsal—call for block rates. Special Features: remote control drapes to tune studio, color camera equipment, kitchen, lounge, recreation area, conference room w/projection, re hearsal facilities.</p>	<p>Monitors: Speakers—JBL 4311, Auratone, Electro- stratic, Studio Westlake Audio TM 1; Mastering: UREI 813 Time-Aligned studio monitors; Amplifiers:—Crown DC 150 & 300A; Consoles: Mastering Custom built mastering console w/Neumann SX 70 cutting system and SX 74 cutter head; Studio: Harrison 4032 w/Allison memory & automation; Tape Recorders: 3M 79 24-track, 3M 79 16-track, 4 & 2-track, Revox 2 & 1/4 track, Nakamichi 1000 cassette, 3M Selectake II computer locating, MCI Mastering machine, EECO-SMPTE interlocking sync system for 40 track.</p>
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<p>NEWPORT BEACH Lyon Recording Studio, 2212 Newport Blvd., Zip 92663. Tel: 675 4790. Owner: Curt Lyon; manager: David Goggin; chief engineer: Lyon.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library; Cas sette Duplicating; Jingle Production. Rates: \$100 (24), \$80 (16), \$50 (8), \$40 (2). Special Features: lounge with color tv, kitchenette; studio located one block from beach; excellent restaurants, easy seaside accommodations; "Sirenuse" yacht avail able for bay and ocean cruises.</p>	<p>Monitors: Speakers—UREI Time-Aligns & Auratones, Amplifiers—Quatre & Crown. Consoles: MCI 528-C (automated). Tape Recorders: Ampex MM 1100 with search 24, 16 & 8-track, TEAC 3340 4-track, Studer B 67 2-track, Technics 1500 1/2 & 1/4 track.</p>
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<p>SAN DIEGO Straita Head Sound, 7578 El Cajon Blvd., Zip 92041. Tel: 465 9997. Owner: Gary Stauffer; chief en gineers: Gary Stauffer & Jeff Quistad.</p>	<p>Services: Mix, Dub, Edit, Remote, SFX Library, Cas sette Duplicating, Slide Film Recording, Jingle Pro duction. Rates: \$90 (32), \$80 (24), \$70 (16), \$50 (8), \$30 (2). Special Features: sauna, spa, game room, restaurant, three bedroom apartment.</p>	<p>Monitors: Speakers—JBL 4332 & 4311 & Altec 604E, Amplifiers—Crown, DC-300 & D-75 & McIntosh 2105, Consoles: Trident Type A & Straita Head 32-24, Tape Recorders: Stephens 32-track, Stephens B11, D 24-track, Stephens B11C 16-track, Stephens B-track, Ampex A 6440 B 2-track.</p>
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<p>Studio West, 5042 Ruff ner, Zip 92111. Tel: 277-4714. Owner: Lee Carroll; manager: Nancy de Roum; chief engineer: Lee Carroll.</p>	<p>Services: Mix, Edit, Master, Music & SFX Library, Cas sette Duplicating, Jingle Production. Rates: \$85 (24), \$75 (16), \$55 (8), \$40 (2). Special Features: lounge with pool table.</p>	<p>Monitors: Speakers—JBL 4331; Amplifiers:—Threshold 400A. Consoles: MCI custom JH-428. Tape Recorders: Stephens 24 & 16-track; Scully 8-track, Scully & Ampex 2-track.</p>
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<p>Trac Device Recording Studios, 8245 Ronson Rd, Suite L, Zip 92111. Tel: 292-7841. Owner: Rodeo Corp.; manager: Ron Sobel; chief engineer: John Wire.</p>	<p>Services: Mix, Dub, Edit, Master, Music Library, Du plicating Cassette/8-track. Rates: \$75 (24), \$65 (16). Special Features: complete mike selection, lockers, moved from Santa Cruz (formerly Flux).</p>	<p>Monitors: Speakers—EV Ventures, JBL 4311 & Auratones. Amplifiers:—3 SAEs. Consoles: Spectra Sonics 10-24. Tape Recorders: MCI 24 & 16-track, Tascam 1/4 4-track, Ampex 440 B 2-track, Cassette & 1/4 track.</p>
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<p>SANTA ANA Maranatha Studios, 2902 W. Garry Ave., Zip: 92704. Tel: 546 9210. Owner: Maran thal Music; traffic manager: Sharon McLaughlin; manager: Ted Bleymsier; en gineers: Dan Willard, Jonathan Brown, Chris Taylor.</p>	<p>Services: Mix, Edit. Rates: Call for rates. Special Features: lounge, kitchen; various instruments available; christian ministry facility.</p>	<p>Monitors: Speakers—JBL, Altec 604E/Utah w/ Mastering Lab crossover, Auratones; Amplifiers:—Spectra Sonics 700, Crown DC300 (mono) & D-150 (playback cue amps). Consoles: Ford Audio/B A, Roth Custom; Tape Recorders: Stephens 24-track, Ampex ATR 102 & AG-440C 2-track; Sony 854-4 4-track.</p>
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<p>United Audio Corp., 1619 S. Grand Ave., Zip 92705. Tel: 547-5466. Owner: Hank Quinn; manager: Hank Quinn; chief engineer: Hank Quinn.</p>	<p>Services: Mix, Edit, Dub, Mastering, Music & SFX Library, Cassette Duplication, Slide Film Record ing, Jingle Production, Film Mix. Rates: \$85 (24), \$60 (16). Special Features: Five minutes from Or ange County airport, close to beach.</p>	<p>Monitors: Speakers—JBL, Amplifiers—Crown. Consoles: Audio-technic. Tape Recorders: MCI Model JH 114 24-track, 3M Model M 79 16-track, Ampex Model 440 2-track.</p>
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<p>SANTEE Natural Sound Recording Studio, 9851 Prospect Ave., Zip 92071. Tel: 448-6000. Owner: Lou Maffazaro; manager & engineer: Jeff Maffa zaro; chief engineer: Dave Goldstein.</p>	<p>Services: Mix, Dub, Edit, Master, Remote, Music SFX Library, Cassette Duplicating, Slide Film Recording. Rates: \$85 (24), \$65 (16), \$45 (8), \$30 (2). Special Features: studio design by Dave Gold of Gold Star, lounge with pinball, beer, food, special items also on request.</p>	<p>Monitors: Speakers—Altec 604BG with UREI 800 Horns & Mastering Lab Crossovers (four front, two rear); Amplifiers:—All-Crown, DC 300 A's; Consoles: Soundcraft Series Three. Tape Recorders: Ampex MM 1200 (all extras) 24-track, Ampex MM 1000 16-track; Scully 284-B 8-track, Scully 280B 2-track, Technics 1500 2-track.</p>
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SAN JOSE REGION (Area Code 408)

<p>MONTEREY Supersound, Inc., 600 E. Franklin, Zip 93940. Tel: 649-4100. Owner: Steven Walton.</p>	<p>Services: Mix, Dub, Edit, Music and SFX Library. Cas sette Duplicating; Jingle Production. Rates: Morning—16 & 24-track, \$70/hr; Morning—2 & 4-track, \$50/hr; Afternoon and evenings—16 & 24-track, \$120/hr; \$70 (2) & 4-track. Special Features: kitchen, bath and shower, electric Ping game.</p>	<p>Monitors: Speakers—Altec 604BG (White room EQ); JBL 4311; Auratones; Amplifiers:—Altec 9440 (800 watts), Crown DC 300 A, SAW Mark I VGM, McIntosh 275, and Crown D-60. Consoles: MCI Model JH-424 (converted for automation), 24 in x 24 out. Tape Recorders: 3M Model M 79 24 & 16-track; Ampex Model AG-440 2 & 4-track, Otari Model MX 5050 2-track, Sony Model TC850 2-track, Sony Model TC 788-4 4-track, Nakamichi Model 1000 II cassette.</p>
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<p>SAN JOSE Tiki Sound, 792 E. Julian, Zip 95112. Tel: 286 9840. Studio manager: Gracie J. O'Neal; chief engineers: Gracie J. O'Neal, Bob Berry, Tom Tomasello.</p>	<p>Services: Mix, Dub, Edit, Master, Music Library, Cas sette Duplicating, Slide Film Recording. Rates: \$60 (24), \$45 (16), \$35 (8), \$35 (4), \$35 (2).</p>	<p>Monitors: Speakers—UREI Model 830 & Altec 604B. Amplifiers:—Crown 300 & BGW Model 750. Consoles: Sphere 24-track. Tape Recorders: Ampex MM 1100 24, 16 & 8-track, Ampex 440 4-track, Ampex 440 2-track.</p>
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<p>SANTA CLARA Dusk Recording Studios, 2217 A. The Alameda, Zip 95050. Tel: 248 3875 or 727-2840. Owners: Dusk Record ing Studios, Inc.; man ager: Larry Shamus; chief engineer: Bob</p>	<p>Services: Mix, Edit, Cassette Duplicating; Jingle Production. Rates: \$50 (16), \$30 (8), \$25 (2). Call for quotes on duplication rates or record projects.</p>	<p>Monitors: Speakers—UREI 813, JBL 4315, 4311 & Auratones. Amplifiers:—SM 2403L, SAJ 2200 & BGW 100. Consoles: Soundcraft Series II 16x16, soon to be adding MCI 636 with Automation. Tape Recorders: MCI 24 16-track, TEAC 80 8 8-track, MCI 7 TEAC 25-2 2-track; Sony TC 640.</p>
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SAN FRANCISCO BAY REGION (Area Code 415)

<p>BERKELEY Fantasy Recording, 10 & Parker, Zip: 94710. Tel: 549-2500.</p>	<p>Services: The Fantasy Studios are in-house facili ties for Fantasy Records artists and limited film mixing services are available.</p>	<p>Monitors: Speakers—JBL 4333A Bi-Amped, Studio A; Custom Design by Geo. Auzsperger, Studio B; Amplifiers:—Crown, BGW, Bi-Amped (Studio A); BGW, Bi-Amped with White 1/2 Octave Equalizer; Consoles: Ampex 2000 28-24, Sound Workshop 12x8, Tascam Model 10 12x8. Tape Recorders: MCI JH14 16/24, MM1000-B 8-track, Ampex, MCI Otari 2-track; Sony PCM-1600 Digital.</p>
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<p>MENLO PARK Music Annex Recording Studios, 970 O'Brien Dr., Zip 94025. Tel: 328-8338. Owner: Par ler-Soper Enterprises; manager: Dave Porter; chief engineer: Roger Wiersema.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library, Cas sette/8-track Duplicating, Jingle Production. Rates: \$105-85 (24); \$85-65 (16); \$40-35 (8); \$35-30 (2). Special Features: lounge, lockers, rehearsal.</p>	<p>Monitors: Speakers—JBL 4350 Bi-Amped, Aura tone; Amplifiers:—Gas, Yamaha, Crown, McIntosh; Consoles: Helios 28x8x24 from Olympic Studio Z, Tape Recorders: Ampex MM1000 24-, 16-track, Otari 1 in 8-track, Ampex 440 2 2-track.</p>
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<p>RICHMOND Tewksbury Sound Records, 6026 Bern hard, Zip: 94805. Tel: 232-7933. Owner: Dan Alexander; manager: Christa Corvo; chief engineer: Richard Van Dam.</p>	<p>Services: Mix, Dub, Edit, Cassette Duplicating; Jingle Production. Rates: \$50 (24), \$40 (16), \$30 (8), \$30 (2). Special Features: 1910 Mason Hamlin grand piano, Hammond CV organ with Leslie, Mar tin D-18 acoustic guitar, Epiphone 12 string acous tic guitar, Gibson Les Paul Jr, 1959 electric guitar, Vox Continental organ, Ampeg B-18 bass ampli fier, Ludwig drums, refrigerator, comfortable front room.</p>	<p>Monitors: Speakers—JBL 4350 Bi-Amped, Aura tone; Amplifiers:—Gas, Yamaha, Crown, McIntosh; Consoles: Helios 28x8x24 from Olympic Studio Z, Tape Recorders: Ampex MM1000 24-, 16-track, Otari 1 in 8-track, Ampex 440 2 2-track.</p>
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<p>SAN CARLOS Spectrum Studios, P.O. Box 757, Zip: 94070. Tel: 593-9554. Owner: Paul Weaver; man ager: Jay Beardlee; chief engineer: Jim Conklin.</p>	<p>Services: Mix, Dub, Edit, Remote (8-track); Cas sette Duplicating. Rates: per contract.</p>	<p>Monitors: Speakers—JBL, UREI & Auratone; Amplifiers:—Crown. Consoles: Amek 28 x 16; Tape Recorders: MCI 24 & 16-track; Ampex 8-track, Am pex 2-track.</p>
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<p>SAN FRANCISCO The Automat, 829 Fol som, Zip: 94107. Tel: 777-4111. Owner: Da vid Rubinson; man ager: Gail Baker; stu dio administrator: Cheryl Ward; chief en gineers: Fred Catero, Michael Lerner.</p>	<p>Services: Mix, Dub, Edit, Master; full service studio. Rates: \$125 Stu. A, \$135 Stu. B, \$135 Stu. C (24); Special Features: game room, pinball, free coffee & popcorn, lounges. Various instruments and special equipment.</p>	<p>Monitors: Speakers—JBL 4311, Auratone, UREI 813, Big Reds w/Mastering Lab Crossover, Sonex (time aligned); Amplifiers:—McIntosh & Pioneer. Consoles: Custom by CBS w/API 38 in x 24 out, Custom 24 in x 8 out, Harrison 4032 w/Allison 65K automation w/2-80 computer system, Autopunch, Tascam Model 1; Tape Recorders: Ampex 24-track, MCI Model 24 2-track; Ampex 440 2- & 4-track, Teac 4-track; Scully Model 8 2-track.</p>
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<p>Bear West Studios, 915 Howard St., Zip: 94103. Tel: 543-2125. Owners: Vincent Nich olas & Ross J. Winetsky; manager: Christine Lark; chief engineer: Mark Need ham.</p>	<p>Services: Mix, Dub, Edit, Slide Film Recrding, Jingle Production, Film Mix. Rates: \$80 (24), \$25 (8), \$25 (2).</p>	<p>Monitors: Speakers—JBL 4311 & JBL L100; Amplifiers:—McIntosh, BGW, South West Technical; Consoles: Custom Framed De Medio 24 in x 16 out, Tascam Model 5-16 in x 14 out; Tape Recorders: Ampex 1100 24-track, Tascam 70-8 8-track, Ampex 253-354 2-track.</p>
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<p>Beggs/American Zoel rope Recording Inc., 916 Kearny St., Zip: 94133. Tel: 788-8345. Owner: American Zoel rope; studio manager: Richard Beggs; chief engineer: Beggs.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library; Film Mix; primarily in house production.</p>	<p>Monitors: Speakers—JBL 4315; Amplifiers:—SAE 2400; Consoles: Audio-technic 501; Tape Recorders: Ampex MM 1100 24-track; Ampex 350-4 2-track; Nakamichi cassette.</p>
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<p>Different Fur, Pat Gleeson's Recording, 3470 19th St., Zip: 94110. Tel: 864-1967, 864-1968. Owner: Patrick & Patty Gleeson; chief engineer: Steve Man toani.</p>	<p>Services: Mix, Dub, Edit, Remote, Music Library, Cas sette Duplicating, Slide Film Recording, Film Mix, Film Scoring. Rates: \$150 (24); Block booking available. Special Features: full kitchen, shower, lounge.</p>	<p>Monitors: Speakers—Westlake, JBL 4313, Quad System & Auratones. Amplifiers:—BGW & Spectra Sonics; Consoles: Harrison 40/32; Tape Recorders: MCI all tracks (no 32), V50, Autolocker re-motes.</p>
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<p>Filmways / Heder Re cording, 245 Hyde St., Zip: 94102. Tel: 771-5780. Owner: Film ways Corp.; engineers: Jeff Melby, Steve Mal colm, Jim Gaines, Da vid Kahne, Jesse Os borne, Susie Foot, David Coffin, Allen Sudduth.</p>	<p>Services: Mix, Dub, Edit, Remote; Music & SFX Li brary, Cassette Duplication, Slide Film Recording; Jingle Production; Film Mix; Rates: Call for rates. Special Features: game room.</p>	<p>Monitors: Speakers—UREI time aligned & Altec 604E w/1/2 octave EQ; Amplifiers:—Yamaha T 2200; Consoles: Neve 8058, MCI & Custom; Tapes Recorders: 3M M79 24-track; 3M M56 16-track; Ampex & 3M B, 4-, 2-track & mono; Ampex ATR 100 2-track.</p>
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<p>Funky Features Record ing, 142 Central, Zip: 94117. Tel: 621-2646. Owners: Jack Leahy, Bob Shottland; man ager: Leahy; chief en gineer: Richard Greene.</p>	<p>Services: Mix, Dub, Edit, Music & SFX Library, Cas sette Duplicating, Slide Film Recording, Jingle Pro duction. Rates: \$60 (24), \$50 (16), \$30 (2). Special Features: sun deck with sauna, kitchen inside.</p>	<p>Monitors: Speakers—JBL 4311, Auratones & UREI 813's; Amplifiers:—McIntosh. Consoles: Helios, Neotek & Custom—Media Studio; Tape Recorders: MCI JH 114 24 24-track; 3M 16-track; Ampex 440B 4-track, Ampex 440 & MCI JH 110A 2-track; Technics, Sony & Revox.</p>
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<p>The Mastering Room (SAC), 655 Harrison St., Zip: 94107. Tel: 781-6307. Owners: Leo de Gar Kulka, Her bert Haas; manager: Kulka.</p>	<p>Services: Mix, Dub, Edit, Tape & Disk Master; Mu sic & SFX Library; Slide Film Recording; Arranging; Contracting; Design & Packaging; (1)</p>	<p>Monitors: Speakers—JBL 4311, Auratones & UREI 813 with time align, Altec 604E with Mastering Lab & Auratone, Amplifiers:—Accuphase M60, P300 & Phase Linear 700; Consoles: MCI 528 with Automation; Tape Recorders: Ampex MM 1200 24-track, Ampex MM 1000 16-track, Studer A-80 2-track.</p>
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<p>SAUSALITO Record Plant, 2200 Bridgeway, Zip: 94965. Tel: 332-6100. Owner: Christopher Stone; manager: Nina Urban; chief engineer: Tom Flye.</p>	<p>Services: Mix, Dub, Edit, Remote, Library, Cassette Duplicating. Rates: Call for rates. Special Features: sauna, recreation room, full kitchen, jacuzzi, game room, lounge, conference room, basketball, full rehearsal studio plus two large houses in the hills of Mill Valley with all extras for out-of-town clients.</p>	<p>Monitors: Speakers—Hidley Monitors (Westlake); Amplifiers:—Crown 330 A's; Consoles: API; Tape Recorders: 3M 79 Machines 24-track, Ampex 440 4-track; 3M 2-track.</p>
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SANTA BARBARA REGION (Area Code 805)

<p>SANTA BARBARA Santa Barbara Sound Recording, 33 W. Ha ley St., Zip: 93101. Tel: 963-4425. Owners: Dean Thompson, Andy Chapman, Dan Pro theroe; Jeff Hanson; managers: Chapman, Protheroe; chief en gineers: Hanson, Pro theroe.</p>	<p>Services: Mix, Dub, Edit. Rates: On request.</p>	<p>Monitors: Speakers—UREI 813 with time align, Altec 604E with Mastering Lab & Auratone, Amplifiers:—Accuphase M60, P300 & Phase Linear 700; Consoles: MCI 528 with Automation; Tape Recorders: Ampex MM 1200 24-track, Ampex MM 1000 16-track, Studer A-80 2-track.</p>
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SANTA ROSA REGION (Area Code 707)

<p>COTATI Sonoma Recording Stu dios, P.O. Box 224, Fairfax, Cotati, CA 94930. Tel: 528-0304. Manager: Nancy Evans; chief engineer: Paul Stubblebine.</p>	<p>Services: Mix, Dub, Edit, Mastering. Rates: \$65 (24), \$50 (16). Special Features: rustic location in the country. Lounge with assorted diversions, in struments available: Apollo grand piano, Ham mond B 3, Fender bass, (no fee).</p>	<p>Monitors: Speakers—JBL 4315, Altec 604E, Aura tone; Amplifiers:—McIntosh; Consoles: Crown; Tape Recorders: MCI JH 16 24-track; MCI JH 16 16-track; Scully 280B 4-track; MCI JH 110, Ampex 2-track.</p>
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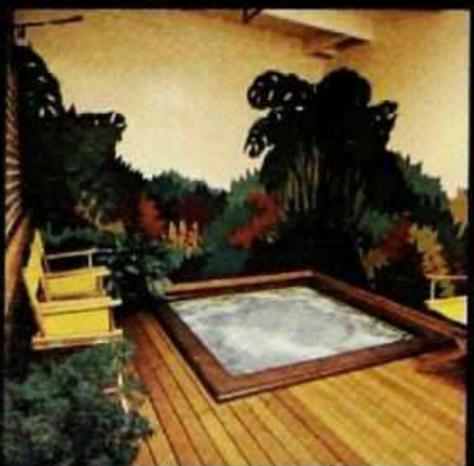
STOCKTON REGION (Area Code 209)

<p>MODESTO Villa Recorders, 3013 Shoemaker Ave., Zip: 95351. Tel: 521-1494. Owner: Fred Eichel & Scott Sneider; chief en gineer: Ken Hopkins.</p>	<p>Services: Mix, Dub, Edit, Master, Cassette Dupli cating. Rates: \$50 (24), \$25 (16), \$25 (4), \$30 (2). Special Features: lodging, sauna, jacuzzi, hot tubs & swimming pool.</p>	<p>Monitors: Speakers—Custom Gauss System, Altec 604, JBL 4311 & Auratone; Amplifiers:—Crown, Yamaha & Spectra Sonics; Consoles: Trident "B" Series; Tape Recorders: Ampex MM 1200 24- & 16-track, TEAC 3340 4-track, Ampex ATR 102 2-track.</p>
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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	8	RING MY BELL—Anita Ward (F. Knight, Juana 3422 (TA) (Two Knight, BMI))	★	41	8	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson, Elektra 46032 (At Home/Baby Dump, ASCAP))	★	69	65	5	HOT FOR YOU—Brainstorm (T. Womack, B. Woods, TABU 8-5514 (CBS) (Interior, BMI))	
★	2	7	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Cautious (J. Lind, A. Willis, Arc 3 10956 (CBS) (Charter/Inring/Deertrack/Ninth, BMI))	★	42	6	BEST BEAT IN TOWN—Switch (B. Debarge, Gordy 7166 (Motown) (Jobete, ASCAP))	★	70	80	6	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley, Windsong 11530 (RCA) (Almo, ASCAP))	
★	4	13	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen, P.L.R. 3681 (CBS) (Mighty Three, BMI))	★	36	26	23	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson, Epic 850656 (Fracock, BMI))	★	81	2	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson) Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP))	
★	4	3	HOT STUFF—Donna Summer (P. Bellotte, H. Fatermeier, K. Forsey, Casablanca 978 (Rick's/Stop, BMI))	★	37	33	16	DANCE WITH YOU—Carrie Lucas (Kassi Gardner, Lucas, Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP))	★	72	82	3	DANCE SING ALONG—Freedom (Armstrong, Smith, ThigPen, Malaco 1057 (TK) (Malaco/Thompson Westley, BMI))
★	5	5	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic) (Chic, BMI))	★	45	6	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Byerklund, J. Evers, K. Forley, J. Korduletsch, C. Barry, Chrysalis 1232 (Addition Lambda/Lollipop Musik, BMI))	★	73	83	2	I LEAVE YOU STRONGER—Sweet Thunder (C. Bow, L. James) Fantasy/WMOI 866 (Parker/WIMOT, BMI)	
★	8	9	CHASE ME—Cee Funk Shun (M. Cooper, F. Pilate, Mercury 74059 (Val-in-Joe, BMI))	★	48	6	RADIATION LEVEL—Sun (B. Byrd, Capitol 4713 (Glenwood/Delente, ASCAP))	★	74	84	2	FIRECRACKER—Mass Production (R. Williams) Cotillion 44254 (Atlantic) (Two Pepper, ASCAP))	
★	7	6	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovina, ASCAP))	★	40	38	8	FOXY LADY—Larry Graham with Graham Central Station (L. Graham, Warner Bros. 8816 (Nineteen Eighty Four, BMI))	★	75	85	2	I THOUGHT OF YOU TODAY—Randy Brown (N. Banks, D. Brooks) Parachute 526 (Casablanca) (Irving, BMI))
★	8	9	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch, TK 1033 (Sherlyn/Harrick, BMI))	★	41	50	5	SORRY—Kralia Cole (Jackson, Yancy, Dixon, Capitol 4722 (Jays/Cappell, ASCAP))	★	76	86	4	SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Dence, Shadybrook 1057 (GRT) (Screen Gems/EMI, BMI))
★	12	8	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff, P.L.R. 8-3680 (CBS) (Mighty Three, BMI))	★	42	49	5	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry, Clouds 15 (TK) (Sherlyn, Lindsey Ann, BMI))	★	77	87	2	FEELIN' THE LOVE—Gavin Christopher (G. Christopher, C. Mosely) RSO/Custom 933 (Acker/Moscop, ASCAP))
★	10	7	SHAKE—Gap Band (C. Wilson, Mercury 74053 (Total Experience, BMI))	★	43	37	9	I JUST WANNA DANCE WITH YOU—Dramatics (C. Womack, D. Davis, MCA 41017 (Groovesville, BMI/Conquistador, ASCAP))	★	78	NEW ENTRY	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman) Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	
★	13	11	LET ME BE GOOD TO YOU—Low Krawz (K. Gamble, L. Huff, P.L.R. 3684 (Mighty Three, BMI))	★	44	39	11	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Debon, RCA 11547 (Marsault, BMI))	★	79	NEW ENTRY	LOVE WILL BRING US BACK TOGETHER—Roy Ayers Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	
★	12	10	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	★	45	54	5	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings, Arista 8419 (Irving, BMI))	★	80	NEW ENTRY	DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewfitts, Cotillion 44253 (Atlantic) (Shel, BMI))	
★	13	14	JAM FAN—Booby's Rubber Band (W. Collins, G. Clinton, F. Collins, Warner Bros. 8818 (Rubber Band, BMI))	★	46	35	19	IN THE MOOD—Tyronne Davis (P. Richmond, D. Ellis, R. Lucke Jr., Columbia 3 10904 (Content/Tytonza, BMI))	★	81	NEW ENTRY	ONE CHAIN—Santana (D. Lambert, B. Potter, Columbia 3 10938 (ABC/Dunhill, BMI))	
★	29	5	BAD GIRLS—Donna Summer (D. Summer, B. Sudam, E. Hokenson, J. Esposito, Casablanca 988 (Starme/Earborn/Sweet Summer Night, BMI))	★	47	60	5	CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield, Solar 11590 (RCA) (Mayfield/Andrack, BMI))	★	82	NEW ENTRY	TONIGHT'S THE NIGHT—Kleeer (N. Durham, W. Cunningham, Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Saetus, ASCAP))	
★	31	4	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff, P.L.R. 3696 (CBS) (Mighty Three, BMI))	★	48	56	4	CRYING—Instant Funk (B. Sigler, Saboul 2088 (RCA) (Lucky Three/Henry Sunmay, BMI))	★	83	NEW ENTRY	SHE'S A WOMAN—Peabo Bryson (P. Bryson, Capitol 4729 (WB/Peabo, ASCAP))	
★	16	16	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaris, F. Perren, Polydor 14558 (Perren/Vibes, ASCAP))	★	49	57	5	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Moten, Arista 0421 (Astray, ASCAP))	★	84	NEW ENTRY	MOTOWN REVIEW—Philly Cream (B. Ingram, Fantasy/WMOI 862 (Parker/WIMOT, BMI))	
★	21	10	MEMORY LANE—Winnie Riperton (M. Riperton, K. St. Lewis, G. Gozler, D. Rudolph, Capitol 4706 (Minnie's/Bull Pen, BMI))	★	50	53	7	SHOULD' GONE DANCIN'—High Energy (D. Jones, A. Mason, Gordy 7166 (Motown) (Old Brompton Road, ASCAP))	★	85	NEW ENTRY	FULL TILT BOOGIE—Uncle Louis (W. Murphy, G. Posible, Martin 3335 (T.K.) (Finquiry, BMI/Holston, ASCAP))	
★	24	6	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch, RCA 11586 (Mills/Sea Continents, BMI))	★	51	61	5	RIDIN' HIGH—Parlet (D. Dunbar, D. Sterling, Casablanca 975 (Rick's/Malibu, BMI))	★	86	89	3	CUBA—Gibson Brothers (J. Kluger, D. Vangarde, Island 8832 (Warner Bros.) (Acker, ASCAP))
★	23	10	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mims, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI))	★	52	62	4	GEORGIE PORGY—Toto (D. Paich, Columbia 310944 (Nudmar, ASCAP))	★	87	97	5	GIVEN IN TO LOVE—Lakeside (S. Schuckley, Solar 11589 (RCA) (Spectrum VII, ASCAP))
★	25	6	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw, Polydor 14557 (Muscle Shoals, BMI))	★	53	64	3	CRANK IT UP—Peter Brown (P. Brown, R. Rains, Drive 6278 (T.K.) (Sherlyn/Deibel, BMI))	★	88	NEW ENTRY	NEW YORK—Nuggets (Taylor, Valli, Mercury 74067 (Intersong, ASCAP))	
★	21	22	IF YOU WANT IT—Nitty Gritty (S. Torano, H. Johnson), Arista 7747 (Face, BMI))	★	54	64	3	ROCK 'N' ROLL—Atlantic Starr (W. Lewis, A&M 2135 (Almo/Newbarn/Audio, ASCAP))	★	89	NEW ENTRY	GIVE YOUR LOVE A CHANCE—Narada Michael Walden (N.M. Walden, Atlantic 3580 (Gratitude Sky/Cotillion, BMI))	
★	28	7	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP))	★	55	46	7	LIGHT MY FIRE—Amii Stewart (Gers. B. Leng, S. May), Arista 7753 (ATU, BMI))	★	90	90	2	COUNT THE DAYS—Al Wilson (G. Gilbert, T.G. Conway) Roadshow 11583 (RCA) (Mighty Three, ASCAP/Fifty Fifty/Desert Moon, BMI))
★	23	20	NIGHT DANCIN'—Tina Turner (P. Summerson, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP))	★	56	66	4	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick O'Val, ASCAP))	★	91	91	4	WHEN YOU'RE YOUNG AND IN LOVE—Stacey Lattisaw (V. McCoy, Cotillion 44250 (Atlantic, WREN, BMI))
★	24	17	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI))	★	57	67	4	GROOVIN' YOU—Harvey Mason (K. Mason, S. Mason), Arista 0403 (Mascog, ASCAP))	★	92	NEW ENTRY	CANDY FROM YOUR BABY—Sarah Dash (C. Allan, G. Knight), Kirshner 8-4281 (Epic) (Don Kirshner, BMI/Kirshner Songs, ASCAP))	
★	25	15	DON'T GIVE IT UP—Linda Clifford (G. Askey, L. Clifford), RSO 927 (Mayfield/Andrack, BMI))	★	58	68	4	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3 10971 (Kee-Drick, BMI) (Cheyenne/Mot, ASCAP))	★	93	93	8	FREAKY PEOPLE—Crowd Pleasers (A. Carey, C. Moreland, L. Emmanuel), Westbound 55420 (Atlantic) (Bridgeport, BMI))
★	26	18	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0395 (Raydiola, ASCAP))	★	59	59	5	DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len Lin, BMI))	★	94	47	11	RAISE YOUR HANDS—Brick (R. Hagel, R. Ranson, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP))
★	27	11	REUNITED—Paaches & Herb (D. Fekaris, F. Perren), MVP/Polydor 14547 (Perren/Vibes, ASCAP))	★	60	75	3	ARE YOU BEING REAL—Bar-Kays (J. Alexander, L. Devson, H. Henderson, G. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Lamerlane, BMI))	★	95	72	8	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (L. Bell, C. James), A&M 2137 (Mighty Three, BMI))
★	29	19	DISCO NIGHTS—G.Q. (E.R. LaBlanc), Arista 0388 (G.Q./Arista, ASCAP))	★	61	71	3	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len Lin, BMI))	★	96	69	7	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 3 10963 (CBS) (Circle R, ASCAP))
★	30	36	FIRST TIME AROUND—Skiyy (R. Muller), Saboul 72087 (RCA) (One Too One, ASCAP))	★	62	32	13	READY OR NOT—Herbie Hancock (R. Parker, J. Cabell), Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI))	★	97	76	8	MORNING DANCE—Spyro Gyra (E. Beckenstein), Infinity 50011 (MCA) (Harlem/Crosbyed Bear, BMI))
★	31	30	EYEBALLIN'—Heatwave (R. Temperton), Epic 8-50699 (Almo, ASCAP))	★	63	32	13	ARE YOU BEING REAL—Bar-Kays (J. Alexander, L. Devson, H. Henderson, G. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Lamerlane, BMI))	★	98	34	20	HOT NUMBER—Foxy (L. Ladimas), Dash 5050 (TK) (Sherlyn/Lindseyanne/Buckaroo, BMI))
★	32	40	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, R. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lytner/ Stacey, ASCAP))	★	64	44	9	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0408 (O.P.D., BMI))	★	99	43	12	MR. ME, MRS. YOU—Creme De Coco (R.G. Young, H.B. Ramnum), Venture 106 (Audio Arts, ASCAP/Madeba, BMI))
★	33	27	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4566 (A&M/BMG, BMI))	★	65	58	6	I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega (H. Johnson, G. Cathey), Tamba 54259 (Motown) (Jobete, ASCAP))	★	100	79	5	I CAN DANCE ALL BY MYSELF—Dalton & Dubarr (G. Dalton, D. Dubarr), Hillack 7806 (Atlantic) (Dalton & Dubarr/Ansdale, ASCAP))

Soul Sauce

Connors To Produce In CBS Stable

By JEAN WILLIAMS

LOS ANGELES—Although Norman Connors is signed as an artist to Arista Records, he recently made a three-year production deal with CBS Records.

According to Connors, he will produce acts through his Norman Connors Productions arm as well as outside artists.

He notes that he will straddle several musical areas but his focus will be on r&b and jazz. The first act to be produced through the new deal is Al Johnson, whom he took to Columbia.

Johnson, a singer/composer/arranger, was the former lead singer with the Unifacs and recently arranged sessions for Tata Vega and Bloodstone. He also appears on Connors' newest LP, "Invitation" singing on the cut "Your Love."

Connors explains he has an exclusive arrangement with CBS and plans to take at least three to four acts to the company.

While his agreement specifies "exclusive" he says he has permission to produce outside of CBS.

Until recently, he was signed as a producer and artist exclusively to Arista.

"CBS asked me who I would like to produce on its roster. There are several groups I would like to work with. We're now talking about Gladys Knight."

As for his personal appearances, Connors admits that this area will be cut by at least 50%. "I have been touring about seven months out of the year. I am now looking at three months," he says.

At the same time, he's not worried that this move will hurt his career as a touring attraction. "I will try to cover as much territory when I go out as I did before—it will be more hectic but it won't be as long."

Connors says he will produce one more LP for CBS, then tour for three months. "Then I will do two more acts and then record myself." He points out that by carefully scheduling his career, as a live attraction he will not suffer.

Hosea "Zay" Wilson, who for many years was as visible as anyone in the music industry, is involved in several projects but "I am taking a low-keyed approach," he says.

Through his two-year-old Zay Promotion Consultants company, Wilson is working with the independent Venture Records and Barry White's Unlimited Gold Records, distributed by CBS.

Zay explains he is negotiating for two additional major projects.

Unlimited Gold's roster includes Jimmy & Novella, Love Unlimited Orchestra, Love Unlimited, Danny Pearson and White.

Love Unlimited, which has not had an LP for sometime, is in L.A.'s Whitney Studio working on a new project.

Noel Pointer is set to open for the Crusaders when the MCA group moves into L.A.'s Hollywood Bowl Aug. 19.

The Crusaders, currently topping the jazz chart with its latest LP "Street Life," will have the backing of a full orchestra conducted by Calvin Simmons.

JUNE 30, 1979, BILLBOARD



The Cate Bros. Band Catches Fire.

Anyone who knows about country/rock knows about the Cate Brothers.

Ernie and Earl Cate cut their teeth on homegrown country and R&B and translate that into an album of rugged, energetic, Arkansas-style funk.



Produced by the incomparable Tom Dowd, the Cate Brothers Band debut Atlantic album, "Fire On The Tracks" is going to be blazing its way up the charts and on to turntables during this long, hot summer.

THE CATE BROS. BAND.
"FIRE ON THE TRACKS."
ON ATLANTIC RECORDS
AND TAPES.



