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Billboard

**84th
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A Billboard Publication

The International Music-Record-Tape Newsweekly

Sept. 1, 1979 • \$3.00 (U.S.)

Superstars Deliver Sales Upsurge

INDUSTRY ACCEPTS THEM

More Digital LPs In Fall

By ALAN PENCHANSKY

CHICAGO—The first big wave of major label digital recordings is being seen this fall, as the growing influence of this advanced recording technique is felt.

Digital's popularity on the audiophile scene dates back more than a year, however, industry acceptance now is growing steadily and visibly in the mainstream.

Digital releases will include a growing number of pop, rock and disco titles, as digital equipment is being put into the hands of some of the leading forces in contemporary music.

The list of majors with all-digital product

in release for Christmas is expected to include RCA, CBS, London, Casablanca, Warner, Motown and possibly A&M.

Classical product still predominates in the digital product list, however, there is growing interest from pop creators. Many key West Coast pop studios today are closely tied-in to key developments in digital.

This trend has seen the first all-digital rock album on a major label, Ry Cooder's "Bop Till You Drop" (Warner), and Giorgio Moroder's just-released

(Continued on page 16)

Labels Let Fly With Top Acts' Releases

By ROMAN KOZAK

NEW YORK—Record companies are wheeling out their big guns in a fall release schedule crowded with superstar names which the industry hopes will extend and strengthen the current upturn from the spring and summertime sales doldrums.

Already shipped or planned for fall releases are LPs by the Beatles, Bee Gees, Bob Dylan, Led Zeppelin, Eagles, Fleetwood Mac, Stevie Wonder, Foreigner, Chic, Rolling Stones, Cheap Trick, Blondie, Bruce Springsteen, Neil Diamond, Barbra Streisand, Village People, the Who's "Quadrophenia" soundtrack, Gloria Gaynor, "John Denver Meets The Muppets," Jefferson Starship, Hall & Oates, Way-

(Continued on page 15)

Cash Registers Clicking Again

By ELIOT TIEGEL

LOS ANGELES—A retail sales turnaround is reported around the U.S. and dealers hope this early euphoria continues into the fall. Product moving involves catalog as well as newly released items.

The business turnaround—some call it an end to the industry's sales slump—is chronicled by WEA's president Henry Droz, the Wherehouse's Lee Hartstone and Pickwick International's Chuck Smith, among others.

Retailers around the country are reporting healthy traffic, all within the past seven to 10 days based on the release of the new Led Zeppelin LP plus titles by the Knack, Cars, Chicago, Chic, Michael Jackson, the Muppet

(Continued on page 14)

Aussie Antipiracy Bust Lifts Industry

By GLENN BAKER

SYDNEY—The Australian record industry has been given a valuable boost in its ongoing antipiracy campaign, which includes a drive to help passage of a Copyright Amendment Bill into law that would dramatically increase penalties handed out to illegal operators.

Federal police, working in conjunction with the nation's industry association, have cracked a pirate cassette ring working out of Sydney and Melbourne. Dawn raids conducted three weeks ago have yielded the most extensive and successful haul of allegedly illegal recorded product—including tapes

(Continued on page 54)

High Speed Duping Keys BASF's LVR

By STEPHEN TRAIMAN

NEW YORK—The high speed duplicating capability of the new BASF Longitudinal Video Recording (LVR) system for videocassettes—debuted Friday (24) at the biennial Berlin Radio-TV Fair—is seen as a key factor in the format's success.

The design of the LVR system, first described here five years ago (Billboard, Sept. 14, 1974), has 72 longitudinal tracks on a 1,970-foot-long, 8 m.m.-wide tape (about 1/8 inch), each with one video and two audio (stereo) channels.

Each track is recorded in 2 1/2 minutes at about 157 i.p.s., past a stationary

(Continued on page 49)



It's been ten years since they changed the face of rock with their classic first album—a decade of multi-million-selling albums and record-breaking tours. Now Led Zeppelin brings us "IN THROUGH THE OUT DOOR" (SS 16002), . . . a stellar outing which confirms their position at the very pinnacle of the rock world. Produced by Jimmy Page, it's new, powerful, wondrous, and unmistakable rock from the masters. On Swan Song Records & Tapes. (Advertisement)



CRISTY LANE . . . FROM THE ACADEMY OF COUNTRY MUSIC AWARD SHE EARNED AS BEST NEW FEMALE ARTIST TO HER STRIKING DEBUT ALBUM "SIMPLE LITTLE WORDS"—CONTAINS THE HIT SINGLES "SIMPLE LITTLE WORDS," "SLIPPIN' UP, SLIPPIN' AROUND" ON UNITED ARTISTS RECORDS & TAPES. (Advertisement)

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"The Sound of Sunbathing." On Columbia Records and Tapes.

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She's rough. She's raw. She's rock 'n' roll straight to the core. Genya Ravan...challenging rock's male kingpins with the most aggressive and energized album of her legendary career.

New York Magazine called her "A fire that miraculously does not consume itself." The Soho Weekly News dubbed her "The woman with the high-octane, fuel-burning, 100 horse-power larynx."

"And I Mean It"...the raging new album from Genya Ravan...a blood and guts masterpiece of rock in its finest hour.

A Genya Ravan Production

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Record Corp.

Manufactured and Distributed by RCA Records

Available on 20th Century-Fox
Records and Tapes



Includes: Pedal To The Metal, Junkman, Stubborn Kinda Girl and more.



Atlantic Ships 1 Million Led Zeppelin LPs

6 Covers For 'In Through Out Door'

By ROMAN KOZAK

NEW YORK—With six different covers, massive radio saturation, and an advance order of more than one million units, the new Led Zeppelin "In Through The Out Door" \$8.98 LP, released Wednesday (2), has become an "event."

With some stores taking advance orders before the LP was released, David Glew, Atlantic's senior vice president, says the label could easily have shipped two million copies, based on the million-plus orders the label received.

But, he says, the company "urged" retailers not to order more than they initially needed, Glew says

Atlantic expects to have sold two million units a week after release, based on initial reactions.

"The rock'n'roll business is getting stronger, with the stores looking for material like this and similar product from other companies. This is the kind of thing that helps stimulate the business, which is now showing signs of improvement," says Glew.

On the retail level Atlantic and

WEA have mounted a merchandising program with a full complement of four-by-fours, two-by-twos, posters, streamers, banners, standups and counter displays, utilizing the brown paper bag outer cover design on the LP.

In addition to the release of the new Led Zeppelin disk, Atlantic and WEA are also mounting a sales program on Led Zep's catalog with a 10% discount offered to qualifying

dealers on the eight LPs in the catalog. Some of the display material will also center around the old Zeppelin albums, which are among the most consistent sellers in rock.

The entire LP package was designed by Hipgnosis, from a concept by the band. It features six different covers, showing different aspects of a barroom scene, wrapped in a brown paper bag and then shrink wrapped.

Glew says the LPs are collated in the factories so that each box of 25 contains all the different covers. He admits it is an extra expense but he says Atlantic wanted to guarantee that smaller dealers would have all the different covered LPs.

There has been some industry speculation that the reason for the six covers was to enable the group and its record company to sell multiple quantities of the same LP to hardcore fans who would want all six covers. But Glew concedes, the covers are not that much different, and because a fan has no way of

(Continued on page 6)

Cap Plans To Issue Beatles 'Rarities' LP

By JIM McCULLAUGH

LOS ANGELES—Capitol will release "Beatles Rarities" in October as part of its \$5.98 midline series.

The LP contains 17 tracks, some of which were never released before in single or LP form, either here or in the U.K. A number were "B" sides.

The album was part of a special limited edition gift box the label released last fall which contained all 12 Beatles studio albums in exactly the same form each was released in the U.K. on Parlophone/Apple/EMI Records (Billboard, Nov. 11, 1978).

Only 3,000 of the "Beatles Gift Box" were made available at the time, with the entire set having a suggested \$132.98 list.

Inside that gift box, the LP featured a sleeve only. A special jacket is being prepared for upcoming LP which will feature "Beatles Rarities" on the front side and a comprehensive discography on the back.

The 17 titles include: "Across The Universe," "Yes It Is," "This Boy," "The Inner Light," "I'll Get You," "Thank You Girl," "I Want To Hold Your Hand," "You Know My Name (Look Up The Number)," "She Loves You," "Rain," "She's A Woman," "Matchbox," "I Call Your Name," "Bad Boy," "Slow Down," "I'm Down," and "Long Tall Sally."

There has also been some discussion at Capitol about possibly repackaging other Beatles LPs but nothing is set as yet.

This will bring the total number of Beatles LPs, single or double, in the Capitol catalog to 25. No Beatles album has ever been deleted from that catalog which is said to still generate substantial sales for the label.



