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 On Page 16

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A Billboard Publication

The International Music-Record-Tape Newsweekly

Aug. 25, 1979 • \$3.00 (U.S.)

Hot Dialog Over \$\$ At NARM Meet

By JOHN SIPPEL

LOS ANGELES—The longevity of the 12-inch single, all-time low catalog sales, continuing high returns, exceptionally poor fill on cassettes and the waning days of artist dominance were some of the hairy subjects that enlivened an otherwise routine NARM regional meeting held here Wednesday (15). After a morning of stereotyped comment about consumer advertising and other worked-over subjects, Lou Fogelman prodded MCA's Al Bergamo, CBS' Del Costello and RSO's Mitch Huffman into some of the most candid disclosures of the industry's current dilemma yet on the record.

The low key Music Plus boss seemed to goad the three marketing executives, and his questions brought equally dissecting ones from an audience of about 150 that was two-thirds retail from the Southern California area.

(Continued on page 6)

Dealers Pass Buck On Wholesale Price Hikes

By IRV LICHMAN

NEW YORK—The consumer is beginning to pay the price for recent manufacturer wholesale price increases, with WEA product, hiked in June, leading the way.

Retailers are utilizing a variety of pricing schedules to pass on increases to their traffic, but some subtle maneuvering will not be readily apparent to the buyer. A case in point is the 75-store Record Bar adjustments, as outlined by the chain's Fred Traub.

According to Traub, the Durham, N.C.-based retailer intends to maintain present special/shelf pricing, but expects greater dollar volume by offering fewer specials' items and through greater "control over store activity."

"We're going to lay greater emphasis on catalog, which is doing well for us and yields bigger margins," Traub explains. Record Bar's singles price is now \$1.19, also reflecting WEA, Polygram and RCA hikes.

But, other key retailers are taking a direct route to consumer increases, although some

are cautious about changes in long-advertised specials.

They are reacting to recent wholesale increases not only by WEA, the first to make a new round of increases, but Polygram, RCA and Arista as well.

(The trade can also expect pricing moves by CBS and MCA within the next several weeks.)

MCA, interestingly, has added a new wrinkle to pricing schedules with a selected "Rising Star" and "Platinum Plus" \$5.98 list approach, keyed to breaking new acts and generating greater catalog sales (Billboard, Aug. 18, 1979).

Besides the retail picture, on the rack level it's known that Lieberman Enterprises will institute a 3% increase to accounts, effective Sept. 1. This, in effect, passes along the already announced wholesaler price hikes from three of the major branch distributors.

Dave Rothfeld of Korvettes, 50 stores strong
 (Continued on page 80)

'Hollywood' Going Heavy For Country

By KIP KIRBY

NASHVILLE—Country music is going Hollywood.

That's the indication from a current Billboard survey scanning the film industry. It shows no fewer than nine major full-length feature movies involving country music currently in the production stage and several more in pre-production phases.

These are pictures commanding seven, and eight-figure budgets, top-drawer producers and directors and stellar casts.

These are also pictures that will most probably have expensive soundtrack albums issued along with the film, soundtracks featuring both original and previous country material aimed directly at the airwaves of radio stations across the country.

It's a continuation of a surge of activity noted at the beginning of the year by Nashville
 (Continued on page 51)



Propaganda... A "revolutionary" idea in the marketing of music... The public screams for live Police... New and live, Joe Jackson... Bobby Henry... The Reds... David Kubinac... The Granati Bros... Squeeze... Shrink... Sell it—Play it. After all—it's a blatant attempt to influence everyone's musical taste, from your comrades at A&M Records and Tapes. Executive Producer Jeff Ayeroff. SP-4786. (Advertisement)

Talent Forum's Agenda To Probe Industry Economics

LOS ANGELES—Billboard's fifth annual International Talent Forum, set for the Century Plaza Hotel here Sept. 5-8, promises to explore and answer many of the major economic problems currently plaguing the industry.

Experts from every segment of the live talent industry will be on hand as moderators, panelists and audience participants.

Moderating panels this year are: Bill Graham, head of the San Francisco-based Bill Graham Presents; Barry Fey, Feyline Presents, Denver-based; Tom Ross, ICM; Carol Sidlow, William Morris; Claire Rothman, Inglewood Forum; Jonathan Coffino; Paul Cooper, Atlantic Records; Michael "Eppy" Epstein, My Father's Place; John Eargle.
 (Continued on page 80)

3M New Source For Videodisk Production

By STEPHEN TRAIMAN

NEW YORK—3M is interested in supplying magnetic media for any videodisk format, the company emphasizes in confirming its agreement to set up an initial operation next year to support the Thomson-CSF industrial system from France.

With both MCA and RCA on record as offering to license their respective videodisk mastering/replication technologies once their systems are fully launched, the 3M announcement—still informal—takes on added significance in its po-
 (Continued on page 60)



"POINT BLANK'S 'AIRPLAY' hits you between the ears with its own special down to earth rock n' roll. 'AIRPLAY' features 'Mean to Your Queenie,' 'Two Time Loser' and 'Danger Zone.' PRODUCED BY BILL HAM for Lone Wolf Productions. On MCA Records & Tapes. MCA-3160. (Advertisement)

(Advertisement)

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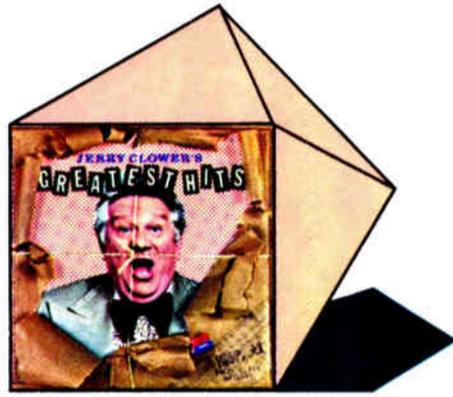
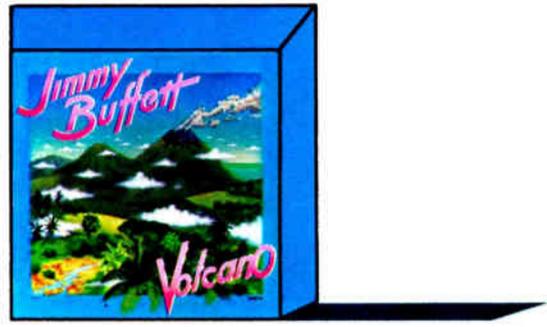
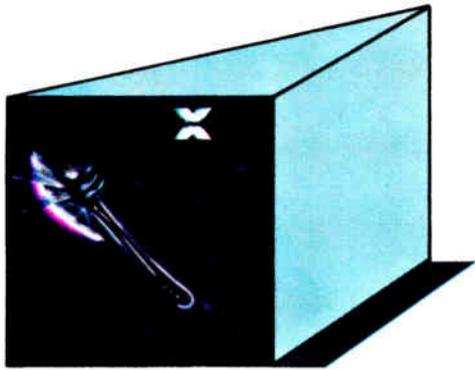
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- Arlo Guthrie • Richie Havens • The John Herald Band • Dan Hicks • David Lindley • Country Joe McDonald • Maria Muldaur
- Mickey Newbury • Tom Paxton • The Persuasions • Malvina Reynolds • Buffy Sainte-Marie • Pete Seeger • Dave Van Ronk
- Jesse Colin Young

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World Radio History



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Jimmy Buffett
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J. J. Cale
5
SR-3163



Jerry Clower's
Greatest Hits
MCA 3162



Jerry Fuller
It's My Turn Now
MCA-3170



B. B. King
Take It Home
MCA-3151



Barbara Mandrell
Just For The Record
MCA 3165



**George Thorogood
and The Destroyers**
Better Than The Rest
MCA-3091



Trooper
Flying Colors
MCA-3173



Faron Young
Chapter Two
MCA-3092



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Sample Our New Products

L.A. Has the Knack And Clubs See New Boon

By CARY DARLING

LOS ANGELES—The seemingly overnight success of the Knack, which hails from Los Angeles, has riveted attention on the revitalized music scene in its hometown. Despite, or perhaps because of the sluggish economy, the club scene here is flourishing and giving a platform for new acts. Correspondingly, record company interest is high with indications that Los Angeles will be

one of the major suppliers of world pop talent in 1979 and the 1980s.

Although reasons for the renaissance vary, from the increasing costs of arena concerts to the fact that Los Angeles is a media/entertainment center and is therefore a magnet for aspiring talent, no one denies that something is happening.

"It is possible that there are 1,000 or more musicians playing original

music in unsigned bands and making a living off their club gigs," says Doug Weston, owner of the Troubadour Club in Hollywood, which he likes to think of as a "charm school for rising rock'n'rollers."

One of the better known rooms of the 1960s and early 1970s, the Troubadour fell on hard times in the mid-1970s. Not until Weston began booking unsigned, local bands, many, though not all of which were inspired by new wave movements in New York and London, did the club begin to turn around.

Albie Hora, one of the owners of the Bla Bla Cafe in suburban Studio City, tells a similar story. He books MOR pop acts for his 9 p.m. shows which do well. However, his 11 p.m. shows play to a near empty room. Hora substituted local new wave for pop at 11 p.m. from Sunday through Thursday and hasn't looked back. "The crowds are there. The groups put on a good show," says Hora. "Our policy may be a stepping stone for the industry."

The industry is definitely watching. Capitol, home of the Knack, is

readying the first release by the Motels. Elektra has signed Sumner while Warner Brothers has done well with Devo and signed Code Blue. A&M has made the Dickies a household name in the U.K. Columbia has released one LP by Jules & the Polar Bears and just signed the Beat while MCA has gone with John Hiatt, the Bottles and Storm.

Mercury, which has no a&r personnel in Los Angeles, is keeping an eye on the scene from its Chicago headquarters. "We haven't signed
(Continued on page 80)

BOON TO INDUSTRY

Oldies Top Billing In New Teen Films

By IRV LICHTMAN

NEW YORK—More than ever, disk stars and their recordings are the unseen supporting casts of Hollywood's new generation of teen-oriented feature films.

The current spate of films in this direction can prove a boon to labels which originally marketed the disks and the writers and publishers which own the copyrights.

While the chart record for their soundtracks is spotty, there's always the hope that a "Saturday Night Fever" or "American Graffiti" will emerge, the sales of which put hundreds of thousands of dollars into the coffers of labels and publishers that made synchronization deals for material used in that film.

The more recent productions generally take two directions: the use of established hit "oldies" and more recent cuts, sometimes featuring such present best-sellers as Cheap Trick,

the Cars and Van Halen, all part of the "Over The Edge" (Warner Bros.) soundtrack.

Although the '60s set a measure of precedent for the present splurge—notably "The Graduate" with Simon & Garfunkel recordings and the little-known "Nothing But A Man," a 1964 opus on racial injustice featuring Motown recordings—it wasn't until the early '70s that Hollywood began to take a nostalgic look at teen life in the late '50s or early '60s, utilizing hits of the day to set a proper tone.

The "oldies" soundtracks have exposed golden rock hits to new audiences, while newer material has gotten deep market saturation much like a countrywide tour by a performer.

The best selling granddaddy of this era is "American Graffiti."
(Continued on page 20)



BLONDIE NEWS—Members of Chrysalis group Blondie are interviewed in New York's Central Park before a concert by WABC-TV's Joel Siegel for Eyewitness News. Shown, left to right, are Nigel Harrison, Frank Infante, Jimmy Destri, Clem Burke, Deborah Harry, Chris Stein and Siegel.

AUGUST 25, 1979, BILLBOARD

Motown Looming Larger In Product Manufacture

LOS ANGELES—Motown Records appears to be gaining a stronger foothold in the manufacturing end of the industry.

Reports in Phoenix newspapers recently attribute the building of a record manufacturing plant in nearby Tempe to money supplied by the Berry Gordy label. The plant, Superior Record Pressing, would be a sister plant to Superior Record Pressing, Somerdale, N.J., which is ostensibly operated by John H. Dunn, Nashville manufacturing magnate.

Chief operating officer and vice chairman of the board Mike Roshkind confirms that a plant is being built, though he would not comment on the details.

Motown long has been rumored as owning the Tapetronics duplicating operation in Madison Heights, Mich., a suburb of Detroit.

It is also rumored that Motown is interested in opening a plant in the central portion of the San Fernando Valley here.

The Phoenix area manufacturing facility, it's understood, would make both singles and albums. It's understood that a portion of the money obtained to open the plant came from a federal agency, in return for which the plant will employ a percentage of American Indians.

JOHN SIPPEL

AUCTION OFF SUTTON GEAR

NEW YORK—An auction sale at the Rahway, N.J., home of Sutton Distributors Inc. is tied to the Chapter XI proceedings involving Jimmy's Music World, Sutton's retail arm, and doesn't affect the operation of the parent company, a lawyer for the creditors' committee explains.

Members of the Sutton family, which own the Sutton Record Co. and its various offspring, couldn't be reached for comment, but lawyer Conrad Duberstein says the auction, set for Thursday (23) is to help satisfy creditors' claims.

The sale involves approximately 600,000 cutouts representing most major labels as well as warehouse

(Continued on page 80)

AUDIO STUDIO TIES WITH VIDEO FIRM

NEW YORK—While many audio studios are adding video capability as the music industry moves deeper into the video era, the alternative in the form of joint ventures is becoming increasingly attractive.

The Record Plant, with locations in Los Angeles and Sausalito, is one of the most recent to formalize a tie-in with Trans-American Video of L.A. and Las Vegas to provide a complete audio-video package for artists, labels and independent producers.
(Continued on page 56)

FBI Seizes 2,600 Albums, Arrests Pair In N.Y. Raid

NEW YORK—The U.S. Customs Service and the New York City Police Dept. have seized 2,600 LPs and a van transporting them, and have arrested two men for possessing disks which were licensed exclusively for manufacture and distribution only within the Caribbean area.

Albert W. Sealey, special agent in charge of the Customs Service in New York, says the arrests are part of an ongoing investigation. It is expected that other arrests will follow. Customs allowed the suspect LPs into the country in order to determine their ultimate destination. The LPs, which are described as

front line product from WEA, A&M, London and others, are valued at \$22,000.

Arrested were Douglas Piazza and Frank Basile, both of Brentwood, N.Y. They were charged with a misdemeanor violation of the general business law, for allegedly possessing unauthorized sound recordings. They are scheduled to appear in Brooklyn Criminal Court Sept. 6.

The seized disks were originally pressed by a plant in Barbados for distribution in that area, says New York City Police Lieutenant Joseph Harding.

Videodisk a '2-Hour Challenge'—RCA Exec

By STEPHEN TRAIMAN

NEW YORK—The videodisk is seen as a two-hour creative challenge to the music industry by Herb Schlosser, executive vice president at RCA with responsibility for developing the comprehensive software program for the SelectaVision videodisk system.

The former NBC president sees his own group's activity galvanized once the formal marketing date and plans are announced in the fourth quarter, with an anticipated nationwide launch before the big holiday selling period of late 1980.

At that point in time, Magnavox expects to be in mass production of the Magnavision videodisk player it is assembling here for the Philips/MCA system, with custom-designed material and components production tools currently being built.

Virtually all the components for the player are now coming from Philips and various subcontractors in Europe, with assembly by Magnavox in Tennessee.

Schlosser emphasizes that everything will be in place when RCA launches its videodisk, meaning an

inventory of both players and the full catalog of disks at all RCA dealers who will be introducing the SelectaVision system.

While music per se will play a relatively small part in the initial catalog of perhaps 250 titles, Schlosser expects the industry to be a vital force in creating the product necessary for a true mass market for the medium.

"It's most important to recognize what the market becomes after the first year... and the second... and the third and beyond," he says.

"Based on the history of other new media—stereo hi fi and color television for example—the development was radically different from the simple origins."

In a candid and wide-ranging update of progress to date on RCA plans, and some of the key development areas, he reports:

• Since most videodisks will be played through monaural tv sets, stereo playback in the initial model is less important than providing a compact, simple, functional unit
(Continued on page 56)

Opera Recordings Hit Peak; CBS To Release 15 LPs

Labels Gear Up For Product As Popularity Booms

By ALAN PENCHANSKY

CHICAGO—CBS Records plans the release of 15 complete opera recordings in the next 12 months—a record number for the company and possibly an all-time industry high mark.

The move at CBS is part of an industry-wide emphasis on opera recordings. According to label executives opera may be reaching a new peak of popularity in the U.S. today.

A survey of labels finds release sheets of CBS, Deutsche Grammophon, Philips, Angel and London all heavily laden with opera for fall.

One key new angle in opera's growing popularity is the increasing number of lesser known works finding their way onto records.

World premiere recordings of operas by Richard Strauss, Jules Massenet, Alban Berg, Aribert Reimann and others are slated for fall release. Of equal importance is the fact that many other operas are appearing for the first time in widely distributed commercial recordings made in stereo.

Label executives point out that today's leading classical music stars

(Continued on page 40)

Innocent Of Theft, St. Romain Maintains

LOS ANGELES—Nevin M. St. Romain has pleaded not guilty to the accusation of theft of \$247,985.70 worth of albums from Western Merchandising Distributing, Denver, filed by Denver District Attorney Dale Tooley.

Trial before Denver District Court Judge Roger Cisneros has been scheduled to begin October 9.

The supporting affidavit of investigator Al Velthoen of the district attorney's office there stated that between Aug. 1, 1977 and Feb. 1, 1978 St. Romain shipped more than \$10,000 in stolen merchandise, thus qualifying on three counts of a Class 3 felony (Billboard, May 12, 1979).

St. Romain, now a WEA branch sales executive in Dallas, was managing the WM distributorship in Denver when the alleged thefts occurred. According to Velthoen's affidavit, St. Romain shipped allegedly stolen albums to Galgano Distributing and Rolling Stone Records, both in Chicago, and Galaxy Sales, Dallas.

Calif. Raid Nets LP Covers, Tape Labels

LOS ANGELES—More than 40,000 allegedly illegal 8-track labels and 6,000 LP covers, along with various manufacturing equipment, were confiscated Tuesday (7) by FBI agents armed with search warrants.

The simultaneous raids on three Southern California locations (Billboard, Aug. 18, 1979) also collected answering machines, slave duplicating equipment and album cover color separations.

The alleged counterfeit jacket printers and fabricators were working essentially on these albums: "Boss" by Diana Ross, "Desolation Angels" by Bad Company, "Where I Should Be" by Peter Frampton, "Let Me Be Good To You" by Lou Rawls, "Dynasty" by Kiss, "Night Owl" by Gerry Rafferty, "Discovery" by ELO and "Bombs Away, Dream Babies" by John Stewart.



Billboard photo by Fran Pelzman
DART MAN—Jon Pousette-Dart of the Pousette-Dart Band, chats with Dennis White, Capitol's marketing vice president backstage at New York's Other End during its engagement there.

ONE-YEAR BINDER

Beserkley Contract With E/A Extended

By PAUL GREIN

LOS ANGELES—Beserkley and Elektra/Asylum have extended their distribution agreement following a three-month, three-album trial pact. The new deal, for one year plus three options, will entail Elektra reserving back-catalog on Beserkley's six artists—a total of 18 albums.

The clearest sign of the deal's initial success is that the Greg Kihn Band's fourth album, "With The Naked Eye," is started at number 134 this week, as Kihn headlines a month-long, 20-city tour with Louise Goffin.

The Kihn LP was completed five months ago, according to Matthew Kaufman, self-titled "reigning looney" of the six-year-old Bay Area label, but was held back by Beserkley because of the precarious state GRT, its former distributor, was in at the time.

Two other Beserkley albums which Elektra has issued—Jonathon Richman & the Modern Lovers' fifth LP "Back In Your Life" and the Rubinoos' second set "Back To The Drawing Board"—had been previously issued by GRT, but due to events weren't given a fair chance in Kaufman's judgment.

According to Kaufman, Beserkley's 12-member staff is responsible for the artist's end while E/A tends to all retail decisions. "On the selling part they don't have to consult with us," he explains, "the same way I don't consult with them about what songs to record." Tour support is being split 50-50 by Elektra and Beserkley, he says.

Before the GRT deal in 1978, Beserkley was distributed by Playboy—until Playboy's distribution went to Epic in 1977.

"We've had a lot more success around the world than in the U.S. because of our contractual problems here," Kaufman says. "In other markets we've had continuing relationships with people on the sales arm."

For The Record

NEW YORK—Fred Karlin is the correct spelling for the writer who has just completed a publishing deal with the Lawrence Welk Music Group (Billboard, Aug. 18, 1979).

(While the label has had several changeovers in U.S. distribution, its only switch abroad was a 1978 move in the U.K. from a pressing and delivery deal with Decca to a licensing deal with Polydor.)

Because of this Kaufman estimates that U.S. sales account for only a third of the total on an average Beserkley release. On the label's biggest-selling LP, Jonathon Richman's "Live," Kaufman pegs total worldwide sales at more than 250,000, of which the U.S. accounts for just 20%-30%.

The label's biggest single to date is Richman's instrumental "Egyptian Reggae," which has reportedly sold

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World Radio History

Executive Turntable

Record Companies

Chuck Ashman is promoted to the new post of executive vice president of Casablanca Record and FilmWorks in Los Angeles. He is responsible for coordinating distribution, advertising, publicity, merchandising and worldwide marketing on all films under the new Casablanca FilmWorks/Universal Pictures pact. Formerly, he coordinated Casablanca/Columbia Pictures cam-



Colomby

paigns for "Midnight Express" and "Thank God It's Friday." ... Bobby Colomby moves to Capitol Records in Los Angeles for the new post of pop music divisional vice president in the a&r department. Previously, he was Epic Records' West Coast vice president of a&r. ... Sally Stevens, West Coast press administrator exits her post at RCA Records in Los Angeles. ... Rish Wood is promoted to Southern regional marketing manager for Polydor Records. Based in Atlanta, he had been local promotion manager for the label there. ... Janet Moore takes over as sales manager for CBS Records' Chicago branch. Formerly, she was sales administration manager for CBS Records' New York branch. ... Andrea Ganis is promoted at Infinity to associate director of national promotion. Headquartered in New York, she was East Coast secondary promotion director for the label. ... Bob Gaiters moves to A&M Records as national director of r&b promotion. Working in Los Angeles, he was with Arista Records as West Coast regional promotion man. ... John Boulos takes over as promotion manager of Vanguard Records in New York with responsibility for disco, pop and jazz lines. He was East Coast promotion manager for London Records. ... Charlie Shaw is now director of marketing/distribution for MCA/Songbird in Universal City. Formerly, he had been manager of the Living Way Bookroom in Van Nuys, Calif. ... Marge Meoli moves to being a&r administration manager for RCA Records in Los Angeles. Previously, she was a&r administrator. ... Peter Rosenberg comes to CTI Records in New York as director of



Wood

business affairs, closing out his association with the law firms of Wolov, Rosenberg and Lieberman, and Morgan, Lewis, Bockius. Both were in Philadelphia. ... Jan Elizabeth Teifeld is at Ariola Records in Beverly Hills, as singles promotion person for the Eastern secondaries. Her last position was as promotions and publicity director for KROQ-FM Pasadena, Calif. ... Deborah Osborne moves up at CBS Records in New York to associate director of survey research. She has held various research positions with CBS since 1972. ... Marjee Meyer comes to Midsong Records to be national promotion coordinator. Working in New York, she had been with TAR Productions as presidential assistant. ... Dee Josephs is vice president of disco promotion for Butterfly Records in Los Angeles. She had been national disco promotion director for the label. ... Keith Barrow steps into the new post of special projects coordinator for Emergency Records/Roy B. Promotions in New York. Barrow had been a Columbia Records artist with two LPs recorded. ... Sue Strickland moves up to publicity office coordinator for A&M Records in Los Angeles. She had been receptionist and office manager for A&M.



Ganis

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Gaiters



Boulos

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Teifeld

Marketing

Doug Ackerman, who resigned last week as national one-stop general manager for Lieberman Enterprises, reports he will go on a sabbatical for several months before reentering the business. Ackerman spent nearly seven years with Lieberman in Minneapolis and before that four years with another Minneapolis one-stop. ... Also at Lieberman, Wayne Grossman, Chicago, has taken over singles supervision for the Lieberman one-stop chain. He replaces Larry Reugemir who left his Minneapolis post several months ago. ... Richard F. Volz moves to Polygram Direct Marketing as controller. Working in Great



Josephs

Neck, N.Y., Volz comes from the FFP Licensing N.A., Inc., a unit of Polygram's TV-Film division, where he was controller. ... Bob Stubenrauch steps into the post of branch manager in Chicago for MCA Distributing Corp. He has held Midwest regional marketing positions for Polydor and had been assistant branch manager in Chicago for London Records. ... Also in Chicago, Peter Pallas becomes branch marketing manager for Polygram Distribution. Most recently, he had been assistant production and inventory manager at Phonogram, Inc. ... Harvey Duck is now Polygram Dallas Branch sales manager; formerly, he had been resident salesman for Polygram for Memphis and Little Rock. ... Kirk Bohrer named vice president of operations of Omnivest, Inc., parent company of the Brass Ear records and tapes chain and the Snooty Cow, a jewelry and leather goods chain.

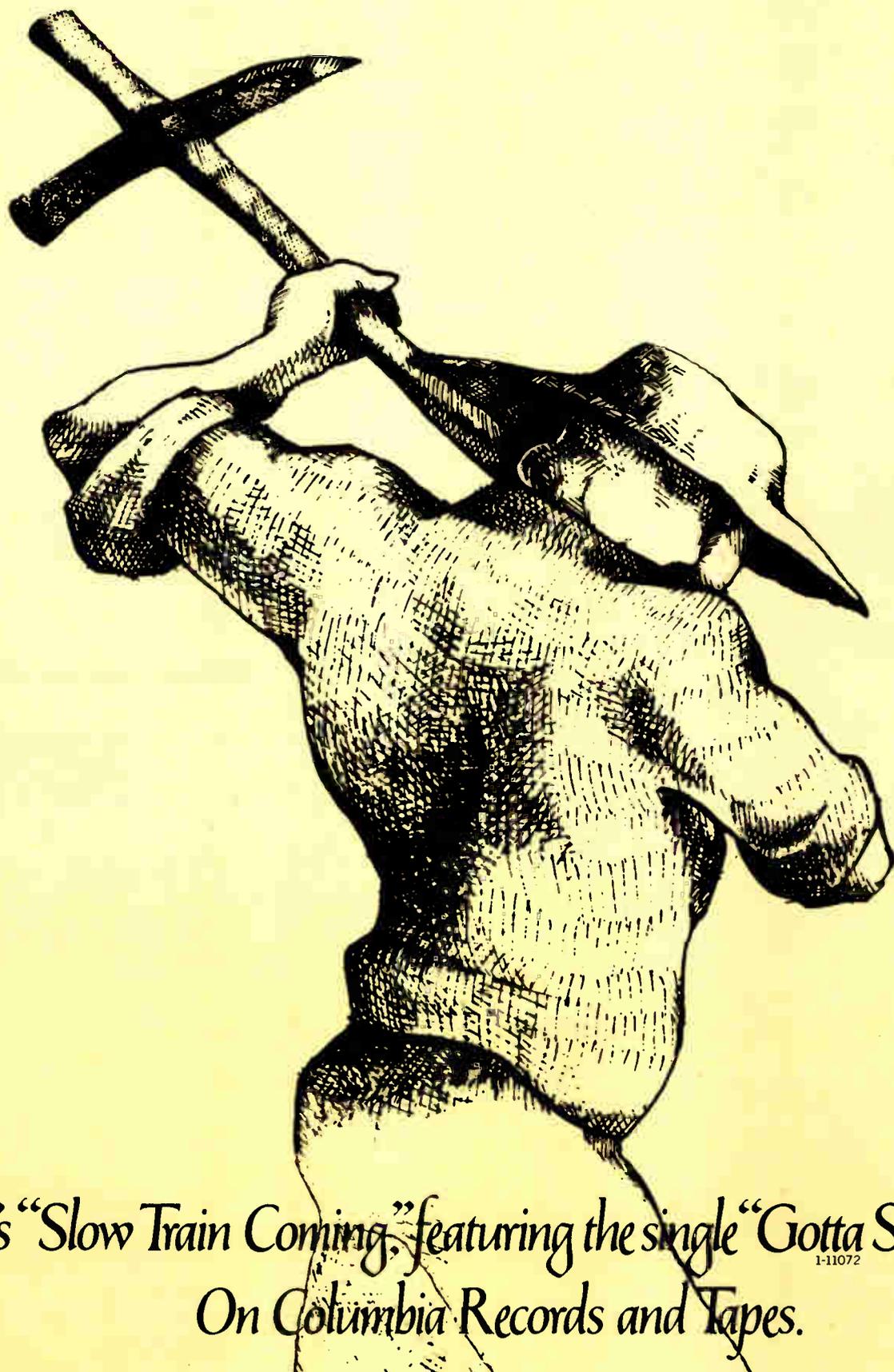
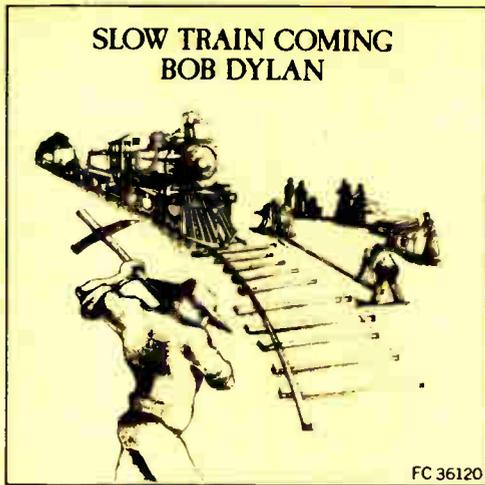


McCarthy

... Peter Rosenberg comes to CTI Records in New York as director of business affairs, closing out his association with the law firms of Wolov, Rosenberg and Lieberman, and Morgan, Lewis, Bockius. Both were in Philadelphia. ... Jan Elizabeth Teifeld is at Ariola Records in Beverly Hills, as singles promotion person for the Eastern secondaries. Her last position was as promotions and publicity director for KROQ-FM Pasadena, Calif. ... Deborah Osborne moves up at CBS Records in New York to associate director of survey research. She has held various research positions with CBS since 1972. ... Marjee Meyer comes to Midsong Records to be national promotion coordinator. Working in New York, she had been with TAR Productions as presidential assistant. ... Dee Josephs is vice president of disco promotion for Butterfly Records in Los Angeles. She had been national disco promotion director for the label. ... Keith Barrow steps into the new post of special projects coordinator for Emergency Records/Roy B. Promotions in New York. Barrow had been a Columbia Records artist with two LPs recorded. ... Sue Strickland moves up to publicity office coordinator for A&M Records in Los Angeles. She had been receptionist and office manager for A&M.

Related Fields

Gordon G. Hurt takes over as president of Trans World P.S., Inc., a wholly owned subsidiary of Stanton Magnetics, Inc., in Plainview, N.Y. He also serves as corporate vice president of national marketing for Stanton Magnetics and its associate company, Pickering and Co., Inc. Formerly, he was vice president in charge of advertising and sales promotion for Magnavox. ... Robert C. Bukowsky is now vice president of marketing at Koss Corp. in Milwaukee with responsibility for new product development. ... Robert T. McCarthy steps into the post of general manager at Philips High Fidelity Laboratories, Ltd. in Fort Wayne, Ind. He joined Magnavox, the parent company, in 1978 as vice president for sales planning and administration.



Bob Dylan's "Slow Train Coming," featuring the single "Gotta Serve Somebody."
On Columbia Records and Tapes.



Economics Feature NARM Meet 12-Inch Dilemma, Low Catalog Sales Spark Hot Dialog

• Continued from page 1

In regard to 12-inch singles, Bergamo felt "maybe we hyped ourselves too much as far as disco goes, but the Elton John 12-inch proves it's a great vehicle. It's especially good to market a new band. Things are happening in the industry. Ernie Leaner, Chicago's largest one-stop, took down his disco wall when I was there recently." Huffman stated that RSO has released only three or four records, but feels that 12-inch is viable and that it does cut into LP sales some, "but is profitable."

When the audience questioned as to why individually-prepared graphics are not put on 12-inch disco singles as they are in foreign releases, Costello explained that there is little or no return on albums in foreign countries, thus providing a greater source of revenue with which to make specific graphics."

The subject of a shortage of new relief product came from the audience, to which the panel responded that "it's time we revert to the customer; we have to react to what the public wants," an opinion that was backed by Fogelman.

Another audience comment complained that disco "sells real hot, and then dies overnight." This party also noted that three, six and 12-minute versions of the same hit record are "confusing" to the buying public.

Audience complaints about bad catalog fills stimulated comment on the extremely bad order fill on cassettes. Bergamo explained that the cassette has exploded since the first of the year, and MCA is putting in more slave units. "It appears that there'll be no more jamming for the big numbers," Bergamo revealed. "You can bet manufacturers are going to be more selective."

Bergamo's comments were echoed by his two panel associates. Fogelman mentioned that it was his feeling that manufacturers were confused. "Labels think that catalog numbers are in the return pipeline, so they're not repressing them. You must remember that catalog sales are the backbone of the industry," Fogelman added.

Fogelman's feeling was backed by the panel which indicated that the return flood has in no way ebbed since shortly after Christmas. Bergamo, for one, stated he had never seen returns maintained at such a high over such a long period of time. He said: "I've got 11 warehouses full of records. WEA, in Chicago, is busting at the seams. There's an industry lag of 120-150 days in processing returns. We all hope returns slow down. Normally, returns are over by April. There's as steady a flow now as in February." Huffman stated

that the return problem in this summer period looked pretty good and the rest of the panel echoed his comment. The return flow stems from even as far back as mid-1978, all three felt. Fogelman, at that time, stated that it would be better if the industry today compared itself with 1977 which he termed a normal year, rather than with 1978, when monster hits such as "Fever" and "Grease" shattered all-time record volume highs. It was agreed that even these mammoth hits were overshipped, according to audience comment.

Costello attributed some of the overall production slowdown on the fact that Columbia at the start of the year had lost important accounts such as ABC, which was acquired by MCA. Without this significant volume from an important client he explained that CBS had to realign its production facilities. It laid off veteran workers and cut down on the number of daily shipments. As a result, the working schedule has to be rebuilt at the present time, and Costello promised that "soon things would be at a normal production with a shift accelerated on a daily basis."

The meeting asked if it was true that there would be as many as 400 releases as Rich Lionetti of WEA had stated at the Western Merchandisers convention in Amarillo.

The three on the dais stated that the control of releases had swung to the artists and their managers. "The animals are in charge of the zoo. And we have to get them back in the cages," Bergamo stated. His outburst over the artist's control of creative services within record labels was backed up by his cohorts on the dais.

Audience reaction surprisingly was against act control and this further stimulated criticism of releases by some established acts whom audience comment labeled as "putting up too much rehash." Rehash albums were deemed as failures in the marketplace.

The \$8.98 pricing came in for some lambasting from the floor, notably the \$5.98 price announced by MCA/Infinity Records (Billboard Aug. 18, 1979).

ably the \$5.98 price announced by MCA/Infinity Records (Billboard Aug. 18, 1979).

The Los Angeles attendance was about the same as the 1978 NARM regional. Joe Cohen said that Seattle, earlier in the week, drew 185—a gain of 70 over the prior year, while San Francisco attendance was 170. There are 19 more regionals scheduled in 1979 cross country. Cohen, executive vice president of NARM, expects that more than 3,000 retailers will attend this year's NARM meetings.

NARM expects to announce shortly that it has worked out with Master Charge and Visa credit card concepts, a program wherein there will be a 2¼% stipend on businesses doing under \$2 million yearly, while business within the industry and the members of NARM, which do more than \$2 million in charge accounts, will have a 1.75% handling charge from the credit card people. Cohen explained that a study by NARM indicated that the average credit card transaction totals \$17 per customer in the industry, while cash transactions run \$6 less, or \$11.

The new negotiated lower handling cost will enable many retailers who now don't take credit cards to add that service.

The Record Industry Assn. of America is beefing up its legal investigative staff to counteract a building amount of counterfeiting and pirating of recorded product in the U.S. Larry Kaplan of the association's legal staff told the meeting.

Kaplan explained the lexicon of that illegal products' investigation of the industry, pointing out that at the present time counterfeiting is on the increase among all the thievery which has gone on over the past nine years. He encouraged all to participate by reporting as quickly as possible to the RIAA or NARM suspected unauthorized manufacture of product. A special hotline is going to be sponsored by NARM and RIAA, and will be set up to report suspected illegal procedures.



Billboard photo by Alan Penchansky

FRINGE BENEFIT—Disc Records store managers fill their arms with promotional records, t-shirts, books, blank tapes and other paraphernalia as suppliers staff display booths at the recent Disc national convention.

RUNDGREN HELD IN LIMBO

Bearsville Global WEA Pact Expires

By ADAM WHITE

NEW YORK—Bearsville Records, label home of Todd Rundgren, Randy Vanwarmer and others, is in overseas limbo, following the expiration of its international pact with WEA last March 31.

One result of this, and the label's subsequent delay in firming fresh foreign representation, has been that Rundgren's concert dates in England with Led Zeppelin a couple of weeks ago were unsupported by WEA U.K.

This was disclosed by the artist's manager, Eric Gardner, who says a

similar lack of licensee support was evident when Rundgren and his band, Utopia, toured Japan in April.

Bearsville's exit from the WEA camp—except in the U.S. and Canada, where it continues to be handled by Warner Bros.—also jeopardized the overseas availability of Vanwarmer's "Just When I Needed You Most," a top five American hit this past June.

Consequently, the label's first priority was apparently to make country-by-country deals for the Van-
(Continued on page 82)

AUGUST 25, 1979, BILLBOARD

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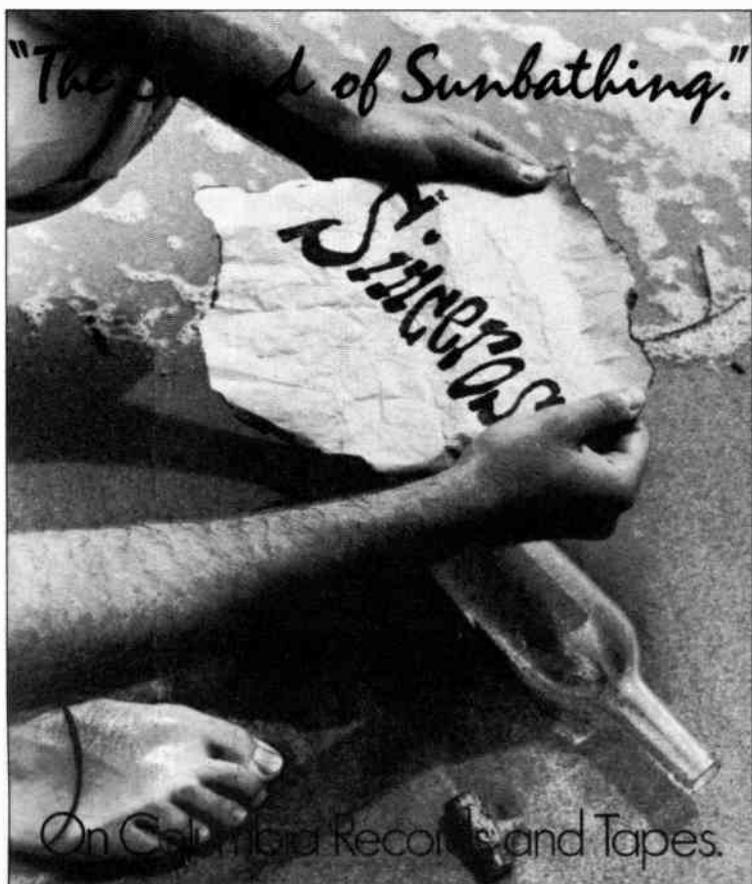
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Distributors Suit Will Be Tried In Dallas Court

LOS ANGELES—The Federal District Court suit filed by nine former ABC Records independent distributors against that label and MCA Records, which acquired it early this year, has been scheduled for trial in Dallas starting Feb. 4, 1980.

Federal Judge Robert W. Porter has been assigned the trial, in which the distributors will attempt to prove that the defendant labels violated antitrust laws and failed to assume liability for returned ABC record product. Plaintiffs hold that traditionally a new distributor assumes such a returns responsibility.

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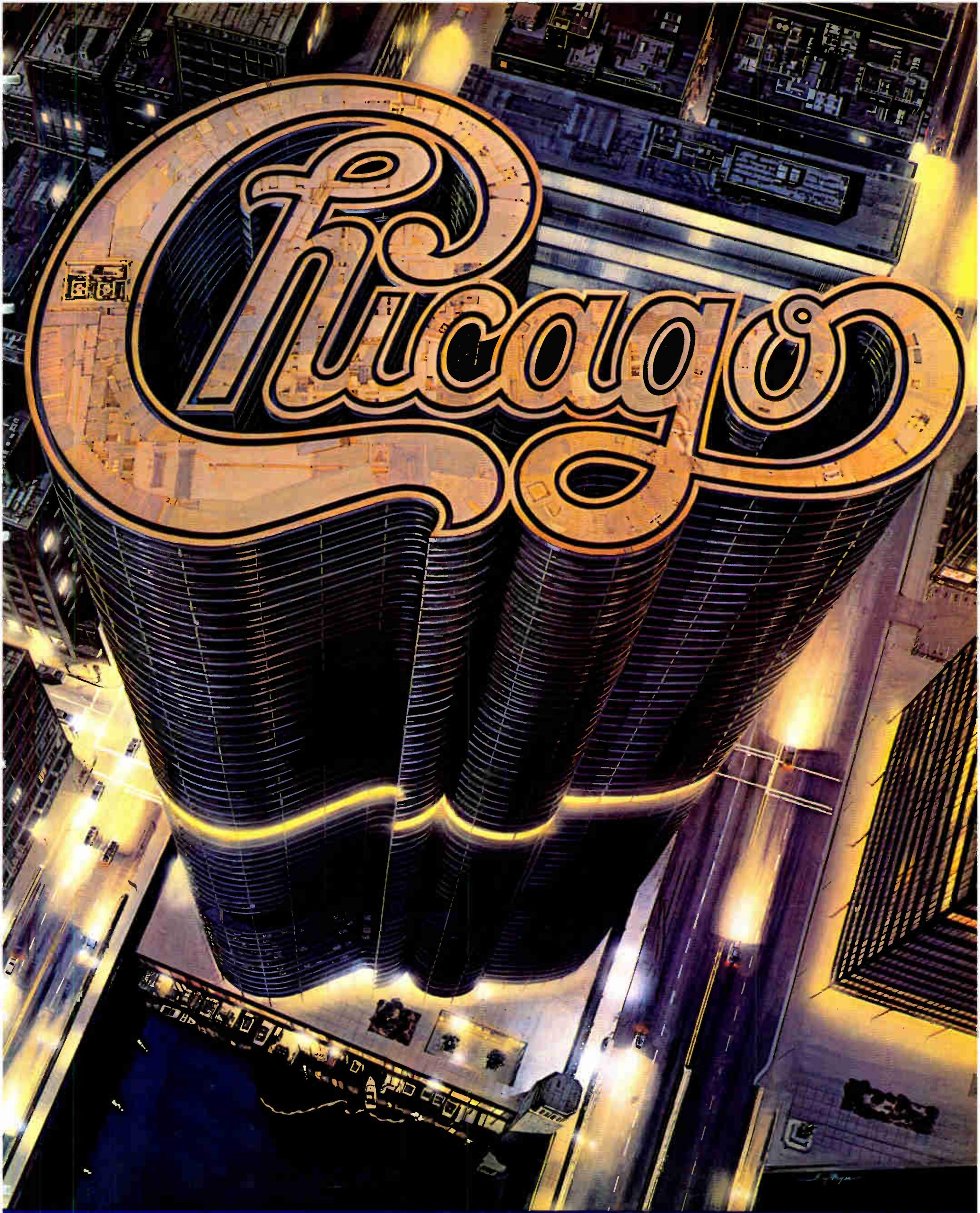
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Polygram Eliminates Free Singles Goods, Going To Discounts

NEW YORK—Polygram Distribution, Inc. has eliminated free goods on singles in favor of a cash discount, effective Aug. 13.

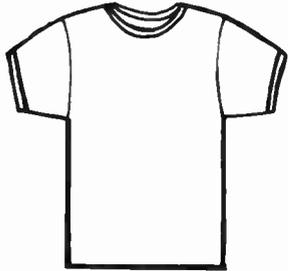
Under its previous singles buy incentive, the company might offer 10 free singles for each 100 purchased.

Under a cash discount, the percentage discount is factored into the amount ordered by the account and does not include extra copies.

Polygram-distributed singles have not received a list price increase, although its wholesale prices now reflect costs in line with labels which have raised their singles list from \$1.29 to \$1.49.

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SHAPIRO NEW PRESIDENT Cal Stereo Creditors See Executives Switch

By JOHN SIPPEL

LOS ANGELES—In its first major executive shift since it entered Chapter XI of the bankruptcy act here Tuesday (7), San Car Enterprises Inc., parent of the 17-store Cal Stereo chain here, reversed the roles of its leading officers.

Ed Shapiro, former vice president, moved into the president's slot, formerly held by Fred Jansson, who assumed Shapiro's position.

Other creditors of the firm, which reported liabilities totaling approximately \$9 million against \$7,324,084 in assets include:

Audio Dynamics Corp., \$21,026.54; AudioDynamics Professional Products, \$22,080; Akai America, \$70,185.51; Altec Corp., \$12,300.05; Audiotechnica, \$32,848.97; Audiosonic, \$17,600; B&B Factors, \$14,610.69; Bando Sangsa, \$20,400; BASF, \$28,875.02; Bib Hi Fi Accessories, \$4,630.63; BIC, \$8,909.51; BSR, \$135,036.60; Cerwin-Vega, \$68,524.61; Chase International, \$24,084.94; Clarion Corp., \$94,446.08; Comm Industries, \$44,184.51; Design Acoustics, \$69,180.63; Discwasher, \$2,185; Dorchester Electronics, \$9,941; Dynaco, \$1,589; Electrobrand, \$3,175; Electraradio, \$68,510.12; Emerson Radio, \$20,759.93; Ess Inc., \$56,560; E-Z World

of Sound, \$87,595; Fisher Corp., (4,438.46); Fujitsu-Ten, \$99,755.18; JC Electronics, \$28,842.62; Grado Labs, \$16,267.61; Hiroaka, \$10,104; Infinity Systems, \$2,592.50; Imperial Products, \$189,390.85; Jensen Sound Labs, \$39,536.89; K.L.H., \$13,016.70; LaCor International, \$17,548; Majestic Electronics, \$9,590.40; Nichemen, \$15,861; Nikko Electronics, \$12,000; North American Philips, \$17,260.12; North Star Electronics, \$12,890; Nortronics, \$1,551.40; Newmark, \$6,474.34; Pfanstiehl, \$17,830.47; Phaser Industries, \$17,400; Philips Hi Fi Labs, \$90,541.63; Pickering, \$14,050.25; Plessey Consumer Products, \$3,344.41; Road Star, \$39,265.44; Rolls Electronics, \$83,289.97; H.H. Scott, \$69,609.19; Sherwood Electronics, \$128,740.09; Sony Corp., \$14,102.67; Sony Corp. of America, \$18,462.32; Sony Products, \$17,970.25; Sound Design, \$67,314; Spector Acoustics, \$14,200; Superscope Products, \$40,149.86; Symphonic Electronics, \$82,894.45; TDK, \$4,241; Teac, \$101,822.45; Trasonics, \$29,941; United Audio, \$62,527.95; Cal State Electronics, \$1,688.76; Cicero Industries, \$3,500; Maxson Industries.

(Continued on page 10)

Market Quotations

As of closing, August 16, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	32%	ABC	9	635	46%	45%	45%	- 1/4
41%	34%	American Can	6	227	39%	39%	39%	+ 3/4
18%	14	Ampex	12	825	18%	17%	17%	- 1/4
3%	1%	Automatic Radio	—	13	2%	2%	2%	- 1/4
24	20%	Beatrice Foods	9	371	23%	23%	23%	- 1/4
56%	44%	CBS	8	279	56%	55	55%	- 3/4
26%	18%	Columbia Pictures	4	372	25%	24%	25%	+ 3/4
13%	8%	Craig Corp.	16	16	9%	9%	9%	- 1/4
41%	41	Disney, Walt	12	469	41%	41	41	- 3/4
3	2	EMI	16	57	2%	2%	2%	Unch.
25%	15%	Gates Learjet	9	134	24%	23%	24%	- 3/4
18%	13%	Gulf + Western	4	1037	17%	17%	17%	- 3/4
17	10%	Handleman	5	75	11%	10%	11%	+ 1/4
8%	3%	K-tei	66	35	7%	7%	7%	- 1/4
3%	2	Lafayette Radio	—	—	—	—	2%	Unch.
37%	28%	Matsushita Electronics	8	1	30%	30%	30%	- 1/4
48%	37%	MCA	8	348	45%	44	45%	+ 1%
39	26%	Memorex	5	223	31	30%	31	+ 1/2
66	52%	3M	11	1176	58	57%	57%	- 1/4
49%	36	Motorola	11	1530	49%	48%	48%	Unch.
32	24%	North American Philips	5	85	31%	30%	31%	- 1/2
22%	16	Pioneer Electronics	11	—	—	—	16%	Unch.
25%	14%	Ployboy	21	50	17%	16%	17%	+ 3/4
28%	23	RCA	7	3779	26%	25%	25%	+ 1/4
10%	7%	Sony	17	37	8%	8%	8%	Unch.
8%	4%	Superscope	—	25	4%	4%	4%	Unch.
29%	17%	Tandy	8	935	26%	25%	25%	Unch.
11%	4%	Telecor	4	3	4%	4%	4%	- 1/4
7%	4%	Telex	16	290	5	4%	4%	- 1/4
3%	1%	Tenna	—	18	2	1%	2	+ 1/4
20%	16%	Transamerica	6	1418	20%	19%	19%	- 1/4
46%	30	20th Century	7	109	42%	42	42%	- 1/4
41%	32%	Warner Communications	8	2139	38%	38%	38%	- 1/4
15%	12	Zenith	11	108	14	13%	13%	+ 1/4

OVER THE COUNTER

ABKCO
Data Packaging Corp.
Electrosound Group
First Artists Prod.
GRT

P-E

—
7
5
26
—

Sales

—
12
—
50
6

Bid

1 1/2
9 1/4
4%
4%
%

Ask

2 1/2
10
5%
5%
%

OVER THE COUNTER

Integrity Ent.
Koss Corp.
Kustom Elec.
M. Josephson
Orrox
Recoton
Schwartz Bros.

P-E

6
8
—
8
15
4
3

Sales

14
21
25
21
17
—
4

Bid

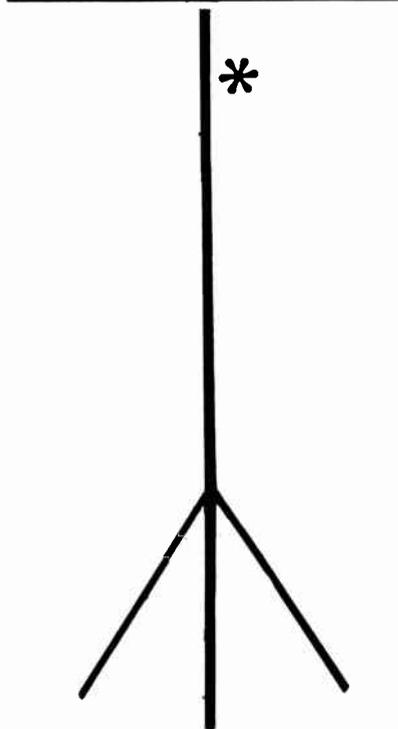
1 1/2
4%
2%
17%
6%
1%
2 1/2

Ask

2
5 1/4
2%
17%
6%
2%
3%

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

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World Radio History

Kenwood And Pioneer Will Extend Credit

By JEAN WILLIAMS

LOS ANGELES—Kenwood Electronics and Pioneer of America are extending credit to Cal Stereo under a security agreement approved by the court.

San Car Enterprises, Inc., parent company of Cal Stereo, a 17-store hi fi retail chain, filed Chapter XI and has begun reorganizing the company.

Cal Stereo made application last week to enter into the new agreement. The agreement provides that Kenwood and Pioneer will ship merchandise to Cal Stereo and a special bank account will be set up for each supplier, according to attorney Jack Stutman.

When merchandise is sold, the exact amount of the invoice to Cal Stereo will be placed in special bank accounts under the control of Carlisle Michelman, the comptroller who was appointed by Bankruptcy Court Judge James E. Moriarty.

According to Stutman, "Cal Stereo filed Chapter XI in order to save the company. No one wants to liquidate the company and the creditors are working closely with the firm."

Among Cal Stereo's major creditors are Akai, TEAC, Superscope, Pioneer of America, Kenwood plus local representatives of Panasonic including Telecourt, Sanyo, U.S. Pioneer, Metromedia, Craig and Sherwood Trading.

Cal Stereo filed Chapter XI Aug. 6, listing in its petition, as of Feb. 28, 1979, total liabilities of approximately \$9 million with assets totaling \$7,324,084. It also lists more than 100 creditors.

Atlantic Merges 2 Departments; Cooper At Helm

NEW YORK—Atlantic Records is merging its artist relations/development with its product management unit in a move a spokesperson denies is a cutback in operations.

Perry Cooper, who had been director of artist relations, takes the helm of the merged unit. Jim Lewis, who had been in charge of product management has been reassigned to market planning and development.

The three staffers under Lewis become part of Cooper's new department.

Senior vice president and general manager Dave Glew says of the shifts, "The fusion of the two departments under one umbrella is a logical extension of the previous functions of each. These departments traditionally serve as the prime liaison points between the artist and the label in planning and development of the artist's recording/performance career."

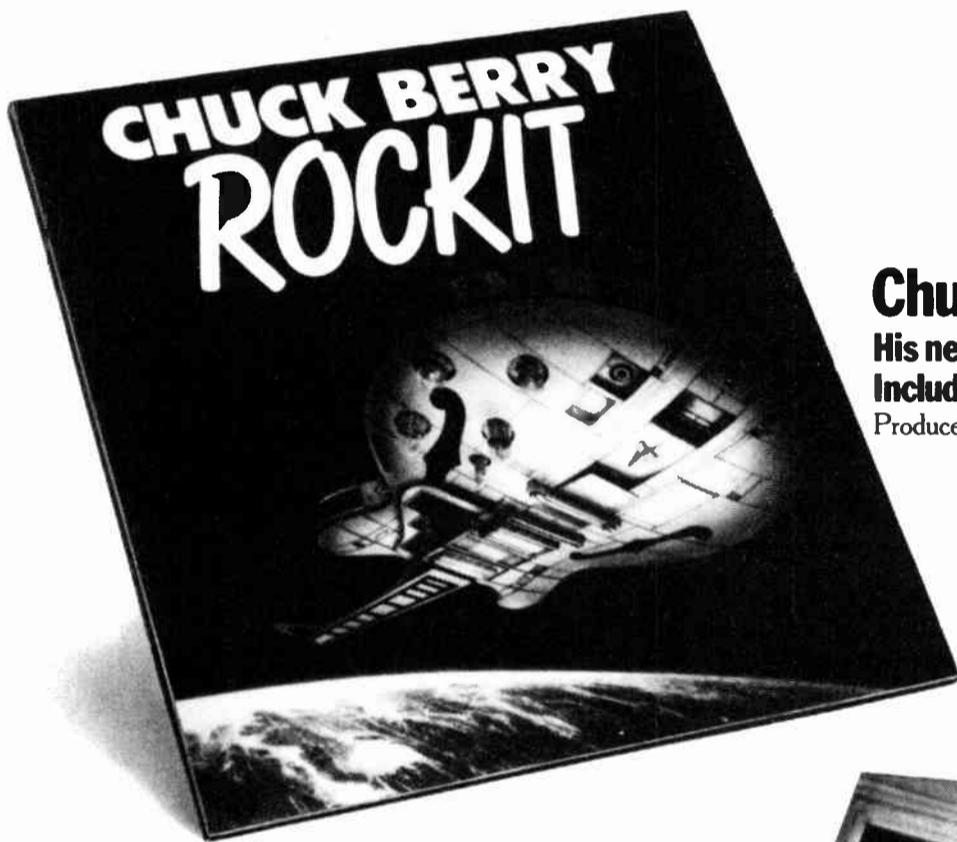
He says "under Perry's unified direction" Atlantic will be permitted to "increase and more effectively manage Atlantic's already heavy artist orientation."

In addition to the Lewis staff, Cooper is adding Elin Guskind, who has been director of video operations.

Summer At Benefit

LOS ANGELES—Donna Summer will perform at a benefit at the Beverly Hilton Nov. 1 for the Betty Ford Cancer Center at Cedars-Sinai Medical Center. Co-chairmen of the disco party, show and dinner event are Norman Brokaw, vice president of the William Morris Agency, and Neil Bogart, president of Casablanca.

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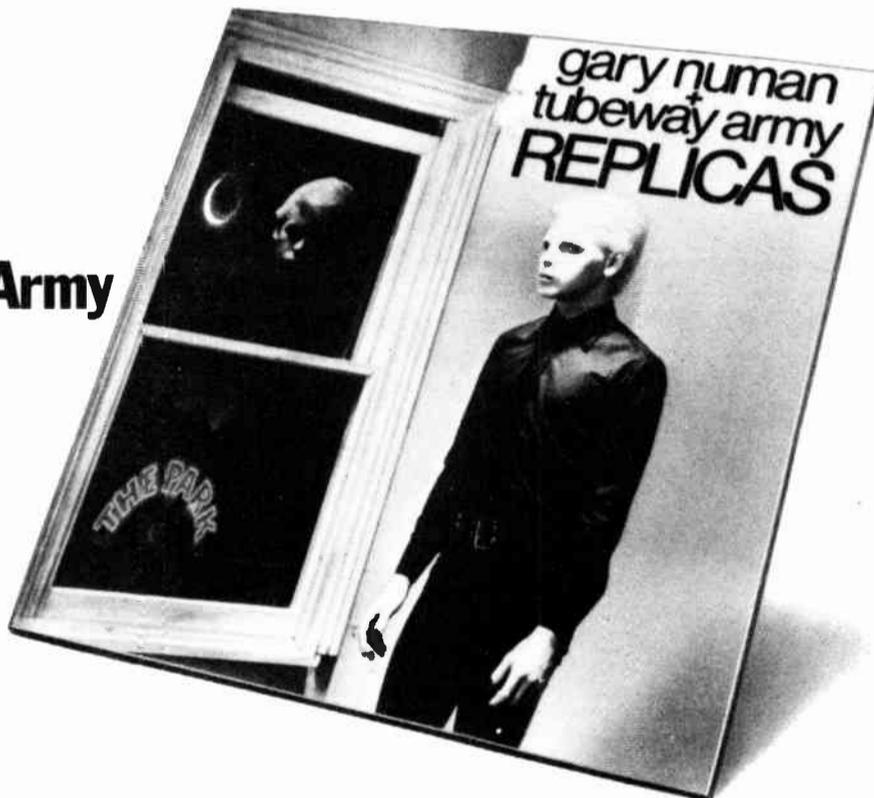


Chuck Berry

His new album, "Rock It" SD 38-118
Includes single, "Oh What A Thrill!"
Produced by Chuck Berry Atco 7203

Gary Numan & Tubeway Army

Their new album, "Replicas" SD 38-117
Produced by Gary Numan



On Atco Records and Tapes



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WITH BELLINGHAM OPERATION

Hoffmans Run Retailing Gamut

By JOHN SIPPEL

LOS ANGELES—Since Mr. and Mrs. Roger Hoffman Sr. bought out Gene Armstrong Organ & Piano shop, Bellingham, Wash., in 1974, the former professional musicians have run the gamut of music retailing.

The expanded 4,000 square foot store, now called Pacific Stereo, is headed for a 65% inventory in stereo hardware and a complementary 35% of its stock in records, tapes and accessories.

The once exclusively instrument store moved more into its present sphere of retailing starting in 1975 when son Roger Jr. left his credit company post to join his parents in the store.

Roger Jr., now general manager, aided by his parents as part-time clerks, another store staffer, and an independent hardware service firm has seen volume mount by 15% yearly. "We expect to hit a 30% increase in dollar volume in 1979," Roger Sr. points out. "Business so far is up that much and we naturally expect the fall/winter to increase our clientele."

The senior Hoffmans grew bored with 10 years of operating a local Bellingham cemetery, so the one-time Lear aeronautical regional executive heard about the long-time instrument dealer wanting out. Roger and his wife, Naomi, both former Michigan union musicians, felt they would enjoy the return to the industry.

When they were joined by their son, they saw the handwriting on the music instrument wall more clearly and set the course for a strong independent software/hardware retail outlet. They chose the name, Pacific Stereo because their location is on Pacific Ave.

Roger Sr. laughingly acknowledges that first-time customers often come in expecting to see the equipment advertised by the CBS-owned, Tom Anderson-managed national chain.

Their latest segment of inventory deleted was sheet music/folios, which were cleared out last month to make more room for hardware. "I'll probably convert some of that stereo componentry space to VTR and the other audio/visual technology coming up," Roger Jr. states.

Pacific Stereo's inventory in hardware and software hovers around \$75,000. Both Hoffmans stress turnover. They emphasize the store as a community entertainment center.

Dave Campbell, their former hardware repair specialist, recently bought that department out and runs it independently in the rear of the store as Sound Specialists.

Campbell's ability to mount auto stereo and to follow through on equipment problems of Pacific's

customers has helped build solid word-of-mouth following for the store.