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
6 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: CRAIG KOSTICH
Warner/RFC
Warner Bros.
RFC Records, Los Angeles
DANA JACOVIDIS
WBOS, Boston
ROXY MYZAL
Atlantic/Atco, New York
TONY MARTINO
Alert Enterprises/12 West/
WKTU's "Studio 92"
CARLOS RAYBAN
Capital Radio, Caracas, Venezuela
JUDY WEINSTEIN
For the Record, New York
PRESTON POWEL
Vidicas
KEITH ALEXANDER
WKTU
VINCE PELLEGRINO
CBS Records

(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
KIS-FM, Los Angeles
TOM COSSIE
MK Dance Promotions
MICHAEL ELLIS
WKTU, New York
DEE JOSEPH
Butterfly Records
BILL MCGUIRE
Voice of America/
Russian, Washington
A. J. MILLER
S.C.D.J.A., Los Angeles
JOHNNY GEORGE, Indiana Record
Pool and Disco Promotion
MICHELE HART
Casablanca Rec.
TOM HAYDEN
A-Tom-Mik Productions
ROY PERRY
WCAU-FM, Philadelphia
PATRICK JENKINS
Advanced Promotions
MICHAEL ELLIS
WKTU
MICHELLE HART
Casablanca Records

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
BOB SCHWAB
Personal Manager For Evelyn "Champagne" King
TED COHEN
A&R Warner Bros. Records
PRISCILLA CHAPMAN
Salsoul Records
RUSS SHAW
MCA Records
AL DE MARINO
A&R Epic Records
JIMMY CHEERS
A&R Capitol
WIN WILFREID
A&R CBS Records
Black Music Marketing Division
DON WARDLY
A&R Casablanca Records

(2) "ASCAP/BMI/SESAC, and Other International Licensing Organizations Panel"

Moderator: BARRY KNITTEL
ASCAP, New York
Panelists: GENE COLTON
BMI
SID GUBER
SESAC
JUDITH GAFFER
ASCAP
Other International Licensing Organizations to be Announced

(3) "INTERNATIONAL DISCO SOUND"
Newest Applications in U.S. and Abroad"
Panelists to be Announced

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 & Finworks
ALEX ST. JOHN
Robo Free Sweden/VSD, Sweden
CHRISTY HILL
Casablanca Records
PATRICK JENKINS
Advanced Promotions

4 pm-4:15 pm
4:15 pm-5:45 pm

(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/Alco, New York

(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 CORNEGL
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
CHRIS TORTU
Some Place Else
WAYNE JOHNSON
McGoo's, Utah
TGI Friday's, Las Vegas

(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: 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
Pavilion Records
RAY CAVIANO
Warner/RFC
Warner Bros.
RFC Records

Panelists: MARTY BLECMAN
Blecman & 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, Eq
Machat & Machat
RICK STEVENS
Polydor Records
ALAN SCHIVEK
Music Organization Ltd

12 noon-1:30 pm

LUNCHEON

1:30 pm-3 pm

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
MICHAEL ELLIS
WKTU, New York
PETER HARTZ
"Steppin' Out" (Golden Egg) Radio Syndication
DAN MILLER
Tivolis, N. Roswell, Ga.
BOB PANTANO
WCAU-FM, Philadelphia
ISSY SANCHEZ
Atlantic/Atco Records
JIM BURGESS
ROY THODE
Ice Palace
MICHAEL ELLIS
WKTU
ALAN HARRIS
Alert Enterprises/12 West/
WKTU's "Studio 92"

(2) MOBILE DISCO TODAY

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
HAL WEINBERG
Purple Haze
RON DE FORE
Captain Disco
JOE CASTELLANOS
Int'l Mobile Disco Assoc

(3) DISCO DESIGN AND CONSTRUCTION—Internationally

Moderator: GARY FRIEDMAN
TJ 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.)
ARTHUR VALDES
Newport Beach
TIM TUNKS
The Design Trust
MICHAEL WILKINGS
Michael Wilkings & Assoc.
DAVE KELSEY
ACI
TONY DEUTERS
Tony Deuters Designs

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
Panelists: ACI/Dave Kelsey Sound
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
Warner/RFC
Warner Bros
RFC Records
FREDDIE DE MANN
Weisner-De Mann
COREY WADE
TK Records
MICHELE HART
Casablanca Recs.
KENN FRIEDMAN
Casablanca Records
IRA BLACKER
Personal Manager Brainstorm/Flower
FLORENCE GREENBERG
Channel Records
KEITH ALEXANDER
WKTU
VINCE PELLEGRINO
CBS 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
Warner/RFC
Warner Bros
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)
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
Others to be Announced

(2) EFFECT OF DISCO ON ROLLER RINKS

Plans for the Future

Moderator: ED CHALPIN
PPX Enterprises

Panelists: MARVIN FACHER
President ASROA
HAL STEIN
WKTU
Others to be Announced

(3) INTERNATIONAL DISCO

Differences in Deejay Programming Techniques

Moderator: T.J. JOHNSON
TJ 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
RAM ROCHA
Ram's Records

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.**

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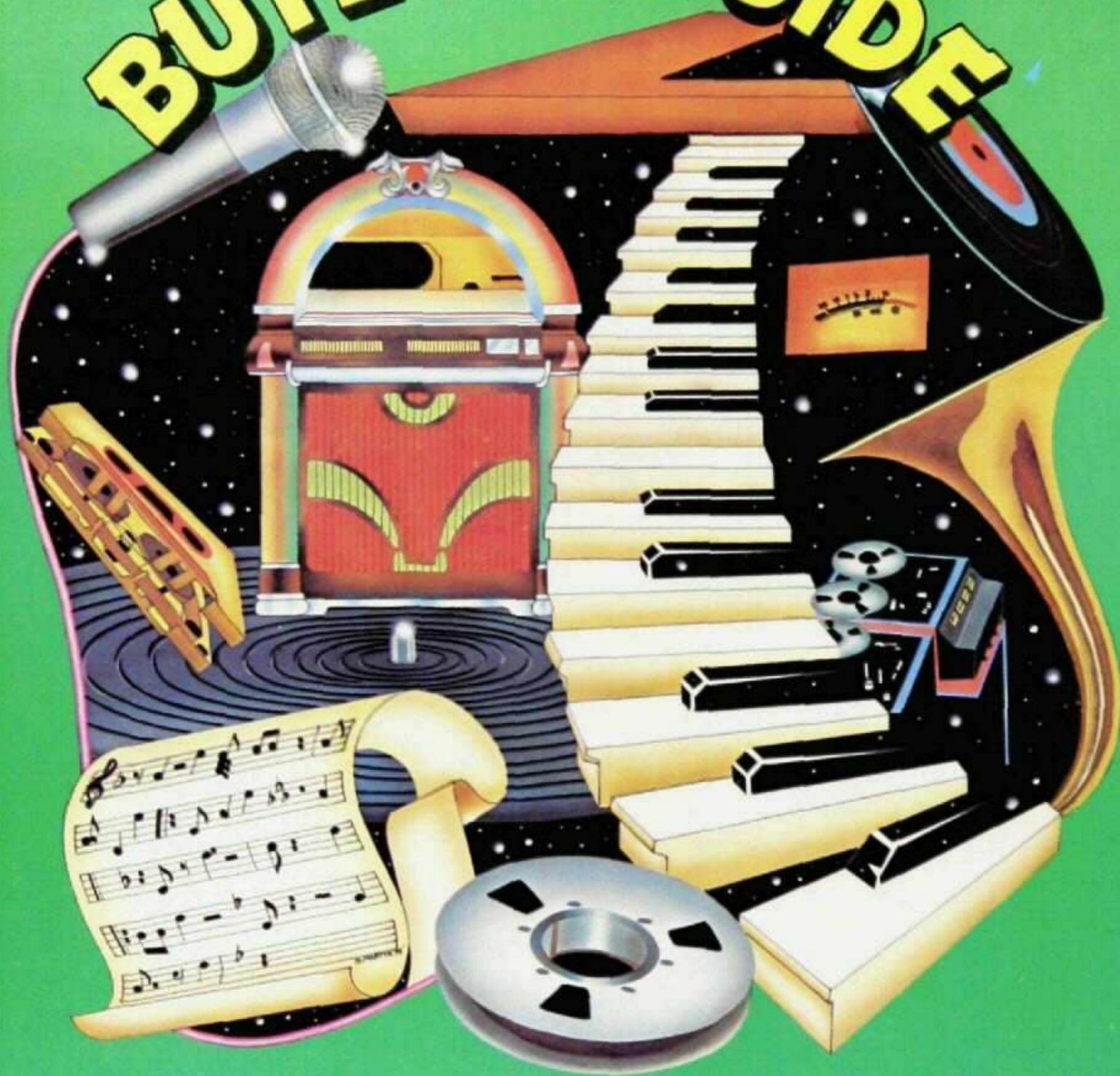
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Billboard

LE PALACE EXPORTS FORMAT

Paris Boite Moves In On U.S.

By DICK NUSSER

NEW YORK—Le Palace, the trendy Paris disco that uses stage shows, laser displays, films, rock concerts and a disco/rock playlist to draw its crowd, is taking the successful format into three new boites before the end of this year.

The new clubs are in Deauville, Montpellier, and Bordeaux in France. All are former legit theatres with a capacity of between 1,000 and 3,000.

In addition, there will be a reciprocal arrangement between the Paris club and Los Angeles' Hollywood Palace Theatre, owned by graphic design executive Dennis Lidtke (Billboard, May 5, 1979). Details of the liaison are still being worked out.

Le Palace will also take its act on the road with a tent show featuring circus acts, laser light shows and disco attractions getting underway this summer on the continent.

The Deauville club is set to open July 7. The others are scheduled for fall debuts.

Seen as Paris' answer to Studio 54, Le Palace has a reputation for spectacle and being in the forefront of musical trends. Spinner Guy Cuevas programs an eclectic mix of rock, reggae and disco tunes—and concerts have featured artists as diverse as Bette Midler, Esther Philipps, The Cars and Richard Hall. "The Last Waltz" and "Grease" premiered at Le Palace. Loulou Falaise threw her grand ball there and Paloma Picasso's marriage to Raphael Sanchez was celebrated with a party estimated to have cost \$100,000.

Le Palace opened in March 1978 with a Grace Jones concert, after owner Fabrice Emaer spent over \$2 million restoring the interior to its 1921 elegance. The floors are solid oak, the ceilings hung with chandeliers, the walls covered in red fabric and gilt. The laser light shows are said to be dazzling. The clientele ranges from punks to Rothschilds and the cream of the Parisian fashion world.

Emaer got his start in the disco whirl with Club Sept, a predominately gay spot that bowed in 1968 at the height of the student riots. The raucous sound system and the novelty of a club with a gay orientation caught the imagination of fashionable Parisians. The setting quickly established Emaer's club as a trend-setting alternative to Regine's and other discos.

"Regine speaks to people 50 years old," a Le Palace spokesman says. "We speak to their children."

Emaer attributes Le Palace's success to its appetite for spectacle and its "melting pot" atmosphere.

BMI Sues, Names Chicago's Sheba

CHICAGO—The Sheba Lounge discotheque is the latest target here of BMI copyright infringement litigation.

A Federal District Court suit filed against the club charges eight infringements of BMI copyrights occurring in June and November of last year. Named as defendants are owners Mark W. Reynolds and Troy Thompson.

Elliot Kalcheim, attorney for BMI, says the club is being asked to pay a \$900 yearly performance license. The club reportedly has a ca-

"I love the mix of high society with punk, the low with the high-brow," he told an interviewer. "It's a reflection of the times. This is the only place in Paris where you will see this."

What seems to distinguish Le Palace, however, is the lighting effects designed by Didier Saily, who will continue to supervise the technical installations at the other Palaces. Along with architects Vincent Barre and Patrick Berger, Saily and his staff strive to keep the feel of a theatrical experience without sacrificing the dance hall ambiance.

Restaurants are another important part of Emaer's philosophy. Le Club Sept has a fashionable eating spot on its first floor and the Hollywood Palace will also be equipped to handle French cuisine.

The Hollywood Palace restaurant will be named Le Club Sept, in fact, and the new facility will incorporate both public and private rooms.

The waiters will be dressed in the space cadet uniforms designed by Thierry Muggler for the Paris boite.

Most important in the conversion process is how Emaer's staff renovates and utilizes the stage area, not only for concerts, but during the eve-

ning to lend a new dimension to the laser/light displays that are often accompanied by breath-taking scenic effects.

With this use of spectacle and the reliance upon "the melting pot" admission policy rather than one of exclusivity, Le Palace resembles Studio 54 only so far as both are former theatres.



CALYPSO JONES—Island Records artist Grace Jones is in a familiar environment as she rides in queenly grace through the streets of St. Thomas during that island's annual carnival celebrations. Jones, a guest of the Virgin Isle hotel, won a third place prize for her effort.

Calif. Skating Rink Links Disco Policy With Labels

WEST COVINA, Calif.—Skate Junction, a large roller skating rink here, has begun a Wednesday "roller disco" policy with the support of several major labels. The catch is that the product to be promoted is not just standard disco material but music with immediate pop appeal.

For example, Skate Junction's first "roller disco," last Wednesday (20), featured the Electric Light Or-

chestra's new "Discovery" album. Free albums were distributed courtesy of CBS records as well as copies of ELO's top 40 single "Shine A Little Love."

According to Skate Junction's spokesman Bill Carlson, "We've approached just about every record label and radio station about using the Junction for promotional functions and the response has been over-

(Continued on page 55)

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Billboard's Disco Action

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Disco ASCAP Bows Workshop For Disco Writers

NEW YORK—ASCAP will inaugurate a series of disco workshops this fall aimed at instructing aspiring disco writers in the techniques of writing for that medium. The workshops are part of a broader framework of workshops which will span an eight-week period and cover different aspects of the music industry.

According to Stanley Adams, president of ASCAP, classes will begin Sept. 4 under the leadership of Roxy Myzal, national disco promotion director, Atlantic Records.

Myzal, whose credits in the industry include co-founding and coordinating the Boston Record Pool, and music director of WXLU-FM, New York, will analyze and criticize participants' work.

Adams also promises contributions by guests speakers including professional disco writers, producers, publishers, disco pool representatives, artists, promoters, and deejays.

Among those already scheduled to speak are Mel Cheren, president, West End Records; John Luongo, president, Pavillion Records; Wanda Ramos, Burkhardt Consultants; Judith Weinstein, For The Record pool; producers Michael Zager and Jerry Love, artists Samantha Sang and Roy Ayers, Corey Robbins, MCA Music Publishers; Herbie Mann, Jim Burgess and Vince Aletti, vice president, Warner/RFC Records.

Writers interested in the workshops are invited to submit cassettes with two original disco compositions to ASCAP workshop Lincoln Plaza N.Y.

'Roller' Film Begins Soon At 3 Sites

LOS ANGELES—"Roller Boogie," a movie starring Linda Blair, begins Southern California location shooting July 5 at the Stardust Roller Rink in Hollywood, the Reseda Roller Rink and the Venice boardwalk.

The double-disk soundtrack is being assembled by Simon Soussan, owner of Polygram-distributed Harem Records and manager/producer/composer behind Arpeggio, which hit disco and pop with "Love And Desire." That group will sing the title song in the film.

"Love And Desire" will also be included, as will such past disco hits as Gary's Gang's "Keep On Dancing," GQ's "Disco Nights (Rock Freak)," and the Raes' "A Little Lovin' (Keeps The Doctor Away)." Those disks will be remixed and updated by their original producers, according to Soussan.

Also set for the soundtrack are new tunes by such Harem acts as Jessica Williams, Amour, the Admirations and Christy & Glenn, Soussan, who is composing new material with lyricist Carol Connors, previously wrote Pattie Brooks' "After Dark" on the "Thank God It's Friday" soundtrack.

The "Roller Boogie" soundtrack will be released by Polygram in late August, the film is due in mid-October. It will be produced by Irwin Yablans, producer of the sleeper hit "Halloween."

ATLANTA

- 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. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 5. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 6. CUBA—Gibson Bros.—Mango/Island (12 inch)
 7. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 8. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 9. CRANK IT UP—Peter Brown—TK (12 inch)
 10. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 11. POUSSIEZ—all cuts—Poussie—Vanguard (LP)
 12. BOOGIE WOOGIE DANCIN' SHOES—David Barry—Chrysalis (12 inch)
 13. DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 14. MUSIC IS MY WAY OF LIFE—Faty LaBelle—Epic (LP/12 inch)
 15. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)

BALT./WASHINGTON

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. RING MY BELL—Anita Ward—TK (12 inch)
 4. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 5. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 6. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 7. HAVE A CIGAR—Rosebud—Warner (12 inch)
 8. DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE—Nightlife Unlimited—Casablanca (LP)
 9. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 10. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 11. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 12. NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 13. TO FREAK OR NOT TO FREAK—Stewart Thomas Band—Arista (12 inch)
 14. CRANK IT UP—Peter Brown—TK (12 inch)
 15. THIS TIME BABY—Jackie Moore—Columbia (12 inch)

BOSTON

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 4. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 5. RING MY BELL—Anita Ward—TK (12 inch)
 6. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 7. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 8. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 9. CRANK IT UP—Peter Brown—TK (12 inch)
 10. GROOVIN' YOU—Harvey Mason—Arista (12 inch)
 11. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 12. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 13. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 14. HAVE A CIGAR—Rosebud—Warner (12 inch)
 15. CUBA—Gibson Bros.—Mango/Island (12 inch)

CHICAGO

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. RING MY BELL—Anita Ward—TK (12 inch)
 4. CUBA—Gibson Bros.—Mango/Island (12 inch)
 5. HAVE A CIGAR—Rosebud—Warner (12 inch)
 6. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 7. ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 8. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 9. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 10. CRANK IT UP—Peter Brown—TK (12 inch)
 11. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 12. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 13. GOOD TIMES—Chic—Atlantic (12 inch)
 14. WANT ADS—Ullanda—Ocean (12 inch)
 15. HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)

DALLAS/HOUSTON

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 4. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 5. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 6. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 7. CRANK IT UP—Peter Brown—TK (12 inch)
 8. HAVE A CIGAR—Rosebud—Warner (12 inch)
 9. CUBA—Gibson Bros.—Mango/Island (12 inch)
 10. RING MY BELL—Anita Ward—TK (12 inch)
 11. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 12. WANT ADS—Ullanda—Ocean (12 inch)
 13. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 14. GET ANOTHER LOVE—Chantal Curtis—Ray (12 inch)
 15. IT'S OVER—Alma Faye—Casablanca (12 inch)

DETROIT

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 3. SHOULD'VE GONE DANCIN'—Hi Energy—Motown (12 inch)
 4. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 5. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 6. JUST KEEP THINKIN' ABOUT YOU—Tata Vega—Motown (12 inch)
 7. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 8. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 9. CRANK IT UP—Peter Brown—TK (12 inch)
 10. RING MY BELL—Anita Ward—TK (12 inch)
 11. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 12. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 13. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 14. THE BOSS—Diana Ross—Motown (12 inch)
 15. SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Relo—Channel (12 inch)

LOS ANGELES

- This Week**
1. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 2. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 3. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 4. RING MY BELL—Anita Ward—TK (12 inch)
 5. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 6. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 7. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 8. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 9. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 10. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 11. THE BOSS—Diana Ross—Motown (12 inch)
 12. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)
 13. HAVE A CIGAR—Rosebud—Warner (12 inch)
 14. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 15. UNDER COVER LOVER/DONT YOU WANT MY LOVE/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)

MIAMI

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. RING MY BELL—Anita Ward—TK (12 inch)
 4. HAVE A CIGAR—Rosebud—Warner (12 inch)
 5. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 6. SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Relo—Channel (LP)
 7. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP)
 8. CUBA—Gibson Bros.—Mango/Island (12 inch)
 9. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 10. BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC/Columbia (12 inch)
 11. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 12. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)
 13. RING MY BELL—Anita Ward—TK (12 inch)
 14. FORBIDDEN LOVE/SECRET LOVE AFFAIR (Wedley)—Madison Kane—Warner (LP/12 inch)
 15. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)

NEW ORLEANS

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. HAVE A CIGAR—Rosebud—Warner (12 inch)
 3. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 4. BOOGIE WOOGIE DANCIN' SHOES—David Barry—Chrysalis (12 inch)
 5. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 6. LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 7. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch)
 8. TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch)
 9. CRANK IT UP—Peter Brown—TK (12 inch)
 10. DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE—Nightlife Unlimited—Casablanca (LP)
 11. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 12. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 13. DISCO CIRCUS—Martin Circus—Prelude (LP)
 14. WANT ADS—Ullanda—Ocean (12 inch)
 15. DANCIN' AT THE DISCO—L&R—Prelude (12 inch)

NEW YORK

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. RING MY BELL—Anita Ward—TK (12 inch)
 3. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 4. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 5. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 6. CUBA—Gibson Bros.—Mango/Island (12 inch)
 7. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 8. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 9. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 10. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 11. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 12. YOU CAN DO IT—Al Hudson & the Partners—MCA (12 inch)
 13. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 14. MUSIC IS MY WAY OF LIFE—Faty LaBelle—Epic (LP/12 inch)
 15. STARS—all cuts—Sylvester—Fantasy (LP/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. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 4. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 5. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 6. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 7. IT'S TOO FUNKY IN HERE—James Brown—Motown (12 inch)
 8. THE BEST BEAT IN TOWN—Switch—Motown (12 inch)
 9. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 10. EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 11. MOTOWN REVIEW—Philly Cream—WMOT/Fantasy (12 inch)
 12. BAD, BAD BOY—all cuts—Theo Vares—Prelude (LP)
 13. MUSIC IS MY WAY OF LIFE—Faty LaBelle—Epic (LP/12 inch)
 14. BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC/Columbia (12 inch)
 15. THE BOSS—Diana Ross—Motown (12 inch)

PHOENIX

- This Week**
1. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 2. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 3. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 4. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 5. SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Relo—Channel (12 inch)
 6. DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE—Nightlife Unlimited—Casablanca (LP)
 7. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 8. DANCE MAN/LOVE EXCITER—El Corne—Axi (12 inch)
 9. RING MY BELL—Anita Ward—TK (12 inch)
 10. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 11. CRANK IT UP—Peter Brown—TK (12 inch)
 12. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)
 13. CUBA—Gibson Bros.—Mango/Island (12 inch)
 14. STARS—all cuts—Sylvester—Fantasy (12 inch)
 15. LOVE SICK/I GOT THE ANSWER—Carol Douglas—Midson (LP/12 inch)

PITTSBURGH

- This Week**
1. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 2. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 3. CUBA—Gibson Bros.—Mango/Island (12 inch)
 4. CAFE—D.D. Sound—Emergency (12 inch)
 5. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 6. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 7. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 8. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 9. SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Relo—Channel (12 inch)
 10. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 11. DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (12 inch)
 12. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 13. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 14. NIGHT RIDER—Venus Dodson—Warner (12 inch)
 15. CRANK IT UP—Peter Brown—TK (12 inch)

SAN FRANCISCO

- This Week**
1. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 2. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 3. LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch)
 4. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 5. YOU CAN DO IT—Al Hudson & the Partners—MCA (12 inch)
 6. BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC/Columbia (12 inch)
 7. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 8. RING MY BELL—Anita Ward—TK (12 inch)
 9. LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 10. CRANK IT UP—Peter Brown—TK (12 inch)
 11. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)
 12. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 13. HAVE A CIGAR—Rosebud—Warner (12 inch)
 14. BOOGIE BUSINESS—Lamont Duizer—Warner (12 inch)
 15. YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)

SEATTLE/PORLAND

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 2. BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 3. NIGHT DANCIN'/RED HOT—Taka Boom—Arista (LP/12 inch)
 4. UNDER COVER LOVER/DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
 5. RING MY BELL—Anita Ward—TK (12 inch)
 6. JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 7. ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 8. STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 9. HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 10. H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 11. CRANK IT UP—Peter Brown—TK (12 inch)
 12. LET ME TAKE YOU DANCING—Bryan Adams—Arista (12 inch)
 13. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 14. CUBA—Gibson Bros.—Mango/Island (12 inch)
 15. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch)

MONTREAL

- This Week**
1. BAD GIRLS—all cuts—Donna Summer—Polydor (12 inch)
 2. RING MY BELL—Anita Ward—CBS (12 inch)
 3. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—CBS (12 inch)
 4. BAD, BAD BOY—all cuts—Theo Vares—Quality (LP)
 5. HIGH ON MAD MOUNTAIN—Mike Theodore—WEA (LP)
 6. BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
 7. POUSSIEZ—all cuts—Poussie—Lambie (LP)
 8. DANCE WITH YOU—Carrie Lucas—RCA (12 inch)
 9. LOVE MAGIC—John Davis & the Monster Orchestra—CBS (12 inch)
 10. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—ALTA (12 inch)
 11. THIS GROOVE IS BAD—Skyy—RCA (12 inch)
 12. NIGHT DANCIN'—Taka Boom—Quality (12 inch)
 13. LIFE IN TOKYO—Japan—Quality (12 inch)
 14. SPEND THE NIGHT—Bob A. Relo—T.C. (LP)
 15. HAVE A CIGAR—Rosebud—WEA (12 inch)

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 27150/NBD 20167	41	58	CAFE—D.D. Sound—Emergency (EM LP 750)
★	3	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23-10987	★	69	NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch) RCD 8824
	2	RING MY BELL—Anda Ward—TK (12 inch) TKD 124	43	39	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019
★	11	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch) WBSD 8820	44	49	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
★	12	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23-10976	45	23	HOT FOR YOU—Brainstorm—Tabu (12 inch) Z28 5515
	4	HAVE A CIGAR—Rosebud—Warner Bros (12 inch) WBSD 8784	46	51	SUPER SWEET—Wardell Piper—Midsong (12 inch) MD 508
★	20	CRANK IT UP—Peter Brown—TK (12 inch) TDK 151	47	47	BOOGIE BUSINESS—Lamont Dozer—Warner Bros (12 inch) WBSD 8792
	8	HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch) WT 6109/DSCO 161	48	29	FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madleen Kane—Warner Bros (LP/12 inch) BSK 3315
	9	CUBA—Gibson Bros.—Mango/Island (12 inch) MLPS 7779-A	49	34	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309
	10	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) Z58 3675	★	70	MARRIED MEN—Bette Midler—Atlantic (12 inch) DSKD 187
★	19	H.A.P.P.Y. RADIO—Edwin Starr—20th C (12 inch) TCD 76	51	33	I CAN TELL—Chanson—Ariola (12 inch) AR 9006
★	18	UNDER COVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (12 inch) 13920	52	24	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) RRD 20523
	13	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) Z28-3682	53	53	AIN'T NOTHING GONNA KEEP ME FROM YOU—Tina Turner—Casablanca (LP/12 inch) NBLP 20157
	14	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	54	44	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) #59
	15	BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP) PRL 12165	55	37	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch) RSD 3902
	16	I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F9579/D 129	56	26	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100
	17	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7 350/M0021	57	42	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601
	18	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316	58	58	LADY NIGHT/SWISS KISS—Patrick Juvet—Casablanca (LP/12 inch) NBLP 2148/NBD 20160
	19	NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch) SW 50041/AR 9010	59	61	LOVE EXCITER/DANCE MAN—El Coco—AWI (12 inch) 12 270
★	30	BOOGIE WONDERLAND—Earth, Wind & Fire—Epic—ARC (12 inch)	60	64	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
	21	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	61	62	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007
★	32	DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139	62	48	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12 inch) SRM 1 3758
★	52	I'VE GOT THE NEXT DANCE—Demec Williams—ARC/Columbia (12 inch) 23-10991	63	-	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch) WBSD 8827
	24	SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A Reba—Channel (LP) CLP 1002	64	59	THE RUNNER—Three Degrees—Ariola (12 inch) AR 7746
	25	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	65	78	GET ANOTHER LOVE—Chantal Curtis—Key (12 inch) K-5100A
	26	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014	66	-	THE RING—Savage Lover—Vanguard (12 inch) SPV 23
★	60	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23-10994	67	63	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) BSC 138
	28	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Catalin (LP) SD 5209	68	66	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) JE35552/28-50721
	29	DANCE WITH YOU—Carnie Lutas—Solar (12 inch) YD 11483	69	46	HOT NUMBER—Foxy—TK (LP/12 inch) 300-10
★	55	WANT ADS—Ullanda—Ocean (12 inch) OR 7500	70	76	IT'S TOO FUNNY IN HERE—James Brown—Mercury (12 inch) PDD 510
★	65	THE BOSS—Diana Ross—Motown (12 inch) M00026D 1	71	-	JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12 inch) SA 8520
	32	ANYBODY WANNA PARTY—Glenn Gaynor—Polydor (12 inch) TOD 507	72	73	STEPPIN' OUT—Ray Dabrousse—Polydor (12 inch) TOD 508
	33	WORK THAT BODY—Taana Gardner—West End (12 inch) WES 22116	73	72	IT'S OVER—Alma Faye—Casablanca (LP/12 inch) NBLP 7143/NBD 20170
★	75	GOOD TIMES—Chic—Atlantic (12 inch) DSKD 192	74	-	NEW YORK—Nuggets—Mercury (LP/12 inch) SRM 3779/MK 93
★	50	YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (LP/12 inch) AA 1136	75	56	PANIC—French Kiss—Polydor (LP) PD 1 6197
★	54	GROOVIN' YOU—Harvey Mason—Arista (12 inch) CT 53	76	57	DISCO NIGHTS—G. O.—Arista (LP) AB 4225
	37	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583	77	45	MAKIN' IT—David Naughton—RSD (12 inch) RSD 300
	38	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702	78	-	PARTY LIGHT/LET YOUR BODY SHINE—Munich Machine—Casablanca (LP) NBLP 7137
	39	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12 inch) MSI 008/MD 143	79	-	MOTOWN REVIEW—Philly Cream—Fantasy/WMOT (12 inch) D 132
	40	HAPPINESS—Pointer Sisters—Planet (12 inch) AS-11407	80	77	FLY BY NIGHT—Pat Hodges—Parachute (LP/12 inch) RRLP9016

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco

DISCO A 'PRODUCER'S MEDIUM'

Technology Basis Of Creativity

By NELSON GEORGE

NEW YORK—Disco producers must stay on top of technology in order to remain fresh and creative. That's the opinion of Greg Diamond, producer of such disco successes as Andrea True, Bionic Boogie and others.

Diamond who calls disco "a producer's medium," re-emphasizes that disco music is all production. "What you use in the studio is what makes the record," he states. "That's why a successful producer must always stay on top of the technology."

Diamond records for such labels as Polydor, TK, Mercury and Buddah. He also cuts large amounts of material before deciding the label(s) on which he will have it released. He observes with pride that he has never recorded anything that was not eventually sold.

Diamond plays keyboards on all his productions with bassist Jim Gregory, Steve Love, guitarist Richard Crooks, drummer Brad Baker, arranger and Joe Pace, engineer.

Also, like many disco producers, Diamond came to the medium after having played r&b music. For 10 years he and his band played clubs across the country, performing Top 40 soul music with a taste of rock.

Diamond's involvement with disco began on a visit to the Caribbean in 1975. While there he laid down tracks that were to become the nucleus for the popular crossover hit, "More, More, More."

Diamond recalls, "I needed someone to put a vocal on the track. I had just met Andrea True. She was a big porn star then so we decided to use her."

True's vocal ability was limited; however, Diamond found "you can do marvelous things with tape delay" while recording her. Out of these sessions Diamond was alerted to the possibilities of technology in disco music.

"Today 'More, More, More' sounds primitive in comparison to what we can now do," says Diamond. He adds that the True tune was done on only four tracks. "Today I work at Soundmixers Studios in New York with MCI equipment, and in a studio which is constantly being updated. With almost 9,000 disco records being released by just the independents I've got to stay on top every new gadget to be competitive and maintain standards."

For those who claim disco music is basically repetitive and boring Diamond has harsh words. "These people obviously aren't listening to the rhythms. The variations in tempo have never been wider. The beats per minute range runs from 112 to 146 now. Black funk music is at the low end, while Euro-disco is at the top. There is also a large Latin influence in disco and not just salsa. The full range of Latin rhythms is utilized."

The future of disco music is in a mix of rock and disco elements, according to Diamond. Like many he sees Donna Summer's "Hot Stuff" as a major step in this direction.

He plans to record an album called the World Radio Band that would take a rock-disco approach, and be ready for release in the fall. Diamond says he would tour to promote this project. "With this band I'm looking toward the 1990s when an uncategorizable hybrid of all our popular music today will predominate," asserts Diamond.

In the past Diamond has recorded albums knowing there would be no act to support it. He now hopes to

have some of the talented session singers used on the records sign as the group. For example, Zach Sanders, the lead male voice on Polydor's Bionic Boogie album, may go on the road to help sales of a new Bionic Boogie release Diamond just finished.

Diamond credits Rick Stevens of that company for making it an important force on the disco-pop scene.

He also feels his Bionic Boogie was the beginning of that label's acceptance in the disco community.

Aside from proclaiming the virtues of technology Diamond has two other strong philosophies via a vis the music industry. One is "never have a manager. Take care of your own business." The other is "never be tied to one record label." This

(Continued on page 56)

Ear Specialists Confirm Exposure to Disco Music Can Damage Hearing

Research confirms that permanent damage to hearing can result from exposure to the sound levels of most discos. In other industries, the government requires workers to wear protective devices to reduce the impact of dangerous sound. If you work close to loud music, you need this same protection.

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Labels Marketing 'Deejay Only' 12-Inchers

Continued from page 4
 ris, who notes that if the same long version had to be on the album it would be "kind of unfair to the artist for giving people the chance to buy only one or two songs."

Even though he considers singles to be loss leaders for albums, once one is on sale, "we never pull back a 12-inch," Harris declares.

At Warner Bros. and RFC Records, where the sale of some 12-inch product like Rod Stewart's "Da Ya Think I'm Sexy?" was stopped after

album sales were stimulated, no "non-commercial" 12-inch pressings have been made, according to Ray Caviano, president of RFC and executive director of disco for Warner Bros.

Should a special 12-inch version of a song be released, it will not be withheld from the retail market because Caviano feels "it's wrong" to do so. "We have an obligation to the consumer," he proclaims. "They should be able to buy what they hear."

The Warner Bros. 12-inch of "Forbidden Love" by Madleen Kane, was thus available at retail.

At CBS Records, disco product is divided between Columbia and Epic/Portrait/and Associated Labels.

Vince Pellegrino, associate director of disco marketing for Columbia, says "Our Philosophy is that the disco version be available to the consumer."

For Cheryl Lynn's recent single, "Star Love," the album version is actually a few seconds longer than the 12-inch single, Pellegrino adds.

Ron McCarrell, Epic's vice president of marketing, indicates his department "treats each record differently," with most, however, eventually being sold at retail.

Disco Producers

Continued from page 55
 view results from a bad experience with the new defunct Paramount record firm.

Diamond is mixing a 12-inch single for TK records under the banner "Starcruiser." Lani Groves' vocals are featured on "Stand Up And Dance." He is also re-mixing "5 Of Your Love" from Phonogram's "Hardware" album for distribution as a 12-inch.

The covers on all Diamond's work are designed by TRA Studios in New York. Ernest Thormahlen does the artwork and Mike Rook provides the photographs which by Diamond's choice usually feature some reference to technology or electricity.

"Initially, with Patti Labelle," McCarrell explains, "we released a 12-inch to discos and radio stations only but the 12-inch is now available in stores."

Two labels which have released 12-inch singles not available to the consumer are Salsoul and Atlantic.

"Mellow Lovin'" by Judy Cheeks, "West Side Story" by the Salsoul Orchestra and "Party, Party, Party" by Bunny Sigler have all been Salsoul releases available only to deejays. The LP versions of these songs were different and in the case of the "West Side Story" medley not available altogether.

Michael Parenteau, national director of disco promotion, claims that "Deejays are forever asking for 12-inch copies." The release of "Jingo" by Candido, the label's latest 12-inch pressing, has the same cut as on the LP and is just for fidelity purposes," Parenteau reveals. The additional benefit to the deejay, Parenteau feels, is that the 12-inch "gives them a clue to spotlight" particular cuts, instead of having to choose from an entire album.

Atlantic has had only three 12-inch singles not available in stores according to Roxy Myzal, associate director of disco promotion.

Herbie Mann's "Jisco Dazz" is "Totally different" from the album cut while Kleer's "Tonight's The Night" is a longer version. The Tramps' double-sided 12-inch of "Love Insurance Policy" and "Teaser" was sent out "just as a promotion" claims Myzal, and has the same cuts as its LP.

Skating Rink

Continued from page 53

whelming." West Covina's Tower Records is working with Skate Junction on this project.

Carlson says the roller disco is aimed at prime record buyers, age 13 to 20, though there is no age requirement for admittance.

Skate Junction is also planning a special evening in June called "The Swedes are Coming" that will spotlight the music of Atlantic's Abba and Casablanca's Patrick Juvet. The members of Abba and Juvet are all natives of Sweden.

Also scheduled for roller disco nights are new albums by K.C. & the Sunshine Band, Chic, Diana Ross, the Beach Boys and Ullanda.

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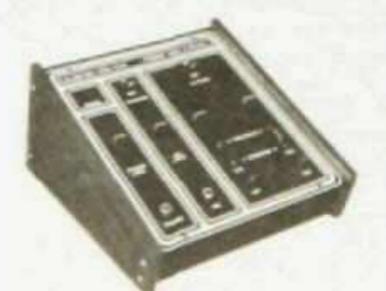
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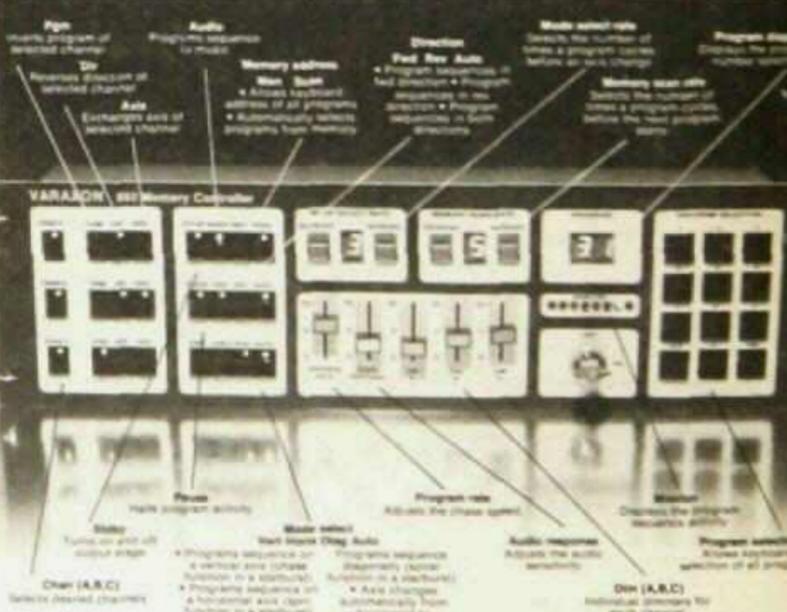
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Disco

Disco Mix

By BARRY LEDERER

NEW YORK—Butterfly Records is a relative newcomer to the disco industry. However, as a small company, its disco product can compete with labels in existence for a longer period of time. Their latest release, "Bernadette," will bear this out in the amount of listening and dancing pleasure coming from the rhythm tracks. The group is J.T. Connection, and features lead vocalist Dennis Tuffano. Side one is segued together from "Bernadette" at 6:17 minutes, "Reach Out, I'll Be There," 2:02 minutes, "Butterfly Suite" at 2:02 minutes, Part I, "Bernadette, Reach Out /I'll Be There" at 3:33 minutes and finally "Butterfly Suite Part II" 2 minutes. This entire side works well with energetic vocals that pick up in momentum once "Butterfly Suite Part I" begins with its first drum break. The label will shortly be issuing a 12-inch edit on this side which could be even more effective.

Bob Lowe, deejay at the Ring in New York, and marketing person for Prelude Records, has been one of the prime supporters of the original 7-inch 45 r.p.m., "Don't Stop Now," having played it for the last several months. It is available as a 12-inch 33 $\frac{1}{3}$ r.p.m. on the T.K. label. This version runs 9:52 minutes and was remixed by the group Ish. The result is a laid back and casual feeling at the beginning of the tune. The increasing momentum is highlighted by the pulsating guitar that goes from one higher chord to another. Ish's vocals weave in and out of this melodic song which represents a fine first effort by the group.

Roadshow's "Soiree" album consists of classic soul hits that have been revitalized and given a 1979 sound. "You Keep Me Hanging On" at 7:47 minutes leads off side one keeping the original melody line intact. The approach to duplicating the sound of the original does not take away from the contemporary feel that the album conveys.

Beside this cut, "Come A Little Bit Closer" at 6:15 minutes works best in coming alive with an upbeat tapestry interweaving old soul favorites with a driving disco tempo. Included in this first outing are "Close To You," "Everlasting Love," "Do You Love Me" and "You Are The Sunshine of My Life." Produced by Billy Jackson, this album is starting to show action in local clubs.

For those Martin Denny fans who remember his version of "Quiet Village" years ago, note should be taken of "Disco Village" which has been reworked into a surprisingly refreshing song. Keeping the original haunting melody in mind, a contemporary pulse has been added on this release from a local label called Locust. The artist is the J. Elliott Group that take this 12-inch 33 $\frac{1}{3}$ r.p.m. into a running time of 7 minutes. Some deejays might find it necessary to speed this instrumental up. A drum break enhances the disk with electronic effects mixed in.

Electra seems to have two sides of its latest 12-inch 33 $\frac{1}{3}$ r.p.m. going for them by a group called Sparks. Taken from the album "No. 1 In Space" Side A is titled "Tryouts For The Human Race." Produced by Giorgio Moroder, the sound is heavily laced with synthesizer instrumentation that is reminiscent of "Midnight Express." A long guitar introduction is interspersed with electronic effects that lead to the group's heavy vocalization. The B side is "Beat The Clock," highlighted with a riveting guitar backup beat with the group phrasing the title repeatedly. Dynamic percussion captivates the deejay's attention with a break that continues for some time.

Betty Wright is a topnotch vocalist in the soul/r&b field. Her new album on Alston is

"Traveling In The Wright Circle" and is highlighted with "Open The Door To Your Heart/Love Train" at 5:15 minutes. This tune is spirited and somewhat gospel in mood with intense singing by the artist. A possible 12-inch release

with a remix could be considered for this cut with an additional break added.

Records to watch in the upcoming weeks include "The River Drive" by Jupiter Beyond on the AZO label. It has both a vocal and instru-

mental side. From Warner Bros. is Mavis Staples' "Tonight I Feel Like Dancing" produced by Jerry Wexler and Barry Beckett and remixed by Jimmy Simpson. Also the first 12-inch from the Panorama label will be "Rock Me" by Frank

Hooker and the Positive People, with a remix by Rick Gianatos. This song as well as a cut from the Edwyn Star album titled "The Rock" is capitalizing on the nation's latest dance craze of the same name.

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Chic Cancels

NEW YORK—Atlantic records artist Chic, has pulled out of its June 25 scheduled appearance at the Newport Jazz Festival, citing poor sound equipment as the reason.

The popular disco band was to headline an unusual disco dance night during Newport at the Roseland Dance Center. But the date was cancelled, according to Roxy Myzal of Atlantic Records' disco promotion department, when the group voiced its dissatisfaction with the sound at Roseland. Chic had performed there during the last Billboard disco forum.

However, an employee in the Newport ticket office said the date was cancelled because "tickets weren't selling."

Belts Tighten, But Country Execs Remaining Optimistic

Economy Crunch Here, Rings Alarms

• Continued from page 9

one, but it's one that is more likely to be answered negatively during a soft sales period like this."

"The retail volume was exceptionally strong last year," notes Chuck Flood, director of talent acquisition at Capitol Records in Nashville. "It wasn't unusual to see mega-platinum albums and huge initial sales orders on product. Then we began to see heavy returns right after Christmas, with much smaller shipments and more conservative reorders now occurring at this time."

Although all labels which ordinarily provide tour support for their artists say that they will be examining the situation closely, no drastic prunings are planned, nor are any major artist rosters in the slicing stages.

"We will be taking a good look at our artists in terms of profit value as a necessary precaution," says Bowen. "No one can afford any fat and waste to be carried as deadwood. But we will still be able to sign acts if they will be an asset for our label."

Bowen believes the most drastic cuts will take place in L.A. and New York with "possible major industry personnel cutbacks within the next 90 days." But he, and others surveyed, see no perils to Nashville industry staffers.

"After all," he emphasizes, "we aren't the ones with the overinflated budgets and millions to spend. Nashville will adjust because it won't affect us directly."