Billboard photo by Alan Penchansky

DOUBLE PLAY—Disc Records retail store managers Sharon Brown, left and Carrie Stackhouse, both of Ft. Wayne, Ind., occasionally pass as twin sisters. The women, who donned baseball caps at the recent Disc national convention, manage separate outlets in the Indiana town.

2 Lowballers In Toronto Forced Into Receivership

By DAVID FARRELL

TORONTO—The careers of two of Canada's leading disk lowballers have been brought to a halt. Both companies have been forced into receivership.

Black and White Sales Consultants Ltd., one of the country's largest cutout exporters, and the 23-store Record World chain are the troubled companies. Both developed reputations here and abroad for their lowballing price policies and their attempts to enter the U.S. market.

The firm of Clarkson Gordon is currently unscrambling the tangled affairs of Black and White, which showed a net loss of \$600,000 as of March 31, 1979. Black and White's principle owner, Gary Salter, is co-owner of this city's Heaven disco, which reportedly cost \$1 million to build. Salter made headlines earlier

in the year by offering Canadian-made product in the U.S. for prices below the U.S. wholesale in some cases (Billboard March 10, 1979). He also had a retail operation in New Mexico for a while.

The Record World chain's lowballing career came to an abrupt halt Aug. 9 when the Canadian Imperial Bank of Commerce called for payment of a secured loan. According to the receiver, Thorn Ridell, the company owes more than \$500,000 with only Polygram listed as a secured creditor.

Only two of the chain's 23 stores are company-owned. However, the receivership leaves all of them without a supplier at the moment.

Secured creditors of Black and White include CBS Records of Canada, with outstanding credit in ex-

(Continued on page 58)

FOR AVI AFFILIATE

American Variety Acquires Nashboro

By IRV LIGHTMAN

NEW YORK—American Variety International, Inc., through its AVI Records affiliate, is acquiring the Nashville-based Nashboro label, Woodland Studio and all affiliated companies.

According to informed sources, AVI would acquire as part of the package Ernie's Record Mart, a long-time radio mail-order house formerly broadcasting on WLAC-AM, Nashville.

Nashboro, a dominant force in the black gospel market, is headed by Bud Howell and Shannon Williams. Its roster includes such acts as the Rev. Isaac Douglas, the Gospel Keynotes, Savannah Community Choir, Angelic Gospel Singers and the Pilgrim Jubilee Singers.

Glenn Snoddy presides over Woodland Sound Studios, a major recording center for country, gospel and pop records. The Excellore publishing operations are headed by veteran writer-publisher Bob Tumbert.

All firms are part of the Nashville-based Crescent Co. which holds the majority of the stock. Crescent officials confirmed Friday (24) that discussions have taken place, but also insisted that no money has yet changed hands.

Ray Harris, president of AVI Records, and executive vice president of American Variety International, has made several trips to Nashville in recent weeks.

Harris was not available for comment, but John Jossey, general manager for AVI Records, said late last week he had not received word of confirmation of the proposed deal, but knew of ongoing discussions.

(Continued on page 72)

Record Bar Folk Guarded But Optimistic

By JOHN SIPPEL

HILTON HEAD, S. C. — A guarded optimistic outlook on the part of more than 150 executive and management personnel, and additional major label representatives, was buttressed consistently by speakers at the Record Bar's convention at the Hyatt On Palmetto Dunes Hotel here last week.

Additional convention coverage on pages 20, 23.

For example, advertising allowances to accounts have almost disappeared nationally. But to help fill that void, Fred Traub, purchasing vice president; Chris Stewart, marketing vice president, and Ralph King, merchandising coordinator, prodded the 91 store managers to continue their leadership job in "supermerchandising."

Traub explained that only by conceiving uniquely creative merchandising

(Continued on page 20)

POPE SINGS ON POLISH LP

LOS ANGELES—Show business has had a "Singing Nun." Now there is a "Singing Pope." Crystal Records of West Germany has just released an LP featuring Pope John Paul II with the Krakow Symphony Orchestra and a students' chorus.

The LP features the Pope's bass voice performing six folk and religious tunes alone and with students backing. All were recorded during his visit to his Polish homeland last June.

The LP also includes "The Moment Of The Entire Life," a choral version of a work written by the Pontiff and performed by the Krakow Symphony. Also included are six tunes taped in Krakow churches during a Sacrosong Festival which was founded by John Paul 12 years ago when he was archbishop in that city.

SEPTEMBER 1, 1979, BILLBOARD

Country Charts Flash Popularity Of Singing Twosomes

By KIP KIRBY & MIKE HYLAND

NASHVILLE — Musical twosomes are gaining secure footholds on the country charts. "Listening to a duet record can be like going to a movie or watching a soap opera on television," suggests veteran producer Billy Sherrill. "Everyone can get involved."

It's this special kind of involvement, coupled with the traditional loyalty and acceptance of country fans, that has led to a strong percentage of musical twosomes gaining secure footholds on the country charts.

Unlike rock and pop audiences

which demand identifiable hit after hit, notes one producer, country listeners are less fickle and more agreeable to pairings between their favorite artists.

Separate careers receive additional shoring up through the renewed vigor of duet singles and albums projects which often create a third (joint) career out of two separate, solo careers.

Now on the Billboard Hot Country Singles chart are duets by such popular pairings as Kenny Rogers and Dottie West, Jim Ed Brown and

Helen Cornelius, the Kendalls and Jacky Ward and Reba McEntire. Also currently visiting the ranks of the singles country chart are newcomer duets of Willie Nelson and Leon Russell and Moe Bandy with Joe Stampley.

Meanwhile, the Billboard Country LP chart displays similar duet strengths through the presence of vinyl collaborations between Nelson and Russell, Rogers and West (with two album entries), a Nelson/Waylon Jennings LP and one by Conway Twitty with Loretta Lynn.

At the same time, almost all of these artists are also commandeering chart spots for their individual solo recordings as well, giving them additional airplay and sales impetus.

Elements contributing to the success and longevity of country duos are the willingness of its audiences to accept a record on the basis of the artists' reputations; compatibility of voices and personalities that emerge on a duet version of a song; the reduction of each artist's share of recording costs; mutual broadening

(Continued on page 40)

Arista Staff In Puerto Rico Confab

5-Day Meeting Focuses On Upcoming Fall Releases

NEW YORK—Arista Records sales, promotion and distribution staffers from three countries gathered for five days of surf and meetings geared to the coming fall LP releases at Puerto Rico's Cerromar Beach Hotel Aug. 15-19.

The gathering was buoyed by the knowledge that the label suffered no personnel cutbacks in recent months, in contrast to other companies. It was also learned that Arista staffers received bonuses.

Product presentations and meetings between sales and promotion staffs occupied most of the time, with label president Clive Davis offering what was described as a "state of the industry report" in his keynote address. Davis discussed recent down trends in the business, but reasserted his confidence in the continued growth of the label.

Arista promotion staffers discussed the growing importance of adult contemporary sounds in the AM market, and outlined strategies for overcoming that medium's tendency to limited rotation of records, particularly in secondary markets. National promotion vice president Richard Palmese chaired these sections.

The continued thrust into black music on Arista's part was the subject of several discussions led by senior vice president Larkin Arnold and Hank Talbert, vice president in charge of r&b promotion.

The sales forces split into several meetings geared toward fall releases and sessions on how to effectively merchandise product and coordinate it with promotion efforts and artists' tours.

One session was devoted to the value and importance of cross-merchandising, with the success of a program that featured Arista product being played in a clothing store measured against a promotional tie-in with a nearby record outlet.

In-store play in record stores and the necessity of field forces filing accurate weekly reports were among other topics jointly discussed by promo and sales people.

Representatives from Arista's network of independent distributors were also on hand as invited guests, as were members of the label's U.K. and Canadian companies.

Among the upcoming fall releases previewed were albums by Barry Manilow, the Outlaws, Melissa Manchester, Angela Bofill, the Alan Parsons Project, the Grateful Dead and the debut of the Pop, a new wave rock group from Los Angeles.

The convention also featured a joint meeting between the a&r staffs of Arista and Arista U.K. where the differences and similarities of the countries' musical tastes were compared.

DICK NUSSER

Circus Protesting

LOS ANGELES—Ringling Bros. and Barnum & Bailey is demanding that the Circus Disco here refrain from using the phrase "the greatest disco on Earth" in any future advertising.

Claiming "unfair competition," attorneys for the circus company have notified the owners of the disco that its slogan is considered an unauthorized infringement on "The Greatest Show on Earth," a federally registered trade name in use since the 1870s.



Boss Speaks: Clive Davis, Arista's president, addresses 150 attendees at the label's sales and promotion convention in Puerto Rico.



Promo Point: Richard Palmese, Arista's vice president of national promotion, makes his own point during the meeting.

SEPT. 5-8 IN L.A.