When you enter, you are exposed to the recorded music department, which stresses direct-to-disk and the albums and accessories appealing to audiophiles. Pacific sells \$7.98 and \$8.98 LPs and tapes at \$4.59 and \$4.99 at special, respectively. The shelf price on \$7.98 and \$8.98 LPs is \$5.89 and \$6.99. Tape shelves at \$5.99 and \$7.09. Tape is housed in the old-style slotted lid cases. LPs are stocked in ABC Record & Tape carousel fixtures.

Pacific buys about once per week through the Lieberman one-stop in the area. Direct-to-disk albums are purchased through Precision Sound Marketing Seattle. Accessories, which include Discwasher, Audio Technics, Nortronics and TDK and Maxell blank tape are purchased through H&H Electronics, Lynwood.

Farther into the store are eight

systems shelved on walls, with prices ranging from \$400 to \$1,100. The additional 20 by 45-foot sound room is separated from the rest of the store by a glass wall. At most times, there are 20 receivers and/or amplifiers operable through 20 different pairs of speakers activated by a customized digital switching unit mounted in a modern coffee table. The room also has 10 turntables and 12 tape decks which interface in the circuitry.

The Hoffmans depend upon ADS, Design Acoustics and Marantz speakers, Sansui and Marantz receivers, Teac and Marantz decks and Micro Seiki, Marantz and Sansui turntables for their primary sales thrust. They carry other brands as well.

Pacific too is buoyed in its optimism that soon the Navy will be opening an important Trident submarine base in the city, which long has been a strategic naval refurbishing base.



RARE VISIT—DRG artist Charles Aznavour signs autographs at a Sam Goody store during one of his infrequent visits to New York where he performed at Carnegie hall and taped a PBS "Summerfest" program which will be broadcast Aug. 25.

Charge AFTRA With Conspiracy

SAN DIEGO—Tuesday Productions, a music and commercial production company, has filed an anti-trust suit against AFTRA in the U.S. District Court, Southern District of California here.

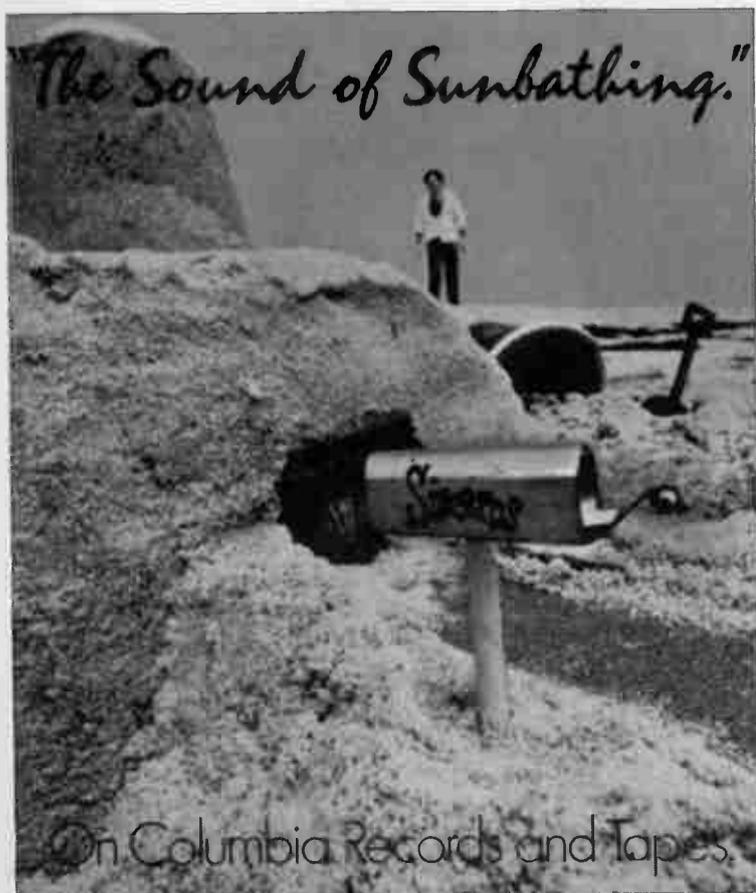
In its complaint, Tuesday alleges that AFTRA has "conspired to monopolize the commercial production industry," has "possessed the power to exclude competition," and en-

gaged in "an unlawful conspiracy to restrain trade."

In five separate actions Tuesday is seeking damages for "sustained loss in value of its respective businesses," but has not identified any exact dollar amount.

This legal action follows unfair labor practice charges filed by Tuesday in September against the union.

**Your
Siamese
Friends
Are
Coming!**



Cal Stereo

• Continued from page 8

\$3,589.05; Jack Berman, \$1,959.91; Jack Carter, \$1,682.42; and Maxell Corp. and Audiofonics, both listed among creditors without specified amounts due.

Creditors over \$200,000 were listed previously (Billboard, Aug. 18, 1979).

Of the total indebtedness, approximately \$2 million is secured. The first creditors' list does not separate secured from unsecured parties.

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DIGITAL AUDIO

East and West Coasts

Sony's rapidly expanding activity in digital audio recording requires the services of two Field Support Engineers.

Minimum requirements are a BS degree in Electrical Engineering, with the equivalent of at least two years' recording studio experience. Strongest consideration will be given to candidates with additional experience in digital audio and/or video production. Salary will be commensurate with experience.

Extensive travel will be required for each position, one based in Sony's Long Island City (NY) facility and the other in the Los Angeles area.

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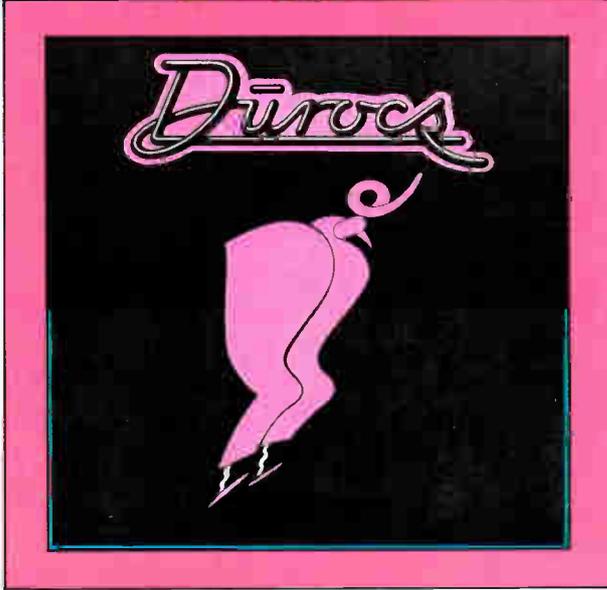
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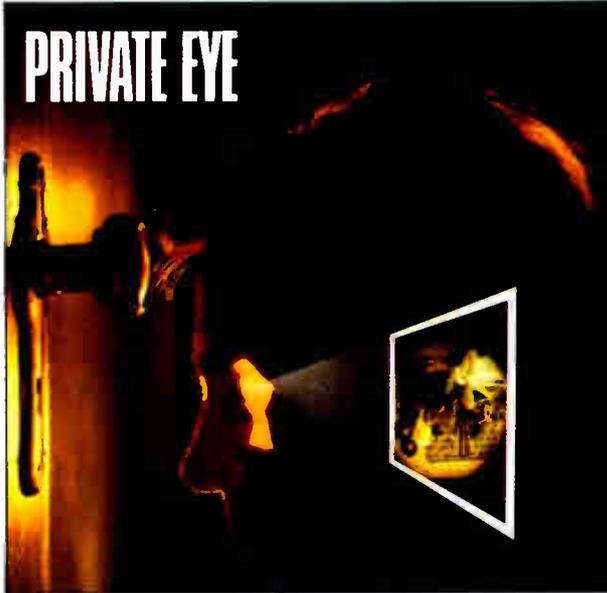
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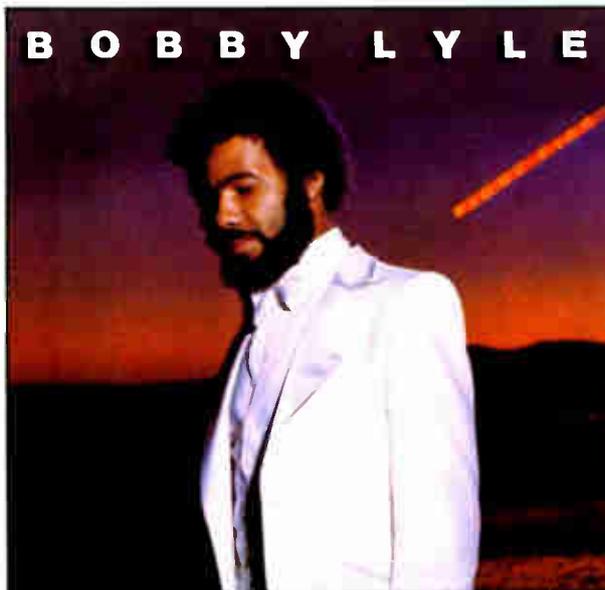
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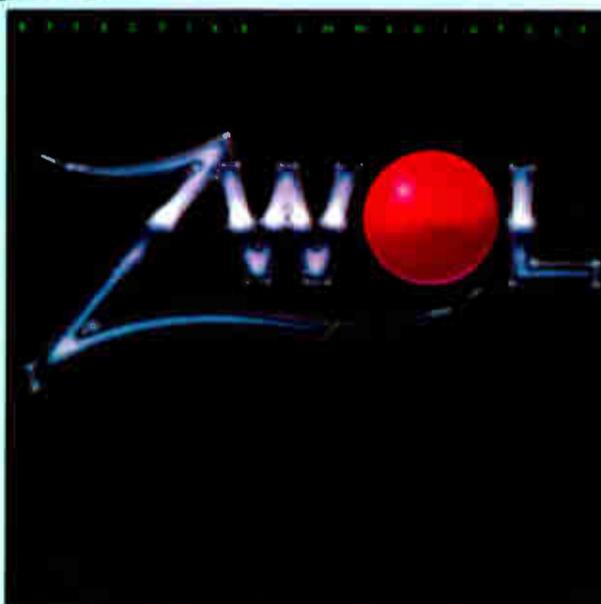


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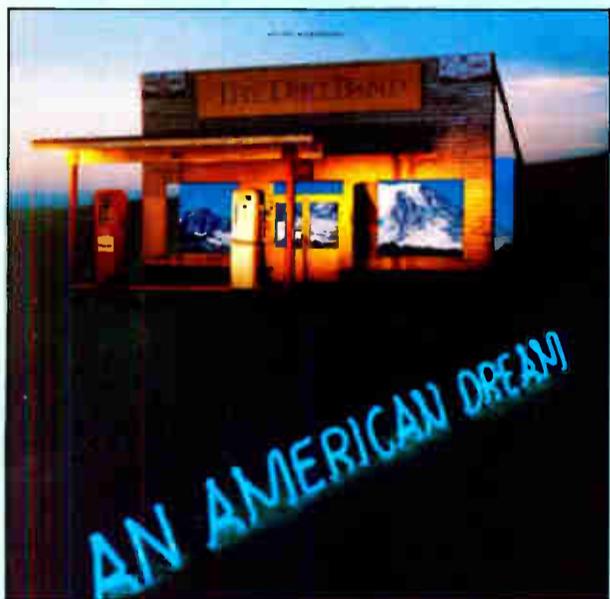
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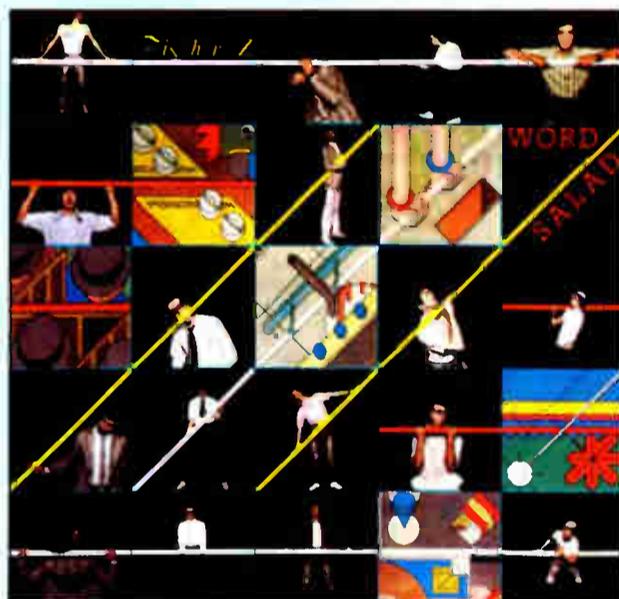
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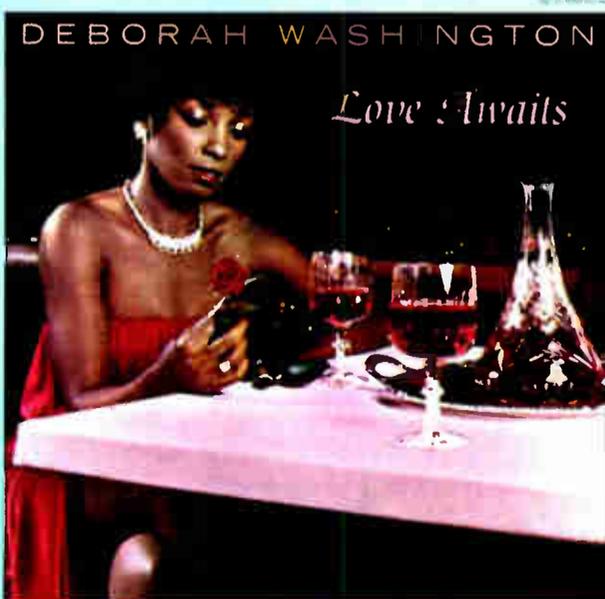
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Beserkley, E/A Extending Contract For Distribution

• Continued from page 4

more than 800,000 units worldwide, but has never even been released in the U.S.

Kaufman, 33, has a wide-ranging involvement in the careers of his six acts. Besides heading their record company, he manages all the artists, has produced or coproduced all but two of the 21 LP releases and even writes on most of the LPs, "under a pseudonym."

Beserkley has a separate booking agency, Victor's Hot-to-Go (motto: "We deliver") run by Victor Roccki. He books all the acts except Kihn, who exited about a month ago to sign with the Howard Rose Agency, whose other clients include a number of E/A acts: the Eagles, Queen and Carole Bayer Sager.

Beserkley started as a mail order operation in 1973, at times selling records to stores for cash. The label issued two singles by Earthquake—which had released two LPs on A&M—before coming with its first LP, "Chartbusters," in 1975. That four-artist sampler cost about \$1,400 to produce, according to Kaufman, and has sold 137,000 units to date.

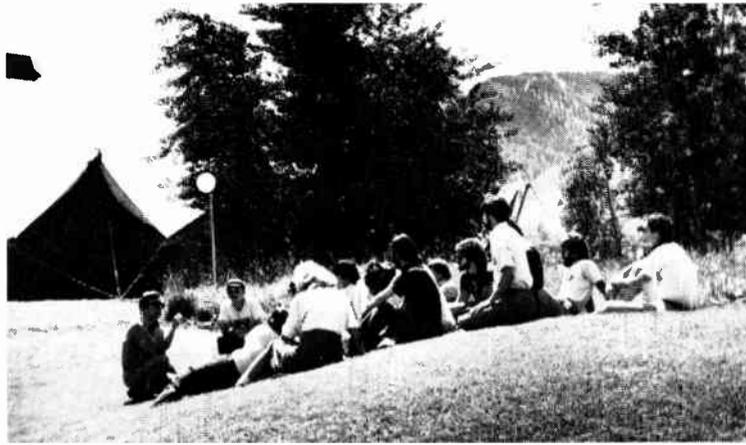
Several other Beserkley acts also came in from other labels. Sean Tyla had recorded solo for Stiff Records after stunting in Duck's Deluxe on RCA, while Richman cut unreleased demos on WB (produced by John Cale and Kim Fowley) and Kihn cut unreleased demos on A&M.

The label got its biggest touring break earlier this year when the Rubinoos, its youngest act and the only one which had no prior label experience, opened for Elvis Costello on a 55-date tour.

Beserkley has one other act, Count Pulaski, which had been known as Son of Pete when it had a singles-only deal.

The label has only parted ways with one act in six years. Smirks, a 1978 signing by the English company. The group is now on Virgin Records.

Kaufman is cheered by the much-touted swing back to what he calls "live band music." But he adds that he hopes in time to expand the Beserkley concept a bit. "Many things fall under the genre of what we're doing," he says, "besides just four-piece rock groups."



Billboard photo by Nina Stern

Scenic School: Students learn the basics of recording on an Aspen hillside adjacent to the Aspen Music Tent which houses a recording studio. Guest lecturer John Eargle, left, vice president for market planning at JBL, makes a point, while Hal Boxer, second from left, director of the Aspen Audio-Recording Institute, listens.

LINKED WITH ASPEN FEST

Recording Taught Up In the Rockies

By JIM McCULLAUGH

ASPEN, Colo.—The Aspen Audio-Recording Institute here has something no other recording studio-oriented course has—the Aspen Music Festival.

Now in its second year the Audio-Recording Institute offers students an intensive two-week learning experience where they are taught the basics of recording while taping and mixing some of the most gifted classical conductors, artists and students in the U.S. who are drawn to the Festival as well as the local Aspen Music School.

This year the Aspen Music Festival, in its 30th season, began June 29 and stretches to August 26.

Prime mover behind the Record-

ing Institute is Harold Boxer, the music director for the Voice of America in Washington, D.C., who first began coming to this scenically breathtaking Colorado city in 1949 when Walter Paepeke, chairman of the Container Corp. of America in Chicago, first organized the Goethe Bicentennial Convocation.

At that time some 2,000 scholars, artists, humanitarians and musicians—among them Dr. Albert Schweitzer, Thorton Wilder, Arthur Rubinstein, Gregor Piatigorsky, Dimitri Mitropoulos, Thomas Mann and others—were lured here for a "think tank" experience. From that evolved the continually growing As-

(Continued on page 42)

Officials Await Word On Chi Complex After 5 Die

By ALAN PENCHANSKY

CHICAGO—Officials of the Rosemont Horizon are awaiting federal clearance to resume construction on the \$19 million sports and entertainment complex, the site of a roof collapse that claimed five lives Aug. 13.

Officials remain committed to the original plan of the stadium project, though criticism of the site's proximity to low-flying airplanes has been raised in the aftermath of the tragedy.

Five workers were killed and a dozen more injured when rows of 30-ton laminated wooden beams crashed to the floor of the partially finished arena.

FAA investigators reportedly are looking into the possibility that turbulence from approaching jet planes may have been severe enough to cause the fall.

The facility stands in the flight path of O'Hare jets three-quarters of a mile from the end of a runway.

Federal OSHA investigators are examining the wreckage and their authorization must come before debris can be cleared and work resumed, Horizon officials say.

An initial investigation has linked the collapse to the absence of possibly more than 100 supporting bolts in beams used to brace wooden roof arches.

The municipal arena, under construction since September 1978, has booking commitments from circus, sports and other major attractions.

Several rock concert dates, includ-

ing the Who, also were reserved for early 1980, according to veteran promoter Frank Fried, general manager of operations for the Horizon.

Fried said last week that the investigations would turn up no fault in either the design or site selection of the arena.

The facility, being funded by a \$20 million Village of Rosemont bond issue, was scheduled to open in late 1978.

20th Harmony Hut Opens In Richmond

NEW YORK—Harmony Hut has opened its 20th unit in the Ashland-Hanover Shopping Center near Richmond, Va.

The third outlet for the retail affiliate of Schwartz Bros., Inc. in the Richmond marketing area, it carries records, tapes, instruments, sheet music, audio equipment and music accessories within 4,600 square feet of space.

Harmony Hut plans to open its 21st store in Laurel, Md., this fall and another three units in 1980.



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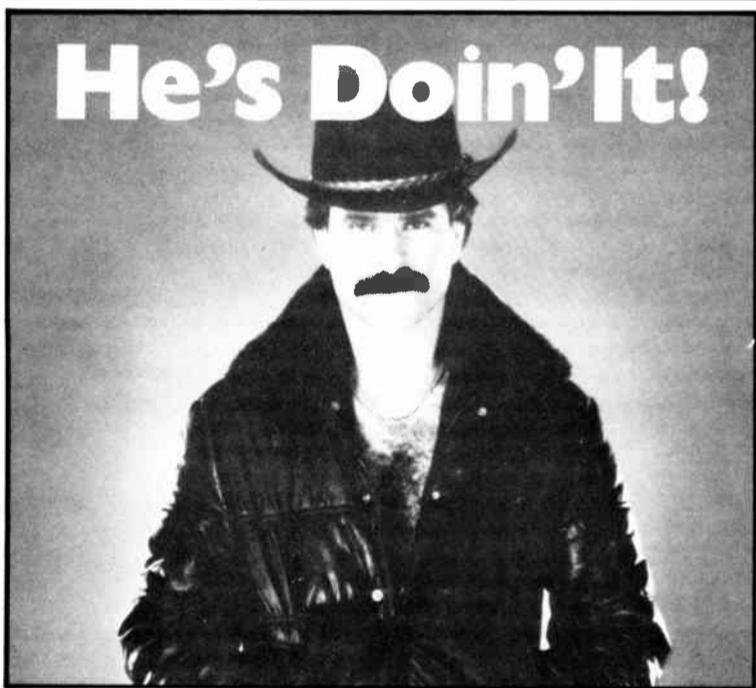
John Benitez at Electric Circus, NY; Johnny Ace at Focus and Ripples On The Water, LI, NY; Vince DeGiorgio at KCR Room, Toronto; Larry Ozone of Travelling Disco, NY; Mitch Kirkuff at Widow's Watch, Trenton; Mike Christos at Yesterdays, Ft. Lauderdale; C. Sunny Martin's Mobile Disco at Jericho, Whisper, The Kahiki, Sheraton, Ramada and Kismet, Ohio; Sylvain Lecours at Carousel, Montreal; Gary Cohen at Windjammer, Kansas City; Paul Deming at The Savoy, Albany; Phil E. Dickerson of PED Mobile Disco in Phila.; Don Turner and Mike Wince at Apollo, Iowa; Randy at Chimes, Canada; Joe Moore at Agony Of D/Feet, VA.

So do these DJ's: WRNW, WNYG, WFMU, WCWP, WSPK, WNEW, WRUV, WRMZ

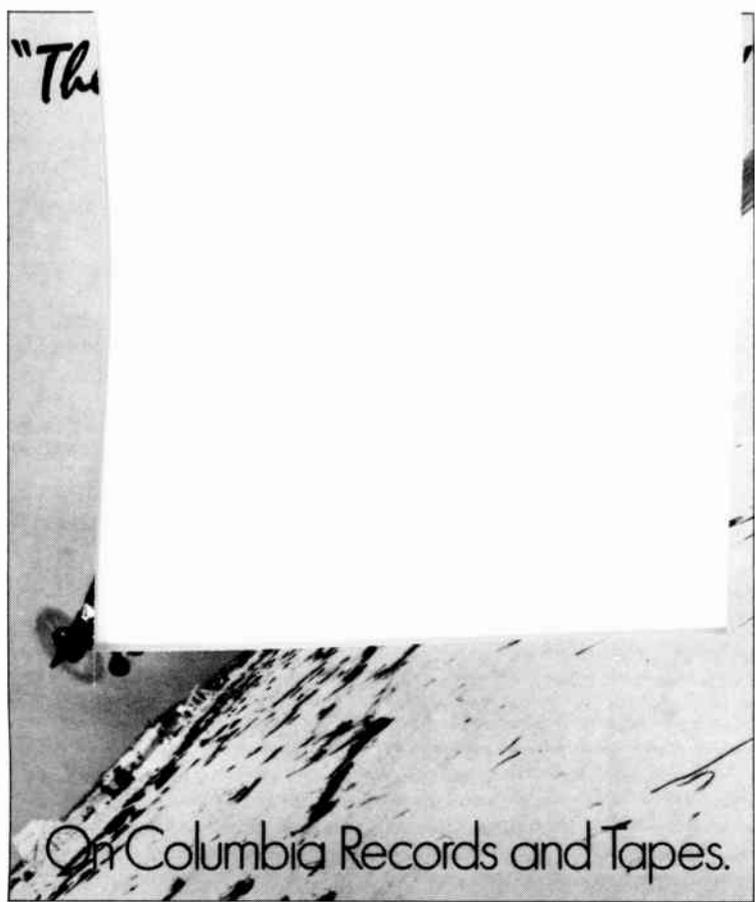
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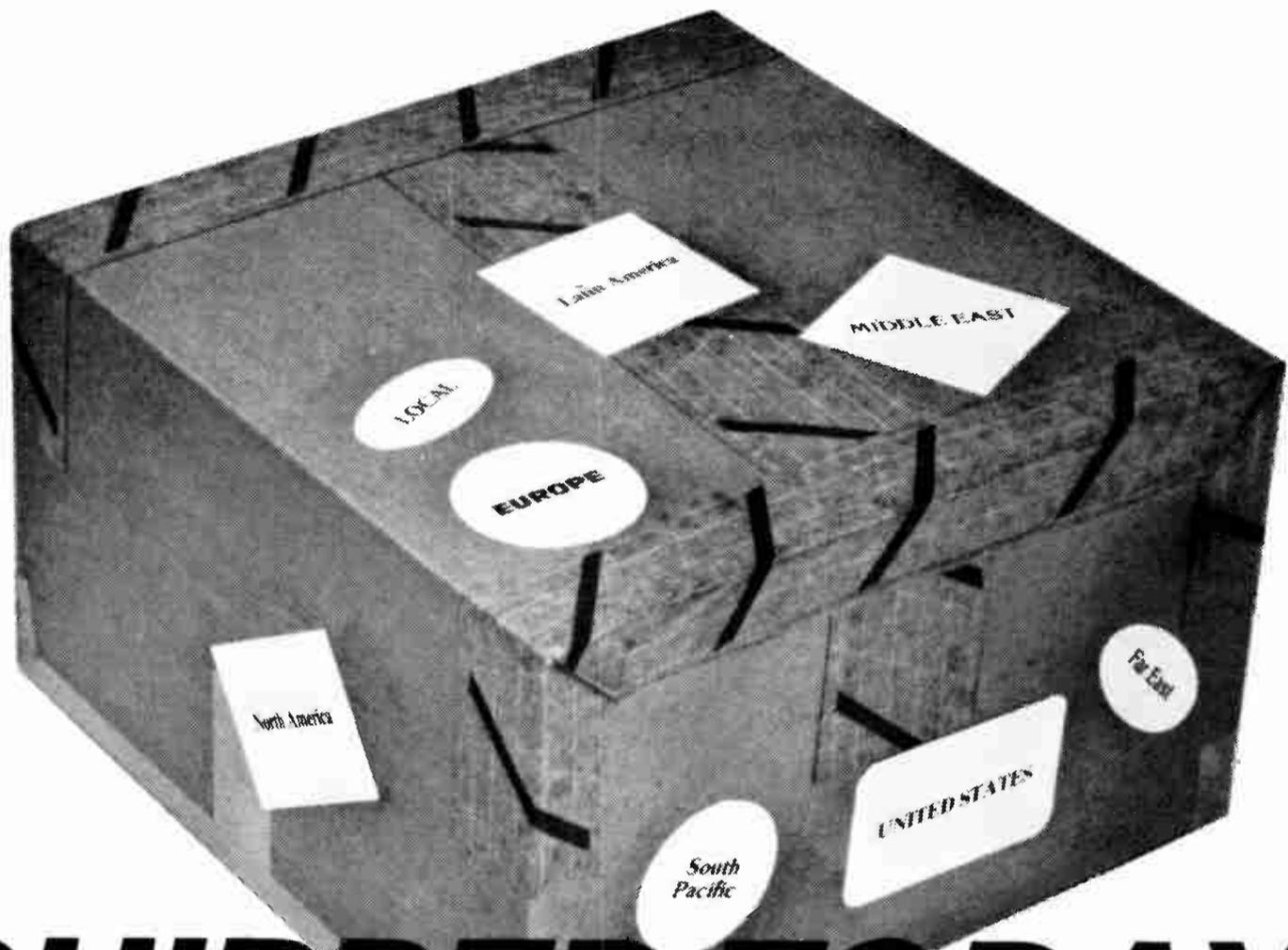
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Vol. 91 No. 34

Commentary

An Open Letter To Joe Smith

By CLIVE DAVIS

Dear Joe:

The profusion of national magazine articles trumpeting views of doom and gloom about the record industry and its future is now alarming and potentially vastly damaging. You have been the most prominent voice in almost every article and television broadcast, lending credibility to the age old press concern: Is rock dying?

Either you have been misquoted or your clone is sabotaging you and all of us. I frankly can't understand the logic of your position or your spearheading the steamrolling panic that seems to be unnecessarily underway.

Yes, there is a recession that's affecting almost every American business. Yes, there are problems in the record industry that require immediate attention. I tried to address myself to those problems in my Billboard commentary in April, where I listed five crucial areas of executive misdeeds that needed instant correction.

Despite an outpouring of industry affirmation of this analysis, your "reply" in the following issue only said: "I haven't got lots of years to go in this world of records. I can try to hold the line wherever possible, but the long rough solution to shrinking profits and corporate disillusionment with it is up to the younger guys who are new in the process."

Well, where is this new-found youthful energy on your part? Why become a Paul Revere rallying to alert the readers of The New York Times, the Los Angeles Herald Examiner, Newsweek, New York Magazine, Rolling Stone and the network television viewers to the searing, and perhaps irreversible, problems we in music face, when you seemed so relatively unconcerned only a few months ago. Frankly, this is no time to find a health cure.

I repeat: The problems we face in music and records are and were caused by mismanagement, not by a gigantic fall-off in consumer demand. Last year we had a major revolution that caused a severe disruption. 27 million albums were sold in the United States by only two releases . . . and, what's more, they were two-record sets, each with an escalated list price of around \$13.98. If this were the only disruption, it would have been enough to cause a year-to-year comparison impossible to gauge. It would have meant that 50 million single album units would have to be sold for us to meet last year's dollar volume. Where are we going to get 50 brand new platinum artists in one year?

'A shake-out is needed . . . and it will be therapeutic'

If "The Godfather," "Gone With The Wind," "Jaws," "The Exorcist" and "Star Wars" all came out in one year, would the movie industry be in a panicked decline if the following year's dollar gross had trouble topping those figures?

But the situation did not end there. Buoyed by an exhilarating expectation of the smell of these giant figures, some companies went after the "kill." 3.5 million "Sergeant Pepper" soundtrack albums went out at \$15.98. After all, the Bee Gees were on it. It was a movie soundtrack. History would repeat itself.

Retailers and rackjobbers gleefully cooperated, as they did with 4 million individual Kiss albums and other releases. Companies inflated their payrolls to prepare for the next explosion. Guarantees with giant royalties were offered major artists to switch labels at pyrrhic victory profit margins. Trade and tip sheet advertising was conducted in lumps of ads to the same audience repeatedly. We all were, and would be, affected by this manic, grab bag approach to operations.

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.



Clive Davis: Will the real Joe Smith step forward and retract his clone's indiscretions!

I commented and analyzed this in the Billboard article. You yawned. The results, affecting everyone, are upon us.

But the big difference in our approach to our industry's problems is that the health and vitality of today's contemporary music is not called into question by me. The public's interest in our music is still there. It's just that the business leaders went astray.

The layoffs that are taking place were inevitable. The fact that some companies' sales are way down, or non-existent, was also inevitable. How can anyone absorb 3 million returns of a \$15.98 album and not be affected? Or 3 million individual albums of the same group, at any price? If \$1 million an album is paid to an artist and 300,000 units are sold, or if \$2.5 million an album is paid to another artist and 1 million units at greatly reduced profit margins are sold, one must expect write-offs to be taken or layoffs eventually to be made.

This is, and will always be, a business that reflects artistic acumen. You've got to get the artist on his, her or their way up . . . not down. At some point, all artists lose their vigor. The premium is to know when that will take place. Otherwise, the lumps are severe. Obviously, one can't buy market share at the expense of profit. It's a killer.

Yes, the industry has rising costs. Yes, the industry faces problems of inflation and the energy crisis. But the interest in music is there—new artists are breaking in greater numbers than ever before. Rickie Lee Jones, with one single, goes gold and heads toward platinum. The Knack goes platinum in a few weeks. Peaches and Herb's album goes double platinum off two hits. G.Q. goes platinum with one hit, as the second hit is beginning to take off.

If certain major artists aren't selling what they used to, you have to check out the album. One giant male star fell from 2 million units to 600,000. The reason is not the economy or the business. It's simply that there was no hit single. One very major group is experiencing a similar fall-off. The reason: The reviews are awful and the non-cult public is rejecting it. This rejection happens with a bomb movie with Paul Newman, or Marlon Brando, or Robert Redford!

It happens in our industry too. It's got to be in the grooves. We're not selling corn flakes.

'The public's interest in our music is still there'

When the music is hot, as it was this year for Rod Stewart, he had the biggest album of his career at 4 million units. The same is true for the Doobie Brothers who never sold as well as this year, with sales of almost 4 million units. Look at Donna Summer's current giant multi-million album sales . . . at a high list price, no less.

We are involved in a business of supply and demand. There's no guaranteed longevity to any artist or guaranteed number of sales of any particular album. It is topsy-turvy and frenetic. That is the excitement surrounding creativity. But the whole industry can be greatly depressed if a few key executives go around the media, whatever the motive, explaining bad performance in a way so that the future of music comes into question. It happened several years ago when for personal reasons Bill Graham closed the Fillmore theatres and gave endless press conferences and interviews which led to a similar profusion of articles from an ever-eager press questioning: Is rock dying?

Well, contemporary music is not dying as we face 1980, any more than it was in 1972. We have created severe business op-

(Continued on page 82)

Letters To The Editor

Dear Sir:

I found Paul Grein's story on Dionne Warwick's comeback in your Aug. 4 issue interesting and thought provoking. It reminded me of other superstars who, despite continued quality output, were pushed out of the spotlight by ineffective promotion.

Petula Clark is another Warner Bros. alumna who, after a massive string of hits from 1964-68, was virtually snuffed out in three short years, leaving the label in 1971. Thus, one of the top American recording acts of all-time, whose voice continues to grow in emotion

and sensitivity, was erased from the U.S. record market. It seems preposterous that Pet has not been re-signed to an American label and given the rebirth opportunity that Dionne has been awarded.

I say Petula's return is long overdue, and I am sure others feel as I do.

Jim Pierson
Fort Worth

Dear Sir:

I write this letter in the hope that either John, Paul, George or Ringo is looking on. It's been almost 10 years

since the Beatles' break-up and, as an avid and unalterable Beatles fan, there is nothing that would be more musically fulfilling than to see and hear these four guys get together and play their music for the world.

I hope others feel the way I do, especially others who are in a position to make this happen. But if not, my record library will still be stocked with that great Beatles music that will never go out of style.

Nicki Stovall
WNES-AM & FM
Central City, Ky.

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If it's rock and roll they want, give them "**She Broke Your Heart**," Ian Lloyd's new single from the album bound to give 'em "**Goose Bumps**,"
SB 501

ON SCOTTI BROTHERS RECORDS
AND TAPES



**GOOSE
BUMPS**

Ian Lloyd



SPYRO GYRA

JUST THE FACTS

CRITICAL RESPONSE

"ONE OF THE MOST POWERFUL BANDS I'VE EVER HEARD!"
JIM STUNEK, CLEVELAND SCENE

"SPYRO GYRA GAVE A PERFORMANCE AS INTENSE AS THE HEAT OUTSIDE THE PARADISE, ...THEY WERE HUNGRY, FIRED-UP AND SO TOGETHER."
ERNIE SANTOSUOSSO, THE BOSTON GLOBE

"WHAT ELSE CAN YOU CALL MUSIC THAT APPEARS HIGH ON SOUL, ADULT CONTEMPORARY AND JAZZ CHARTS BUT—POPULAR?"
ROLLING STONE

"GUARANTEED TO LIFT YOUR SPIRITS...AND KEEP IT THAT WAY."
SOUL

"THE CROWD WAS DRIVEN TO A FRENZY...THE GROUP SHOWED THEY COULD DAZZLE..."
DAVID SEELEY, DALLAS TIMES HERALD

AIRPLAY

#1 ADULT CONTEMPORARY SINGLE
BILLBOARD

#1 JAZZ ALBUM FOR SIX WEEKS
NEW AND ACTIVE, R&R

TIP SHEETS—#1 JAZZ ALBUM
(GOODPHONE, FRED, ALBUM NETWORK)

SIGNIFICANT AIRPLAY, 6 FORMATS
(AOR, TOP 40, SOUL, A/C, JAZZ, DISCO)



CHART ACTIVITY

SINGLE: 26* BB, 27* CB, 31* RW
#1 JAZZ ALBUM, RECORD WORLD

ALBUM TOP 30 ACROSS THE BOARD

TOP 40 SOUL ALBUM, BILLBOARD

28-23 CONFIDENTIAL REPORT

25-21, RUDMAN

DEBUT 24—FRED, UNIVERSAL CHART (18+ RECORD OF THE WEEK)

TRADE REACTION

"THE BAND PLAYS REFRESHING, MOOD-SETTING MUSIC THAT AT TIMES HAS THE HAPPY FEEL OF CHUCK MANGIONE'S FEELS SO GOOD."

BILLBOARD (TOP ALBUM PICK, JAZZ; TOP SINGLE PICK, JAZZ).

"ALIVE WITH VIBRANT MELODIES AND RHYTHMS THAT CAN MELLOW YOU OUT OR TAKE YOU RACING THROUGH A TROPICAL FOREST, LUSH AND SENSUOUS."

RECORD WORLD (ALBUM PICK; BLACK-ORIENTED MUSIC PICK OF THE WEEK).

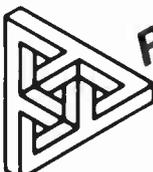
"THIS LP SHOULD FURTHER BOOST SPYRO GYRA'S SUCCESS."

"AN EASILY DIGESTED INTELLIGENCE AND TASTY MUSICAL ABILITY THAT MAY ENABLE (THEM) TO SUCCEED WHERE OTHER EXCLUSIVELY INSTRUMENTAL ENSEMBLES HAVE FAILED, IN TERMS OF BROAD POPULAR ACCEPTANCE."

INTERNATIONAL ACTIVITY

#1 DISCO ALBUM, U.K. #2 SOUL ALBUM, U.K. TOP 20 ALBUM, U.K. HELD OVER IN LONDON FOR TWO NIGHTS AT VENUE. 3 STANDING OVATION ENCORES AT MONTREUX. TRIUMPHS AT NORTHSEA, MUNICH FESTIVALS. TELEVISION EXPOSURE, U.K. ("TOP OF THE POPS"). EUROPE. EXPLOSIVE SALES.

"MORNING DANCE" THE WHOLE WORLD IS WAKING UP TO THE MUSIC OF SPYRO GYRA. ON INFINITY RECORDS AND TAPES.

INFINITY  RECORDS

Oldies Get Top Billing In New Teen-Oriented Films

• Continued from page 3

sporting hits of the early '60s, and now there's "More American Graffiti," again on MCA, featuring material ranging from Andy Williams' "Moon River" to Cream's "Strange Brew."

The first "American Graffiti," which went top 10 in February 1974, showed the visibility of producing two LP sets without meeting with consumer resistance with their higher price tags.

Of course, the all-time sale champ is "Saturday Night Fever," with new Bee Gees material and best-sellers. This two-LP bonanza has sold more than 20 million copies worldwide.

Some of the more recent soundtrack releases in this genre include "Cooley High" (Motown), again with Motown hits; "Voices" (Elektra/Asylum), featuring cuts by Burton Cummings, Tom Petty & the Heartbreakers and Willie Nelson; "California Dreaming" (Casablanca), with America, Flo & Eddie and Michelle Phillips recordings; "Rock'n'Roll High School" (Sire), featuring material by Chuck Berry, Alice Cooper, Brownsville Station, Devo, Todd Rundgren, the Ramones, Nick Lowe and others.

"The Wanderers" (WB) features eight rock stars from the '50s and '60s including the Four Seasons, the Angels, the Shirelles, Ben E. King, the Isley Brothers and Dion.

For the film biography of Buddy Holly (MCA), new recordings of Holly's catalog were performed.

"Meatballs" (RSO), a current charter, has new songs by Elmer Bernstein & Norman Gimbel, including David McNaughton's million-seller, "Makin' It," and cuts by Rick Dees and Mary Macgregor.

Assistance in preparing this story provided by Paul Grein.

"The Warriors" (A&M) features recordings by Joe Walsh, Genya Ravan, Desmond Child & Rouge and Mandrill, with scoring by Barry DeVorzon.

While "Main Event" (CBS) includes oldies by the Four Seasons and Loggins & Messina, its big winner is the title disco cut by Barbra Streisand.

An Arista soundtrack, "Ice Castles," produced a charter by Melissa Manchester, "Looking Through The Eyes Of Love" by Marvin Hamlisch and Carole Bayer Sager and also includes the Alan Parsons Project's "Voyage."

More recent soundtracks with a recording thrust include "America-thon" (CBS) with the Beach Boys, Eddie Money, Elvis Costello and Nick Lowe, while MCA's new two-LP set, "Nocturna," features Gloria Gaynor and Vicki Sue Robinson.

The new "Apocalypse Now" (Elektra) has material by the Rolling Stones.

Other soundtracks in this genre include "Animal House" (MCA) and "American Hot Wax" (A&M).

THE BERKSHIRES, MASSACHUSETTS

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"The Sound of Sunbathing."



On Columbia Records and Tapes.

Jazz

LEW TABACKIN *Reed Virtuoso Trying To Evoke Spirit Of Departed Sax Giants*

By CARY DARLING

LOS ANGELES—"I thought it would be nice to present a really concise, obvious picture of both sides of my personality," says Lew Tabackin of his recent Inner City release "Dual Nature."

The album is a departure from reed player Tabackin in that one side features him playing tenor saxophone in the American jazz tradition while the other side showcases his classically influenced flute playing.

"I've done albums where I'll play tenor and maybe in the course of a side I'll play one tune on the flute as kind of a change of color," states the 39-year-old Tabackin.

"On 'Dual Nature,' I thought it would be an interesting idea if I created an album that was actually two albums where one side is a complete statement and the other side is another complete statement."

Though the tenor side is in the tradition of Sonny Rollins, Tabackin is quick to add that his music is not simply a reworking. "What I'm talking about is the spirit of Lester Young and Coleman Hawkins. I'm not talking about the notes or the music. I'm not trying to re-create anything. I'm trying to carry on the spirit that they set forth."

"It might take shape in a way that's not obviously related to the music they represent. This is not a nostalgia trip," maintains Tabackin.

The flute compositions, though they possess influences from such classicists as Jean-Pierre Rampal, also retain the improvisational nature of jazz.

Tabackin has considered doing a formal classical work. "I've thought a little bit about it. I've thought about performing an original piece with an orchestra. I think it would be redundant to do a Mozart concerto or something. It has been done by so many great flute players," he says.

With the release of "Dual Nature" and the all-flute "Rites Of Pan," recorded three years ago though it is just seeing its American release on Inner City, American audiences are being exposed to Tabackin in a quartet or trio situation. Tabackin is probably best known for the 16-piece big band he co-leads with wife Toshiko Akiyoshi.

"The main challenge in doing 'Rites Of Pan' was that we were using limited instrumentation. The largest group on the album is a quartet. There are duos and solos," notes Tabackin.

"We were trying to maintain interest within a very basic framework. Most flute albums today are very slick with tons of echo."

Of the differences between the playing on "Rites Of Pan" and the flute side of "Dual Nature," recorded with a quartet, Tabackin says, "it's hard to evaluate. Your attitudes are constantly changing. Your playing is changing. There is a difference but it's hard for me to evaluate it."

The reason for the three-year delay is that Tabackin has only been signed to Inner City for 2½ years and the label is small and can only pro-

vide a limited amount of product at once.

In contrast, the big band material was released on RCA in Japan with American RCA subsequently issuing it here. However, it was awhile before Tabackin could find an American label for the material he and his wife composed with a small band.

"It was frustrating not having some of my material released here because I wanted to work more and having a recording is helpful in getting work," says Tabackin. "Now, it's making it easier to go out. I can almost go anywhere I want now and work."

Though Inner City does not have the muscle of a larger American record company, Tabackin is pleased with the relationship so far that has produced three albums.

"The way I record now, I have complete freedom. When I go into a

studio, I do only what I want to do and what I believe in," he notes. "The Japanese are supportive so when the product is finished and an American company is interested, they have to reject it or accept it as it is. When you record for a large company, it tries to assume control."

The search for independence led to Tabackin leaving the "Tonight Show's" celebrated Doc Severinsen band in 1972. "That wasn't my music. I was just performing a function. So, finally I decided to disassociate myself from that and all types of commercial music," he says.

One form of commercial music which Tabackin has been invited to take part in over the past several years is fusion. "I don't have any interest in that. Fusion has some jazz elements but it has lost a lot of essential elements. I'm interested in working within the jazz tradition and expanding that tradition," he notes.

Billboard SPECIAL SURVEY For Week Ending 8/25/79

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	12	STREET LIFE Crusaders, MCA MCA 3094	26	26	6	DELPHI I Chick Corea, Polydor PD-1-6208
2	5	21	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	27	25	11	IN MOTION Heath Brothers, Columbia JC-35816
3	16	2	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	28	24	12	FEEL THE NIGHT Lee Ritenour, Elektra GE-192
4	2	18	PARAISO Grover Washington Jr., Elektra GE-182	29	28	33	ANGIE Angela Bofill, GRP/Arista GRP-5000
5	3	7	MINGUS Joni Mitchell, Asylum 5E-505	30	27	8	EYES OF THE HEART Keith Jarrett, ECM ECM-1150 (Warner Bros.)
6	6	6	I WANNA PLAY FOR YOU Stanley Clarke, Nipper KZ-2- 35680 (CBS)	31	NEW ENTRY		ARROWS Steve Kahn, Columbia JC-36129
7	7	4	KNIGHTS OF FANTASY Deodato, Warner Bros. BSK-3321	32	30	7	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
8	4	16	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	33	33	5	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC-34814
9	8	14	FEVER Roy Ayers, Polydor PD-1-6204	34	34	8	THE MIND OF GIL SCOTT-HERON Gil Scott-Heron, Arista AB-8301
10	10	9	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	35	35	7	DREAMER Caldera, Capitol ST-11952
11	9	16	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	36	29	19	BRAZILIA John Klemmer, MCA AA-1116
12	12	5	EUPHORIA Gato Barbieri, A&M SP-4774	37	32	15	LIVE Jean-Luc Ponty, Atlantic SD-19229
13	13	8	PART OF YOU Eric Gale, Columbia JC-35715	38	37	19	LAND OF PASSION Hubert Laws, Columbia JC-35708
14	17	8	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	39	38	56	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
15	11	23	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK-3277	40	36	19	GROOVIN' YOU Harvey Mason, Arista AB-4227
16	14	8	PARADE Ron Carter, Milestone M-9088 (Fantasy)	41	39	21	THE JOY OF FLYING Tony Williams, Columbia JC 35705
17	15	6	THE LOVE CONNECTION Freddie Hubbard, Columbia JC-36015	42	40	5	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600
18	19	4	BETCHA Stanley Turrentine, Elektra 7E-217	43	41	24	FOLLOW THE RAINBOW George Duke, Epic JE-3570 (CBS)
19	22	5	DELIGHT Ronnie Foster, Columbia JC-36019	44	NEW ENTRY		SWEET AND LOVELY Eddie "Lockjaw" Davis, Classic Jazz CJ-116
20	20	24	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	45	45	10	WOODY THREE Woody Shaw, Columbia JC-35977
21	21	15	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	46	43	23	HOT DAWG David Grisman, Horizon SP731 (A&M)
22	NEW ENTRY		HOT Maynard Ferguson, Columbia JC-36124	47	44	13	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC-35725
23	18	29	CARMEL Joe Sample, MCA AA-1126	48	47	97	FEELS SO GOOD Chuck Mangione, A&M SP 4658
24	31	2	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607	49	46	14	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
25	23	37	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	50	48	4	THE BEST OF BILLY COBHAM Billy Cobham, Atlantic SD-19238



At 8:30, Peter starts crackling.



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and his horn shouts.**



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Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/16/79)

TOP ADD ONS - NATIONAL

- NICK LOWE—Cruel To Be Kind (Columbia)
- ROBERT PALMER—Bad Case Of Loving You (Island)
- HERB ALPERT—Rise (A&M)

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.

KQEO—Albuquerque

- DONNA SUMMER—Dim All The Lights (Casablanca)
- CHICAGO—Must Have Been Crazy (Columbia)
- ★ OLIVIA NEWTON-JOHN—Totally Hot (MCA) 25-14
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 26-17

KEND—Las Vegas

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- D• DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 11-7
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Columbia) 10-4

KFMB—San Diego

- NICK LOWE—Cruel To Be Kind (Columbia)

PRIME MOVERS-NATIONAL

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ROBERT JOHN—Sad Eyes (EMI)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)

KJRB—Spokane

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DOOBIE BROTHERS—Depending On You (WB)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 21-15
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 25-18

KTAC—Tacoma

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-13
- ★ JOE JACKSON—Is She Really Going Out With Him (A&M) 15-10

KCPX—Salt Lake City

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ★ MAUREEN McGOVERN—Different Worlds (Warner/Curb) 27-21
- ★ M.—Pop Muzik (Sire) 25-15

KRSP—Salt Lake City

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 20-14
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 22-15

KIMN—Denver

- NICK LOWE—Cruel To Be Kind (Columbia)
- D• BONNIE POINTER—Heaven Must Have Sent You (Motown)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 15-9
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 6-2

KJR—Seattle

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) D-5
- ★ ROBERT JOHN—Sad Eyes (EMI) 19-11

KYYX—Seattle

- WINGS—Arrow Through Me (Columbia)
- ROCKETS—Dh Well (RSO)
- ★ COMMODORES—Sail Dn (Motown) D-28
- D★ CHIC—Good Times (Atlantic) 28-14

KCBN—Reno

- THE RECORDS—Starry Eyes (Atlantic)
- CHEAP TRICK—Ain't That A Shame (Epic)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 23-11
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) D-29

Q-102 (WKRR-FM)—Cincinnati

- THE KNACK—Good Girls Don't (Capitol)
- SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 17-9
- ★ MAXINE NIGHTINGALE—Lead Me Dn (Wind Song) 15-7

WNCI—Columbus

- ROBERT PALMER—Bad Case Of Loving You (Island)
- EDDIE RABBITT—Suspicious (Elektra) 35-28
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 22-14

WCUE—Akron

- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
- CHEAP TRICK—Ain't That A Shame (Epic)
- ★ COMMODORES—Sail Dn (Motown) 36-23
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 22-14

13-Q (WKTQ)—Pittsburgh

- MASS PRODUCTION—Firecracker (Cotillion)
- STEPHANIE MILLS—What Cha Gonna Do With My Loving (20th Century)
- ★ MAXINE NIGHTINGALE—Lead Me Dn (Wind Song) 14-8
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 11-6

CKLW—Detroit

- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- D• MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 29-14
- ★ STEPHANIE MILLS—What Cha Gonna Do With My Loving (20th Century) 29-14

BREAKOUTS-NATIONAL

- MOON MARTIN—Rolene (Capitol)
- HERB ALPERT—Rise (A&M)
- JOHN STEWART—Midnight Wind (RSO)

WPEZ—Pittsburgh

- SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 20-12
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 17-10

WTAC—Flint

- BECKMIE BROTHERS—Rock And Roll Dancin' (Casablanca)
- M.—Pop Muzik (Sire)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 25-15
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 29-11

Z-96 (WZZR-FM)—Grand Rapids

- D• G.Q.—I Do Love You (Arista)
- FUNKY COMMUNICATION COMMITTEE—Baby I Want You (Free Flight)
- ★ THE CARS—Let's Go (Elektra) 10-5
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 20-13

WAY—Louisville

- ROBERT PALMER—Bad Case Of Loving You (Island)
- THE CARS—Let's Go (Elektra)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 13-2
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 20-11

WBGW—Bowling Green

- MOON MARTIN—Rolene (Capitol)
- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
- ★ M.—Pop Muzik (Sire) 30-22
- ★ NIGHT—Hot Summer Nights (Planet)

WGCL—Cleveland

- ROBERT PALMER—Bad Case Of Loving You (Island)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 29-15
- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 16-8

WZZP—Cleveland

- BLACKFOOT—Highway Song (Atco)
- ROCKETS—Dh Well (RSO)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 28-22
- ★ EDDIE RABBITT—Suspicious (Elektra) 35-28

KFJZ-FM (Z-97)—Fl. Worth

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- BLONDI—Dne Way Dr Another (Chrysalis)
- ★ GERRY RAFFERTY—Days Gone Down (UA) 13-10
- ★ THE KNACK—My Sharona (Capitol) 11-6

KINT—El Paso

- SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ★ ROBERT JOHN—Sad Eyes (EMI) 11-6
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 16-11

WKY—Oklahoma City

- MARY MacGREGOR—Good Friend (RSD)
- DOOBIE BROTHERS—Depending On You (WB)
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 25-19
- D★ G.Q.—I Do Love You (Artists) 29-24

KTFX-FM—Tulsa

- M.—Pop Muzik (Sire)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- ★ COMMODORES—Sail Dn (Motown) HB-24
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 29-14

KELI—Tulsa

- M.—Pop Muzik (Sire)
- COMMODORES—Sail Dn (Motown)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 19-14
- ★ THE KNACK—My Sharona (Capitol) 7-5

WTDX—New Orleans

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 30-19
- ★ ROBERT JOHN—Sad Eyes (EMI) D-3

WNDE—New Orleans

- COMMODORES—Sail Dn (Motown)
- D• PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 19-14
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 26-15

KEEL—Shreveport

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- HERMAN BROOD & HIS WILD ROMANCE—Saturday Night (Ariola)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 20-10
- ★ ROBERT JOHN—Sad Eyes (EMI) 19-6

KILT—Houston

- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- HANK WILLIAMS, JR.—Family Tradition (Elektra)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 29-19
- ★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 20-13

KRBE—Houston

- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 17-9
- ★ COMMODORES—Sail Dn (Motown) D-19

KLIF—Dallas

- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 26-13
- ★ ROBERT JOHN—Sad Eyes (EMI) 92-20

KNUS-FM—Dallas

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 22-9
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 39-28

WLS—Chicago

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 17-8
- ★ JOE JACKSON—Is She Really Going Out With Him (A&M) 23-15

WFBM—Chicago

- ROBERT PALMER—Bad Case Of Loving You (Island)
- ROBERT JOHN—Sad Eyes (EMI)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 24-18
- ★ CHEAP TRICK—Ain't That A Shame (Epic) 18-12

WROK—Rockford

- OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- NIGHT—Hot Summer Nights (Planet)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 13-4
- D★ CHIC—Good Times (Atlantic) 6-3

WIFE—Indianapolis

- SUPERTRAMP—Goodbye Stranger (A&M)
- D★ CHIC—Good Times (Atlantic) 19-7

(Continued on page 24)

Pacific Southwest Region

TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- NICK LOWE—Cruel To Be Kind (Columbia)

PRIME MOVERS:

- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- CHEAP TRICK—Ain't That A Shame (Epic)

BREAKOUTS:

- DONNA SUMMER—Dim All The Lights (Casablanca)
- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
- RONNIE MILSAP—Get It Up (RCA)

KHJ—LA

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 24-12
- ★ CHEAP TRICK—Ain't That A Shame (Epic) 30-18

KRTH (FM)—LA

- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGD)
- STEPHANIE MILLS—What Cha Gonna Do With My Love (20th Century)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 20-15
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 17-13

KFI—LA

- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
- RONNIE MILSAP—Get It Up (RCA)
- ROBERT JOHN—Sad Eyes (EMI) 24-16
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 21-11

KFXM—San Bernardino

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- M.—Pop Muzik (Sire)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 13-8
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 18-10

KERN—Bakersfield

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ★ M.—Pop Muzik (Sire) 26-17
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 28-23

KOPA—Phoenix

- COMMODORES—Sail Dn (Motown)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 27-20
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 19-15

KTKT—Tucson

- HERB ALPERT—Rise (A&M)
- M.—Pop Muzik (Sire)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 14-8
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 13-7

Pacific Northwest Region

TOP ADD ONS:

- HERB ALPERT—Rise (A&M)
- CHEAP TRICK—Ain't That A Shame (Epic)
- GERRY RAFFERTY—Get It Right Next Time (UA)

PRIME MOVERS:

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- M.—Pop Muzik (Sire)

BREAKOUTS:

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DAVE EDMUNDS—Girls Talk (Swan Song)
- JOHN STEWART—Midnight Wind (RSO)

KFRC—San Francisco

- DAVE EDMUNDS—Girls Talk (Swan Song)
- HERB ALPERT—Rise (A&M)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 23-15
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 30-23

KYA—San Francisco

- HERB ALPERT—Rise (A&M)
- BARON KNIGHTS—Topical Song (Epic)
- ★ THE KNACK—My Sharona (Capitol) 13-2
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 20-13

KLIV—San Jose

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- MOON MARTIN—Rolene (Capitol)
- ★ THE CARS—Let's Go (Elektra) 16-11
- ★ M.—Pop Muzik (Sire) X-20

KROY—Sacramento

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- CHEAP TRICK—Ain't That A Shame (Epic)
- ★ M.—Pop Muzik (Sire) X-17
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 13-15

KYND—Fresno

- OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- COMMODORES—Sail Dn (Motown)
- D★ G.Q.—I Do Love You (Arista)
- ★ HERB ALPERT—Rise (A&M) 15-9

KGW—Portland

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 18-8
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 25-16

KING—Seattle

- JOHN STEWART—Midnight Wind (RSD)
- CHEAP TRICK—Ain't That A Shame (Epic)
- ★ SPYRD GYRA—Morning Dance (Infinity) 21-15
- ★ HERB ALPERT—Rise (A&M) X-21

North Central Region

TOP ADD ONS:

- ROBERT PALMER—Bad Case Of Loving You (Island)
- NICK LOWE—Cruel To Be Kind (Columbia)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)

PRIME MOVERS:

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)

BREAKOUTS:

- (D) MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- THE KNACK—Good Girls Don't (Capitol)

CKLW—Detroit

- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- D• MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 29-14
- ★ STEPHANIE MILLS—What Cha Gonna Do With My Loving (20th Century) 29-14

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RSO INVASION!