Jerry Kennedy, vice president of a&r country for Phonogram/Mercury in Nashville, supports this theory. "We haven't had any special directives other than the usual 'Let's not waste our money' memos handed down. We always try to be careful in making adjustments regarding promotions, signings, budgets and so forth."

Over at CBS, Blackburn explains that "although our division is having a fine year, we are being judicious in our marketing and subjecting cash outlays to careful scrutiny."

He thinks that overall, the industry may be treated to less frivolous spending than in past years in order to direct money into critical marketing, merchandising and advertising campaigns. "The name of the game, in the final analysis, is always—protect the bottom line."

Pressures brought on by oil shortages, energy crises, financial precariousness and economic uncertainty has affected diversified sectors of the recording industry as well.

Expensive promotional packages and long road tours are becoming less feasible and more costly. Several major country artists have recently

had concerts cancelled due to poor ticket sales, and the gasoline squeeze has begun to make its presence felt on both audiences and artists. Possibly, however, this may work in favor of stronger record sales for acts in lieu of personal appearances.

Looking ahead, local executives wax optimistic about the future, tempering hope with a cautious sense of reality as they compare the current recessionary period to an earlier, similar period in 1973-74.

"I saw one economic analysis that forecasts a recession to continue through the end of the year," observes Blackburn. "Then the next one I read predicted the light at the end of the tunnel will be the fourth quarter. No one really knows. Frankly, I'm surprised that we're

doing as well through this period as we have been."

In addition to its recent acquisition of country superstar Crystal Gayle, CBS has just released a double-LP set by Willie Nelson and Leon Russell that is streaking toward gold status after only three weeks of activity. In addition, the next few months will see releases by Johnny Paycheck, Marty Robbins, Mickey Gilley and Gayle, which should augment CBS' already-positive sales outlook from the first two quarters of 1979.

Another label feeling no pangs from the general economic malaise is MCA, recently merged with the successful ABC country Nashville operation. With solid chart activity bolstering its bottom-line image dur-

ing the first half of the year, business is expected to continue on the upswing, as artists such as Don Williams, Barbara Mandrell, John Conlee, Conway Twitty and Loretta Lynn fill the airwaves.

Extracurricular activity from Lynn's movie based on her autobiography, "The Coal Miner's Daughter," and Mandrell's unexpected across-the-board pop and r&b success are also beefing up MCA's total business prospectus for 1979.

Says Foglesong, "I tend to be bullish about the record market in general, and I like to think that as long as we've got good commercial product out in the marketplace, there'll be a demand for our records. One secret, however, is not to load out tons of product and oversaturate the buying audience during a tight money period."

Although RCA declined to comment officially on the economic picture, a spokesman for the label locally pointed out that the company has just released new LP product on three of its biggest-selling artists—Waylon Jennings, Dolly Parton and Ronnie Milsap—with all three expected to be shading into gold within weeks.

RCA's Nashville-based pop label, Free Flight, has put out a continuous stream of product this year with additional singles and albums slated for release.

And the label has managed to sponsor a series of promotional showcases with invited industry guests, radio executives and members of the press for several of its Nashville artists in the last two quarters. Reinforced by regular touring schedules of acts such as Razy Bailey, Jim Ed Brown & Helen Cornelius, Tom T. Hall, Dottie and Dave and Sugar, this amounts to a blitz of activity for RCA's country office.

Capitol Records under its vice president and general manager, Lynn Shults handles several country/pop crossover acts like Anne

Murray, Glen Campbell and Dr. Hook, as well as its own country roster. New albums by Billy "Crash" Craddock and Asleep At The Wheel are strengthening its sales picture, as well as renewed interest in an earlier Gene Watson LP titled "Reflections" that has picked up consumer interest.

Elektra is hot on the heels of its strongest country promotion push in label history. A total of 10 releases in two months has singles and albums by artists like Susie Allanson, Eddie Rabbitt, Hank Williams Jr. and Stella Parton high in the charts.

"I predict the recessive financial period will bottom out within six months," suggests Bowen, "and after that, we'll all be back in business again. But I think this time around, we'll see less forced merchandising and more concentration on the product itself."

Warner Bros. Records is also on a hot streak, after strong singles sales action from artists such as Con Hunley, Margo Smith, L.C. Sheppard and Rex Allen Jr., the label has forthcoming third and fourth-quarter LP releases on all four acts, plus a just-shipped Bellamy Brothers album to follow up its No. 1 hit, "If I Said You Had A Beautiful Body (Would You Hold It Against Me)."

Says Andy Wickham, Warner Bros. vice president and director of country operations, "I think the present economic climate draws focus upon the fact that now we have an acute responsibility to look closely at the artists we are signing. We must gear ourselves toward the selling of albums, not singles. It's the country album sales figure that will determine our volume percentages in the future."

Although the consensus is that by spring, the record industry will have shaken off the grip of recession and be back on its collective feet, the current economic bite now felt is having its effect.

Sums up Bowen succinctly, "Anyone in the record business today who doesn't recognize the seriousness of this situation may not be working with us in another six months."



RARE VISIT—Tennessee Senator Jim Sasser, left, and ASCAP southern regional director Ed Shea, right, welcome Douglas Coulter, chairman of the National Copyright Royalty Tribunal, to Nashville on one of the tribunal's rare out of Washington visits.

Copyright Tribunal, Tradesters Huddle

By SALLY HINKLE

NASHVILLE—The five-member panel of the National Copyright Royalty Tribunal made a rare group appearance in Nashville June 15, at the invitation of Tennessee Sen. Jim Sasser, to meet with Nashville's publishers and songwriters.

The Tribunal, created under the Copyright Act of 1976, is a presidentially-appointed regulatory and judiciary panel whose purpose is to examine issues and procedures relating to copyright regulations. Chaired by Douglas Coulter, writer, and commissioner Thomas Brennan, attorney, the panel's other members include Marylou Burg, broadcasting executive, Frances Garcia, certified public accountant, and Clarence James, attorney.

The purpose of the one-day gathering was to become acquainted with the needs and interests of the local music community. Activities arranged for this purpose included a breakfast hosted by the Country Music Assn., visitations to Acuff-Rose Publications and Tree International, an ASCAP luncheon, an open afternoon forum and concluding BMI reception.

Burg, Garcia and James chaired the afternoon's open forum, which drew a large contingency of publishers and songwriters to the Hyatt Regency for questions and discussions ranging from jukebox licensing to the collection of royalties from cable television companies. However, the main topic of interest pertained to the fairness of current royalty rates.

Strong opinions were vocalized by songwriters and publishers that the rate is still inequitable.

"The people who get the smaller slice are the creators," noted Tim Whippman of Warner Bros. Mu-

sic, who was joined by songwriter Lorene Mann in adding, "It all comes down to the song. Without the songs, we wouldn't have jobs and neither would you."

Tribunal members, which are empowered to change the royalty rate if exploration proves necessary, agreed that the issue was a delicate one.

"Primarily, Congress responded to the most expeditious means of getting the new copyright law enacted," noted James. "It is our responsibility to explore the royalty issue, and we may come up with an increase for the songwriters and publishers, or even, as the record companies would like, a decrease in the rate. Everyone will be given an opportunity to argue their case next year."

James also predicted that a decision by the tribunal could be taken as far as the U.S. Supreme Court.

Outside of the royalty rate issue, Charlie Daniels offered a pondering as to why a songwriter was not represented on the tribunal.

"When it comes down to copyright law, I can't read or understand what it all means. I'm just a songwriter. Why don't you have a songwriter, a person of the street, to sit in with you? Copyrights are supposed to protect the creative people, but where are the creative people on the tribunal?"

While the panel discussions were in progress, tribunal chairman Coulter and commissioner Brennan attended the Tennessee Bar Assn. convention in Memphis for which they served as speakers for the Copyright, Entertainment and Sports Law Section meetings.

RCA-Parton Salvo On 'Balls Of Fire' LP

NASHVILLE—A Dolly Parton "Great Balls Of Fire" campaign is being implemented by RCA Records with marketing and merchandising thrusts targeted for radio and retail levels.

Igniting the momentum of the campaign is the initial culling from Parton's latest "Great Balls Of Fire" package, "You're The Only One," which was shipped on peach marbled vinyl complete with a color-keyed label. Intense activity on the single has thus far gained Parton an eight starring position on Billboard's Hot Country Singles chart after only four weeks out of the box.

Merchandising efforts entail "Great Balls Of Fire" buttons and terry cloth T-shirts, along with point of purchase materials, including various sized posters, streamers and stand-up displays. Also under production is a special Parton picture disk.

Concurrent with the album's release are ad buys at radio, strategic outdoor locations and print, inclusive of both trade and consumer publications.

A series of contests at retail and radio levels is additionally under-

way featuring Amberlight gas grills. "Great Balls Of Fire" LPs and Parton catalog product as prizes. RCA field inventory clerks and salesmen will be utilizing the grills in retail outlets for displays during the course of the contest and tie-in with local radio stations.

For a cross merchandising twist, Parton displays are also being assembled by Amberlight for use by selected retail grill accounts. Additionally, an RCA intra-company display contest offering the grills as prizes is slated to run with the consumer contests.

Highlighting the campaign will be video listening parties, which will be hosted in several markets to preview Parton performing several cuts from her "Great Balls Of Fire" LP.

During July, Parton will be undertaking a month-long tour of the Far East. Opening in Hawaii on July 7, the tour is expected to include New Zealand, Australia, Hong Kong and Japan before returning home for a tour of the U.S., which will include a five-day stint at Los Angeles' Amphitheatre in early September.

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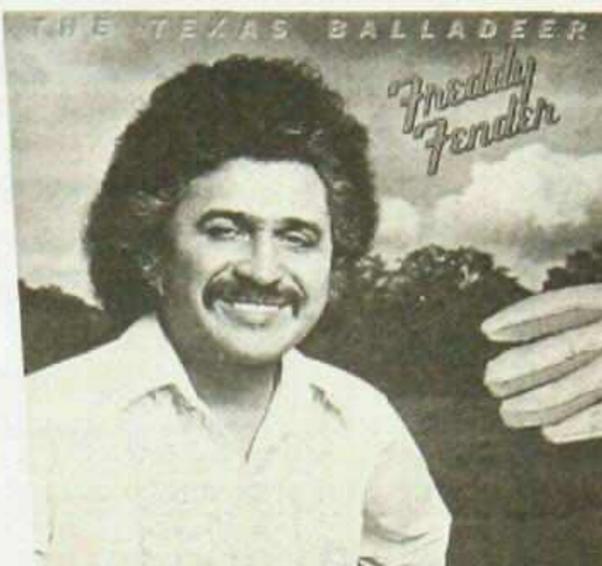
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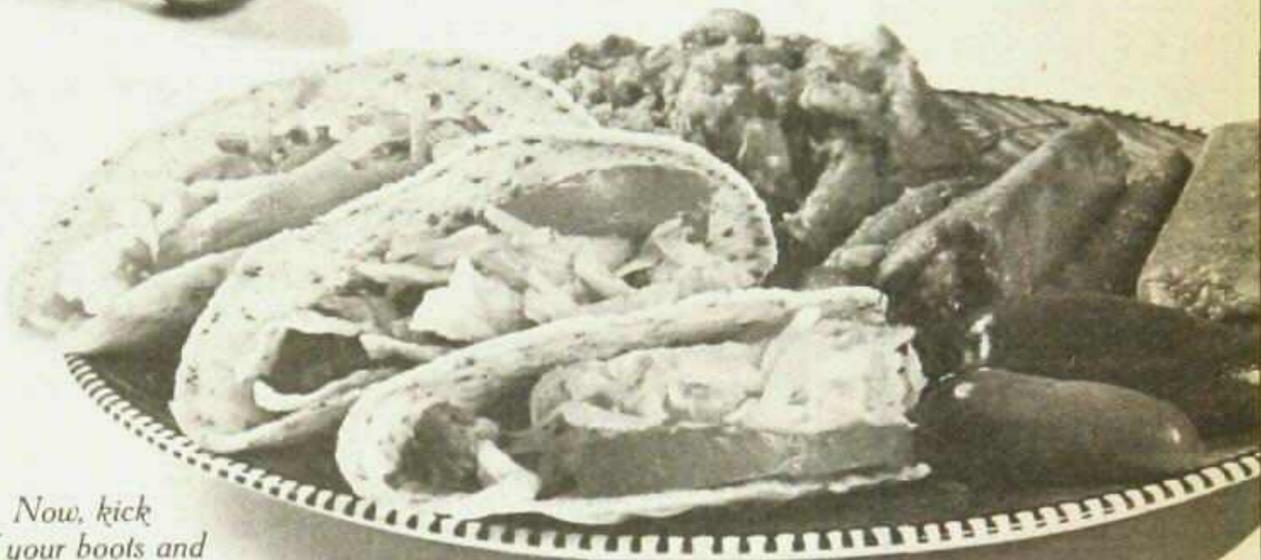
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Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart
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2	1	10	2	1	10	2	1	10	2	1	10
3	9	7	3	9	7	3	9	7	3	9	7
4	8	9	4	8	9	4	8	9	4	8	9
5	5	3	5	5	3	5	5	3	5	5	3
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11	11	12	11	11	12	11	11	12	11	11	12
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35	37	3	35	37	3	35	37	3	35	37	3
36	41	3	36	41	3	36	41	3	36	41	3
37	39	6	37	39	6	37	39	6	37	39	6
38	36	10	38	36	10	38	36	10	38	36	10
39	37	45	39	37	45	39	37	45	39	37	45
40	38	4	40	38	4	40	38	4	40	38	4
41	34	4	41	34	4	41	34	4	41	34	4
42	34	4	42	34	4	42	34	4	42	34	4
43	40	7	43	40	7	43	40	7	43	40	7
44	41	5	44	41	5	44	41	5	44	41	5
45	47	4	45	47	4	45	47	4	45	47	4
46	40	7	46	40	7	46	40	7	46	40	7
47	41	5	47	41	5	47	41	5	47	41	5
48	47	4	48	47	4	48	47	4	48	47	4
49	40	7	49	40	7	49	40	7	49	40	7
50	41	5	50	41	5	50	41	5	50	41	5
51	47	4	51	47	4	51	47	4	51	47	4
52	47	4	52	47	4	52	47	4	52	47	4
53	45	6	53	45	6	53	45	6	53	45	6
54	46	3	54	46	3	54	46	3	54	46	3
55	47	3	55	47	3	55	47	3	55	47	3
56	47	3	56	47	3	56	47	3	56	47	3
57	50	4	57	50	4	57	50	4	57	50	4
58	51	4	58	51	4	58	51	4	58	51	4
59	52	3	59	52	3	59	52	3	59	52	3
60	50	4	60	50	4	60	50	4	60	50	4
61	51	4	61	51	4	61	51	4	61	51	4
62	52	3	62	52	3	62	52	3	62	52	3
63	52	3	63	52	3	63	52	3	63	52	3
64	50	4	64	50	4	64	50	4	64	50	4
65	51	4	65	51	4	65	51	4	65	51	4
66	52	3	66	52	3	66	52	3	66	52	3
67	54	3	67	54	3	67	54	3	67	54	3
68	57	3	68	57	3	68	57	3	68	57	3
69	57	3	69	57	3	69	57	3	69	57	3
70	61	2	70	61	2	70	61	2	70	61	2
71	50	4	71	50	4	71	50	4	71	50	4
72	51	4	72	51	4	72	51	4	72	51	4
73	52	3	73	52	3	73	52	3	73	52	3
74	52	3	74	52	3	74	52	3	74	52	3
75	54	4	75	54	4	75	54	4	75	54	4
76	52	3	76	52	3	76	52	3	76	52	3
77	54	3	77	54	3	77	54	3	77	54	3
78	54	3	78	54	3	78	54	3	78	54	3
79	52	3	79	52	3	79	52	3	79	52	3
80	54	3	80	54	3	80	54	3	80	54	3
81	52	3	81	52	3	81	52	3	81	52	3
82	52	3	82	52	3	82	52	3	82	52	3
83	52	3	83	52	3	83	52	3	83	52	3
84	52	3	84	52	3	84	52	3	84	52	3
85	52	3	85	52	3	85	52	3	85	52	3
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88	52	3	88	52	3	88	52	3	88	52	3
89	52	3	89	52	3	89	52	3	89	52	3
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91	52	3	91	52	3	91	52	3	91	52	3
92	52	3	92	52	3	92	52	3	92	52	3
93	52	3	93	52	3	93	52	3	93	52	3
94	52	3	94	52	3	94	52	3	94	52	3
95	52	3	95	52	3	95	52	3	95	52	3
96	52	3	96	52	3	96	52	3	96	52	3
97	52	3	97	52	3	97	52	3	97	52	3
98	52	3	98	52	3	98	52	3	98	52	3
99	52	3	99	52	3	99	52	3	99	52	3
100	52	3	100	52	3	100	52	3	100	52	3

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	29		THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
2	2	9	GREATEST HITS—Waylon Jennings, RCA AHL1-3376
3	3	11	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 945H
4	4	8	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★ 8	30		WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
6	7	53	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★ 17	2		ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★ 11	5		LOVELINE—Eddie Rabbitt, Elektra 6E 181
★ 19	2		GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
10	10	75	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 825 H
★ 13	10		HEART TO HEART—Susie Allanson, Elektra/Curb 6E 177
12	12	8	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 14	11		THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
★ 15	2		IMAGES—Ronnie Milsap, RCA AHL 13346
15	5	12	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
16	6	19	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
17	9	60	STARDUST—Willie Nelson, Columbia JC 35305
18	20	4	CROSS WINDS—Conway Twitty, MCA 3086
19	21	6	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC-35751
20	18	41	EXPRESSIONS—Don Williams, MCA AY 1059
21	23	20	THE BEST OF BARBARA MANDRELL, MCA AY-1119
22	16	33	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
23	25	30	TOTALLY HOT—Olivia Newton-John, MCA 3067
24	24	37	MOODS—Barbara Mandrell, MCA AY 1088
25	22	72	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
26	30	31	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
★ 27	35	4	SERVING 190 PROOF—Merle Haggard, MCA 3089
28	29	76	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1937 (Phonogram)
29	26	21	SWEET MEMORIES—Willie Nelson, RCA AHL1-3243
30	27	32	TNT—Tanya Tucker, MCA 3066
31	31	20	LEGEND—Poco, MCA AA 1099
32	28	15	JUST LIKE REAL PEOPLE, The Kendalls, Ovalton OY 1739
33	38	26	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
34	36	62	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★ 35	NEW ENTRY		JUST TAMMY—Tammy Wynette, Epic KE 36013
36	32	15	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
37	42	74	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12685
38	43	8	REFLECTIONS—Gene Watson, Capitol SW 11805
39	37	9	JERRY LEE LEWIS, Elektra 6E 184
40	44	2	GREATEST HITS—Linda Ronstadt, Asylum EE 106
41	46	13	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-15779
42	33	16	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AGL 13279
43	39	37	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2579
44	41	30	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
45	40	62	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
★ 46	NEW ENTRY		IF LOVE HAD A FACE—Razzy Bailey, RCA AHL 13391
47	47	2	RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
48	34	33	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 762E
49	48	4	I DON'T LIE—Joe Stampley, Epic KE 36016
50	45	55	ROOM SERVICE—The Oak Ridge Boys, MCA 1065

Gold To Music Buyer Paul King

NASHVILLE—The Nashville Assn. of Talent Directors recently honored the International Country Music Buyers Assn. for its support of Nashville's music industry at dinner ceremonies at the Four Guy-Harmony House.

At the fest, Paul King, president of the International Country Music Buyers Assn., was presented with a gold record award by the Nashville area Chamber of Commerce in recognition of the group's annual purchases of Nashville-based talent.

Country

FLORIDA'S SEA WORLD Country Acts Now Sharing Aquarium

By KIP KIRBY

NASHVILLE—What do Charlie Rich, Eddie Rabbitt, Loretta Lynn and Kenny Rogers have in common with Arrow the Otter and Shamu the killer whale?

The answer: they are all featured performers this season at Sea World in Orlando, Fla., the world's largest marine life park.

Although this is not the first time that Sea World has been involved with country music, this season is the first in which the park has staged a regular series of country music productions.

The five-show, once-a-month concerts were designed to establish Sea World's lavish Atlantis Theatre, a \$2 million outdoor concert facility, as a viable venue and as an additional drawing card to lure visitors to the park.

"Country music is a new market for us," admits George Becker, vice president and general manager of the 125-acre recreational complex. "But we are finding that this country music series is attracting people who have never been to Sea World before."

The concept for the experimental country series came about following the highly-successful taping of a tv special entitled "Sea World Country Style" in March of 1978.

The two-day event featured Charley Pride, Tommy Wymette, Barbara Mandrell, the Oak Ridge Boys, Minnie Pearl and Freddy Fender, and drew near-capacity crowds of 4,500 per day.

"Orlando is not known as a strong concert market," comments Dick Howard, director of marketing for Sea World. "For years, there weren't any good venues for shows in this area. Now the situation is changing, and we feel that the Atlantis initiated its 1979 country music series in an effort to expose the quality of the theme park and heighten its entertainment image through an independent package of concerts. Country music was chosen on the basis of its strong family appeal and high entertainment quotient, notes Howard.

The series was scheduled to be held on the last Saturday of each month through the heavy tourist season of spring and summer.

The first show led off March 31 with Conway Twitty and Barbara Mandrell, followed by April's billing of Charlie Rich and Vassar Clement.

The May 26 date featured Loretta Lynn and Eddie Rabbitt, and was the first time ticket demand necessitated holding two separate evening performances.

Saturday (30) headliners are slated to be Marty Robbins and Larry Gatlin. July's date is in negotiation, and the final show of the season (being held Aug. 19 due to scheduling difficulties) features Kenny Rogers.

The series has been promoted by Sea World on a local and regional basis and through mailings to approximately 4,500 travel agencies around the country, Howard notes. Ticket prices for the house were scaled, and a combination package ticket was also offered that covered both admission price to the park and concert admission the same day.

The Atlantis Theatre was constructed in 1976 as Sea World's showcase for its sustaining aqua and

special events. Since that time, the Atlantis has hosted star-studded concerts with Bob Hope, Tony Orlando and Dawn, Helen Reddy, Kris Kristofferson and Rita Coolidge, Johnny Cash and Wayne Newton. It has also served as the site for ABC's "Wide World Of Sports" diving championships.

The Atlantis provides seating under cover for 5,000 people, with additional outdoor lawn seating available for approximately 5,000 more guests. The theatre is located on a lake and offers full stage rigging and accommodations, including a mobile floating stage and \$500,000 in sound and lighting equipment.

"This country music series represents the first time Sea World has made a major effort to provide regular entertainment outside our park theme shows," says Howard. "In terms of both dollars and cents and long-range image awareness of Sea World, the series has been truly successful."

Gayle In China

NASHVILLE—Crystal Gayle is with Bob Hope and others this month in Red China for filming of "The Road To China," a three-hour NBC-TV variety/cultural special slated for airing in September.

Nashville Scene

By SALLY HINKLE

Dottie West has recently completed airline audio interviews with Mark Edwards of WJLD-AM for United Airlines and Harry Newman of KLAC-AM for TWA. T. G. Sheppard will be hitting the fair circuit heavily this summer with some 60 dates that will put him in 27 states within the next 3½ months. For his fair bookings, Sheppard has retained Barbara Johns, who has previously worked with Johnny Cash, Glen Campbell and Conway Twitty, for staging and lighting.

Jimmy Dean recently taped a special guest host segment for Ralph Emery's syndicated television program, "Pop! Goes The Country," which will be aired this fall. Wendy Holcombe, a regularly featured performer for the syndicated tv show, "Nashville On The Road," was a recent special guest on "The Porter Wagoner Show," taped at Opryland's Roy Acuff Theatre for airing in August. Holcombe is additionally spotlighted this month in Seventeen Magazine.

Nashville songwriter and producer Even Stevens currently has penned efforts on Billboard's Hot 100 charts, including Dr. Hook's "When You're In Love With A Beautiful Woman" and Eddie Rabbitt's "Suspicious," which he co-wrote with Rabbitt, Randy McCormick and David Malloy. Productionwise, Stevens can be credited for latest LP projects by Wood Newton and Stella Parton.

Perry Como, Jimmy Dean, Woody Woodbury, Archie Campbell and Ronnie Prophet were among a field of some 130 golfers participating in Chet Atkins annual Celebrity Golf Tournament, held at the Deane Hill Country Club in Knoxville recently. Following tournament play, a dinner show featured performances by Atkins, RCA artist Steve Wariner, Mickey Newbury, Billy Edd Wheeler, Randy Goodrum and Como. Proceeds from the tournament went to the Bearden Lions Club Sight Conservation Fund.

Ralph Moody's great new automobile is a diesel, but Billy Earle's record about it is a gas! The record has not been EPA rated yet but we're road testing it now and it looks like it's gonna' get great mileage.

"THE MOODY MOBILE"

#GCI-1109



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"USE A TELEPHONE POLE"

U.K. EXEC'S EYE OPTIONS

VAT Hike Mauls Industry

• Continued from page 9

Managing director Ramon Lopez says the company would be looking to improve efficiency in all areas. Output might be more selective, but there would be no cutback in artist development. He foresees no change in the concentration of sales on top chart items. Catalog sales would not be improved simply by pegging prices.

Arista has pegged singles prices at \$2, deluxe albums at \$10. Says marketing director Denis Knowles: "I am convinced that the effect of singles over one pound and albums

over five pounds is contrary to the best interests of our industry."

Like others, Knowles also predicts a serious review of "current fashionable areas of extra marketing costs—colored vinyl, special bags and other gimmicks."

At DJM, Stephen James calls for a similar review of royalty payments. "I think it is about time the industry took a long close look at the royalties being paid to artists and producers which have got totally out of hand recently, and contribute greatly to our being one of the most expensive countries in the world for records."

James also draws attention to a further implication of rising prices: the increasing attractiveness of imports. Some voices already characterize the growing flood of imported material, notably from Canada, as one of the major problems facing the U.K. industry, and as U.K. price levels rise, importing becomes a more and more tempting proposition, offering better and better margins.

BBC Records chief Alan Bilyard predicts more piracy and counterfeiting, and almost everybody agrees home taping will be further stimulated. Since blank tape costs less than prerecorded product, and VAT is proportional to cost, the price differential is widening rather than closing.

The effect on the hardware market is likely to be minimal, since electrical items were previously rated at 12½% anyway, as luxury goods.

In the long term the most damaging effect must be on the development of new talent. As MCA boss Roy Featherstone says: "Higher prices will make consumer spending more selective and this will obviously lead to difficulties in breaking new artists and selling their product into the shops. There may even be a need to introduce a lower price LP category for their initial releases."

It will be new acts who suffer most from ticket costs too. As promoter Derek Block points out: "It's the bread and butter acts and the ones

just starting out that will feel the pinch. Major artists, people like Johnny Mathis and so on, are grossly oversubscribed anyway, so it won't make much difference if, instead of having three applications for every available seat, we have two applications."

"Prices will be up by about 10%—\$4 seats up to \$4.40. If the VAT increase had been say 2% we could have absorbed it, but you can't absorb 7% of your gross coming out of your net."

Retailers seem among the least inclined to panic. Possibly they have taken too many knocks in the price-cutting wars of recent years to be much impressed by one more.

Guy Melhuish of Bonaparte Records: "I don't want to sound apathetic, but I don't think this will have any effect whatsoever on business. There's been no dramatic change of attitude on the part of the public and I think they will very quickly get used to the new prices, as they are having to get used to dearer everything else."

"As importers ourselves we shall be looking more closely at overseas, and I imagine dealers generally will be looking to imports, where the margins are good, and budget lines, where the effect of VAT is not so severe. But everyone is better off these days, in real terms. Customers are moaning a bit, sure, but I can remember them moaning when singles cost 60 cents."

What really worries the music industry is the way VAT increases have come on top of the softest market in years. Singles remain buoyant but albums are worse than sluggish.

Sales early this year show the first actual decline in a long time, and as Chrysalis marketing director Keith Lewis says: "In terms of album packages 1978 was probably down too, though because BPI figures are based on LP units and two of the biggest sellers—"Saturday Night Fever" and "Grease"—were double albums." (Continued on page 63)

FEST DRAWS 10,000

Rita Coolidge Tops Intl Slate In Tokyo

• Continued from page 1

forced her to drop out. The atmosphere of suspense was intensified with laser beams and mirror balls, giving the stage the appearance of a true spectacular. Once the show started, excitement soon reached fever pitch. One focal point of interest was whether local names would stave off the international challenge.

After the performers had finished their numbers and the thunderous applause had subsided, the judges announced their decisions. The grand prize went to Rita Coolidge for "Don't Cry Out Loud," the gold prize to A Taste Of Honey for "Do It," the best singer's Award to Junko Ohashi for "Beautiful Me" and silver prizes to Al Jarreau for "All" and to Raffaella Carra of Italy for "Lupa."

The 11 judges made their choices on a points basis, a perfect score being 1,160. Coolidge amassed 1,004 points, A Taste Of Honey 992, Junko Ohashi 945, Raffaella Carra and Al Jarreau both 923.

Japan's Junko Ohashi showed the audience and judges that she deserved the best singer's award with her powerful vocal range which belied her petite physique.

Bronze prizes went to Sergio Mendes, Judy Ongg of Japan and the Brothers Four, while the Foreign Judges' award went to Kenji Sawada, also of Japan.

Coolidge said winning the grand prize was a "wonderful surprise" and that it was the first time she had sung the song without husband Kris Kristofferson before a large audience.

Special guest star at the festival was disco queen Donna Summer, a sensation with the audience and tv viewers.

Among the judges were actress Sylvia Kristel and actor David Soul who lent a touch of glamor to the

precedings. Bill Wardlow, associate publisher of Billboard, known as the major driving force behind the disco boom in the U.S., also was present.

The festival was broadcast nationwide both by radio and television over the network of Tokyo Broadcasting System (TBS), which created the Tokyo Music Festival Foundation and which is the nation's largest commercial broadcasting station.

Acting as music director was Katsuhisa Hattori. TBS executive producer Masabumi Watanabe served as chief administrator.

The best composer's award was received by Takao Horiechi.

Mario Patron copped the best arranger's kudos.

Kathy Barnes and Mariya Takeuchi received the Cherry Blossoms honor.

And the TBS network award went to four acts, Rico Puno, Dulce, Sun Woo Hye-Kyung and Samuel Hui.

Next year's Tokyo event will be held on the last Sunday of March here, reported Hiroshi Suwa, president of the Tokyo Music Festival Foundation.



TOKYO VISIT—Boney M member Bobby Farrell, dressed in a Japanese happi coat, takes a break from taping a television show in Tokyo.

Madrid Site Of CBS Intl Annual Meet

NEW YORK—CBS Records International will hold its first European convention at the Melia Castilla Hotel in Madrid Aug. 18-23.

Usually CRI holds its convention in conjunction with the giant annual CBS convention, but this year that convention has been split up into regional meetings.

Attending the CRI convention will be the managing directors, marketing and a&r personnel from U.K., Scandinavia, Germany, Spain, France, Belgium, Italy, Canada, Latin America, Australia, Japan, and South Africa, as well as representatives from the New York headquarters and from European and Latin American regional offices.

There will also be sales meetings for CRI subsidiary companies in the U.K., Scandinavia, Germany, France, Spain and Belgium.

The convention will be hosted by Maurice Oberstein, chairman, CBS Records U.K., and Roger de Rougemont, senior vice president, CBS European operations. About 700 attendees are expected.

This concludes a two-part feature on the use of television promotions by record & tape manufacturers in Europe. The U.K., Germany, Austria, France and Italy were covered last week.

LONDON—There are two television networks in Holland, Nederland 1 and 2, and the pop-oriented Hilversum 3. No commercials are carried on the classical network, Hilversum 4.

Government restrictions severely limit the time allowed commercials, and has led to strict rationing of time available to record companies. Bookings are often taken a full year ahead of transmission, and labels say they have to spend extra money on print ads as follow-ups to radio and tv campaigns to gain maximum impact.

In 1968 the leading record companies formed a limited liability company to function as a record service-rackjobbing company for non-traditional outlets. Called GrammoService, it services some 1,000 sales points in supermarkets, newsstands and stationery stores. It claims a market share of around 8%.

In looking for a commercial answer to the "threat" of Arcade and K-tel television merchandising in Holland, GrammoService is managing

Controls, High Costs Inhibit TV Use In Smaller Markets

By PETER JONES

directors Jan Assman and Ton van Holten developed a market strategy and founded the Circle label especially to carry it through.

By July 1977, its first tv-promoted product was ready. It was a double album selling at \$15, featuring selected items from French catalogs. Called "Viva France No. 1," it featured such names as Julien Clerc, Alain Barriere, Joe Dassin, Serge Lama, Charles Aznavour, Gilbert Becaud, Mott Shuman, Michel Fugain and Dalida.

So far, sales are in excess of 210,000 units, with hardly any discounting. The package now belongs to the basic re-stock repertoire of any self-respecting Dutch record store. A second volume is now out, and has sold 100,000 units.

The concept was followed by two double albums of easy listening music, "Beroemde Steermuziek," featuring such MOR acts as Kai Warner, Paul Mauriat, Toots Thiele-

mans, Syd Lawrence, Mantovani and Franck Pourcel. The first sold 160,000 units.

The idea works because of careful repertoire selection from within the shareholding companies—Basari, CNR, CBS Holland, Durco, EMI, Ineco, Phonogram and Polydor. One drawback: because of licensing arrangements, some artists, such as Nana Mouskouri and James Last, cannot be included.

In Greece, high costs of television advertising and poor returns from a few experimental spots have tended to keep local record companies away from the small screen. But EMI Greece broke the ground in 1972 with commercials for the Nana Mouskouri album "Spiti Mou Spitaki Mou," though results were poor.

More recently, CBS Greece has pushed a special compilation of Italian singer Raffaella Carra, "The Carra Show," but again sales were not sufficient to justify the around

\$2,000 a spot required by the television networks.

In the main, Greek record executives say the relatively small market does not make tv advertising worthwhile. Others claim that a 30-second spot just isn't enough to provide consumer motivation to buy a disk. Others again reckon the black and white transmission here would waste the color potential of record ads.

Even so, no company rules out tv advertising as a prime market for the future, particularly when market conditions improve, and when color television is the rule.

The first television-promoted album in Finland came in February 1975, via Finnlevy Oy, "Finnhits I" eventually sold around 120,000 units, an all-time record. There have been nine volumes altogether with total sales in the region of 800,000 units.

The idea of "Finnhits" was imported. Finnlevy sought the help of

other local companies, who cheerfully leased tapes. No other company seemed keen to enter the field, so "Finnhits" was the Finnish industry's one major common effort.

Local surveys showed that some 80% of buyers became familiar with the "Finnhits" series through television. Most were impulse buyers who rarely bought records or visited conventional stores. So a new breed of disk customers was born almost overnight.

K-tel started in Finland early 1978. It dealt with foreign hits and so forced Finnlevy into this sector as well. It sold some 300,000 tv-promoted albums in 1978.

All Finnish tv campaigns are national, because the two networks are nationwide and cover Finland from Helsinki to the Lapland. Helsinki also has a commercial CATV enterprise, which covers on a cable-tv system some 40,000 households.

Generally, tv-advertised product in Finland is expected to stay the same for a while, with Finnlevy, K-Tel International and Scandia Musikkki as the main advertisers. More than one item a month adds up to saturation point. Breakeven is calculated at around 20,000-40,000 units, an easy figure for Finnish-language (Continued on page 64)

U.K. Echoes To Music Film/Track LP Blitz

• Continued from page 1

exploit the cross-merchandising sales potential of disk and film.

An early contender is Norfolk International's "The Music Machine," revolving around the disco scene. By critical consensus, Patti Boulaye is the star, a young singer who has recorded before and is presently under contract to Polydor Records. She appears on the Pye soundtrack album by arrangement with Polydor, though the latter has exercised its rights to issue one of Boulaye's songs from the film, "Disco Dancer," as a 45.

Press on the movie, generally labeling it lightweight and a flimsy attempt to cash in on "Saturday Night Fever," has, for the most part, spared Boulaye.

Other acts on "The Music Machine" score include a group named after the movie itself (Pye has released a single by them) and Tony Jackson, hitherto known for his involvement with Sweet Dreams.

Soundtrack came to Pye via Bruton Music, a music library company that's a division of Pye's ATV parent and that was approached by Norfolk

International to provide the score. The album is being cross-plugged by the picture's radio and tv commercials, with Pye contributing cash to promote its property as the movie spreads through London and the rest of Britain.

In similar lightweight vein is "That Summer," a Columbia Pictures (U.K.) production boasting a vacation romance theme. Low budget like "The Music Machine," it was filmed in London last year and showcases on its soundtrack music by Ian Dury, the Boomtown Rats, Nick Lowe and Richard Hell & the Voidoids.

Handling the album of the film is Arista Records here, whose business affairs manager, Robert White, was responsible for assembling the various tracks from labels like Stiff, Radar and Ensign. The 16-song LP actually features only two Arista acts, the Patti Smith Group (represented by "Because The Night") and the Zones, whose "New Life" was especially written for the score.

Arista kicked off its campaign for the album last month via a 20,000 yellow vinyl pressing—all sold, it claims—and is now looking to the film itself, which has its London premiere Thursday (28) and goes on nationwide release two days later, to continue the sales momentum.

"That Summer" is not expected to gain broad U.S. release, if any, because of its local flavor. Besides, American audiences are presently sampling their own equivalent of the picture in "Rock & Roll High School," which also features music (and a starring role) by the Ramones.

For "The Kids Are Alright," there are few such doubts about U.S. distribution. This is the Who's self-financed movie autobiography, a graphic documentary about the British rockers' 15 years together on record and on the road.

It's expected to gain release as a movie in most world markets—the Who's business entourage was at the Cannes Film Festival earlier this year to tie up the deals—while the double album soundtrack is being handled in foreign territories by the Polygram group (for the U.S., MCA has the package).

A Rock Films production, "The Kids Are Alright," went into national cinema release throughout Britain June 24, as Polydor Records cranked up a simultaneous promotion campaign for the soundtrack set.

The Who will add to the year's music movie momentum in September, when the combo's next project, "Quadrophenia," will surface on celluloid and vinyl.

That movie doesn't feature the band, however. It's a drama drawn from the Who's 1973 concept album of the same name. Serving as its mu-

sical directors are Pete Townshend, Roger Daltrey and John Entwistle; soundtrack album will be worldwide with Polydor, whose Polygram parent, via its Polytel tv and film division, bankrolled the movie.

Another music-rooted documentary is "Blue Suede Shoes," a low budget item coming from Boyd's Co. This showcases rock'n'roll in the original sense: it's about the people whose lifestyle is locked in a time-wrap, circa the late 1950s. These Britons, known at the time (and now) as Teddy Boys, have hardly moved on since then, except in age, and they are fanatically loyal to the music of the era—the rock'n'roll of Bill Haley, Jerry Lee Lewis, Chuck Berry and the like.

Haley's revival concert in London earlier this year is one key segment in "Blue Suede Shoes," as is the rock'n'roll festival held in February at a seaside resort on England's East Coast. Acts on show there were mainly latterday exponents of that vintage music form, including Ray Campi, Crazy Cavan and Matchbox.

Another element of the picture is background footage from 20 years ago, focusing on Cliff Richard, Bill Haley and the late Gene Vincent, among others.

A soundtrack album is planned, mixing the music performed at the various concerts on film, plus some original recordings from the period, leased from record labels. No firm deals have been fixed on this, but Boyd's Co. has several interested parties, it claims.

From the same era comes "The Buddy Holly Story," though this Entertainment release is, of course, not a documentary but a "docu-drama" about the pioneering rock star's career. The movie opened here earlier this month, one year after its American release, and has drawn generally good response. Its boxoffice potential is thought to be stronger in the U.K. than the U.S., by reason of continued British interest in the music of the 1950s. And Buddy Holly was a major record factor on this side of the Atlantic long after sales interest faded in his homeland.

Shortly before "The Buddy Holly Story" bowed here, MCA Records issued a six-album package containing virtually everything the singer recorded during this career. It augments the already considerable amount of Holly product available from the label, which will, of course, be pitching this in competition with the movie's soundtrack album.

Latter features the musical talents of the thespian who portrays Holly in the movie, Gary Busey. The soundtrack went through AIP/Epic in America last year, but for Britain, it's been acquired by Multiple Sound Distributors. Company is a London-based tv merchandiser

along the K-tel lines, known for its Warwick label packages of mainly MOR artists.

Multiple Sound plans small screen advertising to boost its soundtrack property as the movie spreads nationwide, just as another local tv merchandising operation, Arcade Records, prepares to do the same for its soundtrack to "Elvis: The Movie."