Talent Forum Adds Panelists, Artists

LOS ANGELES—Realizing profits in economically uncertain times will be thoroughly explored at Billboard's fifth annual International Talent Forum at the Century Plaza Hotel here Wednesday through Saturday (5-8).

Additional panelists, moderators and artists, both as performers and speakers, have been added to the program.

Barry Fey will moderate "Open Season Speak Your Mind;" Mike Klenfner, Frontline Management and Susan Munao, Susan Munao Management will co-moderate the "Managers" session; Roy Battocchio of RCA Records will moderate "For Beginners Only;" and Del Furano of Winterland will chair "Merchandising."

Additional panelists for the sessions include: Hal Ray, William Morris; Jerry Golod, NBC-TV; Joe Spereno, Magna Artists; Ron Rainey, Magna Artists; Mike Lushka, Motown Records; Mark Hammerman, Elektra/Asylum Records; attorney Neville Johnson; Tony Zoppi, Riviera Hotel; Steve Gold, Far Out Productions; Robert Franklin, Madison Square Garden; Ken Kragen, Ken Kragen Management; Steve Jensen, ICM; Ian Copeland, Paragon; Herbie Miller, manager, Peter Tosh; Del Furano, Winterland; Bruce Garfield, Capitol; and Andy Truman, See Factor.

The business days will be topped off each evening with entertainment. Performers to be showcased include the Rollers, Arista Records; Rose Royce, Whitfield Records; Kittyhawk, EMI/UA Records; FCC, Free Flight Records; Moon Martin, Capitol Records, and Fabulous Thunderbirds, Chrysalis/Tokama Records. Other acts will be announced.

The show will be professionally staged and produced by Jerry Landry of PromoVision, Ltd., with lighting by See Factor.

Flo & Eddie, who will participate on a panel, also will MC the awards banquet along with participating in one-on-one luncheons. Other acts participating in the luncheons are John Klemmer and Robben Ford, among others.

Many of the 14 seminars have been restructured, with questionnaire cards enclosed in the registra-

tion workbooks. Questions from the floor will be written on the cards, then presented and screened by the moderators for discussion.

This is an effort to insure that conference attendees will receive as much vital information as possible.

For the first time, artist development/relations and publicity will be separate sessions because both are broad areas and can be thoroughly explored.

Free to all conference attendees will be Billboard's 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.

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Executive Turntable



Miller



Mitchell



Cataldo

Record Companies

Danny Davis has resigned his senior vice president of promotion post at Motown to become promotion vice president at Casablanca Record and Film-Works in Los Angeles. His replacement is Skip Miller who had been vice president of promotion. Davis replaces the recently departed Howard Rosen at Casablanca. ... Willie Mitchell moves to Bearsville Records as an exclusive producer. He remains in his Memphis base. He has produced such artists as Al Green and Denise LaSalle in the past. Also, he is signed to Bearsville as an artist. ... Bill Cataldo joins Polydor Records in New York as national promotion director. He goes to the label from Atlantic where he held a similar post. ... Joe Strickoff takes over as CBS Records print associate director. Based in



Blum

New York, Strickoff handles the print advertising department of Gotham, the label's in-house ad agency. Since 1976, he had been manager of print advertising at CBS Records. ... Also at CBS, Earl Hutchinson takes over as New York branch manager. Previously, Hutchinson was a musician. ... Eric Steinmetz joins Midsong International Records as assistant to president Bob Reno. Now based in New York, he was president of An-



Craig

nuit Soepris Records in Philadelphia. ... Irene Edwards and Carol A. Roberts are upped at CBS Records in Santa Maria, Calif., to field credit managers. Edwards had been assistant field credit manager for CBS in Santa Maria while Roberts was divisional credit manager for the Dictaphone Corp. and GRT Corp. ... Frank Dresden is named chief executive officer for Philadelphia's Messianic Records. Previously, he worked in sales and distribution for Messianic product. ... Michael Maslow leaves Roulette Records/Pyrmaid Productions as an a&r man. In addition, he has exited Adam VIII and I&M Tele-products where he directed and produced film and video. He remains in New York where he continues to work in music and video.

Marketing

Joe Gagliano is upped at Polygram Distribution's Cleveland branch as sales manager. He has been with the firm since 1975 as a Cincinnati salesman, working from the Cleveland branch. ... Nancy Craig moves to Schwartz Bros./Harmony Hut stores in Washington, D.C., as sales promotion director. She was with the Taubman Co. in marketing and advertising.

Publishing

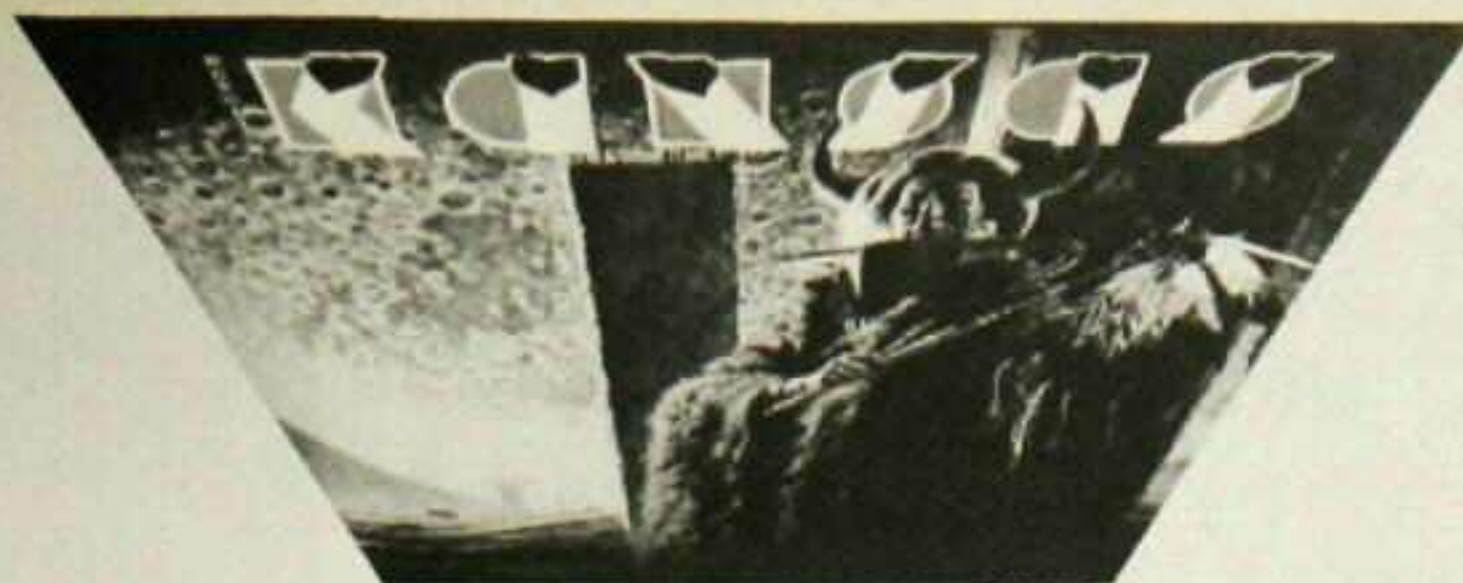
Linda Blum moves to the Artist Music Publishing Group in Los Angeles as West Coast professional manager. She comes from the Landers-Roberts Enterprises music publishing firm in L.A. where she was a professional manager. ... Eric McCaskill takes over as membership representative at ASCAP's Los Angeles office. Recently, he handled production work on an independent basis for Marvin Gaye and Norman Connors.

Related Fields

George Johnson, president of Swire InterMagnetics in Los Angeles, has departed the post. No successor has been named. ... Also at Swire, Jim Lantz is upped to executive vice president of consumer products. Based in Los Angeles, he had been vice president of the firm. ... Pete Fredriksen steps into the post of vice president of Jensen Sound Laboratories in Schiller Park, Ill. He was national sales manager. ... Lorell C. "Jack" Pender and Robert Smith move to Midwest regional sales manager and Western regional sales manager, respectively, in the consumer tape products area for Fuji Photo Film U.S.A., Inc.'s Magnetic Tape division. Pender, working in Chicago, comes from Maxell Corp. where he was Midwest regional sales manager. ... Wayne Rosso has been retained by Norman Winter/Associates public relations in Los Angeles to function in the firm's industrial division. He serves as full-time account executive for Musexpo, the annual international record and music industry market. Formerly, he was vice president of the Disco Works and public relations consultant for Audio Concepts Inc./Dave Kelsey Sound. ... Jane David joins the Village Recorder Los Angeles studios as executive assistant to general manager Dick LaPalm. She was formerly with Jet Records in Los Angeles. Also joining the studio is Nancie Doikess as traffic manager. She was assistant traffic manager at Cherokee Studios in Los Angeles. ... Kim Zades joins JVC Corp. in Chicago as home entertainment sales manager for the Midwestern region. Before joining JVC, he had been national accounts sales manager at Jensen Sound Laboratories. ... Sol Saffian is now executive vice president of Norby Walters Associates, artists representatives, in New York. He had been at the William Morris Agency where he headed the black contemporary music division. ... James F. Dowling joins TDK Electronics Corp. in Garden City, N.Y., as personnel director. He comes from the H.O. Penn Machinery Co. ... At Altec Lansing Corp. in Anaheim, Calif., Tim Newell comes in as national sales manager while Steve Girod is now national training manager. Newell had been Western Regional sales manager for JBL and Girod worked at Lambert Sales in Washington, where he sold JBL and Harman-Kardon. ... Jerry A. Hasson moves up at Polygram Corp. in New York to manager of accounting. Most recently, he was controller for Polygram Direct Marketing, Inc. of Great Neck, N.Y. ... Robbie Braessler is promoted to director of booking and marketing services for the Coliseum in Richfield, Ohio. She had been director of booking. ... Ramon Hervey II is now vice president of Rogers & Cowan Music division. For the past year, he served as manager of the West Coast music division for Rogers & Cowan. ... Melinda Maginn and John Breeden join JBL Sound, Inc.'s California audio teams. Maginn held sales positions with Pacific Stereo and Custom HiFi outlets in California for six years while Breeden, for the past two years, held posts within the CBS retail organization at Pacific