4 NEW SINGLES FROM RSO

John Stewart

"Midnight Wind" RS-1000

Mary Macgregor

"Good Friend" RS-938

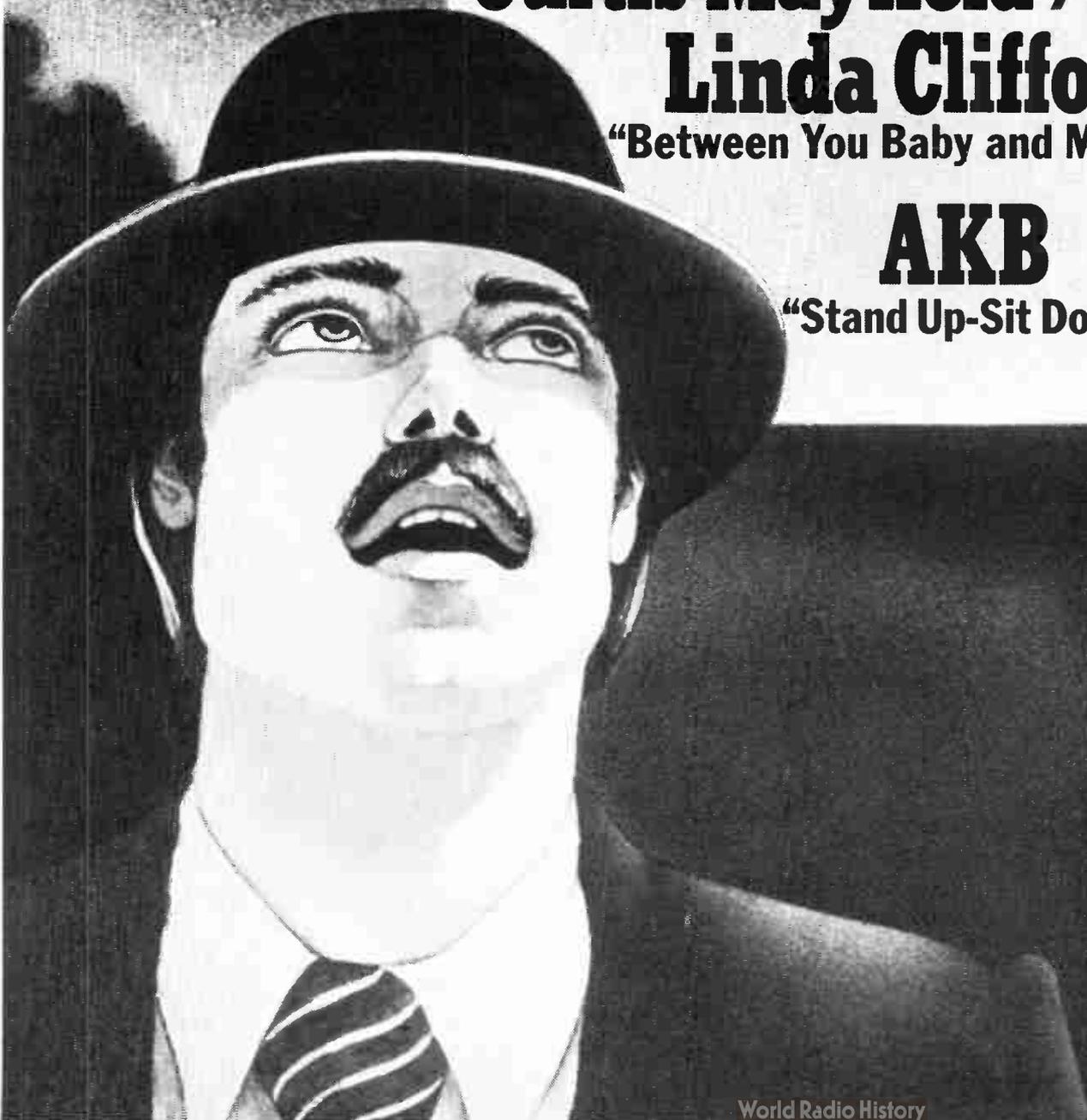
Curtis Mayfield /

Linda Clifford

"Between You Baby and Me" RS-941

AKB

"Stand Up-Sit Down" RS-942



Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (8/16/79)

Continued from page 22

WNDE—Indianapolis

- ATLANTA RHYTHM SECTION—Spooky (Polydor)

D DONNA SUMMER—Dim All The Lights (Casablanca)

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 13-9

D PATRICK HERNANDEZ—Born To Be Alive (Columbia) 21-12

WOKY—Milwaukee

D G.Q.—I Do Love You (Arista)

- NICK LOWE—Cruel To Be Kind (Columbia)
- SUPERTRAMP—Goodbye Stranger (A&M) 11-4

D BARBRA STREISAND—Main Event (Columbia) 12-6

WZUU—Milwaukee

- BLACKFOOT—Highway Song (Atco)

D THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)

- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 12-9

NICK LOWE—Cruel To Be Kind (Columbia) 17-14

KSLQ—St. Louis

- WINGS—Arrow Through Me (Columbia)

- MOON MARTIN—Rolene (Capitol)

COMMODORES—Sail On (Motown) 32-27

JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 18-8

KXOK—St. Louis

D CHIC—Good Times (Atlantic)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 9-5

D DAVID NAUGHTON—Makin' It (RSO) 18-14

KIOA—Des Moines

- THE CARS—Let's Go (Elektra)

SUPERTRAMP—Goodbye Stranger (A&M)

BILLY THORPE—Children Of The Sun (Capricorn) 23-19

RAYDIO—You Can't Change That (Arista) 22-15

KDWB—Minneapolis

DOOBIE BROTHERS—Depending On You (WB)

TRUMP—Hold On (RCA)

BILLY THORPE—Children Of The Sun (Capricorn) 27-20

SUPERTRAMP—Breakfast In America (A&M) 30-25

KSTP—Minneapolis

COMMODORES—Sail On (Motown)

LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 26-21

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 10-6

WHB—Kansas City

GERRY RAFFERTY—Get It Right Next Time (UA)

NICK LOWE—Cruel To Be Kind (Columbia)

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 14-6

ROBERT JOHN—Sad Eyes (EMI) 23-10

KBEQ—Kansas City

VAN HALEN—Beautiful Girls (WB)

WINGS—Arrow Through Me (Columbia)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 28-17

MAXINE NIGHTINGALE—Lead Me On (Windsong) 22-11

KKLS—Rapid City

COMMODORES—Sail On (Motown)

JENNIFER WARNES—I Know A Heartache When I See One (Arista)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 19-13

LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 17-12

DOOBIE BROTHERS—Depending On You (WB)

MARY MacGREGOR—Good Friend (RSO)

KLEO—Wichita

THE KNACK—My Sharona (Capitol) 8-1

EARTH, WIND & FIRE—After The Love Has Gone (Arc) 9-2

Northeast Region

TOP ADD ONS:

- NICK LOWE—Cruel To Be Kind (Columbia)
- (D) MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

PRIME MOVERS:

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ROBERT JOHN—Sad Eyes (EMI)
- (D) G.Q.—I Do Love You (Arista)

BREAKOUTS:

- JOHN STEWART—Midnight Wind (RSO)
- HERB ALPERT—Rise (A&M)
- MOON MARTIN—Rolene (Capitol)

WABC—New York

MAXINE NIGHTINGALE—Lead Me On (Windsong)

ROBERT JOHN—Sad Eyes (EMI)

KISS—I Was Made For Loving You (Casablanca) 12-9

STEPHANIE MILLS—What Cha Gonna Do With My Loving (20th Century) 11-8

WXLO 99-X—New York

GERRY RAFFERTY—Get It Right Next Time (UA)

SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 25-18

ROBERT JOHN—Sad Eyes (EMI) 27-21

WPTV—Albany

GERRY RAFFERTY—Get It Right Next Time (UA)

COMMODORES—Sail On (Motown)

ROBERT JOHN—Sad Eyes (EMI) 25-13

EARTH, WIND & FIRE—After The Love Has Gone (Arc)

WTRY—Albany

COMMODORES—Sail On (Motown)

NICK LOWE—Cruel To Be Kind (Columbia)

MAUREEN McGOVERN—Different Worlds (Warner/Curb) 30-26

ROBERT JOHN—Sad Eyes (EMI) 19-11

WKBW—Buffalo

MAUREEN McGOVERN—Different Worlds (Warner/Curb) 20-11

JOURNEY—Lovin', Touchin', Squeezin' (Columbia)

WYSL—Buffalo

COMMODORES—Sail On (Motown)

PATRICK HERNANDEZ—Born To Be Alive (Columbia)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 19-13

ROBERT JOHN—Sad Eyes (EMI) X-22

WBBF—Rochester

ATLANTA RHYTHM SECTION—Spooky (Polydor)

MARY MacGREGOR—Good Friend (RSO)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 23-13

EARTH, WIND & FIRE—After The Love Has Gone (Arc) 20-12

WRKO—Boston

DIANA ROSS—The Boss (Motown)

HERB ALPERT—Rise (A&M)

ROBERT JOHN—Sad Eyes (EMI) 27-19

EARTH, WIND & FIRE—After The Love Has Gone (Arc) 17-10

WBZ-FM—Boston

HERMAN BROOD & HIS WILD ROMANCE—Saturday Night (Ariola)

FERN KINNEY—Groove Me (Malaco)

F-105 (WVBF)—Boston

DOOBIE BROTHERS—Depending On You (WB)

COMMODORES—Sail On (Motown)

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 16-11

D CHIC—Good Times (Atlantic) 20-12

WDRC—Hartford

ABBA—Does Your Mother Know (Atlantic)

BONNIE POINTER—Heaven Must Have Sent You (Motown)

THE CARS—Let's Go (Elektra) 19-8

MAXINE NIGHTINGALE—Lead Me On (Windsong) 13-5

WPRO (AM)—Providence

JENNIFER WARNES—I Know A Heartache When I See One (Arista)

MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 13-8

G.Q.—I Do Love You (Arista) 23-17

WPRO-FM—Providence

SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

FRANCE JOLI—Come To Me (Prelude)

SUPERTRAMP—Goodbye Stranger (A&M) 12-7

G.Q.—I Do Love You (Arista) 20-16

WICC—Bridgeport

ATLANTA RHYTHM SECTION—Spooky (Polydor)

HERB ALPERT—Rise (A&M)

M.—Pop Muzik (Sire) 24-18

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 11-6

Mid-Atlantic Region

TOP ADD ONS:

- ROBERT PALMER—Bad Case Of Loving You (Island)
- EDDIE RABBITT—Suspicious (Elektra)
- COMMODORES—Sail On (Motown)

PRIME MOVERS:

- (D) BARBRA STREISAND—Main Event (Columbia)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)

BREAKOUTS:

- GERRY RAFFERTY—Get It Right Next Time (UA)
- HERB ALPERT—Rise (A&M)
- BECKMEIER BROTHERS—Rock And Roll Dancin' (Casablanca)

WFIL—Philadelphia

GERRY RAFFERTY—Get It Right Next Time (UA)

EDDIE RABBITT—Suspicious (Elektra)

EARTH, WIND & FIRE—After The Love Has Gone (Arc) 14-6

D BARBRA STREISAND—Main Event (Columbia) 6-2

WZZD—Philadelphia

CINDY & ROY—Can You Feel It (Casablanca)

EVELYN "CHAMPAGNE" KING—Out There (RCA)

MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 24-16

AKB—Stand Up, Sit Down (RSO)

WIFI-FM—Philadelphia

BECKMEIER BROTHERS—Rock And Roll Dancin' (Casablanca)

ADDRISI BROTHERS—Ghost Dancer (Scotti Bros.)

CHIC—Good Times (Atlantic)

D BARBRA STREISAND—Main Event (Columbia)

WPGC—Washington

ROBERT PALMER—Bad Case Of Loving You (Island)

HERB ALPERT—Rise (A&M)

COMMODORES—Sail On (Motown) 25-17

ROBERT JOHN—Sad Eyes (EMI) 10-4

WCAO—Baltimore

COMMODORES—Sail On (Motown)

BONNIE POINTER—Heaven Must Have Sent You (Motown)

THE KNACK—My Sharona (Capitol)

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 25-12

WYRE—Annapolis

ROBERT PALMER—Bad Case Of Loving You (Island)

HERB ALPERT—Rise (A&M)

COMMODORES—Sail On (Motown) 27-21

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 10-6

WLEE—Richmond

M.—Pop Muzik (Sire)

COMMODORES—Sail On (Motown)

LITTLE RIVER BAND—Lonesome Loser (Capitol) 19-9

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 26-18

WRVQ—Richmond

GERRY RAFFERTY—Get It Right Next Time (UA)

JENNIFER WARNES—I Know A Heartache When I See One (Arista)

THE CARS—Let's Go (Elektra) 20-13

G.Q.—I Do Love You (Arista)

WAEB—Allentown

DIANA ROSS—The Boss (Motown)

BONNIE BOYER—Got To Give Into Love (Columbia)

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 29-18

EDDIE RABBITT—Suspicious (Elektra)

WKBO—Harrisburg

ATLANTA RHYTHM SECTION—Spooky (Polydor)

PATRICK HERNANDEZ—Born To Be Alive (Columbia)

M.—Pop Muzik (Sire) D-28

NICK LOWE—Cruel To Be Kind (Columbia)

Southeast Region

TOP ADD ONS:

- HERB ALPERT—Rise (A&M)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

PRIME MOVERS:

- ROBERT JOHN—Sad Eyes (EMI)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)

BREAKOUTS:

- COMMODORES—Sail On (Motown)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- DIANA ROSS—The Boss (Motown)

WXI—Atlanta

ATLANTA RHYTHM SECTION—Spooky (Polydor)

GERRY RAFFERTY—Get It Right Next Time (UA)

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 16-8

ROBERT JOHN—Sad Eyes (EMI) 12-2

Z-93 (WZGC-FM)—Atlanta

LOUISE GOFFIN—Remember Walking In The Sand (Asylum)

HERB ALPERT—Rise (A&M)

JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 30-20

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 20-12

WBBQ—Augusta

JOHN STEWART—Midnight Wind (RSO)

MOON MARTIN—Rolene (Capitol)

ROBERT JOHN—Sad Eyes (EMI) 28-15

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 22-14

WFOG—Atlanta

BONNIE POINTER—Heaven Must Have Sent You (Motown)

MOON MARTIN—Rolene (Capitol)

COMMODORES—Sail On (Motown) 22-14

DIONNE WARWICK—I'll Never Love This Way Again (Arista) 14-7

WWSA—Savannah

HERB ALPERT—Rise (A&M)

SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 7-5

COMMODORES—Sail On (Motown) 22-13

WFLB—Fayetteville

STEPHANIE MILLS—What Cha Gonna Do With My Lovin' (20th Century)

LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

D PATRICK HERNANDEZ—Born To Be Alive (Columbia) 19-12

ROBERT JOHN—Sad Eyes (EMI) 16-8

WQAM—Miami

THE KNACK—My Sharona (Capitol) 15-6

MASS PRODUCTION—Firecracker (Cotillion) 16-7

WMJX (96X)—Miami

GENE CHANDLER—When You're #1 (20th Century)

K.C. and the Sunshine Band has cause for celebration...



There are 2 sides to every great party.

PLEASE DON'T GO/I BETCHA DIDN'T KNOW THAT

The dynamite new single from the new album "Do You Wanna Go Party"

ON TOUR:

Youngstown, Ohio: August 13th
Columbia, Maryland: August 16th
Columbus, Ohio: August 17th
Saratoga Springs: August 21st
Toronto, Ontario: August 22nd
Indianapolis, Indiana: August 24th
Syracuse, NY: August 25th

Buffalo, NY: August 26th
St. Paul, MN: August 31st
Holmdel, NJ: September 2nd
Long Island, NY: September 3rd
Atlanta, GA: September 5th
St. Petersburg, Florida: September 7th
Miami, Florida: September 8th



On **tk** Records and Tapes.



Produced by Casey/Finch for Sunshine Sound Ent. Inc.



LP TK611 45 TKX1035

Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/15/79)

Top Add Ons-National

- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- MISTRESS—(RSO)
- RANDY NEWMAN—Born Again (Warner Bros.)
- SAMMY HAGAR—Street Machine (Capitol)

Top Requests/Airplay-National

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- KINKS—Low Budget (Arista)
- PAT TRAVERS BAND—Go For What You Know (Polydor)

National Breakouts

- CHICAGO—13 (Columbia)
- ELLEN FOLEY—Night Out (Epic)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- AMERICATHON—Soundtrack (A&M)

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)

- RANDY NEWMAN—Born Again (WB)
- THE BLISS BAND—Neon Smiles (Columbia)
- MISTRESS—(RSO)
- THE A's—(Arista)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- LEO KOTTKE—Balance (Chrysalis)
- RICKIE LEE JONES—(WB)
- JOHN COUGAR—Night Dancin' (Riva/Rul)
- J.J. CALE—5 (Shelter/MCA)
- DAVID WERNER—(Epic)

KZLZ-FM—Eugene (Chris Kovarik)

- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- B.B. KING—Take It Home (MCA)
- RANDY NEWMAN—Born Again (WB)
- SAMMY HAGAR—Street Machine (Capitol)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- MISTRESS—(RSO)
- AC/DC—Highway To Hell (Atlantic)
- JOHN COUGAR—Night Dancin' (Riva/Rul)
- THE CARS—Candy-O (Elektra)
- DAVID WERNER—(Epic)

KZOK-FM—Seattle (Brad Hoffman)

- BOB DYLAN—Slow Train Coming (Columbia)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- RANDY NEWMAN—Born Again (WB)
- AMERICATHON—Soundtrack (Columbia)
- CHICAGO—13 (Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- RY COODER—Bop Till You Drop (WB)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- KINKS—Low Budget (Arista)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- ELLEN SHIPLEY—(N.Y. Intl./RCA)
- FABULOUS THUNDERBIRDS—(Takoma)
- LEO KOTTKE—Balance (Chrysalis)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- RANDY NEWMAN—Born Again (WB)
- B.B. KING—Take It Home (MCA)
- THE KNACK—Get The Knack (Capitol)
- LENE LOVICH—Stateless (Stiff)
- THE CARS—Candy-O (Elektra)
- PATTI SMITH—Wave (Arista)

WRNO-FM—New Orleans (Rod Glenn)

- RY COODER—Bop Till You Drop (WB)
- CHICAGO—13 (Columbia)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- THE RECORDS—(Virgin)
- SUPERTRAMP—Breakfast In America (A&M)
- NIGHT—(Planet)
- SMIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- RICKIE LEE JONES—(WB)

KY-102-FM—Kansas City (M. Floyd/J. McCabe)

- SCORPIONS—Lovedrive (Mercury)
- PRISM—Armageddon (Ariola)
- TUBEWAY ARMY—Replica's (Atco)
- REO SPEEDWAGON—Nine Lives (Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- PAT TRAVERS BAND—Go For What You Know (Polydor)
- NEIL YOUNG—Rust Never Sleeps (Reprise)

WMMS-FM—Cleveland (John Gorman)

- SAMMY HAGAR—Street Machine (Capitol)
- MISTRESS—(RSO)
- DANNY DOUMAN—Night Eyes (WB)
- AMERICATHON—Soundtrack (Columbia)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- BREATHLESS—(EMI)
- THE CARS—Candy-O (Elektra)
- KINKS—Low Budget (Arista)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

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

- MISTRESS—(RSO)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- ELLEN FOLEY—Night Out (Epic)
- TRUMP—Just A Game (RCA)
- KANSAS—Monolith (Kirshner)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WQFM-FM—Milwaukee (Paul Kelly)

- CHICAGO—13 (Columbia)
- SCORPIONS—Lovedrive (Mercury)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- ALAN PARSONS—Eve (Arista)
- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ROBERT PALMER—Secrets (Island)

KSHE-FM—St. Louis (Ted Habeck)

- WHA-KOO—Fragile Line (Epic)
- MISTRESS—(RSO)
- SAMMY HAGAR—Street Machine (Capitol)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- AC/DC—Highway To Hell (Atlantic)
- ELLEN FOLEY—Night Out (Epic)
- THE KNACK—Get The Knack (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- ROBERT PALMER—Secrets (Island)
- KANSAS—Monolith (Kirshner)

Western Region

TOP ADD ONS:

- SAMMY HAGAR—Street Machine (Capitol)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- MISTRESS—(RSO)
- RANDY NEWMAN—Born Again (Warner Bros.)

TOP REQUEST / AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- AC/DC—Highway To Hell (Atlantic)
- KINKS—Low Budget (Arista)

BREAKOUTS:

- CHICAGO—13 (Columbia)
- AMERICATHON—Soundtrack (Columbia)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- PROPAGANDA—(A&M)

Southwest Region

TOP ADD ONS:

- CHARLIE—Fight Dirty (Arista)
- MISTRESS—(RSO)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- PRISM—Armageddon (Ariola)

TOP REQUEST / AIRPLAY:

- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- SUPERTRAMP—Breakfast In America (A&M)
- PAT TRAVERS BAND—Go For What You Know (Polydor)

BREAKOUTS:

- RANDY NEWMAN—Born Again (Warner Bros.)
- SAMMY HAGAR—Street Machine (Capitol)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- AMERICATHON—Soundtrack (Columbia)

Midwest Region

TOP ADD ONS:

- CHICAGO—13 (Columbia)
- RAINBOW—Down To Earth (Polydor)
- MISTRESS—(RSO)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)

TOP REQUEST / AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- JOURNEY—Evolution (Columbia)
- KANSAS—Monolith (Kirshner)

BREAKOUTS:

- AMERICATHON—Soundtrack (Columbia)
- SAMMY HAGAR—Street Machine (Capitol)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- ELLEN FOLEY—Night Out (Epic)

WWW-FM—Detroit (J. Urbiel/M. McEwen)

- AMERICATHON—Soundtrack (Columbia)
- RAINBOW—Down To Earth (Polydor)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- PROPAGANDA—(A&M)
- TIM CURRY—Fearless (A&M)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- GERRY RAFFERTY—Night Owl (United Artists)
- SUPERTRAMP—Breakfast In America (A&M)

WXRT-FM—Chicago (Bob Gelms)

- CHICAGO—13 (Columbia)
- RANDY NEWMAN—Born Again (WB)
- RAINBOW—Down To Earth (Polydor)
- J.J. CALE—5 (Shelter/MCA)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- RAINBOW—Down To Earth (Polydor)
- PETER TOSH—Mystic Man (Rolling Stones)
- NICK LOWE—Labour Of Lust (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- NILS LOFGREN—Nils (A&M)
- KANSAS—Monolith (Kirshner)

WLQV-FM—Columbus (Steve Runner)

- RAINBOW—Down To Earth (Polydor)
- THE KNACK—Get The Knack (Capitol)
- AC/DC—Highway To Hell (Atlantic)
- JOURNEY—Evolution (Columbia)
- THE CARS—Candy-O (Elektra)

Southeast Region

TOP ADD ONS:

- RANDY NEWMAN—Born Again (Warner Bros.)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- SAMMY HAGAR—Street Machine (Capitol)
- MISTRESS—(RSO)

TOP REQUEST / AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- PAT TRAVERS BAND—Go For What You Know (Polydor)
- THE CARS—Candy-O (Elektra)
- KINKS—Low Budget (Arista)

BREAKOUTS:

- ELLEN FOLEY—Night Out (Epic)
- CHICAGO—13 (Columbia)
- MOON MARTIN—Escape From Domination (Capitol)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)

WKLS-FM—Atlanta (Rich Piombino)

- ELLEN FOLEY—Night Out (Epic)
- CHARLIE—Fight Dirty (Arista)
- MOON MARTIN—Escape From Domination (Capitol)
- SCORPIONS—Lovedrive (Mercury)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- MISTRESS—(RSO)
- THE CARS—Candy-O (Elektra)
- GREG KINN—With The Naked Eye (Beserkley)
- NICK LOWE—Labour Of Lust (Columbia)
- KINKS—Low Budget (Arista)

WRAS-FM—Atlanta (Cledra White)

- RANDY NEWMAN—Born Again (WB)
- SAMMY HAGAR—Street Machine (Capitol)
- CAROLYNE MAS—(Mercury)
- ELLEN FOLEY—Night Out (Epic)
- J.J. CALE—5 (Shelter/MCA)
- GARLAND JEFFREYS—American Boy And Girl (A&M)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- NILS LOFGREN—Nils (A&M)
- LENE LOVICH—Stateless (Stiff)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)

Northeast Region

TOP ADD ONS:

- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- MISTRESS—(RSO)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- ALAN PARSONS—Eve (Arista)

TOP REQUEST / AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- NICK LOWE—Labour Of Lust (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)

BREAKOUTS:

- RANDY NEWMAN—Born Again (Warner Bros.)
- CHICAGO—13 (Columbia)
- ELLEN FOLEY—Night Out (Epic)
- AC/DC—Highway To Hell (Atlantic)

WNEW-FM—New York (Maryanne McIntyre)

- ANDY PRATT—Motives (Nemperor)
- ALAN PRICE—Lucky Day (Jet)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- THE BLISS BAND—Neon Smiles (Columbia)
- ALAN PARSONS—Eve (Arista)
- THE SHIRTS—Street Light Shine (Capitol)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- NICK LOWE—Labour Of Lust (Columbia)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- THE CARS—Candy-O (Elektra)

WCMF-FM—Rochester (B. Martin/T. Edwards)

- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- RANDY NEWMAN—Born Again (WB)
- RAINBOW—Down To Earth (Polydor)
- PROPAGANDA—(A&M)
- MISTRESS—(RSO)
- ELLEN FOLEY—Night Out (Epic)
- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- SUPERTRAMP—Breakfast In America (A&M)

WBAB-FM—Babylon (Bernie Bernard)

- PROPAGANDA—(A&M)
- RAINBOW—Down To Earth (Polydor)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- CHUCK BERRY—Rockit (Atco)
- ROY WOOD—On The Road Again (WB)
- THE A's—(Arista)
- NICK LOWE—Labour Of Lust (Columbia)
- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- OIRE STRAITS—Communique (WB)

WNMR-FM—Philadelphia (Dick Hungate)

- MISTRESS—(RSO)
- SAMMY HAGAR—Street Machine (Capitol)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- ELLEN FOLEY—Night Out (Epic)
- STEVENS AND GRONICK—(Chrysalis)
- THE KNACK—Get The Knack (Capitol)
- KINKS—Low Budget (Arista)
- THE WHO—The Kids Are Alright (MCA)
- SUPERTRAMP—Breakfast In America (A&M)

WGRQ-FM—Buffalo (John Velchhoff)

- ALAN PARSONS—Eve (Arista)
- TIM CURRY—Fearless (A&M)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- MOON MARTIN—Escape From Domination (Capitol)
- RAINBOW—Down To Earth (Polydor)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- BILLY THORPE—Children Of The Sun (Capricorn)
- TRUMP—Just A Game (RCA)

WLIR-FM—New York (D. McNamee/L. Kleinman)

- MISTRESS—(RSO)
- ALAN PARSONS—Eve (Arista)
- ANDY PRATT—Motives (Nemperor)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- AMERICATHON—Soundtrack (Columbia)
- TUBEWAY ARMY—Replica's (Atco)
- THE KNACK—Get The Knack (Capitol)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WYSP-FM—Philadelphia (Steve Sutton)

- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- ELLEN FOLEY—Night Out (Epic)
- IAN LLOYD—Goose Bumps (Scotti Brothers/Atlantic)
- SAMMY HAGAR—Street Machine (Capitol)
- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- KANSAS—Monolith (Kirshner)
- ROBERT PALMER—Secrets (Island)

WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- THE JEFF LORBER FUSION—Water Sign (Arista)
- NRBQ—Kick Me Hard (Red Rooster/Rounder)
- AC/DC—Highway To Hell (Atlantic)
- MISTRESS—(RSO)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- ELLEN SHIPLEY—(N.Y. Intl./RCA)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- BLUE DYSTER CULT—Mirrors (Columbia)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WSAN-FM—Allentown (Kevin Graft)

- CHICAGO—13 (Columbia)
- RANDY NEWMAN—Born Again (WB)
- TALKING HEADS—Fear Of Music (Sire/Warner Bros.)
- BECKMEIER BROTHERS—(Casablanca)
- ALAN PARSONS—Eve (Arista)
- AMERICATHON—Soundtrack (Columbia)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- THE CARS—Candy-O (Elektra)
- DIRE STRAITS—Communique (WB)
- NEIL YOUNG—Rust Never Sleeps (Reprise)

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Peter Tosh

MYSTIC MAN

The new album from Peter Tosh;
includes the single,
"Buk-in-hamm Palace"
On Rolling Stones Records and Tapes.

Produced and arranged by Peter Tosh and "Word, Sound and Power"



Soul Sauce

L.A. Dealer Says Sales On Upbeat

By JEAN WILLIAMS

LOS ANGELES—Freeway (VIP) Records, a retail record outlet in L.A., is experiencing increased sales when many shops are reporting slumps, according to Lee Mills of the firm's sales department.

He notes that sales took a 40% leap last April and leveled off until the last two weeks in July when sales again began to move upward.

"We don't exactly know why but we're not feeling the economic pinch that some other stores are experiencing. We believe that our community efforts, promotions and ads are the primary reasons for our present healthy situation," says Mills.

He explains that the shop's top selling LPs in the order of sales are: Stephanie Mills, Diana Ross, Teddy Pendergrass, Chic and Donna Summer.

"Through some of our special promotions we have had several artists come to the store. We do big buildups on the acts and with such a large store we're able to get a lot of people involved.

"At the same time," Lee continues, "we offer special discounts on product by the acts."

He notes that recently Motown and MCA Records have been "supportive in terms of co-operative advertising for their acts.

"Our latest in-store personal appearance promotion was with MCA's Crusaders, which began Friday (17) 6 p.m. through the weekend.

"Freeway bought 41 spots on KDAY-FM and MCA took at least another 30 spots advertising the group.

"We also tied into KDAY. It's really for a station, store and label to collaborate on an artist's in-store appearance."

Mills explains that Steve Woods of KDAY manned a booth setup at Freeway.

★ ★ ★

Captain Sky, whose hit "Dr. Rock" made the top 40 in the Soul Singles Chart, is mixing his second LP for AVI. "Pop Goes The Captain," at Producer's Workshop in Hollywood.

"Super Sporn" was the song that originally brought attention to the 22-year-old Captain, whose real name is Daryl Cameron. The tune was a combination of two dances, "The Spank" and "The Worm," but its suggestive connotation meant that few major radio stations would touch it.

"I couldn't understand that," says Cameron. "But I wrote a new lyric and we called it 'Dr. Rock' and put it on new pressings of the album. But then word of mouth on "Super Sporn" forced us to put that back on the album too on the next run."

Despite the fact that ballads and jazz are where Cameron's heart is, he will continue with the Captain Sky comic character. He's even working on a comic book deal. And both of the acts he's planning on producing have comic themes: Intensive Care, a four-man group of animated physician characters, and the Creators, an eight-member group.

★ ★ ★

Remember... we're in communications, so let's communicate.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	10	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	★	42	6	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	69	70	4	CATCH ME—Pockets (R. Wright, C. Fearings), Arc Columbia 3-10954 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)		
★	2	8	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon-B. Champlin), (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)	★	43	6	THE WAY WE WERE/MEMORIES—Manhattans (M. Hamlich, A.M. Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	★	79	3	RED HOT—Taka Boom (T. Bee, M. Suazo), Ariola 7761 (Fredrum/Cottage Grove, ASCAP)		
	3	12	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)	★	44	6	MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)	★	81	2	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)		
★	7	8	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick-O-Val, ASCAP) Warner Bros. 8870	★	37	13	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee-Drick, BMI) (Cheyenne/Motor, ASCAP)	★	82	2	ROCK BABY—Tower Of Power (G. Crockett, M. Jeffries), Columbia 3-11012 (Michael Jeffries, ASCAP)		
★	12	5	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes), Epic 9-50742 (Miran, BMI)	★	38	40	5	BOOTS GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	★	83	2	FOOL ON THE STREET—Rick James (R. James), Gordy 7171 (Motown) (Jobete, ASCAP)	
	6	4	BAD GIRLS—Donna Summer (D. Summer, B. Sudaro, E. Hokenson, J. Esposito), Casablanca 988 (Starrie/Earborn/Sweet Summer Night, BMI)	★	39	26	12	GEORGIE PORGY—Toto (D. Paich), Columbia 310944 (Nudmar, ASCAP)	★	74	73	5	CRAZY LOVE—Alton McClain & Destiny (J. Gootman, T. McFadden), Polydor 14574 (Specolite/Traco/Jobete ASCAP/BMI)
★	11	9	I JUST WANT TO BE—Cameo (G. Johnson), L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	40	41	8	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056	★	NEW ENTRY		LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier), Capitol 4761 (Minnie's/Bull Pen, BMI)	
	8	15	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	★	54	4	WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)	★	76	76	3	IF IT AIN'T LOVE, IT'LL GO AWAY—Prince Phillip Mitchell (P. Mitchell), Atlantic 3587 (Hot Stuff, BMI)	
★	14	10	FIRECRACKER—Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	★	53	4	RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	★	77	87	2	FANTASY—Bruni Pagan (N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)	
	10	16	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	★	51	5	GOING THROUGH THE MOTIONS—Hot Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)	★	78	88	2	CAN'T LIVE WITHOUT YOUR LOVE—Tomiko Jones (R. Muller), Polydor 14580 (One To One, ASCAP)	
	11	9	CRANK IT UP—Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)	★	52	4	LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)	★	NEW ENTRY		HOMEMADE LOVIN'—The Whispers (L. Sylvers), Solar 11685 (RCA) (Rosy, ASCAP)		
	12	13	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-O-Val, ASCAP)	★	45	35	9	TONIGHT'S THE NIGHT—Kleer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soufous, ASCAP)	★	79	90	3	I FEEL A GROOVE UNDER MY FEET—Heaven And Earth (K. Carter, L. Williams), Mercury 74081 (Mengae De Trois, BMI)
	13	6	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	★	56	5	I GOT THE HOTS FOR YA—Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)	★	80	91	NEW ENTRY	GROOVE CITY—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon), RCA 11689 (Marsaint, BMI)	
★	18	7	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)	★	63	2	SAIL ON—Commodores (L. Richie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)	★	81	NEW ENTRY		SMILE—The Rance Allen Group (R. Allen, S. Allen), Stax 3221 (Fantasy) (Stora/Rosatlanta Lane, BMI)	
	15	5	CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Valie-Joe, BMI)	★	48	34	22	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)	★	82	NEW ENTRY		YOU CAN DO IT—Al Hudson & The Partners (A. Myers, K. McCord), MCA 12459 (Perks, BMI)
	16	15	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	★	49	38	6	WINNER TAKES ALL—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2284 (CBS) (Bovina, ASCAP)	★	83	NEW ENTRY		YOU PUT A CHARGE IN MY LIFE—Brainstorm (J. Peter, L. Mack), Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
★	21	8	MAKE MY DREAMS A REALITY/ I DO LOVE YOU—G.Q. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	★	51	47	7	DANCIN' MAN—Brick (R. Ramson, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)	★	84	84	2	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)
	18	19	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	★	52	48	7	MY LOVE IS—Betty Wright (B. Wright), Alton 3747 (TK) (Sherlyn, BMI)	★	85	NEW ENTRY		REACHIN' OUT—Lee Moore (P. Moore), Source 41068 (MCA) (Ascent, BMI)
	19	17	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), A&M 2142 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)	★	53	37	13	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI)	★	86	NEW ENTRY		DO IT WITH YOUR BODY—7th Wonder (J. Weaver, K. Ehol), Parachute 527 (Casablanca) (Weapub, BMI/Echo Ruma, ASCAP)
★	20	33	OPEN UP YOUR MIND—Gap Band (R. J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)	★	54	46	9	LOVE WILL BRING US BACK TOGETHER—Roy Ayers (Roy Ayers), Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	★	87	NEW ENTRY		LADIES ONLY—Aretha Franklin (A. Franklin), Atlantic 3605 (Pundit, BMI)
★	21	36	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3707 (CBS) (Mighty Three, BMI)	★	55	58	7	TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement BMI)	★	88	NEW ENTRY		YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)
	23	9	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finurphy, BMI/Hfutulin, ASCAP)	★	56	45	11	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len-Lon, BMI)	★	89	NEW ENTRY		READY FOR YOUR LOVE—Chapter 8 (D. Washington), Ariola 7763 (Woodson/Chapter 8/U.S. Aratella, BMI)
	23	16	RING MY BELL—Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	★	57	49	11	DR. ROCK—Captain Sky (D. Cameron), AVI 273 (Mr. T/Upper Level, BMI)	★	90	NEW ENTRY		I WANNA DO THE DO—Bobby Rush (L. Huff, B. Rush), P.I.R. 8-3695 (CBS) (Mighty Three, BMI)
★	24	30	THIS TIME BABY—Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993	★	58	68	4	DO IT ALL—Michael Henderson (M. Henderson), Buddah 609 (Arista) (Electrocard, ASCAP)	★	91	91	5	UNCHAINED MELODY—George Benson (A. North, H. Zarat), (Frant, ASCAP) Warner Bros. 8843
	25	20	SUPER SWEET—Wardell Piper (M. Brown, J. Filch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)	★	59	66	5	MAKE LOVE TO ME—Helen Reddy (Yellowstone, Voice, Tinsley), Capitol 4712 (Trajor, ASCAP)	★	92	59	8	GET ANOTHER LOVE—Chantal Curtis (E. Donable), Keylock 7200 (DBI, BMI)
	26	22	BEST BEAT IN TOWN—Switch (B. DeBarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★	60	75	2	I LOVE YOU—New Birth (J. Baker, L. Washburn), Ariola 7760 (Sky Diver/Lite-Brite, BMI)	★	93	86	3	LIFE, LOVE & HARMONY—Nancy Wilson (C. Johns, L. Farrow), Capitol 4741 (Funky Caroline/Career, BMI)
	27	27	WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren/Vibes, ASCAP)	★	61	71	3	OUT THERE—Evelyn "Champagne" King (S. Peake, T. Life), RCA 11680 (Mills & Mills/Six Continents, BMI)	★	94	89	6	ROCK ME—Frank Hooker & Positive People (F. Hooker), Panorama 11634 (RCA) (Duchess/Innerself, BMI)
	28	24	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	★	62	80	2	BREAK MY HEART—David Ruffin (D. Garner), Warner Bros. 49030 (Groovesville/Forgotton, BMI)	★	95	NEW ENTRY		IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)
★	29	39	STREET LIFE—Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	★	63	60	14	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP)	★	96	50	14	TELL ME ABOUT IT NOW—Grover Washington Jr. (G. Washington Jr.), Elektra 46060 (G.W. Jr./Locksmith, ASCAP)
	30	28	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	★	64	74	3	I NEED ACTION—Touch Of Class (P. Jackson, G. Jackson), Roadshow 11663 (RCA) (Libra Bros./Desert Moon, BMI)	★	97	64	7	AIN'T NOTHING I CAN DO—Tyrone Davis (L. Graham, P. Richmond), Columbia 3-11035 (Content/Tyronza, BMI)
	31	25	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen), P.I.R. 3681 (CBS) (Mighty Three, BMI)	★	65	NEW ENTRY		KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)	★	98	72	6	WANT ADS—Ullanda (G. Johnson, B. Perkins, G. Perry), Ocean/Ariola 7500 (Gold Fever, BMI)
	32	31	RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	★	66	67	4	THE GROOVE MACHINE—Hamilton Bohannon (H. Bohannon), Mercury 74022 (Bohannon Phase II/Intersong U.S.A., ASCAP)	★	99	94	7	THE NEED TO BE—Sandra Fava (J. Weatherly), Venture 109 (Keca/ASCAP)
	33	29	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)	★	67	77	3	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen), P.I.R. 9-3710 (CBS) (Mighty Three, BMI)	★	100	99	7	
				★	68	69	4	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)					

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General News

Seattle Firm Aids Radio, TV Recruitment Programs

By JEAN WILLIAMS

LOS ANGELES—Jackson & Jackson, a recently formed Seattle firm, is designed to help radio and television stations put together recruitment and training programs for minorities and women.

According to J.J. Jackson, head of the firm and announcer at Seattle's KJR-FM, "We're also a referral service for program directors, station managers and program managers for both radio and tv.

"Through our own research and interviews with station executives, they're saying they are having problems finding qualified minorities.

"On the other hand, prospective applicants are saying 'why waste my time, they (stations) don't want to hire minorities or women anyway.'

"This program is not only to recruit and/or train persons wanting to get into broadcasting but to get these people employed," says Jackson.

His own KJR is considering start-

ing the first two training programs, he says.

Since opening its doors, Jackson & Jackson has placed six persons, "and presently we have openings for 10 more," says Jackson.

He points out that several stations in and around the Seattle area are actively looking for minority and female employees.

"We have commitments from KVI-FM and K101-FM in Seattle; Kelly Broadcasting, Tacoma; and KING-TV and radio in Portland, Spokane and San Francisco.

"These outlets requested the need for such a service, which is the reason our company was formed. They have told us they will exclusively use our program. We help them to find exactly what they need in terms of personnel for both on and off the air."

Jackson notes that the company was officially formed about a month (Continued on page 34)

Nashville Retailer Honored With Top Pickwick Award

LOS ANGELES—Pickwick International's retailing division presented its store manager of the year award to Rick Terry, Nashville, at its recent store managers meeting in Hollywood, Fla.

Honorable mentions went to Randy Redding, North Charleston, S.C.; Tim Kane, Marion, Ind.; Liz Schmidt, Brookfield, Wis.; Bruce Etzler, Lafayette, Ind.; Bob Brazael, Concord, Calif.; John Walter, Waterloo, Iowa; Nancy Crotty, Hyattsville, Md.; Jerry Lewis, Monroe, La.; and Steve Sander, Minnetonka, Minn.

The district supervisor of the year award went to Glen Hardisty, Anderson, Ind., with honorable mentions to Doug Backer, Minneapolis; Ken Denne, Houston; and Mike Hanna, Milwaukee.

Awards to best salespersons included Donald Ticotin, Rosedale, Md.; Archie Benike, Thornton, Colo.; Deborah Koger, Lincoln,

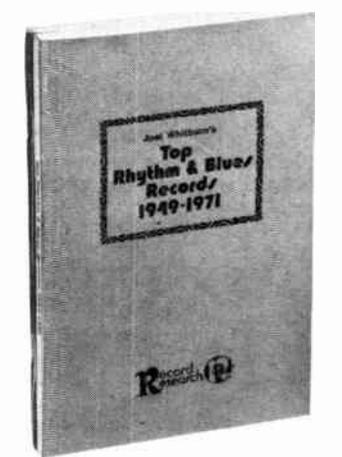
Neb.; Carol Klees, West Allis, Wis.; and Jack Gergen, Orange, Calif.

Named Sam Goody manager of the year was Tom Fazio, Springfield, Pa. Runnerups were Ken Mills, Ardmore, Pa.; Bernard Bornstein, New York, N.Y.; Rockefeller Plaza store; and Arnold Jenet, Yonkers, N.Y.

At the first of four Pickwick rack services regional conventions in Los Angeles, sales manager of the year was awarded to Al Zangrillo, Seattle sales manager. Honorable mention went to Tom Catchings of Phoenix.

Sales representative of the year went to Dave Warner, Los Angeles with honorable mentions to Patti Grote, Denver; Dave Robinson, Seattle; and Jack Strang, Burlingame, Calif. Sales supervisor of the year honorable mention went to Gary McCoy, Los Angeles.

The RCA award for best country display went to the Denver and Los Angeles branches.



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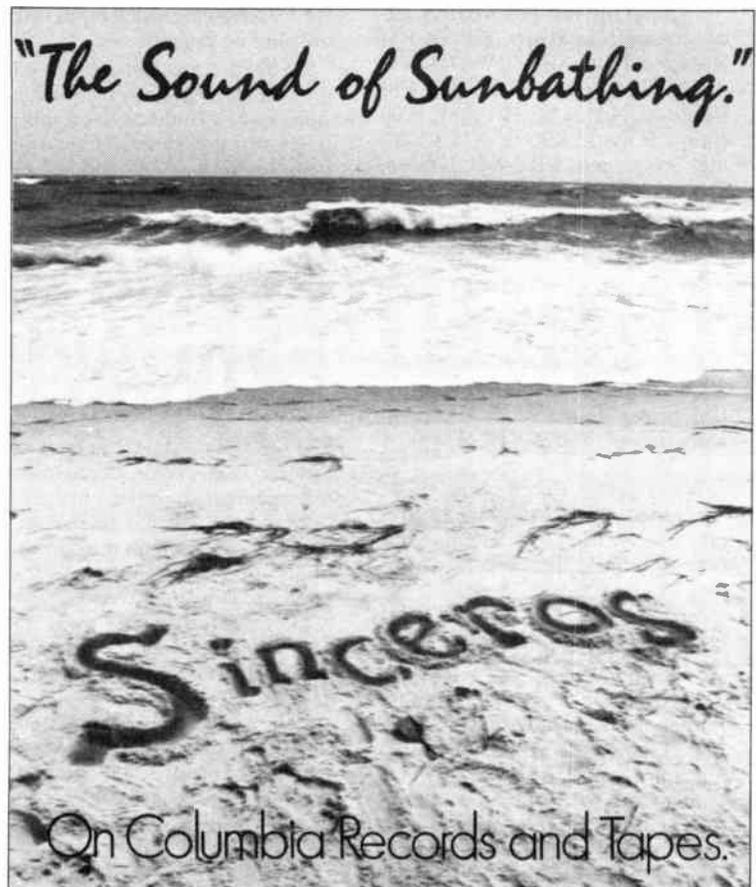
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Billboard		Billboard SPECIAL SURVEY For Week Ending 8/25/79										Soul LPs	
This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)		
1	9	1	TEOXY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)	39	35	29	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)	2	10	3	PLEASURE Future Now, Fantasy 9578		
2	10	2	I AM Earth, Wind & Fire, Arc/Columbia FC 35730	40	40	6	THE ORIGINAL OISCO MAN James Brown, Polydor PD-1-6212	3	12	16	ANY TIME, ANY PLACE Dramatics, MCA AA-1125		
3	12	4	STREET LIFE Crusaders, MCA 3094	41	42	16	A NIGHT AT STUDIO 54 Various Artists, Casablanca NBLP-2-7161	4	21	2	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764		
4	15	7	MINNIE Minnie Riperton, Capitol SD-11936	42	43	4	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC-35723	5	15	2	BACK ON THE STREETS Tower Of Power, Columbia JC-35784		
5	6	8	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)	43	44	24	MAXINE NIGHTINGALE Lead Me On, Windsong BXL 13404 (RCA)	6	8	3	INVITATION Norman Connors, Arista AB-4216		
6	11	7	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077	44	44	24	THE ADOVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042	7	3	11	I LOVE TO SING THE SONGS I SING Barry White, 20th Century T-590 (RCA)		
7	15	8	BAO GIRLS Donna Summer, Casablanca NBLP-2-7150	45	45	22	2 HOT Peaches & Herb, MVP/Polydor PD 1-6172	8	5	15	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2- 35680 (CBS)		
8	14	11	SWITCH II Switch, Gordy G7-988 (Motown)	46	49	12	FEVER Roy Ayers, Polydor PD-1-6204	9	19	14	H.A.P.P.Y. RADIO Edwin Starr, 20th Century T-591 (RCA)		
9	6	8	DEVOTION L.T.D., A&M SP-4771	47	49	12	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	10	19	14	HEART STRINGS Earl Klugh, United Artists UALA-942 (Capitol)		
10	10	10	THE BOSS Diana Ross, Motown M7-923	48	47	8	UNWRAPPED Denise LaSalle, MCA MCA 3098	11	12	10	TAKE IT HOME B.B. King, MCA MCA-3151		
11	12	10	DIONNE Dionne Warwick, Arista AB 4230	49	51	12	PATRICK HERNANDEZ Born To Be Alive, Columbia JC 36100	12	14	10	WHEN YOU'RE #1 Gene Chandler, 20th Century/Chi-Sound T-598 (RCA)		
12	9	19	ROCK ON Raydio, Arista AB-4212	50	50	5	SKYY Skyy, Salsoul 8517 (RCA)	13	14	10	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 28SK-3277		
13	14	14	CANDY Con Funk Shun, Mercury SRM-1-3754	51	54	5	PARADISE Grover Washington Jr., Elektra 6E-182	14	14	10	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607		
14	18	20	IN THE PUREST FORM Mass Production, Atlantic SD-5211	52	54	5	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)	15	15	10	EVERYBODY UP Ohio Players, Arista AB-4226		
15	16	16	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	53	53	14	I'M ON MY WAY Jackie Moore, Columbia JC-35991	16	15	10	SENO IN THE CLOWNS Walter Jackson, Chi-Sound T-586 (RCA)		
16	19	5	DO IT ALL Michael Henderson Buddah BDS-5719 (Arista)	54	54	5	LOVE TALK Manhattans, Columbia JC-35693	17	15	10	WAROELL PIPER Wardell Piper, Midsong 009		
17	22	22	DISCO NIGHTS G.Q., Arista AB-4225	55	55	10	ROADS OF LIFE Bobby Womack, Arista AB-4222	18	15	10	HOT PROPERTY Heatwave, Epic JE-35970		
18	13	15	THE JONES GIRLS The Jones Girls, P.I.R. JZ-35757 (CBS)	56	56	15	WHAT THE HELL IS THIS Johnny "Guitar" Watson, DJM DJM-24 (Mercury)	19	15	10	STAR WALK Larry Graham, with Graham Central Station, Warner Bros. BSK-3322		
19	15	15	McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ-35800 (CBS)	57	57	4	MUSIC BOX Evelyn "Champagne" King, RCA AFL1-3033	20	17	7	INSPIRATION Maze, Capitol SW-11912		
20	17	7	THIS BOOT IS MAOE FOR FONK-N Bootsy's Rubber Band, Warner Bros. BSK-3295	58	58	9		21	17	7			
21	22	22	RISQUE Chic, Atlantic SD-16003	59	60	3		22	17	7			
22	20	9	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	60	61	19		23	17	7			
23	24	7	OESTINATION Sun, Capitol ST-11941	61	61	19		24	17	7			
24	25	17	WIL0 & PEACEFUL Teena Marie, Gordy G7-986 (Motown)	62	62	18		25	17	7			
25	26	5	ANOTHER TASTE A Taste Of Honey, Capitol S00-11951	63	62	18		26	17	7			
26	23	15	SONGS OF LOVE Anita Ward, Juana 200-004 (T.K.)	64	63	19		27	17	7			
27	29	4	FIVE SPECIAL Five Special, Elektra 6E-206	65	63	19		28	17	7			
28	27	12	LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ 36006 (CBS)	66	67	2		29	17	7			
29	28	7	LOVE CURRENT Lenny Williams, MCA MCA-3155	67	67	2		30	17	7			
30	30	6	WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC-35568	68	69	21		31	17	7			
31	37	7	CHANCE Candi Staton, Warner Bros. BSK-3333	69	70	2		32	17	7			
32	33	20	MORNING OANCE Spyro Gyra, Infinity INF-9004	70	71	7		33	17	7			
33	41	5	HEARTBEAT Curtis Mayfield, RSO RS-1-3053	71	72	15		34	17	7			
34	43	18	GAP BANO Mercury SRM-1-3758	72	73	9		35	17	7			
35	31	27	WE ARE FAMILY Sister Sledge, Cotillion SD-5209 (Atlantic)	73	74	9		36	17	7			
36	34	38	OESTINY Jacksons, Epic JE-35552 (CBS)	74	74	20		37	17	7			
37	32	20	INSPIRATION Maze, Capitol SW-11912	75	75	20		38	17	7			

New General Manager Plans To Move WNEW In N.Y. To Oldies

By DOUG HALL

NEW YORK—WNEW-AM, the Metromedia flagship station, is about to undergo a revitalization under new management.

The station, which was once tops in New York when the legendary Martin Block held forth with his "Make Believe Ballroom," has in recent years lost its ratings and much of its image.

But new general manager Jack Thayer, who has been on board for 60 days, is out to change all of that. Thayer, won't say exactly in which direction he is pointing the station, but he gives indications that he may move the MOR format into a stronger oldies form.

Thayer reasons "a station must have a unique individual personality and you can't do that by playing the Top 40 hits." Thayer argues that for too long too many program directors have come to the station with the a "play-the-current-hits approach."

Thayer notes that with so many records crossing over a listener can often hear the same record on contemporary, MOR, Top 40 and country stations.

To chart the new programming

for WNEW Thayer has hired Russ Knight as program director. He comes from WHK Cleveland and succeeds Dean Tyler, who had programmed the station for the past year.

Tyler, who moved to WNEW from another Metromedia station, WIP-AM Philadelphia, has been cautiously adding older material in the MOR vein from the last 20 years.

Under Tyler's direction the station added the "Million Dollar Weekend," which featured older MOR records. Part of these weekends is the Stan Martin show on Saturday and Sunday nights which zero in on a specific year. Martin plays the music and discusses events of that year.

But Tyler left the station in "philosophical differences" with Thayer.

While Knight has spent the past year programming a country station (WHK), Knight comes from a varied background and there are no plans to take WNEW country.

Knight, before working for a year at WHK, was operations manager at KLZ-AM-FM Denver, KLIF-AM Dallas and KILT-AM Houston.

Thayer also has worked at WHK as general manager, but Knight was

not there when Thayer was. Before joining WNEW Thayer was president of NBC Radio, a post he held for four years.

While Thayer may be planning changes for WNEW, he is moving cautiously. He is hiring a research firm to study audience and advertiser perception of the station and how these groups might respond to a change.

One change Thayer has made is to break sports reports out of the newscasts, which have the effect of keeping the station out of music for shorter periods of time. Newscasts on the hour and half-hour have been cut from 10 to five minutes, while midday news reports are now three minutes.

Sports reports are now broadcast at quarter after and quarter to the hour. With these changes the AM news is now separated from the FM news. Previously the two stations had been simulcasting the news.

Summing up what he plans to do at the station, Thayer likens the situation to a "restyling, much as a magazine changes its typeface." Thayer advises, "We don't want to be 10 years ahead of the times. We want to be in tune with the times."



ON AIR—Smokey Robinson hosts the "Celebrity D.J." program over Los Angeles' KACE-FM. Standing on the right is KACE music director and disk jockey Alonzo Miller.

TV Station Acquired By Gabbert In S.F.

SAN FRANCISCO—What has been rumored for some time has been confirmed. Jim Gabbert, owner of four radio stations and one of the prime movers in the formation of the National Radio Broadcasting Assn., is getting out of radio and into television.

Gabbert, who has been president of NRBA since its formation four years ago out of the National Assn. of FM Broadcasters, has acquired KEMO-TV San Francisco for \$9.8 million.

He has sold KIQI-AM San Francisco to Rene de la Rosa, general manager of KEMO-TV, for \$3 million. He has also sold KIKI-AM/KPIG-FM Honolulu for \$1.2 million to John Parker, owner of KOWL-AM South Lake Tahoe, Calif. And KIOI-FM San Francisco is one of the block for \$15 million.

Because of these moves he will not run for president of the NRBA again, but will remain on the board for another year.

Gabbert will draw on his long radio experience in planning the programming for his new tv outlet, which is assigned to a UHF channel. He is planning a live DJ show, with the DJs showing video tapes instead of spinning records.

Gabbert reasons that most labels are videotaping many recording sessions and he could draw on this material for the show. "Everything's being done that way today," Gabbert says. Most of these videotapes

are now used for in-store and off promotions.

To enhance such a show Gabbert plans to petition the Federal Communications Commission to provide stereo for UHF tv. He proposes that the commission give this service to UHF for 1 year so stations on these channels can gain parity with the more popular VHF channels (channels through 13).

Gabbert draws the analogy of this to the fact that FM has stereo while this is still under consideration AM.

NAB HUDDLE IN ST. LOUIS

WASHINGTON—The National Assn. of Broadcasters, busy planning its second annual Radio Programming Conference, is expecting to top the 1,000 figure from the initial conference in Chicago last year.

This year's conference will open Sept. 9 at Stouffer's Riverfront Towers in St. Louis. The opening Sunday night session will be given over to discussions in nine "format rooms" including one set aside for a "no format" format.

George Plimpton will kick off conference Monday (10) morning as the keynote speaker and sing Kenny Rogers will entertain Tuesday night's (11) dinner concert.

Seattle Recruitment Firm Aids Industry

• Continued from page 33

ago and has since merged with Shorter, Pierce & Shorter, a business management consultant firm.

He points out that there is no financial obligation on the part of the applicants. "The prospective employer pays a small fee.

"For this fee we send them copies of a magazine we'll be putting out quarterly. The first issue will be Oct. 1.

"They (stations) also will receive pictures and data on the various applicants. Many are qualified persons seeking employment, while others are looking to get into training programs.

"We realize they are looking for minorities and women but because that may smack of discrimination, in

our magazine we run the applicants' pictures and the stations will generally know the nationality and sex of the applicants."

Jackson is particularly interested in involving smaller markets in the program. "Unless a person has a few years' experience they usually are not ready for the major markets.

"In larger markets some stations are faced with trying to train people in an atmosphere more advanced than the trainees are capable of learning in."

He insists this type of situation is particularly dangerous for the trainees. But he points out, however, that in the generally more relaxed atmosphere of smaller markets, trainees are able to learn the complete workings of stations.

Programming Key To AM Battle

Miami Program Director Sees Survival Of The Fittest

By SARA LANE

MIAMI—AM radio is finding it more and more difficult to remain in the ratings in the populous FM market, and Miami's WQAM, former Top Rock station, is a prime example.

One of the ways to combat FM is to "outradio" them, says Ron Eric Taylor, program director for WQAM. "Because of our sound disadvantage, we have to try harder and program better. That's where the future of AM lies. It's not whether we can give it to you in stereo or mono, it's got to be better programming."

Taylor says as far as sound quality goes, FM wins out, but he feels that the sound quality between AM and FM is not the fault of the AMers. "Anyone worth his salt can tell you that few really good AM radios are made. They put all the good stuff and necessary expertise into the FM side of radio, and it's really a shame because it hasn't helped the sound quality reputation of radio."

Taylor believes that AM stereo is "just down the road", but its success hinges on how much the manufacturers want to get behind it, push it and sell it. In the meantime, Taylor

claims that only the strong AM stations will survive.

"I wouldn't say AM radio is over with, but it will be the survival of the fittest, and it's going to be a battle."

(Continued on page 36)

Drake-Chenault Adds 15 New U.S. Stations

CANOGA PARK, Calif.—Drake-Chenault, which consults nearly 300 stations with eight formats, has added 15 new stations.

Signing up for the MOR/Contemporary format are KLGR-FM Redwood Falls, Minn.; WADS-AM Ansonia, Conn.; WCLI-AM-FM Corning, N.Y.; WFHR-AM Wisconsin Rapids; KKOY-AM Chanute, Kan.; and KIIZ-AM Killeen, Tex.

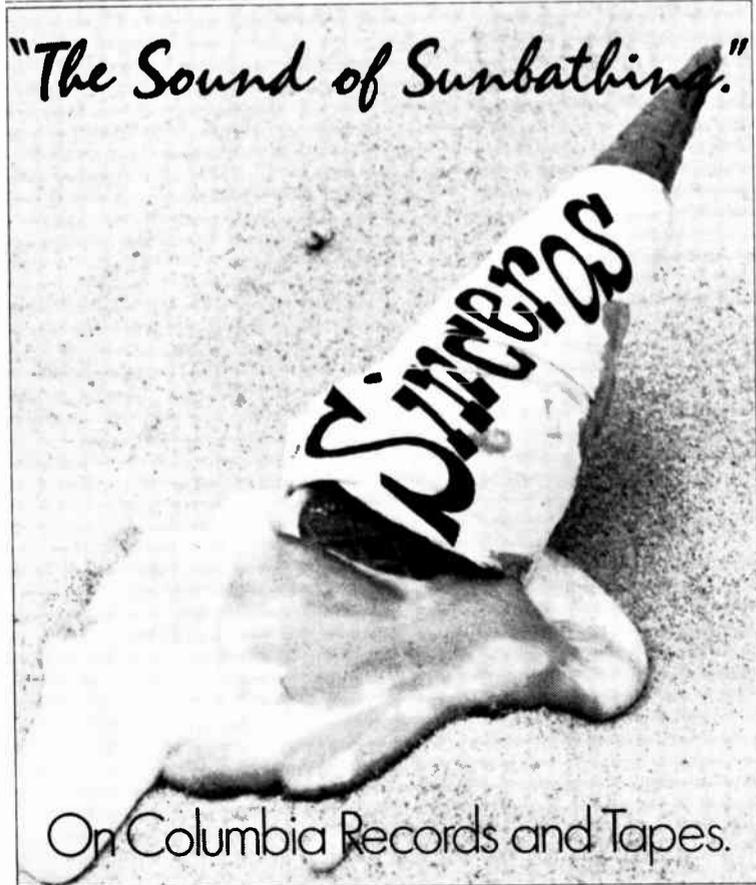
Newly on board for the Great American Country format are KBIB-AM Monette, Ark.; KYAK-AM Anchorage and WATK-AM Antigo, Wis.

Added for the Contempo 300 (adult contemporary format) are KLVN-FM Newton, Iowa; WWKS-FM Beaver Falls, Pa.; KHLO-AM Hilo, Hawaii; and WATC-AM Gaylord, Mich.

WAGY-AM Forest City, N.C., has added the XT-40 (Top 40) format and WTUF-FM Thomasville, Ga., is running the Supersoul format.

Butera Buys Pair

PHILADELPHIA—T. Richard Butera, who recently sold WIOQ-FM Philadelphia to the Outlet Co., is acquiring WSLT-FM/WIBG-AM Ocean City, N.J. from Salt-Tee Radio. Arthur Camiolo, general manager of WIOQ, will for the time, remain in that position and will also oversee operations of the new acquisitions.





SO DELICIOUS A PROPOSITION.

Pockets get picked, constantly, as perhaps the most tasteful taste-makers of progressive R & B. Now the nine-man powerhouse from Baltimore delivers their most energized set to date, a decidedly danceable album titled "So Delicious."

"So Delicious" once again features production champs

Pockets' new album is
"So Delicious." JC 36001
On ARC Records and Tapes.
Distributed by Columbia Records.

Verdine White and Robert Wright of Kalimba Productions in nine sizzling new workouts, including the disco hit, "Catch Me."

It's sure to tickle the palate of fans, especially wherever people are starved for real music.



43-10955 12"
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LOS ANGELES KKTT-AM

Soul Station Widens Horizons

By CARY DARLING

LOS ANGELES—With a wider musical scope as well as implementing such events as the recently held Job-A-Thon, new program director Alvin John Waples plans to make Los Angeles' soul station KKTT-AM "family-oriented."

"The station will maintain its base, which is black-orientation, from a music standpoint. However, we will have a less narrow attitude with regards to music as had been in the past," says Waples who, though recently program director at Oakland's KDAI-AM, had been associated with KKTT from 1972—when it was KGEJ-AM—to 1977 as both air talent and program director.

Former program director Walter Love had estimated that approximately 40% of the playlist was disco before the recent changeover. Waples cannot give an exact figure on how much disco is on his playlist.

"Disco definitely has a place in music and it will have a place at KKTT. However, ballads have a greater tendency to become standards and we will definitely exploit that fact," states Waples. A non-commercial disco program heard on

weekend nights has been eliminated from the schedule.

Though previously the station had been going for younger demographics than sister station KUTE-FM, also owned by the Inner City Broadcasting Corp., Waples is going for an audience from ages "eight to 80." Part of this appeal to varying age groups means a watch on some, possibly offensive, lyrics.

"We will take a responsible attitude with regarding moral implications and suggestive lyrics," notes Waples.

Part of becoming more involved in the community has resulted in the Job-A-Thon which took place Aug. 7. For 19 hours, with the help of 40 public and private employment agencies, jobs and job training programs were presented to listeners.

Future community involvement includes four "beach blasts" whereby air talent broadcasts from area beaches along with the subject being PCP addiction. Former addicts, drug experts and entertainers will guest. The station recently has done live broadcasts for the High Blood Pressure Foundation and vis-

its are made twice a week to city parks to give away albums.

As for the sound of the station, the air talent remains the same. This staff consists of Warren Epps, George Moore, Donnell Boyd, Roy King, Tyrone Nelson, Reginald Utley. A new addition to the staff is Sheila Eldridge who is music director as well as an air personality. The length of the playlist is under review and programming is run on a clock system with the disk jockeys having some freedom of choice.

Still, Waples plans a slight change. "I believe in personality radio. It will be my objective to try to embellish the personalities of the staff I inherited." Commercials are limited to a 10-minute maximum per hour.

Though Waples' return to KKTT coincides with the move of Inner City programming consultant Frankie Crocker to KUTE, Waples and Crocker work independently. "Frankie's the program director for KUTE and I was selected to be program director for KKTT. It just happens that they happened at the same time."

Programming Key To AM Battle

• Continued from page 34

In Miami's fiercely competitive market, Taylor maintains that QAM is as competitive as any other station both for listenership and the advertising dollar.