This contender, a Dick Clark production aired in the U.S. on television, features (like the Holly picture) a disk containing latterday re-

creations of Presley's music, by Ronnie McDowell, previously best known for his Elvis tribute item, "The King Is Gone." Arcade's record campaign will link up with the regional rollout of "Elvis: The Movie."

A third tv merchandiser, Ronco Records, is working "The World Is Full Of Married Men," disco-angled soundtrack to the softcore film of the same name. Though not a music movie as such, it features Bonnie Tyler's "Married Men" as its theme (al-

(Continued on page 65)

'ELTON JOHN IN RUSSIA'—TV SPECIAL

LONDON—A 90-minute television special on Elton John's recent concert season in Russia is being completed for international transmission in the fall. The feature will be made available free to the Russian State Network in return for help in producing John links most of the program in the English version, but lingual changes will be made for the Russian edition. The feature is produced by Allan McKeown and Ian La Frenais, and directed by La Frenais with Dick Clement, a duo best known in the U.K. as comedy scriptwriters for top series such as "Porridge" and "Going Straight."

This film is a first result of a new agreement between Associated Communications Corp., which includes the U.K. Associated Television Company, and Witzend Productions of Los Angeles. ATV had tried for some years to make a documentary about the general scene in Russia and the company sees the John feature as a vital breakthrough.

The film was shot in both Leningrad and Moscow, and is titled "Elton John In Russia."

Austrian Imports Continue To Rise

VIENNA—The boom in record imports to Austria continues. At wholesale prices, 1978 imports increased by \$1.5 million over the previous year to reach \$17.5 million.

Most of the product (\$13.9 million) came from West Germany, the balance originating from the Netherlands, Britain, Switzerland, the U.S., France, Italy and Belgium.

The nation's exports are also regaining ground lost earlier in the decade. Figures show 1978 totals reaching \$3.1 million, compared with \$2.9 million the year before—and that figure down from \$3.2 million (1976) and \$4 million (1975).

Most of the exports (\$1.5 million) went to Switzerland, followed by West Germany, the Netherlands, Italy and France.

Exports from Austria to the U.S. were up 30% last year, to a total \$60,400.

U.K. Tax Jump Hurts

• Continued from page 62

"The tv side has helped hold up sales too, but the cost of tv time is going up 15% to 20% later this year, and many companies have used up their most saleable product for tv promotion by now. I think we may see the lower end of the charts hit, considerable divergence in prices, with a growth in special offers and selected items at lower recommended prices, and more effort to persuade major artists to deliver product on time, which is a real problem.

"People will be more selective about going to see live music be-

cause every cost associated with an evening out has gone up: fares, petrol, drink, meals, ticket prices. That's worrying because prices were already becoming uneconomical anyway.

"With unemployment rising, there's no doubt the economic situation is hitting the younger people hardest, and of course they are the prime market for records. We shall have to see how many shops decide to absorb some of the increases in their own price cutting, but really it's now down to the industry and the record companies to make buying music on disk or tape a more compelling



CHINA DISK—Liu Yin, member of the cabinet of the Peoples Republic of China and head of the Electronic Society of China, receives the first copy of a recording made by the Boston Symphony Orchestra and top Chinese musicians from Dr. W. Dekker, vice president of Philips Industries, which will release the LP.

EQUIPMENT AND TAPES SEIZED

First Classical Bootlegs? BPI Haul Yields Plenty

By PETER JONES

LONDON — British Phonographic Industry investigators have uncovered what is thought to be the first operation in the U.K. specializing in the bootlegging of classical artists.

The operation, known as Reel Opera, was being run by John Horwitz from his home in Kenton, Middlesex. In the High Court (15) he gave an undertaking that his bootlegging activities would end immediately. He further agreed to an inquiry into damages being sought by the BPI.

An order for inspection of Horwitz's premises was granted the BPI on June 7 on behalf of plaintiffs Robert Tear and EMI Records.

BPI lawyers seized recording equipment and some 400 master tapes of illegal recordings of concerts by such artists as Riccardo Muti, Piero Capucilli, Robert Tear, Janet Baker, Herbert von Karajan, Jose Carreras, Maria Callas and Placido Domingo.

John Deacon, BPI director-general, says the BPI's big anti-piracy drive had produced successful civil and criminal proceedings against bootleggers of pop artists, but this was the first time classical repertoire had been unearthed.

Meanwhile, the BPI has, for the first time, appointed a press

and public relations company to "increase public awareness of its fight against the menace of piracy and problems of home taping."

Its deal is with Richard Robson Assoc. and includes other aspects of BPI activity, including liaison with the International Federation of Producers of Phonograms and Videograms on matters relating to the U.K. market.

Deacon says: "We've got to make our presence felt and our views known to a much wider audience, specially with regard to piracy. We want to make it clear to bootleggers, pirates and counterfeiters that this is a fight we are going to win."

"And on private recording, we must make the public aware of the massive harm and detriment which is being caused to record companies, artists, composers and performers.

"Our public relations campaign serves to stress that sound recordings are the most important means of bringing culture into the home and that if the practice of in-home copying of original recordings continues without authorization, the public must eventually be the loser, because the industry will no longer have the resources to produce those original recordings."

Aussie Solons Weigh Major Antipiracy Bill

By GLENN A. BAKER

SYDNEY—The Australian Parliament is considering a copyright amendment bill that would increase fines for record piracy by 1,000-fold. In presenting his bill, Sen. Peter Durack, told the Senate:

"The penalties provided (\$10) were satisfactory when piracy was a relatively rare event undertaken by isolated individuals. Today it is a highly organized business facilitated by the spread of cheap, fast copying equipment."

The new bill would not only increase fines for convicted pirates to a maximum of \$10,000, but would vest jurisdiction with the Federal Court and permit confiscation of equipment used to manufacture pirated recordings.

The antipiracy legislation, the first of its kind in this country, is part of a bill aimed primarily at copyright protection in the use of photocopying machines in schools and colleges, and the freeing of restrictions on material converted to braille or audio tape for blind persons.

It comes as the end result of a three-year investigation by the Franki Committee, established under the Whitlam Labor government in 1974. Although its report was delivered in October 1976, it is only now being presented to parliament.

The Australian Record Industry Assn. has been a major lobbying force behind both the committee and the bill. Says A.W.T. Smith, chairman of CBS Records here and chairman of the association: "We

are delighted that the government has taken this step toward the eradication of record piracy."

Sen. Durack has opted to allow public debate on the bill for an unspecified period before proceeding to debate in the lower house.

Hart-Intersong Link

NEW YORK—Singer Bobby Hart has signed an agreement with Intersong International for representation of his Father group of companies worldwide, excluding the U.S. The 80-song catalog contains new material written by Hart and his partner, Barry Richards.

According to the agreement, the writers are to deliver 15 new songs a year.

ILLICIT PROFITS TOP \$140 MIL

Local Recording Seen Useful Antipiracy Tool In Asia Marts

By MICHAEL WAY

PARIS—Record and tape pirates in five Southeast Asia markets—Singapore, South Korea, Taiwan, Indonesia and the Philippines—are making annual profits that exceed \$140 million.

This is the thrust of a new report on the subject by the Indian Na-

tional Press Agency (NPA). But though the report details the savage effects of piracy throughout the region, it also points out that international record companies lose less to illegal operators when they sign, develop and promote the product of local artists, rather than concentrate on international repertoire.

In fact, claims the report, the recording and gradual rise to success of Asian artists at home and abroad is now one of the principal weapons being used by multinational firms to stamp out piracy.

Although piracy hasn't spared the income of Southeast Asian writers and artists, its effect on them is marginal compared with that on international stars. This is partly due, the NPA report states, to lower recording costs in the region, which result in lower retail prices, and, thus, reduced profit margins for the pirates.

So the region is seeing more product on the market by local artists performing in languages such as Mandarin, Cantonese, Thai and Malay. Polydor Records in Hong Kong, for example, has about 50% of its output in Chinese dialects (though the British Crown Colony is now largely free of serious piracy thanks to the efforts of the International Federation of Producers of Phonograms and Videograms (IFPI); and local law enforcement authorities).

And taking the Hong Kong casebook even further, the NEA says that a number of local artists, notably the Cantonese pop stars such as Patricia Chan, Teresa Teng, Chelsia Chen, Teresa, Gracie Rivera and Rowena Cortes, are doing well overseas, too.

But this remains largely a Hong Kong phenomenon. Elsewhere in Asia, continues the NPA, piracy is (in the words of a Taiwan, trade source) "a billion dollar a year business by any reckoning."

Attitudes to piracy in these countries—where it is the lack of copyright law or lack of its active enforcement which keeps so many illegal operators in business—are summed up by a letter to one Malaysian newspaper in which a disgruntled disk purchaser notes:

"I am not in favor of allowing legitimate recording companies to mo-

artists of the West. We should help them to develop their own artists, their own writers, so that they can gain exposure in our markets."

Only in this way, he continues, can the Russians be expected to participate more fully in the international music industry. "There's no reason why it can't be done. The talent is there."

The Chrysalis deal, in common with similar arrangements made by other foreign disk companies, is actually with the Soviet state trading organization, Mezhdunarodnaya Kniga. This, in turn, leads the state second operation, Melodiya, to manufacture and distribute the Sayer album.

Though Chrysalis enjoyed chart-topping sales in Britain earlier this year with "The Very Best Of Leo Sayer," the LP marked for Russian re-

lease does not exactly duplicate that package. Melodiya was interested in having the compilation reflect its view of Sayer's talent, according to Brown, and subsequently submitted its track preferences. He points out that the Soviets became quite familiar with the British singer and his repertoire during the negotiations.

The Chrysalis executive declines to discuss the quantity of albums which Melodiya will press and distribute, or the release timetable. But he does confirm that the deal contains an option for further manufacture after initial supplies are exhausted, in contrast to some other contracts with East European markets, where the quantity agreed upon by the state record company represents the limits of availability.

Moves to release Chrysalis product in the U.S.S.R. began through contacts Brown made at MIDEM in 1976. As Russian industry operates under a planned economy, the negotiations and subsequent deals take considerably longer to bear fruit than in the West.

Though the British label offered its catalog for release, Sayer turned out to be the most attractive property as far as the Russians were concerned, at least for the initial disk release. Brown's opinion is that they prefer popular artists whose appeal and talent has been internationally established, although hard rock and heavy metal acts are not favored.

He is now hoping to bring about the Russian release of product by other Chrysalis names, and to secure touring opportunities.

As for reciprocal arrangements, Brown says that Chrysalis is very interested in helping the Soviets gain exposure for their recorded product and artists in western markets. Specifically, he wants to gain foreign licensing rights to certain Russian classical repertoire, thus putting the firm into that music market for the first time.

Some agreement has been reached, in fact, and tentative plans for the release of six albums have been drawn up. But this is as far as Brown wants to be drawn out on the subject, beyond saying that Chrysalis would create its own classical label for the recordings.

In connection with foreign licensing rights to popular Russian artists, Brown acknowledges that more groundwork is necessary. "We need to work much closer together on this."

The Briton has heard and seen many of the country's pop artists during trips to Moscow (he's visited the Melodiya recording studios), and is full of praise for their vocal abilities and—almost as important in developing new artists abroad today—their appearance.

The key elements, as he sees them, are "the right repertoire, and the right production." There are some fine Russian songwriters, but it may be necessary to draft English lyricists to give the material the appropriate sophistication for foreign appeal.

"It's not simply that we speak English, but the fact that it's the accepted language for artists to break worldwide," he says, citing Abba and Boney M as examples.

But whatever the route, Brown stresses again Chrysalis' belief that it should be a two-way traffic dealing with the Russians, and that his company is willing to offer the appropriate resources in return for the U.S.S.R. release. "I don't acquire,"

TV Use In Smaller Marts

Continued from page 62

LPs but hard for international titles to meet.

Finland is the only Scandinavian country with commercial television, though even there commercial radio is yet to come.

In the light of the Scandinavian overall lack of tv outlets, fringe areas can become very important to record companies. In Denmark, for instance, albums advertised by German television sell very well in the southern regions where the tv reception from Germany is good.

K-tel has its own Danish representative in Denmark, but Arcade, Ronco and other tv-specialist outfits arrive via special import channels. Sales average around 2,000 units, not so much for "ordinary" solo artists, but for compilations of new hits and big names such as Elvis Presley.

Despite lack of television, the compilation album configuration works well in Denmark. EMI, Polygram, Starbox, Metronome, CBS and Sonet all make up their own albums, some special editions involving mostly international artists.

Romania has some off-beat angles to its on-air promotion. The record company believes television is the most efficient and penetrating way to get across information.

But radio is seen as more efficient in promoting records, because there are so many specialist programs into which the latest product can be fed. Electrecord, however, still doesn't pay for airtime, because even now demands for records outstrips production capacity.

In Romania, the radio/tv boost comes from programming of records, the on-network views of record producers, and shows in which the artists appear as guests.

There are no television advertise-

ments in Yugoslavia in the West European sense. But the odd release does get advertising space. Special tv-advertised albums do not exist, and there are few compilations.

Assistance on this feature provided by Fritz Versteeg, Holland; John Carr, Greece; Kari Helopaltio, Finland; Knud Orsted, Denmark; Octavian Ursulescu, Romania; Mitja Volcic, Yugoslavia; Roman Waschko, Poland; and Fernando Tenente, Portugal.

Compilation cassettes are popular, but are not sold through tv advertising. As in Romania, the big problem is that demand for records and tapes is higher than the maximum capacity of the record industry itself.

Again, in Poland the record industry sells virtually everything it produces, so there is no need for television backup. The repertoire available may not entirely suit the public, but that is another question.

Portugal is choosy in picking material suited to tv advertising. There has to be a virtual guarantee of sales of 25,000 units in order to meet the very high costs of this kind of promotion. When it does happen, it is always on a national level.

Christy Label Bows

LONDON—New independent labels continue to proliferate here. Latest on the scene is Christy Records, headed by Peter Salmon, who is also tied in with Chesterfield Music, Curzon Records and no fewer than 24 other companies.

First product includes a seven-inch picture disk from new band Mainland. Distribution is via Pye and Charly Records.

International Chrysalis In 2-Way Soviet Linkup To Issue Russian Pop Disks In West; Classics Too

By ADAM WHITE

LONDON—The planned release of a Leo Sayer "Greatest Hits" album in the U.S.S.R. (Billboard, June 23, 1979) marks more than Chrysalis Records' product debut in that market.

It inaugurates an artists a&r and repertoire relationship which may yield several other projects, including Chrysalis' entry in the classical music field, utilizing Russian repertoire, and the marketing of Russian popular acts in world markets.

International director of Chrysalis, Des Brown, who's been in negotiations with the Soviets for three years, is a firm believer that the company's links with that nation—and those of the worldwide record industry—must shape up as a two-way street.

"It's simply not fair to expect to be just another outlet for the music and

artists of the West. We should help them to develop their own artists, their own writers, so that they can gain exposure in our markets."

Only in this way, he continues, can the Russians be expected to participate more fully in the international music industry. "There's no reason why it can't be done. The talent is there."

The Chrysalis deal, in common with similar arrangements made by other foreign disk companies, is actually with the Soviet state trading organization, Mezhdunarodnaya Kniga. This, in turn, leads the state second operation, Melodiya, to manufacture and distribute the Sayer album.

Though Chrysalis enjoyed chart-topping sales in Britain earlier this year with "The Very Best Of Leo Sayer," the LP marked for Russian re-

Football Disco

BRUSSELS—The U.K. football team Nottingham Forest, which won the European Cup by beating Swedish champions Malmo in the final, is now a big hit in Belgian discos through an off-beat single cut by the players as a thank-you message to their fans.

Edward Van de Wijngaert, for 14 years in the disco business and owner of "The Stones" in Antwerp and "The Beatles" in Blankenberge, started playing the hand-clapping 45 after picking up a copy in the U.K. He persuaded WEA Brussels to release the single and it sold 6,000 copies inside a few days in the Antwerp area alone.

From The Music Capitals Of The World

LONDON

As part of a big promotion boost in Germany, **Siouxsie and the Banshees** recorded German language version of "Metal Postcard," or "Mit-tageisen," from the LP "The Scream," plus only available recording of "Love In A Void," for the market there on Polydor.

Fourth in Chappell Music's series showcasing contract bands at the Marquee here featured **Yachts**, highly touted new group whose debut album was recorded in New York. State Group of Companies switched offices to 26/27 Castlereagh Street, London W.1., above its Odyssey Recording Studios complex.

Free open-air concert in Hyde Park here set for the **Buzzcocks** (Aug. 18), having satisfied the authorities that the group was out of the "outrageous new wave" category. New **Sex Pistols** single features **Sid Vicious** singing "G'mon Everybody," plus two **Johnny Rotten** vocals. **Elvis: The Movie**, the **Dick Clark** special, opens here in July, with 17-track soundtrack LP from **Arcade**, following favorable response to special showing for the **Elvis Presley** Fan Club here.

Seems certain that **Sham 69's Jimmy Pursey** is to join with ex-**Sex Pistols** **Steve Jones** and **Paul Cook** in a new band. **PETER JONES**

BUCHAREST

Local newspaper Saptamina promoted rock and folk concerts at the Palace Hall here, prior to the big five-day Special Show which featured 18 rock bands and eight folk singers. Rock group **Metropol** and singer **Angela Similea** taking part in the East German Schlager Festival this year.

The **Dan Mindrila Quintet** invited to a special jazz concert in Sofia, Bulgaria, **Cezar Tataru** and **Acvulina Severin** were at the Mongolian festival in Ulan-Bator, and **Cornel Constantiniu** and **Natalia Guberna** were at the Intertalent festival in Gottwaldow, Czechoslovakia.

Czech musical movie "Frighten The Composer," featuring singer **Helena Vondrackova**, screened here with great success. In the Romanian charts, local product: "Albumul Vechi de Amintiri," by **Adrian Romcescu**; "De iubire," **Stela Enache**; "Proverbe," **Marius Teicu**; and (international product): "Milk And Alcohol," **Dr. Feelgood**; "Tragedy," **Bee Gees**; "Don't Stop Me Now," **Queen**. **OCTAVIAN URULESCU**

ATHENS

The Hellenic radio/TV network ERT is pledged to enrich its music programming, starting with hour-long specials by **Duke Ellington** and **Jose Feliciano**. Huge sales guaranteed for **Abba's** "Voulez Vous" on Music Box, the group's enormous popularity underlined by a re-run of "Abba: The Movie."

The classical market subject of an upcoming

Music Box drive. CBS Greece claiming the "fastest-selling record" yet in the country, the "Lemon Popsicle" soundtrack, with 35,000 copies sold in a few weeks, and the movie is said to have outgrossed "Saturday Night Fever" here.

After her appearance in the Eurovision Song Contest, local Polygram singer **Elpida** back in Jerusalem for the "Miss Israel" fashion contest.

Steady success with RCA catalog for **Minos Matsas**, notably via "Diamond Cut" by **Bonnie Tyler**, "Gold" by **Jefferson Starship** and **Lou Reed's** "Take No Prisoners." **Julio Iglesias** taped a TV special for ERT. **JOHN CARR**

SYDNEY

CBS here has finally issued "Bob Dylan At Budokan," partly to combat a high-selling double bootleg LP of the artist caught live in concert at Adelaide. Veteran Australian rocker **Johnny Chester** has had one of his recent compositions, "Lord I'd Forgotten," covered by top South African chart name, **Gene Rockwell**.

Mark Moffatt, producer-engineer at Melbourne's TCS Studio and guitarist with top country band **Saltbush**, has departed the group to pursue recording projects with **Carol Lloyd** and songwriters **Nicola & Sinclair**. Moffatt's aim is to further the acceptance of active musicians-producers in Australia. The 7 TV network's national Sunday morning pop forum, "Sound Unlimited," has been sold to Hong Kong television by packager **Graham Webb**. The show's heavy disco content weighed in its favor during negotiations.

CBS apparently withdrew and destroyed all its first pressing (of 5,000 copies) of **Art Garfunkel's** "Fate For Breakfast" album, in order to reissue it with the track, "Bright Eyes," a No. 1 in Britain and now developing strongly in other global markets. **GLENN BAKER**

OSLO

Smurf fever continues here, following remarkable sales of 260,000 units in Norway alone for the first locally produced album "In Smurfeland." The follow-up, also by actor **Geir Boerresen**, is "Summer In Smurfeland," in Norwegian with lyrics by **Andreas Diesen**, via db Records, and it had an advance order of 80,000.

Ketil Bjornstad, pianist and composer in the **Keith Jarrett** mould, also noted as writer and poet, out with a new album following his three-LP pack of last year. NordDisc presenting new series "Jazz Rock," first album featuring pianist **Haakon Graf** and his group **Hawk On Flight**, made up of Swedish musicians.

Polydor out with a children's record "Barnas Favoritter," linked with the UN Year Of The Child and with proceeds going to the Red Cross, with such big names as **Wenche Myhre**, **Oystein Sundex** and **Jon Skolmen** giving their services free. **RANDI HULTIN**

U.K. Music Film Blitz

Continued from page 63

ready covered in the U.S. by **Bette Midler** and other material by **Sylvester**, **Maxine Nightingale**, the **Emotions**, **A Taste Of Honey**, **Gladys Knight**, **Mick Jackson**, **Heatwave** and **Gene Chandler**, among others.

Ronco is also gearing up for "The Bitch," similar softcore story which contains much music. This is the followup to last year's highly successful "The Stud," which yielded a chart-topping soundtrack disk set. **Ronco** is hoping to repeat that trick with the new release.

Other music movies on the near horizon include:

- "Rockers," set in Jamaica and described as a "comedy-adventure-musical." Star is one of reggae's top recording and performing drummers, **Leroy "Horsemouth" Wallace**; soundtrack includes material by **Peter Tosh**, **Burning Spear**, **Bunny Wailer**, **Lee Perry**, **Gregory Isaacs** and **Joe Gibbs**.

- "Electric God," touted as "the musical reincarnation of **Jimi Hendrix**" and starring **British musician Jack Hammer** with guitarist **Axxus**

Anton Hammer was a close friend of the late rock hero.

- "The Space Movie," a documentary of man's conquest of space to date (using NASA footage) which marks the filmscore debut of **Mike "Tubular Bells" Oldfield**. Picture also signals **Virgin Records'** entry into movie production: it's directed by **Tony Palmer**, whose most recent music project was the TV history of popular music, "All You Need Is Love."

- "Plastic," a big budget drama written by U.K. composers **Barry Mason** and **Alan Hawkshaw** that's about the exploits of a record producer. Signed to star is **Margot Kidder**, fresh from her "Superman" success.

- "Dracula Fever," a "horror-musical" to feature a number of rock bands, and produced by the makers of both "The Stud" and "The Bitch," **Brent Walker**.

- "Rock Follies," a \$2.5 million production based on the successful **British TV series** about a female rock group. The program yielded a top-selling soundtrack album, and was also exported to the U.S. among other markets.

CBS Adopts Wrap To Cut LP Warpage

TORONTO—CBS Canada is introducing the European poly-bag wrapper for LP product which acts as a deterrent to shipping and stock warpage.

The poly-bags manufactured from duPont shrink-wrap replace the standard Cryovac polywrap and can be manufactured using standard shrink-wrap heat machines, a company source indicates.

The new poly-bag system originated here with **Alex Martorino**, CBS director of quality control, who experimented with a variety of jacket wraps in an attempt to cut down on the industry plague—warpage.

So far, the department notes, retailers are pleased with the new packaging concept. Cost difference between the two systems is described as negligible.

A&M plans to utilize the new poly-bags and **WEA** and **Polygram** are expected to test market the new wrap shortly.

CBS has clearly identified the process as being of European origin, and notes that it is the first mass manufacturer here to introduce the wrap for general releases.

Webster U.K. Launch

TORONTO—An intensive marketing campaign waged by **EMI U.K.** has succeeded in launching Canadian act **Max Webster** in Britain.

The campaign started in early spring in conjunction with tour dates with **Rush** in the U.K., and included dispensing picture disks, biographies and flexi-disks at all venues played.

Webster is currently in the midst of a central and eastern Canada tour, including a headline show at the 10,000 seat **Maple Leaf** venue here. He intends to return to Britain in the fall for a number of headline shows.

The group has three gold albums in Canada, the latest said to be approaching platinum, according to **SRO Management**, which handles **Webster**, as well as **Rush**.

TOP PRODUCT DUE

Capitol-EMI Gears For Bumper Sales Activity

TORONTO—Memories of a sluggish second quarter retail sales picture are about to be wiped out by an arsenal of major artists LPs shipping onto the market in the next few months, predicts **Bob Rowe**, vice president, sales, at **Capitol-EMI**.

The company has scored a 38% sales increase in the 10 months ending May 31 and **Rowe** is forecasting "an incredible six months to follow. Not just for us, for everyone in the industry."

Shifting from \$7.98, with selective pricing on major albums, to an \$8.98 across-the-board by fall, **Rowe** tells that **Capitol's** marketing emphasis is to be intensified at "street level," particularly at the in-store level.

"We've done well at the retail level with promotions," he reports. "A good example is **Kate Bush** who has little airplay across the country, certainly none to speak of at the key stations, and yet we have gone gold on the 'Lionheart' album."

Explaining the success without radio support, the vice president notes

Canada



VILLAGE TANK—The members of the Village people show off the silver and gold records they received for Canadian sales of their Casablanca "Go West" LP while riding atop a tank which rolled across a major boulevard in Toronto. Seen, from left, are group members **Alex Briley**, **David Hodo**, **Felipe Rose**, **Victor Willis**, **Glenn Hughes**, **Randy Jones**, and an unidentified tank driver.

Field Testing Shapes Infinity Release Plans

By DAVID FARRELL

TORONTO—Infinity Records, Canada, barely six months old, is jumping the lead in the industry by introducing market research analysis prior to marketing new releases.

According to **Jean-Marie Heimrath**, national promotions director, the project is still in its infancy and "definitely under wraps," but he admits to having secured an independent firm to establish several "cells" across the country to gather consumer response data.

The cells are likely to be comprised of as many as 100 active and passive persons and research would include questionnaires, phone-outs and, possibly, group sessions. All data would be fed into and tabulated on the **MCA** in-house computer system which shares **Infinity's** sales and administration memory banks.

Heimrath opines that research will become more and more important to the industry as the cost of promotion climbs. He also cites the slump in the U.S. market as another possible factor leading the industry into the era of total research marketing.

Pringle Garners 27% Cume Rise

MONTREAL—The four-hour weekly pop-oriented **Pringle Program**, syndicated nationally on more than 50 stations, has topped a 500,000 cume audience, according to figures cited in the recent **Bureau of Broadcast Measurement** rating book.

Just under a year old, the foreground show jumped 27% in terms of its real cume audience to 568,000 listeners nationally, with quarter hours showing an average listenership of 217,000 nationally.

According to the show's host, **Doug Pringle**, plans to syndicate in the U.S. are still on the drawing board, but sales and marketing strategies needed to do this will be coordinated through the **J. Walter Thompson** advertising agency, which has just taken on the marketing assignment for the show.

New Dates Set For Eagles' Japan Tour

TOKYO—Following hard on the news that a series of concerts by the **Eagles** at the **Nippon Budokan Hall**, scheduled for the end of this month, had been postponed because of **member Don Henley's back trouble**, manager **Irving Azoff** flew in to apologize to disappointed fans.

Azoff stressed that Japan is an important market for the **Eagles** and that the originally planned concerts will be held this September, with additional performances in **Osaka** and **Nagoya**.

He expects the new album to be released in early September to coincide with the group's tour.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/30/79

Number of LPs reviewed this week **34** Last week **40**

Spotlight

Pop

JONI MITCHELL—Mingus, Asylum 5E505. Recorded by Henry Lewy, Steve Katz. Mitchell's last few albums contained increasingly more jazz influence and here she goes jazz all the way with this tribute to jazz great Charles Mingus, who died earlier this year. Mitchell has taken Mingus' music and added original lyrics to it. Those expecting conventional Mitchell fare will not find it on this album, nor will they be disappointed. The album has its highs and lows, but as a whole, "Mingus" is an intriguing, moody album. The singer/writer's lyrics are in the poetic vein, paying homage not only to Mingus, but to other jazz greats as well. Mitchell's guitar is backed by the talents of bassist Jaco Pastorius, Wayne Shorter on soprano sax, Herbie Hancock on electric piano, Peter Erskine on drums, Don Alias, congas and Emil Richards on percussion. This is not an album that is easily digestible, but one that requires spending time with.

Best cuts: "Sweet Sucker Dance," "A Chair in the Sky," "The Dry Cleaner from Des Moines."

Dealers: Attractive packaging makes for prominent display.

ORIGINAL MOTION PICTURE SOUNDTRACK—The Main Event, Columbia JS36115. Multiple producers. The last-breaking Barbra Streisand single of the light theme from this film should sweep this album into the top half of the chart. In fact, that Paul Jabara Bruce Roberts tune is presented three times on this LP: in a sizzling 11:35 disco version, a shorter 4:52 disco reading and a 4:14 ballad interpretation. Another highlight of the LP is a funky, rocky cut called "The Body Shop," by another Jon Peters management client, M&O (Michalski & Oosterveen). The set is rounded out by a couple of oldies: the Four Seasons' "Big Girls Don't Cry" and Loggins & Messina's "Angry Eyes."

Best cuts: Those cited.

Dealers: The last time Streisand appeared in a movie ("A Star Is Born"), the soundtrack sales were quite healthy.

HOT CHOCOLATE—Going through the Motions, Infinity INF9010. Produced by Mickie Most. Like Hot Chocolate's infinity debut "Everyone's a Winner," which boasted the infectious title cut, this new LP also has the same kind of rhythmic, catchy lead cut. "Going through the Motions" is a pulsating disco/pop track with blaring synthesizers, keyboards, percussion and Errol Brown's husky lead vocal. The song's hook is the catch phrase title and it gains in momentum. The remainder of this album contains more solid driving tracks in the pop/r&b/disco bag.

Best cuts: "Going through the Motions," "Mindless Boogie," "I Just Love What You're Doing."

Dealers: Hot Chocolate made big a comeback with its last LP and that momentum should continue.

NICK LOWE—Labour of Lust, Columbia JC36087. Produced by Nick Lowe. While this, Lowe's second LP, does not have the immediate presence of his debut "Pure Pop for the Now People," it may have a lot better staying power. As before, Lowe, who is undoubtedly the best producer the new wave has produced mixes a stew of rock styles seasoned by his less than reverent wit. Lowe doesn't provide information on the sleeve as to who is playing with him on this LP, but it wouldn't be too off the mark to guess it is his old buddies from the Rumour, Elvis Costello's Attractions, and Rockpile. This is the kind of LP that brings a smile.

Best cuts: "Cruel to Be Kind," "America Squirms," "Switch Board Susan," "Without Love," "Born Fighter," "Love So Fine."

Dealers: Pitch to Costello and Cars fans.

BLUE OYSTER CULT—Mirrors, Columbia JC36009. Produced by Tom Werman. The five-piece band puts more of an accent on melody without relinquishing its hard rock foundation. The emphasis is on power guitar riffs with strong vocals and some outstanding backing harmonies by guests Genya Ravan and Ellen Foley. With the exception of the six and a half minute "The Vigil," all of the cuts are short enough for a single. Blue Oyster Cult, never a group that's been short in the energy department, doesn't disappoint here.

Best cuts: "Dr. Music," "Mirrors," "The Vigil," "I Am the Storm."

Dealers: Blue Oyster Cult is an AOR favorite.

NILS LOFGREN—Nils, A&M SP4756. Produced by Bob Ezrin. Lofgren is one of the flashiest guitarists around and shows his stuff here with a collection of high energy rockers with a new band and product in which his guitar is the focal point and the rest of the instrumentation is based around it. Producer Ezrin has extracted Lofgren's strengths making this the artist's most accessible effort yet. His vocals are filled with rock conviction and his writing, in partnership with Lou Reed here, is among his best. David Sanborn adds a sax solo on "A Fool Like Me," adding a new dimension to it.

Best cuts: "No Mercy," "I'll Cry Tomorrow," "Steal Away," "A Fool Like Me."

Dealers: Lofgren gets stronger with each outing.

MAXINE NIGHTINGALE—Lead Me On, Windsong BXL13404. Produced by Denny Diante. Perhaps the great talent assembled for this album has brought out the best in Nightingale because this is the singers' best album in some time. The album is in the disco groove although the pop appeal surfaces right to the top. Nightingale's vocals are broad in scope as she ranges from sassy upbeat dance tracks to ballads and midtempo fare. Among the musicians backing her are David Foster, Michel Colombier, Ray Parker Jr., Michael



QUEEN—Live Killers, Elektra BB702. Produced by Queen. Given that all of this four-man group's albums have sold very well in the U.S. over the past four years, and that this is basically a collection of cuts from those LPs, one might wonder how much of a market there is for this set. But what makes this double live package valid in its own right are the new and in several cases markedly different versions the songs are given here. Tunes like "Death On 2 Legs," "Bicycle Race," "Dreamers Ball," "Love Of My Life" and "39" all take on a different feel from their original recordings. These four sides were culled from tapes of the band's European tour the first three months of this year, sound quality is excellent throughout. This set includes nine tunes each by Freddie Mercury and Brian May, two each by John Deacon and Roger Taylor.

Best cuts: Killer Queen, "You're My Best Friend," "We Are The Champions," "Bicycle Race," "Death On 2 Legs," "Bohemian Rhapsody"

Dealers: Group's last three albums have hit the top 10.

Brecker, David Hungate, Larry Carlton and a host of other first raters.

Best cuts: "Lead Me On," "Hideaway," "(Bringing Out) The Girl in Me"

Dealers: The title cut is steadily climbing the Hot 100.

Soul

L.T.D.—Devotion, A&M SP4771. Produced by Bobby Martin. L.T.D. has been one of the classiest and more consistent r&b/pop acts. Its newest is no exception. There's a balanced mix of funky and rhythmic tracks in the disco groove and lush ballads that highlight the group's vocals and harmonies. The standout uptempo track is "Dance 'N' Sing 'N'" with its outstanding horn work, guitars, keyboards and percussion. The 10-member group's calling card has always been the way it manipulates horns into the arrangements and the exceptional vocals of Jeffrey and William Osborne. This is the first L.T.D. LP with all self-penned material.

Best cuts: "Dance 'N' Sing 'N,'" "One On One," "Share My Love," "Sometimes"

Dealers: L.T.D. is a consistent high charting r&b & pop act.

First Time Around

SNIFF 'N' THE TEARS—Fickle Heart, Atlantic SD19242. Produced by Luigi Salvoni. This six-piece English group makes music that is a synthesis of rock, pop and folk. Similar to a degree to Dire Straits, the group has a distinct folk consciousness that when coupled with rock, subtle country and synthesizer, the effect is irresistible. At the forefront is Paul Roberts, writer, vocalist, acoustic guitarist whose songs cut into a variety of styles and moods. Keyboards, guitars and bass round out the unit.

Best cuts: "Driver's Seat," "New Lines On Love," "Rock 'N' Roll Music," "Slide Away"

Dealers: This group is an AOR natural with the appeal of a Dire Straits.

BLACKJACK, Polydor PD16215. Produced by Tom Dawd. Blackjack is a highly touted four-member group that combines hard biting rock with a distinct blues style. Lead singer Michael Bolotin has a husky r&b growl, coming across loud and clear in each of the tracks. The other members of the group include lead guitarist Bruce Kulick, bassist Jim Haslip and drummer Sandy Gennaro, all rock veterans. Producer Dawd, whose credits include Rod Stewart, Eric Clapton and the Allman Brothers, has crafted an album that seems to fuse bits and pieces of each of those styles. Just about all tracks are first rate and explosive.

Best cuts: "Love Me Tonight," "The Night Has Me Calling For You," "Without Your Love," "I'm Aware Of Your Love."

MICK TAYLOR, Columbia JC35076. Produced by Mick Taylor. First time? It is a little hard to believe, but even though Taylor played for five years for the Rolling Stones, and has been a solo artist for all intent and purpose for the five years since leaving the Stones, this is his first solo LP. And it is a good one. Assembling his own band rather than relying on superstar session friends, Taylor has put together a warm and unpretentious LP of mostly midtempo material that gives his guitar enough room to roam without taking over the LP's entire domain. All the compositions here were written by Taylor, and while he is not the greatest vocalist in the world, he is winning.

Best cuts: "Leather Jacket," "Broken Hands," "S.W. 5," "Spanish"

Dealers: Encourage your patrons to compare this with Ron Wood's solo LP.

this Mason session are three guests, Chuck Leavell, Jimmy Nails and Gary West. **Best cuts:** "Sunshine Girl," "I Really Love You," "Movin' On."

ROY LONEY & THE PHANTOM MOVERS—Out After Dark, Solid Smoke 9001. Produced by Stephen Fisher, Roy Loney. This is rock'n'roll 15 years old but recycled and refreshed for the '80s by a group of young devotees who approach the music with both affection and verve. In many respects the presentation recalls George Thorogood, who, small label notwithstanding, is doing just fine in the marketplace. Add to this a dash of Talking Heads type of nervous artiness, and you have Loney and his Movers. **Best cuts:** "Neat Petite," "Phantom Mover," "Scum City," "Return To Sender."

soul

LENNY WILLIAMS—Love Current, MCA MCA3155. Produced by Frank E. Wilson. Williams combines a silky smooth vocal style with a pulsating rhythm unit, horns, synthesizer, percussion and string section for a final product that is both uplifting, energetic and in the disco groove. Williams' vocals take centerstage here, as he handles the funky upbeat tracks with the same nonchalant grace as the more subdued cuts. **Best cuts:** "When I'm Dancin'," "If You're In Need," "Love Hurt Me, Love Healed Me."

GAVIN CHRISTOPHER, Curtom/RSO RS13052. Produced by Gavin Christopher. Better established as a writer, responsible for a number of hits for Rufus, Christopher proves a formidable performer here. A pulsating rhythm section coupled with the Tower Of Power horn section gives the album its zing while Christopher's vocals have enough strength not to be overpowered by the music. As expected, Christopher is a song-oriented artist, with the writing a major strength. **Best cuts:** "Feelin' The Love," "We're In Love," "Takin' Your Love Away."

jazz

BUDDY TATE CELEBRITY ORCHESTRA—Unbroken, Pausa PR7030. Produced by Hans Mauerer, Joachim Berendt. Here is more fine ore mined from German studios. Ex-Basie star Tate and his tenor pipe are well showcased on these eight selections, and Nat Pierce, piano, Dud Bascomb's trumpet, Eli Robinson's bone and Ben Richardson's reeds provide beautiful interplay. Taped nine years ago, the sound is modern, the music first rate. **Best cuts:** "Moten Swing," "One For Johnny," "Undecided."

JOE SAMPLE—Fancy Dance, Storyville SLP4000. Produced by Rune Ofwerman. Sample the Crusader taped six tunes in Sweden 10 years ago with Red Mitchell, bass, and drumming by J.C. Moses. One quickly notes the changes a decade has brought in Sample's keyboard designs; yet in 1969 he laid down scads of imposing pianistics which come through here effectively. Outstanding liner notes, too, by Mike Hennessey. **Best cuts:** "The Children's Song," "Old Town."

ART VAN DAMME'S QUINTET—Pausa PR7027. Produced by Hans Georg Brunner-Schwer. Taped in Germany nine years ago, these 12 standards display not only Van Damme's accordion artistry but generous batches of Joe Pass' guitar with Eberhard Weber on bass. Issued for the first time in the U.S., it's an LP which will surprise. A bow, too, to Heribert Thusek on vibes and Kenny Clare at the drums. **Best cuts:** "The Song Is You," "Blue Lou," "When You're Lover Has Gone."

LOREZ ALEXANDRIA—A Woman Knows, Discovery DS800. Produced by Albert Marx, Dennis Smith. Backed by a compatible small combo, Alexandria sings eight tunes (and a couple of "spoken autographs") showing a confident, easy-articulated style abetted by Charles Owens' reeds and piano by Jack Wilson. **Best cuts:** "I Can't Get Started," "Something Cool."

DAVIS & EDISON—Storyville SLP4004. Produced by Ole Mathiessen. "Lockjaw" and "Sweets" of Count Basie fame team up for six stellar tunes taped in Denmark three years ago. Tenor and trumpet soloists are backed by John Darville's Quartet, Darville blowing up a breeze on trombone. One can't fault anything here; it's uncomplicated, top drawer mainstream music without the phony effects of synthesizers and other electronic aberrations. **Best cuts:** "Lester Leaps In," "September Song," "Spotlite."

ARTIE SHAW'S ORCHESTRA—Featuring Roy Eldridge, Pickwick Quintessence QJ25191. Reissue produced by Gene Norman. Nine tracks from 1944-45, originally cut for RCA, recall the Shavian big band when Roy Eldridge was its most brilliant soloist and Dobo Marmarosa presided at the piano. Shaw's clarinet is simply scintillating; Eldridge comes off well, too, in a setting which shows him off spectacularly. **Best cuts:** "Little Jazz," "I Could Write A Book."