(Continued on page 65)

THE KANSAS "MONOLITH" TOUR OVERSHADOWING ALL OTHERS.



FZ 36008



KANSAS ITINERARY

8/28	Huntsville, AL	Von Braun Civic Center	8/16	Toronto, Ontario	Maple Leaf Arena	10/31	Knoxville, TN	Civic Coliseum
7/1	Evansville, IN	Roberts Stadium	8/17	Pittsburgh, PA	Civic Arena	11/2	Charlotte, NC	Coliseum
7/2	E. Troy, WI	Alpine Valley Music Theater	8/18	Pittsburgh, PA	Civic Arena	11/3	Clemson, SC	Littlejohn Coliseum, Clemson Univ
7/3	E. Troy, WI	Alpine Valley Music Theater	8/21	Boston, MA	Boston Gardens	11/4	Columbia, SC	Carolina Coliseum
7/4	Louisville, KY	Kent Exposition Center	8/23	Philadelphia, PA	Spectrum	11/7	Starkville, MS	Humphries Coliseum, MS St. Univ
7/6	Nashville, TN	Murphy Center	8/24	Washington, DC	Capitol Center	11/9	Birmingham, AL	Jefferson County Coliseum
7/8	Minneapolis, MN	Metro Center	8/26	Hampton, VA	Coliseum	11/10	Memphis, TN	Mid-South Coliseum
7/9	Omaha, NE	Civic Center	8/28	New York City, NY	Madison Square Garden	11/11	Baton Rouge, LA	Centroplex
7/12	Seattle, WA	Seattle Center	8/30	New Haven, CT	Coliseum	11/21	Miami, FL	Sportatorium
7/13	Spokane, WA	Coliseum	8/31	Saratoga Spgs., NY	Saratoga Performing Arts Center	11/23	Lakeland, FL	Civic Center
7/14	Portland, OR	Memorial Coliseum Center	9/2	Springfield, MA	Civic Center	11/24	Jacksonville, FL	Coliseum
7/17	Billings, MT	Yellowstone Metro	10/2	Wichita, KS	Coliseum	11/25	Savannah, GA	Civic Center
7/18	Rapid City, SD	Rushmore Plaza Civic Center	10/3	Tulsa, OK	Assembly Center	11/27	Little Rock, AR	Barton Coliseum
7/20	Denver, CO	McNichols Arena	10/5	Bloomington, IN	Assembly Hall, Univ. of Indiana	11/28	Mobile, AL	Municipal Auditorium
7/21	Salina, KS	BiCentennial Center	10/6	Champaign, IL	Assembly Hall, Univ. of Illinois	11/30	Shreveport, LA	Hirsch Memorial Coliseum
7/22	Oklahoma City, OK	Myriad Convention Center	10/7	Ames, IA	Hilton Coliseum, Univ. of Iowa	12/1	San Antonio, TX	Hemisphera Arena
7/24	Indianapolis, IN	Market Square Arena	10/18	Madison, WI	Dane County Coliseum	12/2	Dallas, TX	Convention Center
7/25	Kalamazoo, MI	Wings Stadium	10/19	South Bend, IN	Athletic & Convocation Center	12/3	Houston, TX	Sam Houston Coliseum
7/27	St. Louis, MO	Checkerdome	10/20	Athens, OH	OH Univ. Convocation Center	12/5	Albuquerque, NM	Tingley Coliseum
7/29	Kansas City, MO	Convention Center & Auditorium	10/21	Fl. Wayne, IN	Memorial Coliseum	12/6	El Paso, TX	El Paso County Coliseum
8/8	Detroit, MI	Cobo Hall	10/24	Wheeling, WV	Civic Center	12/7	Tucson, AZ	Community Center
8/9	Chicago, IL	Amphitheater	10/26	Huntington, WV	Civic Center	12/8	Phoenix, AZ	Veterans Memorial Coliseum
8/11	Buffalo, NY	Memorial Auditorium	10/27	Greensboro, NC	Coliseum	12/10	San Diego, CA	Sports Arena
8/13	Cincinnati, OH	Riverfront Coliseum	10/28	Atlanta, GA	Omni	12/12	Las Vegas, NE	Aladdin Hotel
8/14	Lexington, KY	Rupp Arena	10/30	Roanoke, VA	Civic Center	12/13	Los Angeles, CA	Forum

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ONLY SUPERSCOPE IN DARK

Electronic, Blank Tape Firms Paint Bright Financial Picture

By STEPHEN TRAIMAN

NEW YORK—Encouraging quarterly financial reports from major electronics and blank tape conglomerates here and abroad provides a brighter picture for the home entertainment economy.

Only a deepened second-quarter loss reported by Superscope darkens the view, but even here sales are up and losses are expected at a reduced rate in the third quarter.

Upside figures are reported by Pioneer of Japan, BASF of Germany, Ampex and Tandy Corp./Radio Shack.

At Pioneer, net sales and net income were up for both the third quarter and nine months ended June 30. In April-June, record third quarter income of \$19.051 million was up 31.2% on a 9.7% consolidated net sales increase to \$248.347 million. Income record is due mainly to the rise of the U.S. dollar versus the yen to almost the same level in the comparable 1978 period.

Cited are favorable results of the general stereo and other audio products groups, with European sales almost doubling while Japanese volume was up 44% due to strong car stereo component sales. Mass production facilities for the optical videodisk, a joint venture with MCA/Universal, were established during the period, with manufacture proceeding smoothly.

For the nine months period, net income shows a 2.7% increase to \$47.593 million on a 7.3% sales rise to \$762.861 million.

BASF Group sales in the first half of 1979 were up 18.2% to \$6.7 billion, with pre-tax earnings up 58% to \$452 million. Included in North America operating companies are BASF Systems, Bedford, Mass.-based manufacturer of audio and videotapes as well as computer disks, tapes and related equipment.

Radio Helps Move Books

NEW YORK—In what looks like the promotion of a record album, Doubleday/Dolphin books will be marketing "Rock Wars" through selected record retail outlets, with a syndicated "Rock Wars" radio program providing exposure over the airwaves.

"Rock Wars," a 100-page glossy comic book which will retail for \$6.95 when it is released Sept. 7, is the latest effort from Rock Wars Co., whose musical arm, the Year One Band, has performed and filmed concerts at the Grand Canyon and atop a World Trade Center tower in New York City.

With the release of the book the Rock Wars Co. is putting together a syndicated radio program which will feature material by the Year One Band and its new wave offshoot. For Shake's Sake, recorded at the Canyon and atop the building. Ken Collier, spokesman for the group, says WXLO-FM in New York, which broadcast the Trade Center concert, has also agreed to broadcast the syndicated program.

And while Doubleday will concentrate its sales through established book retailers, it is also looking toward record retailers as a possible medium for selling the books, which, with a picture of the Beatles included on the cover, are seen as an impulse item for record buyers.

Group sales for the second quarter of April-June rose 20.9% or 5.5% above the first three months of 1979. Earnings got significant benefits from high utilization of production capacities for plastics and refining.

For German-based parent BASF AG, first half sales were up 21.2% to \$3.1 billion, with exports representing 58% of sales. Pre-tax earnings rose 42.4% to \$251 million.

Ampex first quarter earnings for May-July rose 28% to \$4.5 million, excluding an extraordinary tax benefit, on a 21% gain in revenues to \$105.1 million for the Redwood City, Calif., firm. Net earnings for the quarter were \$7.2 million, including an extraordinary credit of \$2.7 million, compared with \$5.6 million the prior year, which included \$2.1 million of such benefits.