"We play lots and lots of music. AM has had a bad reputation for jabbering disk jockeys, all the hype, all the phoniness, a lot of commercials and a lot of news. We have none of that here now."

"Now people's life styles have changed so they're not into all the screaming and push push. The hype days are over in all media. That isn't to say there shouldn't be excitement in radio, but it means the phoniness is gone or at least kept to a bare minimum. Of course, when we say something on the air, we like to think it's dazzling, important and entertaining, but it can't always be that way, but we try. Otherwise talk is kept to a minimum," Taylor says.

Music is first and foremost at WQAM with a five-minute segment of news hourly and capsule news dropped in at 20 and 35 past the hour.

"We do a lot of traffic since we've found that more people listen to AM in their cars and it's a service for them."

For awhile WQAM's music was basically recurrents contemporary standards, as Taylor calls them. However, in researching, they found that listeners seem to be more interested in newer music.

"It's the turn of the decade now," Taylor continues. "And it's time to do other things. For awhile we were heavy into disco when the whole disco wave was breaking. It seems to

have crested. There'll always be disco just as there will always be rock."

WQAM's staff researches its music in several ways: they use Tom Birch's market survey and they have their own music research system as well. "Some people call it passive research. I'd rather just call it 'call outs.' We like to think of that as a representative cross section of our audience," Taylor says.

While some radio stations have given up in-store record sales as a research tool, it plays an important part in WQAM's research. "We still call the stores to see what's selling. And we have Becky Viduad as our musical director. She's grown up in Miami listening to WQAM and she can sense what will go here in Miami and what won't. I'd sure rather trust her gut feeling about a song than mine since I've only been here a year

and a half and what's a hit song here might not be one in Oklahoma City," Taylor explains.

Taylor was PD at WOFM-FM in Oklahoma City before coming to Miami. Prior to that he worked at WHE-AM in Kansas City.

"We promote when we have something to promote," Taylor explains. "I don't like to do giveaways every hour just for the sake of doing that. That's nice, but is it all that necessary? It can become tedious."

There is some sort of a giveaway on the radio every day: albums, movie screenings and trips, giveaways that Taylor believes fit into the lifestyle of his age audience. "We do a lot of community service things — bikeathons, bowlathons, thisathon and thatathon," Taylor smiles. "I think it gives the station a good image and people seem to like to get involved."

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

PEORIA:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WIRL-AM	15.0		17.2		12.8	WIRL-AM
Robin Weaver Format: Top 40						
WKZW-FM			9.2		12.0	WKZW-FM
Tom Wood Format: contemporary						
WMBD-AM	24.0		18.3		17.7	WMBD-AM
Bob Carlton Format: contemporary						
WTAZ-FM					2.9	WTAZ-FM
Wayne R. Miller Format: MOR						
WGLO-FM					3.3	WGLO-FM
Frank Bilotta Format: beautiful						
WWCT-FM	4.1		4.6		6.1	WWCT-FM
Richard Fruin Format: AOR						
WXCL-AM	17.2		14.1		15.8	WXCL-AM
Don Elliott Format: country						

YOUNGEST IN NEW MEXICO

20-Year-Old Interviews Hot Artists

By DICK KELLEHER

ALBUQUERQUE, N.M. — Bill Martinez is unique. At the age of 20 he is, reportedly, the youngest television personality in the state and he conducts the only video music interviews in the Duke City.

He started work at KGGM-TV, the Albuquerque CBS affiliate, in May of 1978 after an interrupted baseball career. He turned down a baseball scholarship to an Arizona college following a knee injury. He became acquainted with the KGGM sports staff in high school and it led to his working in the news department on sports stories.

He started doing music stories because "I've always considered music a hobby, and before I knew it inter-

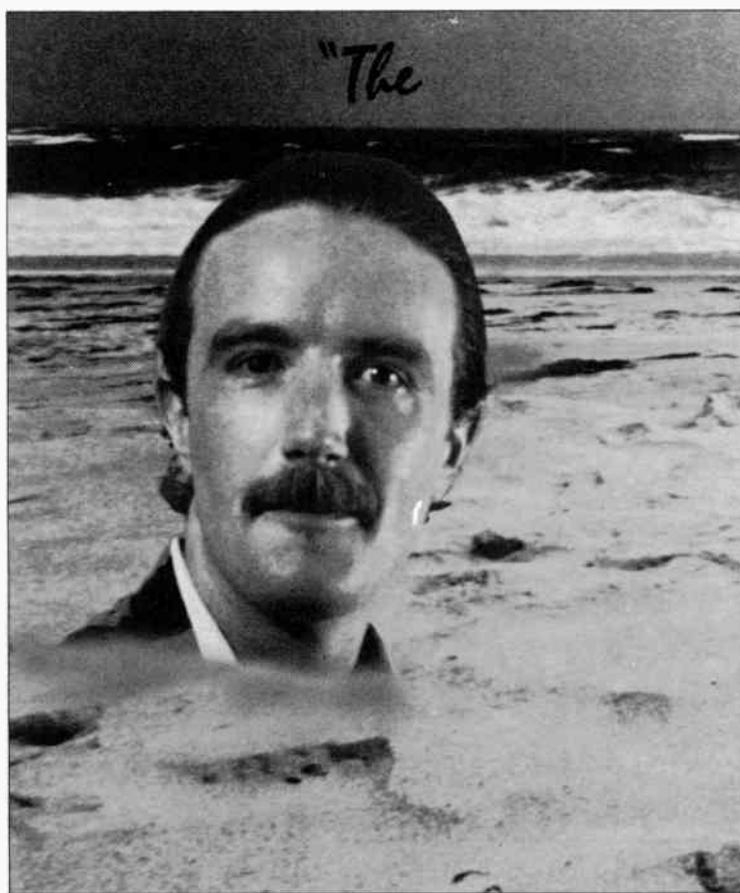
views were coming my way," Martinez notes.

The first interview began about a year ago with Louisiana LeRoux. Since then he has done interviews with Journey, Black Sabbath, the Ohio Players, Marshall Tucker, Rush, Nazareth, the Tubes, Boston, Foreigner, Billy Joel, Doobie Brothers and "one of my most enjoyable—Chuck Mangione."

The interviews are used in what Martinez describes as "two-minute kickers," something to fill the final minutes of a news broadcast.

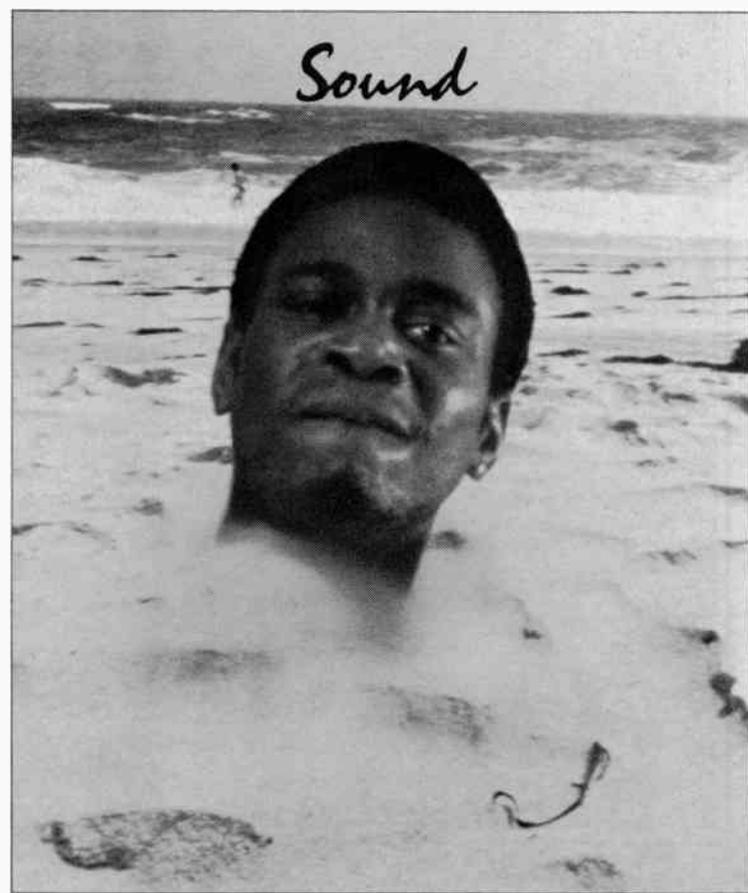
Martinez feels Albuquerque has the opportunity to become a prime musical market. "It seems to be building," he says, and uses as ex-

(Continued on page 37)



Douglas Rambles

LOS ANGELES—Personality Mike Douglas has completed a series of tapings in Europe for "The Mike Douglas Show" with such musical guests as the Boomtown Rats, the Oak Ridge Boys, Barbara Mandrell, Nana Mouskouri, Kenny Rogers, Lynda Carter and Sylvie Vartan. The shows, from London and Monte Carlo, air in early September.



San Diego's KFMB Gets Rich Back As Consultant

LOS ANGELES—Bobby Rich, the program director who shaped San Diego's successful Top 40 outlet KFMB-FM from 1975 to 1977, has returned to the station on a consulting basis.

Though Rich will be essentially acting as program director, he is not being titled as such. "His long range goals are to start up another FM station in another city. I think he'd love to do it in Los Angeles," says Paul E. Palmer, station manager for KFMB-AM and KFMB-FM, or B-100 as it is called.

"We didn't set up a permanent relationship because maybe, after six months, or a year, he may decide that he wants to go ahead and do something in Los Angeles. This way

we allow ourselves a continuing relationship even though he may go ahead and pursue something in L.A.," notes Palmer.

Rich, most recently program director at Top 40 WXLO-FM in New York, now works with operations manager Glen Martin in programming B-100. Both replace C.C. McCartney who is retiring to pursue his music research and consulting business.

Martin, known on the air as Glen McCartney, maintains his 10 a.m. to 2 p.m. slot on the air. The staff has not been altered in the changeover. It still consists of Shotgun Tom Kelly, Danny Wilde, Kevin Anderson, Trebalyn Ryan and David Summer.

Public Station KSBR-FM In Calif. Goes To Jazz

By CARY DARLING

LOS ANGELES—Three-month-old KSBR-FM, a National Public Radio station located on the Saddleback Community College campus in Mission Viejo, Calif., is switching from its progressive rock format to jazz Sept. 1.

"One of the things we think we need to do is offer alternative service. So, we looked at the Orange County market and the signals that come in from L.A. and saw that not much was being done in the jazz area," says Warren Deacon, program director.

Because the station does public affairs programming in addition to the music, Deacon feels that jazz is more compatible. "Also, we did a fairly extensive survey of our coverage area about a year ago and jazz showed up well. Obviously, it didn't do as well as the more traditional forms of programming but we're not primarily programming just for quantity," comments Deacon.

The problem with the current format is that its audience is not consistent with the one aimed for in the public affairs programming. However, Deacon admits some limited success with the format. "I think it was successful in the sense that we

wanted to do something different. We're playing almost totally new wave stuff."

Pending upcoming funding, KSBR plans to broadcast live from clubs. "Once we get the equipment we'll be doing a weekly series from clubs primarily in Orange County but we'll probably do some from L.A.," notes Deacon.

Air talent roster is experiencing some shifts with Ken Croes coming in as music director and morning air personality. Terry Wedel, who had been production director, is now an afternoon personality. Lee Ellickson, formerly music director, now works evenings. Weekend talent includes Ed Ward and James T. KSBR uses all professionals as students have limited input into the station.

The playlist has not been formulated yet though Deacon knows that at least twice each hour some historical jazz will be played.

"We're going to try to do a nice mix of the historical stuff, some of the really new stuff but the bulk of it will be in the middle," says Deacon. To advertise the changeover, KSBR is advertising in local papers as well as mentioning the switch in its monthly program guides.

Bands Promote Ohio's WTOD

TOLEDO—Toledo's lone country music station, WTOD, has been using local country bands via an advertising promotion called the "WTOD Traveling Jamboree."

Primarily a weekend deal, the Jamboree involves two or three bands performing for several hours at the places of business of station advertisers. A series of spots is aired the week preceding each event, inviting the station's listeners to attend the free shows.

A recent three-day promotion, co-sponsored by WTOD and the mammoth Southwyck Shopping Center, used five bands which performed approximately nine hours.

Sales manager Clyde Roberts says "Jamboree" has been in action since June 1 and has so far featured "eight to 10" bands, including the station's house band, the Chaparrals.

Although WTOD doesn't broadcast any of the performances, the local acts get the exposure of the sizable crowds the station drums up—and the bands are permitted to sell their records and plug upcoming performances not connected with station sponsorship. Of this self-promotion, Roberts says, "We don't encourage it, but we don't stop it."

The bands are recruited by the station's news director, Lon Mitchell.

Interviewer

• Continued from page 36

amples the opening of what is being claimed as the largest disco in the U.S., Graham Central Station, and the fact that more and more concerts are being booked into the city.

He says that music coverage by the media in Albuquerque is "totally zilch. There's us, Prime Times (a twice monthly newspaper) and the daily papers on a very rare occasion."

When asked how the music companies treat him, he singles out Atlantic Records. "They have been totally hard-ass. I can never get anything from them." He states all the other record companies "have treated me with 100% effort."

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

DETROIT:

Monday-Friday 6 a.m.-10 a.m.

STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WABX-FM	1.7	1.9	2.5	3.4	2.2	WABX-FM
Vak Burns Format: AOR						
WDEE-AM	2.7	4.5	5.9	2.1	2.4	WDEE-AM
Dale Reeves* Format: country						
WDRQ-FM	2.9	3.1	3.1	3.2	2.6	WDRQ-FM
Jerry St. James** Format: disco						
WJLB-AM	3.6	3.4	4.3	5.7	3.9	WJLB-AM
J. Michael McKay Format: black						
WJR-AM	24.7	20.9	17.1	18.9	20.8	WJR-AM
J.P. McCarthy Format: MOR						
WJR-FM	4.3	4.7	3.7	2.7	3.1	WJR-FM
Jerry Whitman Format: beautiful-Bonneville						
WNIC-FM	2.9	3.6	4.8	4.0	2.5	WNIC-FM
Jim Harper Format: contemporary						
WOMC-FM	3.7	4.1	3.2	4.3	3.0	WOMC-FM
Jim Davis Format: MOR						
WRIF-FM	4.1	7.0	5.4	5.0	2.8	WRIF-FM
Michael Collins Format: AOR						
WWJ-FM	2.8	3.9	3.2	2.9	3.0	WWJ-FM
Ken Rogulski Format: beautiful-FM 100						
WWW-FM	4.1	3.6	4.5	4.8	5.3	WWW-FM
Jim Johnson Format: AOR-SuperStars						
CKLW-AM	4.1	4.3	4.8	8.2	11.7	CKLW-AM
Dick Purtom*** Format: contemporary						

*Reeves was succeeded by Tom Allen this spring. Reeves went on in the fall and was preceded by Deano Day.

**St. James has been succeeded by Bobby Sherman, who joined the station this spring.

***Purtom moved from WXYZ-AM before it went to talk to this station eight months ago. He was preceded by Tom Shannon.

Chicago WAIT-AM To MOR Format

CHICAGO—WAIT-AM has dropped its beautiful music format, replacing it with an MOR sound.

Programmer Darrell Peters describes the new sound as "basically a

vocal format," employing 3,000 selections spanning the last two decades.

WAIT was considered "pretty much an old folks' station" in the past, Peters believes. The new MOR format will attract a "larger, younger audience," he hopes.

Peters also serves as general manager and program director for WLOO-FM (known locally as W-100), Chicago's top-rated beautiful music outlet. Both stations are owned by Century Broadcasting.

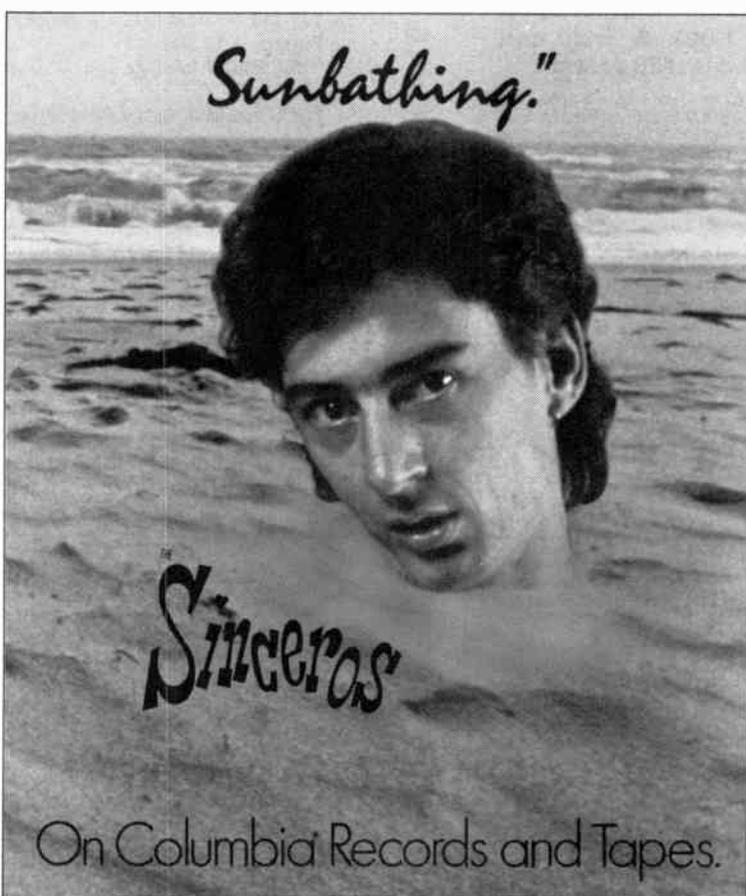
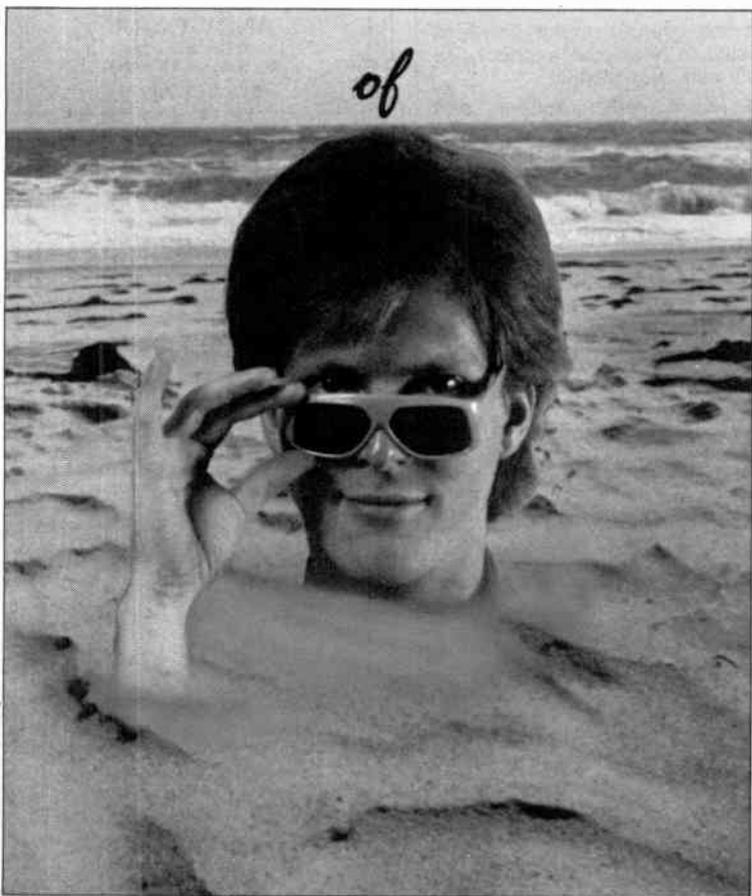
When Century purchased WAIT three months ago, the station was programming beautiful music, the staple of W-100. Now, Peters claims, there is a "broad difference" between the two stations.

WAIT's taped format is hosted by Jack Blair in the morning drive slot, Frank Sweeney at mid-day and Ken Alexander in the afternoon. The same personalities also handle weekend chores at the daytimer.

W-100 scored a solid 6.9 in the April-May Arbitron ratings, while WAIT managed only a 2.0.

Zaentz Producing

LOS ANGELES—The Saul Zaentz Production Co. is entering television production for the first time with "Dancin' Wheels." The hour pilot features disco star Sylvester and roller skaters. The special is followed by 13 half-hour shows being taped in San Francisco and Los Angeles. Zaentz owns Fantasy Records for whom Sylvester records.



Vox Jox

By DOUG HALL

NEW YORK—Imus is back in New York. After two years at WHK-AM Cleveland, Don Imus will return to WNBC-AM Sept. 3 as morning man.

He succeeds the morning team of Brink and Belzer, who are leaving the station. Imus was dropped two years ago by the then WNBC general manager Charlie Warner. Bringing Imus back is Warner's successor Bob Sherman. It could prove helpful to the NBC flagship's low ratings. No one has matched Imus' morning ratings since he left.

Larry Kenney, who was recently dropped as morning man of WHN-

AM New York, is moving into the morning drive post at NBC's WYNY-FM New York. ... Andy Barber is the new program director at KASH-AM Eugene, Ore. He will also handle afternoon drive and comes from KLUF-AM Houston, where he also worked an afternoon air shift.

Laura Burton has been named music programmer at WSB-AM Atlanta, in a promotion from network coordinator at the station. Also at WSB, Rick Shaw Jr. moves up from production engineer to assistant p.d. Pat Rogers joins the on-air staff from WKYE-AM Bristol, Va., where he was station manager and p.d.

Bill Slater, formerly of KZAP-FM, Sacramento's AOR station, moves to the 6 to 10 a.m. slot on KQFM-FM (Q-100) Portland, Ore. Also joining the station is Rick Miller, who takes over the 7 p.m. to midnight post. Miller comes from KBPI-FM Denver, another AOR outlet.

The station's lineup now stands as follows: Slater from 6 to 10 a.m., p.d. Norm Gregory from 10 a.m. to noon. Mark Newell from noon to 3 p.m., Jim Robinson from 3 to 7 p.m., Miller from 7 p.m. to midnight, and John Frey from midnight to 6 a.m.

Gregory is also adding several special shows to nighttime programming. These shows are: "Portland Album Countdown," Mondays 10

p.m. to midnight; "Fresh Tracks," a program of new releases on Tuesdays from midnight to 1 a.m.; "The Roots Of Rock," Wednesdays from midnight to 1 a.m.; and "Q-100 Presents Live..." a series of taped live concerts on Thursdays from midnight to 1 a.m.

Toad Hall, veteran Phoenix morning jock, returns to that market's airwaves over KDJQ-AM. He succeeds p.d. Bud Thomas, who moves to afternoons on the oldies station. ... KROC-AM-FM p.d. Alan Malmberg is looking for a jock named "Tall Tan Tantalizing Tal Bartell." Those interested should call Malmberg at 507-286-1010.

Three well-known jocks in the Omaha market have joined KESY-AM-FM. They are Gene Piatt, from 3 to 7 p.m. on the FM, Ray Stevens from 10 a.m. to 3 p.m. on the FM and Jim Morgan from 6 to 10 a.m. on the AM.

After 51 years of beautiful music broadcasting, KYFO-AM is switching to country. The station's on-air lineup is as follows: Si Marchbanks, mornings; Bill Reynolds, mid-day; Bud Andrews, afternoons; and Felix Franklin, nights.

New ownership at KNEM-AM Nevada, Mo.—general manager Jeff Kesler, Everett Wenrick and Marvin Leurhs—have installed Michael Dryden as p.d. Dryden comes from KTTN-AM-FM Trenton, Mo., which is owned and managed by Leurhs. Dryden has assigned sports director Scott Burnett the 10 a.m. to 2 p.m. slot and added Marita Morris to the on-air lineup.

WAXY-FM Fort Lauderdale has added the Dick Clark show to its lineup on Sunday from 7 to 9 p.m. The station has also hired Dave

Caprita from WIVY-FM Jacksonville to handle the 10 a.m. to 2 p.m. slot. ... Lucy St. James joins WISN-AM Milwaukee in the midnight to 5:30 a.m. position. She comes from WRNL-AM Richmond. ... Herb Oscar Anderson, who was last heard handling afternoon DJ duties on WOR-AM New York, was a vacation host for a week in Jack Miller's

6 to 10 a.m. slot on WCBS-FM New York.

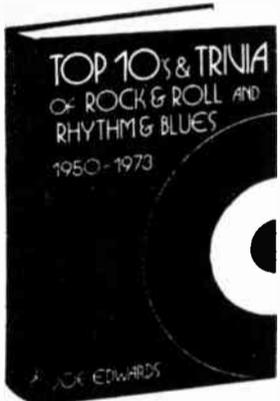
WDRQ-FM, a disco station in Detroit, is looking for someone to fill its 6 a.m. to 10 a.m. slot. Inquiries may be addressed to Mark Driscoll, program director, WDRQ, 20300 Civic Center Dr., Southfield, Mich. 48075.

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- 102—YOU CAN DO IT, AJ Hudson & The Soul Partners, MCA 12459
- 103—IF YOU WANT IT, Nite Flyte, Ariola America 7747
- 104—I WANT YOU BACK, Graham Parker, Arista 0420
- 105—LOVE IS ON THE WAY, Sweet Inspirations, RSO 932
- 106—SHOULDA GONE DANCIN', High Energy, Gordy 7160 (Motown)
- 107—THE ONLY GAME IN TOWN, America, Capitol 4752
- 108—NOBODY, Doucette, Mushroom 7042
- 109—PLAIN JANE, Sammy Hagar, Capitol 4757
- 110—GIVE A LITTLE, Nicolette Larson, Warner Bros. 8851

Bubbling Under The Top LPs

- 201—DAVID JOHANSEN, In Style, Epic J2-36082
- 202—DAVID WERNER, Epic JE-36126
- 203—POUSETTE DART BAND, Never Enough, Capitol ST-11935
- 204—DEODATO, Knights Of Fantasy, Warner Bros. BSK 3321
- 205—HOTEL, MCA 3158
- 206—STANLEY TURRENTINE, Betcha, Elektra 6E-217
- 207—PINK LADY, Pink Lady, Elektra 6E-209
- 208—SOUNDTRACK, Dracula, MCA 3166
- 209—DENICE LA SALLE, Unwrapped, MCA 3098
- 210—BOHANNON, Too Hot To Hold, Mercury 1-3778

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	MAMA CAN'T BUY YOU LOVE Elton John, MCA 41042 (Mighty Three, BMI)
2	1	16	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
3	3	10	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
4	6	9	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
5	5	14	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
6	7	9	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
7	4	18	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
8	12	6	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
9	11	7	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
10	8	15	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
11	13	9	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)
12	9	11	SUSPICIONS Eddie Rabbitt, Elektra 46053 (Debdave/Briarpatch, BMI)
13	17	15	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
14	10	14	HEART OF THE NIGHT Poco, MCA 41023 (Tarantual, ASCAP)
15	19	4	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
16	15	12	DO IT OR DIE Atlanta Rhythm Section, Polydor/BGO 14568 (LOW-Sal, BMI)
17	18	9	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
18	14	11	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappel, BMI/Tri-Chappell, SESAC)
19	25	14	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
20	16	18	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Debdave, BMI)
21	26	3	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acut/Rose, BMI)
22	23	4	LONESOME LOSER Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
23	20	10	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
24	24	8	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
25	29	3	GOOD FRIEND Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
26	22	12	PIECES OF APRIL David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)
27	21	12	YOU'RE THE ONLY ONE Dolly Parton, RCA 11577 (Unichappel/Begonia/Fedora, BMI)
28	30	10	YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydiola, ASCAP)
29	31	4	DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
30	28	6	GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)
31	34	6	SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
32	35	5	THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
33	33	5	AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
34	38	4	COOL BREEZE The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
35	36	4	YOUR KISSES WILL Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
36	41	3	LIFE GOES ON Charlie Rich, United Artists 1307 (MakaMillion, BMI)
37	27	6	UNCHAINED MELODY George Benson, Warner Bros. 8843 (Frank, ASCAP)
38	32	8	GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
39	37	7	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
40	49	2	BRIGHT EYES Art Garfunkel, Columbia (Blackwood, ASCAP)
41	39	6	HERE I GO (Fallin' In Love Again) Fannie Golde, Portrait (Not Listed)
42	50	2	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
43	44	2	VOULEZ-VOUS Abba, Atlantic 3609 (Artwork, ASCAP)
44	43	4	WE'VE GOT LOVE Peaches & Herb, Polydor/MVP 14577 (Perren-Vibes, ASCAP)
45	48	2	THE BOSS Diana Ross, Motown 1462 (Nick-O-Val, ASCAP)
46	47	2	GOODBYE STRANGER Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
47	45	5	SURRENDER TO ME McGuinn, Clark & Hillman, Capitol 4789 (Fat Frog, BMI)
48	-	1	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
49	-	1	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
50	-	1	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)

Classical POPULARITY SURGES

Opera Recordings Peak; CBS Releasing 15 LPs

• Continued from page 4

are the opera singers, including Luciano Pavarotti, Beverly Sills, Placido Domingo, Renata Scotto, and Frederica Von Stade—all of whom are appearing in new recordings for fall.

Sales of opera albums also have received a big stimulus from the growing number of PBS network opera telecasts, many of these being live gala transmissions with high levels of attendant excitement.

CBS Records' forthcoming opera issues will focus primarily on works that are unfamiliar to the vast majority of record collectors. It is part of the company's build up of its opera catalog after taking a back seat in opera for many years during which RCA, London and Angel were the frontrunners.

Angel and London continue their strong involvement in opera recording, however fewer opera records are being made today at RCA.

CBS's list of forthcoming releases includes such rarities as Lortzing's "Zar Und Zimmerman," Glinka's "Russian Und Ludmilla," Orff's "Prometheus," Tchaikovsky's "The Enchantress" and Monteverdi's "Il Ritorno D'Ulisse In Patria," starring Frederica Von Stade.

A new CBS "Don Giovanni" by Mozart with Ruggero Raimondi as the Don and Lorin Maazel conducting, and Humperdinck's "Hansel And Gretel," with a stellar line-up, will be issued before Christmas.

"The lesser known operas will get the big sales if they're cast well and conducted well," says Ernie Gilbert at CBS' Masterworks division. Gilbert, artist development director, works closely with many of the leading singers of the day including Scotto and Von Stade.

CBS's world premiere recording of Massenet's "Cendrillon," starring Von Stade, moved well up onto the charts, despite the market's unfamiliarity with the work. It's an excellent example of the popularity achieved today by operas unheard of a decade ago.

"You can sell an unknown opera by a famous composer with a decent cast easily," Gilbert assures. "We're getting good results from 'Cendrillon' because it was cast well and recorded beautifully."

Along with the lighting up of obscure corners of the repertoire, today's opera recording scene is characterized by the weakening of exclusive artist/label affiliations. Two decades ago the big stars aligned themselves exclusively and were only occasionally traded out for competitive projects.

A look at fall releases shows today's singers in starring roles on three and even four labels simultaneously.

Explains Gilbert: "The singer doesn't want to record for one record company; there's no record company that can record a singer's entire repertoire."

"The economics of recording make it impossible for any one company to satisfy all the possible requirements of artists interested in diverse repertoire."

Among the most free-ranging of today's singers are sopranos Frederica Von Stade and Renata Scotto and tenor Placido Domingo, all of whom will be appearing under the aegis of at least three different labels this fall.

"Fall is always the strongest season for release of opera because most of the opera seasons start at this time," Raoul Montano, head of Angel Records explains.

"Everybody thinks of opera at this time and there's also a lot of Christmas buying," Montano adds.

For the fall, Angel has several repertoire staples in glittering new packages and the rare "Mathis Der Maler" by Hindemith complete on three records conducted by Rafael Kubelik. Also Debussy's "Pelleas And Mellisande," in a new Herbert Von Karajan-conducted recording.

"In the classical field, the superstar is the opera singer even more than the conductor," explains Montano. "I think those broadcasts of the Mat opera have also helped much. They've paved the way."

Angel's leading operatic name, Beverly Sills, will be featured in a new "Rigoletto" with Alfredo Kraus and Sherrill Milnes. Angel also has a new "Don Carlo," one of Verdi's great historical operas, and a new Massenet "Werther," one of two new recordings of the Goethe-based French work.

"We have been able to bring in the obscure opera that five or six years ago wouldn't sell," comments Montano. "There is a response from the public. They want to taste them and sample them."

Offenbach's "Orpheus In Hades" is another of the obscure works

being brought back to light in a new complete Angel recording.

Off-beat opera repertoire has become something of a specialty for the Polygram Classics International labels, Philips and Deutsche Grammophon.

At Philips, the complete Haydn and early Verdi opera series are being continued, both of which concentrate on items that had lapsed into obscurity. Philips' sixth Haydn opera, "Armida," is scheduled for fall release.

And on DG there is the world premiere release of "Lear," starring Dietrich Fischer-Dieskau in the role created specially for him by Aribert Reimann, and "Lulu," the first recording of the completed version of Alban Berg's famous 12-tone opera.

"Where you used to be able to figure an unknown opera—early or modern—was good for a few hundred sales, now it's good for 4,000 or 5,000," comments Jim Frey, Classics International vice president.

Up until the late 1960s there remained gaps in the basic symphonic repertoire to be covered, explains Frey. But with the multiple editions of Mahler, Bruckner, etc., the lesser-known operas became profitable territory for exploration.

"There's a limit to how many Aidas the serious collector will own," observes Frey. "This year we get the 'Egyptian Helen' (Strauss);

(Continued on page 41)

25th Year Of Chicago's Lyric Opera Star-Studded

CHICAGO—One of the most star-studded seasons in the history of Chicago's Lyric Opera will be offered this fall in celebration of the company's 25th anniversary.

The stellar artist lineup, spread over seven regular productions and a special gala anniversary concert, includes: Leontyne Price, Mirella Freni, Margaret Price, Katla Ricciorelli, Jose Carreras, Carlo Cossutta, Alfredo Kraus, Placido Domingo, Frank Little, Luciano Pavarotti, Jon Vickers, Mateo Manuguerra, Sherrill Milnes, Richard Stilwell and Nicolai Ghiaurov.

Lyric founder and general man-

ager Carol Fox will be honored on an Oct. 14 afternoon concert to which operatic luminaries from throughout the world have been invited.

The season, to include "Simon Boccanegra," "Love For Three Oranges," "Rigoletto," "La Boheme," "Andrea Chenier," and "Tristan Und Isolde," opens Sept. 22 on a new production of "Faust" starring Mirella Freni, Alfredo Kraus and Nicolai Ghiaurov and conducted by Georges Pretre.

Subscription sales totaling \$2,710,000 set a new record for the company.

Classical Notes

The La Scala Opera Chorus and Orchestra has called off a scheduled fall tour of five U.S. cities. The 250 member ensemble was scheduled to perform two different programs under Claudio Abbado, including the Verdi "Requiem" with leading opera singers. Given as reasons for the cancellation are heavily rising transportation costs and fluctuations in currency exchange rates.

Cellist Samuel Kates has recorded a "Tribute To Gregor Piatigorsky," including original compositions and transcriptions by the great master cellist. The accompanist is Brooks Smith. The Sonic Arts label release is a Sony PCM-1 digital recording.

Austin's Sound Warehouse store recently hosted a performance by guitarist Liona Boyd in a promotion staged jointly with a local classical station. Shoppers were treated to selections from Boyd's recent CBS solo LP, "First Lady Of The Guitar," while the recital was carried live by station KMFA-FM.

If you're enthused about the response to Angel's new 45 r.p.m. "Sonic Series," here's good

news—the label has plans to release one more batch before Christmas, a third collection of 10 audiophile remasters. And immediately following the New Year, Angel promises the boxed edition of Eugen Jochum's complete Beethoven Symphonies.

Evans Mirageas of WJOM-FM, Ann Arbor, steps into the presidency of the Music Personnel Conference. Mirageas headed up the association's successful national meet last month (Billboard, Aug. 4, 1979), winning praise for his planning and organization. The non-commercial radio programmers will name a new board of directors in the near future.

The Vox/Turnabout stable is renowned for its budget-priced recordings, but look for a full-priced line to be built up this fall. Thea Musgrave's opera "Mary Queen of Scots" reportedly will be introduced in the new premium series. . . . Hungarian pianist Dezso Ranki has signed with the Harold Shaw agency for exclusive North American management. Qualiton Records, distributor of many Ranki disks, is pleased with the announcement.

RECORDED ON SONY UNIT

Two Digital LPs On Vanguard Oct. Slate

By IS HOROWITZ

NEW YORK—With two digital recordings in the can, Vanguard Records has set an October release date for its entry into the high-technology audiophile arena.

Only last week it completed its second digital project, featuring the Mostly Mozart Festival Orchestra conducted by Johannes Somary in performances of Haydn's Symphonies Nos. 100 and 103.

At the same time, the label inked a three-year contract with the Baltimore Symphony Orchestra calling for five digital recordings in the first year of the agreement.

These recordings, as well as Vanguard's digital first, a collection of works composed and performed by Frederic Rzewski, are being done in collaboration with Digital Recording Systems Co. of Elkins Park, Pa., and make use of Sony's PCM-1600 professional digital audio system. Editing will be done jointly by both companies, using the Sony BVE-500A editing console.

Seymour Solomon, president of Vanguard, says the company's plan call for a dual marketing approach, aimed both at disk retailers and audio equipment outlets. Retail list of the disks is yet to be determined, he adds, but the records will be part of a new "premium-priced series."

Solomon notes that this series will also include new editions of recordings produced originally as digital tapings, but specially reprocessed from the multi-track masters in digital mix-downs. Cassette versions of equivalent quality will be released simultaneously.

The Baltimore digital recordings, to be conducted by the orchestra's music director, Sergiu Comissiona, include Orff's "Carmina Burana," Rimsky-Korsakov's "Scheherazade," Tchaikovsky's Symphony No. 5, a Respighi album coupling "Pines of Rome" with "Feste Romane," and an album of selected orchestral showpieces.

As Opera Records Peak, Labels Ready More LPs

Continued from page 10

years ago there was only one Strauss opera that got recorded."

Frey believes the opera craze is closely tied to the visibility of superstars such as Sills and Pavarotti.

"Everytime you get a superstar it erupts; it becomes more in the public eye."

Frey also notes a surge of interest in ballet with increased sales of ballet recordings. Several complete ballets are upcoming from DG and Philips, and a dance promotion for the spring is being looked at.

Also new from DG will be a Saint-Saens "Samson And Delilah," with Domingo and Elena Obraztsova conducted by Barenboim and a Mozart "Clemenza Di Tito" with Karl Bohm.

On Philips, Obraztsova and Domingo have been paired in a second new "Werther" by Massenet. Philips also offers a new recording of Rossini's "Otello" in September, and at a later date, "Ariodante" by Handel, starring Janet Baker conducted by Raymond Leppard.

London Records, long a pacesetter in opera, will place heaviest emphasis behind special single disk packages by leading artists this fall.

A "Gioconda Gala," including performances by Pavarotti, Milnes, Horne and others will dovetail with the Sept. 16 live international telecast from the San Francisco Opera of the Ponchielli opera.

Other major packages include an LP of Neapolitan songs by opera's biggest star, Pavarotti, and a new album of Wagner's arias sung by Joan Sutherland.

London also will add to the Massenet renaissance with the composer's "Don Quichotte," complete. And there is the Dorati-conducted Strauss "Egyptian Helen" and a Solti-led "Don Giovanni," among other London fall releases.

In January London plans to drop an operatic bombshell—Solti's Chicago "Fidelio" recorded in all-digital sound.

"There are people that are dedicated to opera and buy everything that comes out," John Harper, London classical sales head, observes.

"There are all kinds of hot beds of opera in places like Seattle and Miami," Harper adds.

Upcoming on London also is a new "Marriage Of Figaro" with Karajan conducting and Von Stade as the page Cherubino. There will also be a new "Makropoulos Affair" in the complete Janacek opera series under conductor Charles Mackerras.

Says Harper: "We have geared up for a sensational fall. Opera is bigger than it's ever been what with the tv exposure that people are getting all over the country."

Also point of purchase materials for the new Pavarotti and Sutherland disks will be offered.

RCA is the only major label cutting back on opera production. One setback was the cancellation of a proposed "La Gioconda," which had been scheduled for taping in London this summer. A spokesman for the company says currency fluctuations are to blame with anticipated costs rising 50% between the time of the project's mapping and the planned start of sessions.

Nonetheless, RCA will be working its extensive opera catalog this year, including the successful "Otello" introduced in 1978.

Only one new Red Seal opera is scheduled for fall, a "Cavalleria Rusticana" with Scotto and Domingo and Levine conducting. The entire opera, which runs about 72 minutes, will be contained on one LP, something that has not been accomplished before.

"I think opera is expanding and exploding on an almost month to month basis because of all the exposure it's getting on tv," Irwin Katz, head of Red Seal marketing, relates.

"We're going to work heavily and strongly with "Otello;" it's opening night at the Met," says Katz.

Perhaps the most popular composer in the opera revival is Jules Massenet (1842-1912), whose dozens of operas slipped out of view shortly after the composer's death. Another of Massenet's works "Sapho," will have a release this fall in a three-disk set on the Peters International label.

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FROM THE #1 CLASSICAL LABEL (Billboard)





Billboard photo by Nina Stern

Guest Lecturer: John Eargle, left, vice president for market planning at JBL, talks to students at the Aspen Audio-Recording Institute about the basics of recording. At right is faculty member Alan Kefauver.

High Up In the Rockies, They Teach Recording Art

• Continued from page 14

pen Music Festival which Boxer has been covering for VOA ever since.

Interestingly, though, it's only been in the last two years that any sort of formal recording has taken place at the Festival, again at Boxer's instigation.

"The Festival," according to Boxer, "needed to be recorded with the same type of high quality professional approach which matched the excellence of the music here. In addition to that, I felt that a school could be launched here which could teach recording as an art form."

Getting the go-ahead as well as a budget from president and dean of the Festival Gordon Hardy, Boxer approached several professional audio manufacturers to "loan" the Festival equipment for recording and teaching. Positive responses came from Ampex which contributed tape recorders and recording tape, JBL which contributed monitor speakers, and TEAC Tascam which contributed mixing consoles. Micmix Audio Products of Dallas also contributed products. Boxer was also able to buy other equipment such as microphones at reasonable discounts.

The Audio-Recording Institute was formally launched last summer with four two-week sessions consisting of approximately 14 students per class. This year Boxer trimmed the classes to 10 students maximum for

even greater student participation. Tuition is \$275.

The Boxer-designed curriculum covers acoustics, microphones, recorders, mixers, audio tape, live recording sessions and mixdown to stereo. Assisting Boxer on the faculty this year is Alan Kefauver, director of recording for the Peabody Conservatory of Music in Maryland while guest professionals such as Thomas Frost, director of Masterworks, CBS Records, supplement the lectures. Classes go from 9 a.m. to 5 p.m.

John Eargle, vice president for market planning from JBL was a guest lecturer this year while Ampex representatives also come periodically throughout the course to lecture on tape recorders and tape.

The "recording studio" is located behind the stage in the spacious Aspen open air tent where concerts are held. Music classes as well as rehearsals are also held in the tent, thus giving students close interplay with music and recording under Boxer and Kefauver supervision.

"Not only do we teach the basics of recording," says Boxer, "but they also learn sound reinforcement and live sound mixing. They learn how to mike the instruments on the stage. It's a real hands-on experience and where else can you have access to this kind of musical activity and talent?"

What kinds of students is the course drawing?

Boxer indicates the mix has been wide, including not only young people interested in recording studio careers but older professionals in other areas as well.

"Last year," he notes, "we had a 52-year-old female librarian from Chicago and this year we had an employe from the Environmental Protection Agency in Las Vegas who was a real audiophile taking the course."

Classes are filled on a first-come, first-serve basis with a waiting list procedure.

Boxer indicates that the widening need for audio services on all kinds of industry levels is creating more of a hunger for audio and sound reinforcement expertise.

Towards the future Boxer envisions an audio and video course and hopes to persuade video manufacturers to donate equipment on the same basis the audio manufacturers have.

(Continued on page 43)

Kings Palace Cuts Gospel, R&B In Pa.

NEW YORK—There's a new recording studio in the woods of Pennsylvania's Lancaster County called The King's Palace which has hosted sessions by various producers of gospel, rock and r&b, in its first year.

Located in New Providence, Pa., King's Palace is equipped with a Harrison 3624 board and a Stephens 24-track machine automated by an Allison Research 65K programmer. A Studer A-80 is available for mastering work, while Dolby and dbx noise reducers are also on hand.

Producers Billy Maxwell (Andrae Crouch), Al Perkins (Flying Burrito Bros.) and Nashville's Mike Blanton have been into the studio recently cutting sessions with new groups from labels such as Spring and Myrrh.

Principles of King's Palace are John Yoder, president; Jack Schell, vice president, and Elvin Krantz, secretary and treasurer.

The facility is also equipped with an 8-track duplicating plant.

Sound Stage Acts

NASHVILLE—Sound Stage Studios has recently updated its facilities with the addition of a new recording studio, two musician lounges, and a suite of offices. The construction of the new studio and additional rooms, excluding recording equipment, cost more than \$200,000.

The new recording studio is equipped with a 24 track Neve 8068 console, Studer 24 track and 2 track tape machines, and THE-1 studio monitors. The room was designed by John W. Gardner, Inc. at a total cost of more than \$250,000.

The original Sound Stage studio included an automated MCI 24 track console with Studer 24 track and 2 track tape machines, and Westlake TM-1 studio monitors.

Upgrade Studios

SYOSSET, N.Y.—The Kingdom Sound Studios here has upgraded its facility with a new Harrison 4032C fully automated console.

Other newer equipment includes an EMT 140TS reverberation plate, EMT 240 gold foil and Lexicon 244 digital reverb.

Recent projects at the studio include Meco's "Moondancer" on Casablanca, the Alessi Brothers for A&M, and Shakin' Street for CBS.

Sound Waves

Soundworks Looking Ahead To Digital

By IRWIN DIEHL

NEW YORK—Soundworks Studios is one of a string of "full service" studios to have recently appeared, designed to attract the big money record dates of major acts by providing efficient and comfortable surroundings combined with extensive services and the latest state-of-the-art technology including digital recording.

Owners of Soundworks, Charles Benanty and Alan Ramer, apparently didn't set out to create the facility they now have. But, their own production demands as well as those of other producers and recording artists dictated a degree of performance and sophistication that has led to the high-technology Soundworks facility.

Benanty and Ramer had made a decision in 1976 to create a music-business-office complex in a building located at 870 Seventh Ave. In the process they acquired the old Groove Sound Studios, located at that address, which they completely refurbished, installed the first Harrison board to be delivered in Gotham and renamed the studio The Music Farm.

The studio got busy, but as luck would have it, six months later, owners of adjacent real estate decided to raze their building and construct a

new monolith. Needless to say, the tremors of blasting and jack-hammers played havoc with the pianissimos and sometimes even the double fortes of ongoing sessions.

Conditions have returned to normal now but there were several months during which tape copying became the studio's mainstay. During that time Odeo at 254 West 54th St. became available and was purchased. Again Benanty and Ramer completely refurbished the premises.

The studio was renamed Soundworks Recording Studios Ltd. and equipped with a Harrison 3232, automation ready console. Tape equipment consists of a 3M 24-track and Studer 2-track recorders. The acoustics are totally new as well, using only the "skeleton" of the old Odeo facility. An unusual approach was taken in choosing the general decor. Bloomingdales was engaged to design the interiors, which were then integrated into the acoustic designs. Jerry Garszva, chief engineer of Soundworks was responsible for the overall studio design.

Once the facility was completed, the concept of a full service studio took shape. Having been involved themselves in record productions,

(Continued on page 58)

New Space For N.Y. Radio Band

NEW YORK—The Radio Band of America is celebrating its eighth anniversary here with a move to a new headquarters and recording studios, according to founder and president Harvey Flaum.

Radio Band, which specializes in writing and arranging lyrics and music for television and radio commercials in addition to all facets of radio production, has added a Trident TSM, 32 in/24 out console to its main room, called Penney Lane Studios.

Santa Barbara Has 24-Track Facility

SANTA BARBARA, Calif.—Santa Barbara Sound Recording has opened here as a 24-track studio.

Equipment includes an MCI JII-528 automated console and Ampex and Studer tape machines. The main studio covers 1,200 square feet with an additional 250 square feet of isolation room.

The facility is located in Santa Barbara's Old Town business district, 90 miles north of Los Angeles. Recent projects include artists Jay Ferguson, Kenny Loggins, the Beach Boys and Jim Messina. Daniel Protheroc is studio manager.

10 Years Observed By Illinois Studio

CHICAGO—Streeterville Studios here is celebrating its 10th anniversary with a \$2¼ million expansion.

Added to two rooms of the multiple room facility has been a Harrison 4032 console with Harrison Autoset computer, a 3M M79 24-track tape machine and Studer ¼-tracks.

Outboard gear now on includes an Amphex Aural Exciter, dbx, Dolby as well as an array of signal processing equipment from such firms as Allison, Lexicon, Scamp, Eventide, UREI, Orban Parasound, MXR, EMT and BTX Interlock.

Tape machines now include 3M 24-track and Ampex ATR 2 and 4-tracks. Other equipment consists of UREI and Trident limiters, Lexicon Prime Time digital delay, Eventide harmonizer, Kepexes, Phasers, Flangers, and EMT and AKG echo chambers.

The main room which can house 30 musicians measures 25 feet by 35 feet by 16 feet. The control room is 18 feet by 20 feet.

According to Alan Varner, chief engineer at Radio Band, Penney Lane is the only East Coast facility with a Trident TSM console.

Sound Labs In L.A. Improves Its Equipment

LOS ANGELES—Sound Labs, Armin Steiner's mixdown studios complex here, has added a Neve console with NECAM automation to its main mixdown suite as part of an equipment refurbishing.

The main room, which was originally opened in 1971 with an eye towards a mixing specialization now also contains a Studer A80 VU 24-track and a 3M 79 24-track.

Other prime electronics in the facility in other rooms are a Quad-Eight console as well as custom board. The monitoring systems are all Altec 604 with Mastering Lab crossovers.

The main room also contains, according to Steiner, a BTX synchronizer which allows a double 24-track lock-up.

The facility now encompasses a floor-and-a-half at its existing office building site in Hollywood, covering 8,300 square feet.

Steiner, who remains active in an engineering role, indicates he may soon move into production. Barbra Streisand is working on her upcoming LP at the facility.

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Sound Business

Studio Track

LOS ANGELES—Lee Ritenour with Friendship finishing up an LP at Dawnbreaker, Don Murray at the controls. . . . Kenny Rankin working on a new Atlantic LP at Group IV, Don Costa producing with Ron Maelo at the board.

Kenny Loggins completing overdubs for a new Columbia LP at Filmways/Heider, Tom Dowd producing with Steve Gersky and Michael Carnevale engineering. Also there, Alan Price finishing up an album, Bones Howe producing and engineering with assistance from Geoff Howe. Filmways/Heider also recently donated its Mobile Unit 1 and technical personnel for the recording of the Lowell George Benefit Concert at the Los Angeles Forum August 4.

Elektra/Asylum's Boulder finishing up an LP at Can-Am Recorders, Lanny Williamson engineering. . . . Keith Olsen and David Devore mixing Santana for Columbia at Sound City. David Crawford also producing Etta James there for RCA, while John Ryan produces Tantrum for Ovation.

Action at Davlen: Cherie & Marie Currie working with producer Jai Winding and engineer David Ruffo; Ronnie Laws working on a forthcoming LP with engineer Chris Brunt; and Al Stewart working on material for a new LP with engineer Chris Desmond.

Kendun activity sees: Denny Serafin and David Wolinski producing Dakota for Epic; Al Johnson producing Norman Connors; Starguard working on strings and horns with engineers Frank Clark and Tom Cummings, and producers Verdine White and Robert White; producers Jean Manuel de Scarano and Nicolas Skorsky working with John Golden on Santa Esmeralda's new LP for Casablanca; and John Mayall starting a new LP with staff producer/engineer John Stronach.

Eddie Watkins producing Kocky for Windsong at Devonshire. . . . At Spectrum Studios Bob Magnusson (bass) completing a solo LP for Discovery Records with Dennis Smith producing, Arne Frager at the console with the backup from John Guerrin and Joe Farrell on sax.

Action at Larrabee sees Rick Gianatos producing James Wells and Eastbound Expressway for separate AVI projects, Bob Stone engineering. Stone also producing Meadowlark Lemon's debut Casablanca LP there.

Activity at Capitol Studios has Bob Seger working on his upcoming Capitol LP with producer Punch Andrews, John Arrias at the board; Carter producing Bob Welch's next album; Barbara Streisand working on material for her next LP, Gary Klein producing; and Tommy Lipuma producing several Horizon artists, among them Dr. John, Neil Larsen and Ben Sidram.

At Master Sound, Atlanta, Ga.: Isaac Hayes completing an LP, producing himself with Joe Neil engineering; Brad Shapiro producing Millie Jackson and Isaac Hayes on a duo project; and Milton Bigham producing Mildred Clark, the Soul Stirrers and Shirley Finney all for Savoy Records.

Ed Newmark producing Frank Weber at New York's Secret Sound, Jack Malken at the board. . . . The Hit Factory, N.Y., adds a Neve NECAM mixing console and automation system. The Gotham facility is now equipped with three fully renovated recording studios, and Joe Barbaria,

Recording Art

• Continued from page 42

As the Festival continues, Boxer indicates that the concerts offer enticing video opportunities for programming, particularly in light of the emergence of the pre-recorded videocassette and videodisk.

Concerts are also now being recorded professionally and archived and Boxer doesn't discount the fact that an Aspen Music Festival album of some sort could have potential commercial appeal.

Among highlights this year at the Festival were Dutch composer Peter Schat's opera "Houdini"; Stravinski's "Oedipus Rex"; an evening with Danny Kaye, and 1978 Tchaikovsky Competition gold medal winners Oliveira, Rosen and Pletnyov performing chamber music.

In addition to the concerts of vocal, chamber and orchestral music at the Festival, there was also a jazz/rock ensemble performed under the directorship of Gary Gray.

Conductor Jorge Mester was music director of the Festival this year.

Frank D'Augusta and Dave Still have joined the studio as staff engineers.

Brent Maher and Randy Goodrum producing Dottie West for United Artists at Nashville's Creative Workshop. . . . Jim Gaines joins the Automatt, San Francisco, as a staff engineer.

Gregg Diamond working on his "Bionic Boogie II" LP for Polydor and Phonogram at Soundmixers Studios, N.Y., John Pace at the board.

Kool and the Gang mixing a new LP for De-Lite at House of Music, West Orange, N.J., Eumir

Deodato producing and Jim Bonnefond at the controls with help from Julian Robertson. Also there, Johnnie's Dance Band cutting tracks for Windsong, Denny Dante producing, Jeffrey Kawalek at the board.

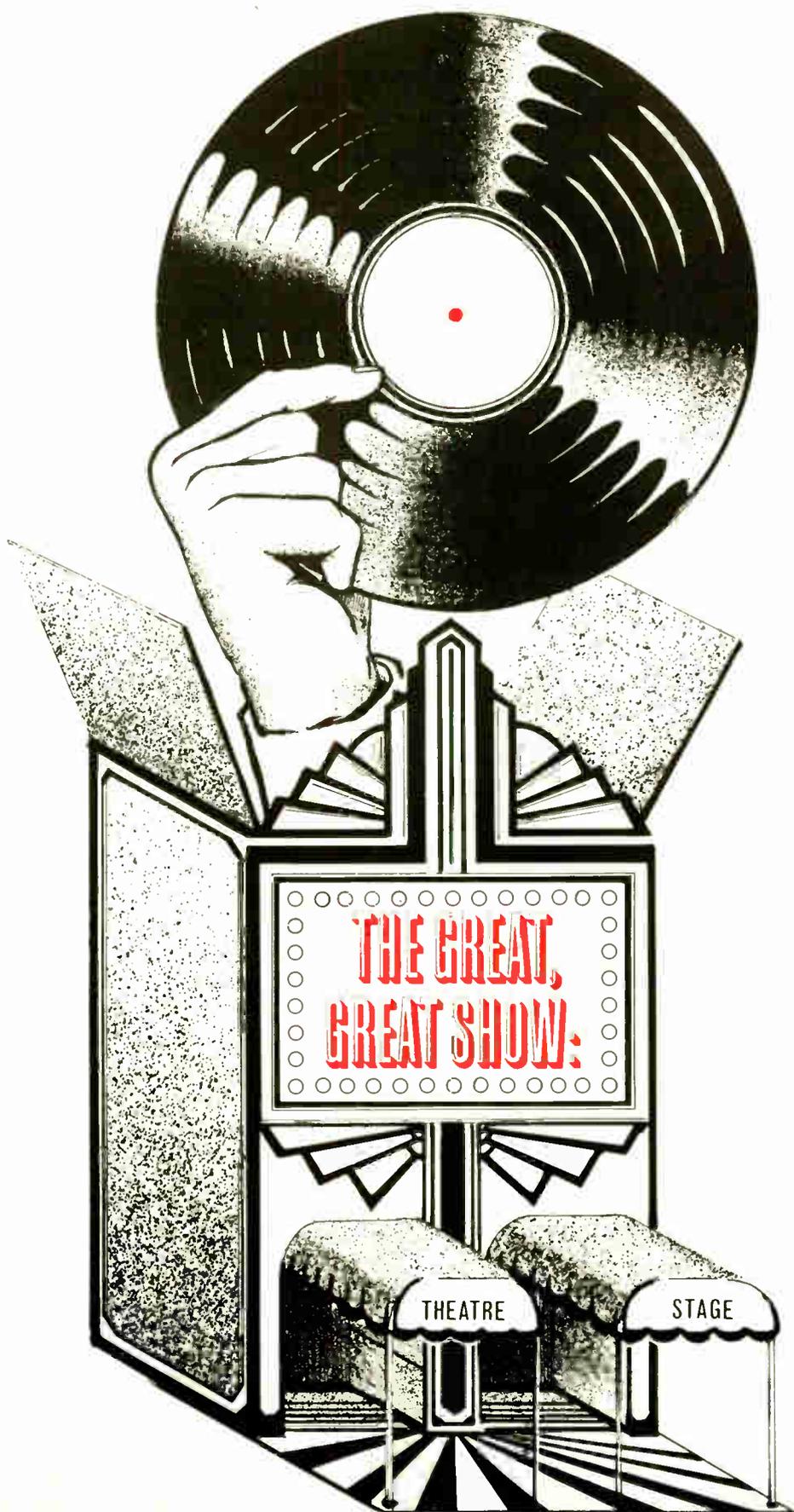
Producer Bob Montgomery active at the

Soundshop, Nashville, finishing new single for RCA on Eddy Arnold and tracks for John Wesley Ryles' MCA LP. Engineer on both projects is Ernie Winfrey. Also at Soundshop is Capricorn artist Kenny O'Dell producing himself, Winfrey behind the board.

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BOOK REVIEW

Gillespie Story Thorough—a Grabber

"To Be Or Not To Bop" by Dizzy Gillespie with Al Fraser. Published by Doubleday & Co., 553 pages, \$14.95.

LOS ANGELES—Let's take it from the top with a quick summary: this is almost certainly the most thorough, the best researched and, arguably, the most fascinating book about a jazz musician ever published.

There has never been anything dizzy about Dizzy. From his difficult childhood in Cheraw, S.C., through the decades of his advancement in music, Gillespie knew precisely the goals he later achieved. He studied music diligently, he learned about life as well as music by seeking challenges others refused, and he accepted his occasional defeats with equanimity and turned them into successes.

Fraser's skills in organizing the mass of Gillespiana and emerging with a literate, engrossing manuscript merits praise. He is an assistant professor at Cheyney State College in Pennsylvania and a former neighbor of Dizzy and Lorraine Gillespie.

Lorraine, a one-time dancer, has handled the family's finances and mentored her husband's career ever since they were wed in 1940. Gillespie is extravagant in his praise of her. She withstood periods in which he messed himself up with narcotics, and there were many times when his alcoholic escapades led to trying, difficult situations. Today, Diz is as straight as Lorraine, free of dope and booze and in better shape, physically, than he was when he was revolutionizing the art of trumpet playing in the days of World War II.

Louis Armstrong and Roy Eldridge are generously acknowledged as Gillespie's idols—and influences.

But in the latter chapters of the book Diz discloses his belief that he now is the best trumpet player of all time. And the greatest leader. He confesses he knows more about Latin music than anyone alive.

A modest man he is not. One concedes that for what he does—and has done—he is the best. Yet many other men hewed their way through the dense trees of the forest before him and, like Diz, were the best at what they did. Ellington, Basie, Hines, Young, Hawkins, Cootie Williams, Buck Clayton, Goodman, Henderson, Oliver (perhaps both Joe and Sy) and others accomplished remarkable feats comparable to or exceeding Gillespie's. Diz virtually ignores them all.

His relationship with Charlie Parker is thoroughly documented. They never had conflicts. Diz says he never once saw Bird shooting heroin, but he, of course, was aware that Yard was hooked.

Many of Gillespie's musician pals contribute to the book, adding a touch of variety to the lengthy story, but some of those contributions are flagrantly racist. Stan Kenton takes the worst of the criticism. Unfairly, from this reader's seat in the bleachers.

"To Be Or Not To Bop" will spark reactions from readers. At 62, that's probably what Diz had in mind when he sat down with Fraser to begin a manuscript. It is an immensely readable book, nicely illustrated, and it just may ignite a few controversies as the decade of the '70s slips off into history. DAVE DEXTER JR.