ERROL PARKER—Solo Concert Live At St. Peter's Church, Sanara 1009. Produced by Errol Parker. Parker plays piano in a dazzling style that transcends its mechanical base. It is distinctive enough to earn him ready identification. His "Sun dance" is almost an updated ragtime. **Best cut:** "Oram."

(Continued on page 68)

Billboard's Recommended LPs

pop

RICK WAKEMAN—Rhapsodies, A&M SP6501. Produced by Tony Visconti. One of the most heralded keyboard players, Wakeman joins forces again with producer Visconti on this double-pocket album, his first double solo effort. Wakeman plays grand piano, organ and synthesizers on the 18 cuts which recall his "Six Wives Of Henry VIII." Guitars, bass and drums accompany Wakeman as he plays his way through a series of new compositions. This is Wakeman's first album since rejoining Yes. **Best cuts:** "Swan Lager," "Summertime," "Rhapsody In Blue."

AIRWAVES—Next Stop, A&M SP4763. Produced by Pat Moran. Airwaves is a Welch Trio who had midchart success with "So Hard Living Without You" from its first album. Paced by vocalist/guitarist Ray Martinez, vocalist/bassist John David and drummer Dave Charles, Airwaves has a sound similar to 10cc and even a little of Supertramp. The songs are punchy, exuberant, upbeat and very singles oriented. **Best cuts:** "Under Your Spell," "Next Stop," "An't Got Love."

DAVID KUBINEC—Some Things Never Change, A&M SP4766. Produced by John Cale. British guitarist/writer Kubinec sings like David Bowie and writes songs that recall a number of other groups. The delivery is hard and rocking, which isn't surprising since producer Cale is former mentor of Patti Smith and Lou Reed. The rock punch of Kubinec's band comes from stinging guitars, keyboards, bass and even some bagpipes. **Best cuts:** "Another Lone Ranger," "Some Things Never Change."

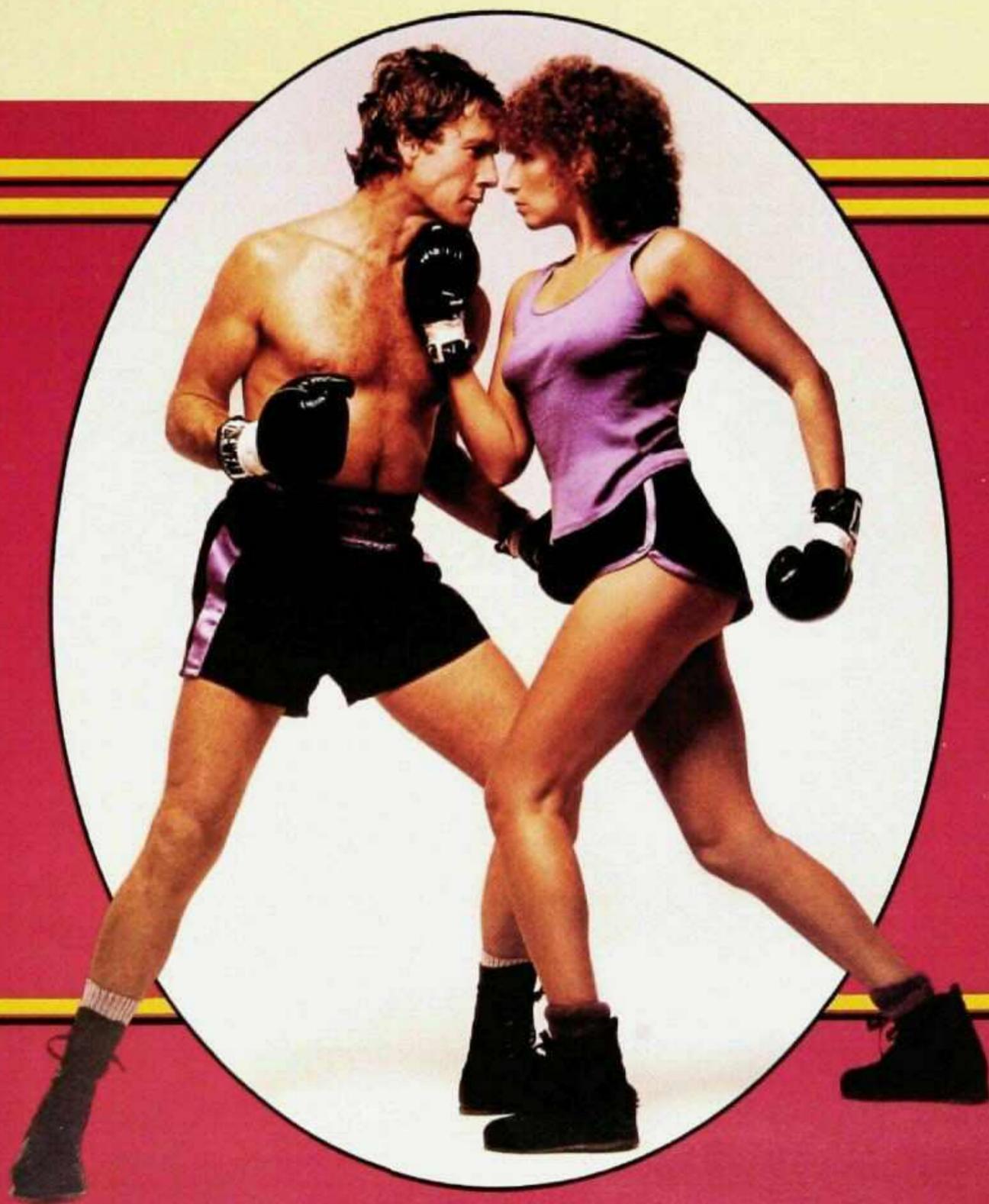
WELCOME TWO MISSOURI—Polydor PD16206. Producer unlisted. This five-man group out of Kansas City abandoned its own Panama label this spring to align with Polydor. These 10 tracks trumpet the new affiliation with Ron West emerging as composer, arranger, guitarist and lead singer. Sitting in on

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 Kanan, Jay Lightman, Joe McClurg, Dick Nusser, Alan Pechinsky, Eliot Tiegel, Adam White, Gerry Wood, Joeli Williams.

JUNE 30, 1979, BILLBOARD

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The original soundtrack
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BARBRA STREISAND and RYAN O'NEAL



includes
BARBRA STREISAND'S HIT SINGLE
(S-11006)

THE MAIN EVENT/FIGHT*

*Produced by Bob Esty; Written by Paul Jabara, Bruce Roberts/Paul Jabara, Bob Esty
Album produced by: Barwood Films, Ltd. Executive producer: Gary Le Mel



A Warner Bros. Film

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on Columbia Records & Tapes



New Companies

Born To Loose Productions started by Cork and Donna Marcheschi to promote and produce jazz, blues and esoteric contemporary music in a 2,500-seat auditorium and a 1,000 seat club in Kansas City in the fall. Address: 56 Janssen Place, Kansas City, Mo. 64109. (816) 753-1701.

Big Shot Sound & Light Co. formed as a division of Big Shot Productions. Address: 10 Drennan Place, Deer Park, N.Y. 11729. (516) 242-3302 or (516) 586-0276.

CNS Records launched by Mike Considine and Jeff Milne. First release for the label is the San Fernando Valley Music Band's "Taken To The Line." Address: 2640 Gulf Rd., Suite 214, Glenview, Ill. 60025. (312) 724-3740.

NARM Places Student Interns

NEW YORK—National Assn. of Recording Merchandisers has placed six students into this year's internship program.

The program, which gets underway for a 10 week period starting Monday (11) and ending Aug. 17, is designed to provide an experienced and qualified employ pool for the recording industry.

The students are from schools that currently offer courses that solely pertain to the recording industry, including one each from Syracuse Univ. and Southwestern and four from Middle Tennessee State Univ., which NARM says offers the most comprehensive four-year course in music merchandising.

Enrolled this year are: Linda Panter, who will intern at the Camelot Record Store in Goodlettsville, Tenn.; Mike Difibaugh, at Father's & Sun's in Indianapolis; Glenn Middleworth, at Disco Records in Visalia, Calif.; Cynthia Bahr, at Sound Unlimited's one-stop in Skokie, Ill.; John Tamer, at Camelot in Fayetteville, N.Y.; and Keith Hinton, at Knox Record Rack in Knoxville, Tenn.

Each student will receive \$1,500 in compensation, plus travel costs for their participation in the program.

Tapestry Records, a division of Rexford Productions, formed by a group of Nevada businessmen along with singer Bobby Vinton. Vinton's "Disco Polka," a disco version of "Pennsylvania Polka," is the first release. Vince Carbone is vice president and general manager; other staffers are Andi Polotowsky, Laurie Hirsch and Lloyd Morales. Address: 12011 San Vicente Blvd., Los Angeles 90049. (213) 454-0693.

Joseph Nicoletti Music Inc. formed by singer/writer/producer Joseph Nicoletti and writer Cheryl Lee Gammon. Company is with ASCAP. Nicoletti is in the studio working on his single "Love Has Come To Stay" for Mantis Records. "Gypsy," copublished by Nicoletti Music and Barton Music, is recorded by David Oliver on Mercury. Address: P.O. Box 2818, Newport Beach, Calif. 92663. (714) 497-3758.

Passage Entertainment Management formed by Frank Lisdero and Michael Stempel. Address: 8035 Wilshire Blvd., Suite 435, Beverly Hills 90211. (213) 659-9051.

Salisbury-Salmore record production facilities formed by Mike Salisbury, president. Firm is also involved in movie production. Address: 9348 Santa Monica Blvd., Suite 311, Beverly Hills 90210. (213) 550-1944.

Noise Measurement Systems, a firm which measures noise in discos, formed by Tom Gano. Address: 2680 Bayshore Frontage Rd., Suite 531, Mountain View, Calif. 94043. (415) 961-8077.

Q-1 Productions started by Jim Rayton and Wally Baker, who dub themselves, "the record industry's only two-headed producer." Firm will produce rock and disco acts. Address: P.O. Box 480615, Los Angeles 90048. (213) 658-5577.

Chance Records launched by Michael T. Artists on the label are Mother Chicken, Ben Atkins & Omni and Vincent Bonhom. Address: P.O. Box 46241, Los Angeles 90046. (213) 506-8274.

Woodstock Fest Will Not Happen

NEW YORK—There will be no Woodstock festival this summer, though some sort of outdoor musical event may yet arise from Woodstock's ashes.

John Roberts and Joel Rosenman, who put together the original Woodstock 10 years ago, have announced they have rescinded all rights to the use of the Woodstock name for any festival this summer. The two served as consultants to Woodstock II, which had been scheduled for Aug. 14, 15, 16, at a still undisclosed location.

The two say that problems with local communities in New York state in getting permission to put on a giant festival led to their decision to pull out of the project and take the Woodstock name with them. They hope to put on a Woodstock festival next summer.

Orion Pictures, which was to film the event, had previously pulled out, while a spokesman for CBS, which was to release the LP, says the company had no money invested in the project and no contractual commitments. "So we won't have an album," he says.

However, a spokesperson for John Morris, the festival producer, says that plans are still on for an outdoor event, now to be called the "Second Gathering." She says that the festival has gotten tentative approval from a number of communities, but no site and no acts are going to be announced until everything is sewn up.

E/A Campaign For L.A. Indie Stores

LOS ANGELES—Area "mom and pop" stores specializing in r&b are the beneficiaries of a promotion being conducted by Elektra/Asylum to support disks by Grover Washington, Dee Dee Bridgewater and Five Special.

A total of 42 local non-chain retail outlets have the chance to be promoted in tags to 12 60-second spots on KKT-AM (L.A.), KJLH-FM (Compton) or KACE-FM (Inglewood) in return for guaranteed in-store play of the three records. "This gives small retailers the chance for promotion they couldn't otherwise afford," says David Cline, E/A sales and advertising director.



BEACHED—Jacksonville residents turn out to welcome Epic artists Molly Hatchet back from an eight-month tour via a beach celebration. The rockers make Jacksonville their home.

BUT WATCH YOUR LAPELS

Publisher Pincus: Often Funny Man

NEW YORK—A master of the spontaneous one-liner that puts a situation in perfect perspective, veteran music publisher George Pincus may claim he doesn't remember being the source of some of them.

But, his many friends over the years know better.

Here are some of the classics:

To a deejay who told Pincus he was coming to New York and requested a night on the town and tickets to the then hottest show in town, "My Fair Lady":

Pincus: "How many watts did you say your station has?"

Deejay: "We're a 300 watter, George."

Pincus: "Do you realize I've got more wattage in my kitchen?"

Asked if was attending the UJA dinner honoring Joe Smith, Pincus replied: "Yes, but I'm buying only two tickets, which means I'll be sitting with strangers. Do you know what a thrill it is to sit with a guy who sells twine to Warner Bros.?"

Leaving a restaurant on a dreary day and looking up at the sky he commented: "It sure looks like SESAC weather."

A friend recommended one of Pincus' songs that a major artist might record, and jokingly insisted on 25% of the income on the record if it were recorded. Pincus said: "I'll do you one better. I'll take you to lunch at Farm Foods."

Pincus was discussing business matters with a friend in front of

Lindy's when a panhandler suddenly tapped him on the shoulder requesting a handout for coffee. Without so much as breaking the rhythm of his conversation, Pincus turned and implored: "Sorry, I've got nothing on the top 10 and don't expect anything in the near future."

Legend has it that the tables were once turned on Pincus. He has a habit of holding onto the lapels of one's suit while engaging in conversation. Some friends decided to take an old suit jacket and refurbish it with breakaway lapels.

A meeting was arranged with the gentleman assigned to wear the jacket. Pincus as usual grabbed the lapels and found himself with two unhitched lapels in his hands. He apologized profusely before being told it was all a joke.

Perhaps the most famous Pincus one-liner occurred when he tried to get into a restricted hotel and was told by the hotel manager that "he would not like the food." "Do you think we Jews eat crap?" Pincus replied.

Nehi In Dispute

LOS ANGELES—Baron & Chestney, representing Stationers Corp. here, have filed suit against Nehi Corp., distribution arm of the Peaches Records nationwide retail chain. The Superior Court suit claims Nehi owes money for goods delivered.

Billboard's Recommended LPs

• Continued from page 66

ERIC GALE—Part Of You, Columbia JC35715. Produced by Ralph MacDonald. Gale plays guitar and bass on these six cuts and benefits by the participation of Grover Washington, producer MacDonald, Idris Muhammad, Steve Gadd and other stalwarts. But is the big, clumsy string section needed? It is Gale's third Columbia LP, and probably will be his big best seller. **Best cuts:** "Lookin' Good," "Trio."

JAN AKKERMAN—Live, Atlantic SD19159. Produced by Richard DeBois. Recorded live in July 1978 at the Montreaux Jazz Festival, the LP shows off the multiple talents of guitarist Akkerman. Side one is very atmospheric moody and melodic while side two leans more to a percussive, funkier vein. Akkerman is joined by keyboards, bass, drums, sax and percussion backup. **Best cuts:** "Transitory," "Tommy," "Crackers."

FRED RAULSTON—Open Stream, Inner City IC1054. Produced by Fred Raulston. This album stands out from the plethora of issues this week as Raulston, doubling mamba and vibes, presents seven extremely musical tracks taped in San Francisco last fall. He's backed by a small combo sparked by two exceptional bassists, Kelly Roberly and Bob Wright. Raulston's sound is pleasing and understandably contemporary, he dares to be different, and he succeeds. **Best cuts:** "Heaven," "Winter Star."

BILL PERKINS—The Other Bill, Famous Door 128. Produced by Harry Lim. Tenor saxist Perkins of San Francisco is not the Bill Perkins who played tenor sax for Woody Herman and others, but he is a gifted musician and arranger. His own album, Chuck Peterson, also a tenor player, Cal Lewiston, Al Plank, Dean Riley and John Markham from the accom-

panying combo for an eight-tune romp taped last August in the Bay Area. Good songs, good sounds, good beat. **Best cuts:** "Mohawk," "Kirsten," "Oh, Look At Me Now."

COLEMAN HAWKINS—The Golden Hawk, Pickwick Quintessence QJ25371. Reissue produced by Gene Norman. Taped by the daddy of the tenor pipe in the 1950s, these seven performances are not up to Hawkins' impeccable recordings of the '40s but they are still strong enough for younger musicians to shoot at. On two tracks, Duke Ellington is the pianist Coltrane, Rollins and all the younger tenorists owe much to Hawkins. This package proves it. **Best cuts:** "Indian Summer," "Solitude," "Mond Indigo."

JOHN HICKS—After The Morning, West 54 WLW8004. Produced by Roger Pola. Eight solo piano tracks comprise this debut album by Hicks, backed by Walter Booker Jr. on bass and, on "Impact," Clifford Barbaro's drums. No rockets explode, yet there's much to appreciate as Hicks displays a modern, technically excellent keyboard style. **Best cuts:** "Serenata," "After The Morning."

KEITH JARRETT—Eyes Of The Heart, ECM T1150. Produced by Manfred Eicher. Backed by Dewey Redman, Charlie Haden and Paul Motian, Jarrett requires three sides to perform two compositions. It's all a bit much, a bit pretentious as Jarrett hops from the keyboard to tambourine, oboe drums and soprano sax. For Jarrett devotees, however, this package hits the mark straight on. Graphics are attractive despite absence of annotation. **Best cuts:** Listener's choice.

JAN GARBAREK GROUP—ECM 11135. Produced by Manfred Eicher. ECM's dull graphics and absence of information sometimes hide stirring, attractive music. On this LP, Garba-

rek blows a lot of tenor and soprano sax with backing of a four-man rhythm team. All tunes are Garbarek's and all six run too long. But there are good moments. Album was taped in Oslo last December. **Best cuts:** "Wires," "Windows."

PAUL DESMOND & GERRY MULLIGAN—Pickwick Quintessence QJ25311. Originally produced by Bob Prince, George Avakian. Reissue produced by Gene Norman. From RCA's vaults come these outstanding five tracks spotlighting Desmond's alto sax and Mulligan's deep baritone. Since his death in May 1977, no one has replaced Desmond and none is in sight. This is jazz which appeals to everyone, cool, even humorous in spots, with an irresistible pulse and a purity of overall sound unobscured by AC or DC current. **Best cuts:** "All The Things You Are," "Stardust," "Blight Of The Fumble Bee."

ANITA O'DAY—Live At Mingos, Emily 11579. Producer unlisted. Connecticut label has a surprisingly strong entry with this LP, taped in a club in Japan with tasty and compatible rhythm section backup. O'Day sounds like no other singer, and after 40 years in clubs she still exudes undeniable musicianship and ear appeal. Ten tracks comprise her program, all worthy standards. **Best cuts:** "Sophisticated Lady," "Stardust," "As Time Goes By."

JUNIOR MANCE—Holy Mama, Inner City IC6018. Produced by Kiyoshi Itoh, Yasohachi Itoh. Seven tunes were made three years ago in New York under Japanese supervision with Marbo Rivera, bass, and Salvatore LaRocca on drums. It's a pleasing showcase of Mance's Steinway skills, honed to a fine edge in his more than 30 years of activity. Three of the seven tunes are Mance's own. **Best cuts:** "Miss Dis Regrets," "Holy Mama."

LEWIS-JOHNSON-AMMONS—The Boogie Woogie Trio, Storyville SLP4006. Reissue produced by Karl Emil Knudsen. The three most publicized and popular boogie woogie pianists of the '30s and '40s are presented here singly and together in a welcome re-release of dated masters and airchecks. Johnson is most impressive, but all three rock the keyboard as no one today is capable. A pleasing bit of nostalgia with notes by George Lines. **Best cuts:** "Four O'Clock Blues," "J.J. Boogie," "Six Wheel Chaser."

TERUO NAKAMURA—Rising Sun, Polydor PD16097. Produced by Teruo Nakamura. These six cuts were recorded by the Japanese bassist in 1976, when he was accompanied by anywhere from six to nine American jazz musicians whose contributions are what make this album special. Nakamura's contributions are featured throughout, of course, but it's the manner in which Steve Grossman, Lonnie Smith and Shiro Mori play that make this pressing worthwhile. **Best cuts:** "Rising Sun," "Red Shoes."

EDDIE "LOCKJAW" DAVIS—Sweet And Lovely, Classic Jazz 116 (Inner City). Produced by Disques Black, Blue Sari. This loosely structured set, cut in Nice in 1975, is standard MOR jazz, with Davis' firm tenor and Harry Edison's assertive trumpet providing the front line in this quintet outing. Other Americans on this date include Gerold Wiggins, piano; Major Holly, bass and Oliver Jackson, drums. "Lockjaw's" command of the group keeps it in line as it wails through six cuts which offer no challenge whatsoever. **Best cuts:** "The Good Life," "Intermission Riff," "Land Of Dreams," "Sweet And Lovely."

(Continued on page 71)

HOLLYWOOD

A CROWD OF WINNERS!

Stigwood Music thanks the many talented songwriters who contributed to the record-breaking 16 BMI citation of Achievement awards we received.

BABY COME BACK (2nd Award)

PETER BECKETT
JOHN CROWLEY

EMOTION

BARRY GIBB
ROBIN GIBB (PRS)

AN EVERLASTING LOVE

BARRY GIBB

GREASE

BARRY GIBB

HOPELESSLY DEVOTED TO YOU

JOHN FARRAR

HOW DEEP IS YOUR LOVE (2nd Award)

BARRY GIBB
MAURICE GIBB
ROBIN GIBB (PRS)

IF I CAN'T HAVE YOU

BARRY GIBB
MAURICE GIBB
ROBIN GIBB (PRS)

LAY DOWN SALLY

ERIC CLAPTON (PRS)
MARCY LEVY
GEORGE TERRY

LOVE IS THICKER THAN WATER

BARRY GIBB
ANDY GIBB

MORE THAN A WOMAN

BARRY GIBB
MAURICE GIBB
ROBIN GIBB (PRS)

NIGHT FEVER

BARRY GIBB
MAURICE GIBB
ROBIN GIBB (PRS)

(OUR LOVE) DON'T THROW IT ALL AWAY

BARRY GIBB
BLUE WEAVER (PRS)

SHADOW DANCING

ROBIN GIBB (PRS)
MAURICE GIBB
BARRY GIBB
ANDY GIBB

STAYIN' ALIVE

BARRY GIBB
MAURICE GIBB
ROBIN GIBB (PRS)

WONDERFUL TONIGHT

ERIC CLAPTON

YOU'RE THE ONE THAT I WANT

JOHN FARRAR

SPECIAL THANKS TO BARRY, ROBIN & MAURICE GIBB,
WINNERS OF THE SONG OF THE YEAR AWARD FOR
"NIGHT FEVER"



WINGS

BACK TO THE EGG



On Columbia Records and Tapes.



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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 6/30/79

Number of singles reviewed
this week **93** Last week **112**

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EARTH, WIND & FIRE—After The Love Has Gone (3:55); producer: Maurice White; writers: D. Foster, J. Graydon, B. Champlin; publishers: Ninth/Garden Rake/Irving/Foster Frees BMI/Bobette ASCAP. Arc Columbia 311033. The group's first ballad single since "Fantasy" emphasizes its softer, more harmonic side. But even this mellow tune builds tempo through excellent use of strings and horns. The group's last three singles have gone top 10 and gold.

ENGLAND DAN & JOHN FORD COLEY—Hollywood Heckle & Jive (4:05); producer: Kyle Lehning; writers: John Coley, Dan Seals; publisher: Cold Zinc, BMI. Big Tree BT16135. The duo follows its top 10 single of Todd Rundgren's "Love Is The Answer" with an original which is perfect midtempo summer fare. The agreeable pop melody belies the lyric of disillusionment.

REX SMITH—Simply Jessie (3:08); producers: Charles Callelo, Stephen Lawrence; writers: S. Lawrence, B. Hart; publisher: Laughing Willow, ASCAP. Columbia 311032. The young man who is in the top 10 with "You Take My Breath Away" returns with another sentimental love ballad geared at Top 40 and easy listening formats. Mellow guitar work provides a nice mid-song break.

SHAUN CASSIDY—You're Usin' Me (3:30); producer: Michael Lloyd; writer: Michael Lloyd; publishers: KCM/Michael, ASCAP. Warner/Curb. WBS8859. Culled from his forthcoming "Room Service" LP, Cassidy rocks out more on this track than on any previous record. His vocals have more depth and the instrumentation is more biting.

ROCKETS—Oh Well (3:09); producer: Johnny Sandlin; writer: P. Green; publisher: Sonheath, ASCAP. RSO RS935. Some hot and steamy guitar licks pace this second single from Rockets' RSO LP. The husky lead vocal soars over the blistering rock instrumentation which takes centerstage.

SYLVESTER—Stars (3:08); producer: Harvey Fugua Sylvester; writer: Patrick Cowley; publisher: Masculine, Fantasy FB63AM. A pulsating synthesizer propels this classy disco/pop track. Sylvester's vocals are steady and upfront with the surrounding orchestration not overpowering Sylvester's delicate vocals.

recommended

A TASTE OF HONEY—Do It Good (3:57); producers: Fonce Mizell, Larry Mizell; writers: J. Johnson, P. Kibble; publishers: Conduive/On Time, BMI. Capitol P4744.

TYCOON—Slow Down Boy (3:23); producer: Robert John Lange; writers: M. Kreider, M. Fonfara; publisher: Morning Dew, BMI. Arista AS0437.

J. GEILS BAND—Wild Man (4:00); producer: Joe Wissert; writers: P. Wolf, S. Justman; publisher: Center City, ASCAP. EMI America P8016.

ALTON McCLAIN & DESTINY—Crazy Love (3:17); producers: Frank Wilson, John Footman; writers: J. Footman, T. McFaddin; publishers: Specolite/Treco/Jobete, ASCAP/BMI. Polydor PD14574.

DWIGHT TWILLEY—Runaway (3:18); producers: Noah Shark, Max, Dwight Twilley; writer: Dwight Twilley; publisher: Tarka, ASCAP. Arista AS0433.

RANDY EDELMAN—You're The One (4:05); producers: Matthew McCauley, Fred Mallin; writer: R. Edelman; publishers: Careers/Piano Picker, BMI. Arista AS0434.

GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (2:58); producer: Unlisted; writer: Hank Williams; publisher: Fred Rose, BMI. Rounder 4518.

OSMONDS—Emily (3:18); producers: Maurice Gibb, Steve Klein; writers: A. Osmond, W. Osmond, M. Osmond; publisher: Music, BMI. Mercury 74079.

BOATZ—It Was Only The Radio (3:10); producer: Pete Carr; writers: Pete Carr, Thom Flora; publishers: Carrhorn, BMI/Carr Radio, ASCAP. Capricorn CPS0319.

HOTEL—You've Got Another Thing Coming (3:50); producer: Dan Eric; writers: M. Phillips, L. Bergeron; publishers: Blair/Bell Hop, BMI. MCA MC8700E.

STRINGER BROTHERS—Put Your Heart In It (3:08); producer: David Kastle; writers: Charlie Black, Jerry Gillespie; publisher: Tri-Chappell, SESAC. Elektra E46062A.

LARRY APPLEWHITE—Havin' A Party (3:08); producer: Bernie Lawrence; writers: L. Applewhite, E. Adler; publisher: Damila, ASCAP. London PAR3670J.

GREG ADAMS—Leave Me (The Way You Found Me) (3:42); producer: Barry Beckett; writers: Mickey Buckins, Greg Adams; publisher: Pondwater, CAPAC. RCA 11656.



ASHFORD & SIMPSON—Found A Cure (3:44); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick O'Val, ASCAP. Warner Bros. WBS8870. The veteran duo shines on this midtempo number which should break first on soul markets, but could with its funky rhythm bottom also break via disco to pop. Production values are excellent.

recommended

SPINNERS—I Love The Music (3:35); producer: Thom Bell; writers: Leroy M. Bell, Casey James; publisher: Mighty Three, BMI. Atlantic 3590.

BETTY WRIGHT—My Love Is (4:18); producer: Betty Wright; writers: B. Wright, J. McCray; publishers: Sherlyn, BMI/Danbet, BMI. Alston 3747 (T.K.).

SYLVERS—Hoochie Coochie Dancin' (3:41); producers: Giorgio Moroder, Harold Faltermeyer; writers: Pete Bellotte, Geoff Bastow; publisher: Rick's BMI. Casablanca NB9920J.

TYRONE DAVIS—Ain't Nothing I Can Do (3:30); producer: Leo Graham; writers: L. Graham, P. Richmond; publishers: Content/Tyronza, BMI. Columbia 311035.

RUTH WATERS—Never Gonna Be The Same (3:49); producer: John Davis; writer: John Davis; publishers: Midsong/Monsterous/Rosa'ba ASCAP. Millennium 11778 (RCA).

LATIMORE—Goodbye Heartache (3:34); producers: Ish Ledesma, Joe Galdo; writer: Ish Ledesma; publishers: Sherlyn BMI/Lindseyanne BMI/Buckaroo, BMI. Glades 1755 (T.K.).

THE DRAMATICS—That's My Favorite Song (3:39); producer: Don Davis; writers: Cecil Womack, Shirley Womack, Don Davis; publishers: Groovesville/Conquistador, BMI/ASCAP. MCA MA8737.

THE DELLS—Thought I Could (3:51); producers: Al Perkins, Calvin Carter, Rudy Robinson, The Dells; writer: Russ Stringer; publisher: Perk's Music, BMI. MCA MC8703.

RONNIE DYSON—If The Shoe Fits (Dance In It) (3:17); producer: Jerry Love; writers: A. Fields, D. James, D. Frank; publisher: Sumac, BMI. Columbia 311031.



KENNY ROGERS & DOTTIE WEST—Til I Can Make It On My Own (3:16); producer: Larry Butler; writers: G. Richey/T. Wynette/B. Sherrill; publishers: Algee/Altam, BMI. United Artists UAX1299. The duo has culled a torchy rendition of Tammy Wynette's 1976 hit from their "Classics" LP adding a two sided interpretation to the lyric. Production begins simply with piano, then builds to a dramatic, orchestrated effect as the duo joins vocal forces, which throughout are strong and soulful.

JOHNNY RODRIGUEZ—Fools For Each Other (2:38); producer: Billy Sherrill; writers: J. Rodriguez B. Boling; publishers: Hallnote/Bus Ride, BMI. Epic 850735. Rodriguez's second single outing from his debut Epic LP, "Rodriguez," displays an impressive vocal strength flanked by powerful production that is accentuated by electric guitar. A co-written effort, the tune leans towards more of a progressive country rock ballad style lightened with orchestration.

WILLIE NELSON AND LEON RUSSELL—Heartbreak Hotel (3:00); producers: Willie Nelson and Leon Russell; writer: Mae Axten; publisher: Tree, BMI. Columbia 311023. Nelson and Russell's first culling from their "One For The Road" LP is treated with a lighthearted, country-rock attitude featuring solo and duo vocal efforts. Harmonica and electric guitar highlights bracket this rendition of Elvis Presley's hit with splashes of sax.

THE STATLER BROTHERS—Here We Are Again (2:45); producer: Jerry Kennedy; writer: Don Reid; publisher: American Cowboy, BMI. Mercury 55066. Steel guitar takes the lead in this slow-moving ballad that features the group's distinctive and collective vocal style. As always with the Statlers, the harmonies are the focal point with southern gospel blendings; instrumentation also features plenty of guitar.

ZELLA LEHR—Once In A Blue Moon (2:56); producer: Pat Carter; writers: Sam Lerber/Jeff Silbar; publisher: Bobby Goldsboro, ASCAP. RCA JH11648. Classy ballad benefits from Lehr's husky fragile vocal and suggests a smoky mood. Arrangement is well orchestrated with heavy doses of strings, guitar and background singing.

JACKY WARD/REBA McENTIRE—That Makes Two Of Us (2:53); producer: Jerry Kennedy; writer: Jerry Fuller; publishers: Blackwood/Fulness, BMI. Mercury 55054. Ward's honeyed voice is contrasted by McEntire's vocal quality as they alternate verses and come in together on the chorus. Production is sweet and understated with lots of strings.

recommended

SONNY JAMES—Lorelei (3:03); producer: Fred Foster; writers: Fred Foster/Gunther-Eric Thoner; publisher: Pedro, BMI. Monument 45288.

SONNY THROCKMORTON—Can't You Hear That Whistle Blow (2:25); producer: Sonny Throckmorton; writers: Sonny Throckmorton/Chris Dodson; publisher: Tree, BMI/Cross Keys, ASCAP. Mercury 55061.

HANK SNOW—A Good Gal Is Hard To Find (2:55); producer: Chuck Glaser; writer: Eddie Johnson; publisher: Edwin H. Morris, ASCAP. RCA JH11622.

TOMMY McCLAIN—(I Don't Love You) Since You Walked Out On Me (2:21); producer: Huey P. Meaux; writer: T. McLain; publisher: Crazy Cajun, BMI. Starlite ZS84901.

JOHN ANDERSON—Low Dog Blues (2:50); producer: Norro Wilson; writers: John David Anderson/Lionel A. Delmore; publishers: Al Gallico, BMI/Cypress, ASCAP. Warner Bros. 8863.

LORRIE MORGAN—Tell Me I'm Only Dreaming (2:27); producer: Ronnie Gant; writer: Liz Anderson; publisher: Fred Rose, BMI. MCA 41052.

CHET TAYLOR—Barefoot Angel (2:50); producer: Bud Logan; writers: B. Morrison/Alice Keister; publishers: Music City, ASCAP/Youngun, BMI. Vista 108.



GINO SOCCIO—Dance To Dance (3:45); producer: Mix Machine; writer: Gino Soccio; publishers: Sons Celestes/She-diac, ASCAP. RFC Warner Bros. RCS8864. Soccio's second single features female vocalists, a perky rhythm unit and outstanding synthesizer work. The beat is catchy with strong crossover potential.

SWEET INSPIRATIONS—Love Is On The Way (6:10); producers: Bob Monaco, Al Ciner; writers: R. Rome, P. Hurtt; publisher: April ASCAP/Blackwood BMI/Richie Rome ASCAP/PH Factor, BMI. RSO RPO 1013 AS. The veteran group is at its most contemporary on this excellent disco track. Its heartfelt vocal approach makes the most of the sentimental lyric.

recommended

CTI—Roller Disco (7:42); producers: Lou and Dave; writer: not listed; publisher: DeLite. DeLite DDS501.

SOUTHERN EXPOSURE—Tight Pants (3:25); producers: Willie Morrison, Ian Guenther; writers: Pedersen, Rodack; publisher: Ample Parking, ASCAP. RCA 11640.



recommended

SERGIO MENDES BRASIL '88—Lonely Woman (3:22); producer: Sergio Mendes; writer: Carmine Lauro; publisher: Berna ASCAP. Elektra E46064A.



BRAM TCHAIKOVSKY—Girl Of My Dreams (3:13); producers: Peter Ker, Nick Garvey, Bram Tchaikovsky; writer: R. Thomas; publisher: Tchaikovsky, ASCAP. Polydor PD14575. New English trio debuts with a harmonic rock track that boasts some piercing guitar riffs for impact. Vocals and instrumentation are delivered in a high speed fashion.

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 68

JUNIOR MANCE—Holy Mama, Inner City IC6018. Produced by Kiyoshi Itoh, Yasohachi Itoh. This leased master from Nippon Phonogram which did the recording in New York two years ago, places the pianist within the framework of a trio in a program of pop ballads and Mance originals. The mixture works well as Mance's delicate touch adds a lightness to several of the works. Martin Rivera's bass and Sal LaRocca's drums provide the standard rhythmic flow. **Best cuts:** "God Bless The Child," "Holy Mama," "Blues For The Schnug."

LEW TABACKIN QUARTET—Dual Nature, Inner City IC1028. Produced by Hiroshi Isaka. Tabackin's uncompromising devotion to pure jazz is the hallmark of this effort showcasing his light and fluid flute style and the more ballsy drive of his tenor sax. The two sides of this talented musician are clearly evident. The quartet setting (away from the big band he co-leads with his wife Toshiko Akiyoshi) is the perfect medium for his openness. **Best cuts:** "Yellow Is Mellow," "Out Of This World," "No Dues Blues" (with its varying rhythm stops), "My Ideal."

LEW TABACKIN—Rites Of Pan, Inner City 6052. Produced by Toshiko Akiyoshi. Tabackin is heard here with only a rhythm section. He forsakes his tenor pipe, moreover, to tape seven instrumentals playing flute and alto flute. Lew's virtuosity is accepted in jazz and with this LP it is reinforced. Shelly Manne's unobtrusive drumming yields yet another plus. **Best cuts:** "Soggy Low," "Be-Boo," "Fluster Dream."

SAM MOST, JOE FARRELL—Flute Talk, Xanadu 173 (Cream), produced by Don Schlitten. Two stalwarts of modern fluting team together for the first time in a program of subtle shadings, relaxed at times but always gossamer and soaring. Mike Wolford's keyboards, Bob Magnusson's bass and Roy McCurdy's drums lend a solid undercoating to the delicacy of the two flutes. Nothing harsh about this material. **Best cuts:** "When You Wish Upon A Star," "Leaves," "Samba To Remember You."

ARTIE SHAW—His Gramercy Five, Pickwick Quintessence QJ25351. Reissue produced by Gene Norman. One of the most skilled clarinetists of all time, Shaw formed this sextet in 1940 as a band within his band with John Guarneri at the harpsichord. Nine tracks hold up surprisingly well almost 40 years later with Billy Butterfield and Roy Eldridge handling trumpeting chores brilliantly. **Best cuts:** "My Blue Heaven," "Cross Your Heart," "Smoke Gets In Your Eyes."

DUKE ELLINGTON—Take The A Train, Pickwick Quintessence QJ25331. Reissue produced by Gene Norman. This 1940 group was perhaps the finest ensemble Ellington ever had. Nine tracks cut for RCA at that time are offered here and they confirm the magnificent tutti and solo sounds from titans like Hodges, Stewart, Williams, Brown, Webster, Nanton, Tizol, Bigard, Carney and bassist Jimmy Blanton. The tunes are all Ellington staples, well recorded. Ivie Anderson's singing of "I Got It Bad" is worth the LP's budget price—and more. **Best cuts:** All are equally superb.

ARILD ANDERSEN QUARTET—Green Shading Into Blue, ECM11127. Produced by Manfred Eicher. Bassist's combo taped this seven track LP in Norway 14 months ago with Juhani Aaltonen, Lars Jansson and Pal Thosen in his group. It's a strong package if the buyer enjoys unknown themes served up by unknown jazzmen in a frigid, unemotional manner. **Best cut:** "Terhi."

MANFRED SCHOOF QUINTET—Scales, ECM19004. Produced by Thomas Stowson. Recorded in Germany almost three years ago, Schoof blows a little trumpet and flugelhorn backed by Michel Pilz, bass clarinet; Jasper Van't Hof, keyboards; Gunter Lenz, bass, and Ralf Hubner, drums. All five tunes are by members of the group; none is unusual, nor extraordinary enough to impel repeated spinings. **Best cut:** "For Marianne."

BENNY GOODMAN'S BAND—The Great Years, Pickwick Quintessence QJ25231. Reissue produced by Gene Norman. Nine sterling tracks cut in the 1930s stand up solidly today and those who remember BG in his finest hour will rally to this nicely packaged release. Unlike some reissues, this one truly and unarguably presents the strongest titles, "Camel Hop," "Sometimes I'm Happy," "Wrappin' It Up" and "Riffin' At The Ritz" among them. Solos by Goodman, James, Eiman, Musso and others still sound remarkable. **Best cuts:** All nine are

SONNY GREENWICH—Evol-ution, Loves Release, PM PMR016. Produced by Gene Perla. Six cuts recorded in Toronto last year and distributed here by this New Jersey based independent should help establish Greenwich as a jazz guitarist. He's fast as lightning and he writes interesting things. He's assisted here by piano, bass and drums but the way the music comes out you'd swear it was more people. **Best cuts:** "Nica's Dream," "Title cut."

EARL "FATHER" HINES—The Grand Terrace Band, Pickwick Quintessence QJ25201. Reissue produced by Gene Norman. The first of the jazz pianist giants, Hines recorded these 10 swinging, rough, emotional tracks in 1940 for RCA. Now, they are available again in modern packaging and with complete notes. Included is Hines' biggest-ever seller, "Boogie Woogie On St. Louis Blues" but the other nine are, ironically, musically superior. There's far more here than the maestro's delectable keyboarding skills. **Best cuts:** "Deep Forest," "Piano Man," "Father Steps In," "Ridin' And Jivin'."