Sales were up 9% in July to \$71.524 million for the Radio Shack consumer electronics chain, with

stores more than a year old up 5%, following a record fiscal year for parent Tandy Corp. Year ending June 30 saw net income up 26% to \$83.229 million, on a 15% increase in sales volume to \$1.2154 billion. Consolidated fourth quarter (April-June) sales rose 12% to \$281.114 million, with net income up 17.5% to \$20.002 million. Net gain of 36 company owned stores and 41 U.S. computer centers was the smallest in many years.

Superscope's third quarter loss was \$7.3 million compared with \$4.3 million the prior year, but sales were up 17.5% to \$47 million. In the first half, Superscope lost \$9 million, compared with \$5.5 million a year ago, with sales up 18% to \$98 million. Chairman Joseph Tushinsky notes \$4.5 million of the quarterly loss is attributable to writeoff of deferred items, and sees losses at a reduced rate in the third quarter.

STORER PANEL URGES SPLIT

LOS ANGELES—A resolution recommending a two-for-one stock split for the common stock of Storer Broadcasting Co. was voted by the company's finance and planning committee and will be considered by the board of directors at a special meeting Wednesday (5).

The committee also passed a resolution recommending that the annual cash dividend after the split be adjusted to 72 cents per share, giving the net effect of \$1.44 per share on current shares or a 10.8% increase. The present annual dividend rate is \$1.30.

There are approximately 5.2 million shares of Storer common stock outstanding, out of a total authorized 8 million. The committee is recommending increasing the total authorization to 20 million shares, and the total outstanding after the split would be approximately 10.4 million.

U.K. Union Makes U.S. Concessions

LONDON—Britain's Musicians Union has granted two notable concessions in respect of television promotion films and tv appearances by U.S. musicians in this country.

Permitted use of tv promotion has been extended from one year to three years after the date of filming, and foreign artists visiting the U.K. will be allowed to make such promo films here—though these films will be treated as foreign material.

American acts going to Britain under the reciprocal deal with the American Federation of Musicians will now be able to appear in two shows with two repeats, not one of each as before.

All this is part of a package of agreement between the Musicians Union and the British Phonographic Industry on new scales of payment for recording sessions, which are to

be backdated to July 1 and run for one year.

The general rate covering pop sessions rises from \$63 to \$75 for three hours. Section principals in symphony, opera and ballet orchestras will receive \$72, sub-principals \$62 and rank-and-file members \$60. Work on Sundays under the general rate is to be paid as overtime at time-and-a-half.

Superscope's Losses Exceed Those Of '78

LOS ANGELES—Superscope Inc., reported losses for the second quarter and first half of 1979 and expects losses to continue in the third quarter but at a reduced rate.

For the first half, Superscope had a net loss of \$9,000,000 compared with a loss of \$5,500,000 the year before.

Sales for the half rose 18% to \$98,000,000 compared with \$83,000,000 a year earlier.

In the second quarter, losses were \$7,300,000 compared with \$4,300,000 for the same period last year.

Superscope reports that \$4,500,000 of the six-month and second quarter losses were due to a write-off of certain deferred items, a greater addition to accounts receivables reserves and the phasing out of Vorsetzer production.

The firm says that the 1979 loss also reflects the continuing sale of some discontinued Imperial and Marantz products at reduced prices. It also cites a lower than average gross profit margin due to higher cost of products purchased in 1978 when the Japanese yen was at a higher value relative to the dollar.

Cal Stereo Chain Closes One Store

LOS ANGELES—Cal Stereo, the financially troubled hi fi chain here which is undergoing a Chapter XI reorganization (Billboard, Aug. 25, 1979) has closed one of its Southern California outlets.

The closed outlet, in Orange, Calif., reduces the chain's Southern California store total to 16 from 17. At one time the chain had 22 stores between San Francisco and Los Angeles. All five San Francisco area stores have been closed.

Shukat Relocates

NEW YORK—The Shukat Co. Ltd. has moved to 211 W. 56th St., New York 10019. The telephone remains (212) 582-7614.

Market Quotations

As of closing, August 23, 1979

1978	1979	NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	32%	ABC	9	1047	47%	46%	47%	+
41%	34%	American Can	6	152	40%	39%	39%	Unch.
18%	14	Ampex	10	108	17%	17%	17%	+
3%	1%	Automatic Radio	—	8	2%	2%	2%	Unch.
24	20%	Beatrice Foods	9	1270	23%	23%	23%	+
56%	44%	CBS	8	193	53%	52%	52%	—
26%	18%	Columbia Pictures	4	61	24%	24%	24%	—
13%	8%	Craig Corp.	15	38	8%	8%	8%	—
44%	33	Disney, Walt	12	225	40%	39%	39%	—
3	2	EMI	15	74	2%	2%	2%	Unch.
25%	15%	Gates Learjet	9	56	24%	23%	24	—
18%	13%	Gulf + Western	4	776	16%	16%	16%	+
17	10%	Handieman	5	104	11%	11%	11%	+
8%	3%	K-tel	64	42	7%	7%	7%	+
3%	2	Lafayette Radio	—	2	2%	2%	2%	—
37%	28%	Matsushita Electronics	6	—	—	—	30%	Unch.
48%	37%	MCA	8	65	46%	45%	46%	+
39	26%	Memorex	5	206	29%	28%	29%	—
66	52%	3M	11	2093	57%	55%	55%	— 2
50%	36	Motorola	11	330	49%	48%	48%	—
32	24%	North American Philips	5	16	30%	30%	30%	+
22%	16	Pioneer Electronics	11	5	17%	17%	17%	+
25%	14%	Playboy	23	34	18%	18	18	—
28%	23	RCA	7	723	25%	25%	25%	+
10%	7%	Sony	17	48	8%	8%	8%	—
8%	4%	Superscope	—	9	4%	4%	4%	—
29%	17%	Tandy	8	2139	27%	25%	27%	+
11%	4%	Telecor	4	9	4%	4%	4%	+
7%	4%	Telex	14	136	4%	4%	4%	Unch.
3%	1%	Tenna	—	31	2%	2	2%	+
20%	16%	Transamerica	6	303	19%	19%	19%	+
46%	30	20th Century	7	154	44%	44	44	—
41%	32%	Warner Communications	7	717	37%	36%	36%	—
15%	12	Zenith	11	179	13%	13%	13%	—

OVER THE COUNTER

ABKCO	P-E	Sales	Bid	Ask
Data Packaging Corp.	—	—	1%	2%
Electrosound Group	7	1	9%	10%
First Artists Prod.	4	3	4%	5%
GRT	32	277	5%	6%
	—	10	%	%

OVER THE COUNTER

COUNTRY				
Integrity Ent.	7	11	1%	2
Koss Corp.	8	11	5%	5%
Custom Elec	17	12	2%	2%
M. Josephson	8	182	17	17%
Orrox	16	51	6%	7%
Recoton	4	5	1%	2%
Schwartz Bros.	3	—	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.

Loss Logged By U.K. Pye Label

LONDON—The general sales slump in the record industry is blamed for a dramatic drop in the trading fortunes of Britain's Pye Records, licensee here for Casablanca, among other U.S. labels. Downturn sees the firm's 1978 profit of \$2.55 million become a loss of \$94,600 for 1979.

The figures, presented in the annual report of the Associated Communications Corp., show the record company's sales dropping from \$27.3 million to \$26.9 million.

Lord Grade, Associated Communications Corp. chairman, says that despite the slump, "the strength of the company's catalog, both in terms of established artists and fresh talent gives confidence for the future."

On a bright note, the corporation's music publishing arm, ATV Music, has hit a record profit high at \$5.09 million for 1979, compared with

\$4.47 million in the previous 12 months.

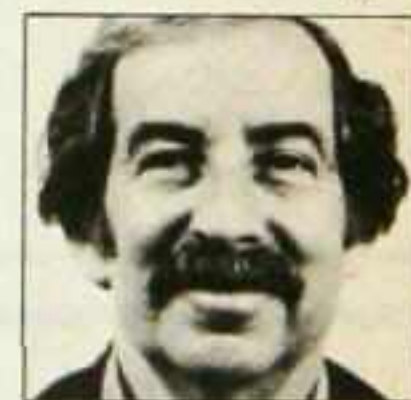
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Composers Perform At ASCAP Night

LOS ANGELES—The Hollywood Press Club presents its ASCAP Night Sept. 11, in which songwriters are honored along with their hits. Committed to appear are Jay Livingston and Ray Evans, Arthur Hamilton, Sammy Fain, Bobby Troup and Matt Dennis.

The event takes place at Sportsmen's Lodge in Studio City with dinner being served at 7 p.m. Admission is \$12.50 for a member each while admission is \$15.00 for non-members.