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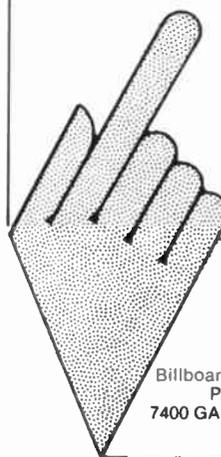
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Talent

ChicagoFest Draws 690,000; Eye Winter Event

By ALAN PENCHANSKY

CHICAGO—ChicagoFest ended its second annual run Aug. 12, an estimated \$500,000 in the black and with assurances to promoters, Festivals Inc., that there will be many more ChicagoFests to come.

A spokesman for Festivals Inc., the private company which organizes the festival, says Chicago Mayor Jane Byrne has suggested the staging of a winter festival patterned after ChicagoFest.

Byrne, who originally opposed a rerun of ChicagoFest, like everyone else was swept up in the enthusiasm generated by the music, the crowds, the fun and food served up along the lakefront against the backdrop of Chicago's skyline.

Byrne and 690,000 others attended this year's festival, which was vastly improved in design and execution over the inaugural year, making far better use of the Navy Pier facility.

On Sunday (12) the closing day, an estimated 120,000 packed the former Great Lakes shipping depot that juts out hundreds of yards into Lake Michigan.

The rock group Chicago was welcomed in a homecoming appearance at the ChicagoFest main stage, while scores of other acts played con-

currently that day at the half-dozen other staging areas. This was the pattern for all 10 days of the festival.

Star attractions such as Chicago, Helen Reddy, Bobby Vinton, Chuck Berry and Pablo Cruise provided

stations. Chicago's NARAS chapter pigeonholed former Grammy Award winners with on-stage "Ap-

preciation Awards" throughout the fest.

Radio stations that weren't sponsoring performing stages—such as the WFMT-FM/Perrier Folk stage and the WXRT-FM/Olympia beer Blues stage were originating live broadcasts from the pier. Others were manning exhibit booths and giving out literature.

Several of the major pop attractions were broadcast live from the Pier by WFYR-FM, and the list of stations involved also included WMET-FM, WXRT-FM, WLUP-FM, WFMT-FM, WIND-AM, WLS-AM and several others.

Along with the continuous overlap of entertainment, dozens of portable restaurants and merchandise concessionaires set up shop for the duration. Festgoers consumed 12,000 gallons of beer daily according to one estimate, not to mention the cans and bottles of soft drinks that were emptied.

In addition to next year's ChicagoFest, Festivals Inc. may also produce a winter entertainment for the city.

Picor says the new downtown State Street mall may be the site of the late December talent festival. Scattered site selection also is being explored, reportedly.



Billboard photo by Paul Natkin and Bill Sosin

Gates Barred: Rock group Chicago's appearance on the closing day draws an overflow crowd of 120,000, causing police to turn back others at the gate.

A preliminary audit of the festival places gross revenues at \$3,557,843. Festivals Inc. spokesman Joe Picor reports.

With expenses estimated now at just over \$3 million, Picor says the city-sponsored festival will turn a profit this year.

About \$400,000 towards the festival's running was contributed by local businesses which sponsored presentations.

From an industry standpoint, the festival proved to be a much-needed focal point for the Midwestern music scene. It brought into clear view this region's preeminence in blues and folk music, paying unstinting attention to these forms, and also was a reminder that the Midwest is an important spawning ground for energetic young rock'n'roll bands.

one part of the successful booking formula.

Equally important were the dozens of performers pulled from the Midwest nightclub circuit and given valuable exposure before the huge day and night crowds.

Chicago-based labels, including Mercury, Ovation and Alligator Records achieved strong representation in the talent bookings.

Mountain Railroad Records, a small Wisconsin-based label, could boast that 10 of its acts were making appearances, including comedy stage, blues stage, rock stage and folk stage bookings.

The festival brought together, perhaps for the first time, all the diverse elements of the Midwest music scene, including talent management, record labels, club owners and radio



Country Crowd: Chicago-bred Heartsfield wins hometown approval at the Schlitz sponsored Country Music stage.

For Louise Goffin, Success Isn't Relative

By PAUL GREIN

LOS ANGELES—It's rare when a relative of a famous artist is able to establish an identity of her own, but Louise Goffin, 19-year-old daughter of Carole King and onetime collaborator Gerry Goffin, seems to be doing just that with her debut Elektra LP, "Kid Blue."

"Usually when the relative of an established artist doesn't make it," says Goffin matter of factly, "it's because they're not talented and they tried to sell the record on the basis of their relationship when it just wasn't very good."

"Or the relative could be talented," continues Goffin, "but talented in the same mode. Nobody wants another Jackson Browne or Carly Simon if they can still get the real thing. I think what I have going for me is that I'm doing something different from my mother."

"From a very young age I wanted to have my own identity musically. I just got sick of ballads; I got tired of overly reflective, self-indulgent music about going through the changes. When I used to write like that, the songs were rarely honest. I was just

imitating the records I used to listen to.

"Basically I'm interested in more



Billboard photo by Jacki Sallow
Louise Goffin: Stepping out from the shadow of her famous mother by striking a different, harder-rocking sound.

intense music. I like rock'n'roll; it's got a lot more joy in it. It has this ability to jolt and excite on contact rather than as a long-range effect."

Then is it hard for a relative of a famous artist to establish her own credibility? "It is in terms of critics," says Goffin, "not in terms of audiences."

"Critics always have preconceptions," Goffin argues. "The preconception is either, 'if she's talented it's because her parents are talented' or 'she must be spoiled: she must have had it easy because she's got famous parents' or 'her parents must have pushed her into this.'"

Goffin was signed to Elektra more than two years ago by label president Steve Wax, but didn't cut her first LP until a few months ago. It was produced by Danny Kortchmar, who played guitar on almost every Carole King album from "Writer" in 1970 to "Thoroughbred" in 1976.

Kortchmar will also produce Goffin's second outing, which will utilize her four-man touring band (aged 19 to 21) rather than the vet-

eran L.A. session musicians who played on her first LP.

Goffin's rock stance has led some to label her a punk. "I'm more pop than punk," she says. "I don't even think there are a lot of good songs in punk. It's just the attitude of punk that I like."

There aren't many true female rockers, as Goffin acknowledges. "I get competitive with all artists though," she says. "not just female artists. I love the great old heroes of rock'n'roll, like Pete Townshend and Mick Jagger, plus Elvis Costello and Led Zeppelin."

Goffin explains that the reason she does Chuck Berry's "School Days" and the Sex Pistols' "Problems" in her live set is to accent her youth. "Danny and I were talking about songs to put in the show and we wanted to keep them teen," she says. "Rock'n'roll is teen."

Goffin is managed by Lewis Kaplan, who also handles the Marc Tanner Band for Elektra. Her lawyer is Michael Rosenfeld, who also represents her mother.



Chicago Rock: Scorpions lead singer Klaus Meine screams "Chicago Rocks, Disco Sucks," as he prowls the perimeter of the Chicago Tribune rock stage.

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Investigation Of Midwest's Fritz On Back Burner

KANSAS CITY—An investigation being conducted by special agents of the Criminal Investigation Division of the Internal Revenue Service into the potential tax liabilities of four companies owned by local concert promoter Chris Fritz may drag on for as long as two years, according to estimates by both IRS agents and Fritz' attorney, Harlow B. King.

Special agent George Warmuth, supervisor of the section investigating Fritz, says Fritz' case has temporarily been "placed on the back burner" due to a burgeoning case load within the division.

Fritz last appeared before IRS agents July 3 to answer questions regarding the financial records and dealings of Broadway Sales, Inc., and Broadway Enterprises, Inc., both Missouri corporations.

Broadway Sales promotes concerts throughout the Midwest as Chris Fritz & Co. while Broadway Enterprises serves as personal manager for Polydor recording artists Missouri and Gran Max, another rock group which Fritz manages.

The two other companies with records also subpoenaed, Enigma Presentations, Inc., and Musical Productions, Inc., are now defunct.

Warmuth will not confirm or deny reports that additional investigations by the IRS are being initiated into the backgrounds of other Midwestern concert promoters and organizations who might have done business with Fritz.

N.J. Rock Date Misses Jackpot

ASBURY PARK, N.J.—Two rock concerts July 29 in this resort area, which were of special significance to their promoters, failed to score. The biggest bust was the "Rock For Pot Fest" at Deep Hollow Park in Howell Township which drew a mere 300 under NORML sponsorship, the National Organization for the Reform of Marijuana Laws.

A six-hour concert produced by Gene Norman in the Brick Forum, the first at the ice arena after several previous attempts failed to overcome objections from officials and neighbors in Brick Township, drew only about 500 spectators.

The "Rock For Pot" concert, with the Stir Crazy and Fantasy rock groups, had been off and on for the last few weeks as township officials expressed concern over having another Woodstock in Howell Township with as many as 25,000 marijuana smoking music lovers.

Park owner Earl Murphy said he would not permit the fund-raising effort by NORML to go on without the township's blessings. However, the fears were without justification after seeing the small crowd, which the sponsors blamed on all the advance cancellation talk.

Lippman Relocates

LOS ANGELES—Michael Lippman, Inc., a personal management firm representing Melissa Manchester, Leo Sayer, Bernie Taupin and Eric Carmen, has relocated to expanded offices at 333 N. Foothill Rd., Beverly Hills, Calif. 90210. (213) 858-0585.

Belkin-Maduri Firm Launches 6th Wing

By JANE SCOTT

CLEVELAND—The Belkin-Maduri Organization here has launched its sixth company division, Video Corp. of America, Inc., with a half-hour television show, "Stage Pass: The Michael Stanley Band," on WEWS-TV.

The rock show, presented at 7 p.m., up against "Hee Haw" and "Family Feud," earned 32% of the local audience, the company claims.

"But this is just the first of our rock shows called 'Stage Pass,'" says Mike Belkin, president of the company. "We're negotiating with other bands now. We plan to start taping any act of importance which comes through here. The half-hour shows will be candid discussions with the artists.

Plans call for syndication.

But "Stage Pass" will be just the start, notes Belkin. The tapes will be offered to record companies for use in in-store promotions or international sales.

The artist will also get paid. "There will be no 'favored nations policy.'" Each artist will be paid the same, regardless of his/her stature."

Thunderbird Agency Will Run Parallel With Halsey

By ELLIS WIDNER

TULSA—Thunderbird Artists, a new division of the Jim Halsey Co. here, is actually a rejuvenation of the original booking and management agency started by Halsey.

"It will run as a parallel to us," says Halsey. "There are acts I want to develop, and Thunderbird will be the vehicle for that development. It will give us two companies of equal stature."

The revived agency has signed seven artists, including country singer Freddy Weller and singer-songwriter James Talley. The firm will also represent Joe Sun, the Shoppe, Tweed, Dale Smith and songwriter Paul I. Morris.

Thunderbird will be directed by Carl E. Lund, Halsey marketing director.

"This will fill a void in our agency," says Lund.

The company will operate from offices at 3225 S. Norwood, the former Halsey agency offices. Lund says the firm is interested in signing contemporary acts and "We are presently negotiating with several."

The company's first agents are Steve Cassidy, Randy Wade and Glenn Allison. "All three have backgrounds in entertainment and the agency business," says Lund.

Anti-Nukers Add N.Y. Date

NEW YORK—A third concert has been scheduled and a fourth one is being planned at Madison Square Garden for late September in conjunction with activities organized by the Musicians United for Safe Energy (MUSE) group which is campaigning for a reduction of dependence on nuclear energy.

The third concert, Sept. 21, featuring Bruce Springsteen, Jackson Browne, Chaka Khan, Ry Cooder, Jesse Colin Young and Sweet Honey in the Rock, sold out in 24 hours, says David Fenton, one of the organizers of the benefit. Ticket prices were \$18.50 and \$15.50, the same price admission as the first two concerts. These will be headlined by Jackson Browne, the Doobie Brothers, John

The tentative percentage of the artists' share will be 50%.

The Michael Stanley Band, which played the Coliseum July 20, broke the record there with 20,320, which was 101 higher than the previous record-holder, Led Zeppelin. However, the Stanley show for the tv program was taped earlier at the Cleveland Agora.

Belkin's brother Jules is vice president of the firm. Other partners are Michael Stanley, who has his Michael Stanley Gee Productions and Carl Maduri.

David Spero, son of Herman Spero, producer of the former "Upbeat Show" on WEWS-TV, was the production supervisor and will work on future programs.

Other divisions of the Belkin-Maduri Organization are the concerts section, Belkin-Maduri Management, Sweet City Records, the Mercury/Midwest Records and the Belkin Concert Club.

The new company will begin taping other groups in about six weeks, Belkin says.

Talent In Action

DONNA SUMMER BROOKLYN DREAMS

Universal Amphitheatre
Universal City, Calif.

It's difficult to criticize a performer who sings with the range that Summer boasts, has all the right moves on stage, maintains a firm command of her audience and perks with enough energy to remove the chill from 5,000 fans sitting under the stars.

From the lighting and choreography to the immaculate precision playing of her band, orchestra and backup singers, Summer's show is so well executed and flowing that the nearly two-hour, 15-song Aug. 10 set seemed to conclude all too quickly.

The first part of the show didn't move as fast as the second half, as she chose cuts from her earlier albums such as "Once Upon A Time" and "Fairytale High." Summer also included a surprising rendition of "Heat Wave" while her female singers chipped in with "My Guy" and opening act Brooklyn Dreams countered with "My Girl," all of which were sandwiched between an overplayed "The Way We Were."

It wasn't until Summer broke into the erotic "Love To Love You Baby," as she suggestively caressed the microphone and smoke breezed between her legs that the show really caught fire. She followed with the synthesized "I Feel Love," manipulating the audience with her gestures.

Adding to the atmospheric "Sunset People" were various costumed characters decked out in outfits to resemble the seamy side of Sunset Blvd. Summer followed with "Bad Girls" and a fiery rendition of "Hot Stuff" which got the crowd dancing in its seats.

Summer concluded her set with "Last Dance" and returned for an encore with "MacArthur Park."

She has far transcended her disco roots without abandoning them to the point where her appeal ranges from the eight-year-old kid dancing in the aisle to the grandmother type right behind him.

Brooklyn Dreams, a male trio, also on Casablanca, that frequently backs Summer, opened the show with a 40-minute set of pop and disco-flavored tunes that had its moments. While each member has strong voice, the group seemed to lack direction. But with ex-Doobie Brother Jeff Baxter sitting in on guitar and a sound rhythm unit, the set had some muscle. ED HARRISON

STEVE MARTIN STEVE GOODMAN

Dick Clark Westchester Theatre
Tarrytown, N.Y.

Martin was in rare, wild and crazy form at the second of five SRO concerts Aug. 16-19 at this revitalized suburban showcase. The WB comic proved he can be funny without being dirty, as there were remarkably few off-color comments in his 70-minute stint, though there were enough risqué double-entendres to flesh out his natural offbeat brand of humor.

Unusual opening which apparently has worked well on the current tour is an eight-minute film clip of "The Absent Minded Waiter," also featuring Buck Henry. It used three screens, and set the tone for the wacky evening

with an assortment of super sight gags and Martin's own deadpan performance.

While the arrow-through-the-head, bunny ears and balloon animal bits were used, they were merely props and were not overused. The comic is integrating more innovative and topical material in the act. A short bit re-creating his "swinging" immigrant character from "Saturday Night Live" went over well, but again as a short bit.

Martin also used more music than usual, moving from banjo to guitar to dulcimer. He proved himself an adept picker with some sprightly bluegrass. His "King Tut" encore was a solid closer, ending a well-rounded effort that is evidence of his growing on-stage "maturity."

Elektra/Asylum's Goodman provided a well-received opening 25-minute set, ranging from his first big hit "City Of New Orleans" (that Arlo Guthrie made famous), to his country spoof "You Never Even Call Me By My Name" to the offbeat "Women Who Love Women Who Love Men," his ode to the Times Square area of Manhattan. An appealing timbre in his vocal range and solid guitar work made it a highly polished performance. STEPHEN TRAIMAN

ARETHA FRANKLIN BAR-KAYS CHIC ASHFORD & SIMPSON PEABO BRYSON ROSE ROYCE

Giants Stadium, Hackensack, N.J.

After five years of trying, the Kool Jazz Festival's first New York area date came on one of the rainiest days of the summer. But 51,000 devoted r&b music fans braved the constant down-pour Aug. 11 to view the strongest soul package to play this market since the glory days of the Apollo.

The show started about 4:20 p.m. with Rose Royce running through an energetic, well-paced set. The seven-song, 55-minute set managed to garner only polite response as the nine-piece band was flawed by a lack of skill in the rhythm section. The group was unable to deliver its familiar material, such as "Do Your Dance," "Car Wash" and "Love Don't Live Here Anymore," with the power and tightness of the recorded versions.

Bryson's 45-minute, nine-song presentation was at times hampered by his distance from the audience. But on "Cross Winds," and closing songs "So Into You" and "Feel The Fire" he was most effective. He received excellent support from a eight-piece backup band.

The tight choreography of Nick Ashford & Valerie Simpson's stage presentation was, for the most part, wasted in this huge football stadium. Also Ashford's vocals at times seemed a bit strained and were perhaps affected by the bad weather.

Despite these problems the music of Ashford & Simpson won the crowd over. Their pop crossover single "Found A Cure" got great audience response and their versions of songs they wrote for other performers "The Boss" and "I'm Every Woman" were tight and well arranged. It was a shame their 45-minute, nine-song appearance couldn't accommodate their always entertaining renditions of material they wrote at Motown.

(Continued on page 50)

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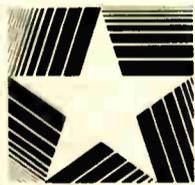
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BILLBOARD'S INTERNATIONAL TALENT FORUM V

AGENDA

SEPTEMBER 5-8, 1979 CENTURY PLAZA HOTEL LOS ANGELES

Talent Forum Advisory Committee

JONATHAN COFFINO
PAUL COOPER
Atlantic/Atco Records

BARRY FEY
Feyline Presents
TOM ROSS
ICM

CLAIRE ROTHMAN
The Forum

Wednesday, September 5

9 am-6 pm

REGISTRATION

2:15-4:15 pm

FRE BEGINNERS ONLY—Industry Newcomers Talk to the Veterans

4:30-6 pm

THE COLLEGE CIRCUIT—Presenting the Major Acts

8:30 pm

Evening Entertainment

11:15-12:45 pm

CLUBS AND SMALL VENUES—How To Break Acts
Moderator: CHUCK MORRIS, Feyline Presents
Panelists: DANNY EATON, Palladium, Dallas; EPPY EPSTEIN, My Father's Place; CHUCK HANSEN, Ardena; DAVID KNIGHT, Starwood; HANK LO CONTE, Agoura Ballroom; MARGARET MEDLEY, Jersey Records

12:45 pm-2 pm

One-On-One Luncheon

2 pm-3:15 pm

CHANGING ECONOMY IN THE FOREIGN MARKETS

3:30 pm-5 pm

FACILITIES—Chicago/Rising Facility Operators
Moderator: CLAIRE ROTHMAN, The Forum, Inglewood, CA
Panelists: PATRICK DARR, Capitol Center, Landover, Md.; FRANK FRED, Rosemont, Chicago; STEPHEN GREENBERG, Spectrum, Philadelphia; BRUCE LAHT, Olympia Sound, Detroit; ROBERT HARTER, New Jersey, Sports and Exhibition Authority; THOMAS D. THOMAS, 20th Century-Fox, Beverly Hills

Thursday, September 6

10 am-11 am

WELCOMING REMARKS & KEYNOTE SPEECH

11 am-1 pm

THE FINANCES OF ROCK 'N' ROLL

Moderator: BARRY FEY, Feyline
Panelists: to be announced

1 pm-2:15 pm

One-On-One Luncheon

2:15-3:30 pm

PUBLICITY—Can PM Edge the DJ/Club Circuit?
Moderator: PAUL COOPER, Atlantic Records
Panelists: RUSSELL BLOND, Epic Records; HOWARD BUSHAM, Howard Busham Agency; BOB GIBSON, Rogers & Cowan; MIKE GERSHMAN, Mike Gershan Agency; MIKE DORMALEY, A&M Records; BOB JONES, Motown Records; CAROL FOSS, The Power Office; MORTY WAX, MCA/Atco

3:30-5 pm

MEETING THE MAJOR CHALLENGES OF THE 80s
Moderator: EPPY EPSTEIN, My Father's Place
Panelists: CHRIS BLACKWELL, Island Records; KEN BERRY, Virgin Records; WARREN SMITH, Rocket 8000

5:15-6:45 pm

DEVELOPING TALENT—A Worldwide System Revealed
Moderator: JONATHAN COFFINO
Panelists: ANGELO MARINO, EMI Records; RUSSELL SHAW, MCA Records

8:30 pm

Evening Entertainment

5:15-6:30 pm

MANAGERS—Working in Times of Economic Uncertainty
Moderator: To Be Announced
Panelists: ERIC GARDNER, Renwick; ROBERT WALKER, LTON, Pyralis Hamilton Mgr.; BUD PRANGER, Manager of Rock Center; GARY BORMAN, Gary Borman Management, Los Angeles

8:30 pm

Evening Entertainment

Saturday, September 8

9:30 am-10:45 am

BOOKING AGENTS—Working in Times of Economic Uncertainty
Moderator: TOM ROSS, ICM
Panelists: to be announced

11 am-12:30 pm

PROMOTERS—Working in Times of Economic Uncertainty
Moderator: BILL GRUBBART, Bill Grubbart Presents, Bill Grubbart
Panelists: DANNY BRAMSON, Universal; DANIEL HARRIS, Barry Fey, Feyline; RENEW ROKER, Paris; PAUL BUSHAM

12:30-2 pm

BOOKING AGENTS REINFORCED—One-Stop, How Much Equipment, Necessary, On-Tape, Market Monitoring
Moderator: TOM ROSS, ICM
Panelists include: JOE JIN, JINTESS, Los Angeles

2:15-3:30 pm

INTERCHANGING
Participants: to be announced

6 pm

TALENT FOR AWARDS—A NIGHT TO ENTERTAINMENT

Friday, September 7

9 am-11 am

THE CLOCK STARTS HERE
Moderator: CAROL SIDWELL, Am Music Agency
Panelists: to be announced

MORE PARTICIPANTS TO BE ANNOUNCED

Talent In Action

Continued from page 47

Chic didn't close the evening, though it was clearly the audience's favorite. The group's eight-song, 50-minute stay was good, if rather curiously structured. With its new album "Risque" just released this would have been an excellent time to showcase new material before an extremely receptive audience.

Yet only the hit single "Good Times" was added to the Chic repertoire. This lack of new material marred an otherwise engaging and musically interesting performance, one of the group's best since it emerged as a major attraction.

The Bar-Kays had the misfortune of being sandwiched between the two acts with the biggest followings, Chic and Aretha Franklin. The band's five-song, 40-minute set featured studio tight musicianship and vocal harmonies. Group

members also worked hard to entertain. But reaching an audience that had been rained on for five solid hours with what was for the most part unfamiliar material was a fairly impossible task. The best the band was able to do was garner polite response on its biggest recent hit, "Let's Have Some Fun."

Franklin gave her strongest performance in this market in almost five years. She performed "Ain't No Way," "Seesaw" and "Chain Of Fools."

While her physical appearance is not what it has been, Franklin's voice is as strong as ever. The inconsistent live and recorded performances in recent years have obscured her unequalled vocal skills and it was good to see that one of the best voices around can still do it.

NELSON GEORGE & ROBERT FORO JR.

Talent Talk

Officials at Monmouth Park race track in Northern New Jersey have had a change of heart about presenting live musical concerts, despite an incident-free Beach Boys concert (Billboard, Aug. 18, 1979). Though such concerts have been successful at Belmont Park, sources say the Beach Boys show was not successful enough in increasing normal attendance to make such worthwhile. Scheduled concerts by Helen Reddy, Todd Rundgren and K.C. & the Sunshine Band have been cancelled.

J.W. Williams Co., is easing the pressure on acts touring the South trying to get gasoline—that is if the acts also play Curtis Hixon Hall, Tampa, Fla. The company guarantees to supply sufficient diesel if notified in advance. . . . The media is coming down hard on John Denver whose pro-conservation image is under fire as a result of his move to build giant gas storage tanks on his Colorado ranch. Local papers there call him a "hip-ocrite," and "eco-twerp." . . . NRBO, meanwhile, has released its "Get That Gasoline Blues," first composed in 1966.

The Plasmatics has pulled out of the controversial "Cruising" film now being made in lower Manhattan, because, says manager Rod Swenson, he feels it would be detrimental to the band to be involved in a film which may imply that there is a correlation between permissive or even perverse sexuality and the sort of murders and mutilations that allegedly take place in the gay underworld depicted by the film. The Plasmatics being touted by many as the next great shock rock band after Alice Cooper and Kiss,

though questions still remain as to which label will have the gumption to sign an act fronted by a former porno queen who plays chain saw.

Just back from Japan is Oevo, who signed a number of clothing merchandising agreements with manufacturers there who were smitten by Devo's unique fashions. . . . The Ooobie Brothers will be featured on Home Box Office next month. The hour-long special titled "The Doobie Brothers In Concert" was videotaped at the group's dates at the Alpine Valley Music Theatre near Milwaukee.

John Denver, Crystal Gayle and Anne Murray are among the acts to appear in next season's "Muppet Show." . . . Elvis Costello is producing for the first time, working with a new British band, the Specials, signed to Chrysalis. . . . Thirty Boston Girl Scouts welcomed Ted Nugent at the airport and then joined the guitarist on a promo visit to a Strawberries store.

ROMAN KOZAK

Signings

Slick and Jim Diamond to Lourie-Miller Management Inc., for worldwide personal management. Slick is former lead guitarist with David Bowie and Diamond has spent most of his professional career touring Europe with r&b groups.

. . . Street Players to Ariola Records. The group is in the studio preparing for a fall release. . . . Dwayne Smith to Sleepy Deacon Management. Sleepy Deacon specializes in studio session players. . . . San Diego band Trampoline featuring Jimmy Carslake to Midnight Productions & Management firm. . . . Doris Jacobs, Shaffer recording artist, to Rita Le Fevre of World Management & Public Relations for representation.

Pop songwriter Mark Muller to a worldwide publishing agreement with Infinity Music's West Coast office. . . . Pat Benatar to Chrysalis Records, with an LP, "In The Heat Of The Night," produced by Chinnichap, due this month. . . . Gary Numan & Tubeway Army to Atco Records with new LP "Replicas" just released. . . . Triple "S" Connection to RCA Records. . . . Ovation artist Joe Sun to Jim Halsey Agency for bookings. . . . Midsong artists Merge to Famous Music for publishing. . . . Midsong artist Wardell Piper to Berlin Carmen International for management. . . . West End artist Colleen Heather to Bob Motta/Harlan Ellis for management. . . . Gail Davies formerly with Lifesong Records, to Warner Bros. Records. She is presently in the studio co-producing her debut album with Garth Fundis. . . . Cristy Lane to ASCAP.

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Campus Ohio School Teaches Art Of Recording

By EDWARD MORRIS

CHILlicothe, Ohio—Despite its remoteness from the music centers of America, the Recording Workshop in this small southern Ohio town is building a bright reputation in the recorded music business.

According to owner and director, Joe Waters, the Workshop has graduated about 200 recording engineer apprentices since his three-studio complex switched its emphasis from custom recording to custom instruction.

The Workshop is designed to totally immerse students in the basics of recording via four weeks of six- to eight-hour-a-day classes in the studio. A former English teacher, Waters has set up a tight but far-ranging, curriculum that acquaints students with every phase of music from material selection to record production. He even keeps an account of the students' attendance and tardiness.

"They've got to learn to respect schedules," he says. "Studio time is money."

The Workshop—whose licensing as a school by the state is "imminent" according to Waters—is open to anyone.

"We had one student here," Waters explains, "who had a college degree in audio engineering—but he had only five hours of actual in-studio time. I've spent five hours just trying to get the right drum sound. Sometimes students who've never seen the inside of a studio wind up doing better than someone who thinks he knows it all."

Tuition for each four-week session is \$1,200. The average age of the students is between 18 and 24. Waters says that by the time a person finishes the Workshop, he or she will have accumulated 150 to 160 hours in the studio.

One of the Workshop's selling points is the quality and variety of its guest instructors. Among those who have recently lectured or held seminars there are Billy Cobham, Columbia jazz artist; Al Berman, president of the Harry Fox Agency; William Krasilovsky, co-author of "This Business of Music" and Larrie Londin, sessions drummer for such luminaries as Elvis Presley, Linda Ronstadt and Glen Campbell. In addition to the guest instructors, Waters maintains an in-house "faculty" of six.

Waters has been involved in recording since he was 18 years old and doing demos in Columbus. In 1971, he built his first two-track setup near Chillicothe in the building that had once been his father's grocery store. (It has since expanded to include a 16-track facility, and a 24-track is now under construction and will open this fall.)

Waters named his growing complex Appalachia Sound Box and concentrated for several years on producing jingles and custom records. Three years ago, he switched the emphasis to teaching and subsequently changed the company name to the Recording Workshop.

**When Answering Ads . . .
Say You Saw It in Billboard**

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	SUPERTRAMP/CHRIS OE BURCH—Isle Of Man/Albatross Productions, Empire Stadium, Vancouver, Canada, Aug. 11	40,040	\$12.50	\$500,500*
Arenas (6,000 To 20,000)				
1	SUPERTRAMP—Brimstone Productions, Col., Edmonton, Alberta, Canada, Aug. 7 & 8 (2)	26,437	\$12	\$314,150*
2	JONI MITCHELL/PERSUASIONS—Feyline Presents, Red Rocks, Denver, Co., Aug. 6 & 7 (2)	17,000	\$8.50-\$9.50	\$158,705*
3	REO SPEEOWAGON/MISSOURI—Contemporary Productions, Checkerdome, St. Louis, Mo., Aug. 10	17,215	\$7.50-\$8.50	\$140,543*
4	KISS/MICHAEL STANLEY BANO—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Aug. 10	13,283	\$10	\$130,240
5	BLUE OYSTER CULT/PAT TRAVERS/ROADMASTER—Albatross Productions, Col., Seattle, Wa., Aug. 12	14,994	\$8.50	\$127,449*
6	JOURNEY/STEPPENWOLF—Alpine Valley, Alpine Valley Music Thea., E. Troy, Wisc., Aug. 8	14,138	\$8.50-\$10	\$123,988
7	KISS/NEW ENGLAND—Mid-South Concerts/Beaver Productions, Col., Memphis, Tenn., Aug. 12	11,999	\$10	\$112,250*
8	MARSHALL TUCKER BANO/CLIMAX BLUES BANO—Avalon Attractions, Arena, Long Beach, Calif., Aug. 7	13,294	\$6.75-\$8.75	\$110,204
9	KINKS/IAN HUNTER—Brass Ring Productions, Cobo, Areen, Detroit, Mich., Aug. 10	10,665	\$9-\$10	\$103,785
10	TEOY PENOERGRASS/MAZE/ALTON McCLAIN—ITC/Mid-South Concerts/Star Entertainment, Col., Memphis, Tenn., Aug. 11	11,999	\$7.50-\$8.50	\$97,284*
11	THE CARS/NICK GILOER—Contemporary Productions/Chris Fritz & Co., Civic Aud., Omaha, Neb., Aug. 10	12,167	\$7.50-\$8.50	\$91,420
12	BLUE OYSTER CULT/PAT TRAVERS/ROADMASTER—Albatross Productions/Double Tee Productions, Col., Portland, Oreg., Aug. 10	10,984	\$8	\$87,872
13	KISS—Festival East, Inc./Hook Productions, Mem'l. Aud., Buffalo, N.Y., Aug. 8	8,900	\$9-\$10	\$86,792
14	MARSHALL TUCKER BANO/CLIMAX BLUES BANO—Feyline Presents/Beaver Productions, Red Rocks, Amp., Denver, Co., Aug. 11	8,500	\$8.50-\$9.50	\$79,489*
15	KANSAS/MAHOAGANY RUSH—Di Cesare-Engler Productions/Harvey & Corky Productions, Buffalo, N.Y., Aug. 11	9,072	\$7.50-\$8.50	\$75,644
16	BLUE OYSTER CULT/PAT TRAVERS/ROADMASTER—Concerts West, Col., Spokane, Wa., Aug. 9	8,500	\$8-\$9	\$69,477*
17	KENNY ROGERS/GALLAGHER—Concord Pavilion, Pavilion, Concord, Calif., Aug. 8	7,980	\$7.50-\$9.50	\$65,981*
18	PETER FRAMPTON/MICHAEL STANLEY BAND—Entam, Civic Center, Huntington, W. Va., Aug. 7	8,189	\$8	\$64,248*
19	SHA NA NA/SHIRELLES—Edgewood Agency, Met. Center, Minneapolis, Minn., Aug. 10	9,875	\$5.50-\$7.50	\$64,060
20	VAN HALEN/SCREAMS—Cross Country Concerts, Col., New Haven, Ct., Aug. 12	7,400	\$6.50-\$8.50	\$60,750*
21	PETER FRAMPTON/BLACKJACK—Gulf Artists Productions, Civic Center, Lakeland, Fla., Aug. 11	7,002	\$8.50-\$9	\$60,016
22	SHA NA NA/SHIRELLES—Nederlander Organization, Pavilion, Concord, Calif., Aug. 6	6,985	\$7.50-\$9.50	\$58,119*
Auditoriums (Under 6,000)				
1	SHA NA NA—Nederlander Organization, Greek Thea., L.A., Calif., Aug. 7 (2)	9,816	\$7.50-\$10.50	\$87,336*
2	SOUTHSIDE JOHNNY & THE ASBURY JUKES—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 8 & 9 (2)	7,892	\$8.50-\$9.50	\$71,304
3	CHIC—Goldfarb-Delfiner Productions, Schubert Thea., Philadelphia, Pa., Aug. 10 (2)	3,600	\$9.50-\$11.50	\$38,775*
4	POCO/DAVID BROMBERG/AZTEC TWO-STEP—Frank J. Russo, Inc., Music Inn, Lenox, Mass., Aug. 12	4,316	\$8-\$9	\$37,334
5	VAN HALEN/SCREAMS—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 11	3,946	\$8.50-\$9.50	\$35,652*
6	MAZE/RAYDIO—Brotherhood Attractions, Civic Aud., Santa Monica, Calif., Aug. 9 (2)	3,648	\$9.50	\$34,656
7	JOAN BAEZ—Avalon Attractions/Marc Berman Concerts, Amp., St. Univ., San Diego, Calif., Aug. 9	3,539	\$7.75-\$8.75	\$30,324
8	THE CARS/NICK GILDER—Contemporary Productions, Kiel Opera House, St. Louis, Mo., Aug. 7	3,556	\$7.50-\$8.50	\$29,381*
9	AL JARREAU/JOHN KLEMMER—Avalon Attractions/Marc Berman Concerts, Amp., St. Univ., San Diego, Calif., Aug. 12	2,959	\$7.75-\$8.75	\$25,413
10	RICKIE LEE JONES/SAM DIEGO—Isle of Man/Albatross Productions, Orpheum Thea., Vancouver, Canada, Aug. 10	2,692	\$8-\$9	\$23,662*
11	RICKIE LEE JONES/SAM DIEGO—Albatross Productions, Paramount Thea., Seattle, Wa., Aug. 11	2,837	\$7.50-\$8.50	\$23,278*
12	RICKIE LEE JONES/SAM DIEGO—Albatross Productions/Double Tee Productions, Civic Aud., Portland, Oreg., Aug. 12	2,965	\$6-\$8	\$22,237*
13	EMOTIONS/JUMP STREET—Feyline Presents/Lu Vason/R'n'B Productions, Rainbow Music Hall, Denver, Co., Aug. 8 (2)	2,226	\$8-\$9	\$18,449
14	BLONDIE/NICK LOWE—Bill Graham Presents, Mem'l Aud., Sacramento, Calif., Aug. 11	2,079	\$6.90-\$8.90	\$18,163

AND ALL WITH BIG BUDGETS

Hollywood Goes Country; 9 Pictures In Production

• Continued from page 1

music industry leaders (Billboard, Feb. 17, 1979).

Titles like "The Urban Cowboy," "Middle-Aged Crazy" and "Coal Miner's Daughter" have become full-scale production realities, while upcoming movies with titles such as "Bronco Billy," "The Night The Lights Went Out In Georgia," "The Palms Danceland," "Every Which Way But Loose II" and "Smokey And The Bandit II" stand waiting in the wings to begin their shooting schedules.

Major studios including Paramount, Warner Bros., Universal and Avco-Embassy, have jumped onto the bandwagon created by the staggering and unexpected success of last year's "Every Which Way But Loose." That picture accomplished an effective marriage between country music and movies, proving conclusively the viability of country in the Hollywood marketplace.

And now, for the first time, country music is finding itself with carte blanche popularity in tinsel town. Country song titles have become the titles for major motion pictures, country lyrics the screenplay scenarios for scripts. Country songwriters are in demand as never be-

fore to write original material for films still in the production stage.

Cited as spurs to this sudden demand for country music are its general widespread acceptance, its crossover appeal that seems to know no demographic boundaries, stronger marketing campaigns for country-oriented projects, and the proven success of films which have previously used country scores.

Films such as "Harper Valley P.T.A.," "Ode To Billy Joe," "The Nashville Girl," "Nashville!" and "W.W. And The Dixie Dancekings," while not unprecedented boxoffice smashes, still showed that country music could help spark interest in a picture.

And with the advent of bigger budgets and star appeal of films like "Smokey And The Bandit," "Hooper" and "Every Which Way But Loose," the way has been paved, say producers and directors, for country music to take its place in the motion picture industry.

"Every Which Way But Loose" created the demand, no question about it," says Bruce Hinton who, together with Peter Svendsen, coordinated the massive promotional and marketing campaign that launched the film simultaneously across the U.S. "What you're seeing

now is the result of a phenomenon created by a film that came out of nowhere to become Warner Bros.' third-largest grosser in history. Filmmakers are beginning to take country a whole lot more seriously.

"For the first time, a major movie promotion hinged completely on the participation of country radio stations and listeners," adds Svendsen. "The success of 'Loose' demonstrated that country fans aren't at all passive; they're a strong buying force. The movie produced three No. 1 country singles and a best-selling soundtrack album and started a trend toward using country music in big-budget films."

Several projects currently in the production or post-production stages are expected to become top moneymakers when released in the months ahead. Among these are the \$8.5 million "Coal Miner's Daughter," based on Loretta Lynn's life and starring Sissy Spacek, Tommy Lee Jones and Levon Helm; "Middle-Aged Crazy," Marty and Sid Kroft's production based on Sonny Throckmorton's hit recorded by Jerry Lee Lewis and featuring Bruce Dern and Ann-Margret; and "Urban Cowboy," Warner Bros.' film based on a magazine article which appeared last year in "Es-



HOT STUFF—RCA artist Jerry Reed, right, shows Jerry Bradley, the label's division vice president of Nashville operations, that he's got his "Hot Stuff" already on ice. The light moment came during a recent preview of Reed's new movie, "Hot Stuff," in Nashville.

quire." "Urban Cowboy," reported to have a \$12 million budget backing it, stars John Travolta and is being shot primarily on location at Gilley's Club in Texas. It is said that this film will do for country music what "Saturday Night Fever" did for disco.

These are expensive films with expensive casts, and all are to be accompanied not only by complete soundtrack albums recorded by various country artists but extensive promotional campaigns as well.

Says Joe Hyams, vice president of publicity for Warner Bros. Pictures: "Hollywood has seen the success of music in movies like 'Grease' and 'Saturday Night Fever.' Now it's caught on to country in a way that is setting off a whole new era of film production."

Snuff Garrett, the man behind coordinating the immensely popular soundtrack for "Every Which Way

But Loose," is now hard at work scoring three more major motion pictures that will also involve country music. To Garrett, part of the charm—and success—of country is its adaptability and simplicity.

"Country songs tell stories and relate emotions," he says. "Country lyrics are usually more story-oriented than other kinds of music, and they lend themselves perfectly to screen treatments."

Coming up on Garrett's immediate agenda is arranging the music for Clint Eastwood's new movie, "Bronco Billy," due to begin shooting for Warner Bros. in October. Next, in January, comes Universal Pictures' follow-up to "Smokey And The Bandit," starring Burt Reynolds. And in April, Garrett starts on "Every Which Way But Loose II," also co-starring Eastwood and Sondra Locke.

(Continued on page 54)

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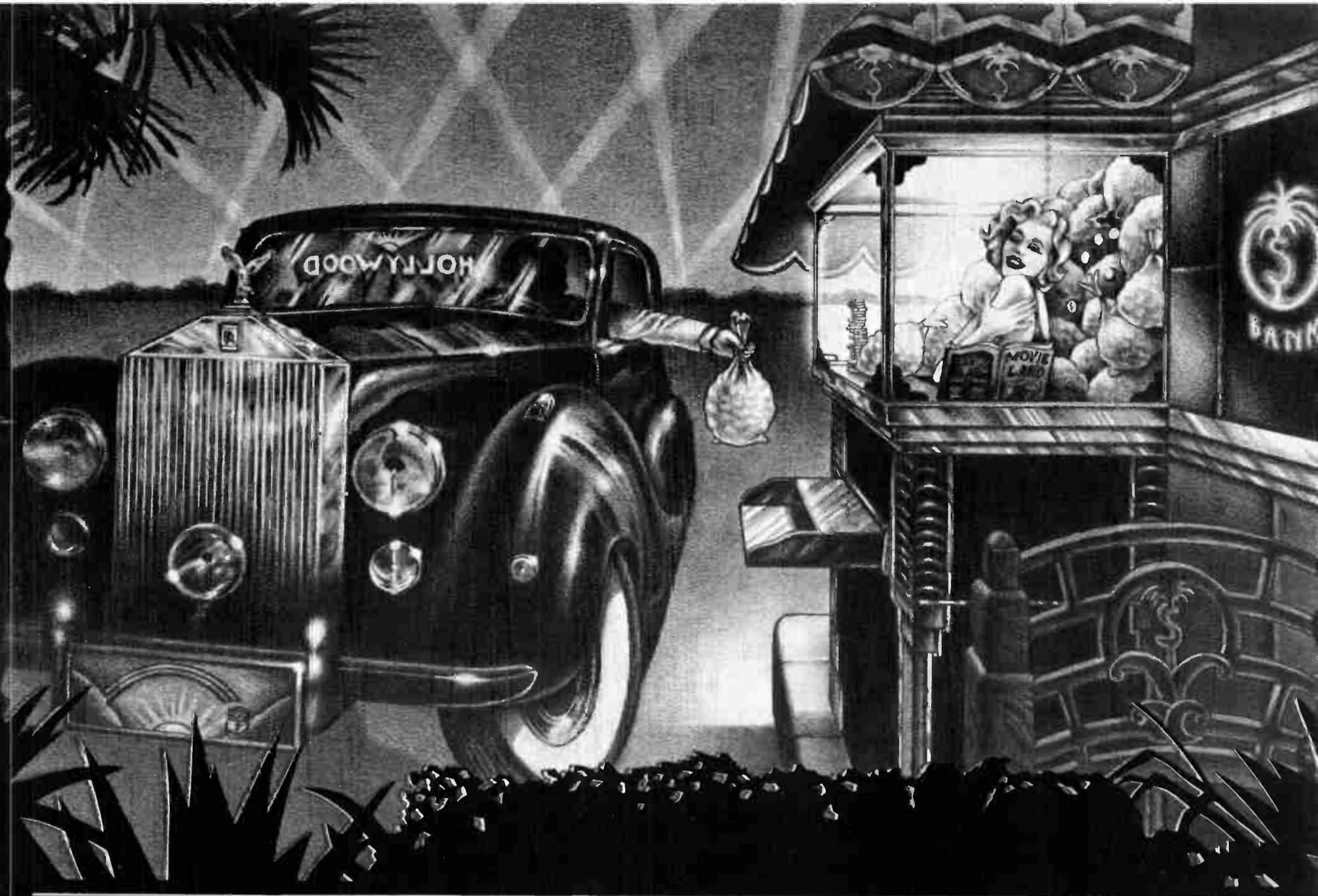
Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/25/79

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	★	★	★	★	★			★	★	★	★	★	★		
★	2	9	★	41	4	69	THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio), Epic 8-50700 (Hat Band, BMI)	★	79	3	★	70	74	3	EASY—Bobby Hood (J. Fuller), Chute 0008 (Blackwood/Fullness, BMI)
★	4	8	★	45	4	70	HEARTBREAK HOTEL—Willie Nelson & Leon Russell (M. Axton), Columbia 3-11023 (Tree, BMI)	★	74	3	★	71	86	2	PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett (J. Pruett, J. Volinkaty), IBCC0002 (Jeanne Pruett/Champion, BMI)
★	3	11	★	55	2	71	COCA COLA COWBOY—Mel Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Pesa/Malkyle/Senor, BMI/ASCAP)	★	86	2	★	72	54	15	CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Pam/Cham, BMI)
★	6	7	★	66	2	72	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Tree, BMI)	★	72	15	★	73	53	13	(GHOST) RIDERS IN THE SKY—Johnny Cash (S. Jones), Columbia 3-10961 (Edwin H. Morris & Co., ASCAP)
★	8	8	★	47	5	73	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)	★	53	13	★	74	NEW ENTRY	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Pomus, M. Shuman), Warner Bros 8815 (Unichappell/Trio, BMI)	
★	6	7	★	46	6	74	STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chinnichap/Careers, BMI)	★	NEW ENTRY	NEW ENTRY	★	75	NEW ENTRY	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)	
★	7	5	★	64	3	75	PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen), Capitol 4723 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	★	76	61	5	WHAT MORE COULD A MAN NEED—Tommy Overstreet (C. Rains), Elektra 46516 (ATV/RainSongs, BMI)
★	11	7	★	56	4	76	YOU'RE MY JAMAICA—Charley Pride (K. Robbins), RCA 11655 (Pi Gem, BMI)	★	61	5	★	77	87	2	I'VE GOT A RIGHT TO BE WRONG—B.J. Wright (E. Rowell, B. House), Soundwaves 4589 (NSD) (Blue Creek/Dn The House, BMI)
★	12	7	★	57	4	77	JUST GOOD OL'BOYS—Moe Bandy & Joe Stampley (A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI)	★	87	2	★	78	62	6	MY EMPTY ARMS—Ann J. Morton (K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)
★	10	10	★	44	9	78	DON'T LET ME CROSS OVER—Jim Reeves (P. Jay), RCA 11564 (Troy Martin, BMI)	★	62	6	★	79	89	2	LORELEI—Sonny James (F. Foster, G.E. Thoner), Monument 45-288 (Cyril Shane, ASCAP)
★	15	6	★	59	4	79	YOUR KISSES WILL—Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold, BMI)	★	89	2	★	80	85	3	WITHOUT YOU—Susie Alanson (P. Ham, T. Evans), Elektra 46503 (Apple, ASCAP)
★	14	8	★	60	3	80	HERE WE ARE AGAIN—The Staller Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI)	★	85	3	★	81	NEW ENTRY	THANKS A LOT—Billy Parker (E. Miller, D. Sessions), SCR 177 (Reico, BMI)	
★	26	4	★	65	2	81	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall-Clement, BMI)	★	NEW ENTRY	NEW ENTRY	★	82	NEW ENTRY	LOVE ME NOW—Ronnie McDowell (P. Kelly), Epic 9-50753 (Tree, BMI)	
★	14	3	★	65	2	82	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (DebDave/Briarpatch, BMI)	★	NEW ENTRY	NEW ENTRY	★	83	93	3	SOAP—O.B. McClinton (D.B. McClinton), Epic 9-50749 (Cross Keys, ASCAP)
★	21	9	★	70	2	83	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell, ASCAP/Unichappell, BMI)/ (Tri-Chappell, SESAC)	★	93	3	★	84	NEW ENTRY	RAINY DAYS AND RAINBOWS—Paul Schumcker (T. Shondell), Star Fox 779 (Troy Shondell, SESAC)	
★	19	6	★	49	5	84	MY SILVER LINING—Mickey Gilley (R. Murrain, T. Murrain), Epic 8-50740 (Blackwood/Magic Castle, BMI)	★	NEW ENTRY	NEW ENTRY	★	85	90	2	I KNOW A GOOD THING WHEN I FEEL IT—Pia Zadora (B. Springfield), Warner/Curb 49065 (House Of Gold, BMI)
★	22	6	★	50	2	85	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)	★	90	2	★	86	88	2	SKIP A ROPE—Roger Young (M. Moran, G.D. Tubbs), Dossa 79-2 (PMS) (Tree, BMI)
★	31	4	★	51	13	86	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi Gem, BMI)	★	88	2	★	87	97	2	LIFE GOES ON—Charlie Rich (M.A. Rich), United Artists 1307 (Maka Million, BMI)
★	19	20	★	52	8	87	FOOLS FOR EACH OTHER—Johnny Rodriguez (J. Rodriguez, B. Boling), Epic 9-50735 (Hallnote/Bus Ride, BMI)	★	97	2	★	88	91	4	LET YOUR LOVE FALL BACK ON ME—David Houston (J. Lee), Derrick 126 (United Artists, BMI)
★	20	6	★	53	9	88	DADDY—Donna Fargo (D. Fargo), Warner Bros. 8867 (Prima-Donna, BMI)	★	91	4	★	89	NEW ENTRY	LOVE WOULDN'T LEAVE US ALONE—Bill Woody (D. Frazier, A.L. Owens), MCA/Hickory 41070 (AcuH-Rose, BMI)	
★	24	4	★	54	18	89	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	★	90	73	15	I HEAR THE SOUTH CALLIN' ME—Hank Thompson (R.C. Bannon, J. Bettis), MCA 41079 (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP)
★	22	9	★	55	NEW ENTRY	90	SOMEDAY MY DAY WILL COME—George Jones (E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Window, BMI)	★	73	15	★	91	67	5	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black), Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC)
★	24	9	★	56	58	91	BEFORE MY TIME—John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)	★	67	5	★	92	92	2	I DON'T WANT TO LOVE YOU ANYMORE—Dandy (L. Keith, L. Snow), Warner/Curb 8880 (House Of Gold, BMI)
★	24	9	★	57	16	92	PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)	★	92	2	★	93	NEW ENTRY	BACKSLIDER'S WINE—Michael Murphy (M. Murphy), Epic 8-50739 (Mystery, BMI)	
★	25	6	★	58	17	93	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C. Rich), Elektra 46067 (Knox, BMI)	★	NEW ENTRY	NEW ENTRY	★	94	NEW ENTRY	THANK YOU FOR THE ROSES—Kitty Wells (J. Anglin), Ruboca 122 (Ruboca, BMI)	
★	26	8	★	59	48	94	THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI)	★	NEW ENTRY	NEW ENTRY	★	95	95	3	I'M IN ANOTHER WORLD—Scherree (C. Deal, D. Sanders), Compass 0027 (Play, BMI)
★	30	8	★	60	63	95	ALL I WANT AND NEED FOREVER—Vern Gosdin (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)	★	95	3	★	96	96	2	HE'S A GOOD MAN—Judy Argo (D. Tanner), MDJ 51379 (NSD) (Sound Dallas, BMI)
★	42	3	★	61	33	96	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley (T. Seals, D. Rice/D. Linde) RCA 11679 (Danor, BMI)/(Combine, BMI)	★	96	2	★	97	94	4	TAKE GOOD CARE OF MY LOVE—Max Brown (M. Brown), Door Knob 9-105 (WIG) (Chip "N" Dale, ASCAP)
★	29	4	★	62	50	97	IF I FELL IN LOVE WITH YOU—Rex Allen Jr. (R. VanHoy), Warner Bros. 49020 (Tree, BMI)	★	94	4	★	98	98	2	YOU LIT THE FIRE, NOW FAN THE FLAME—Penny Hamilton (D. Gibson), Door Knob 9-096 (WIG) (Door Knob, BMI)
★	30	8	★	63	51	98	I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP)	★	98	2	★	99	78	4	YOU BROKE MY HEART SO GENTLY (It Almost Didn't Break)—Sandra Kaye (G. Stone, J. Allingham), Door Knob 9-097 (WIG) (Chip "N" Dale, ASCAP)
★	37	6	★	64	36	99	THE LETTER—Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)	★	78	4	★	100	69	6	YOURS AND MINE—Mary Lou Turner (D. Devaney, J. Wilson), Churchill 7741 (Music City, ASCAP)
★	43	3	★	65	52	100	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi Gem, BMI)	★	69	6	★				MAKE BELIEVE YOU LOVE ME—Rebecca Lynn (N. Sallitt), Scorpion 0581 (NSD) (Al Gallico/Turtle, BMI)
★	39	7	★	66	76		LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)	★	76	4	★				
★	34	7	★	67	77		ONCE IN A BLUE MOON—Zella Lehr (S. Lorver, J. Silbar), RCA 11648 (Bobby Goldsboro, ASCAP)	★	77	3	★				
★	34	7	★	68	68			★	68	4	★				



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THE 6TH ANNUAL

NASHVILLE MUSIC SCRAMBLE

SEPT. 17, 1979

AUGUST 25, 1979, BILLBOARD

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A Fantastic & Unique golf Spectacular Sept. 17 (Monday) at 1:00 p.m. at Temple Hills Golf Course.

Entrance fees \$40.00 per person. There will be an additional \$7.00 charge if you bring a guest to the banquet.

Anyone sending in an entry fee can cancel out of the tournament and receive their money back up to Sept. 7.

The entrance fee will cover green fees, carts, free beer, cold drinks, light lunch during the tournament, an evening awards banquet, plus a fabulous array of prizes.

Prizes will be awarded to teams finishing from first to seventh place. There will be 4 closest to the hole and 2 longest drive awards.

The teams will be paired up by the Tournament Committee based strictly on handicaps to establish 36 teams of relatively similar ability.

Tournament winners will receive their awards at the evening banquet. Participants must be present to be eligible for door and gag prizes. Live entertainment and dancing will follow award presentations.

Due to the size of the Banquet Facilities, participants are requested to bring no more than one guest.

Everyone must have a banquet ticket. Please request extra banquet tickets before tournament cut-off date.

Don't delay. Send in your entry blank today.

*** SPECIAL EARLY BIRD ENTRY OFFER.**

Anyone sending in their entry post-marked no later than Aug. 31, can enter for \$35.00. Regular entry fee will be in effect after this date (no exceptions).

Absolute entry deadline Sept. 12th

NASHVILLE MUSIC SCRAMBLE

Tournament Director - John McCartney - P.O. Box 24970
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NAME _____

COMPANY _____

MAILING ADDRESS _____

PHONE _____

Handicap or average score _____ Extra \$7.00 banquet tickets? _____

Are you a Temple Hills Member? Yes No

FILL OUT COMPLETELY & RETURN WITH CHECK

Country

Hollywood Picks Up On Country Acts For Movies

• Continued from page 51

Several projects presently on the drawing boards or in pre-production stages are based specifically on song titles of former country hits. These include Avco-Embassy's "The Night The Lights Went Out In Georgia," based on Bobby Russell's tune; "Take This Job And Shove It," written by David Allen Coe and recorded by Johnny Paycheck and now being developed by Greg Blackwell & Assoc. for filming; Willie Nelson's "Red-Headed Stranger" for Universal; and a screenplay based on Bobby Goldsboro's song, "The Cowgirl And The Dandy," now under option by actor James Caan.

Also under consideration by Warner Bros. Pictures is a screenplay idea originally developed by Sandy Brokaw of The Brokaw Agency. Titled "The Palms Dance-land," the movie would center around a Dallas bar for housewives by the same name and would feature a complete soundtrack of honkytonk and Texas swing music.

In addition, another former country hit song, "Teddy Bear," is slated to be produced as a full-length motion picture film by Lakeshore Productions in Los Angeles. The song, a chart topper for Red Sovine in 1976, is an emotional account of a handicapped boy who is befriended by truckers through his CB radio, and was written by Dale Royal. Billy Joe Burnette, Tommy Hill and Sovine. Cedarwood Publishing Co. in Nashville will also furnish all additional soundtrack material for the movie.

Willie Nelson's new film popularity has seen him completing a non-singing role with Robert Redford and Jane Fonda in a picture titled "The Electric Horseman." He is next scheduled to start shooting on a film with the working title of "Sad Songs And Waltzes." (This same project has previously gone under working titles of "Honeysuckle Rose" and "A Song For You." The final title is still subject to change, according to Warner Bros. Films.) This movie will feature, among others, Nashville singer-songwriter Deborah Allen who is slated to appear in a leading role with Nelson.

Other projects in the concept stage at this time are films titled "Ruby Red," "Baltimore Bullet," "Penny Annie" (based on a song and screenplay by Larry Gatlin) and "The Best Little Whorehouse In Texas." All would involve country music soundtracks and/or country music personalities.

The unknown quantity in using country artists on celluloid, cautions Paramount Pictures' unit publicist Bruce Bahrenburg, is translating that intangible quality onto the screen. "We are seeing a strong push to cross country over everywhere... into designer western fashions, into country music discotheques, now into films. Some country singers will do very well in movies, but we must realize that not all will."

Adds Garrett, "I'm sure we're going to see a lot of people who can't get into big-budget film production trying to make money off cheaper country pictures, and capitalizing on country music's popularity."

World Radio History

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/25/79

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* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	17	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
2	2	14	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
3	3	10	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
4	5	37	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	4	10	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
6	6	10	IMAGES—Ronnie Milsap, RCA AHL 13346
7	7	13	LOVELINE—Eddie Rabbitt, Elektra 6E-181
8	9	8	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
9	13	6	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA 969-H
10	8	16	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
11	12	16	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
12	11	19	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
13	10	68	STARDUST—Willie Nelson, Columbia JC 35305
14	15	12	CROSS WINDS—Conway Twitty, MCA 3086
15	16	27	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
16	14	38	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
17	19	3	3/4 LONELY—T.G. Sheppard, Warner Bros. BSK 3353
18	20	83	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
19	18	20	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
20	27	61	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
21	21	3	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
22	29	3	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachtel CL 33001
23	23	7	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
24	24	3	MR. ENTERTAINER—Mel Tillis, MCA 3167
25	25	3	ARE YOU SINCERE—Mel Tillis, MCA 3077
26	17	12	SERVING 190 PROOF—Merle Haggard, MCA 3089
27	22	49	EXPRESSIONS—Don Williams, MCA AY 1069
28	NEW ENTRY		OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AOL1-3448
29	41	80	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
30	26	28	LEGEND—Poco, MCA AA-1099
31	31	24	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AOL 13279
32	33	19	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
33	30	28	THE BEST OF BARBARA MANDRELL, MCA AY-1119
34	28	39	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
35	39	41	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
36	40	45	MOODS—Barbara Mandrell, MCA AY-1088
37	38	16	REFLECTIONS—Gene Watson, Capitol SW-11805
38	34	84	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
39	NEW ENTRY		YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
40	49	21	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
41	44	2	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA-LA 864-H
42	37	63	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
43	32	82	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
44	NEW ENTRY		REDHEADED STRANGER—Willie Nelson, Columbia KC-33482
45	42	9	JUST TAMMY—Tammy Wynette, Epic KE 36013
46	47	10	GREATEST HITS—Linda Ronstadt, Asylum 6E-106
47	36	45	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
48	45	17	JERRY LEE LEWIS, Elektra 5E-184
49	35	29	SWEET MEMORIES—Willie Nelson, RCA AHL1-3243
50	43	2	RANDY BARLOW, Republic 8024

Kerrville Bluegrass Fest Aug. 30

NASHVILLE—The sixth annual Kerrville Bluegrass Festival will take place Aug. 30-Sept. 2. An additional show will include the first Buck White international mandolin championships. Also featured at the four-day fest will be the South-

western banjo and bluegrass band championships.

The festival, which will take place Labor Day weekend, will be held at the outdoor theatre of Rod Kennedy's Quiet Valley Ranch.

Years Of Struggle Pay For Sheppard

By KIP KIRBY

NASHVILLE—Singer T.G. Sheppard's career has recently taken a sharp upward turn to establish the artist securely in his own right.

Not that Sheppard was exactly an unknown before—his very first single for Motown's Melodyland label, "Devil In A Bottle," spun to the top of the Billboard Hot Country Singles chart in 1974. But in recent years, production problems and direction difficulties had contributed to a lack of image strength for the artist.

Now, with a new producer and a definite direction for his music, Sheppard has just released his fastest-selling album ever. Titled "3/4 Lonely," the LP immediately outstripped sales of his previous two Warner Bros. albums in less than a month after shipment and is now at number 17 on the Billboard Country LP chart.

Sheppard's initial single from the package, a mellow MOR-flavored ballad called "You Feel Good All Over," peaked in the top five of the country chart, while "Last Cheater's Waltz," his follow-up, jumped 31 places in its first two weeks of activity and is on the rise at 21 with a star.

With producer Buddy Killen behind the controls, "3/4 Lonely" developed into a concept-styled album package that finds most of the selections tying in with the prevalent waltz theme set up through the title

and the current single, "Last Cheater's Waltz."

Eight months ago, Sheppard also made the switch from playing small nightclubs to headlining in larger concert facilities. His summer tour schedule calls for 60 fair dates in 29 cities across the country, and he opens several shows for Dolly Parton at the end of this month. In November, Sheppard appears for the first time in Las Vegas, opening for Helen Reddy at the MGM Grand Hotel.

Television is another key factor being utilized by Sheppard's manager, Jack D. Johnson, to establish a firmer country base for the singer. He's filming concert segments for a new RKO-syndicated cable tv series to be shot on location at Nashville's Mississippi Whiskers Club, then follows this with a guest appearance taping for an upcoming Bert Parks tv special to be shown later this season.