TED HARRIS—Introducing Ted Harris, H&D 628. Produced by Harris and Dyer. This New Jersey reed player presents eight attractive tracks, charted by the late Wilbert "Bug" Dyer, with Charles McPherson, Tommy Turrentine, Barry Harris, Bill Lee and Leroy Williams providing nimble, effective backup. It's a commendable package and should help establish Harris with the jazz community. **Best cuts:** "Autumn Leaves," "Piano Blues."

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 6/24/79
SINGLES

This Week	Last Week	Song	Artist
1	1	RING MY BELL	Anita Ward, TK
2	7	ARE FRIENDS ELECTRIC	Tubeway Army, Beggars Banquet
3	3	DANCE AWAY	Roxy Music, Polydor
4	2	SUNDAY GIRL	Blondie, Chrysalis
5	4	BOOGIE WONDERLAND	Earth Wind & Fire, Emotions, CBS
6	13	UP THE JUNCTION	Squeeze, A&M
7	5	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead, P.I.R.
8	16	THE LONE RANGER	Quantum Jump, Electric
9	8	WE ARE FAMILY	Sister Sledge, Atlantic
10	9	THEME FROM THE DEER HUNTER	Shadows, EMI
11	6	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet
12	10	H.A.P.P.Y. RADIO	Edwin Starr, 20th Century
13	26	NIGHT OWL	Gerry Rafferty, United Artists
14	30	CAVATINA	John Williams, Cube
15	14	MASQUERADE	Skids, Virgin
16	18	WHO WERE YOU WITH IN THE MOONLIGHT	Dollar, Carrere
17	12	HOT STUFF	Donna Summer, Casablanca
18	17	THE NUMBER ONE SONG IN HEAVEN	Sparks, Virgin
19	24	SAY WHEN	Lene Lovich, Stiff
20	11	REUNITED	Peaches & Herb, Polydor
21	29	LIVING ON THE FRONT LINE	Eddie Grant, Ice Ensign
22	23	I FOUGHT THE LAW/GROOVY TIME	Clash, CBS
23	19	POP MUZIK	M, MCA
24	NEW	LIGHT MY FIRE/137 DISCO HEAVEN	Amii Stewart, Atlantic/Hansa
25	39	GO WEST	Village People, Mercury
26	15	BOYS KEEP SWINGING	David Bowie, RCA
27	27	GERCHA	Chas & Dave, EMI
28	NEW	SILLY GAMES	Janet Kay, Scope
29	37	MAYBE	Thom Pace, RSP
30	22	BRIGHT EYES	Art Garfunkel, CBS
31	36	HEAD OVER HEELS IN LOVE	Keegan, RAK
32	NEW	LADY LYNDIA	Beach Boys, Cariben
33	NEW	HALFWAY HOTEL	Voyager
34	38	CRACKIN' UP	Nick Lowe, Radar
35	NEW	DO ANYTHING YOU WANT TO	Thin Lizzy, Vertigo
36	NEW	OLD SIAM SIR	Wings, Parlophone
37	NEW	BABYLON BURNING	Huts, Virgin
38	20	PARISIENNE WALKWAYS	Gary Moore, MCA
39	NEW	SPACE BASS	Slick, Fantasy
40	NEW	DANCE WITH ME	Carrie Lucas, Solar

LPs

This Week	Last Week	Song	Artist
1	1	DISCOVERY	Electric Light Orchestra, Jet
2	2	VOULEZ VOUS	Abba, Epic
3	5	PARALLEL LINES	Blondie, Chrysalis
4	8	LAST THE WHOLE NIGHT LONG	James Last, Polydor
5	4	LODGER	David Bowie, RCA
6	NEW	COMMUNIQUE	Dire Straits, Vertigo
7	3	DO IT YOURSELF	Ian Dury, Stiff
8	6	THIS IS IT	Various, CBS
9	10	REACH FOR IT	Sky, Ariola
10	7	MANIFESTO	Roxy Music, Polydor
11	NEW	I AM	Earth Wind & Fire, CBS
12	9	AT BUDOKAN	Bob Dylan, CBS
13	12	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
14	17	NIGHT OWL	Gerry Rafferty, United Artists
15	15	A MONUMENT TO BRITISH ROCK	Various, Harvest
16	14	BREAKFAST IN AMERICA	Supertramp, A&M
17	34	REPLICAS	Tubeway Army, Beggars Banquet
18	11	THE BILLIE JO SPEARS SINGLES ALBUM	Billie Jo Spears, United Artists
19	20	KNUCKLE SANDWICH	Various, EMI International
20	21	SULTANS OF SWING	Dire Straits, Vertigo
21	NEW	RICKIE LEE JONES	Rickie Lee Jones, Warner Bros.
22	16	FATE FOR BREAKFAST	Art Garfunkel, CBS
23	19	OUTLANDOS D'AMOUR	Police, A&M
24	22	SPIRITS HAVING FLOWN	Bee Gees, RSO
25	23	BAD GIRLS	Donna Summer, Casablanca
26	13	THE UNDERTONES	The Undertones, Sire
27	NEW	BACK TO THE EGG	Wings, Parlophone
28	18	BLACK ROSE, A ROSE LEGEND	Thin Lizzy, Vertigo
29	39	IT'S ALIVE	Ramones, Sire
30	24	OUT OF THE BLUE	Electric Light Orchestra, Jet
31	NEW	BAT OUT OF HELL	Meat Loaf, Epic/Clelland International
32	25	RHAPSODIES	Rick Wakeman, A&M
33	NEW	IN THE SKIES	Peter Green, Creole
34	32	MANILOW MAGIC	Barry Manilow, Arista

WEST GERMANY

(Courtesy of Musikmarkt)
SINGLES

This Week	Last Week	Song	Artist
1	1	POP MUSIK	M, MCA
2	2	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
3	5	SO BIST DU	Peter Maffey, Telefunken
4	4	BRIGHT EYES	Art Garfunkel, CBS
5	3	SOME GIRLS	Racy, Rak
6	8	HOT STUFF	Donna Summer, Casablanca
7	6	SAVE ME	Clout, Carrere
8	7	ONE WAY TICKET	Eruption, Hansa Int.
9	14	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN	Peter Alexander, Ariola
10	9	DSCHINGHIS KHAN	Dschinghis Khan, Jupiter
11	12	SUNDAY GIRL	Chrysalis
12	11	DOES YOUR MOTHER KNOW	Abba, Polydor
13	16	HEART OF GLASS	Blondie, Chrysalis
14	10	RASTA MAN	Saragossa Band, Ariola
15	20	RUF TEDDYBAER EINS-VIER	Jonny Hill, RCA
16	13	CASANOVA	Luv, Philips
17	15	HOORAY, HOORAY, IT'S A HOLIDAY	Bony M, Hansa Int.
18	22	THE LOGICAL SONG	Supertramp, A&M
19	19	HALLELUJAH	Gali Atari & Milk and Honey, Polydor
20	25	HEAD OVER HEELS IN LOVE	Keegan, EMI
21	18	LET'S GET BACK TOGETHER	Promises, EMI
22	24	SANDOKAN	Oliver Onions, RCA
23	17	KNOCK ON WOOD	Amii Stewart, Hansa Int.
24	21	MUSIC BOX DANCER	Frank Mills, Polydor
25	26	IT TAKES ME HIGHER	Ganymed, Bellaphon
26	23	I WILL SURVIVE	Gloria Gaynor, Polydor
27	27	LOVE YOU INSIDE OUT	Bee Gees, RSO
28	37	CHARLINE	Wallenstein, RCA
29	29	BABICKA	Karl Gott, Polydor
30	28	LAY YOUR LOVE ON ME	Racy, Rak

LPs

This Week	Last Week	Song	Artist
1	1	COMMUNIQUE	Dire Straits, Vertigo
2	2	VOULEZ VOUS	Abba, Polydor
3	5	STEPHENWOLF	Peter Maffey, Telefunken
4	4	BREAKFAST IN AMERICA	Supertramp, A&M
5	3	DIRE STRAITS	Dire Straits, Vertigo
6	6	24 IMMIGR GRUENE AKKORDOEN ERFOLGE	Die Krimesmusikanten, RCA
7	8	SPIRITS HAVING FLOWN	Bee Gees, RSO
8	7	ANGEL STATION	Manfred Mann's Earthband, Bronze
9	13	WISH YOU WERE HERE	Pink Floyd, Harvest
10	17	BAD GIRLS	Donna Summer, Casablanca
11	11	PARALLEL LINES	Blondie, Chrysalis
12	14	PYRAMID	The Alan Parson Project, Arista
13	9	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE	John Denver, RCA
14	15	GONE TO EARTH	Barclay James Harvest, Polydor
15	22	LIVEHAFTIG	Udo Lindenberg, Telefunken
16	18	KEINE RUHIGE MINUTE	Reinhard Mey, Intercord
17	NEW	DISCOVERY	ELO, Jet
18	32	NIGHT OWL	Gerry Rafferty, United Artists
19	12	IN THE SKIES	Peter Green, Creole
20	16	TRAUMEREIEN	Richard Claydonman, K-Tel

JAPAN

(Courtesy of Music Labo Inc.)
As of 6/18/79
SINGLES

This Week	Last Week	Song	Artist
1	2	ITOSHI NO ELLY	Southern All Stars, Victor (P.M.P.)
2	3	KIMI NO ASA	Satoshi Kishida, CBS/Sony (Nichion)
3	1	MISERARETE	Judy Ongu, CBS/Sony (Nichion)
4	7	HOP, STEP, JUMP	Hideki Saijou, RVC (P.M.P.)
5	5	PINK TYPHOON	Pink Lady, Victor (P.M.P.)

This Week	Last Week	Song	Artist
6	6	IN THE NAVY	Village People, Victor (P.M.P.)
7	18	AI NO ARASHI	Momoe Yamaguchi, CBS/Sony (Top)
8	4	BEAUTIFUL NAME	Godiego, Nippon Columbia (NTV M)
9	16	OH! GAL	Kenji Sawada, Polydor (Watanabe)
10	10	I WAS MADE FOR DANCING	Leif Garrett, Warner Pioneer (Intersong)
11	9	YUME-0I ZAKE	Jiro Atsumi, CBS/Sony (J.C.M.)
12	8	MOERO IIONNA	Twist, Canyon (Yamaha)
13	13	MICHIZURE	Mieko Makimura, Polydor (Nichion)
14	12	HAPPINESS	Yukihide Takekawa, Nippon Columbia (Jenika M)
15	15	CALIFORNIA CONNECTION	Yutaka Mizutani, For Life (NTV M)
16	11	MADO	Chiharu Matsuyama, Canyon (STV Pack)
17	19	OMOIDEZAKE	Sachiko Kobayashi, Warner Pioneer (Dalichi)
18	29	HARUKANA TABI-E	Godiego, Nippon Columbia (Jenika M)
19	21	KOI-NO-SURVIVAL	Akira Fuse, King (Watanabe)
20	14	YUME-SARISHI MACIKADO	Alice, Toshiba-EMI (J.C.M.)

HOLLAND

(Courtesy Billboard-Benelux)
As of 6/22/79
SINGLES

This Week	Last Week	Song	Artist
1	1	BRIGHT EYES	Art Garfunkel, CBS
2	2	REUNITED	Peaches & Herb, Polydor
3	6	BOOGIE WONDERLAND	Earth, Wind & Fire, CBS
4	4	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
5	9	THEME FROM DEERHUNTER	Shadows, EMI
6	5	I WANT YOU TO WANT ME	Cheap Trick, Epic
7	3	POP MUZIK	M, MCA
8	NEW	SHINE A LITTLE LOVE	ELO, Jet
9	NEW	DANCE AWAY	Roxy Music, Polydor
10	7	LOVE'S WHAT I WANT	Cashmere, Fleet

LPs

This Week	Last Week	Song	Artist
1	1	FATE FOR BREAKFAST	Art Garfunkel, CBS
2	4	VOULEZ VOUS	Abba, Polydor
3	2	AT BUDOKAN	Cheap Trick, Epic
4	3	COMMUNIQUE	Dire Straits, Philips
5	NEW	I AM	Earth, Wind & Fire, CBS
6	7	DISCOVERY	ELO, Jet
7	6	LODGER	David Bowie, RCA
8	8	BREAKFAST IN AMERICA	Supertramp, A&M
9	NEW	WATERSHIP DOWN	Soundtrack, CBS
10	5	PLEASURE AND PAIN	Dr. Hook, Capitol

BELGIUM

(Courtesy Billboard-Benelux)
As of 6/22/79
SINGLES

This Week	Last Week	Song	Artist
1	1	BRIGHT EYES	Art Garfunkel, CBS
2	2	POP MUZIK	M, EMI
3	4	I WANT YOU TO WANT ME	Cheap Trick, CBS
4	3	DOES YOUR MOTHER KNOW	Abba, Polydor
5	7	HOT STUFF	Donna Summer, Phonogram
6	5	WHEN YOU'RE IN LOVE	Dr. Hook, EMI
7	6	ONE WAY TICKET	Eruption, Ariola
8	NEW	BOOGIE WONDERLAND	Earth, Wind & Fire, CBS
9	8	GO WEST	Village People, Phonogram
10	NEW	REUNITED	Peaches & Herb, Polydor

LPs

This Week	Last Week	Song	Artist
1	1	VOULEZ VOUS	Abba, Vogue
2	3	FATE FOR BREAKFAST	Art Garfunkel, CBS
3	5	A VOUS LES FEMMES	Julia Iglesias, CBS
4	4	AT BUDOKAN	Cheap Trick, CBS
5	2	BREAKFAST IN AMERICA	Supertramp, CBS
6	10	LOTS OF LUV	Luv, Philips
7	NEW	COMMUNIQUE	Dire Straits, Phonogram
8	9	LADY NIGHT	Patrick Juvet, Barclay
9	NEW	CHINA	Vangelis, Polydor
10	8	AT BUDOKAN	Bob Dylan, CBS

AUSTRALIA

(Courtesy Of Kent Music Report)
As of 6/18/79
SINGLES

This Week	Last Week	Song	Artist
1	1	LAY YOUR LOVE ON ME	Racy, Rak
2	2	LUCKY NUMBER	Lane Lovich, Stiff
3	3	KNOCK ON WOOD	Amii Stewart, RCA
4	4	ON THE INSIDE	Lynne Hamilton, RCA

This Week	Last Week	Song	Artist
5	5	I WILL SURVIVE	Gloria Gaynor, Polydor
6	9	GOODNIGHT TONIGHT	Wings, Parlophone
7	7	BABY IT'S YOU	Promises, EMI
8	11	HOT STUFF	Donna Summer, Casablanca
9	6	HEART OF GLASS	Blondie, Chrysalis
10	8	DREAM LOVER	Glenn Sherrick, EMI
11	NEW	POP MUZIK	M, MCA
12	20	SOMETHING'S MISSING (IN MY LIFE)	Marcia Hines, Miracle
13	14	SHAKE YOUR GROOVE THING	Peaches & Herb, Polydor/MVP
14	10	FIRE	Pointer Sisters, Planet
15	15	WHAT A FOOL BELIEVES	The Doobie Brothers, Warner Bros.
16	13	IN THE NAVY	Village People, RCA
17	NEW	LOVE DON'T LIVE HERE ANYMORE	Rose Royce, Warner Bros./Whitfield
18	NEW	HOORAY, HOORAY, IT'S HOLIDAY	Boney M, Atlantic
19	16	THE LOGICAL SONG	Supertramp, A&M
20	NEW	CHUCK E'S IN LOVE	Rickie Lee Jones, Warner Bros.

LPs

This Week	Last Week	Song	Artist
1	1	RICKIE LEE JONES	Warner Bros.
2	3	BREAKFAST IN AMERICA	Supertramp, A&M
3	2	THE BOB SEGER COLLECTION	Bob Seger, Capitol
4	4	BOB DYLAN AT BUDOKAN	Bob Dylan, CBS
5	5	VOULEZ VOUS	Abba, RCA
6	6	PARALLEL LINES	Blondie, Chrysalis
7	7	MINUTE BY MINUTE	The Doobie Brothers, Warner Bros.
8	12	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
9	14	BAD GIRLS	Donna Summer, Casablanca
10	8	DRAGON'S GREATEST HITS VOL. 1	Dragon, CBS
11	16	LODGER	David Bowie, RCA
12	11	FOREVER AND EVER	Demos Roussos, Philips
13	9	SPIRITS HAVING FLOWN	Bee Gees, RSO
14	10	BREAKFAST AT SWEETHEARTS	Gold Chisel, Elektra
15	15	STATELESS	Lene Lovich, Stiff
16	13	PROMISES	EMI
17	NEW	COMMUNIQUE	Dire Straits, Vertigo
18	18	HEARTS OF THE NIGHTLINE	Richard Clapton, Interfusion
19	17	AGAINST THE GRAIN	Phoebe Snow, CBS
20	19	LOVE TRACKS	Gloria Gaynor, Polydor

NEW ZEALAND

(Courtesy Of Record Publications Ltd.)
As of 6/10/79
SINGLES

This Week	Last Week	Song	Artist
1	1	BABY IT'S YOU	Promises, EMI
2	3	REUNITED	Peaches and Herb, Polygram
3	2	HEART OF GLASS/SUNDAY GIRL	Blondie, Festival
4	4	KNOCK ON WOOD	Amii Stewart, RCA
5	5	CHIQUITITA	Abba, RCA
6	9	TROJAN HORSE	Luv, Polygram
7	NEW	DARLIN'	Frankie Miller, Festival
8	6	GOODNIGHT TONIGHT	Wings, EMI
9	8	SHAKE YOUR BODY	The Jacksons, CBS
10	7	MUSIC BOX DANCER	Frank Mills, Polygram

LPs

This Week	Last Week	Song	Artist
1	1	BREAKFAST IN AMERICA	Supertramp, Festival
2	2	VOULEZ VOUS	Abba, RCA
3	NEW	BOB DYLAN AT BUDOKAN	Bob Dylan, CBS
4	3	PARALLEL LINES	Blondie, Festival
5	4	DON'T WALK BOOGIE	Various Artists, EMI/CBS
6	10	MORE SONGS ABOUT BUILDINGS AND FOOD	Talking Heads, WEA
7	NEW	RICKIE LEE JONES	Rickie Lee Jones, WEA
8	5	THE CARS	The Cars, WEA
9	NEW	ARMED FORCES	Elvis Costello, WEA
10	9	MINUTE BY MINUTE	The Doobie Brothers, WEA

SWEDEN

(Courtesy Of GLF)
As of 6/19/79
SINGLES

This Week	Last Week	Song	Artist
1	1	HALLELUJAH	Milk and Honey, Polydor
2	7	HALLELUJAH	Jan Malmjoe, RCA
3	2	GHENGHIS KHAN	Jupiter
4	3	I WILL SURVIVE	Gloria Gaynor, Polydor
5	8	POP MUZIK	M, RCA
6	10	HOT STUFF	Donna Summer, Casablanca
7</			

Mass Merchandisers Stunned By WEA's LP And 45 Price Boosts

• Continued from page 1

run 70%. When I was a distributor, we lost a line if we fell below 90% fill."

"They are pricing us out of the market," Mike Spector of Spec's, Miami, snorts. "If they are headed for an \$8.98 list universally, why not make it possible to sell catalog at \$3.99? There is a lot of Led Zeppelin, Blood, Sweat & Tears and Chicago discography I won't be stocking at \$7.98 list. Spec's will be cutting back on WEA catalog." Dave Marker of Music Plus further notes that he's wary of buying catalog after June 25. "I buy close to the belly on catalog. How can I prove for returns when I bought these particular albums when I am replenishing so frequently?"

Joe Bressi of Stark Record Service, N. Canton, Ohio, is taking a wait-and-see attitude as to how other labels react. He recalls how Phonogram Distributing aped WEA's Feb. 27, 1978, price spirals with a March 13, 1978 boost (Billboard, March 11, 1978).

There'll be more cutouts and deletions supplanting WEA catalog merchandise in Budget Tape and Record stores. Phil Lasky, president of Danjay Music, Denver, franchisor of the retail store concept, avers. "They're killing our profit. If they want to be fair, let manufacturers subsidize half the cost of returning defectives and misshipments. I had to return 6,500 warped Eric Claptons recently. Bert Franzblau of Phonogram wrote me that I was the only one who complained about this product."

"The WEA increases weren't necessary; with a little more frugality there'd be no reason for it," Al Franklin, Hartford, Conn., indie retailer, states. "The album increase brings us to a point where we'll have to bring up our shelf price for \$7.98 and \$8.98 list albums from \$6.89 and \$7.89, respectively. Going over \$7 and \$8 brings us into another ballpark and we can't accommodate it," he asserts.

Barrie Bergman, the Record Bar, Durham, N.C., and Noel Gimbel, Sound Unlimited, Denver and Chicago one-stops, attack WEA's timing. Bergman says the sales pattern on an individual store basis is flat for

Censors Bite 'Sexy Cream'

LOS ANGELES—Fantasy Records is having its first taste of possible record censorship, with the WMOT production "Sexy Cream" by Slick.

According to Alan Rubens, head of Philadelphia-based WMOT, radio stations in New York, Boston, Philadelphia and Washington will not play the record because of its title. "They feel it's over the line," says Rubens.

Some programmers are saying "Sexy Cream" refers to a sex act, but according to Rubens, it's a massage cream. "We're considering changing the title of the song to 'Sexy Cream The Massage Song.'"

In addition, body lotion as a merchandising aid is presently being manufactured to go to stations and discos. "Discos are playing the record but it just won't cross to radio," Rubens maintains.

To stress the point that the disk speaks of body lotion, "We're taking a model to discos to deliver the lotion. The model will massage the DJs' faces with the lotion."

1979, as does Bressi. Together the two chains represent approximately 150 stores that were operating in 1978. "The consumer is frightened about gas and a recession. He's not spending his extra dollars on records," Bergman adds. Gimbel complains WEA recently hasn't had as many across-the-board discount programs, thus abetting their 1979 profits, he points out.

WEA field representatives, when cornered by irate accounts last week, countered that the home office cancelled the national sales convention in New Orleans in September and there is word from Burbank that further internal economy moves are underway. The first two quarters of calendar 1979 are down from 1978, it's rumored.

"Customers will have to pay 20 cents more for WEA album product than for other product," Jim Grimes, National Record Mart/Oasis, states. Others canvassed, too, report they would like to single out WEA product at a higher price but it makes for customer confusion and impedes efficient pricing and billing. Bob Hig-

gins sees his Record Towns duplicating the 20-cent national boost.

Roy Imber of Elroy Enterprises, Freeport, L.I., N.Y., is going to raise prices at least 6% to maintain margins. Lou Laventhal of Roundup Music, Seattle, which serves 55 Fred Meyer departments and three of its own retail stores, says he can't raise his prices to his racks. "To meet competition of chain store openings in their areas, many Meyer departments dropped prices up to as much as \$1. How can I possibly ask them for a higher album price now?"

"We'll be in for a greater degree of variable retail pricing. In our car-oriented society and considering the majority of our customers have limited disposable income, a weekly gas expenditure could mean \$20," Dave Rothfeld of Korvettes, New York, points out. "How much is left for LPs and tapes? Not coincidentally, our sales of blank tape are soaring and this might be what lies ahead for the industry."

"WEA reminds me of the goose that got killed because he couldn't

(Continued on page 84)



LACQUER TALK—Ed Khoury, left, Capitol Magnetics Products president, talks to Artisan Sound disk cutter Jo Hansch, right, and Kendun disk cutter John Golden. Capitol presented an update on the lacquer disk industry at the Sheraton Universal in Los Angeles. The firm is continuing extensive r&d into lacquer disk manufacturing.

Virgin And Atlantic Link In Unusual Distrib Setup

• Continued from page 6

dar Records will use JEM's services for their product passed over by CBS and Polydor, their respective major distributors.

Scott says JEM can make a profit selling limited amounts of obscure product, because he has been doing so for years as an importer and U.S. distributor of European art rock and new wave product. JEM also is distributor of small U.S.-based new wave labels, and its own PVC label.

Although JEM has had only one major hit, "The Rocky Horror Picture Show" soundtrack which has sold 400,000 units, Scott says by selling limited quantities of the 3,000 titles he has in his catalog, JEM last year was able to gross \$15 million.

Artist who have been broken in the U.S. or have signed recording deals with major companies after showing sales strength through JEM have included Elvis Costello, Devo, the B52s, and, most recently the platinum "Cheap Trick At Budo-

kan" LP which Epic did not plan to release here before JEM sold 30,000 copies of the LP as an import in two weeks.

JEM releases some of its product through independent distribution, but the heart of its distribution system is direct sales to 5,000 retail outlets around the country from warehouses in South Plainfield, N.J. and Reseda, Calif.

Scott says his system is perfectly suited for new acts because he can profitably sell lots of two or three records to each of his accounts, while those numbers fall through the cracks both in major and branch distribution systems. Also, through the years JEM has developed credibility for its ability to provide new and off-beat music to those retail outlets whose clients welcome the unusual.

"We will always be able to sell enough records to pay for the manufacturing," says Scott. "After all we have to pay \$5 a record when we import it. But JEM is not just an importer, it is a distributor."

Karma Chain To In-Store Video

CHICAGO—A new master plan for use of in-store video has been issued by John Valant, advertising/promotion director of the Indiana Karma Records web. Approximately 17 hours of video playback weekly in each of the chain's seven video-equipped stores is specified by Valant.

The stores contain custom-designed audio-video modules including 25-inch color tv, Betamax deck, and auxiliary sound system powered by a Kenwood 40-watt amp.

Space for full display of six album covers is provided on the front of the

large fixtures. The units stand eight feet tall, four feet wide and three feet in depth.

A recent mailing to suppliers details the chain's policies on video and emphasizes a commitment to the promotional medium. Four Indianapolis-area stores, and outlets in Ft. Wayne, Evansville and Louisville, Ky., are video-equipped.

Tapes provided by Promovision are being played and Valant also is soliciting directly from labels through regional branches. Under the new system a video traffic log and tape evaluation form will be returned to labels with the videocassette, noting the reactions to programs and the number of playings in each location.

The viewings, to be staged at two hour intervals during the day, each is to last 30 minutes, according to Valant's directive. Store managers are instructed to display album covers in conjunction with each tape viewing.

Wax To Chicago

NEW YORK—Morton Wax & Assoc., of New York, in conjunction with Joyce Bresnahan, is expanding to Chicago with the creation of Wax & Assoc., Chicago, a public relations marketing firm headed by Bresnahan. Address: 2200 Forestview Road, Evanston, Ill. (312) 328-8880.

Chi Chain Plans Video Promotion

CHICAGO—A major advertising and promotion campaign is planned by the Metro Music chain here to accompany its roll-out of in-store video merchandising.

Involved will be radio, tv and print advertising and in-store appearances by leading black artists, says Eddie Carter, Metro Music Corp. president.

Twenty-five-inch color tv monitors and Sony U-Matic video players will be unveiled at all six Metro Music locations, Carter says.

A store-by-store introduction of the systems is planned, beginning Thursday (28) and continuing through Tuesday (3).

Tony Sulitas, head of Metro's in-house agency, will produce the chain's tapes on a two-week rotation schedule, Carter informs.

Billboard SPECIAL SURVEY For Week Ending 6/30/79			
NO. CALIF. (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MERCEDES CASTRO Muzart 10744	1	JULIO IGLESIAS Emociones, Alhambra 3122
2	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299	2	YNDIO Herida de Amor, Atlas 5018
3	JULIO IGLESIAS Emociones, Alhambra 3122	3	ROBERTO CARLOS Amigo, Caytronics 1505
4	LUPITA D'ALESSIO Solo Soy Una Mujer, Orfeon 16030	4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
5	CHELO Las Cuentas Claras, Muzart 1758	5	VERONICA CASTRO Sensaciones, Peerles 2079
6	YOLANDA DEL RIO El Perdón de la Hija de Nadie, Arcano 3448	6	CAMILO SESTO Sentimientos, Pronto 1042
7	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	7	ROCIO DURCAL Vol. 2, Pronto 1045
8	MARIA MEDINA Arcano 3447	8	CHELO Cuentas Claras, Muzart 1758
9	JOSE DOMINGO Con Motivos, Melody 5628	9	MERCEDES CASTRO Muzart 10744
10	JUAN GABRIEL Vol. 2, Pronto 1041	10	YOLANDA DEL RIO El Perdón de la Hija de Nadie, Arcano 3448
11	JULIO IGLESIAS Tades los dias un Dia, Alhambra 3151	11	LOS SAGITARIOS La Carta, Olimpico 5002
12	ROCIO DURCAL Vol. 2, Pronto 1045	12	REGULO ALCOCER Cuando Yo Muera, Yurico 5014
13	LOS HUMILDES En Mexico, Fama 578	13	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
14	ROLANDO OJEDA Aquellos Boleros, AH 150	14	ROLANDO OJEDA Aquellos Boleros, AH 150
15	RAMON AYALA Soldado Raso, Fredy 1126	15	LOS TIGRES DEL NORTE El Tahir, Fama 577
16	ESTELA NUNEZ Por Amores Como Tu, Pronto 1054	16	JUAN GABRIEL Vol. 2, Pronto 1041
17	LA MIGRA Celos de Ti, Mar 108	17	LOS HUMILDES Tomar y Llorar, Fama 575
18	JOSE JOSE Lo Pasado Pasado, Pronto 1046	18	VICENTE FERNANDEZ Caytronics 1550
19	LOS TIGRES DEL NORTE El Tahir, Fama 567	19	JOAN SEBASTIAN Y Las Mariposas, Muzart, 10742
20	VICENTE FERNANDEZ Caytronics 1550	20	LA MIGRA Celos de Ti, Mar 108
21	ESTRELLAS DE ORO America 1005	21	LOS FELINOS El Planton, Muzart 1761
22	LOS BABYS Sabataje, Peerles 2084	22	LOS YONICS Soy Yo, Mercurio 1907
23	IRENE RIVAS Cara 008	23	RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026
24	RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026	24	JUAN TORREZ Super Discoloque, Muzart 1762
25	SALVADOR Vol. 2, Arriba 6000	25	LOS BABYS Sabataje, Peerles 2084

LP SERIES REVIEW

10 Old Commodores Emphasize Dixieland

LOS ANGELES—CBS has reissued 10 of Milt Gabler's Commodore evergreens in the new Classics In Jazz series. The covers are all photo reversals in a special grainy process which adds a contemporary flavor to these vintage recordings.

"Jelly Roll Morton" features 12 cuts, two which were previously unreleased, "Sporting House Rag" and "The Naked Dance No. 2." These 1939-78s are invaluable examples of Morton's stomping piano style.

"Mel Powell/Joe Bushkin" features both pianists fronting, in Powell's case, an orchestra and for Bushkin a sextet with Bill Harris. The 14 tracks cover the 1942-1944-1946 period and among the cats wailing are Benny Goodman, Billy Butterfield, Neil Hefti, Sid Catlett and Lou

McGarity. This LP recalls Joe Bushkin's deep love for jazz, although that is not the kind of music he has been associated with in recent years.

"Bud Freeman" recalls the tenor man's 1938 stance when he was recording with Jess Stacy and George Wettling. The 16 tracks are circa 1938 and provide ample room for Stacy's piano and Wettling's drums to carve distinct niches for themselves within this trio.

"Jack Teagarden/Max Kaminsky" produces 15 cuts from 1944 when bands were being caught between dixieland and bebop and these two fine musicians kept the two-beat emphasis in the foreground. Working these dates were Ernie Caceres, George Foster, George Wettling, Frank Orchard, Eddie Condon, James P. Johnson and Bob Casey.

"Wild Bill Davison" plays trumpet, circa 1943 with a small group which includes Pee Wee Russell, George Brunis, Eddie Condon, Gene Schroeder, Bob Casey and George Wettling—cats who worked many of the New York quasi-dixieland dates. The 15 cuts include several alternate takes on the same tune—which can get boring.

"Ben Webster/Don Byas" is a good contrast from 1944 between these two tenor giants of that era. Webster guests with the Sid Catlett quartet and Byas with Slam Stewart from a Town Hall concert featuring the Hot Lips Page band. The 12 tracks show off Webster's big tone and Byas' capability of moving in and out of bop phrasings.

"Lester Young" is the hornman captured playing with the Kansas City Five and Six, an amalgam of stalwarts including Buck Clayton, Eddie Durham, Freddie Green, Walter Page and Jo Jones. The 14 cuts from 1938 sessions also include several never released before, a pattern with several of the other disks. The excitement of Young's relaxed tone on tenor and clarinet along with the energetic riffs of the ensemble are the hallmark of these sessions.

"Coleman Hawkins," the giant among tenors, is heard dead smack in the middle of the Chocolate Dandies and an all star band put together by Leonard Feather, circa 1940 and 1943. Again, among the 16 cuts are several alternate versions. Roy Eldridge, Benny Carter, John Kirby, Sid Catlett, Cootie Williams, Edmond Hall, Ari Tatum, Oscar Pettiford and Al Casey are the super names making this venture exciting.

"Billie Holiday" is another retrospective look back at this giant of soulful singing, with the dates cut in 1939 and 1944. The small bands provided surefooting environs for her pristine tone and the 15 cuts include two versions of "Strange Fruit," the racially assertive tune.

ELIOT TIEGEL

Service Relocates

NEW YORK—The New Music Distribution Service, a division of the Jazz Composer's Orchestra Assn., is moving to larger quarters here in order to provide better service to the various small labels and specialized accounts it serves.

Effective immediately, the new address is JCOA/NMDS, 500 Broadway, N.Y., N.Y. 10012, (212) 925-2121.



TEEN CRUSH—Columbia recording artist Rex Smith, who scored with his recent portrayal of a rock singer on a recent NBC-TV movie, signs autographs for a crowd of teenage girls who turned out at a Record Bar location in Jacksonville, Fla., during Smith's recent promo tour.

WINNING TEAM

Chinnichap-Arista Link a Hot Seller

By JIM McCULLAUGH

LOS ANGELES—The mix of Chinnichap, the successful writing/publishing/production/artist development team of Nicky Chinn and Mike Chapman, and the Arista Music Publishing Group, which administers its publishing in the U.S., is a hot one.

Both are experiencing hot streaks. In the past 10 years the Chapman and Chinn team figure they are responsible for the sale of some 200 million to 300 million records worldwide.

Chapman has been prolific as a producer with four top 10 singles by different artists in the last six months. And Chinn as a writer and co-writer has been churning out chart songs in pop, rock, MOR and disco veins that other artists have been having a good deal of success with.

And while Chinn and Chapman have their own publishing company called Chinnichap Publishing, Inc. (BMI), Chinn, who began his career as a poet, indicates the arrangement with Arista Music is a "form of creative publishing rather than a mere administrative or accounting one."

"Frankly," he continues, "Mike Chapman and I don't have the time, what with our various projects, or the expertise to fully maximize all our material. That's where Arista Music comes in. And one of the things that makes it tick, I think, is that Arista Music is peopled by music people, not lawyers or accountants."

Chinn, who contributes writing on the new Chapman-produced Exile LP on Warner/Curb, as well as the upcoming Thieves album on Arista, says he first met Chapman at a club in London. Their first collaboration "Funny Funny" was a hit for Sweet Europe.

What accounts for Chinn and Chapman's uncanny knack for writing consistent hit songs?

"The lyric is important to American listeners," Chinn points out. "In Europe there's more of a tendency to concentrate on the atmosphere of a song."

Arista Music Publishing is as hot as its label cousin (Billboard, May 26, 1979). In fact, in a recent parent Columbia Pictures Industries' financial statement, the separate Arista Music Publishing Group and Columbia Pictures Publications had a

15% revenue increase in the past quarter of \$2.149 million, with nine-month revenues of \$6.574 million, 18% ahead of 1978 figures.

The upstart publishing company, according to general manager Bury Meshel, who based in Los Angeles heads a staff of seven, began turning a profit eight months after its inception in January 1977.

In the second year of operation, adds Meshel, Arista Music had three times as many chart songs as it did its first year.

Currently Arista Music Publishing is represented on Billboard's Hot 100 chart with Suzi Quatro's "Stumblin' In" and "If You Can't Give Me Love," both co-written by Chinn and Chapman, as well as G.Q.'s "Disco Nights," Robert John's "Sad Eyes," and the Allman Brothers' "Crazy Love."

In the first term, according to Meshel, Arista Music achieved 15 covers for Chinnichap. The new Exile single "The Part Of Me That Needs You Most" was penned by Chinn and Chapman and is administered by the Arista Music Group.

M&M ADS IGNITE SUIT

LOS ANGELES—Shaun Cassidy and Linda Rondstadt are suing M&M Mads Inc., Ed McAdams and Ted Bates Advertising, charging their names and likenesses were illegally used in an advertising and promotion campaign behind the candy maker's Starburst Chews.

They seek, in Federal District Court, \$500,000 in damages and an injunction against the defendants' further usage of their names and likenesses in a poster offered free for 10 gum package wrappers.

Calif. Distrib. Asks For Reimbursement

LOS ANGELES—Recording Merchandising is asking Superior Court here to require Private Stock Records to reimburse it for an alleged \$140,000 in inventory. The pleading states the records were purchased from the Larry (Ura) label within the past four years.

Jazz Beat

LOS ANGELES—Two new New York labels emerged this month. Kromel and Hat Hut, while CTI is preparing a series of LPs from early Creed Taylor sessions which will spot jazz by Stanley Turrentine, George Benson, Ron Carter and others. Atlantic City gambles on a big-budget jazz fest July 6-8 with an imposing talent roster including Roy Ayers, Art Blakey, Earl Hines, Gerry Mulligan's big band, Buddy Rich's ditty, Les McCann, Freddie Hubbard, Ray Charles, McCoy Tyner and others. Ducats are scaled from \$10 to \$25 at Gardner's Basin, it is a Street & Street promotion.

Art D'Lugoff is observing the 21st anniversary of his Village Gate in New York with a hefty all-summer program of strong names, McCoy Tyner teeing it off June 22-July 1 and ending in late August and September with Dizzy Gillespie and Carmen McRae. There are two shows a night at the spot, at Bleecker and Thompson in the Village. A newer N.Y. bistro, Fat Tuesday's at 190 3rd Ave., offers three shows nightly with Slide Hampton opening Tuesday (26) following Bucky Pizzarelli-Jack Wilkins.

Send jazz items to Jazz Beat, Billboard, 9000 Sunset Blvd., Los Angeles 90069.