Cachet Label Move

LOS ANGELES—Cachet Records moves from its Burbank offices to 6535 Wilshire Blvd., Suite 700, Los Angeles 90069, (213) 655-2901

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33% OF TOTAL VOLUME Direct Marketing Ups Hansen Sales

By IRV LICHMAN

NEW YORK—While maintaining a strong retail base, Hansen Publications has evolved a direct market hold for its print product that now accounts for 33% of its total sales volume.

Hansen is spending \$1 million a year to develop direct sales to consumer via tv, print and mail-order avenues, according to Richard Sutter, Los Angeles-based vice president of marketing.

Started three years ago, the company has sold six instructional books, selling at \$10, via direct sales with volume of 100,000 to 300,000 of each folio.

That \$1 million ad budget, Sutter notes, is broken down by 60% for television, 30% for print advertising and 10% for mail-order.

"We'll be accelerating our consumer marketing program on this level with new areas, which will further our library of product aimed at direct consumer sales," Sutter maintains. He says Hansen has secured a million names on its mailing list through advertising.

Sutter claims the nature of the books offered in this manner has only produced limited flac from jobbers and dealers.

"Our special project books are generally larger and higher priced and they're unwilling to tie-up inventory dollars in this kind of mer-

chandise. They'd rather buy three books at that price."

Yet, Sutter says the \$10 books are available to dealers, most often after the initial ad push.

"I think that dealers have benefited from our ad programs, which have, in fact, brought new customers into the print field, as they seek supplemental books at the dealer level."

Hansen is represented with either distribution or dealer units in seven U.S. cities, plus a retail store in London.

As for the general state of business, Sutter declares that the firm has not found any serious decline in business, crediting the company's special projects phase a major assist in this regard.

"We've learned a lot about mail-order and we'll always be trying new things to keep the momentum going," he adds.

And in the highly competitive tradition of mail-order business, Sutter isn't letting on as to the exact nature of these new concepts.

Score For 'Sleepy'

LOS ANGELES—Film scoring for the film "The Legend of Sleepy Hollow" has been completed by Don Perry Enterprises, Inc. with Bob Summers and George "Smitty" Price composing.

Ariola & Arista Mull Publishing

NEW YORK—An integration of the Arista Music Publishing Group into Interworld Music Group in view of Ariola-Eurodisc G.m.b.H.'s pending purchase of Arista Records?

Although Mike Stewart, president of Interworld, like Ariola a part of the German Bertelsmann conglomerate, and Billy Meshe, vice president of the Arista publishing wing, say it's too soon to tell, Meshe believes "it's not in the cards at this time."

He admits that it's something that might be explored, but Meshe contends, "I don't know why matters should change, since Mike and I seem to be into different things."

"Mike is an acquirer of catalogs, and though I'm acquiring to a degree, my game is really the development of new writers from day one."

Meshe, a veteran publishing figure and a one-time writer/performer, has led the Arista operation since its inception 2½ years ago. Since that time the company has had a successful chart run in the pop, country and r&b charts, having had a high of six Hot 100 records in May.

If the two firms remain apart, Meshe says functions such as copyright administration would also operate separately. "On sight administration is terribly important in a publishing company's life and such functions must be available at any given moment."

In German Pact

NASHVILLE—Mick Lloyd Productions has entered into a pact with Juergen Kramar of German-based Intercord to release Lloyd-produced artists Jerri Kelly and Bill Hanks abroad. Intercord will subpublish and distribute both Kelly's current LP and Hanks' single, "Heaven Lost An Angel," in Germany, Austria and Switzerland.

Lyrics Completed

LOS ANGELES — Interworld Music songwriter Molly-Ann Leikin has completed writing the French lyrics to John Sebastian's music for the N-F Geria III production, "French Postcards." With Lee Holdridge doing the score, the Paramount picture is due for release in September.

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Lucy Fisher, Vice President, Creative Affairs, Twentieth Century-Fox, Los Angeles
Sherry Lansing, Senior Vice President, Production, Columbia Pictures
Kathy Morgan, Morgan/Hillinger Productions, Manhattan Beach

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Fall 1979

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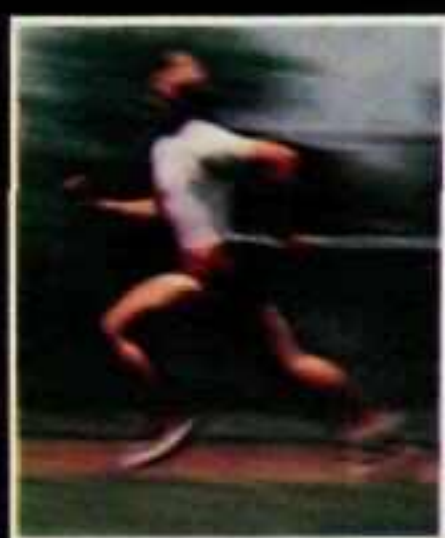
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ARTISTS/Billboard's International Talent Forum V provides an open forum to discuss your thinking, plans; concerts vs. paid TV opportunities; artist-manager's role; source of (new) income... domestically and internationally for the 80's.

FACILITIES/Festival-type shows are increasingly popular; some major acts are returning to the clubs and other smaller venues, concerts; increasing costs; security; changing audiences. Owners/operators of facilities (large and small) will be at Billboard's International Talent Forum V

to discuss and evaluate these and other hot topics.

TICKET OUTLETS/Ticket scalping and duplication, promotion, distribution... whatever your needs or problems, Billboard's International Talent Forum V will heighten your perspective this year to discover new directions and possibly find solutions that will work in the 80's.

BOOKING AGENTS/Last opportunity before the next music-record decade to discuss the major problems of entire agency rosters... where they will be able to work; opening acts' importance; promoters' territorial lock-ins; Billboard's International Talent Forum V, where the live talent trends of the 80's may very well be established.

PROMOTERS/Shrinking profits; greater risks; artists' demands; need for increased security; rising costs of advertising; promotion and facilities. Billboard's International Talent Forum V will open these topics up for discussion to uncover what the real headaches are as a normal part of the promoter's responsibility.

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BARRY FEY
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The Forum

Wednesday, September 5

- 9 am-6 pm** REGISTRATION
- 2:15-4:15 pm** "FOR BEGINNERS ONLY—Industry Newcomers Talk to the Veterans"
Moderator: ROY BATTOCCHIO, RCA Records
Panelists: SHARON ARDEN, Jet Records; JERRY GOLOD, NBC-TV, Prog Director; STEVE GOLD, Far Out Management; HAL RAY, William Morris Agency; RUSS SHAW, MCA Records; LARRY VALLON, Larry Vallon Presents
- 4:30-6 pm** "THE COLLEGE CIRCUIT—Presenting the Major Acts"
Moderator: BARBARA HUBBARD, New Mexico State Univ.
Panelists: CARL BRESSLER, Michigan State; STU OSNOW, Univ of Colorado; BLAKE MURPHY, Univ of Arkansas; JOE SPERENO, Magna Artists; TOM SPARROW, Auburn University
- 8:30 pm** Evening Entertainment

Thursday, September 6

- 10 am-11 am** WELCOMING REMARKS & KEYNOTE SPEECH
- 11 am-1 pm** "OPEN SEASON—Speak Your Mind"
Moderator: BARRY FEY, Feyline Presents
Come with questions for some of the top veterans of the industry
- 1 pm-2:15 pm** "One-On-One Luncheon"
- 2:15-3:30 pm** "PUBLICITY—Can PR Ease the Budget Crunch?"
Moderator: PAUL COOPER, Atlantic Records
Panelists: HOWARD BLOOM, Howard Bloom Agency; BOB GIBSON, Rogers & Cowan; MICHAEL GERSHMAN, Michael Gershman Communications; MIKE GORMLEY, A&M Records; BOB JONES, Motown Records; CAROL ROSS, The Press Office; MORTY WAX, Morton D. Wax Assoc.; DENNIS FINE, Arista Records; MEL DA KROOB, RSO Records; BOB LEVINSON, Levinson Assoc.; NORMAN WINTER, Norman Winter Assoc.
- 3:30-5 pm** "MEETING THE MUSICAL CHALLENGES OF THE 80's"
Moderator: EPPY EPSTEIN, My Father's Place
Panelists: CHRIS BLACKWELL, Island Records; KEN BERRY, Virgin Records; WARREN SMITH, Rocker's Int.; DAN BOURGOISE, Bug Music Group; LISTER HEWAN-LOWE, Mango Records; HERBIE MILLER, Manager, Peter Tosh
- 5:15-6:45 pm** "DEVELOPING TALENT—Artist Development/Relations"
Moderator: JONATHAN COFFINO
Panelists: MARTIN KIRKUP, A&M Records; HOWARD KAYLAN/MARK VOLMAN; RON MCCARRELL, CBS Records; JERRY MICKELSON, Jam Productions; HERBIE HERBERT, Houston Palladium; MARIBETH MEDLEY, Infinity Records; RUSS SHAW, MCA Records; DANNY SOCOLOF, Uptown Theatre/Neo-Space Prod.; JANE SCHWARTZ, Cue (Warner Bros.)
- 8:30 pm** Evening Entertainment