Sheppard, who began his career as a rock'n'roll singer/guitarist with Travis Womack in the early 1960s, also spent a number of years as a



Fan Time: Warner Bros. artist T.G. Sheppard signs autographs for patient fans during Fan Fair recently in Nashville.

record promotion man in Memphis before embarking on his country recording career. Through his association with RCA Records, Sheppard developed a close friendship with Elvis Presley. Now working more than 200 road dates a year with his backup group, the Daylight Band, Sheppard still travels in the customized tour bus that Presley

gave him in 1975. He also still wears the "Taking Care Of Business" pendant which Presley gave him several days before his death.

"Elvis always used to be so proud whenever one of my songs would make the charts," says Sheppard. "I know he'd be real pleased to see how things have come together for me now."

Nashville Scene

Statler Brother Lew DeWitt, hospitalized recently for a severe stomach disorder, is back in action again with the group. Only one date

was cancelled—the first due to illness in 15 years for the Statlers!

Have the Oak Ridge Boys become country

music's new Bee Gees?? Tulsa radio stations reported receiving phone calls from listeners offering to swap tickets to an upcoming Bee Gees concert there for seats at the soldout Oaks concert July 21 at Ziegfield's. ... Flash for '50s freaks: NARAS has pegged Sept. 25 as the date for this year's annual W.O.R.S.T. show at the National Guard Armory here. Billed as the "World's Oldest Rock Stars Together," the concert features "seasoned" veterans of the music industry performing their former smashes.

Free Flight Records' pop recording group, FCC, is having to reshoot the cover of its just-released debut album, "Baby I Want You," all over again since adding a sixth member to the band. The old cover may now become a collector's item when the revamped version hits the record stores late this month.

Gove has been staying busy these days with numerous projects, including the release of his second Flying Fish LP, "Coconut Gove." He's also finished his first complete album for National Geographic's record division, a collection of popular Americana tunes. Gove and Delbert McClinton, who are both managed by Don Light Agency, recently completed a week-long engagement together at Philadelphia's Bijou and the Cellar Door in Washington, D.C.

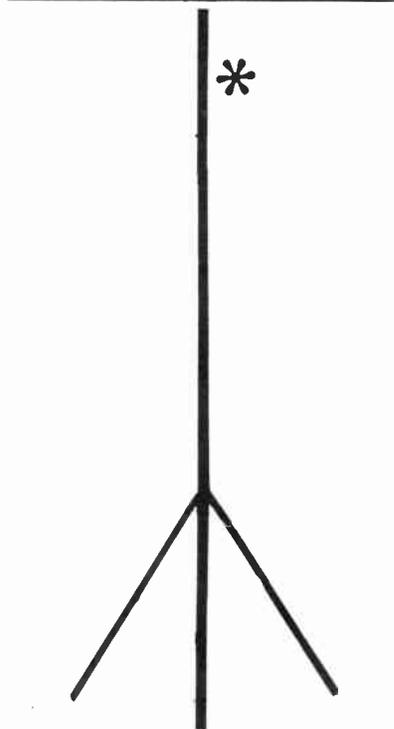
The "gentle giant" himself, Don Williams, is the subject of a Life Magazine photo essay in September. ... Tommy Overstreet will be winging toward Germany in late Oct., with a series of 15 concerts set up throughout the country. Also on the German tour with Overstreet will be the Kendalls, Charlie McClain, Buck Owens, Red Steagall and the Osborne Brothers.

KIP KIRBY

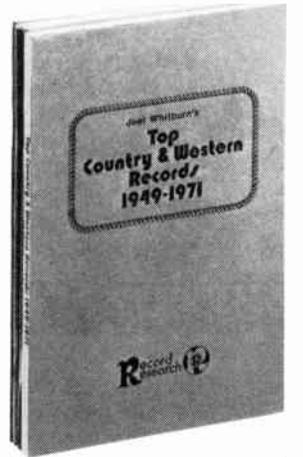


OPRY STAR—Columbia artist Marty Robbins performs on the "Grand Ole Opry" before a packed house.

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CREATIVE CHALLENGE SEEN

RCA Videodisk Moving Ahead

Continued from page 3

that will provide a good picture with enhanced mono and retail between \$400 and \$500.

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Interest in the initial catalog product will determine the future topic mix, but a planned program of monthly releases will build excitement "much like today's record/tape clubs offer the best new releases from top artists."

Direct marketing and tradi-

tional record industry pipelines will play a key role in the market expansion, though initially disks will be offered at the dealer point of player purchase. "That's the reason we're relying heavily on a creative executive like Dave Heneberry, who had a background with RCA audio before its 1974 phaseout, and since then headed the Music Service, guiding the club to its highest levels of membership and profits."

RCA will license technology for both disks and players, with some eight Japanese and two European firms already licensees. "Most people will want to see our videodisk replication experience demonstrated, but we're in the business of making the things electronic, and doing it well."

The manufacturing/replication operation in Indianapolis is beginning to screen job prospects for hiring in late October or November. "We have a great deal of confidence in the Indianapolis operation and its ability to handle both manufacturing of players and replication of disks in the quantity and quality necessary to launch the system."

The marketing machinery of the consumer electronics division under Jack Sauter will be fully utilized for the videodisk ("We'll sell all we can get," Sauter said at a recent interview during Summer CES.) "Our marketing abilities are stronger than they've ever been, with a growing market leadership share in color tv, and the leading home

(Continued on page 60)



Billboard photo by Sybil M. Lindenbaum

Trans Am: One of several audio switchers used in TAV's Celebrity Theater.

FRENCH BLANK TAPE TAX?

PARIS—The French government has acceded to representations from the French record industry to put before parliament a bill which would impose a royalty on blank tape sales. The Minister of Cultural Affairs has been instructed to draw up such a bill.

Commenting on the development, Michel Bonnet, managing director of Pathe Marconi-EMI, says: "It seems to reflect the government's concern over declining record sales—but I'm afraid it will not do very

much to ease the depressed state of the business. I cannot see that the imposition of a royalty on blank cassettes will cause people to abandon home taping and buy records instead."

What the French industry would really like to see, according to Bonnet, is a reduction of the value added tax on records which, at 33%, is one of the highest in Europe. "But so far," says Bonnet, "the government has shown no sign of heeding the industry's plea for a VAT reduction."

VIDEO-AUDIO TIE Trans-American Video & Record Plant Join Forces

Continued from page 3

Under the agreement, the Record Plant will furnish audio capability with its four L.A. studios and two in Sausalito, while TAV, a division of Merv Griffin Productions, will provide its complete remote, production and post-production video facilities.

First joint venture was a recent Las Vegas taping of a Tony Bennett special at Caesars Palace, also featuring Ethel Merman and Edwin Starr. Other projects are in the planning stage, and the arrangement has the solid endorsement of both "partners."

"It was the realization that we've been asked to work independently in the past and it just makes more sense to start together up front," explains John Rugis of the Record Plant. "We can work out all the technical problems in advance, which saves time and money for the producer and artists."

Equally important, it saves us a significant investment in video equipment, and we get the expert capability of the TAV technical staff as well," he points out.

"Putting sight with sound is TAV's commitment to the 80s," Louis Steinberg, the company's marketing vice president enthuses. "Our ongoing study of the current needs, impact and trends within the music industry, and how those needs relate to the visual industry, led us to the Record Plant arrangement, among other projects."

His comments are echoed by Susan Lenti, TAV account executive specializing in the music market. "Most important, our study indicated that very few within the music industry have yet to study the impact of visual material and how that relates to record sales," she maintains.

"Home Box Office, Showtime, the cable networks and satellite stations are all hungry for fresh programming. It stands to reason that concerts televised as specials, or even the edited promo material of various artists will contribute greatly to an increase in sales. The time is coming

soon," she believes, "when labels will discuss television play of artists across the nation, and that exposure is bound to increase record companies' revenues as well as artists' royalties."

TAV has a wide array of facilities, keyed by three stages including a 225-seat "Celebrity Theatre" with an elevated theatrical stage, 69-foot apron, optional 31-foot performers' ramp, audience monitors and mikes, makeup/wardrobe/dressing rooms and a hospitality suite.

The videotape theatre offers full stage lighting on computer controlled dimmer, a modern production control room, six cameras including hand-held units, large audio and p.a. mixing consoles, chroma-key capabilities and an Arvin Echo frame store unit.

Barry White videotaped a 90-minute special with his 54-piece orchestra on stage for 20th Century and Dan Hill taped a group of record promos, while Chocolate Chip Productions videotaped the "Rhythm & Blues Awards" special shown earlier this year on network tv.

Two 42-foot remote units house complete videotape facilities for live concerts. Equipment includes 10 Norelco PC 70 cameras with Angenieux and Fujinon lenses, two Hitachi SK-90 hand-held units, two Ampex 2-inch quad tape machines in each remote with Editeo, Grass Valley 1600 switches and

(Continued on page 58)

AUGUST 25, 1979, BILLBOARD

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U.K. Direct Disk Imports Cheaper

LONDON—Spinoff from the present strength of sterling against the dollar includes cheaper direct-cut disks. When first introduced, most such releases were priced at more than double the levels for standard albums; now they are only 60% or so above normal LP prices.

Cheap imports in general may be a topical worry for the U.K. industry, but in this specialist area lower prices are expected to stimulate interest and sales very considerably. So, at any rate, believes Metrosound Audio, U.K. distributor for a number of direct-cut labels including Crystal Clear, Steeplechase, Nautilus, ABI, Sound 80 and Cohearant Sound.

Metrosound has just announced substantial price cuts across its whole direct-cut catalog, with reductions of as much as 25%. Crystal Clear releases, for example, come down to 7.75 pounds or \$17.50 with classical series titles a little more expensive. Steeplechase albums are \$19.75, and all others \$21.50, value added tax included. Top price standard albums in the U.K. now cost up to \$13.

Crown Package

ELKHART, Ind.—Revising its distribution pattern on the RTA-2 real time analyzer, Crown International is offering the unit direct for \$2,195, a \$400 decrease from the prior price. Also offered with the purchase is a \$300 value AKG C451E mike with a CK22 capsule and SA15-1 stand for \$100. The portable field case is now \$100 and the shipping case \$120, with all pre-paid orders earning an additional 6% discount.

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As our featured cassette this fall, TDK D offers co-op and promotional opportunities unprecedented in the history of premium cassette merchandising. Tie-in with TDK advertising and take advantage of special promotions including TDK D in multi-packs. Remember, with hardware sales slowing down, tape has never been a more important profit-center. And economical TDK D has never been a more attractive value. Your customers recognize TDK quality, and the D cassette delivers it consistently. Watch for Stevie Wonder and TDK D this fall. Millions will.



TDK

The Amazing Profit Machine.

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TDK Electronics Corp., Garden City, N.Y. 11530. In Canada, Audio Specialists Inc.

Sound Waves

Continued from page 42

the owners recognized the tremendous amount of energy and time wasted when working between studio and offices that are separated by some distance.

To maximize the artists' efficiency and achieve an atmosphere conducive to successful recording, Soundworks includes not only the usual recording services but provides a total environment. The studio booking includes office and secretary, home cooked meals, recreation facilities with limo and body guard services also available.

The first major act to book the complex was Steely Dan. The group has booked one-half day, solid through January 1980.

Not being ones to stop short of their ultimate goals, the owners have made even more extensive plans for expansion of studio services and facilities. They have indicated that they will be the first studio in the east to get the 32-track 3M digital package, with delivery expected in October.

In another progressive move, the Harrison board is being automated for Soundworks by DN Studio Services Ltd., with that company's new Supermix automation package. The choice of the Supermix system was made over both the Harrison and Allison packages:

According to Benanty, "automation is a must today, particularly in certain disco productions which can be very complex. In choosing an automation system we needed not only a system that satisfies the basic mixing functions but also one that is flexible to allow any future update we may require."

Supermix appears to be quite sophisticated, providing much more than mere automation of the board. Configured as a distributed process-

ing system, the package consists of five separate Intel 8080 microprocessors, each dedicated to a particular function. This achieves higher speed of operation, flexibility and improved capability.

Other functions of Supermix are computer billing, bookkeeping, inventory, bookings; disposition of equipment and repairs and a host of other similar applications. In addition,

the system is designed around the IEEE-488 buss which allows interface with a great deal of test instruments and some audio devices to permit such things as automatic testing of equipment performance or

computer manipulation of signal processing.

The facility books for a rate of \$3,000 per day and according to the owners, is expected to be fully scheduled in the coming months.

LAUGH ALL THE BANK.



From September 15 through November 17, Magnetic Video will promote an exciting offer to the nation's 1,000,000 potential buyers of home videocassettes... a 30-minute cartoon or sports cassette worth \$24.95, free with the purchase of any feature movie carried by Magnetic Video. The Free Cartoon Festival, a Magnetic Video exclusive, will generate traffic and sales like you've never seen.

Here's how you participate.

Contact your distributor. For each videocassette movie you buy at our regular price, you can also buy any of 26 30-minute cartoon or sports feature cassettes in our catalog (regular dealer price of \$18.50) for only \$5.00.

These cassettes will be given to your customers when they buy one of your movies. If you have any of the 20 cartoons or six sports features left at the end of the promotion, you can (1) return them to Magnetic Video for a full \$5.00 refund or (2) sell them at their regular price of \$24.95.

The consumer gets a free cartoon videocassette. You get increased traffic and sales. Here's how

we're going to make it work.

National advertising support.

Ads promoting the Free Cartoon Festival will begin in the September 22nd national issue of TV Guide and continue through the

promotion. In addition,

ads will appear in an extensive media selection, including Playboy, Sunset, Time, Esquire, Sports Illustrated, American Film, Business Week, New York, New West, and others.

Bright, colorful in-store materials.



Representatives

Flanders Sales
13702 Gamma Rd., Dallas, TX
75240 (214) 239-0216

J & B Associates
380 N.E. 67th St., Miami, FL
33138 (305) 751-1599

B & R Associates
333 Skokie Blvd., Northbrook, IL
60062 (312) 480-0333

Arbetter Sales
46 Austin St., Newtonville, MA
02160 (617) 969-4128

Estersohn Associates
541 Davisville Rd., Willow Grove, PA
19090 (215) 657-1414

Wilkins Mason Associates
1171 65th St., Oakland, CA
94608 (415) 428-1100

B & B Electronics
5000 South Quebec, Denver, CO
80237 (303) 773-6700

Earl & Brown Co.
320 2nd St. West, Seattle, WA
98109 (206) 284-1121

Repco Pacific
98-054 D. Kuleana Rd., Pearl City, HI
96782 (808) 533-1755

S. Illinois, Iowa, Kansas, Nebraska and Missouri covered by:
Magnetic Video Corporation, 7180 W. 107th Street, Overland Park, Kansas 66212. (913) 648-4219

Video-Audio Tic

Continued from page 56

complete audio facilities. Individual generators provide power to each remote.

The newest addition is a ¾-inch U-Matic video van with three Hitachi 1212 cameras, a Sony 1610 camera and two Sony U-Matics for taping demos, talent tests, inserts, conventions and other "second unit" mobile work. Within three months the van will also have interchangeable 1-inch VTRs to offer total taping flexibility.

Alice Cooper was taped in concert, and Tony Orlando, Sammy Davis, Lola Falana, Wayne Newton, the Grammy Awards, the American Music Awards and Beverly Hills all were taped on location from Acapulco to San Diego with TAV's remote division.

The post production complex gets all feeds from the remote units and stage shoots, with such music production specialties as Rosebud, Jon Roseman, Kramer/Rocklen, M.O.M., Don Kline, Gray Wolf, Homer & Associates and Alan Metter all members of the TAV clientele.

A telecine department transfers 16 m.m. and 35 m.m. film or 35 m.m. slides to tape, while other services include CMX computerized editing, Mach-One computerized decision editing, computer-controlled switcher for visual effects, Ampex HS-200 for freeze-frame time lapse and slo-mo effects, color insert and matte cameras, and a Chiyon III-B for adding titles, crawls and credit rolls.

Duplication capability for one to 5,000-plus copies including stereo

(Continued on page 59)

New A/V Units Will Highlight Berlin Intl Radio-TV Fair

BERLIN—Introduction of the new Philips Video 2000 home videocassette system and a lower-key showing of the innovative BASF Longitudinal Video Recording (LVR) package will highlight the

biennial International Radio & Television Exhibition, Aug. 24-Sept. 2.

Some 450 firms from 23 countries, including 12 British manufacturers with a joint display under auspices

of the U.K. Board of Overseas Trade, are on hand. They occupy 90,000 square meters of covered space in the Berlin ICC, Europe's largest congress center, and 40,000 square meters of open space in the

Berlin exhibition rounds at the Funkturn.

Both the Philips and BASF systems utilize radically different technologies to offer longer play in more compact units. The Philips system

uses side-by-side reels to record/play only half the width of half-inch tape at a time, providing 4 hours per side or 8 hours total. The BASF LVR unit, kept under tight wraps, is a lightweight portable 8 m.m. system using a shuttle technology for recording and reportedly will offer a 3 to 4-hour per side capacity as well.

Representatives of all current domestic video systems will occupy a 70-square-meter "Video Shop," with all units displayed for recording by consumers with video cameras, and playback of some 100 programs in the "Videothèque." As a special attraction, Super 8 m.m. fans can bring their film for transfer to tape for home VTR use.

The first "Video Cassette Program Exchange" on Aug. 25 and 27 from 10 a.m. to 8 p.m. will offer a representative array of A/V software from 14 participating program producers and distributors (Billboard, Aug. 18, 1979). Program producers will be on hand for trade talks with dealers in the Film Fair Centre Berlin venue.

Also highlighted will be cable tv, currently a subject of several pilot projects in the German Federal Republic and communications applications of tv, including various tele-text systems.

Approximately 300 new hi fi developments and improvements, including digital audio and PCM components, metal-particle blank tape and metal-capable cassette and open-reel decks, will be reviewed. The Deutsche High Fidelity Institut will stage demonstrations comparing sound reproductions with original recordings to promote the qualitative refinement of music.

The Institut is setting up a special information stand within the framework of the VIP-Consumer Advisory Forum with advisors available to answer questions from typical consumers and specialists in hi fi. Product groups include tape recorders, phono equipment and accessories, records and tape, and other consumer electronics. There will also be workshop-produced concerts in conjunction with ARD.

Also participating in the Consumer Forum is the GEZ license fee collection centre of the broadcasting stations. The staff will answer questions relating to legal aspects of broadcasting and of a procedural nature, related to the entire license fee complex.

Several hundred thousand visitors are expected at the biennial event, which has no counterpart worldwide, although the combined Japan Audio Fair/Japan Electronics Show and the semi-annual Summer and Winter Consumer Electronics Shows in the U.S. come the closest.

Video-Audio Tic

• Continued from page 58

video cassettes exists, with the latter a vital adjunct for in-store record promos, sales presentations and the emerging home video market. A complete shipping department complements duplication for labeling reels and boxes, and provides physical distribution.

Among recent editing jobs are Casablanca for Parliament and Donna Summer; Arioli for commercial spots for Aree Stewart and Taka Boom; Mountain View Management for telecine work for Ry Cooder and Warner Bros., while Jon Roseman has done promos for Neil Diamond, Supertramp, Peaches and Herb, Rod Stewart, Van Morrison, Chaka Khan and Alicia Bridges, among others.

STEPHEN TRAIMAN

THE WAY TO

(Announcing the Free Cartoon Festival. A unique new profit-maker from Magnetic Video.)

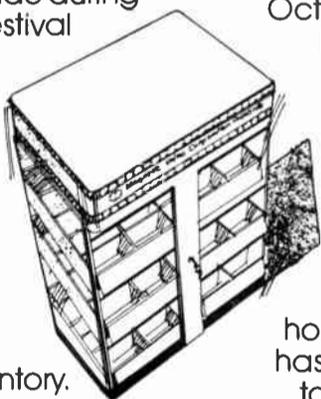
Included in the promotion is a special insert card for your permanent Magnetic Video counter display. There will be



window posters, plus advertising materials you can run with your store's imprint.

New display modules.

All dealer orders made during the Free Cartoon Festival will accrue toward earning our unique Magnetic Video display featuring modular construction and lockable, see-through doors. It's an attractive and sensible new way to handle your inventory.



New titles.

During the Free Cartoon Festival, Magnetic Video will stimulate even more traffic by advertising the release of exciting new titles each month. For example, in September we're releasing one of Hollywood's all-time blockbusters, "Butch Cassidy and the Sundance Kid," along with "In Praise of Older Women," and "The Duchess and the Dirtwater Fox." With additional big box-office hits coming in October and November.

New low prices.

As previously announced, the suggested retail price for all new Magnetic Video home movie cassettes has been reduced to \$44.95 for movies

125 minutes or less, and \$64.95 for movies over 125 minutes. This puts home movie viewing within the reach of thousands of additional customers.

See your Magnetic Video distributor or rep.

With the Free Cartoon Festival increasing your traffic and sales; with new titles being introduced each month for even more traffic and sales; with new low prices making home movie viewing even more attractive; and with our new modular display rack... weren't you smart to be a Magnetic Video dealer? And if you aren't, wouldn't it be smart to become one?



Magnetic Video
8647 Hayden Place, Culver City, CA
90230 (213) 204-6806

Paston-Hunter Co.
2002 Teall Ave., Syracuse, NY
13206 (315) 437-2992

SKOR, Inc.
1821 University Ave., St. Paul, MN
55105 (612) 645-6461

B. & S. Sales, Inc.
225 West 34th St., New York, NY
10001 (212) 736-3035

Distributors
Sidles, Inc.
7302 Pacific, Omaha, NE
68114 (402) 397-6550

Sound Unlimited
5404 W. Touhy Avenue, Skokie, IL
60077 (312) 674-0850

Video Library
10 Presidential Blvd., Bala Cynwyd, PA
19004 (215) 664-4545

Western Video
430 E. 58th, Denver, CO
80231 (303) 374-3397

Music-Video Trend
24611 Crestview Court, Farmington Hills, MI
48024 (313) 474-0300

3M New Source For Vidisk Mastering And Pressing

• Continued from page 1

tential as U.S. source for Japanese or European systems still to come.

It's known that CBS will have videodisk capability in its new \$50 million-plus pressing/duplicating plant under way in Carrollton, Ga., and major independents like Allison Audio, Keel Manufacturing (Pickwick) and others also have videodisk equipment blueprinted in their expansion plans.

MCA Disco-Vision is investigating a location for a second plant to relieve the tremendous pressure on its Carson, Calif., operation that is buried under disk orders for the

Magnavox consumer player and the Universal-Pioneer industrial units being supplied to General Motors.

However, Norman Glenn, vice president, programming, emphasizes that no decision on a site has been made for the East Coast, the South or anywhere else. MCA will license its technology in the future. "We're certainly not ruling out a 3M deal, but the people involved in any technology transfer are far too busy to consider a move like that for some time," he says.

MCA had delivered 148 programs of its initial 200-title catalog as of last week, Glenn reports, including

the first hour-per-side movie, "House Calls." More hour/side features are due shortly, and most movie remastering will be in that format rather than the existing half-hour/side made to save both mastering/replication time and disk costs.

"We hope to have all 200 titles in consumer hands by year-end," he says, with Magnavox waiting to extend its marketing from Atlanta and Seattle/Tacoma until software is assured.

At RCA, where the SelectaVision system will be launched sometime next year, Herb Schlosser, executive vice president in charge of program-

ming, reiterates they will license technology for disks as well as players (see separate story), "but most people will want to see our disk mastering and replication experience demonstrated first."

The Thomson-CSF agreement with 3M was revealed casually at a July 24 IGC Conference in Carmel, Calif., by Warren Singer, who represents the French electronic giant's interests in this area in the U.S.

"We'll have about 1,000 industrial players at probably \$3,000 each for the U.S. market next year, all micro-processor-control units offering full features of the only reflective optical

system on the market," he reports.

The transmissive player—versus the reflective system used by Philips and MCA—has a laser to "read" the information from bottom to top of the 30-minute disk that rotates at a constant 1800 r.p.m. to offer freeze-frame, slow motion, stop motion and indexing as do the Philips, MCA and Pioneer players.

Thomson has shown a consumer model quietly in Europe but has no firm plans to introduce it there or in the U.S., Singer says. "However, we could go an hour per side with constant tangential velocity similar to Philips, with the advantage of being able to refocus the laser to play the flip side from top to bottom without turning it over."

At 3M, Troeltzsch, former manufacturing director for all magnetic audio/video products, is in charge of the videodisk project. He confirms the initial plant to support the Thomson-CSF system will be set up within the next year, probably—though not definitely—in the St. Paul headquarters area.

"We've signed a non-exclusive agreement which provides 3M with videodisk recording technology and equipment from Thomson-CSF, and in return they will get support for their program with mastering and replication," he says.

Troeltzsch placed the emphasis on "non-exclusive," and a company spokesman adds that 3M could handle videodisk mastering/replication for any number of systems in one plant or multiple locations in the future.

No one at 3M would confirm any talks with other videodisk system entities, but given the firm's solid links in Japan and Europe with major blank audio and video tape subsidiaries, the possibilities are there.

The Japanese in particular, with Matsushita, JVC and Sony all demonstrating workable systems, are obviously interested in a U.S. source for such facilities. All are believed to be looking at alternatives for videodisk software mastering and replication here, and 3M provides a solid one.

RCA Videodisk

• Continued from page 56

VTR share with the VIS machine built by Matsushita."

• RCA is determined to have its machine built here, unaffected by what the Japanese do. It will be a smaller, more compact unit than previously shown, with all electronics built-in, simple to manufacture, service and operate. "It's very positive to have Sony, Pioneer, Matsushita and JVC show their videodisk systems and heighten interest in the new medium."

Video rights for the home market are becoming a regular channel of distribution, and more producers are getting these supplemental rights built into the original movie or tv contract at a bonus royalty. "This makes our job easier in getting videodisk rights as with the recent announced deals for 'Jesus Of Nazareth' and the Charlie Brown 'Peanuts' package."

Schlosser sees the sync rights for music in the videodisk program a vital concern, and is pleased to observe that unions and those who negotiate for them are recognizing the potential of the medium and the importance of getting in on the ground floor.

The SelectaVision group moves to its own quarters at 10 Rockefeller Plaza after Labor Day. A logo for the SelectaVision program introduction is due soon.

Announcing Another Outstanding ITA Industry Sponsored Seminar Devoted Solely to Video Tape & Disc Programming

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A Year-End Perspective — And The Outlook For The '80's

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Topics include.....

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- The Home Entertainment and Information Center of the '80's
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- The Music Industry — Creative Input and Marketing Muscle
- An Overview of the Home Video Market — Legal and Illegal
- Legalities of Production and Distribution — Problems and Solutions
- Consumer Views of Pre-Recorded Tape and Disc Programs
- New York Theatre Live in Your Home
- A New Innovation — The First Interactive Videodisc Programming
- Consumer Demand — A Research Perspective
- Marketing Pre-Recorded Programming
- The Importance of Creative Packaging
- What to Expect From Your Video Duplicator
- PLUS OTHERS

Keynote Speaker, H. Ross Perot, Chairman of the Board, ELECTRONIC DATA SYSTEMS (EDS)

ITA members display products and discuss services in Hospitality Suites for registrants.

Attendance limited to 200 registrations, accepted on a "first-come, first-served," basis. At past ITA Seminars we reached our capacity long before the Seminar date. We suggest you act accordingly.

For program and registration information, write or phone LARRY FINLEY, Executive Director, ITA, 10 West 66th Street, New York, NY 10023. (212) 787-0910.

Video Takes

Arrow Studios in Manchester, England, may be a sign of the times. It has reopened as a video studio, offering shooting, editing and transfer facilities, after closing down as one of the Northwest's top 24-track audio recording plants. Studio chief Bob Auger cited "a dramatic recession in the music industry, the tendency of big artists to record abroad for tax purposes and the dominance of London-based studios" as reasons for the switch. "The music market is evolving rapidly and within a few years groups will be much more frequently demanding video facilities which remain hard to find in the provinces. Anyone who neglects the videodisk market will do so at their peril."

Magnetic Video has opened shop in the U.K. with 27 programs from 20th Century-Fox, its parent, Viacom, RBC Films, Avco Embassy and Brut, as exclusively reported after the Summer CES (Billboard, June 23). Headed by **Brian Payne**, the London-based operation will use **Kay Labs** to manufacture VHS and Beta product for distribution in Europe, the Mideast, Australia/New Zealand and other English-speaking territories. Two-hour films will retail for about 20 pounds or \$70, with longer two-cassette tapes going for 30 pounds or \$93. Home video households should reach 200,000 in England by year-end, about half on rental, with 50% or 100,000 seen as potential buyers.

Video Communications Inc. (VCI) of Tulsa has acquired home videotape reproduction rights to the movies "El Cid" (Charlton Heston), "Circus World" (John Wayne), "The Fall Of The Roman Empire" (Stephen Boyd, Mel Ferrer) and "55 Days At Peking" (Charlton Heston, Ava Gardner), to bring its feature film catalog to more than 200 titles, according to president Bill Blair. The four will be available in VHS and Beta for distribution to retailers or sold direct to consumers through the VCI catalog. . . **Video Tape Network** (VTN) has acquired exclusive videocassette rights to the 1943 John Wayne classic "The Lady Takes A Chance," John Lull reports. It will be released to the home market in VTN's "Collector's Delights" section of an inventory that has more than 70 titles including rock concerts and children's shows with another dozen due for August release. More than 1,000 retail outlets are now handling the VTN "Television That Won't Rot Your Mind" catalog, with mail order also available.

Available video music link is provided with **Nick Gary** of TK Records' Sunshine Sound label writing and recording a disco/rock theme for the 9-minute **Showtime Cable Network** "Don't Miss The Boat" feature billed as the "first made-for-pay-tv movie." Airing in October, the videotape comedy/drama with Jo Anne Worley and Rip Taylor was shot on location aboard the S.S. Marconi luxury cruise ship using 1-

inch video equipment provided by **Video Software & Production Center** (VSP), Yonkers, N.Y.

Fotomat Corp., which is about to expand its initial test of prerecorded videocassette rental/sale program-

ing from its Southern California base, is selling 700,000 shares or 8% of its common stock at \$17.50 per share or \$12.25 million to Konishiroku Photo Industries of Japan, maker of Konica cameras. The gas

shortage in the U.S. has seriously affected its photo finishing earnings, which led the firm to suspend its dividend payment indefinitely due to an anticipated earnings decline in the second quarter following a first

quarter loss. Fotomat has more than 3,750 retail outlets in North America and a dozen photo finishing plants, and has become a potent outlet for blank videocassettes in the past year. **STEPHEN TRAIMAN**

Q

Why participate in a Rogers Hi Fi Show?

A

It's more effective than media advertising!

"... the show was more effective than media advertising... response was enthusiastic and genuine... [after the show] people came out of the woodwork... wish [Washington] show were held every year rather than every two."

*Steve Goldstein
President, Audio Krafters*

"We got a tremendous amount of p.r. plus substantial retail business that we just didn't expect. If they return [to New York] as planned, we'll be there."

*George Levy
President, Sam Goody*

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Cadac To C.A. Audio

LONDON—Following the liquidation of audio console firm Cadac, the assets have been acquired by C.A. Audio Systems, and production of recording desks is once again in full swing.

An improved version of the newly introduced In-line series provides full function flexibility for recording and mixdown. C.A. Audio also offers full service, spares and facility expansion back-up to existing Cadac owners around the world.

Disco

Huge Disco Bash Inaugurates Buffalo Center

By DICK NUSSER

NEW YORK—Disco fans from the U.S. and Canada will be shuffling off to Buffalo for the Sept. 8 debut of "The World's Largest Disco,"

a one night stand designed to promote that city's new Convention Center.

"This is more a promotional ven-

ture to put Buffalo on the map than it is a money maker," admits Bruce Marsh, a Buffalo public relations man who is co-producing the event with Glenn Arnette III, Convention Center director.

Live acts will be featured, as well as a complete light and sound show featuring TJ Disco's "holophonic" system, featured at Billboard's Disco Forum VI.

Acts signed thus far include Gloria Gaynor, the Raes from Canada and the Tramps.

Amtrak is putting a Disco Special on its New York to Buffalo run early in the day to bring press and representatives of the Fun House, Ice Palace and Les Mouche discos to the site.

Marsh expects 13,000 to show up to dance on the center's 64,000-square foot dance floor, located on the second story of the Convention Center, which opened in October, 1978.

Tickets are being sold nationwide through Ticketron outlets and at the Center. They are \$12 each until Aug. 26 and \$15 thereafter. Price of admission includes a souvenir T-shirt.

Approximately one-third of the audience is expected to come from Canada, with the rest being drawn through a concerted drive to encourage disco fans from surrounding states to attend. Word is being passed through discos and disco DJs, Marsh says, with many club spinners being invited to attend as VIP guests in order to take turns spinning on the "holophonic" system.

The system includes digital computers, equalizers, a multi-channel mixer and utilizes Crown amps and JBL speakers. Unistage of Buffalo is handling the installation and sound reinforcement. There will be elevated speakers as well as others that will be hung from the ceiling.

The sound system will generate 30,000 watts of power, Marsh says.

Litelab is designing a special light show to go along with the massive sound system but details of this were unavailable at press time.

Marsh says the city and a local real estate firm are footing the estimated \$150,000 tab for the one-night show.

"It's going to cost us \$25,000 just to turn those lights on," he claims. "That doesn't include the labor of putting them up."

The center is hosting a preview bash an hour before the doors open for 3,000 invited guests. Doors open to the public at 10 p.m. and the party is expected to last "at least" until 4 a.m.

All profits will go to the city's United Way charity fund.

The ground floor of the center will be used for a "Disco Diner," where

food will be served throughout the evening. A "Discotique" will be located on the same level with boutique merchandise on sale, including souvenirs of the event.

A dance contest, tied to EMI's international contest, will be held during the evening. There will be several bars located around the edge of the dance floor.

The dance contest will welcome couples from discos across the U.S. and Canada who will compete for prizes ranging from wardrobes, cash

prizes and an all-expense paid trip to the finals, wherever they will be held. The contest is part of the EMI-sanctioned Dance On America promotion.

Marsh says there is to be a section set aside for a display featuring current disco album releases as well as display for the most important disco sides from the past ten years.

A four-color souvenir poster, designed by Chuck Schmidt, who did the "Star Wars" poster, is being readied for distribution.

LIDTKE & EMAER TEAM UP

Partnership Formed For Fledgling Palace Network

By PAUL GREIN

LOS ANGELES—An "International Network of Palaces" has been formed by Dennis Lidtke, developer of the Palace Disco Theatre here and Fabrice Emaer, owner of the Paris-based club Le Palace.

Under the network concept the two entrepreneurs will develop all future Palaces on a 50-50 investment basis; delve into ancillary areas such as developing lines of fashion, cosmetic and hair products; and engage in licensing the Palace name to outside investors and developers for those territories they don't want to enter themselves.

Despite the partnership on these matters, the principals retain 100% ownership of their respective clubs. "Since I'm not open yet," Lidtke explains, "the attorneys decided to keep those two entities isolated. But everything else is being shared as if we were partners."

"We'll exchange hardware and software, design concepts and personnel. If he needs it I'll send my technical advisors over to train his people. And we can exchange DJs, in addition to the future sharing of financial responsibility, research and development and corporate structure."

According to Lidtke, owner of Gribbitt! Ltd., a leading graphics

complex serving the entertainment industry, the tradeoff will have him lending his record business tie-ins, design background and capacity for video production and projection; while Emaer offers the basic entertainment format, his expertise with lasers and smoke machines, theatrical hardware and effects and the restaurant tie-in.

Club Sept., the jet set restaurant at Le Palace, will also be installed at Lidtke's Palace, with Emaer sending over his chef and the menu to get it off the ground.

Though the agreement is in writing "it was purposely kept loose," according to Lidtke, who adds that "Emaer has an option to walk away from it if I don't demonstrate that I can come close to the level of success he's achieved."

"Frankly it all rides on the Palace in Hollywood and its success," Lidtke acknowledges. The reported \$6 million facility, for which Lidtke is sole owner and investor, is set to open in late October.

If it is a success, Lidtke and Emaer plan to open two or three more Palaces internationally by the end of 1980—one more in the U.S., one in Canada and one in the Orient, either Hong Kong or Japan.

Roller Discos Gaining Influence With Labels

By NELSON GEORGE

NEW YORK—Roller disco is beginning to have some influence on a&r decisions with more labels releasing product aimed at the roller disco crowd and others attempting to break tunes at roller rinks.

A West Coast promoter, Michael Del Rey, has launched his own "Roller Records Promotions" firm and, citing the fact that there are 5,000 rinks with a reported attendance of 28 million last year, Del Rey believes they could develop as much clout as regular discos.

Among the disks aimed at the roller disco crowd are separate versions of "Roller Disco," two different songs released via RSO and De-Lite Records (both distributed via Polygram); Casablanca's "Dancing On Wheels," and "Couples Only" via CBS.

Del Rey says he's working the Casablanca song, "Disco Wedding" by Paul Jabara, as well as De-Lite's

version of "Roller Disco." And he's also plugging "Want Ads" by Ullanda on the Ocean label; MCA's "Under Cover Lover" by Debbie Jacobs and Elektra's "Kiss In The Dark" by Pink Lady.

Ronnie Dyson is the artist on "Couples Only." Kickin' did "Dancing On Wheels" and Citi handles "Roller Disco."

The pioneer disk in this area was "Disco Dip" via Ed Chalpin of PPX Enterprises. Chalpin tied the disk to a dance, appropriately named "the Disco Dip." He recently chaired a panel discussion on roller disco at Billboard's Disco Forum VI where he reaffirmed his belief that roller rinks were a prime channel for breaking new records.

Following Chalpin's lead, De-Lite Records issued seven and 12-inch versions of "Roller Disco," a tune by a three-member vocal group.

(Continued on page 66)

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KUTE's Pierre At Calif. Roller Party

LOS ANGELES—Shalamar, Tuxedo Junction and Dynasty were three of the acts participating in the first summer roller disco party held at the Skate Junction disco roller rink in West Covina, Calif.

Held Thursday (16), the show was sponsored by On The Scene Productions and Skate Junction, in conjunction with KUTE-FM. Radio personality Lucky Pierre of KUTE was the MC.

The show was a regular concert with both the audience and performers on skates. Admission was \$5 per person.

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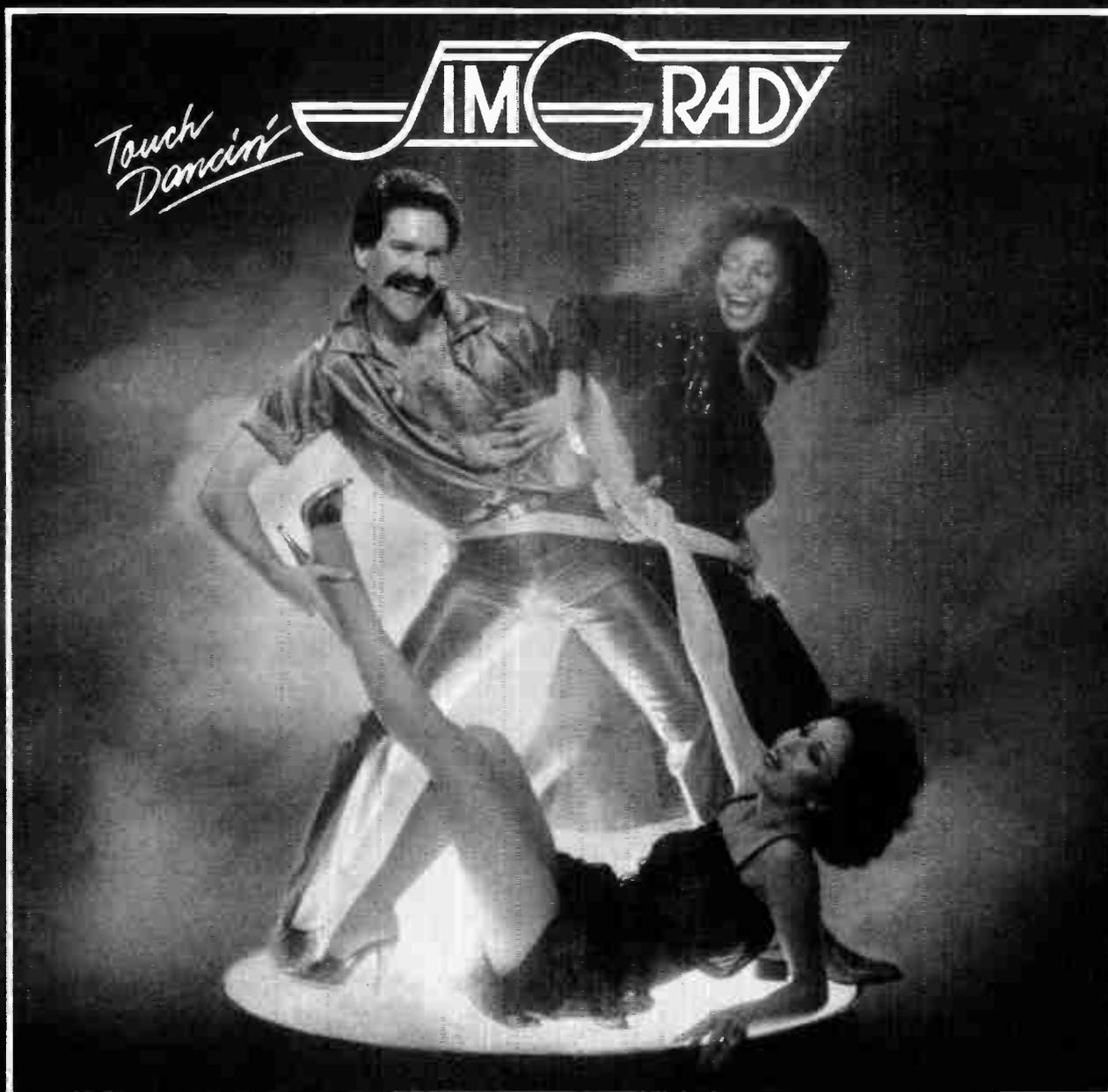
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Kudos Go To Outstanding Chicagoans

By ALAN PENCHANSKY

CHICAGO — Dugan's Bistro walked off with top club honors and Ken Jason was named best disco spinner in the first Chicago Disco Awards, presented Aug. 12 at the Aragon Ballroom.

The voting by Chicago area deejays also determined Casablanca as best record label and Donna Summer (Casablanca) best disco artist.

Best new artist award went to Anita Ward (TK Records) with Atlantic group Chic receiving the best group accolade. WDAI-FM was named Chicago's best disco-formatted station.

About 1,600 persons paid \$6.50 to attend the presentation that included continuous disco music and performances by Debbie Jacobs (MCA) and local duo Elaine and Ellen (Mercury).

Rocky Jones, the promoter and head of the Audio Talent record pool, laid a firm foundation has been laid for next year's awards presentation. Jones says the event was only marginally profitable this year.

Disco dancers began arriving at about 7:30 p.m. and the music continued until 3:00 a.m. The Aragon Ballroom also has been the site of two Latin-oriented disco presentations this summer drawing crowds of more than 3,500 reportedly.

Sound and lights for the disco awards was provided by Disco Tech Manufacturing Co. and Moonlight Traveling Disco.

According to Jones, ballots from 200 Audio Talent and Dogs Of War pool jocks were tabulated to determine winners.

Trophies also went to Disco Van, best mobile disco, Lee Windmill Sound, best sound installation company, and Sounds Good Records, best record store.

Coconuts was selected best disco/restaurant in the city, Frankenstein's best teen disco, and the Sheba best black disco. Best suburban disco is the New Galaxy, with best Latin club awarded to the Phoenix.

Dugan's Bistro was named best gay disco and also took honors for best sound and light installation.

Ken Jason, spinner at Footloose and Fancy Free and creator of radio "Hot Mixes" for WDAI, was voted best deejay. Cindy Collins of Zorines is best female deejay and best r&b deejay award went to Leon Allen, head of the south side Sound Promoters Deejay Assn., an offshoot of the Audio Talent pool.

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Billboard's Disco Action

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ATLANTA

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 5 CRANK IT UP—Peter Brown—TK (12-inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 8 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 9 SAVAGE LDVER—The Ring—Vanguard (12-inch)
 - 10 NIGHT RIDER—Venus Dodsun—Warner/RFC (LP/12-inch)
 - 11 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 12 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 13 THE GROOVE MACHINE—Bohannon—Mercury (12-inch)
 - 14 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 15 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 6 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 7 GOOD TIMES—Chic—Atlantic (12-inch)
 - 8 THE BREAK—Kat Mandu—TK (12-inch)
 - 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 10 GROOVE ME—Fern Kinney—TK (12-inch)
 - 11 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 12 NIGHT RIDER—Venus Dodsun—Warner/RFC (LP/12-inch)
 - 13 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 14 FANTASY—Bruno Pagan—Elektra (LP/12-inch)
 - 15 COME TO ME—France Joli—Prelude (LP)

BOSTON

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 3 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 5 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 7 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 8 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 9 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 10 GOOD TIMES—Chic—Atlantic (12-inch)
 - 11 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
 - 12 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
 - 13 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 14 CRANK IT UP—Peter Brown—TK (12-inch)
 - 15 GET UP AND BOOGIE—Freddie James—Warner (12-inch)

CHICAGO

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 6 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 8 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 11 IT'S A DISCO NIGHT—Isley Brothers—Teaneck (12-inch)
 - 12 CRANK IT UP—Peter Brown—TK (12-inch)
 - 13 GROOVE ME—Fern Kinney—TK (12-inch)
 - 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)
 - 15 WE ALL NEED LOVE—Troiano—Capitol (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 6 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 7 STAND UP, SIT DOWN—AKB—RSD (12-inch)
 - 8 THE BREAK—Kat Mandu—TK (12-inch)
 - 9 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 10 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
 - 11 SAVAGE LDVER—The Ring—Vanguard (12-inch)
 - 12 CRANK IT UP—Peter Brown—TK (12-inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 14 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 15 GROOVE ME—Fern Kinney—TK (12-inch)

DETROIT

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 3 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 5 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 6 GROOVE ME—Fern Kinney—TK (12-inch)
 - 7 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 8 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
 - 9 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 10 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 11 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
 - 12 GOOD TIMES—Chic—Atlantic (12-inch)
 - 13 THE BREAK—Kat Mandu—TK (12-inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 15 LOVE INSURANCE—Front Page—Panorama (12-inch)

LOS ANGELES

- This Week**
- 1 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 6 GROOVE ME—Fern Kinney—TK (12-inch)
 - 7 RISE—Herb Alpert—A & M (12-inch)
 - 8 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 9 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 10 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 11 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 12 THE BREAK—Kat Mandu—TK (12-inch)
 - 13 STAND UP, SIT DOWN—AKB—RSD (12-inch)
 - 14 COME AND GET IT DN—Soccer—Salsoul (12-inch)
 - 15 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)

MIAMI

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 6 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
 - 7 GROOVE ME—Fern Kinney—TK (12-inch)
 - 8 SAVAGE LDVER—The Ring—Vanguard (12-inch)
 - 9 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 11 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 14 THE BREAK—Kat Mandu—TK (12-inch)
 - 15 WHATCHA GONNA DO ABOUT IT—Roz Woods—A & M (12-inch)

NEW ORLEANS

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 2 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 5 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 6 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 7 GROOVE ME—Fern Kinney—TK (12-inch)
 - 8 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 9 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 10 GOOD TIMES—Chic—Atlantic (12-inch)
 - 11 THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch)
 - 12 NIGHT RIDER—Venus Dodsun—Warner/RFC (LP/12-inch)
 - 13 BOOGIE CITY—Phil Hurt—Fantasy (12-inch)
 - 14 THE BREAK—Kat Mandu—TK (12-inch)
 - 15 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)

NEW YORK

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 6 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 9 YOU CAN DO IT—Al Hudson & the Partners—20th Century (12-inch)
 - 10 GROOVE ME—Fern Kinney—TK (12-inch)
 - 11 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 12 FANTASY—Bruno Pagan—Elektra (LP/12-inch)
 - 13 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
 - 14 WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK—Candi Staton—Warner (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 2 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 3 RISE—Herb Alpert—A & M (12-inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 5 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 6 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 7 GOOD TIMES—Chic—Atlantic (12-inch)
 - 8 STAND UP, SIT DOWN—AKB—RSD (12-inch)
 - 9 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 10 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 11 WE ALL NEED LOVE—Troiano—Capitol (12-inch)
 - 12 GROOVE ME—Fern Kinney—TK (12-inch)
 - 13 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 14 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 15 FANTASY—Bruno Pagan—Elektra (LP/12-inch)

PHOENIX

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 2 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 3 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 6 RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch)
 - 7 STAND UP, SIT DOWN—AKB—RSD (12-inch)
 - 8 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 9 LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch)
 - 10 GIVE ME YOUR BODY, WHILE WE'RE DANCING—Jesse Towers—Kick (12-inch)
 - 11 GET UP BOOGIE—Leroy Gomez—Casablanca (LP)
 - 12 I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch)
 - 13 AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hot City—Butterfly (LP/12-inch)
 - 14 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 15 THIS TIME BABY—Jackie Moore—Columbia (12-inch)

PITTSBURGH

- This Week**
- 1 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 8 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
 - 9 GIVE ME YOUR BODY, WHILE WE'RE DANCING—Jesse Towers—Kick (12-inch)
 - 10 GOOD TIMES—Chic—Atlantic (12-inch)
 - 11 STAND UP, SIT DOWN—AKB—RSD (12-inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 13 YOU CAN DO IT—Al Hudson—MCA (12-inch)
 - 14 THE BREAK—Kat Mandu—TK (12-inch)
 - 15 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)

SAN FRANCISCO

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 5 GROOVE ME—Fern Kinney—TK (12-inch)
 - 6 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 7 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 9 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12-inch)
 - 10 SAVAGE LDVER—The Ring—Vanguard (12-inch)
 - 11 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
 - 12 HARMONY—Suzi Lane—Elektra (LP)
 - 13 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)
 - 15 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 5 RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (12-inch)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 7 GOOD TIMES—Chic—Atlantic (12-inch)
 - 8 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
 - 9 LET ME TAKE YOU DANCING—Bryan Adams—A & M (12-inch)
 - 10 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 11 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 12 THE MAIN EVENT—Barbra Streisand—Columbia (12-inch)
 - 13 DO IT GOOD—A Taste Of Honey—Capitol (12-inch)
 - 14 CRANK IT UP—Peter Brown—TK (12-inch)
 - 15 COME TO ME—France Joli—Prelude (LP)

MONTREAL

- This Week**
- 1 THIS TIME BABY—Jackie Moore—CBS (12-inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—CBS (12-inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—CBS (12-inch)
 - 4 CRANK IT UP—Peter Brown—CBS (12-inch)
 - 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 6 UNDER COVER LDVER—Debbie Jacobs—MCA (12-inch)
 - 7 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 8 SAVAGE LDVER—The Ring—London (12-inch)
 - 9 THE BOSS—Diana Ross—Motown (12-inch)
 - 10 FRENCH BOY—Garçon—London (LP)
 - 11 PUT YOUR FEET TO THE BEAT—Ritchie Family—London (LP)
 - 12 YOU CAN DO IT—Al Hudson & the Soul Partners MCA (12-inch)
 - 13 ANOTHER CHA CHA—Santa Esmeralda—London (12-inch)
 - 14 24 HOURS A DAY—L.J. Johnson—Quality (12-inch)
 - 15 KEEP THOSE LOVERS DANCING—Saturday Night Band—Quality (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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□ **Video D.J.** tomorrow's spinners will offer multi-channel videodisk with digital audio sounds...

□ **The Need for Standards** synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...

□ **The Future for The Industry** complementary digital audiodisks, cable and pay TV, syndicated and network TV, and a large share of the home market... all derived from live, studio and "visually enhanced" performances by top artists and musical groups...

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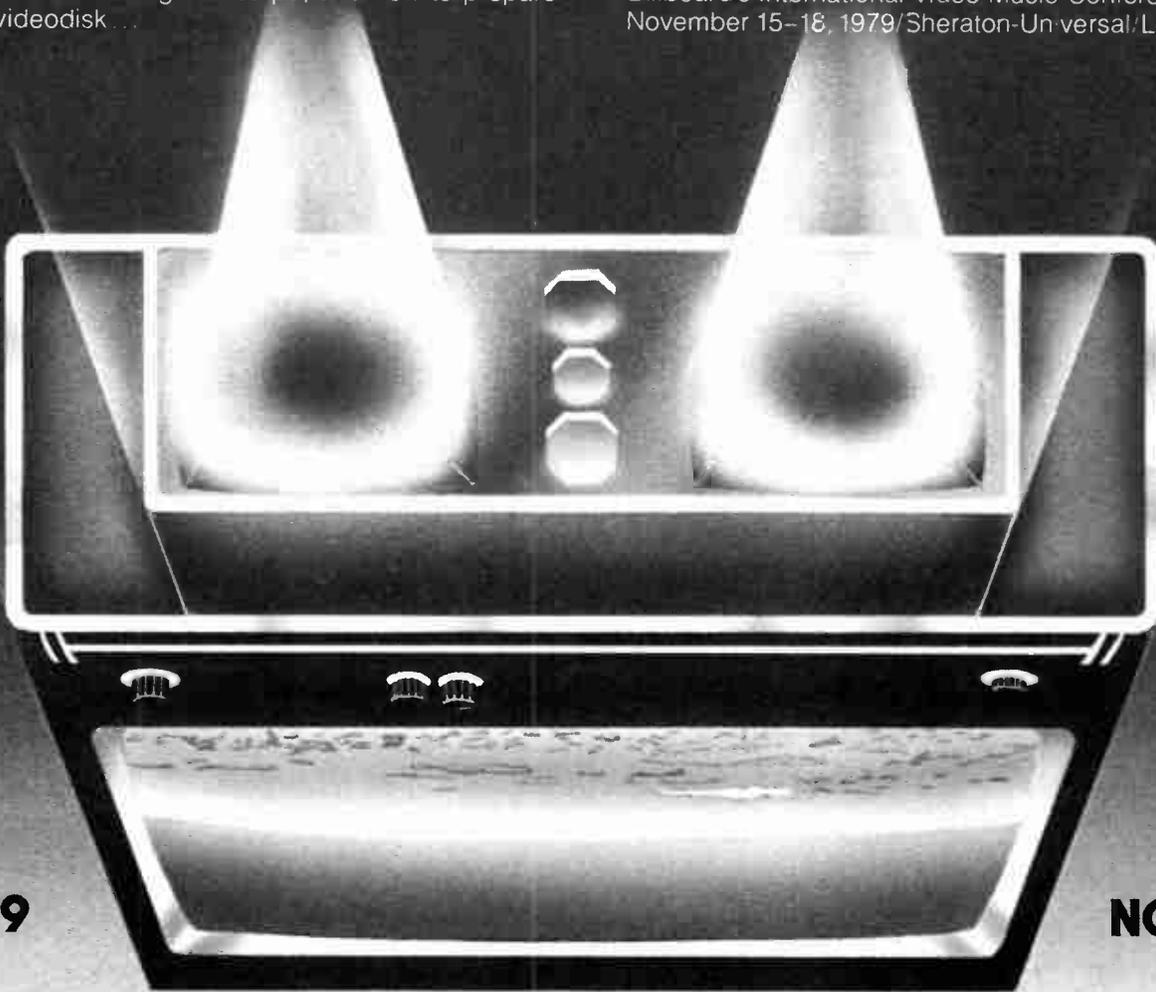
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NOVEMBER 17, 1979**

Billboard

Disco

Disco Mix

By BARRY LEDERER

NEW YORK—TEC Records, a local label from Philadelphia, had success with Direct Current's first 12-inch 33 1/2 r.p.m. single, "Everybody Here Must Party." This group's first album contains two other songs that should see DJ response and chart action due to the simplicity of their production, which demonstrates the unique versatility of the group that consists of the three Clement sisters.

The cut "Sweet Release" and "Nothing Can Stop Us Now," captivate the gospel sounds of Direct Current that are a focal point of the sizzling and funky tunes. Produced by Doug King and Nick Martinelli, the mix is by Philadelphia DJ Billy Kennedy.

Also from TEC Records is a 12-inch 33 1/2 r.p.m. disk called "J'OUvert" by John Gibbs and the Jam Band. It is flavored with a reggae and Caribbean feeling with emphasis on bongos, congas and bells. The casual pace is maintained by producer Landis DeLise and Gibbs with mixing responsibilities going to Frank Sestito, another DJ out of the Philadelphia area.

West End Records is preparing to release the Taana Gardner LP while the second 12-inch disk from the album "When You Touch Me" is starting to pick up momentum after the artist's past success with "Work Your Body."

"When You Touch Me" has a slow introduction but changes into a spirited and moving cut with the artist's vocals working with the rhythm track. A surprise cut from the album is "Paradise Express" that is more funk-oriented than

Gardner's other material. This bold and bawdy 6:18 minute selection is actually the highlight of the album, which was produced by Kenton Nix.

"Paradise Express" and "When You Touch Me" were mixed by Larry Levan of New York's Paradise Garage.

Roller Discos Gaining

Continued from page 62

Response to the record, according to vice president for sales and marketing Bernie Block, "has been encouraging, especially from those in the roller skating industry."

"The Roller Skating Rinks Assn. in Nebraska was sent an advance copy. It liked the record so much it requested we service all their rinks, no just in the U.S., but around the world."

"Roller Disco" came to De-Lite's attention via producer Lou Gonzales. Using studio musicians for support and the voices of Lee Genesis, Nadine Bracey and Shirley Dixon, he impressed executives with his concept. Polygram is distributing the single and album nationwide, via its Mercury/Phonogram division.

New York's top disco station, WKTU, has programmed the single on its weekend non-stop disco spe-

cial, Studio 92. WKTU has been supportive of roller disco and has had Citi perform at various New York skating rinks during its recent one-year anniversary celebration.

"If roller disco turns out to be a fad then we'll have sold some records and had some fun," comments Block.

Assistance in preparing this story provided by Dick Nusser.

"But if roller disco has some staying power we may be into something. After all, the disco skating rink has been a promising market for years."

In addition to the recorded tunes, Chappell Music has a copyright entitled "Skate Dance" that it has high hopes for.

Del Rey uses what he calls a "Dick Clark approach" to plugging disks, using dance contests, record rating and spotlight dances to highlight the playing of a disk.

Del Rey claims roller disco operators prefer 45 r.p.m. disks to the 33 1/2 speed because the speed suits the faster roller skating rhythms more.

Now he's looking to tie his promotions to local retailers, as he did on an earlier ELO promotion.

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Billboard SPECIAL SURVEY For Week Ending 8/25/79

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	3	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 923R-1/M00026D-1	41	37	WANT ADS—Ullanda—Ocean (12-inch) OR 7500
	2	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994	42	43	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118
	3	GOOD TIMES—Chic—Atlantic (12-inch) DSKO 192	43	46	GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
	4	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827	44	47	OON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch) TKD 407
★	6	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857	45	34	WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408
★	7	FOUND A CURE—Ashford & Simpson—Warner (12-inch) DWBS 8874	★	52	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80
	7	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991	★	51	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8-2778
	8	CRANK IT UP—Peter Brown—TK (12-inch) TDK 151	48	49	TELL EVERYBODY—Herbie Hancock—Columbia (12-inch) 43-11019
★	13	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	49	41	MOTOWN REVIEW—Philly Cream—Fantasy/WMOT (12-inch) D-132
★	12	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103	★	63	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921
	11	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch*) AA 1136	51	38	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch) 228-3682
★	17	COME TO ME—France Joli—Prelude (LP) PRL 12170	★	59	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513
	13	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch*) JS 36115	★	64	AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hot City—Butterfly (LP/12-inch) FLY 3103/13924/13923
	14	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156	54	55	FIRST TIME AROUND—Skiyy—Salsoul (12-inch) Remix SG 215
	15	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23	55	56	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch*) NBLP 7159
★	28	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	56	44	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) T7 360/M0021
	17	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987	★	68	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304
★	21	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS	★	70	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
★	30	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	★	69	WE ALL NEED LOVE—Troiano—Capitol (12-inch) 8518
	20	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12-inch) BSK 333/WBSD 8820	★	74	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677
	21	H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch) TCD 76	61	61	BOOGIE CITY—Phil Hurt—Fantasy (12-inch) D-134
	22	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167	62	62	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
★	33	RISE—Herb Alpert—A&M (12-inch) SP 12022	63	66	LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch) BC 4001
	24	NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824	64	54	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412
	25	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014	65	-	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP) NBLP 7166
★	35	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777	66	-	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
	27	OVER AND OVER—Disco Circus—Columbia (LP/12-inch*) JC 36049	67	67	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510
	28	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020	68	72	ON YOUR KNEES—Grace Jones—Island (12-inch) DISD 8869
	29	JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12-inch*) SA 8520	69	71	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501
★	36	COME AND GET IT ON—Soccer—Salsoul (12-inch) SG 217	70	-	IT'S A DISCO NIGHT—Isley Brothers—Teaneck (LP/12-inch) PZ 36077/428-2289
	31	RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010	71	-	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940
	32	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976	72	73	DO IT GOOD—Taste Of Honey—Capitol (LP/12-inch*) S00 11951
	33	LOVE IS ON THE WAY—Sweet Inspirations—RSO (12-inch) RSS 304	73	75	ROCK ME—Cerrone—Atlantic (12-inch) DSKO 194
★	60	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	74	76	LOVE THANG—First Choice—Salsoul (12-inch) GG 502
	35	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)	75	77	SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370
★	40	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513	76	-	SAVE YOUR LOVE FOR ME—Space—Casablanca (LP/12-inch*) NBLP 7131
	37	GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch) KR7 71279	77	-	WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
★	58	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026	78	-	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
	39	DON'T STOP—Ish—TK (12-inch) TKD 156	79	-	MOVE ON UP—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934
★	50	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	80	-	GEORGIE PORGIE—Toto—Columbia (LP/12-inch*) JC 35317

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Sales In Germany Stumble

By WOLFGANG SPAHR

HAMBURG — First-half figures from West Germany show a disappointing sales downturn, with business below the comparable period of 1978 by 1%.