Billboard SPECIAL SURVEY For Week Ending 6/30/79

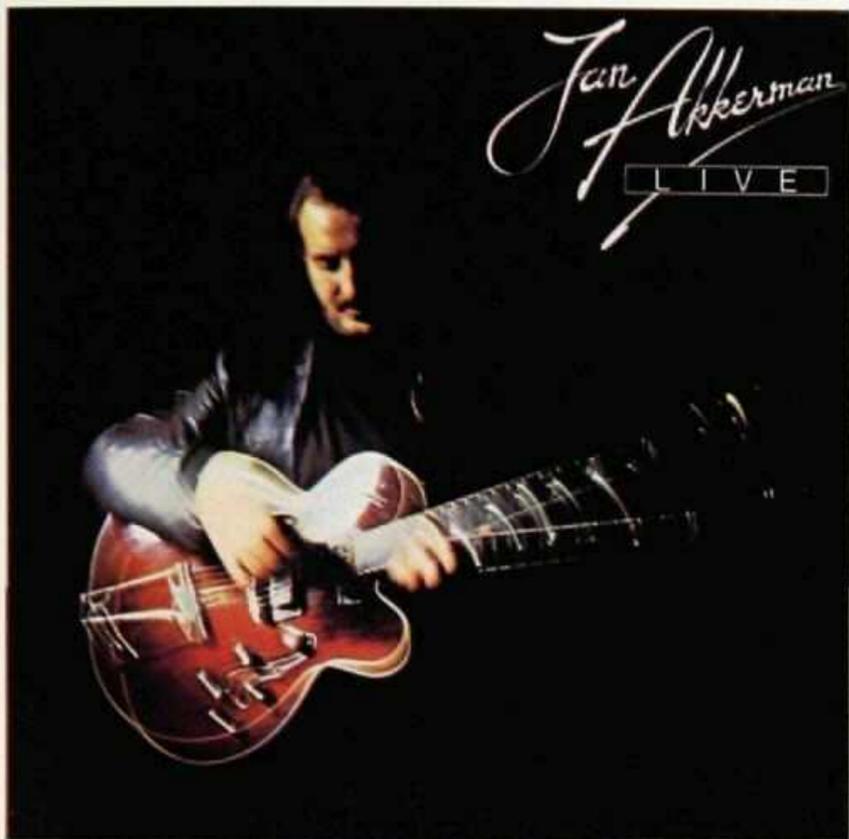
Billboard Best Selling Jazz LPs

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	4	STREET LIFE Outsiders, MCA MCA 3094	26	26	13	THE JOY OF FLYING Tony Williams, Columbia JC 35795
2	2	8	HEART STRING Earl Klugh, United Artists (ALCA 942) (Capitol)	27	29	11	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754
3	4	10	PARADISE Grover Washington Jr., Elektra SE 182	28	28	11	GROOVIN' YOU Harvey Mason, Arista AB 4227
4	3	15	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2858 3277	29	31	7	RAMSEY Ramsey Lewis, Columbia JC 35815
5	5	8	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1 1131 (Warner Bros.)	30	30	5	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC 35725
6	7	7	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	31	27	15	HOT DAWG David Gristman, Horizon SP 731 (A&M)
7	6	6	FEVER Roy Ayers, Polydor PD-1 6204	32	32	37	FLAME Ronnie Laws, United Artists (UALA 85)
8	8	13	MORNING DANCE Szyro Gyla, Infinity INF 9004 (MCA)	33	25	5	NIGHT RIDER Tim Weisberg, MCA MCA 3084
9	10	16	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	34	34	40	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
10	11	21	CARMEL Joe Sample, MCA AA 1126	35	33	89	FEELS SO GOOD Chuck Mangione, A&M SP 4658
11	12	29	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35554	36	NEW ENTRY		LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP 6701
12	9	7	LIVE Jean Luc Ponty, Atlantic SD 19229	37	36	15	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 23563
13	13	16	AWAKENING Narada Michael Walden, Atlantic SD 19207	38	39	7	BAD FOR ME Dee Dee Bridgewater, Elektra SE 186
14	14	11	BRAZILIA John Williams, MCA AA 1116	39	47	4	THE BIG APPLE BASH Jay McShann, Atlantic SD 8804
15	15	48	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)	40	44	6	LIVE AT THE BOTTOM LINE Pat Metheny, CTI CTI 7086
16	16	11	LAND OF PASSION Hubert Laws, Columbia JC 35780	41	37	13	STROKIN' Richard Tee, Tappan Zee/Columbia JC 35695
17	23	16	TIGER IN THE RAIN Michael Franks, Warner Bros. BS 4 2294	42	35	11	ELECTRIC DREAMS John McLaughlin With The One Fourth Band, Columbia JC 35785
18	19	4	FEEL THE NIGHT Lee Ritenour, Elektra SE 192	43	43	11	RAW SILK Randy Crawford, Warner Bros. BS 4 3283
19	18	16	FOLLOW THE RAINBOW George Duke, Epic JC 3570 (CBS)	44	41	26	IN CONCERT Miles Davis Jazz trio, Milestone M 55008 (Fantasy)
20	17	25	ANGIE Angela Bofill, GRP/Arista GRP 5009	45	45	6	CAJON SUNRISE Randy Crawford, Kudu KU 39
21	21	4	AFFINITY Bill Evans, Warner Bros. BS 4 3293	46	46	37	ALL FLY HOME Al Jarreau, Warner Bros. BS 4 3270
22	24	3	IN MOTION Heath Brothers, Columbia JC 35816	47	NEW ENTRY		TURN YOU TO LOVE Terry Collier, Elektra SE 189
23	38	2	WOODY THREE Woody Shaw, Columbia JC 35977	48	NEW ENTRY		DR. STRUT Dr. Strut, Motown M7 924
24	20	7	GARDEN OF EDEN Passport, Atlantic SD 19233	49	NEW ENTRY		FUTURE TALK Orchestra Baobab, Inner City IC 1066
25	22	15	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)	50	49	3	THE PARIS CONCERT Bucar Pretenon, J&J Past, Niles Pedersen, Pablo 2620 112 (RCA)

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Jazz. The Commitment Continues.

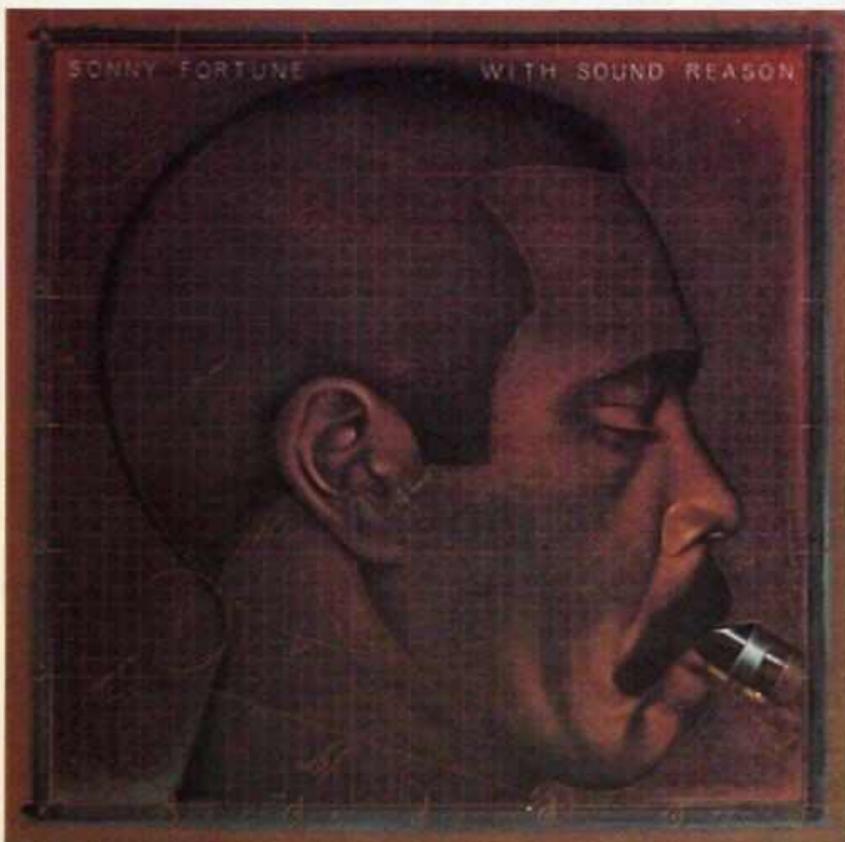
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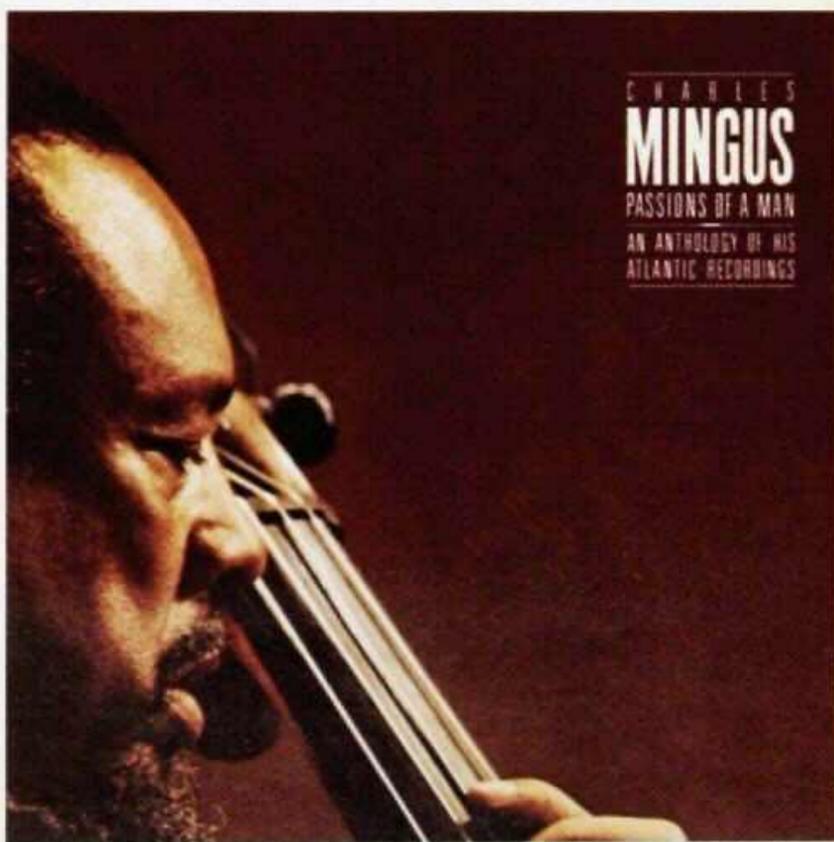
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Charles Mingus. Honored this year by Downbeat's Critics' Poll with awards of Composer of the Year and Record of the Year for "Cumbia & Jazz Fusion."

Jazz. On Atlantic Records & Tapes.



More Albums Than Ever Before On the Way

• *Continued from page 3*
road, plus a hefty marketing campaign over a lengthy period of time, Schory explained.

Ovation, being essentially former musicians and entertainers, seeks the song right for the act to make the hit. Schory admitted that his first Kendalls' hit was a "B" side, however. Ovation is rereleasing its entire sound effects line this fall. The firm is also releasing its first movie, "The Fabricators," from which it will probably issue the soundtrack album, he added. He expects the corporate entity to put \$50 million into movie and tv features over the next three years.

RCA's Texas branch manager Jim Yates showed a brand-new a/v, produced by the team of Topper Schroeder and Steve Kahn. Yates and the film did not reveal much of album releases through the remainder of the year. Yates called Western one of the top five country accounts in the U.S. The RCA presentation included excellent new footage of Dolly Parton.

Arista's Bill Valenziano and Harold Shulman confined their a/v to Raydio and GQ. It was the first Arista presentation seen at a corporate convention in a long time. Valenziano sparkled as he kidded his own organization to the delight of the Western personnel.

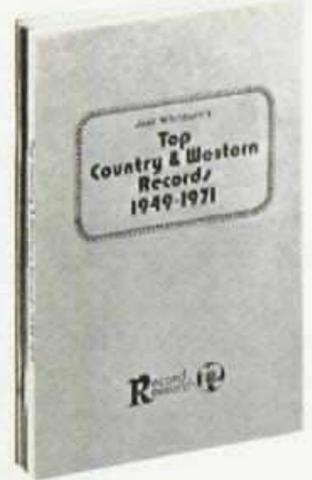
Chrysalis national sales topper Chuck Melanson, too, represented his label in a rare appearance at a corporate confab. A highlight in the Chrysalis a/v presentation was the reprise of the 14 album covers in the Jethro Tull label discography. Such recalls of past strong releases can be beneficial. Melanson emphasized the recent acquisition of Takoma Records will result in new albums soon from Leo Kottke, Mike Bloomfield, John Fahey and the Fabulous Thunderbirds, a new Texas act.

A&M's Larry Hayes and Geoff Schulman showed an a/v made expressly for showing to RCA when the two melded early this year. They were hampered when the projection equipment refused to show the color film.



HONORED GUESTS—Henry Rosenberg, left, a leading wholesaler and president of the Music and Performing Arts Lodge of the B'nai B'rith, and the lodge's executive vice president, George Levy, right, president of the S. Goody division of Pickwick International, flank winners of the lodge's recent awards ceremony in the N.Y. Hilton. Billy Joel won for creative achievement and Tony Orlando won the humanitarian award.

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Western Merchandisers Shooting At 12%-15% Gain

AMARILLO, Tex. — Western Merchandisers here, a giant rack and 20-store record/tape/accessories/books retail skein, is shooting for a 12% to 15% increase over its \$30 million sales volume generated in fiscal 1979.

Executive vice president Bob Schneider of the 20-year-old recorded product wholesaler anticipates a growing surge of better product in the last six months of the current calendar year as boosting a so far rather apathetic album release in 1979. The final quarter of its current fiscal year, which ended May 31, hurt the overall 12 months, Schneider stated.

Further refining of Western's EDP procedures and the industry's apparent acceptance of bar coding will aid profitability, Schneider believes. He and Sam Marmaduke, Western president/founder, both emphasized the need for greater ac-

ceptance of responsibility on the part of the firm's 300 employees at the three-day confab here last week.

The Hastings Book and Record store chain, now 20 outlets primarily in strip centers in New Mexico and Texas, will probably grow by five. John Marmaduke, head of the retail division, forecasts. He sees the retail stores growing to an average of 4,000 square feet over the next 18 months.

Western Merchandising will stage its 1980 convention from June 19-21 at the Hilton Inn here, said Diane Brack, longtime convention advisor for Western. This commitment is in contrast to many other longtime corporate convention holders, who seem daunted by the fact that Phonogram Distributing months ago announced it would not appear at corporate conventions. Other prime vendors are said to be deliberating their 1980 show budgets. **JOHN SIPP**

Returns a Sore Point For Jobbers

• *Continued from page 3*
this field," Big 3, he adds, does provide promotional brochures for jobber mailings.

One of Big 3's high cost factors, Steiger cites, is paper. He is presently looking into the possibility of buying paper direct from the mills and then supplying his printer. "Warehousing the paper is one of the problems we're seeking to solve," he adds.

Warner Bros. print division has a set returns policy, one, notes Steve Spooner, sales manager, developed in 1975. It's 10% for racks and 5% for "straight distributors."

"We're satisfied with our returns rate, which averages 3% to 4%. Rather than dump product, we think it's better to achieve a good re-order pattern, so we can have a better pulse on sales patterns."

Spooner says Warners has supplied 4-color posters on key product, including folios on "Saturday Night Fever," "Grease" and Bruce Springsteen.

Frank Hackinson of Columbia Pictures Publications reports that returns are "not a big factor. If it is, it means you're overshipping." He puts his company's returns at between 5% and 8%.

"We literally offer millions of pieces of promotional material a year for jobber mailings to as many as 13,000 accounts, including a monthly bulletin. It's a tremendous expense for us."

16 STUDIOS FORM SOUND 'FRATERNITY'

LOS ANGELES—A group of 16 major recording studios around the country have joined to organize a professional society for recording studios.

The organization springs from a recent Fort Lauderdale, Fla., conclave hosted by professional recording studio equipment supplier MCI (Billboard, June 16, 1979).

Caretaker officers were elected to serve until industry-wide elections are held. Chairman of the board, representing the studio industry at large, is Joe Tarsia of Philadelphia. Regional members of the board are Bob Liffin, New York; Chris Stone, Los Angeles; Mac Emmerman, Miami; and Glenn Snoddy, Nashville.

Studios in the society are: A&R Recording Studios, N.Y.; Atlantic Studios, N.Y.; Criteria, Miami; Filmways/Heider, L.A.; Group IV, L.A.; House of Music, New Jersey; Howard M. Schwartz Recording, Inc., N.Y.; Kendun Recorders, L.A.; Larrabee Sound, L.A.; Media Sound, N.Y.; Record Plant, L.A.; Regent Sound, N.Y.; Sigma Sound, N.Y.; Soundmixers, Inc., N.Y.; Studio 55, L.A.; and Woodland Sound, Nashville.

Membership from other studios is invited with the board of directors reviewing applications, which will be based on engineering excellence.

Additional information can be obtained through Dave Teig of the Atlantic Studios in New York or Kent Duncan at Kendun Recorders in Los Angeles.

Lifelines

Births

Son, Noah, to Deborah and David Hungate June 18 in Los Angeles. Father is bassist for the Toto group.

Son to Beverly and Duane, Ariola recording act, in Detroit June 18.

Son, Robert Arthur Ford III, to

Gail McLean and Robert Ford Jr. June 7 in New York. Father is freelance music journalist.

Marriages

Steve Allen, tax manager of the Spinners, the Trammps, Ronnie and others, to Ronnie Dyson, publicist, June 17 at New York's Rainbow Grill.

Deaths

John Anthony Fiore Jr., 24, prominent California sound engineer, in a traffic accident June 12 in Los Angeles. He is survived by his widow, Anna; mother, father, two brothers and two sisters.

Tippy Francis Armstrong, 32, guitarist and songwriter, at his home in Tuscaloosa June 9. A Muscle Shoals session player, he recorded with Linda Ronstadt, Wilson Pickett and Roy Orbison. He was a former member of Rubberband and the Alabama State Troopers bands.

Butterfly Inks Licensing Pacts

LOS ANGELES—Butterfly Records has signed multiple foreign licensing deals for the distribution of Butterfly product in Brazil, Italy, Mexico, El Salvador and Greece.

The deals were made with Tape-car Gravacons, Brazil; Compagnia Generale Del Discos, Italy; Gamma, Mexico; Boni Discos, El Salvador; and Phonogram, Greece, all of which renewed their licensing relationship with Butterfly for another year of distribution.

Infinity Music Priority

• *Continued from page 10*
ture and a demo of a disco song must be far more elaborate than usual.

"Like rock'n'roll, some disco songs have lasting value, but a lot of it is arrangement and what's created in the studio."

Infinity's current roster includes both self-contained acts and writers only, among them: Orleans, Screams, New England, former Rolling Stones member Mick Taylor (U.S. and Canada), Marc Blatt and Gary Gottlieb, Martin Coulter & Larry Paige (U.S. and Canada) and Joe Droukis, who has obtained recordings by Wet Willie and Bette Muller.

While intending to move into film

and tv music, Morgenstern is cautious about Broadway musicals. "There's a question in my mind whether it would be counter-productive for a new firm to enter this area with the enormous amount of work involved."

King Sampler Out

LOS ANGELES—A special limited edition, four-song sampler LP from Carole King's upcoming Capitol LP is being serviced to key radio programmers and press representatives around the country.

Her complete "Touch The Sky" album is set for release Tuesday (29) by the label.

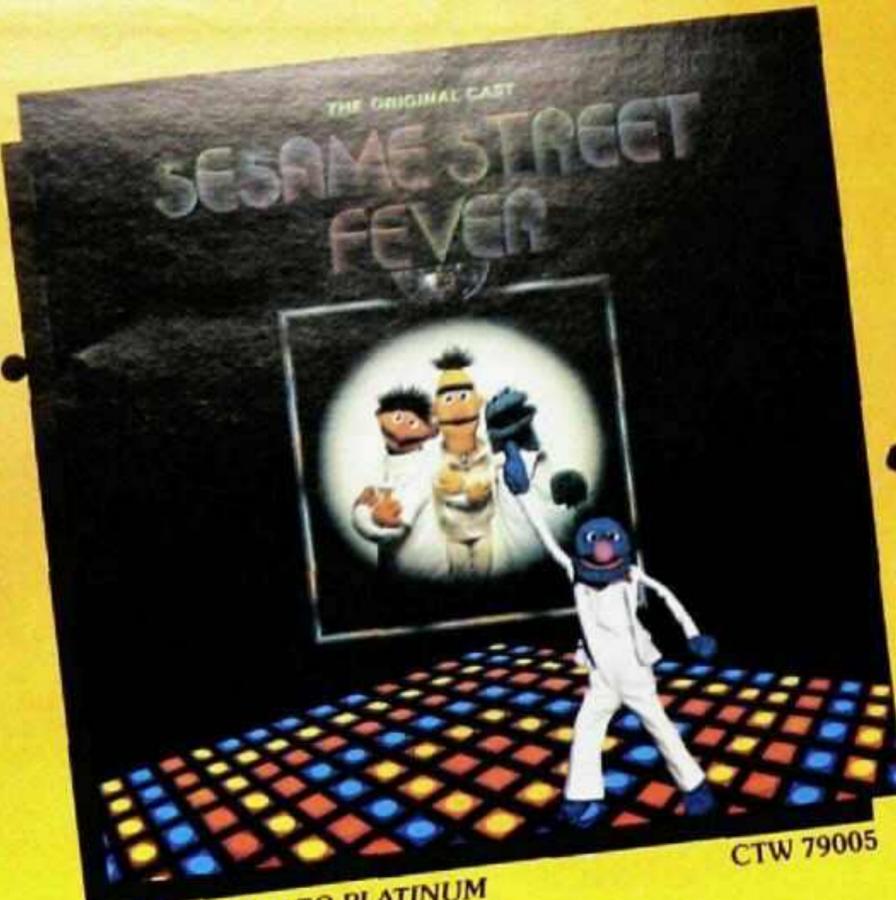
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Panelists Consider New Word For Jazz: Jazzz?

By ED HARRISON

LOS ANGELES—Contemporary jazz should be treated in the same manner as rock was 10 years ago if it is to reach its full market potential. This was the opinion of eight panelists at a Warner Bros.-sponsored panel on jazz and progressive music (15).

Participating on the panel were Mike Harrison, director of Goodphone Communications; Rod McGrew, Brotherhood Attractions; Jack Gold, jazz editor, Goodphone Communications; Chuck Mitchell, program director, WRVR-FM, New York; Artie Mooreland, jazz buyer,

Tower Records; Larry Magid, Philadelphia promoter and manager of Grover Washington Jr.; Les Sarnoff, program director of KINK-FM, Portland; and artist Chick Corea.

The prime culprit hindering the growth of jazz is radio, which through categorization segments its audience.

Harrison noted that radio is on the verge of programming to "an adult contemporary pop market" due to a changing demographic and that trend should refute the notion that "progressive music is a youth-oriented manifestation."

He added that just one year ago, only nine stations were playing jazz and those were looked upon as "out of the mainstream stations not interested in making money." Today, he says, there are 50 trackable stations playing jazz.

Because jazz now encompasses such a wide musical scope, panelists attempted to decategorize, and in the process came up with new terminology for contemporary jazz.

Among the terms thrown around were jazzz or "triple z," beige music, fusion and adult mainstream.

At WRVR, Mitchell says the station has changed from a mainstream jazz station to "an all around station" incorporating an AOR format while playing jazz. Jocks with an "upbeat AOR consciousness" were hired to play tracks relating to jazz crossover, although Basie, Bird, Coltrane and Davis are played a few times an hour.

Moorehead stated that he is interested in the "long term salability of an artist" like Armstrong rather than the six to eight-week peak selling period of contemporary fusion.

Moorehead added that it's difficult putting an artist like Chuck Mangione, who achieved mass pop appeal, in the jazz section because of the sentiments of jazz purists.

Classical Trio Booked Heavily; Col Will Record

CHICAGO—A classical "superstar" group, formed of top winners in the 1970 Tchaikovsky competition in Moscow, is scheduled for performances and recording in the U.S. this summer.

The new stellar ensemble, playing the classical piano trio literature, is made up of gold medalists Elmar Oliveira, violin; Nathaniel Rosen, cello, and Mikhail Pletnyov, piano.

Performances of works by Beethoven and Tchaikovsky are scheduled for the Newport Music Festival and the Aspen Music Festival.

Columbia Records plans a fall release of the group's first album. It has scheduled taping of the Tchaikovsky Trio in July.

Top honors in the most recent Tchaikovsky running—regarded as the world's most prestigious competition—went to each of the players.

Oliveira, 28, is managed by Shaw Concerts, with Columbia Artists representing Rosen, who is 31. Both are Americans with extensive performance backgrounds in this country.

Pletnyov, 22, represented by Jacques Leiser Artists' Management, is making his first U.S. concert tour. The Soviet pianist is scheduled to perform the Liszt Concerto No. 1 with the New Jersey Symphony July 8 in his first U.S. appearance with

Surprising Sales On 'Todd' Album

• Continued from page 4

The apron, featuring the "Sweeney Todd" logo, will be advertised in the July issues of New Yorker Magazine, New West and After Dark. RCA will fill orders, at \$8.98 per apron, out of its New York headquarters.

According to Katz, who originated the idea of the apron promotion, the label decided to market the apron after an appearance by "Sweeney" stars Angela Lansbury and Len Cariou at Korvettes' Fifth Avenue store when the album was released.

"Its potential surfaced when we had clerks and RCA personnel don the aprons, and many customers were willing to pay as much as \$15 for it," Katz recalls.

The ads for the apron will carry the theme, "For The Finest Cuts & The Bloodiest Mary's," and will also call attention to the cast album.

To Katz and other RCA executives, the "Sweeney" sales bonanza remains something of a mystery. Although the winner of eight out of nine Tony nominations, aired on network tv, the "Sweeney" score by Stephen Sondheim surpasses in depth the general approach of Broadway musicals.

"Perhaps the fact that it's been called an opera by some critics has made other than show music fans curious about the score," says Katz.

Katz adds that the reorder pattern reflects not only traditionally strong cast LP strongholds as New York, Los Angeles, Chicago and San Francisco, but areas like Detroit and Indianapolis as well.

"Everything seemed to have worked out right from the beginning," the executive maintains.

"I sat in on creative meetings on the tv commercial before the show opened and they asked for our input. In fact, a 3 by 3-foot poster we developed is going to be used by the producer for display purposes, and we'll be using the 60-second tv commercial for in-store play."

Also, the label will co-sponsor 90 bus-sidings on the show and album in the New York area.

In an era when the most successful of musicals fail to translate into immediate sales excitement for their cast album counterparts, "Sweeney Todd's" continuing success could signal a more competitive stance among labels to obtain Broadway cast recording rights. This has hardly been the case for more than Broadway writers and producers care to remember.



ON SCREEN—Blondie's Debbie Harry and Merv Griffin exchange pleasantries after the Chrysalis group performed its number one "Heart Of Glass" single on the talk



PLATINUM JAMES—Motown artist Rick James is presented a platinum album for "Bustin' Out Of L Seven" by, from left, Skip Miller, national director of promotion; Mike Lushka, executive vice president; and Steve Jack, national album and tape sales manager, before embarking on a tour.

Closeup

GABE'S DIRTY BLUES—Gabe's Archive of Sounds GTS110. Produced by the late Gabe McManus.

Stan Cornyn could have illustrated his 1979 NARM convention pitch that some albums be released just because someone conscientiously thinks it's music that's culturally significant and should remain for posterity's enrichment with this collation.

Gabe McManus opened a waterfront tavern in 1951 in Seattle. A white man, he gambled that his lifelong love of black music would attract a clientele. Within six months the pub was crowded with seamen who dug the swingin' uptempo and blues sides on the jukebox.

In 1978, McManus contacted Gusto, Nashville, which owns the King/DeLuxe masters. The 67-year-old man selected the 30 masters in this two-pocket album himself. They say he had thousands of used 78s and 45s from the Shamrock's jukebox in his attic. He died in October last year before the album was ready, but his son, Mike, got an advance copy of the cover and buried it with the old man.

The elder McManus didn't bow to commercialism. Surely there are a couple like Little Willie John's "Fever," and two of the Midnighters' "Annie" sides, which radio banned when they were released in the late fifties.

In the main, this soul-felt personal selection provides an insight into authentic Negro music of that era. It truly pictures the efforts of unsung producers like Ralph Bass, Henry Glover and King president Syd Nathan, who could barely see but had probably the best ear for genuine black music of any white man ever. Gabe McManus wouldn't rank far back of Nathan.

Nathan and his sparse house production staff worked in constantly changing makeshift studios in the ever-expanding converted Cincinnati icehouse that became the now historic King base. King sides of the two decades sparkle because they exemplify the fun-loving, sometimes raucous atmosphere that characterized small black nightclubs where these artists of that era found almost all their employment. The label owned the studio. Overtime was accepted.

The instrumental breaks, especially the predominant tenor solos, are vigorously scintillating.

The backliner, packed with pertinent personal comment from the informed McManus, indicates the salability such data impacts upon the probable buyer. More contemporary albums should have such

it's a first album by a newcomer act. Until a month ago, this album was for sale only at the Shamrock, where the bar customers still listen to the music on earphones, as they did almost 20 years ago.

Now distribution nationally is through First American Record distributors. And the album's shrink-wrap carries a large seal, informing the prospective buyer that the \$12.95 list album contains two LPs.

Other acts on the stellar package include: Champion Jack Dupree, Lulu Reed, Roy Brown, Wynonie Harris, Little Esther Phillips, Billy Ward and the Dominoes, the Lamplighters, Wynonie Harris, Todd Rhodes, Connie Allen, Bull Moose Jackson and the Five Royales.

JOHN SIPPEL

RIAA Certified Records

Singles

Suzi Quatro & Chris Norman's "Stumblin' In" on RSO. Disk is their first gold single.

Gold LPs

Gerry Rafferty's "Night Owl" on United Artists. Disk is his second gold LP.

Kiss' "Dynasty" on Casablanca. Disk is its tenth gold LP.

Isley Brothers' "Winner Takes All" on T-Neck. Disk is their seventh gold LP.

Ted Nugent's "State Of Shock" on Epic. Disk is his sixth gold LP.

Electric Light Orchestra's "Discovery" on Jet. Disk is its sixth gold LP.

Atlanta Rhythm Section's "Underdog" on Polydor. Disk is its third gold LP.

Teddy Pendergrass "Teddy" on Philadelphia International. Disk is his third gold LP.

Platinum LPs

Blondie's "Parallel Lines" on Chrysalis. Disk is its first platinum LP.

Earth, Wind & Fire's "I Am" on Arc. Disk is its fourth platinum LP.

Wings' "Back To The Egg" on

Billboard HOT 100

* Chart Bound

AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Columbia 3-11033)
HOLLYWOOD—England Dan & John Ford Coley (Big Tree 16135)
SEE TOP SINGLE PICKS REVIEWS, page 71

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	3	8	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juanita 3422 (TK) WBM	★	41	5	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2136 ALM	★	79	3	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dacier, B. Holland, Motown 1459 CPP
	2	11	HOT STUFF—Donna Summer (George Moroder, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Farsey, Casablanca 978 ALM	★	42	5	UP ON THE ROOF—James Taylor (Peter Asher), G. Goffin/C. King, Columbia 3-11005 CPP	★	80	3	YOU ANGEL YOU—Mantred Mann's Earth Band (Anthony Moore), Dylan, Warner Bros. 8250 WBM
★	5	6	BAD GIRLS—Donna Summer (George Moroder), D. Summer, B. Sudano, I. Esposito, E. Hokenson, Casablanca 987 ALM	★	51	3	GETTING CLOSER—Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020 WBM	★	81	2	THE DEVIL'S WENT DOWN TO GEORGIA—Charlie Daniels Band (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregaris, Epic 840700 WBM
	4	2	10 WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 4425 (Atlantic) WBM	★	44	7	SAD EYES—Robert John (George Tubin), R. John, EMI 8015 CPP	★	82	2	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419 ALM
★	7	10	CHUCK E'S IN LOVE—Pickle Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825 WBM	★	39	34	16 RENEGADE—Styx (Styx), T. Shaw, A&M 2110 ALM	★	83	2	HIGHWAY SONG—Blackfoot (Al Hall, Henry Welch), R. Medlocke, J. Spire, ATCO 7104 (Atlantic) CPP
	6	6	15 THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128 ALM	★	46	6	WEEKENDS—Wet Willie (Lennie Petre & Willie), M. Jackson, T. Mayer, Epic 8-50714 ALM	★	84	2	LIGHT MY FIRE—Boni Steward (Barry Levy, Simon May), Doors, Arista 7751 WBM
★	8	10	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273 CLM	★	48	6	LEAD ME ON—Maxine Nightingale (Denny Dias), A. Willis, D. Lasky, Windward 11530 (RCA) ALM	★	85	2	HOT SUMMER NIGHTS—Night (Richard Perry), N. Egan, Planet 45963 (Elektra Asylum) WBM
★	9	8	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay), I. Lind, A. Willis, Arc 3-10956 (CBS) ALM	★	50	4	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershenbaum), A&M 2132 ALM	★	86	2	MY SHARONA—The Knack (Mike Chapman), D. Finger, B. Aversa, Capitol 4721 WBM
	9	4	15 JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Arl Mandin), R. VanWarmer, Bearsville 0134 (Warner Bros.) ALM	★	43	33	14 GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939 B-3	★	87	2	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.J.R. 3680 (CBS) CPP
10	10	11	YOU TAKE MY BREATH AWAY—Res Smith (Charles Caleffi, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908 B-3	★	52	5	MARRIED MAN—Bette Midler (Arl Mandin), D. Bugatti, F. Musker, Atlantic 3582 CHA	★	88	2	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanou), P. Hernandez, Columbia 310986 CPP
	11	11	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Rihby Galuten), B. M. R. Gibb, RSO 925 CHA	★	45	45	6 IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Mike Chapman), M. Chapman, N. Chin, RSO 929 CPP	★	89	2	YOU'RE MY WEAKNESS—Faith Band (Greg Biker, Faith Band), J. Casella, Mercury 74068 WBM
★	16	10	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680 CPP	★	46	47	6 GO WEST—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 984 CPP	★	NEW ENTRY	LET'S GO—The Cars (Roy Thomas Baker), R. Ousek, Elektra 44062 WBM	
★	15	14	MAKIN' IT—David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916 WBM	★	59	3	MAIN EVENT—Barbara Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008 WBM	★	NEW ENTRY	LAST OF THE SINGING COWBOYS—Marshall Tucker (Stewart Levine), G. McCormick, Warner Bros. 8841 WBM	
★	14	9	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828 WBM	★	54	6	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.) WBM	★	NEW ENTRY	YOU'RE THE ONLY ONE—Dolly Parton (Dean Parks, Gerry Perry), C.B. Seger, B. Roberts, RCA 11577 CHA	
★	17	7	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS) B-3	★	49	37	12 DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009 CPP	★	NEW ENTRY	WE'VE GOT LOVE—Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/WVP 14547 ALM	
★	19	7	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931 CHA	★	62	3	GOOD TIMES—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 2584 WBM	★	NEW ENTRY	LONG LIVE ROCK—The Who (John Entwistle), P. Townshend, MCA 41058 WBM	
★	17	12	REUNITED—Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/WVP 14547 ALM	★	58	5	WASN'T IT GOOD—Cher (Bob Esty), M. Aller/B. Esty, Casablanca 987 ALM	★	NEW ENTRY	I DO LOVE YOU—G.O. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0425 CPP	
★	20	10	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823 WBM	★	61	4	VENGEANCE—Carly Simon (Arl Mandin), C. Simon, Elektra 46051 WBM	★	NEW ENTRY	I'LL KNOW HER WHEN I SEE HER—Casper Brothers (Gary Cape), R. Cooper, Capricorn 8325 WBM	
★	22	12	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffkine), E. Stevens, Capitol 4705 CPP	★	53	29	16 DISCO NIGHTS—G.O. (Jimmy Simpson, Beau Ray Flemming), E. Rabin, Le Blanc, Arista 0388 CPP	★	NEW ENTRY	CUBA—The Gibson Brothers (Daniel Vangarde), J. Klager, D. Vangarde, Island 8832 (Warner Bros.) WBM	
★	23	10	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen. McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.I.R. 3681 (Epic) CPP	★	54	53	11 AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810 WBM	★	NEW ENTRY	MOTOWN REVIEW—Philly Crime (Len Barry, Butch Ingram), Barry, Ingram, Fantasy/WBOT 862 WBM	
★	24	6	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsley), P. Frampton, A&M 2148 ALM	★	63	5	KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra-Curb 46040 CPP	★	NEW ENTRY	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, R. Chuter, C. Black, Arista 0430 CHA	
★	25	5	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1298 CPP	★	56	57	7 DO YOU WANNA PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK) CPP	★	NEW ENTRY	SAY MAYBE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10945 WBM	
★	26	8	HEART OF THE NIGHT—Poca (Richard Sanford Orzoff), P. Cotton, MCA 41023 WBM	★	65	4	SUSPICIONS—Eddie Rabbit (David Malloy), E. Rabbit, R. McCormick, D. Malley, E. Stevens, Elektra 46053 CPP	★	NEW ENTRY	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 973 CPP	
★	27	10	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399 WBM	★	66	4	SINCE I DON'T HAVE YOU—Art Garfunkel (Louie Shelton), J. Beaumont, J. Vogel, W. Lester, J. Verschaum, Columbia 310999 CPP	★	NEW ENTRY	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jorgen S. Kordulech), M. Sjoerklind, I. Exent, K. Farsey, I.S. Kordulech, Chrysalis 2313 WBM	
★	28	7	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvemark), B. Andersson, B. Ulvemark, Atlantic 3574 IBM/B-3	★	67	4	AMANDA—Waylon Jennings (B. McDill), RCA 11598 B-3	★	NEW ENTRY	MAKE LOVE TO ME—Helen Reddy (Frank Day), Yellowstone, Voice, Tinsley, Capitol 4712 WBM	
★	30	6	I WAS MADE FOR LOVIN' YOU—Liss (Vin Panica), P. Stanley, V. Panica, D. Child, Casablanca 983 ALM	★	60	43	9 DON'T EVER WANNA LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA) WBM	★	NEW ENTRY	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10959 ASP/BP	
★	27	13	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic) WBM	★	61	55	17 LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rundgren, Big Tree 16131 (Atlantic) ALM	★	NEW ENTRY	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 85029 (CBS) ALM	
★	32	6	DO IT OR DIE—Atlanta Rhythm Section (Burdie Buir), Buir, Cobb, Hammond, Polydor/BGO 14568 CPP	★	62	38	14 HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledesma, Dash 5050 (TK) CPP	★	NEW ENTRY	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA) CPP	
★	29	21	GET USED TO IT—Roger Vadour (Michael Omarban), M. Omarban, R. Vadour, Warner Bros. 8762 WBM	★	63	49	20 HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295 ALM	★	NEW ENTRY	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451 ALM	
★	40	4	MAMA CAN'T BUY YOU LOVE—Elton John (Thom Bell), L. Bell, C. James, MCA 41042 CPP	★	74	3	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Calandra), J. Beckenstein, Infinity 50011 (MCA) WBM	★	NEW ENTRY	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10944 WBM	
★	31	9	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Mashell), J. Ferguson, Asylum 46041 WBM	★	65	64	10 (I Wish I Could Fly Like) SUPERMAN—Kinky (Ray Davies), R.D. Davies, Arista 0409 WBM	★	NEW ENTRY	LITTLE BIT OF SOAP—Rigel Olsam (Paul Davis), B. Berns, Bang 84800 (CBS) HAN	
★	36	6	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716 CHA	★	76	3	YOU REALLY ROCK ME—Rick Glider (Peter Coleman), Glider, McCulloch, Chrysalis 2332 CPP	★	NEW ENTRY	MUSIC BOX—Evelyn "Champagne" King (T. Liki), T. Liki, S. Peare, L.H. Fitch, RCA 12033 CLM	
★	39	5	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), R. Laugren, Kirshner 84784 (CBS) WBM	★	67	72	3 FEEL THAT YOU'RE FEELIN'—Maze (Frankie Beverly), F. Beverly, Capitol 4686 WBM				
★	34	18	20 SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656 CPP	★	78	3	HOLD ON—Triumph (Mike Levine & Triumph), Emmett, RCA 11569 WBM				

★ 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 5 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)

Artie Shaw & His Orchestra Artie Shaw, Columbia 3-11033	44	Do It Or Die (Atlanta Rhythm Section) Atlanta Rhythm Section, Polydor/BGO 14568	51	Heart Of Glass (Blondie) Mike Chapman, Chrysalis 2295	81	Shadows In The Moonlight (Anne Murray) Jim Ed Norman, Capitol 4716	88	Say Maybe (Neil Diamond) Bob Gaudio, Columbia 3-10945	95	Shake Your Body (The Jacksons) The Jacksons, Epic 50656	96	Shake Your Body (The Jacksons) The Jacksons, Epic 50656
45	46	47	48	49	50	51	52	53	54	55	56	
57	58	59	60	61	62	63	64	65	66	67	68	
69	70	71	72	73	74	75	76	77	78	79	80	
81	82	83	84	85	86	87	88	89	90	91	92	
93	94	95	96	97	98	99	100					

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John Denver • Earth, Wind and Fire