Friday, September 7

- 9 am-11 am** "THE BUCK STOPS HERE"
Moderator: CAROL SIDLOW, Wm Morris Agency
Panelists: to be announced

- 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; CHET HANSEN, Athena; DAVID KNIGHT, Starwood; HANK LO CONTI, Agoura Ballroom; MARIBETH MEDLEY, Infinity Records; DAVID BARAM, My Father's Place
- 12:45 pm-2 pm** "One-on-One Luncheon"
- 2 pm-3:15 pm** "BOOKING AGENTS—Winning in Times of Economic Uncertainty"
Moderator: TOM ROSS, ICM
Panelists: STEVE JENSEN, ICM; PETER GROSSLIGHT, Regency Artists; RON RAINEY, Magna Artists
- 3:30 pm-5 pm** "FACILITIES—Challenges Facing Facility Operators"
Moderator: CLAIRE ROTHMAN, The Forum, Inglewood, Ca
Panelists: PATRICK DARR, Capitol Center, Landover, Md; FRANK FRIED, Rosemont Horizon, Chicago; STEPHEN GREENBERG, Spectrum, Philadelphia; BRUCE LAHTI, Olympic Stadium, Detroit; ROBERT FRANKLIN, Madison Square Garden; SHELLY SALTMAN, 20th Century-Fox, Beverly Hills
- 5:15-6:30 pm** "MANAGERS—Winning in Times of Economic Uncertainty"
Moderator: MIKE KLENFNER, Front Line Mgt.
Panelists: ERIC GARDNER, Panacea; FOREST HAMILTON, Forest Hamilton Mgt.; BUD PRAGER, Manager of Foreigner; GARY BORMAN, Gary Borman Management, Los Angeles; KEN KRAGEN, Personal Manager
- 8:30 pm** Evening Entertainment

Saturday, September 8

- 9:30 am-10:45 am** "THE FINANCES OF ROCK 'N' ROLL"
Moderator: BARRY FEY, Feyline
Panelists: NEVILLE JOHNSON, Attorney at Law; MARK HAMMERMAN, Elektra/Asylum Records; MIKE LUSHKA, Motown Records; RON RAINEY, Magna Artists; AL TELLER, Windsong Records
- 11 am-12:30 pm** "PROMOTERS—Winning in Times of Economic Uncertainty"
Moderator: BILL GRAHAM, Bill Graham Presents, San Francisco
Panelists: DANNY BRAMSON, Universal Amphitheatre; BARRY FEY, Feyline; RENNY ROKER, Renny Roker Presents; ARNY GRANAT/JERRY MICKELSON, Jam Productions; TONY ZOPPI, Riviera Hotel, Las Vegas
- 12:30-2 pm** "SOUND AND LIGHT REINFORCEMENT—Cost Control; How Much Equipment is Necessary; New Techniques in Staging"
Moderator: JOHN EARGLE, JBL
Panelists: COLIN WATERS, Electrosound; ANDY TRUEMAN, See Factor; JERRY KRAMER, Kramer-Rocklen Studios; SHOWCO, INC.
- 2:15-3:30 pm** "MERCHANDISING"
Moderator: DEL FURANO, Winterland
Panelists: to be Announced
- 6 pm** TALENT FORUM AWARDS BANQUET AND ENTERTAINMENT

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KITTYHAWK, Courtesy of EMI/UA and Gary Borman
BAY CITY ROLLERS, Courtesy of Arista
Production by Jerry Landry for PromoVision, Inc.
Lighting by See Factor
Additional Acts To Be Announced

Sales Pick Up With Release Of Big Act LPs

• Continued from page 1

soundtrack, Charlie Daniels, Little River Band, Louise Goffin, Foreigner, Earth, Wind & Fire, Teddy Pendergrass, Commodores, Doobie

Brothers, Eagles, Van Halen and Neil Young, among others.

WEA's Droz even goes so far as to describe it as being on the "edge of an explosion."

The initial consumer splurge is being felt at retail first, Droz says, because rackjobbers' reaction time is slower.

This long awaited turnaround has

caught WEA with depleted inventories on catalog and new product. The reason: a calculated program this summer of trimming down dealer orders and holding down

pressing runs to avoid duplications of this year's staggering and quagmiring returns problem.

Reports from dealers and one-stops in the Midwest earmarked WEA's cutback on its pressing and shipping, prompting Droz to explain: "We reacted to market conditions by being cautious and conservative. Yes, we have been reducing orders where we felt they were excessive."

Assistance in preparing this story provided by Mike Hyland, Alan Pencansky and Dick Nusser.

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"It was caution that the times dictated to us, but that mood is turning around and we are making up inventories. Yes, our service has been off but we are taking immediate corrective steps to improve it."

The Warner Communications family of labels which are distributed through WEA (Atlantic, Warner Bros., Elektra/Asylum) are having their products pressed up at Warner Communication's two company owned plants—Specialty in Olyphant, Pa., and Allied in L.A.—and at Capitol and several other custom houses.

Droz says that 30-60 days ago WEA let its inventories "slide down" because of depressed sales conditions.

Led Zeppelin's just-shipped Swan Song LP, "In Through The Out Door," heralds the lot of WEA's new product. In L.A. alone, a Licorice Pizza store in Canoga Park had 141 phone calls asking when the LP would go on sale.

WEA's Droz says his company's shifting back from a "conservative philosophy to a realistic" one should help fill the pipelines with hot product.

Droz says he began receiving impressive orders for catalog and currently released material before the Zeppelin LP was shipped Wednesday (22). "It came out of the blue," he admits.

In the Midwest, major users are recording their own strong sales upswing, but they are cautious about pronouncing it a full recovery.

Stan Meyers, sales manager at Sound Unlimited, one of the nation's leading one-stops, complains of the costly product shortages created by the WEA austerity move.

Because of the conservative ordering policy, Meyers says he lost 5,000 copies of the Cars' first two LPs in the last month. Droz acknowledges "we have many zeros in our service, but we have made the turnaround in getting product pressed."

One company which supports WEA's realistic business practice is Father's And Son's one-stop in Indianapolis. Says John Valant, ad promotion director: "We feel that WEA was the first to make a very wise step." Valant calls the WEA policy "a step back from front-loading." "Why front-load," he asks, "when it's only going to come back and make money for the trucking firms?"

The business pickup is felt at the Chicago Lieberman rack branch. Notes Ed Chittum, the sales manager: "We've started to see more people back in the stores. Business has picked up in the last three weeks." "We definitely have seen business pick up," adds Jim Rose, general manager of the Rose Records operation in Chicago. "August has come on as a substantial month."

"All catalog has picked up considerably," interjects Ken St. Jean, manager at Hegewisch in Calumet.

(Continued on page 16)

Labels Hope Superstar LPs Will Ignite Sales

• Continued from page 1

lon Jennings and Willie Nelson.

Also: Marvin Gaye, Aerosmith, Boz Scaggs, Meat Loaf, Barry White, Toto, Barry Manilow, Alan Parsons, Steve Martin, Neil Young, Z.Z. Top, Parliament and Styx.

In addition, record companies expect the growing popularity of new rock bands, paced by the Knack's No. 1 LP and single, to continue, with relatively unknown acts continuing to follow in the footsteps of such other recent successes as the Cars, Rickie Lee Jones, Cheap Trick, Van Halen and Dire Straits.

"I am encouraged by the feel that is now coming from the marketplace. I think we have reached and passed the low point," says Jon Peisinger, Polygram Distribution's marketing development vice president. "Especially gratifying is the strength of the developing product, with Carolyn Mas selling through and the market strong now for the Scorpions and Bram Tchaikovsky."

Assistance in preparing this story provided by Stephen Traiman, Dick Nusser, Jim McCullough, Cary Darling, Ed Harrison and Jean Williams.

"What is particularly exciting about this great surge of activity is that so much of our success is with new artists," comments Tunc Erim, vice president of AOR promotion at Atlantic. "Clearly both radio programmers and retailers are now willing to expose new music and personalities to the public at large. And the public, in turn, is eagerly embracing a whole new range of new artists."

• Atlantic leads the fall release schedule with the new Chic LP climbing to 7 on the Billboard LP chart after two weeks, and the new Led Zeppelin LP, "In Through The Out Door" released Wednesday (22). The \$8.98 Led Zeppelin LP, which is being released with six different covers, is the subject of an intensive promotional and merchandising campaign based around the various covers.

Also on tap from Atlantic in the next months is the third Foreigner album as well as releases by Aretha Franklin, Cerrone, Emerson, Lake & Palmer in concert, Firefall, Ray Charles and Herbie Mann.