Total of 81.9 million records and tapes were sold, against last year's 82.5 million. Overall figure comprises 24.5 million singles, 40.4 million albums and 17 million cassettes.

The only bright spot came in the singles category, where sales climbed 9% over the same period last year. Cassettes were 6% down, and while classical albums showed sales growth of 16%, budget LPs were off 12% and pop albums down 6%.

To make matters worse, German record companies are lining up to increase prices. RCA has already implemented a 5% increase, and the others are expected to follow suit before the Christmas sales period.

• Another analysis of the German market shows that, accompanying the sales slowdown, is a trend towards chart longevity for hit singles and albums.

Abba's "Chiquitita" (Polydor) heads the former category with 27 weeks on the best-sellers, followed by Blondie's "Heart Of Glass" (Chrysalis) at 24 weeks and local artist Jonny Hill's "Ruf Teddybaer Eins-Vier" (RCA) at 22 weeks.

Most successful album here, as in many territories, has been Simon & Garfunkel's "Greatest Hits" (CBS) at 109 weeks—and still registering chartwise (see Hits Of The World, this issue).

Another CBS-distributed release, Supertramp's "Crime Of The Century" (A&M), stands at 107 weeks, tying with the Alan Parsons Project's "Tales Of Mystery And Imagination" (Arista).

Another Parsons package, "I, Robot," comes next with 106 weeks, then Pink Floyd's "Wish You Were Here" (Harvest) at 89 weeks and Barclay James Harvest's "Gone To Earth" (Polydor) at 88 weeks.

Imports Up To Japan; Locals Hurt

TOKYO—Imports of Western recordings into Japan are going from strength to strength, and continuing to aggravate the sales slowdown now squeezing the profits of local record companies.

Customs statistics reveal that imports jumped 27% in quantity and 33% in value during the first five months of the year over the corresponding period of last year. This brings their quality share of the home Western music market to 14.4%.

Last year, imports were given a boost by the yen appreciation. Volume jumped 22% over the year before to 5.18 million units while value advanced 14% to \$19.2 million. Imports accounted for about 12.1% of the Western music market volume.

This pace has accelerated in the January-May period with volume hitting 2.34 million units and value \$9.64 million. These were year-to-year increases of 27% and 33%.

LPs posted a 27% volume gain to 2.31 million units and a 33% value gain to \$9.60 million to account for the lion's share of the imports.



Capacity Concert: Heart performs at Japan Jam.

Set More Japanese Jams?

By HARUHIKO FUKUHARA

TOKYO—The success of Japan Jam, first large-scale open-air concert of its kind (featuring foreign acts) in this country, is leading industries to suggest that there will be more in future.

The two-day event, sponsored by Television Kanagawa and presented by Van Planning, drew 60,000 people Aug. 4-5 to Enoshima Island, resort spot on the Pacific, south of Tokyo. The 30,000 square metre concert grounds were filled to capacity each day. Sound system incorporated 75,600 watts of power through 72 loudspeakers.

Lineup featured the Beach Boys, performing "Good Vibrations," "Barbara Ann" and "Help Me Rhonda," among others, plus "Suna Hama," a song from their Caribou "Light Album," which they rendered in Japanese; Heart, delivering "Straight On," "Without You," "Cook With Fire," and more; Firefall, offering "Mexico" and "Just What You Need," among others; and TKO.

Only local act to participate was the Southern All Stars, major attraction here with current chart hits on Victor, including the "Itoshi-No-Elly" 45 and "10 Numbers Carat" album.

New Plant Set For Venezuelan Growth

By ADAM WHITE

NEW YORK—A new \$5 million pressing plant has been built in Venezuela, close to the country's capital of Caracas. Annual production capacity is said to be around four million disks.

The factory, Industrial Sonografica Venezolana c.a., is a subsidiary of Radio Caracas Television, long-established (close to 50 years) media conglomerate which operates tv and radio stations throughout the Latin American nation.

The new operation also has a sales and distribution arm, Distribuidora Sonografica Venezolana c.a., and is looking to represent foreign and local record companies in the territory.

The plant is presently on test, and will officially be open for business at the beginning of next year, says general manager, Gerardo Rodriguez. He claims its equipment is the most modern in the country, including Alpha Toolex automatic presses (eight) and Neumann cutting lathes. Most other hardware in the country's other eight pressing plants is semi-automatic or manual, he claims.

The record business in Venezuela is thought to have tremendous growth potential, attributable in part to the OPEC nation's booming, oil-generated economy. Rodriguez estimates annual album sales at 25 million, but says that this figure will easily be outstripped by the year's end. There's also a healthy cassette market—and no shortage of piracy.

Overall sales might have been better before now, he suggests, but the government has been reluctant to grant the necessary permission for the opening of more plants. Nor have foreign companies been able to seize this initiative, Rodriguez adds, discouraged as they are from operating except through local licensees or joint ventures in which the Venezuelan partner is dominant.

Observers believe that Radio Caracas TV was able to prevail upon the government to allow the construction of the new plant because of the organization's stability, longevity and influence.

Industrial Sonografica Venezolana will not be the largest disk factory in the country at this point, though it's equipped to take another 16 presses if and when necessary. It will move into tape production, too, but only when the disk output is running smoothly. Sleeve production and printing is also planned.

Personnel tally is around 200, 25 of whom are employed with the operation's sales and distribution division. That's located in Caracas itself, where the factory is situated close to the capital, at Barquisimeto.

Rodriguez expects to be successful in soliciting licenses for sales, pressing and distribution, and conceives of attracting foreign majors, in time, as well as overseas independents and local companies.

No small advantage in this is the firm's connection with the nationwide media network owned and run by Radio Caracas TV. There are, he says, no antitrust or governmental regulations which prevent these radio and tv stations from playing the records which are distributed and sold by Distribuidora Sonografica Venezolana.

The opportunities for disk exposure are considerable, he understates. Further factor in Venezuela's burgeoning music business is the increase in the number of discoteques being built there. And consumer interest in records is liberally spread across foreign and domestic repertoire, Rodriguez reports, spanning contemporary international rock and disco product as well as Latin recordings and Spanish imports.

RETAILERS VS. LABELS

Few Concessions At U.K. Meeting

LONDON—An action committee of British record retailers met here Aug. 7 with representatives from EMI, WEA and Polydor to thrash out grievances resulting from a recent spate of unwelcome policy decisions by U.K. record companies (Billboard, Aug. 11, 1979). However, few concessions were made by the majors involved in this first meeting.

WEA's John Fruin was the only managing director present, along with his distribution chief Mike Hitches. Polydor sent a&r director Jim Cooke and operations manager Alan King; EMI its general sales manager Clive Swan and publicity executive Brian Southall. On the dealer side, Laurie Krieger and Harry Tipple from the Gramophone Record Retailers' Committee headed a 12-strong delegation.

After the event, an official GRRC report said: "Plain speaking was the order of the day and retailers made it quite clear that all aggravations imposed by various record companies had culminated in the dealer protest meeting. While appreciating manufacturers had their own problems, it was generally felt all the measures so far announced would only add to retailers' burdens."

A series of fixed questions was put to the manufacturers. Asked whether dealers could expect a return from Polydor's 30% discount to full margins, the company reiterated the necessity for its actions, saying only that the package deal as offered might be reviewed in six or twelve months.

There was no joy for the suggestion made to EMI and WEA that they should reduce singles prices below the one pound sterling mark, nor for attempts to make them rethink their new account settlement terms.

WEA said action against dealers returning excessive faulties would continue, though individual cases would be reviewed on request. Similarly vague assurances were given on the subject of the six months returns period for faulty deletions, though Polydor pointed out it accepted such returns up to one year old.

All three re-emphasized their determination to prevent copyright infringement on imports, but did say that they would take legal advice on the problem of import stock already held by dealers.

The GRRC stressed its preference for negotiation over confrontation, but criticized all companies at the meeting for lack of communication. Judgment on EMI's new "Pound Smashers" scheme was reserved. The GRRC statement concluded: "If the retail trade at large did not see some move toward a resumption of normal trading then retailers would no doubt continue to take their own individual actions against offending record companies."

• Conflict between the retail sector and the record companies in this country has taken on a more threatening tone with the revelation that Boots The Chemist, High Street drug/variety store chain with 250 record departments, has banned Polydor salesmen from calling upon its branches.

The move follows Polydor's proposed reduction of its retail profit margin from 33% percent to 30 percent, and though the two sides are in

negotiation, Boots has said the ban will stay, "until we get a satisfactory solution."

The chain's spokesman adds: "We have not banned Polydor records, which are being ordered and stocked by our central buying department. What we have done is to take away a privilege extended to record representatives but not to those of any other trade. Since Polydor is taking away part of our profit, we are no longer extending that privilege to its salesmen."

Polydor managing director, Tony Morris, made it clear when he announced his plans that the company would be adamant in applying reduced margins to all record outlets, including the multiples such as Boots.

Charisma Trims New Act Prices

LONDON—Following Arista's recent move to introduce certain new acts to British record buyers by lower-than-usual recommended retail prices (Billboard, July 28, 1979) and similar, earlier ploys by A&M and Virgin, Charisma Records is re-vamping its price categories.

Managing director Brian Gibbon says that the mid-price (\$8.75) CLASS prefix will be reactivated to allow lower lists on debut albums by new signings. First act to be affected is the Dazzlers, with an LP due in October entitled "Feeling Free."

The label's Deluxe range will continue at \$11.25, but most other product will be released at the slightly lower price of \$10.35.

A program of price-cutting on selected back catalog items will be introduced, says Gibbon, and a budget label, tagged at \$6.65, will be brought in later this year.

On singles, another difficult configuration since Value Added Tax increases earlier this year pushed these through the one pound mark, will be maintained at below that level (\$2.10).

Overall, Charisma continues its policy of keeping suggested list prices below that of its distributor, Phonogram.

Illegal Stash

SINGAPORE—Pirate versions of Wings' "Back To The Egg," Billy Joel's "52nd Street," Bad Company's "Desolation Angels," Leif Garrett's "Feel The Need" and Steely Dan's "Royal Scam" were in the stash of 10,000 illegal tapes seized by Singapore police earlier this month (Billboard, Aug. 11, 1979).

Pirated repertoire featuring local artists was also in the haul, which amounted to some 10,000 tapes worth around \$15,000 (U.S.). Although these figures are lower than at first reported, this remains the largest such raid carried out by the Republic's law enforcement authorities. Said a source at the Singapore Phonogram Assn.: "We didn't expect (to find) so many tapes. It's shocking."

Now WEA Trims U.K. Forces

Latest Major To Batten Down Hatches As Sales Slow

LONDON—WEA is the latest company in Britain to trim its sales and merchandising forces, responding to what managing director John Fruin calls the worst trading problems faced by the record industry here since before World War II.

More than one dozen employees are out of work as a result, and the number of U.K. retailers receiving personal calls from WEA representatives will be cut.

The company's action follows the disclosure (Billboard, Aug. 18, 1979) that Polydor and Phonogram in this market will combine sales and merchandising teams, and recalls earlier, similar moves by Pye, CBS and EMI. All of Britain's majors have now batted down their hatches for a stormy sales future.

Explaining the WEA action, Fruin says, "It has become less and less viable for WEA's sales and merchandising forces to call on a number of retail outlets selling and displaying what has always, in the past, been the bread and butter of record companies' catalogs.

"A combination of our salesmen's time, the cost of providing the serv-

ice, and the overall results obtained in those areas, is frankly no longer viable to either the retailer or ourselves."

WEA introduced its three-tier team structure only last summer, when a general sales force was augmented by a second promoting "priority" product to retailers and radio stations, and by a third handling field merchandising and display. The relatively short life of this modus operandi signals the speed with which business in Britain, as in other markets, has turned sour.

In consequence, WEA is reverting to representatives who will fulfill all three roles of the specialist forces. As

Fruin himself points out, there has been considerable demand from retailers themselves for such a system. The reduction in the number of personal calls will be balanced by an improvement in the telephone sales service operated by WEA, it's claimed.

The new organization comprises six regional sales/promotion/display areas, each with its own area manager reporting to Mike Heap, who becomes general manager of sales and promotion. A small additional display team will look after artist tours and priority display and merchandising work, outside the normal call cycles.

Evolving Charts For Russia?

By VADIM YURCHENKOV

MOSCOW—Charts are the trademark of a mature record market, and as the Soviet market grows and develops, a strong demand for what in Western countries are music industry institutions becomes more apparent.

The industry itself is not yet involved here. No sales figures or other statistics are available either from retailers or from Melodiya Records. However, a number of publications have begun to run charts, or more accurately readers' polls, which, since voters are potential buyers, must reflect the sales popularity of top artists.

Pioneer in this field was the Moscow-based youth paper Moskovskii Komsomolets, which has published charts for several years now. National magazine Klub also issues a yearly readers' poll with a number of categories. 1978 results showed Lev Leshtchenko and Alla Pugatchova as top male and female singers respectively, folk-rock outfit Pesniary as top group and the Melodiya Band as top jazz combo. Mikhail Boyarsky, Alla Pugatchova and Pesniary took the top three places in the most

popular artists/groups category and Pugatchova's "Mirror of My Soul" was top record for the year.

Now a number of other magazines are beginning to follow suit. The growth of polls indicates the need for precise information on pop songs at a time when interest among young people is growing dramati-

(Continued on page 69)

IN BRITAIN

King Advocates Chart Cuts

LONDON—Jonathan King, *enfant terrible* of the U.K. record industry, is advocating a radical trimming of this country's singles and album charts from the present 75 to 30.

His plan comes at a time of renewed suggestions that the lower levels of the charts are subject to easy manipulation (Billboard, Aug. 11, 1979). The British Market Research Bureau, which compiles the best-selling lists in question for the British Phonographic Industry and the British Broadcasting Corp., has even reminded retailers of their responsibilities in making accurate chart returns.

King, who helps the U.K. Records label and is also employed by Decca's pop promotion division on a consultancy basis, has submitted to the charts committee of the BPI that "devious marketing" is inevitable given the status of the charts as the greatest promotional asset any record can acquire. "As a result," he says, "charts reflect clever promotion and marketing rather than good records."

Continues King: "In fact, good records frequently find no room in the charts, and this has given us a chart with very limited appeal. Radio programmers rely on the chart to support their airplay decisions, so we have semi-hits dominating the airwaves and the dealers. Semi-hits sell a few copies but not many, so you get the establishment of second and third rate artists, and lower album sales."

King believes no positions lower than 30 should be made available to anyone. The outcome, he suggests, will be better quality records; radio and television programmers will rely on their own ears and listeners' opinions; dealers will order on demand rather than on chart information; and costs will be cut all round.

Ironically, it's only within the past two years that publication of the British Market Research Bureau charts was expanded from 50 to 75 in the country's Music Week trade magazine. It was done as a result of the industry's wish to generate interest and activity at retail level in more records than before. Critics such as King suggest that this, of course, has led to an increase in "devious marketing" by major and minor record companies alike.

Ice Deal Cut

LONDON—Ice Records, independent Caribbean label helmed by Guyanese artist Eddy Grant, has signed a licensing deal with Virgin Records for the U.K., only one week after trade announcements that it had inked with WEA.

Apparently, talks with WEA broke down at the very last minute, at which point Virgin chief Richard Branson stepped in and finalized a deal. First product under the new pact will be Grant's single, "Walking On Sunshine," followed by an album next month.

Meanwhile, in France, Ice has inked with Disc AZ International for France and Belgium. Grant's 45 will again be the first release, followed by product by the Equals and Lord Kitchener.

Now Cheap Trick Eyes Europe

By ROMAN KOZAK

NEW YORK—Cheap Trick begins a short European tour on Saturday (25) where the band and CBS Records hopes that the International success Cheap Trick first found in Japan and Canada, and then later in the U.S. and Holland, can be duplicated in Britain and the rest of the Continent as well.

The tour begins at the Reading Festival, with the group then going on to Rotterdam (27), and Amsterdam (28) where it will play live shows. It will record television appearances in Munich (29) and Cologne (30). On Sept. 1, Cheap Trick will appear as special guests of the Who at Nuremberg, concluding the European trek in Brussels the next day.

This will be the third tour of Europe for Cheap Trick. The band has also toured Japan twice, and it was in Japan that the group first really took off, rivalling Kiss as the strongest American act in that market. It was the first time that an American act broke big in the Orient before it was anywhere near as successful in its home market.

"Visual groups are always successful in Japan. And they are always partial to blondes. In Japan, Robin (Zander, the singer) is the focal point," says Jim Charne, director of national merchandising for Epic, Portrait and Associate Labels, who was among those who first discovered the band in Madison, Wisc. in 1976.

The Japanese tours have become nearly hysterical affairs with fans of the group, mostly teenage girls, chasing after their idols.

"Budokan last night was even wilder than last year," cabled Epic publicist Lois Marino to the home office during the last tour. "The security couldn't keep the kids in their seats (they are not allowed to stand up, or, God forbid, dance in the aisles). We barely escaped from the hall using the old 'Kiss' style exit: The band finish their last encore, throw their instruments to the roadies and run like hell to the waiting cars.

"Now you would think that a crowd of 12,000 would take some

time getting out of the hall, even the smart ones who left before the end, but when we started to speed out we were faced with a massive crazy mob of shrieking girls, about 2,000 of them. They trampled over the security men and hurled themselves at our cars, pounding on the windows, screeching the band's name. "It was really frightening this time, but the drivers, who are really excellent at this sort of thing, got us through.

The rise of Cheap Trick's popularity in Japan started with the press. While the band was popular early on with writers in the U.S. and elsewhere, in Japan the print media has considerably more power in breaking records since radio is not that important. With the release of the "In Color" LP, there were two interview requests a month from Japanese journalists, but the trickle soon turned into a flood, says Marino.

Japanese writers were flown to the U.S. to do features on the group, which culminated with "Music Life," one of the top music publications there, running Cheap Trick on the cover twice in three months, equalling a record first set by Kiss.

Working to the advantage of the press was a decision early on by the band and Epic Records to emphasize the musicians as four distinct personalities, each one immediately recognizable.

"We have always felt that the group's logo (the name Cheap Trick written in dripping colors), should be downplayed. The group itself is its own logo, and that is more important than any print logo," says Charney. Also Cheap Trick became heavily involved in promotional merchandising.

"The band has become a merchandising industry," says Marino. "It came to the point that we began to wonder what we could do next. We have had T-shirts, belts, jackets, and caps. You could outfit somebody head to toe in Cheap Trick paraphernalia."

Altogether Cheap Trick has sold over two million LPs outside the U.S. in addition to the "Live at Budokan" which went double plati-

num in the U.S., says Ellen Stolzman, associate director, product management, CBS Records International.

"Live At Budokan," was never supposed to be released in the U.S., though arrangements were made for JEM to import some copies. That proved so successful, with an estimated 30,000 imports selling from \$15 to \$25 each, that the record was released domestically, where it quickly went to the top 10, effectively breaking the group in its homeland.

Largest Plant

LONDON—Multiple Sound Distributors, U.K. television merchandiser of records and rival to firms such as K-tel, will shortly boast the largest privately owned pressing facility in this market.

Firm has paid \$1.5 million for the entire business of Immediate Sound Services, including two factories in London and Wales, with a combined annual capacity of four million disks and five million cassettes.

Multiple's own manufacturing offshoot, Multiple Sound Pressings, already has a plant in Leicester, currently closed for re-equipping following a fire. When it comes back on line in early fall, the company's total pressing and duplication capability will be 20 million records and tapes per year.

Apart from handling the requirements of its own Warwick and other labels, Multiple Sound Distributors presses for Pickwick, Reader's Digest and K-tel.

Ariola In Gear

ATHENS—As Ariola cranks up its international expansion plans, with the acquisition of America's Arista Records, the company's Greek operation is into a new phase.

Label has a fresh distributor, Veran Records & Cassettes, based in Thessaloniki with a branch office in Athens.

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Scores Of Spin-Offs For Fest

MILAN—Preview of disco producer Alec Costandinos' musical, "Romeo And Juliet," due to open on New York's Broadway in October, will be one of the highlights of the Festivalbar Contest to be held next month at the Roman Theatre, Verona.

The final will be seen live, via satellite, on Japanese television, and will also be filmed by an American video crew.

As the final falls in UNICEF's International Children's Week Sept. 2-9, there will also be a Walt Disney movie soundtrack festival, involving Disney Creations. CGD-Messagerie Musicali and RAI-TV's Network 2. CGD-MM is planning a Disney Festival compilation album, including tracks from the Disneyland catalog it represents in this market.

The Festivalbar Contest, promoted by Vittorio Salvetti's Promo Esse agency, is one of Italy's major annual music events, and is a competition linked to the country's jukebox circuit.

A number of 45s are selected each year, then distributed to 30,000 jukeboxes here. Those proving to be the most popular during the summer are awarded prizes at a spectacular live show featuring those artists involved. For the last few years, the final event has been staged at the prestigious Roman Theatre in Verona, famous for its opera productions.

Over the years the Festivalbar show has featured top domestic and international acts, including Lucio Battisti, Claudio Baglioni, Riccardo Cocciante, Pooh, Orme, Matia Bazar, Umberto Tozzi, Demis Roussos, Julio Iglesias, Chicago, Santana, Gloria Gaynor, John Miles, Amanda Lear and Kate Bush. Each year it proves invaluable in generating summer and fall chart hits.

This year's contest, the 16th, features 30 singles, and entries are spread among ten record companies, including all the majors, with the exception of RCA. Artists featured are Demis Roussos, Orme, Leano Morelli, Nada and Giants (Polygram); Pooh, Loredana Berte, Rockets, Faust'O and Alberto Cheli (CGD); Asha Puthli, Miguel Bose; Earth, Wind & Fire and Beppe Cantarelli (CBS); Pino Daniele, Alan Sorrenti, Bottega dell'Arte and Wings (EMI); Patrick Juvet and Laura Luca (Ricordi); Donna Summer and Ann Steel (Durium); Sylvester and Roberto Soffici (Fonit-Cetra); Leif Garrett and Mia Martini (WEA); Toto Cutugno (Carosello) and Eugenio Finardi (Cramps).

Of the 28 competing songs, 15 will be selected for the final by a combination of public voting, monitoring jukebox plays and a ballot of the readers of the weekly magazines "Sorrisi E Canzoni" and "Corrier Boy."

Last year all the songs taking part in the contest were included in a double compilation album issued by CGD-MM by arrangement with all other labels. The compilation reportedly sold more than 150,000 units, in records and cassettes.

This year's double compilation album will be marketed by Polygram.

BILLBOARD IS BIG INTERNATIONALLY



FEMMES FATALE—Holland's Luv' collects silver awards for 25,000 sales in Denmark of its "With Luv' " album—an unusual achievement for a Dutch act in that nation. Trio was visiting to promote its "Casanova" hit on Danish Television's "Hist Og Pist" show. From left, Luv' is Jose Andreoli, Marga Scheide and Patty Brard.

More Japanese Artists Enlist Foreign Talent For World \$

TOKYO—Disk production here continues to boast an international flavor, as an increasing number of artists seek worldwide sales with the help of foreign talent.

The trend, exemplified recently by Pink Lady's made-in-America sessions with producer Michael Lloyd, is underscored by new albums from two more female Japanese performers.

First of these is Carmen Maki, who catapulted to the top of the rock scene in this market with a group called OZ. Although this combo since disbanded, she's been enjoying a strong measure of success as a soloist.

Maki was "rediscovered" by Carmine Appice, Rod Stewart sideman and all-round rock veteran, who was impressed by her voice. Result is that he's produced the singer's "Night Stalker" album on Polydor-distributed Kitty Records, and co-written nine of the disk's 11 tunes (others are "J-Rock," a Japanese number, and "Take Me For A Little While," an update of Evie Sands' 1965 hit).

Apart from Appice in the producer's chair and on drums and backup vocals, the "Night Stalker" set features Duane Hutchings, Willie Weeks, Earl Slick, Jim Diamond and Paulinho da Costa. It was recorded at three Los Angeles studios, plus Polydor's Tokyo locale, and mastered at A&M's L.A. unit by Bernie Grundman.

Kitty Records is looking for foreign release of the LP, cover of which carries a "Featuring Carmine Appice" plug on the front.

The other femme vocalist in this trend is Mari Nakamoto, who's been voted top jazz artist here for the past two years, and has gained worldwide recognition through appearances at the Montreux Jazz Festival.

Her new album, "Aphrodite," was produced by Norman Schwartz of Gryphon Records and Japan's well-known jazz composer, Miki Bingo, and recorded in Britain. Harold Mayborn, Joe Beck and selected members from England's Royal

Evolving Charts

• Continued from page 68
cally. Their advent may hopefully push the national record industry into paying more attention to information gathering, possibly even into conducting effective market research to discover exactly what kinds of music this vast country really wants.

BY ITALY'S CGD-MM

Disco Drive With Foreign, Local LPs

By DANIELE CAROLI

MILAN—Italy's CGD-MM is driving into the disco market next month via "FM Disco Explosion," a campaign designed to sell at least 300,000 albums and help the company along the way to its 1979 sales goal of \$30 million.

It's also among the first examples of a firm in this market pitching directly at the consumer through television, radio, newspaper and magazine advertising, as well as via retailers. Special competitions are involved, too.

Product will include foreign repertoire, including items from Butterfly Records and United Artists,

and domestic material. It will go through the Derby label, handled by CGD-MM's newly created Dischi CGD division (Billboard, Aug. 11, 1979).

First move, already taken, is the release of a Derby compilation album, tagged with the name of the campaign. Next move, on Sept. 18, will be a full-page advertisement in "La Domenica Del Corriere," one of the nation's leading magazines.

The drive involves 15 disks in all, according to Johnny Porta, Dischi CGD's promotion manager. Among them, a new album by Love & Kisses, due to take part in the upcoming Venice Song Festival; a fresh package from Tina Turner, produced by Alec Costandinos; and a "Direct From Studio 54" compilation, featuring not established hits, but new disco cuts which the label is confident will become hits this fall and winter.

Porta claims that some foreign independent producers were sufficiently impressed by the scope of the planned campaign that they agreed to non-advance deals to see their product featured.

The campaign already has the support of 40 radio stations here, which are programming earlier hits by artists involved, and of "La Domenica Del Corriere," which is

(Continued on page 70)

Philharmonic Orchestra provide the accompaniment.

Other plus points of the disk? Stevie Wonder contributed one song, "I'll Get What Is Mine." Janis Ian provided "Orchids," and Michel Legrand proffered "You're Gone," all especially for Nakamoto.

"Aphrodite" is due out here Saturday (25) via Victor Musical Industries on the Zen label, and will gain overseas release shortly.

Another foreign recording of a Japanese artist, again featuring Miki Bingo (plus the Inner Galaxy Orchestra), ships on the Three Blind Mice label through Nippon Phonogram. It was cut at the Montreux festival July 11, with U.S. players like John Faddis and Bob Brookmeyer among the musicians. American release is set through Gryphon. Japanese sales can reach 100,000, anticipates Nippon Phonogram.

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BRITAIN

(Courtesy of Music Week)
As of 8/18/79
SINGLES

This Week	Last Week	Singles
1	1	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
2	2	WE DON'T TALK ANYMORE, Cliff Richard, EMI
3	6	REASONS TO BE CHEERFUL, Ian Dury & The Blockheads, Stiff
4	14	AFTER THE LOVE HAS GONE, Earth, Wind & Fire, CBS
5	3	ANGEL EYES/VOULEZ-VOUS, Abba, CBS
6	7	HERSHAM BOYS, Sham 69, Polydor
7	4	CAN'T STAND LOSING YOU, Police, A&M
8	5	WANTED, Dooleys, GTO
9	17	DUKE OF EARL, Darts, Magnet
10	8	THE DIARY OF HORACE WIMP, Electric Light Orchestra, Jet
11	27	BANG BANG, B.A. Robertson, Asylum
12	11	BEAT THE CLOCK, Sparks, Island
13	32	ANGEL EYES, Roxy Music, Polydor
14	24	GANGSTERS, Specials, 2 Tons
15	9	GIRLS TALK, Dave Edmunds, Swan Song
16	18	STAY WITH ME TILL DAWN, Judie Tzuke, Rocket
17	29	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista
18	10	BORN TO BE ALIVE, Patrick Hernandez, Aquarius/Gem
19	25	OOH WHAT A LIFE, Gibson Brothers, Island
20	23	MORNING DANCE, Spyro Gyra, Infinity
21	16	IF I HAD YOU, Korgis, Rialto
22	39	GOTTA GO HOME, Boney M, Atlantic/Hansa
23	30	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
24	13	BREAKFAST IN AMERICA, Supertramp, A&M
25	12	MY SHARONA, Knack, Capitol
26	15	GOOD TIMES, Chic, Atlantic
27	31	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Island
28	21	BAD GIRLS, Donna Summer, Casablanca
29	NEW	TEENAGE WARNING, Angelic Upstarts, Warner Bros.
30	NEW	MONEY, Flying Lizards, Virgin
31	20	SILLY GAMES, Janet Kay, Scope
32	NEW	LOST IN MUSIC, Sister Sledge, Atlantic
33	NEW	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Bros., Warner Bros.
34	NEW	GIRLS GIRLS GIRLS, Candidate, RAK
35	NEW	GONE GONE GONE, Johnny Mathis, CBS
36	NEW	YOU NEVER KNOW WHAT YOU'VE GOT, Me and You, Laser
37	NEW	ROCK LOBSTER, B52's, Island
38	19	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
39	34	ROCK AROUND THE CLOCK, Telex, Sire
40	NEW	YOU NEED WHEELS, Merton Parkas, Beggars Banquet

ALBUMS

This Week	Last Week	Albums
1	1	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros.
2	2	DISCOVERY, Electric Light Orchestra, Jet
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	7	VOULEZ VOUS, Abba, Epic
5	8	I AM, Earth Wind & Fire, CBS
6	11	THE BEST OF THE DOOLEYS, GTO
7	4	REPLICAS, Tubeway Army, Beggars Banquet
8	NEW	HIGHWAY TO HELL, AC/DC, Atlantic
9	9	OUTLANDOS D'AMOUR, Police, A&M
10	5	PARALLEL LINES, Blondie, Chrysalis
11	NEW	DOWN TO EARTH, Rainbow, Polydor
12	6	SOME PRODUCT CARRI ON SEX PISTOLS, Virgin
13	10	LIVE KILLERS, Queen, EMI
14	22	MORNING DANCE, Spyro Gyra, Infinity
15	15	MANILOW MAGIC, Barry Manilow, Arista
16	25	EXPOSED, Mike Oldfield, Virgin
17	17	STREET LIFE, Crusaders, MCA
18	16	COMMUNIQUE, Dire Straits, Vertigo
19	20	GOLDEN GREATS, Beach Boys, Capitol
20	12	BRIDGES, John Williams, Lotus
21	13	NIGHT OWL, Gerry Rafferty, United Artists
22	40	WELCOME TO THE CRUISE, Julie Tzuke, Rocket
23	21	DO IT YOURSELF, Ian Dury, Stiff
24	43	20 ALL TIME GREATS, Roger Whittaker, Polydor
25	35	THE B-52's, Island
26	14	LODGER, David Bowie, RCA
27	18	RUST NEVER SLEEPS, Neil Young, Reprise
28	37	BAD GIRLS, Donna Summer, Casablanca
29	29	LAST THE WHOLE NIGHT LONG, James Last, Polydor

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/20/79
SINGLES

This Week	Last Week	Singles
1	7	EL LUTE, Boney M, Hansa
2	1	SO BIST DU, Peter Maffay, Telefunken
3	2	POP MUZIK, M, MCA
4	5	KOSKAU, Dschinghis Khan, Jupiter
5	3	RING MY BELL, Anita Ward, TK
6	6	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
7	4	BRIGHT EYES, Art Garfunkel, CBS
8	8	HOT STUFF, Donna Summer, Casablanca
9	9	SUNDAY GIRL, Blondie, Chrysalis
10	10	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
11	11	DO TO ME, Smokie, Rak
12	16	A WALK IN THE PARK, Nick Straker Band, Decca
13	12	HOW COULD THIS GO WRONG, Exile, Rak
14	NEW	VOULEZ VOUS, Abba, Polydor
15	24	BAD GIRLS, Donna Summer, Casablanca
16	13	THE LOGICAL SONG, Supertramp, A&M
17	15	UND MANCHMAL WEINST DU SICHER EIN DAAR TRAEENEN, Peter Alexander, Ariola
18	23	GLORIA, Umberto Tozzi, CBS
19	14	SOME GIRLS, Racey, Rak
20	22	EIN HERZ FUR KINDER, Andrea Jurgens, Ariola
21	17	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI
22	21	RASTA MAN, Saragossa Band, Ariola
23	20	SULTANS OF SWING, Dire Straits, Vertigo
24	18	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter
25	19	ONE WAY TICKET, Eruption, Hansa
26	25	KNOCK ON WOOD, Amii Stewart, Hansa
27	NEW	DAS LIED VON MANUEL, Manuel und Pony, Polydor
28	NEW	WHEN THE BOYS COME HOME, A La Carta, Hansa
29	27	DON'T KILL IT CAROL, Manfred Mann's Earthband, Bronze
30	26	BOOGIE WONDERLAND, Earth, Wind & Fire/The Emotions, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 8/7/79
ALBUMS

This Week	Last Week	Albums
1	4	LA & NY, Alan Sorrenti, EMI
2	3	GLORIA, Umberto Tozzi, CGDMM
3	2	DALLA, Lucio Dalla, RCA
4	6	BAD GIRLS, Donna Summer, Durlum
5	7	IN CONCERTO, Fabrizio De Andre, PFM/Ricordi
6	5	PLASTEROID, Rockets, Rockland/CGDMM
7	1	ERO ZERO, Renato Zero, RCA
8	NEW	CHICAS, Miguel Bose, CBS/CGDMM
9	8	SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram
10	10	DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGDMM
11	9	OUTLINE, Gino Soccio, WEA
12	NEW	I AM, Earth, Wind & Fire, CBS/CGDMM
13	13	SINGLE MAN, Elton John, Rocket/Phonogram
14	NEW	CANTAUTORI SRL, Various Artists, Ricordi
15	NEW	FLORIAN, Le Orme, Philips/Phonogram
16	NEW	BREAKFAST IN AMERICA, Supertramp, A&M
17	11	KNOCK ON WOOD, Amii Stewart, RCA
18	NEW	SOLI, Adriano Celentano, Clan/CGDMM
19	19	LOVE TRACKS, Gloria Gaynor, Polydor/Phonogram
20	12	BLONDES HAVE MORE FUN, Rod Stewart, WEA

LPs

This Week	Last Week	LPs
1	1	MORNING, Satoshi Kishida, CBS/Sony
2	3	10 NUMBERS CARAT, Southern All Stars, Victor
3	NEW	GINGATETSUDO 999, Original Soundtrack, Columbia
4	18	OLIVE, Yumi Matsutoya, Express
5	5	VOULEZ-VOUS, Abba, Disco Mate
6	2	ALICE 7, Alice, Toshiba-EMI
7	13	L.A. BLUE, Momoe Yamaguchi, CBS/Sony
8	4	KISS ME PLEASE, Eikichi Yazawa, CBS/Sony
9	12	NEW HORIZON, Circus, Alfa
10	7	MORNING ISLAND, Sadao Watanabe, Victor
11	10	YUME-KUYO, Masashi Sada, Warner Pioneer
12	6	OUR DECADE, Godiego, Nippon Columbia
13	8	I AM, Earth, Wind & Fire, CBS/Sony
14	11	BAD GIRLS, Donna Summer, Victor
15	NEW	NECHU-JIDAI, Sound Track, For Life
16	9	SORA-O-TOBU-TORI-NO-YOUNI, Chibaru Matsuyama, Canyon
17	NEW	SOMEDAY SOMEWHERE, Tulip, Express
18	NEW	FEELING FREE, Hidcki Saijou, RCA
19	19	YOKOHAMA, George Yanagi, Tokuma
20	NEW	LOOKIN' FOR TOMORROW, Hiromi Gou, CBS/Sony

HOLLAND

(Courtesy TROS Radio)
As of 8/14/79
SINGLES

This Week	Last Week	Singles
1	1	I WAS MADE FOR LOVIN' YOU, Kiss, VIP
2	2	VOULEZ-VOUS, Abba, Polydor
3	4	QUIEREME MUCHO, Julio Iglesias, CBS
4	5	GOTTA GO HOME/EL LUTE, Boney M, Ariola/Fleet
5	3	THIS IS MY LIFE, Shirley Bassey, EMI
6	6	BAD GIRLS, Donna Summer, Casablanca
7	13	ARE FRIENDS ELECTRIC?, Tubeway Army, CNR
8	7	RING MY BELL, Anita Ward, TK
9	8	AAN DE GRENS VAN DE DUITSE HEUVELEN, Sunstreams, CNR
10	10	THEME FROM THE DEER HUNTER, Shadows, EMI
11	14	GIRLS TALK, Dave Edmunds, Swan Song
12	15	CHUCK'S IN LOVE, Rickie Lee Jones, Warner Bros.
13	9	LAVENDER BLUE, Mack Kissoon, CNR
14	NEW	DON'T BRING ME DOWN, ELO, Jet
15	NEW	YOU CAN'T CHANGE THAT, Raydio, EMI
16	16	LADY WRITER, Dire Straits, Phonogram
17	11	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Ariola
18	19	HOW DO YOU MEND A BROKEN HEART, Guys 'n' Dolls, EMI
19	12	WEEKEND LOVE, Golden Earring, Polydor
20	NEW	GIVE UP YOUR GUNS, Buoy, EMI

AUSTRALIA

The David Kent Music Report is publishing no Australian charts this week, due to vacation commitments.

NEW ZEALAND

(Courtesy Record Publications)
As of 8/12/79
SINGLES

This Week	Last Week	Singles
1	1	SOME GIRLS, Racey, Rak
2	2	BRIGHT EYES, Art Garfunkel, CBS
3	3	LAY YOUR LOVE ON ME, Racey, Rak
4	4	RING MY BELL, Anita Ward, TK
5	6	POP MUZIK, M, MCA
6	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
7	8	BAD GIRLS, Donna Summer, Casablanca
8	NEW	ROXANNE, Police, A&M
9	9	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
10	7	WE ARE FAMILY, Sister Sledge, Atlantic

ISRAEL

(Courtesy IBA/Reshet Gimel)
As of 8/1/79
LPs

This Week	Last Week	LPs
1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	GAZOL, Hed-Artzi
3	5	VOULEZ-VOUS, Abba, Epic
4	6	SUPER SMASH, Various Artists, Epic
5	3	GET DANCING, Various Artists, K-teel
6	7	SPIRITS HAVING FLOWN, Bee Gees, RSO
7	9	52nd STREET, Billy Joel, CBS
8	NEW	I AM, Earth, Wind & Fire, CBS
9	10	STARSHIP, Various Artists, Epic
10	8	LEAVE A LIGHT, Eruption, Hansa

CGD-MM Into Disco Drive

Continued from page 69
stimulating reader interest by a series of disco music features. The "FM Disco Explosion" sampler lists the 40 supporting stations on its sleeve.

Centerpiece of the entire push is the "FM Disco Explosion" logo, strongly featured on local tv stations and movie theatres through advertising spots, and on sweaters, T-shirts and a variety of in-store display items.

From mid-September, "La Domenica Del Corriere" will publish for four months a weekly page devoted to the albums and artists figuring in the drive, plus a discount coupon worth 500 lire (60c) which can be used against the purchase of any one of the promoted disks. There'll also be an entry form for a disco contest.

Porta asserts the campaign's break-even point to be sales of 200,000 albums, though he is looking to more. Apart from the titles mentioned above, it will embrace Bob McGilpin's "Get Up," Tuxedo Junction's "Take The A Train," Hott City's "Ain't Love Grand," Flower's "Heat," Martin Circus' "Shine Baby Shine," CKB's "New York City Woman," LAX's "Dancin' At The Disco," Tina Turner's "Love Explosion," and two eponymous packages, "Roots" and "Black Soul." Also to be boosted: two maxi-singles, Massara's "Margherita" and Viola Wills' "Without You Now."

Closeup

ALBERT LEE—Hiding. A&M SP4750. Produced by Brian Ahern. If the sticker on the front cover of this album's to be believed, then "Albert Lee's not hiding anymore." The question is, was he ever really hiding, and if so, why?

Lee, a dizzily, dazzlingly fast guitar player of the highest caliber, has spent nearly 20 years in the music business, first as leader of the British rock group Head, Hands And Feet, then later on as an instrumentalist for artists like the Crickets, Carl Palmer, Joe Cocker, Jackson Browne, Herbie Mann and Emmylou Harris.

And if his technical virtuosity needs any further credibility, Lee is currently touring with Eric Clapton (no slouch himself on the fretboard), trading off nightly duets of blazing guitar.

Within the industry, mainstream musicians have long been keyed into Lee's blistering prowess on acoustic and electric guitars and tuned into his considerable energies on piano, organ and various keyboards. But this debut solo album, produced by Brian Ahern and featuring an all-



Albert Lee

star cast of backup talent that includes members of the Hot Band, has finally stripped away Lee's protective background colorings and catapulted him headfirst into center stage where he belongs.

Not in the least hampered by the fact that he apparently doesn't write much himself—he contributes a grand total of one-third of one song to this album—Lee has managed instead to pick out material custom made for showcasing his high, reedy, wistfully-edged voice and astonishing instrumental expertise.

Almost but not quite a concept album, "Hiding" defies hard-and-fast buttonholing. Country rock? Maybe. Try white blues. Or perhaps California country. Or how about "English rock meets Nashville r&b"?

No matter what you call it, this is one heck of an album, one which wastes no time blistering your turntable with the opening chords of "Country Boy." Fingers flying, words tumbling in rapid-fire procession, Lee launches into a lightning-fast pace that continues non-stop to his unbelievably blinding finishing coda.

Matched scorching lick for scorching lick by Ricky Skaggs on fiddle, Glen D. Hardin on piano and Hank DeVito on pedal steel, Lee proves his voice is perfectly suited to this rocking style of music and receives harmony support by Skaggs and Emmylou Harris.

The eerily lonesome harmonica notes of Mickey Raphael (best known for his work with Willie Nelson) intros "Billy Tyler," a slender ballad of conscience and morality bathed in a sweetly lilting melody. Lee doubles on electric keyboards, guitars and mandolin, while the haunting vocal refrains of Don Everly and Harris blend in beautifully.

Throughout this album, there's never a question but that Lee really feels his music. More than that, though, he makes you feel it, too, so that even if you missed all the words, you'd still know what he meant. In the Louvin Brothers' classic country waltz, "Are You Wasting My Time," Lee's fragile rasp brings an achingly honest treatment to the lyrics, while his mandolin lead swirls around the other instruments in easy 3/4-time beat.

Like a trek through "Polk Salad Annie" country, the mood suddenly changes with "Now And Then It's Gonna Rain," a drone blues number reminiscent of swampy mudflats in the bayou backwaters of Louisiana. Lee's spare, clean Telecaster sound hangs well to the forefront, while drums drag their insistent rhythms to an inner tension and the bass smokes underneath.

Side one closes, appropriately, with a beautiful Rodney Crowell composition that Lee introduces solo with his piano. When the strings (which are used leanly and effectively on this LP) and other instruments flood in together, it's an orchestrated wash that meshes perfectly with the chorus: "I'll be your lover/I'll be your friend/Or I can be nothing at all/Singer or dancer/Drinker of wine/Sleeper wherever I fall..."

Lee unleashes side two with a wickedly devastating arrangement of "Setting Me Up," written by Mark Knopfler of Dire Straits. He pulls out all the stops to turn this number into a slow-burning funky Memphis shuffle. It's a barrage of energy and a highlight piece.

"Ain't Livin' Long Like This" is a good-natured jailhouse lament with a deceptively refreshing cheerfulness. Lee's vocal is an amalgam of yodels and r&b with a wry tongue-in-cheek delivery. He rattles a brand of mean New Orleans honkytonk on the ivories while producer Ahern sits in on guitar.

The title cut, "Hiding," is a sheer winner in pure, subtle simplicity. Lee and his piano sound as if they've been abandoned alone on a darkened stage with only the pinprick glare of a solitary spotlight around them as he gives voice to his sadness.

SAYS ATV'S SOLOMON

Publishers Must Invest More \$\$

By DAVID FARRELL

TORONTO—Publishing companies are becoming increasingly important front-line a&r ears for record companies, suggests Canadian music lawyer and ATV Music general manager, Bernard Solomon.

One of the top music attorneys in the country, Solomon's business empire started off simply enough handling the legal quagmire that recording acts seem to generate these days when coming in contact with the industry.

"Cutbacks may be hurting the business but a standard contract still runs 35 pages or more," Solomon says, "and I can't see them getting any shorter."

While he agrees that he walks a delicate line as an attorney and administrator for ATV Publishing, he fires back that "there is no conflict of interest involved if one declares one's interests and there is a conflict if one doesn't. It may sound like a self-serving statement but if one deals openly there can be no problems."

The ATV offices opened in Canada just over a year ago with the twofold plan to administer and collect royalty fees for its artists and to sign on new songwriters. It is in the latter area that the new division has been successful in.

Of the signings made so far, songwriter Eddie Schwartz is the first to mature as a full blown record project. "What we did was to send him to Los Angeles for professional demo work, then sent out the tape to various record companies to solicit interest in him as a recording artist. The end result is an upcoming album on Infinity with Blue Oyster Cult producer Murray Krugman."

The key to success these days, notes the attorney, is to cut down on risk taking by taking new talent and cross-pollinating it with experienced talent a la Rickie Lee Jones.

ATV has also inked B.B. Gabor

and his Instaband to a songwriting/recording pact, fronting the production money after pursuing a deal with several North American labels without success. "Here was a case of us believing in a new talent and the record companies not hearing it until we came through with finished product," notes Solomon, who has now placed the album with Pye Records outside of North America. The LP was produced by Terry Brown (Rush and Klaatu) at cost to the publishing house.

Other deals in the fire include the Boyer Brothers, a Detroit act funded in the studio by ATV with Domenic Troiano producing with tunes to be sub-published by ATV. In a similar deal singer Shawne Jackson is in the studio, again with Troiano.

Solomon spends about one week per month in Los Angeles and also makes regular trips to Europe to keep fresh his contacts, so behind the scenes is Val Azzoli who carries the a&r title for ATV here. According to him, the evolution of publishers into record production is "a very natural thing."

"Obviously we are in business to get our material recorded and if there are cutbacks in the industry, then we must show some initiative. As a publisher we work in conjunction with the record labels when we have a record coming out that we have interests in. It doesn't have to be specifically one of our artists that is featured in the recording group, it can also be in the material."

"What we do is to send out letters regularly to the music directors stating that we have a record on release that we feel has potential, in a few words why we think it will be of interest to them and in some cases follow this up with phone calls."

Due to the size of this market and the low mechanical rate of two cents, one cent of which is paid to the artist, Azzoli reports that it is impractical to hire on the services of independent promotion men to further work a disk as is sometimes done in the U.S. market.

Discarding his ATV hat, Solomon the attorney theorizes that the record industry may be practicing self-strangulation if its a&r heads continue to practice what he terms the "instant gratification syndrome."

Explaining the relatively new phenomenon, he points to the instant hit status of acts such as the Cars, Boston, Foreigner and Rickie Lee Jones. Not taking anything away from them as talents or creators, Solomon says he is worried that a&r people will look for a major hit right off the first album and if it doesn't happen then drop the act, "but that doesn't let an act develop, and some of our top stars today did it over six or seven albums. Acts like Bob Seger and Boz Scaggs."

Pull Polar Pair

COPENHAGEN—Top Swedish stars Svenne and Lotta Hedlund, from Stig Anderson's Polar stable, were arrested at the Terdenskjold disco in Aalborg, following accusations that they stole \$500 from a waitress.

The pair and their six musicians were handcuffed and temporarily jailed, until the waitress admitted they weren't the culprits. No police apologies were forthcoming.

AUGUST 25, 1979, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 8/25/79

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Sentimientos, Pronto 1042	1	VICENTE FERNANDEZ Caytronics 1550
2	JULIO IGLESIAS Emociones, Alhambra 3122	2	CAMILO SESTO Sentimientos, Pronto 1042
3	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	3	JULIO IGLESIAS Emociones, Alhambra 3122
4	RIGO TOVAR No. 8, Mericana Melody 564	4	JOSE DOMINGO Con Motivos, Melody 5628
5	ESTRELLAS DE ORO America 1005	5	LOS TIGRES DEL NORTE El Tahir, Fama 577
6	ROLANDO OJEDA Aquellos Boleros, Alhambra 150	6	JOSE JOSE Lo Pasado Pasado, Pronto 1046
7	CHELO Cuentas Claras, Muzart 1758	7	IRENE RIVAS Cara 11
8	LOS TIGRES DEL NORTE El Tahir, Fama 577	8	LUPITA DALLESSIO Dejame, Orfeon 16030
9	JOSE LUIS TH 2021	9	YOLANDA DEL RIO El Perdon de La Hija de Nadie, Arcano 3443
10	RAMON AYALA Mi Piquito de Oro, Fredy 1116	10	JUAN GABRIEL Arcano 3444
11	PEQUENA COMPANIA Y Al Principio Boleros, Alhambra 4502	11	GRUPO LA MIGRA Celos de Ti, Mar 108
12	MERCEDES CASTRO Muzart 10744	12	MERCEDES CASTRO Muzart 10744
13	ROCIO DURCAL Vol. 2, Pronto 1045	13	ESTELA NUNEZ Por Amores Como Tu, Pronto 1054
14	RAPHAEL Alhambra 141	14	LOS BABYS Sabotaje, Peerles 2084
15	LOS HUMILDES EN MEXICO Fama 578	15	REGULO ALCOCER Yurico 5008
16	JOE BRAVO Is Glad To Be Back, Fredy 1105	16	LOS JOAO Disco Samba, Muzart 1769
17	YOLANDA DEL RIO El Perdon de La Hija de Nadie, Arcano 3448	17	ROCIO OURCAL Vol. 2, Pronto 1045
18	IRENE RIVAS Cara 008	18	JULIO IGLESIAS Todos los Dias Un Dia, Alhambra 3151
19	ROBERTO CARLOS Amigo, Caytronics 1505	19	FELIPE ARRIAGA Caytronics 1544
20	LOLITA Caytronics 1539	20	ESTRELLAS DE ORO America 1005
21	JOSE DOMINGO Con Motivos, Melody 5628	21	LOS HUMILDES Em Mexico, Fama 578
22	RENACIMIENTO 74 Esta es Mi Cancion, Ramex 1026	22	ROLANOO OJEDA aquellos boleros, AH 150
23	JOSE JOSE Lo Pasado Pasado, Pronto 1046	23	SUSY LEMAN Pronto 1051
24	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299	24	PEDRITO FERNANDEZ La D La Mochila Azul, Caliente 7299
25	LUPITA DALLESSIO Como Tu, Orfeon 026	25	RAUL VALE Tanto Tanto, Melody 5625



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November 15-18, 1979
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-  The copyright problem—how to deal with the music synchronization and “videogram” performance rights and the growing piracy situation...
-  The international scene—global progress in Europe and Japan, and the potential for international video-music networks...
-  Video programming—opportunities TODAY for the music industry, as seen by major distributors...
-  Recording studios—the growth of video capability and an update on sophisticated new audio/video equipment...
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/25/79

Number of LPs reviewed this week **56** Last week **53**

Pop

SAMMY HAGAR—Street Machine, Capitol ST11983. Produced by Sammy Hagar. This is the first album in which Hagar has produced himself. It also boasts the engineering of Pete Henderson, who engineered Supertramp's "Breakfast In America" LP. Even though this is a studio album, it reflects the kind of energy found in live albums. Hagar's vocals shines through on rockers like "Trans Am," "This Planet's On Fire" and the first single, "Plain Jane." Backing Hagar's guitar is the same band Hagar has toured with for nearly a year on its dates with Boston. Hagar proves he can turn a warm ballad as well evidenced on the tender "Child To Man."

Best cuts: "Plain Jane," "Child To Man," "Trans Am," "Never Say Die."

Dealers: Hagar's LP sales have increased with each album.

Country

DAVE AND SUGAR—Stay With Me/Golden Tears, RCA AHL13360. Produced by Jerry Bradley, Dave Rowland. The incandescent fluid harmonies of this popular trio glide gently through a well-orchestrated collection of material. Instrumentation is slickly styled to implement the vocals but never gets in the way. Piano riffs, steady percussion, swirls of strings and gentle guitars provide a smooth undercurrent for the three voices. Songs are paced to give variation and effect.

Best cuts: "What I Feel Is You," "Why Did You Have To Be So Good," "Golden Tears."

Dealers: This group is consistently in the top of the charts and commands strong airplay.

First Time Around

MISTRESS, RSO RS13059. Produced by Thomas Jefferson Kaye. Mistress is a five-man high powered rock band that has a flair for writing catchy and melodic tunes that jump off the turntable. Charlie Williams' lead vocals have a natural rock intonation and just the right phrasing to give this young band a seasoned sound. The band's sound is heavy on guitar riffs, although they are not the bombastic kind. Supplementary instrumentation includes keyboards, banjo and pedal steel guitar. The tracks are tight and very suitable for commercial play. Included is a stirring rendition of Neil Young's "Cinnamon Girl" and some effective ballads.

Best cuts: "China Lake," "Dixie Flyer," "Mistrusted Love," "Cinnamon Girl."

Dealers: This is a natural for both AOR and top 40 airplay.

ELLEN FOLEY—Nightout, Epic/Cleveland International JE36052. Produced by Ian Hunter, Mick Ronson. Though this is her first LP, Ellen Foley is no stranger to millions of rock fans as the female voice in Meat Loaf's multi-platinum "Bat Out Of Hell" LP. That she has a good big voice is not news, but what is new on this LP is her versatility, personality and presence in a big wall of sound production. With the team of Hunter and Ronson as well as various other members of the Cleveland International family helping out on the instrumentation and backing vocals, the LP has a solid rock'n'roll feel to it.

Best cuts: "We Belong To The Night," "Young Lust," "Stupid Girl," "Don't Let Go," "Hideaway."

Dealers: Foley, who has appeared on the recent Ian Hunter tour, has shown herself to be a very dynamic performer live.

YIPES, Millennium BXL17745. Produced by John Jansen. Melodic, high-energy pop-rock is this band's stock in trade. What separates this quintet from many of the other group's of this post new wave period is their sense of humor, namely the lyrics of group members Pat McCurdy, Andy Bartel and Mike Hoffman. While it is easy to get caught up in the breezy arrangements, if you dig beneath the surface there's a jaundiced view of the world in such songs as "The Ballad Of Roy Orbison" and "Russian Roll." In sound, this band can be compared to the Knack because of this LP's pared down 1960's sound. However, this band has more on its mind than girls.

Best cuts: "This Is Your Life," "Russian Roll," "Ballad Of Roy Orbison," "Last Of The Angry Young Men."

Dealers: Play in-store.

THE A'S, Arista AB4238. Produced by Rick Chertoff. Another group looks back to the mid-'60s for inspiration though this quintet injects enough '70s cynicism to bring to mind Ian Hunter and the Cars. The lyrics and vocals of Rocco Notte and Richard Bush are intriguing though the band never strays too far from its commercial base. Musicianship is good though the arrangements don't call for anything too complex. Basic guitar, keyboards, bass and drums lineup show that this Philadelphia-based band wants to return rock to its roots.

Best cuts: "C.I.A.," "Nothing Wrong With Falling In Love," "After Last Night," "Parasite."

Dealers: Pitch to Cars fans and play in-store.

Spotlight



BOB DYLAN—Slow Train Coming, Columbia FC36120.

Produced by Jerry Wexler, Barry Beckett. As ever, Dylan changes and forges a new direction here. The overall tone of the LP is spiritual and deep feeling, combining religion, love and social commentary into lyrics. Most notable, however, is the superb musical bed fashioned, in part, by the Muscle Shoals Rhythm Section and Dire Straits guitarist Mark Knopfler, whose distinct bluesy picking stands out. And Dylan's voice seems more expressive (and less nasal) than on recent LPs. Background vocalists lend a soulful touch with the overall mix of tunes ranging from gospel-like ballads to mid to uptempo rock-oriented songs.

Best cuts: "Gotta Serve Somebody," "I Believe In You," "When You Gonna Wake Up," "Gonna Change My Way Of Thinking."

Dealers: Expect strong AOR airplay.

Billboard's Recommended LPs

pop

ROLLERS—Elevator, Arista AB4241. Produced by Peter Ker. This is clearly intended to be a passage of sorts for the Rollers, formerly the Bay City Rollers. The music is like that of the Beatles circa 1965-66, while the Rollers had been approximating the Beatles' early 1963-64 sound in their prior teen-aimed hits. The five-man group may gain a measure of critical credibility with this LP, though oldtime fans may not even spot the LP in the stores: the front cover graphics are totally anonymous. The addition of Duncan Faure on piano and moog neatly fleshes out the Rollers' instrumental sound. **Best cuts:** "Elevator," "I Was Eleven," "Instant Replay."

DEBBY BOONE, Warner-Curb BSK3301. Produced by Brooks Arthur. Third album by the little lady who had the biggest No. 1 single of the past two decades is her most versatile set to date, including several peppy uptempo numbers (even an honest-to-goodness disco track) in addition to the solemn MOR ballads that predominate. The album is more unified than her last set, "Midstream," which was split between producers Brooks Arthur and Joe Brooks. **Best cuts:** "Girl Don't Come," "Jamie," "The Worst That Could Happen," "Choosey Beggars," "My Heart Has A Mind Of Its Own."

MAUREEN MCGOVERN—Warner-Curb BSK3327. Produced by Michael Lloyd. McGovern's first album for Warner-Curb mixes movie and television theme songs, pop oldies and newer MOR material; the same formula producer Lloyd has used with Debby Boone. Best remembered for her 1973 No. 1 single "The Morning After," McGovern is at her best on expressively sung easy listening ballads. The instrumental arrangements by John D'Andrea are effective throughout. **Best cuts:** "He's A Rebel," "Can't Take My Eyes Off You," "Can You Read My Mind," "Different Worlds" (theme from the tv show "Angie").

CHUCK BERRY—Rock It, Atco SD38118. Produced by Chuck Berry. Berry is ageless and proves it on this set of neat '50s-sounding rockers featuring his playful, sly vocals and quick-fingered guitar playing. Engaging melodies have always been Berry's strong suit and the uptempo tunes here show his continued compositional skill. The slow bluesy tunes placed here for pacing ("I Need You Baby," "Pass Away") are less successful. **Best cuts:** "Move It," "Oh What A Thrill," "I Never Thought," "Havana Moon."

ORIGINAL MOTION PICTURE SOUNDTRACK—Americathon, Lorimar (CBS) JS36174. Executive producers: Michael Dilbeck, Jay Levy. This soundtrack LP featuring the Beach Boys, Elvis Costello, Eddie Money, Nick Lowe and Tom Scott is the first release following Lorimar's production agreement with CBS. Included are some oldies ("It's A Beautiful Day,") some new compositions (Costello's "Crawling To The U.S.A."), and a couple of tunes by the actors in the film. "Americathon" looks to be a youth cult film which shouldn't hurt LP sales. **Best cuts:** Those mentioned above and "(I Don't Want To Go To) Chelsea," "Without Love."

SAD CAFE—Facades, A&M SP4779. Produced by Eric Stewart, Sad Cafe. Sextet combines funky rock rhythms with smooth textures which makes for some interesting juxtapositions. Guitar work by Ashley Mulford and Ian Wilson is outstanding (especially on "Strange Little Girl") as is the saxophone playing by Lenni on "Emptiness." Vocalist Paul Young has a good strong bluesy vocals which work well on this kind of material. **Best cuts:** "Emptiness," "Strange Little Girl," "Angel," "My Oh My."

THE SHIRTS—Street Light Shine, Capitol ST11986. Produced by Mike Thorne. Second album by the six-member Brooklyn-based band combines insightful lyrics with hard edged driving melodies. Each track is underlined by distinct pop melodies. The Shirts owe much of its appeal to the delightful vocals of lead singer Annie Golden, who played the role of Jeannie in the "Hair" flick. **Best cuts:** "Laugh And Walk Away," "Love Is A Fiction," "Out On The Ropes," "Milton At The Savoy."

ALAN PRICE—Lucky Day, Jet JZ35710 (CBS). Produced by Alan Price, Alan O'Duffy. To the ranks of such slick and accomplished contemporary song stylists as Boz Scaggs and Robert Palmer, add the name of Alan Price, one of the original founders of the Animals who has since emerged as a versatile musician, performer and actor. This LP is an eclectic, but never overboard collection of ballads and midtempo tunes that are pretty, concise, and melodic. **Best cuts:** "Groovy Times," "I Love You Too," "Citizens Of The World Unite," "This Is Your Lucky Day."

ANDY PRATT—Motives, Nempor JZ35781 (CBS). Produced by Eddy Oford, Andy Pratt. Singer/songwriter Pratt has deserved his underground reputation as a skilled performer and he enhances it with these nine cuts that display his distinct vocal style and flair for melody. The Bee Gees influenced falsetto gets a bit of a workout, but that seems to be Pratt's trademark also. Musically, it's the work of a proficient, innovative quintet powered by the keyboard styles of Pratt and others. Tasty stuff. **Best cuts:** "Sing," "Close My Eyes When I Die," "Keep The Light Burning."