Andy Gibb • Kris Kristofferson

Olivia Newton-John • Rod Stewart • Donna Summer

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Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE							
			ALBUM	B-TAPE	CASSETTE				ALBUM	B-TAPE	CASSETTE				ALBUM	B-TAPE	CASSETTE					
★	1	24	▲	▲	▲	36	33	69	▲	▲	▲	★	81	4	▲	▲	▲					
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard						★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week																
ARTIST Title Label, Number (Dist. Label)						ARTIST Title Label, Number (Dist. Label)						ARTIST Title Label, Number (Dist. Label)										
★	2	8	▲	▲	▲	37	26	12	●	●	●	★	125	3	▲	▲	▲					
★	4	13	●	●	●	38	35	10	▲	▲	▲	★	73	67	12	▲	▲					
★	8	3	▲	▲	▲	39	39	40	▲	▲	▲	★	74	56	12	▲	▲					
★	5	19	▲	▲	▲	★	47	8	▲	▲	▲	★	85	8	▲	▲	▲					
★	6	14	▲	▲	▲	★	41	36	▲	▲	▲	★	86	6	▲	▲	▲					
★	7	19	▲	▲	▲	★	79	2	▲	▲	▲	★	77	66	15	▲	▲					
★	8	12	▲	▲	▲	★	43	45	▲	▲	▲	★	78	38	8	▲	▲					
★	10	6	▲	▲	▲	★	88	3	▲	▲	▲	★	131	7	▲	▲	▲					
★	12	4	▲	▲	▲	★	46	44	▲	▲	▲	★	80	80	7	▲	▲					
★	25	2	▲	▲	▲	★	47	43	▲	▲	▲	★	91	5	▲	▲	▲					
★	12	9	▲	▲	▲	★	47	43	▲	▲	▲	★	82	73	37	▲	▲					
★	17	2	▲	▲	▲	★	59	9	▲	▲	▲	★	83	55	14	▲	▲					
★	15	29	▲	▲	▲	★	50	50	▲	▲	▲	★	85	57	8	▲	▲					
★	15	14	▲	▲	▲	★	51	52	▲	▲	▲	★	96	11	▲	▲	▲					
★	20	3	▲	▲	▲	★	58	5	▲	▲	▲	★	87	83	12	▲	▲					
★	17	11	▲	▲	▲	★	72	2	▲	▲	▲	★	88	87	30	▲	▲					
★	22	5	▲	▲	▲	★	62	5	▲	▲	▲	★	89	74	58	▲	▲					
★	19	19	▲	▲	▲	★	56	24	▲	▲	▲	★	90	77	16	▲	▲					
★	28	13	▲	▲	▲	★	57	41	▲	▲	▲	★	91	78	10	▲	▲					
★	21	16	▲	▲	▲	★	58	42	▲	▲	▲	★	102	7	▲	▲	▲					
★	22	21	▲	▲	▲	★	60	60	▲	▲	▲	★	94	70	13	▲	▲					
★	27	7	▲	▲	▲	★	61	61	▲	▲	▲	★	95	64	21	▲	▲					
★	29	3	▲	▲	▲	★	62	46	▲	▲	▲	★	106	9	▲	▲	▲					
★	25	13	▲	▲	▲	★	63	48	▲	▲	▲	★	109	6	▲	▲	▲					
★	26	23	▲	▲	▲	★	64	49	▲	▲	▲	★	99	99	31	▲	▲					
★	31	5	▲	▲	▲	★	65	51	▲	▲	▲	★	100	100	54	▲	▲					
★	32	4	▲	▲	▲	★	66	63	▲	▲	▲	★	101	103	5	▲	▲					
★	37	9	▲	▲	▲	★	64	49	▲	▲	▲	★	102	89	91	▲	▲					
★	30	30	▲	▲	▲	★	65	51	▲	▲	▲	★	103	97	13	▲	▲					
★	31	18	▲	▲	▲	★	66	63	▲	▲	▲	★	104	65	26	▲	▲					
★	128	2	▲	▲	▲	★	70	54	▲	▲	▲	★	81	4	THE JONES GIRLS The Jones Girls P.R. 17 35757 (CBS)	7.98	7.98	7.98				
★	40	3	●	●	●	★	37	26	12	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	★	125	3	THE ROCHEs Warner Bros. BSK 3298	7.98	7.98	7.98		
★	34	34	●	●	●	★	38	35	10	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 121*	7.98	7.98	7.98	★	73	67	12	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	
★	75	2	▲	▲	▲	★	39	39	40	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	★	74	56	12	ROCKETS RSD R51 3047	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	47	8	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98	★	85	8	BLACKFOOT Strikes MCA SB 38112 (Atlantic)	7.98	7.98	7.98		
★	34	41	●	●	●	★	★	41	36	36	BILLY JOEL 52nd Street Columbia FC 35609	8.98	8.98	8.98	★	86	6	McCOY TYNER Together Mercury M 9087 (Fantasy)	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	79	2	ATLANTA RHYTHM SECTION Underdog Polydor PD1 6200	7.98	7.98	7.98	★	77	66	15	SUZI QUATRO If You Knew Suzi RSD R51 3044	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	43	45	9	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98	★	78	38	8	HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98
★	34	41	●	●	●	★	★	88	3	DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98	★	131	7	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 585 (RCA)	7.98	7.98	7.98		
★	34	41	●	●	●	★	★	★	46	29	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98	★	80	80	7	MINNIE RIPERTON Minnie Capitol SO 11935	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	47	9	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3316	7.98	7.98	7.98	★	91	5	RANDY VANWARMER Warmer Bearsville BRK 6958 (Warner)	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	47	9	CARS Candy-O Elektra EB 507	8.98	8.98	8.98	★	82	73	37	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98
★	34	41	●	●	●	★	★	★	59	9	TRIUMPH Just A Game RCA AFL 1 3224	7.98	7.98	7.98	★	83	55	14	TYCOON Arista AB 4215	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	50	7	NEW ENGLAND Infamy INF 9007 (MCA)	7.98	7.98	7.98	★	85	57	8	RON WOOD Gammie Some Neck Columbia JC 35702	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	51	5	LOU RAWLS Let Me Be Good To You P.R. 12 36006 (CBS)	7.98	7.98	7.98	★	96	11	JAY FERGUSON Real Life Ain't This Way Aylum AE 158	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	58	5	CON FUNK SHUN Candy Mercury SRM 1 3754	7.98	7.98	7.98	★	87	83	12	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	72	2	DOLLY PARTON Great Balls Of Fire RCA AHL 1 3361	7.98	7.98	7.98	★	88	87	30	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	62	5	SWITCH Switch II Gordy G7 988 (Motown)	7.98	7.98	7.98	★	89	74	58	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11658	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	56	10	GROVER WASHINGTON JR. Paradise Elektra GE 182	7.98	7.98	7.98	★	90	77	16	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	57	13	G.Q. Disco Night Arista AB 4225	7.98	7.98	7.98	★	91	78	10	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	58	15	FRANK ZAPPA Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	13.98	13.98	13.98	★	102	7	GAP BAND The Gap Band Mercury SRM1 1 3758	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	60	7	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98	★	94	70	13	LINDA CLIFFORD Let Me Be Your Woman RSD R5 2 3902 (RSD)	11.98	11.98	11.98
★	34	41	●	●	●	★	★	★	61	32	POCO Legend MCA AA 1099	7.98	7.98	7.98	★	95	64	21	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98	7.98	7.98
★	34	41	●	●	●	★	★	★	62	16	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98	★	106	9	TEENA MARIE Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	63	26	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	7.98	7.98	7.98	★	★	6	ROBERT FRIPP Exposure Polydor PD1 6201	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	64	16	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	14.98	14.98	14.98	★	★	31	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98	
★	34	41	●	●	●	★	★	★	65	28	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98	★	★	54	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	66	42	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98	★	★	5	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	68	18	THE WHO The Kids Are Alright MCA 2 11005	12.98	12.98	12.98	★	★	91	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	69	6	ROY AYERS Fever Polydor PD1 6204	7.98	7.98	7.98	★	★	13	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98	
★	34	41	●	●	●	★	★	★	70	9	PAT METHENY New Chautauqua ECM 1-1131 (Warner Bros.)	7.98	7.98	7.98	★	★	26	GLORIA GAYNOR Love Tracks Polydor PD 1-6184	7.98	7.98	7.98	

JUNE 30, 1979, BILLBOARD

★ 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.

Merchandisers Oppose WEA Increase

• Continued from page 73

lay golden eggs fast enough for the owner. WEA doesn't understand the dealer is just as important as the artist, composer and manufacturer," Ben Karol of King Karol said. "By their act, they're putting pressure on retailers who are, on the whole, not very stable financially to begin with, and, by taking away certain benefits, such as an occasional deal or advertising allowance or raising list prices, they may just be killing off an important segment of the industry."

Carl Thom, Music Peddlers and Harmony House, Detroit, puts the blame right at the top. He singled out his "old friend, Henry Droz," whom he counseled to spend more time on the road visiting accounts to determine more accurately the needs of the industry. "I was urged by an employe last year to visit and check out my own stores more often. I was shocked to find some of the deficiencies. We are back operating more efficiently because of my grass roots inspections." Droz operated Arc JayKay Distributing for years in Detroit, until he joined WEA three years ago.

"We are not pleased with the price increase coming at this time," a spokesman for Pickwick, the largest account in the U.S., said. "We have

not had enough time to assess the changes and decide a course of action."

The jump from \$1.29 to \$1.49 on singles doesn't faze the big users as much as the album hike. Even Brud Oseroff, Mobile One-Stop, Pittsburgh, considered the nation's largest user of singles, is philosophical. "Jukeboxes are my largest accounts. I've run this by them and their attitude is 'well, everything else is going up.'"

"We've experienced a great upsurge in singles sales largely due to the relative value of a single in relationship to the rising album cost. The single remains a good value and—who knows?—maybe it's a blessing in disguise."

In the main, there's not as much consternation in regard to 45s as there is about the album boost. Industryites have not yet pegged where they'll be selling singles after June 25.

"I hate to see us go over \$1. Remember how we fought to keep singles at 99 cents even when the list rose to \$1.29? But we'll move over \$1 this time," John Cohen predicted.

Higgins says he'll be forced to cut back on WEA singles. Right now, he thinks he won't stock WEA 45s unless they soar into the Top 10.

A Review Of BMA Huddle

• Continued from page 3

should have been drafted. "It's like a little dog," Hall says. "I heard a lot of barking but I want to see some bite."

"I think it was a positive thing that so many persons were able to get together and talk about the problems, but I want to see some strong stands taken and not the middle of the road."

Los Angeles-based promoter Dick Griffey, a member of the panel for both days of the session, feels good about BMA gathering. "I think the consciousness brought on by the meeting will help us considerably," Griffey speculates. "Now people know what our problems are."

Griffey, who is a member of the board of the BMA-backed United Black Concert Promoters, says his group is screening applicants for membership. Griffey hopes to attract all the reputable black promoters in the country to his organization so it can deal with the problems faced by blacks in the industry from a position of unity.

Griffey is also a member of the United Black Concert Promoters

negotiating committee, along with Bill Washington of Dimensions Unlimited of Washington, Louis Gray of Los Angeles, Darryl Brooks of Tiger Flower Productions of Washington and Quentin Perry of Taurus Productions, Atlanta.

This group is meeting with acts and personal managers who have shown a reluctance to work with black promoters in the past. According to Griffey, these meetings have so far been quite successful.

Most promoters agree that the main focus of the promoters activity should be the performers and their personal managers.

New York-based Teddy Powell says much of the verbiage at the Philadelphia meeting was directed at the wrong people. "We spent too much time jumping on the white promoters like Dick Klotzman," says the veteran black promoter. "We must target the acts and their management."

Another New York-based promoter, Sparky Martin, feels the next step of the group should be to call a meeting with the Conference Of Personal Managers. "We have to make it clear to these managers that we mean business," Martin states.

Martin sums up the Philadelphia meeting by saying, "We went down there knowing what the disease was and looking for a treatment. We didn't get the treatment but it's still early so I'll wait and see how the patient does."

AGAC Projecting Songwriting Course

NEW YORK—"Getting The Groove," a songwriting course sponsored by the American Guild Of Authors/Composers, is to get underway here in early July.

Dates and meeting time will be set after a sufficient number of applicants are enrolled. The course will run for eight weeks and will feature an analysis of current chart product designed to help composers achieve a contemporary sound.

Registration is open to all composers who submit an audition tape. Information can be obtained from AGAC, 40 W. 57 St., New York, N.Y. (212) 757-8833.



CLIFFORD CROWD—Fans of singer Linda Clifford crowd the Record Estate in Chicago's Century shopping mall, site of a recent in-store appearance by the RSO artist.

PLUGS CONCERTS, ALBUMS

With Ads In the Sky Olsen's Life Is a High

By ALAN PENCHANSKY

CHICAGO — John Olsen, owner of Uncle Albert's Records in Arlington Heights, Ill., is a businessman with sky-high ambitions.

Olsen has formed Sky-Toe, Ltd., an aerial banner towing company.

Aerial banner advertising, familiar in many areas of the country, has not had widespread use in Chicago, Olsen claims.

The 26-year-old businessman placed his first airborne advertisement two years ago for Uncle Albert's. Today, he's urging record companies and other businesses to look into the technique.

Olsen's company uses a small airplane or helicopter to carry the nylon, red-lettered banner aloft. An average of 42 characters can be trailed behind the craft, with longer messages allowable if the weather's right.

Ads for Uncle Albert have been trailed over big outdoor rock concerts and other events.

One sign read: "Rock Your Ass Off At Uncle Albert's."

Says Olsen: "I started using it for the store in 1977 at the World Series of Rock concerts."

"I've been trying to find some other people to help keep the cost of the banner down. This year I decided to start my own sales company."

Olsen is approaching almost all the record companies with offices in this area.

Cost of the service is \$150 hourly with airplane, \$200 per hour using helicopter. Olsen says

the message can be more dramatically maneuvered using the whirlybird.

Setup of the banner is included in the cost, and there's no hourly minimum. The nylon characters are linked together to form messages.

Olsen doesn't remember where he got the idea to use aerial banners, but recalls that he had a hard time finding someone who could provide the service. That's why he's decided to promote the medium today. Greg Knop, the pilot, takes off from Kenosha, Wis. and can cover both Milwaukee and Chicago in one flight.

Giant 7- by 21-foot "billboards in the sky" and computerized lighted panels for night advertising also are towed.

Olsen says no other medium afforded him as much impact and reach for the dollar.

Combined with radio and print advertising, he sees the banners as an ideal record promotion tool.

"People react communally to the banners and that helps the mass hysteria it takes to get a band or record going," he observes.

"I've approached just about all the record companies," he says. "It seems they don't have the usual amount of money for advertising."

Olsen is also approaching other record retailers here, and is close to closing an aerial banner deal with the Sound Warehouse chain, reportedly.

Flip-Flaps New Accessory Being Sold By Retailers

LOS ANGELES—Packages of album dividers smartly designed for record buyers and called flip-flaps are being manufactured by two former musicians in Santa Cruz and distributed nationally by Earl Horwitz in nearby Glendale.

"Flip-flaps are made of high impact styrene, a plastic that will last practically forever," say Jim and Dan Scopetone, who conceived the accessory to be sold in record stores. They once were featured members of the rock group Harper's Bizarre, which popped with "Feel'n' Groovy" as a major hit a decade ago.

Horwitz, better known in the industry as a record/tape distributor than as a merchandising expert for flip-flaps, says the dealer's price for a set of flip-flaps is \$3.50 and that each set lists, retail, at \$6.98.

"We are getting strong reaction

from independents and chains," Horwitz notes. "There isn't anything like flip-flaps on the market for the consumer. They allow him to keep his record collection in order, classified any way he prefers, by artist alphabetically or by the style of music—rock, Latin, reggae, big bands, MOR vocals, whatever. Each package contains eight divider cards. If a record collection is large enough, additional sets of eight may, of course, be acquired."

Richard Nasser in Santa Cruz is associated with the Scopetone brothers in manufacturing flip-flaps. Their firm name is Pan-Audio.

"We're just now getting flip-flaps off the ground," says Horwitz. "It's an idea whose time has come and the early response from retailers is surprisingly strong."

DAVE DEXTER JR.

Nashville Co. Reaches For Audiophiles

By KIP KIRBY

NASHVILLE—An unusual promotional tie-in aimed at reaching selected buyers of high quality direct-to-disk and digital records has been implemented by Audio Directions, Inc.

The Nashville-based company, under the direction of president Tom Semmes, has designed a special coupon ad to be inserted into national audio interest magazines. The coupon, when redeemed by the consumer, is good for one dollar off the price of Audio Directions records at the time of purchase. Retail outlets will have seven days after the expiration date to redeem their coupons through their distributors.

In support of its just-released "Bits Of Percussion And Jazz" by Farrell Morris, Audio Directions has initiated its promotional campaign with a full-color coupon for the album in the July issue of "High Fidelity" Magazine. This LP marks the first Sony digital recording done in Nashville and features guest jazz artists Ron Carter and Stan Getz.

Noting that more coupon advertising is planned for the future, Semmes adds that the promotion provides his company with a direct measure of its success on the consumer level.

Publishers Sue Tomato Records

NEW YORK—Six music publishing companies have filed separate action in U.S. District Court here against Tomato Records and its owner Kevin Eggers, charging failure to account for and pay mechanical royalties on material recorded by the label.

The plaintiffs are Fred Rose Music, Arc Music, Conrad Music, a division of Arc Music; Big Seven Music, East/Memphis Music and Groovesville Music.

Claiming violation and non-compliance with provisions of the Copyright Act of 1909 and the Copyright Revision Act of 1976, the publishers demand statutory damages that include \$1 per infringement, \$5,000 for each infringement prior to Jan. 1, 1978 and \$50,000 for each infringement on or after Jan. 1, 1978.

The revised Copyright Act took full effect on Jan. 1, 1978 and calls for stiffer penalties for copyright infringement.

The complaint also demands that Tomato and Eggers cease to manufacture, sell or advertise product containing the alleged infringements.

The actions were filed by the plaintiffs by the New York law firm of Silverman & Shulman.

Greene And Stone Reunite For Label

NEW YORK—Charles Greene and Brian Stone, who in the '60s discovered or produced such acts as Buffalo Springfield, Sonny & Cher, Iron Butterfly, Barry White, the Troggs and Paul Lind, have reunited to create Emerald City Records, which will be distributed worldwide by Atlantic Records.

The new label, to be headquartered at the offices of WEA International at 75 Rockefeller Plaza in New York, will release its initial product in the fall.



BARBARIAN SECRETS—Bruce Lundvall, president of the CBS Records Division, shares a thought with Ron Wood at a party following an SRO performance of the New Barbarians at New York's Madison Square Garden.

TOP LPs & TAPE

POSITION 100-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	68	37	TOTO Columbia IC 33317	▲	7.98	7.98
116	4	4	DIONNE WARWICK Dionne Arista AB 4238	7.98	7.98	7.98
107	76	9	ORLEANS Forever Infinity INF 3006 (MCA)	7.98	7.98	7.98
109	105	30	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	▲	7.98	7.98
110	95	7	JEAN-LUC PONTY Live Atlantic SD 19229	7.98	7.98	7.98
112	92	5	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
113	84	10	SYLVESTER Stars Fantasy F9579	7.98	7.98	7.98
114	98	12	KENNY ROGERS & DOTTIE WEST Classics United Artists UMLA 946 (EMI)	7.98	7.98	7.98
115	108	6	KENNY ROGERS Ten Years Of Gold United Artists UMLA 935 (Capitol)	7.98	7.98	7.98
116	94	12	FOXY Hot Numbers Dash 30010 (TK)	7.98	7.98	7.98
117	90	14	ROXY MUSIC Manifesto A&M SP 4754	7.98	7.98	7.98
118	112	31	BARRY MANILOW Greatest Hits Arista AZL 8601	▲	13.98	13.98
119	71	12	WAR The Music Band MCA 3085	7.98	7.98	7.98
130	3	3	RONNIE MILSAP Images RCA AFL 3346	7.98	7.98	7.98
121	121	5	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
132	4	4	ORIGINAL BROADWAY CAST Sweeney Todd RCA Red Seal ABL2-3379	15.98	15.98	15.98
133	6	6	FLASH IN THE PAN Epic IE 36018	7.98	7.98	7.98
134	2	2	CAROLE KING Touch The Sky Capitol SW 11953	7.98	7.98	7.98
141	2	2	PURE PRAIRIE LEAGUE Can I Hold Back RCA AFL 3335	7.98	7.98	7.98
126	120	23	EDDIE MONEY Life For The Taking Columbia JC 35598	7.98	7.98	7.98
143	5	5	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
128	122	23	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98
129	82	20	ANGELA BOFILL Angie Arista/GRP 5009 (Arista)	7.98	7.98	7.98
140	59	59	SOUNDTRACK Grease RSO RS-2-4002	12.98	12.98	12.98
131	93	12	EVELYN "CHAMPAGNE" KING Music Box RCA AFL 3033	7.98	7.98	7.98
132	101	20	INSTANT FUNK Instant Funk Sabot SA 8513 (RCA)	7.98	7.98	7.98
133	115	19	CHER Take Me Home Casablanca NBLP 7133	7.98	7.98	7.98
144	3	3	RENAISSANCE Azure "D" Or Sire SRK-6068 (Warner Bros.)	7.98	7.98	7.98
135	110	31	ERIC CLAPTON Backless RSO 13039	▲	8.98	8.98

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136	136	6	BARBARA MANDRELL Moods MCA AY 1008	7.98	7.98	7.98
137	127	16	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
138	138	5	BETTY WRIGHT Travelin' In The Wright Circle Arista 4410 (TK)	7.98	7.98	7.98
139	104	84	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	12.98	12.98	12.98
150	3	3	BILLY THORPE Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98
141	137	20	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
142	142	5	ATLANTIC STARR Straight To The Point A&M SP 4764	7.98	7.98	7.98
144	145	7	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
155	3	3	LEE RITENOUR Feel The Night Elektra GE 192	7.98	7.98	7.98
146	107	31	CHIC C'Est Chic Atlantic SD 19299	7.98	7.98	7.98
147	126	13	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2-3274	14.98	14.98	14.98
148	148	14	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98
149	111	12	OHIO PLAYERS Everybody Up Arista AB 4226	7.98	7.98	7.98
150	129	7	BRICK Stoneheart Bang 12 35969 (CBS)	7.98	7.98	7.98
161	2	2	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98
152	152	55	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
163	4	4	EDDIE RABBITT Loveline Elektra GE 181	7.98	7.98	7.98
154	153	52	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
155	124	16	GEORGE HARRISON Dark Horse DHM 3255 (Warner Bros.)	7.98	7.98	7.98
156	113	11	GINO SOCCIO Outline RCA 3309 (Warner Bros.)	7.98	7.98	7.98
157	160	8	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
158	157	33	NICOLETTE Warner Bros. BSK 3243	7.98	7.98	7.98
159	123	13	NATALIE COLE I Love You So Capitol SD 11928	7.98	7.98	7.98
160	117	7	SKYY Sabot SA 8517 (RCA)	7.98	7.98	7.98
161	135	67	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	8.98	8.98	8.98
162	119	7	CARRIE LUCAS In Danceland Solar BML 3219 (RCA)	7.98	7.98	7.98
163	164	3	THEO VANESS Bad, Bad Boy Prelude PR 1216	7.98	7.98	7.98
165	139	9	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98
166	154	14	PATTI LABELLE It's Alright With Me Epic IE 35772	7.98	7.98	7.98
167	170	31	POINTER SISTERS Energy Planet PI (Elektra/Asylum)	7.98	7.98	7.98
178	31	31	WILLIE NELSON Live Columbia KC2-35642	11.98	11.98	11.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	149	23	ELVIS COSTELLO Armed Forces Columbia IC 35289	7.98	7.98	7.98
170	159	16	FRANK MILLS Music Box Dancer Polydor PD1-6192	7.98	7.98	7.98
171	167	8	MANFRED MANN Angel Station Warner Bros. BSK 3397	7.98	7.98	7.98
172	172	21	JOE SAMPLE Carmel MCA aa 1136	7.98	7.98	7.98
173	173	28	BLUES BROTHERS Brief Case Full Of Blues Arista SD 19217	7.98	7.98	7.98
174	168	16	JUDY COLLINS Hard Time For Lovers Elektra GE 171	7.98	7.98	7.98
175	175	29	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	8.98	8.98	8.98
176	176	4	WET WILLIE Which One's Willie Epic IE 35794	7.98	7.98	7.98
177	180	3	CLIMAX BLUES BAND Real To Reel Warner Bros. BSK 3334	7.98	7.98	7.98
188	2	2	MISSOURI Welcome Two Missouri Polydor PD1-6206	7.98	7.98	7.98
190	2	2	DELBERT McCLINTON Keeper Of The Flame Capricorn CPN 0223	7.98	7.98	7.98
190	2	2	RUNNER Island ILPS 9536	7.98	7.98	7.98
181	185	6	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
182	171	4	TARA BOOM Arista SW 50041	7.98	7.98	7.98
183	179	13	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	7.98	7.98	7.98
184	186	41	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	12.98	12.98	12.98
185	114	14	ALTON McCLAIN & DESTINY Polydor PD1-6163	7.98	7.98	7.98
186	156	13	BEACH BOYS L.A. Light Album Capitol SD 35752 (CBS)	7.98	7.98	7.98
187	165	19	MCGUINN, CLARK & HILLMAN Capitol SW 11510	7.98	7.98	7.98
188	166	29	BOB JAMES Touch Down Tappan Zee 12 35594 (Columbia)	7.98	7.98	7.98
189	189	11	APRIL WINE First Glance Capitol SW 11852	7.98	7.98	7.98
190	184	5	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98
191	193	2	ART GARFUNKEL Fate For Breakfast Columbia IC 35780	7.98	7.98	7.98
192	195	265	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
193	194	31	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
194	191	16	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98
195	169	4	TIM WEISBERG Best Of Tim Weisberg A&M 4749	7.98	7.98	7.98
196	146	17	BOB WELCH Three Hearts Capitol SD 11907	7.98	7.98	7.98
197	162	4	LE ROUX Keep The Fire Burning Capitol SD 11926	7.98	7.98	7.98
198	198	12	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Tree BT 76015 (Atlantic)	7.98	7.98	7.98
199	118	5	SOUNDTRACK Rock 'N' Roll High School Sire SRK 6070 (Warner Bros.)	7.98	7.98	7.98
200	200	55	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia IC 35318	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	62
April Wine	189
Atlanta Rhythm Section	42
Atlantic Starr	142
Average White Band	183
Roy Ayers	69
Bad Company	6, 121
Babys	101
Claudia Barry	186
Beach Boys	12
Bea Gees	64
George Benson	75
Blackfoot	34
Blondie	173
Blues Brothers	129
Angela Bofill	182
Tara Boom	24
David Bowie	150
Brick	181
Herman Brood & His Wild Romance	22, 48
Cars	5
Cheap Trick	133
Cher	146
Chic	135
Eric Clapton	94
Linda Clifford	177
Climax Blues Band	159
Natalie Cole	174
Judy Collins	52
Can Funk Shun	169
Elvis Costello	158
England Dan & John Ford Coley	28
Crusaders	40
Charlie Daniels Band	84
Devo	175
Neil Diamond	53, 63
Dixie Straits	128
Dobie Brothers	15
Dr. Hook	151
Bob Dylan	25
Electric Light Orchestra	11
Earth, Wind & Fire	4, 99
Jay Ferguson	86
Flash In The Pan	123
Foreigner	154
Foxy	116
Peter Frampton	35
Michael Franks	194
Robert Fripp	98
Art Garfunkel	191
G.O.	57
Gap Band	92
Gloria Gaynor	104
Van Halen	8, 36
Emmylou Harris	47
Herbie Hancock	137
George Harrison	155

Henry Paul Band	127
Ian Hunter	38
Instant Funk	132
Isley Brothers	16
Molly Hatchet	91
Joe Jackson	20
Jacksons	46
Bob James	188
Rick James	95
Waylon Jennings	29
Billy Joel	41, 102
Rickie Lee Jones	3
The Jones Girls	71
Journey	37
Kansas	30
Carole King	124
Evelyn "Champagne" King	131
Kiss	111
Elton John	190
John Klemmer	60
Earl Knack	93
The Knack	166
Patti Labelle	158
Nicolette Larson	157
Le Roux	149
Little River Band	61
Carrie Lucas	167
Barbara Mandrell	68
Chuck Mangione	57, 164
Bucky Manilow	118

Manfred Mann	171
Teena Marie	96
Frank Marino & Mahogany Rush	157
Maze	103
Delbert McClinton	179
McGuinn, Clark & Hillman	187
McClain & Destiny	185
McFadden & Whitehead	27
Pat Metheny	70
Frank Mills	170
Stephanie Mills	79
Ronnie Milsap	120
Missouri	178
Eddie Money	126
Anne Murray	141
Willie Nelson	168
New England	50
Olivia Newton John	109
Ted Nugent	18
Odyssey	107
Graham Parker	87
Dolly Parton	54
Peaches & Herb	21
Teddy Pendergrass	22
Pink Floyd	192
Ohio Players	149
Poco	61
Pointer Sisters	167
Police	68
Jean-Luc Ponty	110
Pure Prairie League	125
Suzi Quatro	77

Teena Marie	96
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Gerry Rafferty	33
Eddie Rabbit	153
Lou Rawls	51
Raydio	73
Renaissance	134
Minnie Riperton	80
Lee Ritenour	145



MAKING WAVES—Arista's Patti Smith obliges one of the hundreds of fans who showed up at an in-store appearance at Korvettes in Paramus, N.J., Smith's home state. Most of the crowd had Smith sign newly purchased copies of "Wave," her latest LP.

Inside Track

Complaints regarding the fact that more and more labels are rush-shipping gold and taking back a lead return have some heavies complaining bitterly. The traditional audits by RIAA cannot carry over into probable returns. It's understood there has been some heavy palaver over the increasing practice to gain quick RIAA certification. The industry manufacturers' association, as yet, has taken no official action, but is understood to be studying the volatile situation. . . . At presstime, Keysor-Century, Saugus, Calif., a prime supplier of PVC, raised its price 2½ cents to 50 cents a pound.

Word from 51 W. 52nd St., Gotham, is the brass is huddled there, trying to come up with a date for a revised summer national convention of the CBS Records organization probably being reslated for a major hostelry near Chicago's O'Hare Airport. . . . Yes members Rick Wakeman, Alan White, Jon Anderson and some of their lackeys intend to play the Philadelphia Fury when they play that city this summer. Erstwhile radio PD Sonny Fox intends to videotape the soccer game for possible world distribution by tv producer Sabine Von Rogalla. . . . Look for an antipiracy campaign from NARM coming soon.

There's lotsa static over NARM president Barrie Bergman's message to membership in the first issue of the "Sounding Board." . . . Still no date set by the Dallas Federal District judge for hearing the former ABC distributors' class action against MCA Records and ABC over who accepts the returns. Word is that an amended complaint has been filed by the plaintiffs. . . . Look for the competition among blank tape manufacturers to rise this fall as retailers' volume in that important accessory accelerates. Track predicts a great deal more consumer advertising by the leaders in the coming months.

The gals have it all locked up on the Hot 100, with two Donna Summer hits and one each by Anita Ward, Rickie Lee Jones and Sister Sledge making up the top five. . . . Will Jacques (Village People) Morali produce the next deck by Diana Ross for Motown? . . . Elektra-Asylum's Los Angeles office is trying to pare the escalating cost of messenger service for runs through the area. Now they have mailroom workers doing some of the driving instead of messenger services, for which publicity was peeling out \$2,000 monthly.

Next time you're out in your L.A. parking lot, take a gander at how many of the expensive cars carry out-of-state plates, where the lush autos carry a \$15 to \$25 yearly tag, about 20% of the California tags' cost for the big buck wheels. . . . Talent Industry Placement, recently opened in Hollywood to cater to employment needs in the industry, is opening a temporary help department. Frank Miko reports. . . . Wayne Newton has formed his own label, Aries II, with one-time radio personality Joey

Reynolds as chief. . . . Walt Disney Productions has slated production on "Sultan And The Rock Star" for NBC-TV showing. . . . Now Ron Jacobs, the veteran radio personality-programmer, has filed suit against KKUA, Honolulu, charging he was wrongfully axed late in May.

Speaking of axing, expect more at many levels throughout the industry as the belt-tightening continues. And watch the brass start to stream out of the ivory towers to personally check on subalterns across the country or appoint corporate heavies to sleuth.

The skinny guy you saw at Spec's home office who looked like president Mike Spector was Mike Spector. He's already dropped 12 and going for 20. . . . Like it or not, you gotta give WEA credit for guts. For the past two years, they've been first with the increases, knowing the first to go takes the biggest lumps. . . . Track erred. It was Pioneer's videodisk concept and not MCA's which the CBS-owned Pacific Stereo stores are demonstrating. In addition, Dan Wedlock, MCA branch manager, Seattle, auditioned the new Hot Chocolate sides at the DJ's Sound City convention (Billboard, June 16, 1978) . . . Fred Zaehler, as was reported.

A major national account that does more than \$50 million yearly with recorded product and accessories is studying a major overhaul, intended to accelerate its delivery and hone its retail pricing structure. . . . Record Industry Record: LeRoy Woodward, founder of W&W, Owensboro, Ky., which dabbles in retail, one-stop and rack activity, is hanging up his spikes after 30 years. Track wishes him the finest in retirement.

Leftovers from the Western Merchandising Convention, Amarillo: Rich Lionetti confirmed last week's report that WEA was shelving its New Orleans September national confab. "We'll party in 1980," the sales boss stated. . . . Bill Rudolph of Disneyland Records said the label's research indicates the two-to-seven-year-old population will increase 24% over the next decade while the teens decline. . . . CBS Records gave each Western conventioner a specially-pressed Charlie Daniels picture LP. Sam Marmaduke was given a special plaque for Western's great sales work on Willie Nelson's "Stardust."

The Oak Ridge Boys did a magnificent job of entertaining the convention Thursday (14) despite the fact that in jetting from Reno, they lost their entire outfit, their instruments and stage costumes. Dick Schory of Ovation lost his a/v presentation enroute from Chicago and the Kendalls had to work with two borrowed guitars Friday (15). Herbie Mann and his new group broke it up at the finale banquet for 600 at the Amarillo Civic Center. . . . The convention recognized Tom McCusker's 30 years as a Dallas RCA salesman. He serves Western.

Executive Turntable

• Continued from page 4

pped from vice president of Jeff Wald Associates to president. He had worked at Capitol for seven years in promotion and development. . . . Steve Weaver, executive editor of the NARAS Institute Journal, tabbed executive director of the NARAS Institute, succeeding Jim Progris. . . . Don Thorn exits his post at Queens Litho to go into business with Sue Kessler as record industry consultants and manufacturer representatives.

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East Taking 'Show Must Go On' Stance In Face Of Fuel Crisis

• Continued from page 1

Bad Company show in Boston almost did not go on because the trucks carrying the group's equipment barely had enough gas to get to the venue, while another truck in Colorado was stoned by angry truckers when the driver, who was on his way to a show refused to join in a slowdown, says Joyce Prachyl, secretary of transportation for Showco, which has 10 trucks out on the road.

Record sales, too, have been hit, in

some places worse than others.

"This has been hurting us pretty badly here," says Jim Grimes, vice president of the 60-store National Record Mart chain headquartered in Pittsburgh, where he says half-mile long lines are commonplace.

Grimes says the worst hit are the mall stores, where traffic is down during the midweek, when it appears that patrons are cutting down their trips to malls in order to save gas for the weekends, when business substantially improves.

Despite various odd-even gas ra-

tioning plans being imposed or planned in New York, New Jersey, Connecticut, District of Columbia, Maryland, Northern Virginia and Massachusetts, Grimes doesn't expect any short term relief in his area, where independent gas stations are planning to close in protest this Thursday, Friday and Saturday (28-30).

During that time Grimes says the company will cut down on its deliveries to branch stores, because it is expected that about 95% of the area gas stations will be shut. National Record Mart also has a store managers' meeting set for Monday (25) (Billboard, June 23, 1979) which was almost postponed because of gas shortages, Grimes says, but which will go on anyway, since the hotel space and entertainment has been booked.

Within the cities, however, retailers are reporting business as usual, and even an upturn in some places as hot new product by Wings, Cars, Who, Kiss, Dire Straits and others is being released.

And, gas crises or no gas crises when the demand for music is there, the gas will be found. Neighborhood and big city discos are reportedly still doing well, and, in the height of the gas shortage in New York City, 55,000 fans found the transportation to make it to Giant Stadium June 17 for a concert by Boston, Poco, Outlaw and Todd Rundgren.

Plateau Label Enters Album Market

NEW YORK—Plateau Records will enter the album market this year with at least three releases, according to Eddie O'Loughlin.

O'Loughlin formed the label with Lou Dibaise, with whom O'Loughlin was associated for seven years at

Midsong Records. It's being manufactured and distributed by Infinity Records.

Though he's been associated with hit disco product by Silver Convention and Carol Douglas, O'Loughlin claims he'll be sticking to an AOR "melodic rock" roster approach. He's negotiating for the rights to two acts.

Today's business climate does not frighten the veteran music man. "If the music is right, the people will buy it. And I'll be popping some things out there in hopes that I've got the right sounds."

Plateau is located at 200 W. 57th St. The phone number is (212) 541-7640.

MCI & EMI Tie

FORT LAUDERDALE, Fla.—MCI, Inc., manufacturer of professional recording equipment, and EMI, Ltd., with interests in music, films and electronics, have entered into a licensing agreement under which MCI will manufacture digital tape recording equipment, based on

Congratulations on
your platinum album.

Bad Company



Desolation Angels

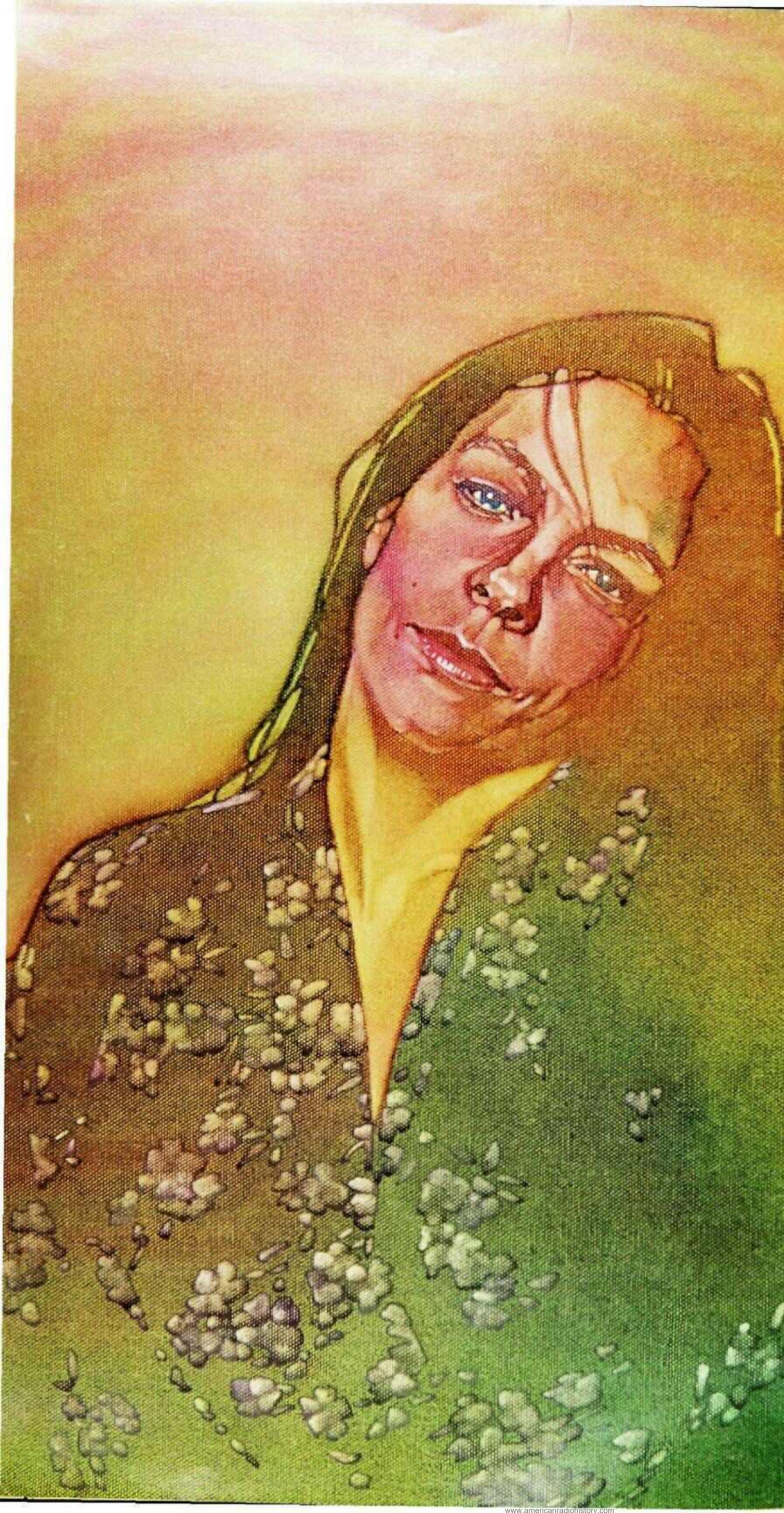
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Records and Tapes.

Produced by Bad Company

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**Week After Week
Warner • Elektra • and Atlantic
Break More New Artists**

"Top 40 E's in Love" says the Tip Sheet ad, a right. Most of radio is in love, along with most retail. The object of their affections is Rickie Lee Jones, whose self-titled first album was released by Warner Bros. Records just last March. Another tune they're humming is "Chuck E.'s in Love" across-the-board hit single.

Talent wins out, but it happens faster when it's backed by the strength of a company like Warner and the 2,000 able bodies of WEA and WEA International (the LP is already Top 3 in Australia, Top 10 in New Zealand, Top 20 in Canada, Top 10 in England and starting briskly elsewhere).

**RICKIE LEE JONES
GOES GOLD
And is probably Platinum
by the time you read this.**



Warner Communications, the company encompassing these marketing armies, is pleased to congratulate all involved. Especially Rickie Lee Jones. She deserves no less.