GENYA RAVAN—And I Mean It, 20th Century-Fox T-595. Produced by Genya Ravan. Ravan turns in another urgently delivered set of rockers that is filled with Ravan's penchant for writing hard street-conscious lyrics. Her delivery is on the raunchy side but in a way that gives even greater impact to the material. Ravan's voice is filled with emotion and conviction as her band backs her with hard instrumentation. Ian Hunter and Mick Ronson are among those guesting. **Best cuts:** "Junkman," "Pedal To The Metal," "It's Me."

MICHAEL JOHNSON—Dialogue, EMI America SW17010. Produced by Brent Maher, Steve Gibson. Johnson hit gold last year with "Bluer Than Blue" and returns here with another set of mellow, adult contemporary pop material. String and horn arrangements highlight the tunes, written by such up-and-coming composers as Tom Snow, Randy Goodrum, Eric Kaz, Parker McGee and Patti Dahlstrom. Some of the tunes here are mushy and bland, but the best of them have the tempo and energy necessary to avoid sweetness. **Best cuts:** "This Night Won't Last Forever," "Drops Of Water," "Dialogue."

JOE EGAN—Out Of Nowhere, Ariola SW50064. Produced by David Courtney. Egan, who teamed with Gerry Rafferty in Stealer's Wheel in the early '70s, solos here on a set ranging from pretty, melodic ballads ("Back On The Road") to a country rock-tinged tune ("The Last Farewell") which features mandolin and accordion. Spearheaded by three electric guitarists in addition to Egan on acoustic, the set reflects the same intelligent pop record-making craft that brought Rafferty international success last year with "Baker Street." **Best cuts:** those cited plus "Out Of Nowhere," "Ask For No Favours," "Freeze."

NOEL PAUL STOOKEY—Band & Bodyworks, Newworld Media NWS021379. Produced by Newworld Media. Stookey has a lingering folkie image from his Peter, Paul & Mary days, but several cuts on this religious-based album are surprising departures from that laidback style. "Lay Me Down" is a likeable shuffle in the "Lay Down Sally" vein; "The Means Are The End" is a catchy calypso number and "Know Jesus" is a gospel-oriented tune. And rousing sax breaks highlight "Love All Around" and George Clinton's "I Wanna Testify." **Best cuts:** those cited.

GAYLE MORAN—I Loved You Then, Warner Bros. BSK3339. Produced by Gayle Moran, Chick Corea. Can a singer featured on several Corea LPs make it big on her own? This LP is a test, and Corea is on hand to play keyboards and assist in production. She offers 13 tracks, most of which are her own compositions. The Moran voice is not startlingly distinctive, nor are the songs. But her chances are as good as any other singer's despite an overload of electronic effects. **Best cuts:** "Remembering," "I Loved You Then."

VARIOUS ARTISTS—Propaganda, A&M SP4786. Produced by Ray Shulman, David Kershenbaum, the Police, Dennis Taylor, John Wood, Squeeze, John Cale, Modern Leopard. Side one of this sampler contains five live cuts with the Granati Brothers contributing one song while Joe Jackson and the Police contribute two each. Side two features mostly studio tracks from various albums by up-and-coming A&M new wave sets. The one cut that doesn't fall into this category is Joe Jackson's previously unreleased "Don't Ask Me." Of the new groups,

Squeeze and Shrink come off best. All songs are upbeat, bordering on the frantic. **Best cuts:** "Valid Or Void," "Slap And Tickle," "Don't Ask Me," "Next To You."

DAVID BROMBERG—My Own House, Fantasy F9572. Produced by David Bromberg. Guitarist/singer/songwriter Bromberg is known for his rendering of "Mr. Bojangles" but the fact is he's an accomplished practitioner of pop rock, although his excursions into that realm have been less than successful. This is an album that leans toward folk, but it ranks among his finest. Lots of folk ballads with traditional and classy backing, as well as a cover of Phil Spector's "To Know Him Is To Love Him" that excels. **Best cuts:** "Lower Left Hand Corner," "Cocaine Blues," "To Know Her Is To Love Her."

FREDDY HENRY—Get It Out In The Open, Clouds 8809 (T.K.). Produced by Al Kooper. With help from friends like Kooper, Jeff Baxter, Bobby LaKind, Betty Wright, Bob Glaub and others, Henry has quite an enjoyable LP here. His vocals have a sturdy yet bouncy feel to them and it works for the better on much of the album. Strings, horns and acoustic guitar fatten up the superb instrumentation. **Best cuts:** "Tell Her," "I Can't Quit Your Love," "I Die A Little Each Day," "Love Stop," "Elayne."

MICHAEL CLARK—Save The Night, Capitol ST11982. Produced by Dain Eric. Second album by singer/writer Clark is filled with melodic rock'n'roll with an emphasis on lyrics. Despite some tasty ballads Clark can also rock out. Backing his vocals and acoustic and electric guitars is a tight band. **Best cuts:** "Love Is On The Line," "One Breath Away," "Save The Night."

DUROCS, Capitol ST11981. Produced by Elliot Mazer, Scott Mathews, Ron Nagel. Durocs are Ron Nagel and Scott Mathews, writers, arrangers and performers with the Tubes, Jefferson Starship, Barbra Streisand and others. The 10 songs here range from hard hitting rockers to some tender ballads and a cover of Gene Pitney's "It Hurts To Be Love." Mathews plays practically all instruments from guitars, sax, drums and percussion. **Best cuts:** "Lie To Me," "Don't Let The Dream Die," "One Day At A Time."

SWEETBOTTOM—Turn Me Loose, Elektra 6E210. Produced by Skip Drinkwater. Sweetbottom's second Elektra release is a musical about face from their jazz roots. The band moves in a more commercial direction by adding vocals. Keyboards, sax, guitars, bass and drums comprise the instrumental nucleus. **Best cuts:** "One Night Stand," "Endless Fantasy."

CHARLES AZNAVOUR—We Were Happy Then, DRG SL5189. Executive Producer: Tony Macarthur. French singer/writer has had more probing pop songs to offer in the past, but the results here still stand up well as basically MOR romanticizing, although Charles Calello's arrangements sometimes stray too far in attempting a "contemporary" beat. Session was done in London. **Best cut:** "Then."

soul

PHIL HURTT—PH Factor, Fantasy F9582. Produced by Phil Hurtt. Hurtt, an r&b veteran whose many credits include co-writing the first Village People album, mines the disco/r&b funk field on side one of his latest album, but rises above boogie cliches on side two. That side ranges from plaintive ballads ("I Think It's About Time") to melodic midtempo numbers ("I'm In Love Again"). Horn and string arrangements lend the tunes their punch. **Best cuts:** those cited.

country

JOHNNY CASH—Silver, Columbia JC36086. Produced by Brian Ahern. After 25 years in the music business, Cash sounds as strong as ever. His powerful, rich bassy voice still has its moving quality, and on this album, he's surrounded with musicians who know how to embellish on his sound. With Ahern at the helm and guest artists such as George Jones, June Carter and Ricky Skaggs, this package has a special down-home feeling to it. Beautiful silvery album design makes for an eye-catcher worthy of Cash the legend. **Best cuts:** "I'll Say It's True," "(Ghost) Riders In The Sky," "Lately I Been Leanin' Toward The Blues."

JERRY REED—Live!, RCA AHL13453. Produced by Jerry Reed, Chip Young. Reed, live, excels because his comic brand of humor works well in front of a packed club. This album, recorded during a concert at Nashville's Exit/In, proves the point, as Reed jokes, cavorts and entertains the crowd while dazzling as usual with his guitar work. Backed by top studio players, Reed keeps the energy flowing and the laughs coming, but the music is always out front. **Best cuts:** They're all different.

KITTY WELLS—Hall Of Fame, Vol. 1, Ruboca ARR1001. Produced by Owen Bradley, Johnny Wright. Wells' debut album on her own label features eight of her greatest hits from her illustrious career. Also included is her current single "Thank You For The Roses." The queen of country music satisfies

(Continued on page 75)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/25/79

Number of singles reviewed
this week **98** Last week **87**

Top Single Picks

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CHARLIE—Killer Cut (3:38); producers: Terry Thomas, Julian Colbeck; writer: T. Thomas; publisher: Heavy, Arista AS0449. Tale of a musician's woes features smooth harmonies and textures in an uptempo setting. There is a Super-tramp feel to the work.

WINGS—Arrow Through Me (3:37); producers: Paul McCartney, Chris Thomas; writer: McCartney; publisher: MPL/Welbeck, ASCAP. Columbia 111070. Second single from the "Back To The Egg" LP is a light and bouncy midtempo tune with sparse orchestration and McCartney's smooth up-front vocal.

KISS—Sure Know Something (3:38); producer: Vini Poncia; writers: P. Stanley, V. Poncia; publisher: Mad Vincent, BMI. Casablanca NB2205. Kiss follows its disco-slanted top 15 hit "I Was Made For Lovin' You" with a midtempo, melodic pop number. The guitar-dominated instrumental backing gives this a touch of hard rock, but the smooth vocal harmonies and catchy melody make it a mostly pop effort.

POCO—Legend (3:35); producer: Richard Sanford Orshoff; writer: Rusty Young; publisher: Pirooting, ASCAP. MCA 41103. Following two successful singles, Poco goes for a third with the title track of its latest album. Though lacking the hooks of the first two, "Legend" is nonetheless a solid guitar-oriented rocker featuring strong vocal work.

recommended

BOB DYLAN—Gotta Serve Somebody (3:57); producers: Jerry Wexler, Barry Beckett; writer: B. Dylan; publisher: Special Rider, ASCAP. Columbia 111072.

THE BEACH BOYS—Lady Lynda (2:59); producer: Alan Jardine; writers: A. Jardine, R. Altbach; publishers: Brother/Jardine, BMI/Wilcoarston/Mesa Lane, ASCAP. Caribou ZS99030 (CBS).

THE BARRON KNIGHTS—The Topical Song (3:26); producer: Nicky Graham; writers: R. Hodgson; R. Davies, Robert White; publishers: Almo/Delicate, ASCAP. Epic 950755 (CBS).

LEIF GARRETT—When I Think Of You (3:09); producer: Michael Lloyd; writer: James Williams; publishers: Shepard's Feld/Saber Tooth, BMI. Scotti Brothers SB502 (Atlantic).

PINK LADY—Dancing In The Halls Of Love (3:01); producer: Michael Lloyd; writers: Billy Alessi, Bobby Alessi; publisher: Alessi, BMI. Curb/Elektra E46524.

DOLLY PARTON—Great Balls Of Fire (3:33); producers: Dean Parks, Gregg Perry; writers: O. Blackwell, J. Hammer; publishers: Unichappell, BMI/Chappell, ASCAP. RCA JH11705.

BLUE STEEL—No More Lonely Nights (3:43); producers: Noah Shack, Max; writers: Marc Durham, John Herron; publishers: Glad Rag, ASCAP/See Johnny Run, BMI. Infinity INF50029.

FLYER—Send A Little Love My Way (2:51); producer: Larry Emerine; writers: Bill Torrico, Lou Rern; publishers: Harlem/Old School Farm, BMI. Infinity INF50028.

ARLO GUTHRIE—Prologue (3:34); producer: John Pilla; writer: Arlo Guthrie; publisher: Arloco, ASCAP. Warner Bros. WBS49037.

DAVE EDMUNDS—Girls Talk (3:25); producer: Dave Edmunds; writer: Elvis Costello; publisher: Plangent Visions, ASCAP. Swan Song SS71001 (Atlantic).

MAX GROENENTHAL—You Took Me Too Far (3:17); producer: Michael James Jackson; writers: M. Groenenthal, M. McDonald; publishers: Tall Tunes/Snug BMI. Chrysalis CHS2353.

IAN LLOYD—She Broke Your Heart (3:02); producer: Bruce Fairbairn; writer: Ian Lloyd; publisher: Howling Dog, ASCAP. Scotti Brothers SB501 (Atlantic).

THE RUMOUR—Emotional Traffic (2:48); producers: The Rumour, Roger Bechirian; writers: R. Andrews, P. Mayberry; publishers: Street Music (P.R.S.)/Zomba, BMI. Arista AS0451.

THE BOTTLES—I Don't Wanna Be Your Man (2:52); producer: Jeffrey Levy; writer: Peter Bayless; publisher: Subliminal, ASCAP. MCA 41108.

CHOPPER—Keep The Ball Rollin' (3:50); producer: Jeff Barry; writers: G. Legion, L. Barry, P. Bunch; publisher: Steeple Chase, BMI. Ariola 7765.

CLOUT—Save Me (4:13); producer: Grahame Beggs; writers: G. Fletcher, D. Flett; publishers: Almo/Big Secret, ASCAP. Epic 950757 (CBS).



TEDDY PENDERGRASS—Come Go With Me (3:15); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia Int'l ZS93717 (CBS). Teddy's latest is an emotive, slow-tempo ballad which should reinforce his reputation as the top singer of romantic, intimate songs in the business. The backup instrumentation is effectively spare and a female spoken vocal gimmick is clever.

ROSE ROYCE—Is It Love You're After (3:50); producer: Norman Whitfield; writer: Miles Gregory; publisher: May Twelfth/Warner-Tamerlane, BMI. Whitfield WHI49049 (Warner Bros.). A bold, brassy "Shaft"-like instrumental passage opens the latest by this veteran group. A steady beat also propels the cut, backing the plaintive female lead vocal.

recommended

BARRY WHITE—I Love To Sing The Song I Sing (2:49); producer: Barry White; writers: B. White, P. Politi, V. Wilson, F. Wilson; publisher: Seven Songs/Ba-Da, BMI. 20th Century-Fox TC2416.

NATURE'S DIVINE—I Just Can't Control Myself (3:12); producer: Michael Stokes; writers: M. Stokes, L. Smith, R. Carter; publisher: Willow Girl, BMI. Infinity INF50027.

HARVEY MASON—Never Give You Up (3:27); producer: Harvey Mason; writers: H. Mason, K. Mason; publisher: Masong, ASCAP. Arista AS0444.

BOBBY WOMACK—The Roads Of Life (3:42); producers: Bobby Womack, Patrick Moten; writers: B. Womack, C. Womack; publisher: Astray. Arista AS0446.

MIGHTY POPE—Sweet Blindness (2:59); producer: John Driscoll; writers: C. Lee, B. Dupont; publishers: Shediac/Dupont/Uncle Abe, CAPAC. RFC RCS49023 (Warner Bros.).

D. J. ROGERS—You Can Have It For A Song (3:58); producer: D. J. Rogers; writers: D. J. Rogers, R. Wilson; publishers: Circle R/Total Experience, ASCAP. ARC/Columbia 111062.

DOROTHY MOORE—Once Or Twice (2:39); producer: Tom Collins; writers: C. Anderson, R. Parsons; publishers: Welbeck ASCAP/Madlad BMI. Malaco MX1059 (TK).

JIMMY "BO" HORNE—You Got Me Hot (3:42); producers: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick, BMI. Sunshine Sound SSE1014A (TK).



JOE SUN—I'd Rather Go On Hurtin' (2:45); producer: Brian Fisher; writers: Bud Reneau, Don Goodman; publishers: Pi-Gem, BMI/Chess, ASCAP. Ovation 1127. Sun, one of the hottest new talents in country, and Fisher's sensitive production have combined to create a high-powered double-sided single for dual airplay. A-side is a fast-paced percussive song with smokin' energy, while the flip, "I'm Still Crazy About You," is a beautifully moving ballad along classic country lines.

JOE STAMPLEY—Put Your Clothes Back On (3:23); producer: Billy Sherrill; writers: B. Sherrill-S. Davis; publisher: Algee, BMI. Epic 950754. The arrangement is an easy two-step shuffle with full-blown orchestration, background strings and steel guitar accents. Stampley's vocal has a Randy Newman-ish feel.

GLEN CAMPBELL—Hound Dog Man (2:39); producers: Glen Campbell & Tom Thacker; writer: Tommy Stuart; publisher: Gobion/Fancy That, ASCAP. Capitol P4769. Funky bass lines underscore Campbell's vocal on this tribute to Elvis and the days of yesteryear. Tasty guitar licks in the bridge keep the beat uptempo. The record continues in Campbell's basic tradition.

BIG AL DOWNING—Midnight Lace (3:52); producers: Tony Bongiovi, Lance Quinn & Harold Wheeler; writer: Big Al Downing; publisher: Al Gallico/Metaphor, BMI. Warner Bros. WBS49034. Big Al's voice booms throughout this track. Production is first rate, with an infectious hook. The story line is moving and solid, with backing vocalists providing tasty emphasis.

recommended

MARGO SMITH—Baby My Baby (2:46); producer: Norro Wilson; writers: Margo Smith/Norris D. Wilson/Mack David; publisher: Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP. Warner Bros. 49038.

MELANIE JAYNE—Hangin' By A Thread (2:43); producer: Blake Mevis; writers: Brian Cadd-Billy Thorpe; publishers: Big Heart/Careers/Rock Of Ages, BMI. MCA 41107.

GLENN SUTTON—Red Neck Disco (3:24); producer: Glenn Sutton; writer: Lee Dresser; publisher: Starship, ASCAP. Mercury 57001.

JUICE NEWTON—Any Way That You Want Me (3:25); producer: Otha Young; writer: Chip Taylor; publisher: Blackwood, BMI. Capitol P4768.

DENNIS WILLIAM WILSON—One Of Those People (3:54); producers: Jimmy Bowen and Sterling Whipple; writer: Dennis William Wilson; publisher: Tree, BMI. Elektra 46525.

ANN J. MORTON—My Empty Arms (2:31); producer: Larry Morton; writer: Kelly Bach; publisher: One More/Music Craft Shop, ASCAP. Prairie Dust PD 7632.



FOXY—RRRRRRock (5:59); producers: Ish Ledesma, Joe Galdo, Arnold Paseiro; writer: I. Ledesma; publishers: Sherlyn BMI/Lindseyanne BMI/Buckaroo, BMI. TK TKD412A.

PATTIE BROOKS—Got Tu Go Disco (3:55); producer: Bunny Sigler; writer: John Davis; publishers: Cafe Americana/Monsterous/Midsong, ASCAP. Casablanca NB2204.

CELI BEE—Love Drops (5:50); producer: Pepe Luis Soto; writer: Pepe Luis Soto; publisher: Gigolo, BMI. TK TKD417A.



recommended

DEBBY BOONE—See You In September (2:30); producer: Michael Lloyd; writers: Edwards, Wayne; publisher: Vibar, ASCAP. Curb/Warner Bros. WBS49042.

GLEN CAMPBELL—Hound Dog Man (2:39); producers: Glen Campbell, Tom Thacker; writer: Tommy Stuart; publishers: Gobion/Fancy That, ASCAP. Capitol P4769.



CAROLYNE MAS—Stillsane (2:47); producer: Steve Burgh; writer: Carolyn Mas; publishers: Eggs and Coffee/Chappell, ASCAP. Mercury 76004. This high voltage rocker with its rollicking piano and steamy sax is reminiscent of Springsteen though Mas establishes her own identity. She also shows lyrical depth.

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 74

with her own brand of traditional country music. A must for WeMs fans. **Best cuts:** "Thank You For The Roses," "It Wasn't God Who Made Honky Tonk Angels," "Lonely Street," "I Don't Claim To Be An Angel."

disco

ULLANDA—Love Zone, Ocean OR49900 (Ariola). Produced by Leon Pendarvis, George McMahon, Bernard Drayton. Ullanda's nifty disco version of Moneycone's 1971 smash "Want Ads" is one of the most exuberant hits of the year. Her LP is also highlighted by the highly danceable title track by Ashford & Simpson and the intended followup 45, "Stars," a pulsating track spearheaded by synthesizer and a hot sax solo. **Best cuts:** "Want Ads," "Stars."

TUXEDO JUNCTION—Take The A Train, Butterfly FLY3105. Produced by Laurin Rinder, W. Michael Lewis. The second album by this group of female lovelies features more shimmering versions of evergreens from the '30s and '40s. Some of the song selections seem to be calculated for their camp value (especially "You Gotta Be A Football Hero" and "Toot Toot Tootsie Goodbye"). But all the rest transcend corniness and are simply great songs performed with proper respect, and lunked up only slightly. **Best cuts:** "Begin The Beguine," "That Old Black Magic," "Stardust"

LIQUID GOLD, Parachute RRLP9017 (Casablanca). Produced by Adrian Baker. The "My Baby's Baby" hitmakers (masterminded by England's Baker) turn in a five-cut confection, which is high on pop-based, rhythmic vocals and pulsating, percussion-powered instrumentation, but low on repertoire

originality. Chestnut "Secret Love," for example, does not deserve the ignominy of a disco retreat. Band is better on its hit, and "Any Way You Do It." **Best cuts:** "My Baby's Baby," "Any Way You Do It," "Mr. Groovy."

SAINT & STEPHANIE, Arista AB4233. Produced by Michael Zager. The beat never stops as this duo glide through these disco-oriented exercises. Saint & Stephanie's vocals produce some great harmonies and the backing instrumentation, including players like Michael Brecker, Kai Winding, David T. Walker and others and a powerful rhythm and horn unit supply the zest. **Best cuts:** "Gotta Keep On Dancin'," "Last Train To The Boogie," "I Hear A Symphony."

jazz

GLEN MOORE—Introducing Glen Moore, Elektra 6E197. Produced by Glen Moore, George Schutz, David Greene. A member of Oregon, this is Moore's first solo effort. Bassist Moore has assembled a small band consisting of David Darling on cello, Jan Hammer on drums and the late Zbigniew Seifert on violin. The LP is a string players delight with the 12 tracks combining European classical form with jazz theory. **Best cuts:** "Hawaiian Shuffle," "Contraire Emotions."

PAUL McCANDLESS—All The Mornings Bring, Elektra 6E196. Produced by Paul McCandless, George Schutz, David Greene. Reedman McCandless, also a member of Oregon, debuts with a varied collection of nine compositions. One half of the LP features a winds/piano/mallets trio with Art Lande and David Samuels. A solo, duo effort and three large ensemble pieces comprise the rest. **Best cuts:** "Slumber Song," "On, Elf Bird," "All The Mornings Bring."

MICHAEL PEDICIN JR.—Philadelphia International JZ36004 (CBS). Produced by Michael Pedicin Jr. The saxophonist son of Mike "Shake A Hand" Pedicin offers a jazz package of seven spicy items, spanning the music's modern mainstream, but also branching out with some fusion ("Sneaky Return," "I Got The Keys") and disco ("That's A Good One"). His sax style is flowing, flexible and mellifluous, while the sidemen (especially the brass and keyboards) prove all the necessary support. **Best cuts:** Those cited.

FANIA ALL STARS—Cross Over, Columbia JC36109. Produced by Jerry Masucci, Vince Montana. Side one is hardly the accessible repertoire that the album's title suggests, though it displays the All Stars at their Latin-rooted, rhythmic and versatile best. Side two majors on disco-flavored items, powered by vibes, percussion, strings and some uninhibited vocals. Philly man Montana's stewardship is most evident on these four cuts. **Best cuts:** "You Want It—You Got It," "Prepara," "Brazilian Paradise."

EDDIE HENDERSON—Runnin' To Your Love, Capitol ST11984. Produced by Skip Drinkwater. Capitol's jazz catalog is enhanced only minimally with this LP by the trumpeter-flugelhornist. He offers seven tunes, although several are weakened by dull vocals. Patrice Rushen and Herbie Hancock sit in on keyboards as guests. **Best cut:** "Marlana."

ZOOT SIMS—Biograph BLP12062. Reissue produced by Arnold S. Caplin. Originally taped for the Dawn label in 1956, these eight performances show Sims in superb form on tenor, and rhythm by Milt Hinton, John Williams and Gus Johnson is a powerful asset to Sims' entertaining improvisations on both standards and originals. Credit Bob Brookmeyer with a strong assist on valve bone, too. **Best cuts:** "Them There Eyes," "Ghost Of A Chance."

TOSHIKO AKIYOSHI—Dedications, Inner City 6046. Produced by Disco Mate. Femme pianist again impresses with her sterling musicianship, serving up seven tracks and accompanied by two different rhythm sections. Tunes are by Miles Davis, Bud Powell, Oscar Pettiford and other jazz biggies and Akiyoshi handles them all with effortless aplomb—and a strong rhythmic pulse. **Best cuts:** "Israel," "Enigma," "In Your Own Sweet Way."

THE GREAT JAZZ TRIO—Love For Sale, Inner City IC6003. Produced by Kiyoshi Itoh, Yasohachi Itoh. There's nothing pretentious or forced on these six tracks, all good evergreens. Hank Jones, piano; Tony Williams, drums, and Buster Williams, bass, display enviable musicianship in performances taped three years ago for Japanese release. A horn or two might have injected spice, but that's carping. Jones plays such inventive piano it can stand on its own. **Best cuts:** "Glad To Be Unhappy," "Secret Love."

CLARK TERRY—Ain't Misbehavin', Pablo Today 2313-105. Produced by Norman Granz. The redoubtable trumpeter and flugelhornist is a little tardy hopping on the Fats Waller bandwagon, but the results are musically ingratiating. Oscar Peterson is at the piano, heading up an adequate rhythm section. Terry sings a bit, and one track is given to Johnny Hartman's vocal. **Best cuts:** "Jitterbug Waltz," "Handful Of Keys."

TIM BERNE—The Five-Year Plan, Empire EPC24K. Produced by Tim Berne with Alex and Nels Cline. Berne plays alto sax with a great deal of soul. Berne works with a quintet drawn from the ranks of sidemen who are beginning to spin off artists like Braxton, Charles Lloyd and Hemphill. The label is based in Brooklyn, but the artists are known mostly on the West Coast, where this LP was cut. **Best cuts:** All.

Billboard **HOT 100** *Chart Bound

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KILLER CUT—Charlie (Arista 0449)
SURE KNOW SOMETHING—Kiss (Casablanca 2205)
SEE TOP SINGLE PICKS REVIEWS, page 75

Main chart table with columns: 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)

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

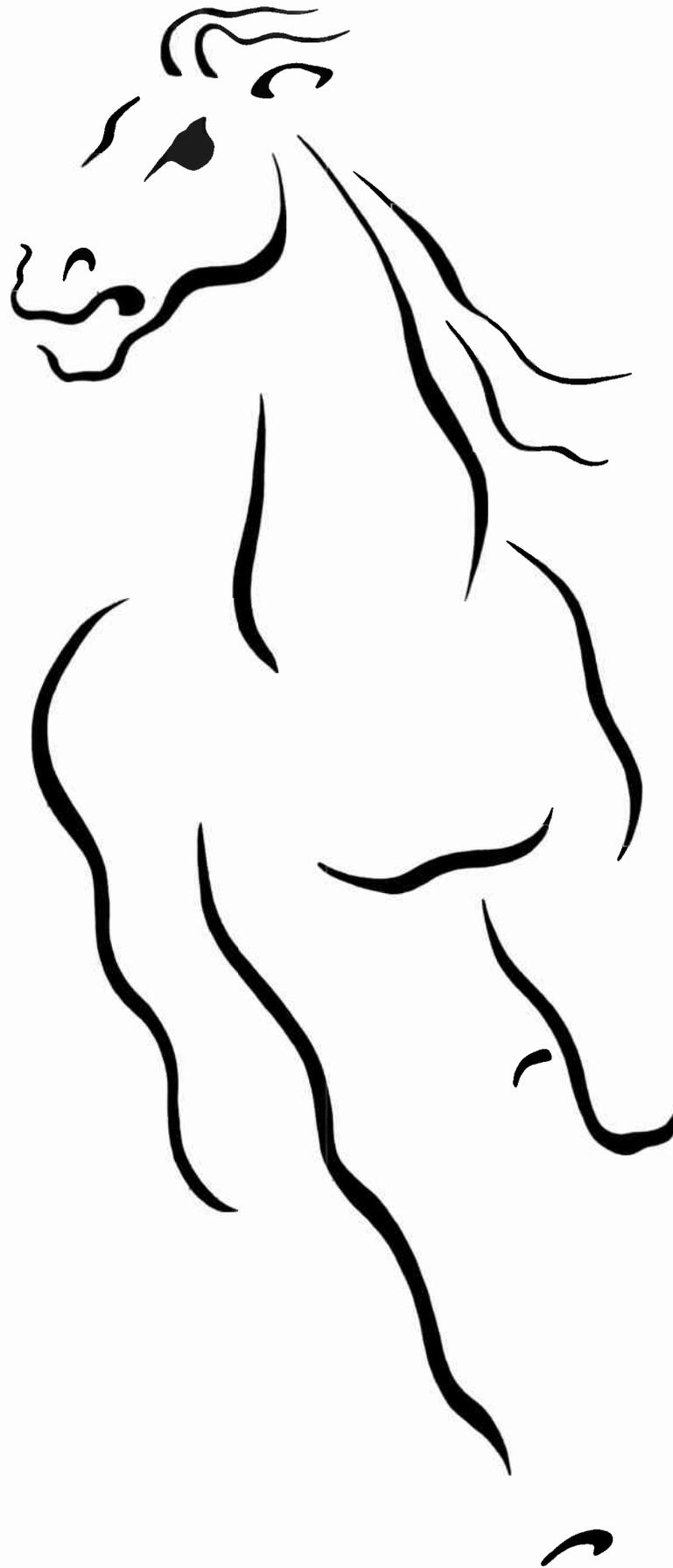
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) table listing song titles, artists, and publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

P O C O

LEGEND
MCA-1099



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Issue Date: October 20, 1979

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Talent Forum Will Key On Industry's Fiscal Slump

• Continued from page 1

JBL; Eric Gardner, personal manager; Chuck Morris, Feyline Presents; and Barbara Hubbard, New Mexico State Univ.

In an effort to provide each registrant with as much information as possible, concurrent sessions have been dropped in favor of individual meetings.

Since the Talent Forum is a product of the industry, Billboard asked the live talent industry to help structure the event. The following changes, among others, are examples of things the industry has requested.

Most seminars will be restructured, with questionnaire cards enclosed in the registration workbooks. Questions from the floor will be written on the cards then presented and screened by the moderators and panelists for discussion.

Because artist development/relations and publicity are broad topics, this year those subjects have been split, with a session on artist development/relations and a separate panel on publicity.

Among the additional topics to be discussed are: "For Beginners Only—Industry Newcomers Talk To The Veterans;" "Changing Economy In Foreign Markets;" "Publicity—Can PR Ease The Budget Crunch" and "Merchandising."

Other topics to be explored include: "Meeting The Musical Challenges Of The '80s;" "Finances Of Rock 'N' Roll;" "Promoters—Winning In Times Of Economic Uncertainty;" "Developing Talent—Artist Development/Relations;" "The Buck Stops Here;" "Facilities—Challenges Facing Facility Operators;" "Managers—Winning In Times Of Economic Uncertainty;" "The College Circuit—Handling Major Acts;" "Club & Small Venues—How To Break Acts;" "Managers—Winning In Times Of Economic Uncertainty;" "Sound

Intl Disco Forum Will Run Dec. 4-7

MONTE CARLO—Billboard's first Disco Internationale forum has been confirmed for Dec. 4-7 at Loews Monte Carlo here.

Registration is \$350, regular rate; \$315, early bird rate; and \$265 for students, deejays, panelists and spouses. For additional information, contact Helen Boyd in Billboard's London office or Diane Kirkland and Nancy Falk in L.A.

And Light Reinforcement—Cost Control, How Much Equipment Is Necessary, New Techniques In Staging;" and "Booking—Winning In Times Of Economic Uncertainty."

Billboard will be giving free to each registrant a copy of its International Talent Directory, which lists, among other things, concert promoters, booking agents & contacts, personal managers, facilities, sound & lighting, unions, staging & costumes, tickets and musical instruments.

One-on-one luncheons will be a vital part of the Forum, where those relatively new to the industry will have an opportunity to probe the minds of industry veterans.

The convention, as always, will be topped off by an awards banquet. The talent industry itself is selecting the individuals most outstanding in their particular fields.

Ballots are being sent to industry executives and enclosed in registration confirmations.

Since live talent is the bottom line, talent will be showcased nightly. Among the acts slated for showcasing are Moon Martin of Capitol Records and Kittyhawk of Gary Borman Management/EMI Records. Other acts will be announced next week.

BMA Strikes At Inequities For Black Promoters

NEW YORK—The Black Music Assn. has issued an official statement on the ongoing black concert promoters controversy, calling for equity, professionalism, regionalism, increased black employment and an end to discrimination by acts, agencies and facilities.

The statement is an apparent response to the recent picketing of a Michael Henderson date in Philadelphia by supporters of black promoter Georgie Woods and plans of the Rev. Hosea Williams' Black Promoters Survival Committee to boycott the Jacksons if they do not make good on their commitments to an Atlanta promoter.

The statement endorses most of the desires expressed by promoters at the BMA's June Founder's Conference in Philadelphia and it takes no new or controversial stands.

The statement does say that the BMA is planning to develop informational, mediation, employment and educational services for black promoters which will be paid for by two BMA sponsored benefit concerts a year.

Auction At Sutton

• Continued from page 3

equipment, including forklifts; 22 National cash registers, various calculators, a computer and two shrink wrap machines. All had been part of the 22-store retail chain.

Creditors had two options under the court-approved Jimmy's reorganization plan. One calls for a payment of 15 cents on the dollar made within a year. The other calls for 30 cents on the dollar payable over 72 months. Creditors who chose the latter are entitled to receive a pro rata share of 25% of Jimmy's annual net income during the effective period, with that payment applied to a reduction of their final fixed payment. The 25%, of course, can't exceed the 30% overall claim.

The Sutton warehouse is at 960 E. Hazelwood in Rahway.

Dealers Reflect Wholesale Hikes

• Continued from page 1

in the Northeast, says the chain is in the process of making price adjustments before September rolls in, noting that the "process of making this adjustment is a little bit more cumbersome for a department store."

In recent months, Korvettes has been offering a number of \$7.98 and \$8.98 list specials at \$3.99 and \$4.99, respectively. Evidently, this lowball pricing may come to an end.

Ben Karol of King Karol says he's maintaining his specials at present prices, but is charging up to 20 cents more on shelf product.

Al Franklin of Al Franklin's in

Hartford has moved to is selling \$7.98's at \$6.99 (formerly \$6.79), with "end bin" (specials) at \$5.09, although WEA \$7.98s are \$5.99 at specials.

At the 23-store Licorice Pizza chain in Los Angeles, John Houghton reports specials on WEA product have gone to \$4.99 with all other labels remaining at \$4.39 on \$7.98 list albums—at least for now. Shelf price is unchanged for \$7.98 list at \$5.99 and \$8.98 list at \$6.99, but \$8.98 WEA specials are now all \$5.99, with other labels at \$5.49 or \$4.99. Singles went to \$1.18 from 94 cents a week after the WEA increase. "We're looking at a whole spectrum

of options for shelf and specials pricing, as we can't create new signs and resticker all the stores for every price increase," he observes.

At Record Hunter in New York, Jay Sonin has left his Hot 100 album specials alone at \$4.48 and \$4.98, respectively, with the exception of \$8.98 WEAs, raised to \$5.48 from \$4.98. His shelf prices are \$5.98 and \$6.98. Sonin emphasizes that his one-stop prices will be held at current schedules.

Assistance on this story provided by Steve Traiman and Dick Nusser.

George Levy of Sam Goody's declares that no decision on revised prices has been made and there is no timetable within which to do so.

Disc-O-Mat, the six-store chain that has long maintained a \$4.49 shelf price for \$7.98 product, is now pegging certain items at \$4.99. Product listed at \$8.98 will be boosted to \$5.49, depending on the manufacturer. WEA \$8.98 product is already being sold at the higher price.

"All labels are affected," says Disc-O-Mat's Elliot Mavura. "They're giving deals on some numbers and not on others" he explains.

Roy Imber, president of Elroy Enterprises of Freeport, N.Y., which services the TSS/Record World stores, says he'll keep present \$7.98 list prices at \$6.99 (shelf) and \$4.77-\$4.99 (specials), but is considering increases for \$8.98's (now at \$7.49 for shelf, \$5.47 for specials). He's already raised his singles price to \$1.19. "I'm aware that others are singling out WEA in price hikes, but other labels also have had increases, so I don't quite understand it," Imber notes.

Lifelines Births

Daughter, Elissa, to Susan and Steve Love in Los Angeles Aug. 13. Father is vice president of ATV Music Corp.

Daughter, Arianna, to Thelma and Emilio Castillo last week in San Francisco. Father is tenor saxophonist with Tower of Power.

Daughter, Danielle Suzanne, to Jacki and Richard Bisterfeldt in Emporia, Kan., recently. Mother is owner of United Entertainment Associates and Stone Post Music; father is leader of Kansas-based group Fyre and president of Stone Records.

Deaths

Sidney Guber, 50, vice president of SESAC, in New York Aug. 12 after a long illness. He joined the music licensing firm in 1952. Prior to joining SESAC, he was associated with radio-television syndicator Charles Michelson. He also was the first man to be admitted to American Women In Radio and Television.

Howard D. Rittmaster, 52, who recently promoted the Kansas City Jazz Olympics, Aug. 7 in Kansas City. He once operated a record store and later became a lawyer. He is survived by his widow, mother, two daughters and two sons.

Jacquin G. "Jack" Ziegler, 76, New Orleans entertainer, July 31 in New Orleans. He was a pianist and singer for 38 years and is survived by his widow, Velma Birbaum Ziegler.

L.A. Club Scene Gets Lift From Resurgence Of Rock

• Continued from page 3

anybody yet but we are interested. Right now, everything's on hold," says Cliff Burnstein, an a&r representative.

"The scene is really healthy. It's like a buyer's market. This club scene has sharpened the investigative tools of all the record companies," notes Stephen Barnard, a&r director for Elektra.

Ironically, the health of the scene may be due to the ill health of the economy. "The big ticket concerts are not doing what they usually do and this helps clubs. There's not as much competition," notes Bob Destocki, director of West Coast artist development for Elektra.

Gary Fontenot, general manager of the Starwood club in Hollywood, says business slacked off 25%-30% during the gas crisis but crowds now are returning. Primarily, he feels that low admission is one reason why the club scene is growing. "On Monday, we charge \$1.95. It's a successful night. I think this is due to the money crunch," he says.

Other venues average admission between \$4 and \$5 though the night and act can vary the price. Some clubs give out large amounts of complimentary tickets, figuring to make money on drinks and/or food. Others disagree with this tactic.

David Forest, entertainment director for the Whisky in Hollywood, notes that he needs at least 250 paid patrons to break even in his 350-seat club. "This is run like a concert hall. The other clubs haven't invested \$50,000 in a lighting system. The Whisky's not a hangout place or a teen center."

"I allow one guest pass per band member," says Hora. "I play the bad guy to make sure the band gets paid."

From the record company end, the economy has not blunted interest though, as Barnard says, "the bidding war is more laid back and the days of the big money deals are gone."

"No matter what the economy is like, there's nothing more exciting than new talent and you have to look for that," states Peter Philbin, part of the talent acquisition team for Columbia.

Barnard feels the economy will produce "tighter, more immediate" records. The Knack's "Get The Knack" only cost \$18,000 to produce though the promotion push was claimed extravagant by some. "It just seemed that way because the album took off so fast," says Bruce Garfield, an a&r director for Capitol.

Still, the labels are looking. "I see more record people all the time," says Don Burgess, one of the owners of the Blue Lagune club in Venice,

Calif. which began booking local acts two years ago.

Weston sees more record company interest though he is critical. "The record business still hasn't recognized what every farmer knows. You've got to fertilize the soil, water the crops. The business is sick, in a way, because it's holding onto a lot of established stars."

Partially because of the economy, the labels can't afford to snap up every new act. For every L.A. band that lands a contract, dozens still stay on the street. "We have to be doubly careful. We don't want to stroke acts anymore," says Denny Rosencrantz, vice president of a&r for MCA.

Although such acts as the Kats, X, 20/20 and the Naughty Sweeties and others whose music falls into the punk, power pop or new wave categories have gotten media attention, club owners are quick to point out that all types of music are flourishing on the local level.

"Quiet Riot is the biggest drawing group in L.A.," says Forest of the more straightforward rock act whose fans recently demonstrated in front of label offices demanding the band be signed. The effort failed.

"It's a whole across the board musical menu. There's fusion, progressive metal, progressive pop and country," states Weston. The Blue Lagune this month offered the Canalgators, a local delta blues band.

This diversity points up that many of the L.A. bands are from elsewhere. The Kats and Rubber City Rebels, to name two, come from Minnesota and Ohio respectively. So the labels are scanning other markets.

"We went to Chicago for Shoes and to the East Coast for Wowii," says Barnard. Rosencrantz adds, "All of a sudden there are pockets in the South. We've got Axe and Hotel from there. Then, there are the Iron City Houserockers from the Cleveland/Pittsburgh area."

Garfield feels that Los Angeles is just one of several music centers. Still, eyes are being kept on the city that spawned Van Halen, Doors and Jackson Browne in the past. "This is a great new, hot market," says Burnstein.

"It's pretty much centralized here. Ultimately, Los Angeles is going to be the mecca," says Barnard. "With budgets being lowered on travel, the labels will be covering their own backyards first."

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STAR PERFORMER—LPs registering greatest proportionate upward progress this week

SUGGESTED LIST PRICE

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS WEEK			LAST WEEK												
							THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK	LAST WEEK	Weeks on Chart										
105	110	20	ROCKETS RSD RS1 3047	7.98	7.98	7.98	136	113	13	LOU RAWLS Let Me Be Good To You P.R. 12 36006 (CBS)	7.98	7.98	7.98	169	163	39	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98		
106	107	16	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36067	13.98	13.98	13.98	149	149	4	LENE LOVICH Stateless Sih JE 36102 (Epic)	7.98	7.98	7.98	170	162	62	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	7.98	7.98	7.98		
118	3	3	TOWER OF POWER Back On The Streets Columbia JC 35784	7.98	7.98	7.98	145	2	BARRY WHITE I Love To Sing The Songs I Sing 20th Century T 590 (RCA)	7.98	7.98	7.98	171	152	20	VILLAGE PEOPLE Go West Casablanca NBLP 7144	8.98	8.98	8.98			
117	12	12	EDDIE RABBITT Loveline Elektra 6E 181	7.98	7.98	7.98	139	129	45	TOTO Columbia JC 35317	7.98	7.98	7.98	172	NEW ENTRY	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98			
NEW ENTRY	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	140	126	66	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98	173	166	67	SOUNDTRACK Grease RSD RS 2 4002	12.98	12.98	12.98				
NEW ENTRY	RAINBOW Down To Earth Polydor PD 1 6221	7.98	7.98	7.98	141	119	13	McFADDEN & WHITEHEAD P.R. 12 35800 (CBS)	7.98	7.98	7.98	185	2	JOHN COUGAR Night Dancin' Riva Rul 7401 (Mercury)	7.98	7.98	7.98					
122	3	3	HEARTBEAT Curtis Mayfield RSD RS 1 3053	7.98	7.98	7.98	142	112	5	HOT CHOCOLATE Going Through The Motions Infinity INF 9010 (MCA)	7.98	7.98	7.98	186	2	SOUNDTRACK Meatballs RSD RS1 3056	7.98	7.98	7.98			
112	101	38	GEORGE THOROGOOD Move It On Over Rounder 3024	7.98	7.98	7.98	143	121	17	PAT METHENY New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98	176	174	28	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98		
123	4	4	JOAN BAEZ Honest Lullaby Epic JR 35766	7.98	7.98	7.98	144	128	92	SOUNDTRACK Saturday Night Fever RSD RS 2 4001	12.98	12.98	12.98	177	154	23	FRANK ZAPPA Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	13.98	13.98	13.98		
114	90	34	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	7.98	7.98	7.98	145	151	9	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98	178	NEW ENTRY	BILL CONTI Rocky II United Artists UALA 972	7.98	7.98	7.98			
115	115	5	EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98	146	116	17	TEENA MARIE Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	7.98	190	2	VARIOUS ARTISTS A Gift Of Song/UNICEF Polydor PD1 6214	7.98	7.98	7.98			
124	7	7	RALPH MacDONALD Counterpoint Marlin 2229 (TK)	7.98	7.98	7.98	147	147	3	TOM BROWNE Brown Sugar GRP 5003 (Arista)	7.98	7.98	7.98	180	173	273	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98		
117	95	37	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98	148	133	9	DEVO Duty Now For The Future Warner Bros. BSK 3337	7.98	7.98	7.98	181	150	36	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98		
146	5	5	SCORPIONS Love Drive Mercury SRM1 3795	7.98	7.98	7.98	156	3	CRYSTAL GAYLE We Should Be Together United Artists UALA	7.98	7.98	7.98	182	NEW ENTRY	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98				
119	108	8	LENNY WILLIAMS Love Current MCA 3155	7.98	7.98	7.98	158	4	MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98	183	169	6	IAN DURY & THE BLOCKHEADS Do It Yourself Stiff-Epic JE 36104	7.98	7.98	7.98			
120	120	15	GAP BAND The Gap Band Mercury SRM1 1 3758	7.98	7.98	7.98	161	3	FIVE SPECIAL Elektra 6E 206	7.98	7.98	7.98	184	188	2	POINT BLANK Airplay MCA 3160	7.98	7.98	7.98			
121	99	20	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98	153	5	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98	185	168	24	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98			
132	3	3	B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	154	127	6	BLACKJACK Polydor PD1 6215	7.98	7.98	7.98	186	179	14	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98		
123	125	39	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98	155	141	18	GROVER WASHINGTON JR. Paradise Elektra 6E 182	7.98	7.98	7.98	187	191	39	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98		
134	14	14	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98	167	3	JAMES BROWN The Original Disco Man Polydor PD1 6212	7.98	7.98	7.98	188	148	4	MICHAEL STANLEY BAND Greatest Hits Arista AB 4236	7.98	7.98	7.98			
135	4	4	PETER TOSH Mystic Man Cotillion COC 3911 (Atlantic)	7.98	7.98	7.98	157	137	6	NORMAN CONNORS Invitation Arista AB 4216	7.98	7.98	7.98	189	193	18	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98		
126	85	6	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98	158	142	15	NEW ENGLAND Infinity INF 9007 (MCA)	7.98	7.98	7.98	190	187	39	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98		
127	131	3	NIGHT Planet P 2	7.98	7.98	7.98	159	143	99	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98	191	189	11	RONNIE MILSAP Images RCA AHL1 3346	7.98	7.98	7.98		
138	3	3	GATO BARBIERI Euphoria A&M SP 4774	7.98	7.98	7.98	NEW ENTRY	ELVIS PRESLEY Our Memories Of Elvis Vol. II RCA AQL1 3448	8.98	8.98	8.98	192	184	34	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	7.98	7.98	7.98				
129	130	5	CANDI STATON Chance Warner Bros. BSK 3333	7.98	7.98	7.98	172	2	SOUNDTRACK Moonraker United Artists UA LA 971	8.98	8.98	8.98	193	183	45	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98			
NEW ENTRY	B.B. KING Take It Home MCA 3151	7.98	7.98	7.98	NEW ENTRY	GENE CHANDLER When You're 1 20th Century T 598 (RCA)	7.98	7.98	7.98	180	2	JIMI HENDRIX The Essential Jimi Hendrix Volume II Reprise HS 2293 (Warner Bros.)	7.98	7.98	7.98	194	182	13	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
139	6	6	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98	165	106	24	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	14.98	14.98	14.98	195	165	11	THE ROCHES Warner Bros. BSK 3298	7.98	7.98	7.98		
140	4	4	LOUISE GOFFIN Kid Blue Asylum 6E 203	7.98	7.98	7.98	166	114	14	ROY AYERS Fever Polydor PD1-6204	7.98	7.98	7.98	196	164	8	SOUNDTRACK Alien 20th Century T593 (RCA)	7.98	7.98	7.98		
133	136	10	DOLLY PARTON Great Balls Of Fire RCA AHL1 3361	7.98	7.98	7.98	167	155	21	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98	197	177	14	ROBERT FRIPP Exposure Polydor PD1 6201	7.98	7.98	7.98		
144	3	3	GREG KIHN With The Naked Eye Beserkley BZ 10063	7.98	7.98	7.98	168	157	26	POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98	198	176	39	BARRY MANILOW Greatest Hits Arista A2L 8601	13.98	13.98	13.98		
171	3	3	SOUNDTRACK More American Graffiti MCA 2-11006	11.98	11.98	11.98								199	200	60	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98		
														200	159	8	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	72	Commodores	15	Michael Henderson	66	Teena Marie	146	Minnie Riperton	40	Sun	126
Abba	23	Con Funk Shun	60	Jimi Hendrix	164	Mass Production	69	Smokey Robinson	145	Supertramp	2
AC/DC	109	Norman Connors	157	Patrick Hernandez	78	Curtis Mayfield	111	Rolling Stones	118	Rachel Sweet	98
Allman Brothers Band	185	Bill Conti	178	Hot Chocolate	142	Maze	167	Kenny Rogers	41, 186	Switch	38
Atlanta Rhythm Section	58	Ry Cooder	85	Ian Hunter	67	McFadden & Whitehead	141	Scorpions	118	James Taylor	49
Roy Ayers	166	John Cougar	174	Isley Brothers	70	Pat Metheny	143	Rolling Stones	170	Bram Tchaikovsky	37
B-52's	122	Crusaders	26	Joe Jackson	73	Stephanie Mills	34	Diana Ross	19	Various Artists	179
Bad Company	113	Charlie Daniels	7	Jacksons	117	Ronnie Milsap	191	Bob Seger & The Silver Bullet Band	140	The Knack	86
Joan Baez	113	Doobie Brothers	39, 114	Bob James	100	Joni Mitchell	18	Carly Simon	104	The Records	99
Gato Barbieri	128	Dr. Hook	122	Waylon Jennings	82	Anne Murray	176	Sister Sledge	97	The Roches	195
Bee Gees	165	Ian Dury & The Blockheads	183	Billy Joel	95, 159	Willie Nelson	169	Patti Smith	91	The Who	8
George Benson	165	Earth, Wind & Fire	5, 123	Elton John	52	Michael Nesmith	151	Rex Smith	103	George Thorogood	112
Blackfoot	42	Dave Edmunds	93	Olivia Newton-John	150	New England	158	Soundtrack:		Billy Thorpe	53
Blackjack	154	Electric Light Orchestra	6	Robert John	182	Night	127	Alien	196	Peter Tosh	125
Blondie	57	Five Special	152	Rickie Lee Jones	172	Maxine Nightingale	83	Grease	173	Toto	139
Blue Oyster Cult	44	Flash And The Pan	80	Kansas	75, 123	Ted Nugent	94	Manhattan	101	Tower Of Power	107
Bootsy's Rubber Band	71	Foreigner	199	K.C. & The Sunshine Band	79	Robert Palmer	121	Meatballs	175	Pat Travers Band	43
David Bowie	90	Peter Frampton	51	Greg Kihn	134	Graham Parker	133	Moonraker	162	Triumph	54
Herman Brood & His Wild Romance	124	Robert Fripp	197	B.B. King	130	Dolly Parton	133	More American Graffiti	135	Marshall Tucker Band	87
James Brown	156	Gap Band	120	Kinks	12	Peaches & Herb	88	Saturday Night Fever	144	Various Artists	179
Tom Browne	147	Crystal Gayle	149	Kiss	20	Teddy Pendergrass	9	The Main Event	21	Village People	171, 193
Cameo	76	Nils Lofgren	55	Earl Klugh	89	Pleasure	81	The Muppets	131	Anita Ward	61
Cars	3, 31	Nick Gilder	192	Little River Band	25	Poco	65	Sniff 'N' The Tears	84	Jennifer Warnes	153
Gene Chandler	163	Louise Goffin	132	Nicki French	50	Point Blank	184	REO Speedwagon	46	Dionne Warwick	27
Cheap Trick	13	G.Q.	35	Lene Lovich	137	Police	168	Spyro Gyra	36	Grover Washington Jr.	155
Chic	32, 190	Van Halen	59, 77	Lick Lowe	47	Elvis Presley	160	Michael Stanley Band	188	Barry White	138
Stanley Clarke	62	Emmylou Harris	116	LTD	29	Queen	30	Edwin Starr	115	Deniece Williams	96
		Molly Hatchet	189	Ralph MacDonald	116	Eddie Rabbit	108	Candi Staton	129	Lenny Williams	119
				Chuck Mangione	28	Gerry Rafferty	48	Rod Stewart	181	Robin Williams	14
				Barry Manilow	198	Rainbow	110	Barbra Streisand	187	Willie & Leon	102
						Lou Rawls	136	Sly	64	Wings	16
						Raydio	45	Donna Summer	4, 92	Neil Young	9
										Frank Zappa	177

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Inside Track



CUSTOM GALA—Marv Stuart, second right, co-president of Curtom Records and host of a party the label tossed in honor of the Bee Gees' Chicago appearances, explains the makings of the customized cake to, from left, Frederic Gershon, president of the Stigwood Group of Companies; Bob Edson, RSO Records senior vice president and general manager and Al Coury, RSO president.

Bearsville's Global Pact Expires

• Continued from page 6

warmer disk (which was being threatened by foreign cover versions, including two in Britain) ahead of firming full label representation.

The ploy paid off in Holland, where "Just When I Needed You Most" has been a top three hit via Ariola Records, and in the U.K., where it's moved into the top 30 (see Hits Of The World, this issue) on Island.

Other outlets inked for Van-warmer include Ariola in Belgium, Carrere in France and Gamma in Mexico. Now Bearsville's international administrator, Vincent Fusco, is heading for Japan to firm a deal.

Fusco adds that he expects to announce a number of foreign pacts for Bearsville as a label within weeks, presumably much to the relief of artist managers such as Gardner.

Apart from Rundgren and Van-warmer, the company's roster features Elizabeth Barraclough, whose second album, "Hi," has just shipped in the U.S., and Norma Jean, ex-Chic vocalist whose second LP is due at some future date.

Assistance in this story provided by Irv Lichtman.

WEA International has been going through a six-month sell-off period on Bearsville product since March 31, though in Rundgren's case, this has not extended to active promotion of repertoire even when his act was touring abroad, says Eric Gardner.

And in addition to the WEA sell-off to Sept. 30, it retains a "separate and special" arrangement for another Bearsville act, Liar, until Jan. 31, 1980—reportedly the result of an earlier financial commitment by WEA when the group was on tour.

Any change in top management at the CBS Records Group is firmly denied by John Backe, president of CBS Inc. "I'm frankly tired of hearing the rumor. There is absolutely no substance to it."

RCA Records has no intention of closing its Los Angeles office, Bob Fead, head of U.S. commercial operations, affirmed last week. "I would hope with our new restructuring that we would be an even more visible presence on the West Coast, particularly on the creative end." Don Burkheimer, who has been running the L.A. operation, probably will be moving to New York to join RCA International in the new post of division vice president, marketing, and Eddie DeJoy, West Coast pop a&r chief, may be heading for the slot vacated by Warren Schatz as division vice president, pop a&r. The other L.A. staff cutbacks are in line with the label's overall trimming.

Warner Bros. reportedly hired an outside efficiency expert to help the label get a better fix on employee job responsibilities. . . . The Latin industry is reportedly investigating the possibility of conducting its own antipiracy and counterfeiting drive through a program which it would finance in the near future. . . . Which lawsuit-entangled artist caused his label chief to have a tantrum when he refused to let the exec backstage after a recent L.A. gig?

Mercury Records is designing new cover art on the Scorpions' debut LP. Several rackjobbers objected to the bizarre artwork picturing a female model nude above the waist and want it toned down before they stock the album. . . . Victor Willis is out and Ray Simpson is in as the Village People's resident hot cop. Simpson, brother of songwriter/artist Valerie Simpson, will be featured in the policeman role in the group's "Discoland" feature film and on the studio side of its upcoming live-and-studio double album. Willis will remain with Jacques Morali's Can't Stop Productions as a solo artist.

Could Snuff Garrett be interested in making a deal for Capricorn Records? . . . Peter Frampton will have his star

placed in perpetuity in the Hollywood Walk of Fame. . . . As anticipated earlier, all CBS Masterworks product goes to \$8.98 list as of Sept. 1, according to reports. . . . Barry Manilow is reportedly cutting Ian Hunter's "Ships That Pass In The Night" and is considering it as his next Arista single.

Modern Records, Paul Fishkin and Danny Goldberg's new label, goes into the WEA pipeline via the Atco imprint. So far the ex-Bearsville executives have signed one act, Fleetwood Mac's Stevie Nicks. The Atco deal will be announced shortly. . . . Former Beatles manager Allen Klein has to pay one-sixth of the government's costs of prosecuting him in his tax evasion trial or an estimated \$4,000, in addition to the \$5,000 fine he was slapped with.

The elegant brass and marble entrance to New York's venerable Brill Building at 1619 Broadway is imperiled if the music industry landmark's new owner goes through with remodeling plans. Veteran record company and publishing executives are rallying to have the facade declared an official landmark. . . . Look for Heart's "Dreamboat Annie" LP in audiophile version via Mushroom's pact with Nautilus Recording. . . . Has the Jim Ed Brown/Helen Cornelius pairing reached splitsville? And if so, would a Cornelius duo with Kenny Rogers be in the cards? . . . Korvettes has "no intent at this point" to close its flagship 47th St. & Fifth Ave. Manhattan store or sell the lease to the Diamond Center, chain president Nick Palihnich states. The expanding Diamond Center group approached Korvettes several months ago about taking over the long-term lease on the prime location and another nearby store, and discussions were held at that time, according to Palihnich, who took over the top spot with the recent Agache Willot purchase.

Is Tom Petty headed for Danny Bramson's new Backstreet label? . . . Look for Kelli Ross, division vice president, creative affairs, at RCA Records International, and Bunny Friedus, vice president marketing, CBS International, to depart their posts.

Tyrrell Teeing T-Electric Label In Link With MCA

NEW YORK—T-Electric Records, a new label with minority business funding initially set at \$5 million, will operate here under Jim Tyrrell, former marketing vice president of Epic, Portrait & Associated Labels.

Marketed through MCA's Infinity Records, the new company reunites Tyrrell with Ron Alexenburg, president of Infinity, who ran the E/P/A division of CBS before he left to establish Infinity in April 1978.

The operation, to include a studio, Studio West Recorders, now under construction in Manhattan, will unveil its first product in the fall. The label was inked the Love Committee, which recently scored with "Law & Order" on the Salsoul label, and singer Patrice Banks.

At a press fete in New York last week, Tyrrell touched lightly on the current economics of the business. "It's not a trying time for me. I've no returns, no staff and a tight stable. I'm ready for the '80s."

Actually, Tyrrell's daughter, Cheryl, is another staffer as chief of creative affairs.

T-Electric's funding marks the largest single Minority Enterprise Small Business Investment Co. (MESBIC) syndication of its kind in the history of minority business development.

Each MESBIC is licensed by the Small Business Administration to provide management and financial assistance to promising businesses owned by minority entrepreneurs. With regard to T-Electric, they include: MCA New Ventures, a subsidiary of MCA, Inc.; North Street Capital Corp., a subsidiary of General Foods; EQUICO Capital Corp., a subsidiary of Equitable Life Insurance, and Minority Equity Capital Co.

MCA New Venture funded the Source label (via MCA distribution), which has succeeded with "Bustin' Loose" by Chuck Brown & the Soul Searchers.

T-Electric's initial funding places it within the top 100 minority businesses, which has been led for the past seven years by Motown Industries. A top 50 rating is projected within a year.

Clive Davis

• Continued from page 16

erational problems that have affected the bottom line of all of us. A shake-out is needed . . . and it will be therapeutic.

Vast overshipments should be a thing of the past. No-profit deals for artists should be flushed out. Duplicative and repetitive advertising to the same audience must be greatly reduced. Lavish parties signifying an album selling well in Milwaukee, and ever bigger limousines taking artists every "exhausting" 60-foot distance, must go.

But we're going to celebrate the vitality of music five years from now and beyond. We're not going to leave it to others and I, for one, am not going to leave it to the "younger guys."

Nor should you. You are a vital part of our industry and a deservedly respected industry leader. Your contributions have been enormous. This is no time for you to either be aging, befuddled or panicked. We need your energy, foresight, acumen and legendary wit.

Go back to every paper, magazine and network spoken to. Retract your clone's indiscretions. The real Joe Smith would never lead us to what could become a self-fulfilling depression. Best always, Clive.

Clive Davis is president of Arista Records.

Judge Smiles On Vegas Aladdin

LAS VEGAS—The embattled Aladdin Hotel and its entertainment policies got a six-month reprieve Monday (13) when a federal judge here granted the remaining, unindicted owners time to sell the high-rise casino.

Judge Harry Clayborne ruled in favor of keeping the facility open, citing the economic impact on about 2,500 employes as well as taking issue with state prosecutors' legal tactics.

N.Y. Fraud Conviction Overturned

NEW YORK—A federal judge has overturned the conviction of one of the defendants in the Westchester Theatre stock fraud case on the grounds that the government acted unfairly when it granted immunity to a prosecution witness, but denied immunity to two defense witnesses.

The defense witnesses Jay Emmett and Solomon Weiss, both Warner Communications' executives, had pleaded the Fifth Amendment when called to testify on behalf of Leonard Horwitz, who had been convicted of racketeering, stock fraud, conspiracy and obstruction of justice. Horwitz is now employed at WCI as a full-time consultant. The government refused to grant them

immunity because they are the subject of a continuing grand jury investigation into their involvement with the theatre.

The ruling, handed down Wednesday (15), means Horwitz must stand trial on the same charges for the third time. The first trial ended in a hung jury.

Warner Communications had purchased 40,000 shares of the theatre's stock for \$250,000 and, according to a government witness, the purchase involved illegal payoffs.

The government is certain to appeal the Horwitz ruling since it sets a precedent for other trials where the prosecution grants immunity to witnesses to firm its case.

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