Tentatively scheduled for October and November from Atlantic are LPs by Leif Garrett, Charlie Mingus, Sister Sledge and the Rolling Stones before Christmas. Atlantic says no decision has yet been made as to which LPs will be priced at \$7.98 and which at \$8.98.

• The milestone Bob Dylan LP, "Slow Train Coming," which was recorded with members of Dire Straits, leads the CBS releases for September and October. From the Columbia label are titles by Bruce Springsteen, Barbra Streisand, Boz Scaggs, Neil Diamond, a "Star Trek" soundtrack, Rex Smith, Aerosmith, Willie Nelson, Toto, Kenny Loggins, Santana, Johnny Mathis and Crystal Gayle.

From the various Epic, Portrait and Associated Labels expect albums by Cheap Trick, Meat Loaf, Dan Fogelberg, George Duke and Melba Moore.

• RCA has fall product coming from four of its top-selling acts, highlighted by a "John Denver Meets The Muppets" Christmas LP and new releases from Jefferson Starship, Hall & Oates and Waylon Jennings.

The Denver/Muppets project, tied to a December ABC-TV special, is to be backed by a merchandising campaign. Of particular note, the LP

will list at \$7.98, rather than the \$8.98 for Denver's last release.

• A new studio album, "One Voice" by Barry Manilow leads the Arista release schedule for the fall, with other LPs also planned by the

Grateful Dead, Outlaws and the Alan Parsons Project.

• Due from Warner Bros. is Steve Martin's "Comedy Is Not Pretty" Sept. 21 carrying an \$8.98 list. Rod Stewart's "Greatest Hits" also

\$8.98 is slated for Oct. 19; Fleetwood Mac's long-awaited "Tusk," a double album is due Oct. 5 bearing a \$15.98 price tag. Also slated for Oct. 5 is the original soundtrack of Neil Young's "Rust Never Sleeps" which

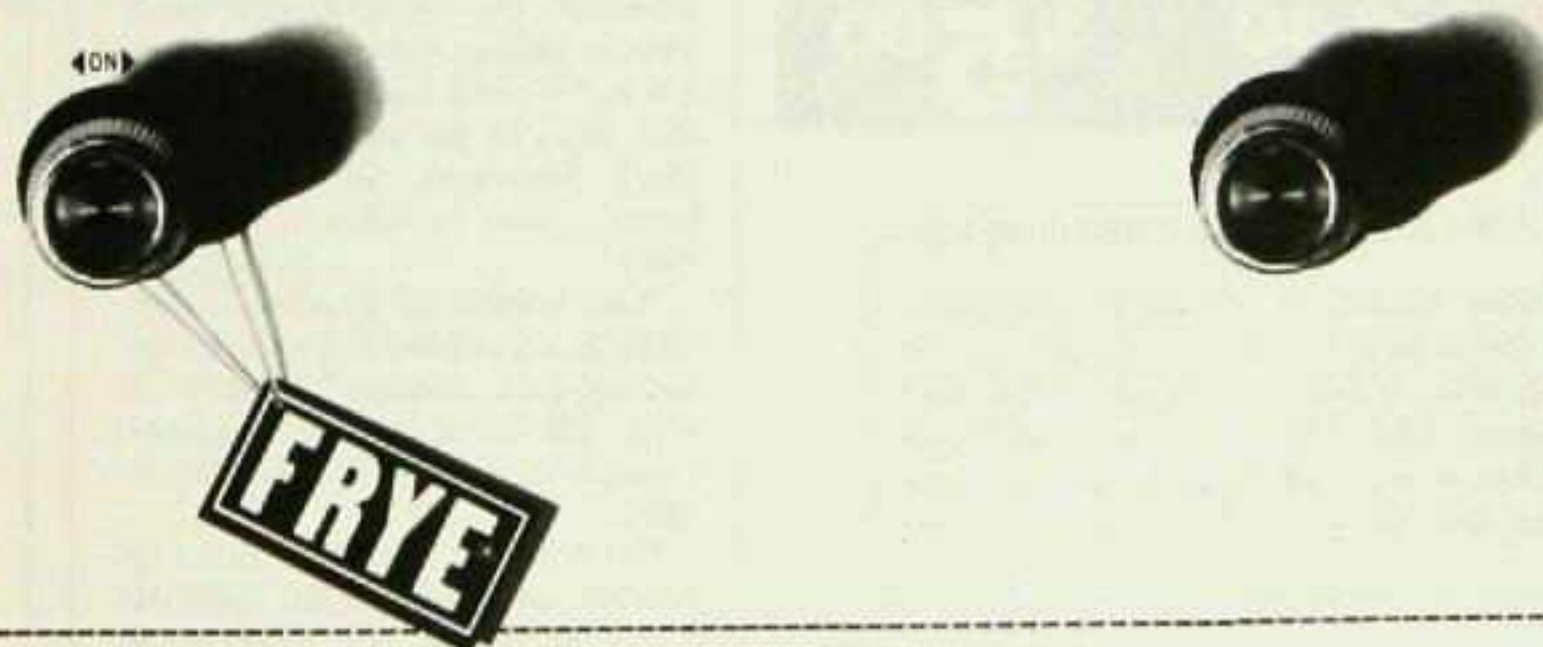
as of yet has no definite pricing. And Z.Z. Top's first Warner product "Deguello," is due on the 5th priced at \$8.98.

• A \$5.98 Beatles package may
(Continued on page 72)



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RICHARD'S SHOES

Digital LPs Due For Fall Release

• Continued from page 1

"E=MC²," the first all-digital disco album from Casablanca.

Other mainstream all-digital products include "True Myth," self-titled Canadian Warner progressive rock LP released in August, and "Heaven Must Have Sent You," Bonnie Pointer's 12-inch disco single from Motown.

Growing also is the use of digital for mixing down of multi-track analog tapes. This trend encompasses releases by Chick Corea/Herbie Hancock for CBS, Fleetwood Mac (Warner), Lowry Hamner & the Cryers (Mercury) and Stevie Wonder (Motown).

On the more esoteric audiophile recordings scene, digital clearly is in the driver's seat today. This repre-

sents a shift for many companies away from direct-to-disk production philosophy.

Today, an absolute commitment to direct disk—the original audiophile production technique of the '70s—can be found at only two labels—Sheffield Lab and Crystal Clear Records.

Former direct-to-disk producers switching to digital wholly or in part include Umbrella Records, Discwasher Recordings, M&K Real Time Records, Trend Records and Direct Disk Labs of Nashville.

At the major label level, the biggest digital push is being mounted by CBS Records, though its first all-digital release won't be seen until fall.

"We're recording a new digital

work almost weekly," confirms Joe Dash, CBS vice president of business development working closely on the new digital program.

The majority of CBS digital tapings are classical, with a mixture of jazz session work. The label recently placed an order with Sony for its second PCM-1600, the machine used for most of its tapings.

Other digital machines being used in the U.S. are manufactured by 3M and Soundstream.

RCA Records and London also evidence a keen interest in digital, both with product already in the stores. London has developed its own two-channel digital recorder with possibility for marketing the unit to studios and other labels in the future.

RCA for the fall promises a series of three Dallas Symphony digital disks taped on a Sony machine. The recent Red Seal Bartok "Concerto For Orchestra" was recorded on Soundstream digital gear.

In the pop realm, Motown, A&M and Warner show the greatest interest, with A&M and Warner studios housing 3M digital systems today.

Motown recently was the site of a three-way comparison test of Soundstream, 3M and Sony digital systems.

Reportedly Jermaine Jackson's forthcoming Motown album is being cut on Sony digital equipment owned by Stevie Wonder.

Many smaller labels are contributing to the growth of the digital catalog including Vanguard, Telarc, Delos, Audio Directions, Chalfont, Gothic, Sine Qua Non, Varese-Sarabande, Discwasher Recordings and Sonic Arts.



TOP SALESMAN—Al Zangrillo, Pickwick's Seattle sales manager, receives his plaque as the store's top sales manager of the year during a recent store managers meeting in Hollywood, Fla. Zangrillo is flanked by the pretty lady who brought out the award and Chuck Smith, Pickwick's president.

UA Music Into New L.A. Offices

NEW YORK—United Artists Music moved to larger West Coast offices Monday (27) in what president Harold Seider indicates "is a further commitment of the company to the continued expansion of our entire music publishing operation."

The new 16,000 square foot national headquarters at 6753 Hollywood Blvd. in Los Angeles, acquired under a 10-year lease, will house executive offices, West Coast professional, movie music, administration and copyright staffs.

Also provided are larger quarters for the UA Music accounting, roy-

alty and data processing operations, with future plans calling for an on-site demo recording studio.

BMA To Nashville

NEW YORK—The next meeting of the board of directors of the Black Music Assn. is scheduled for Saturday (1) through Monday (10) in Nashville where the board will attend a special luncheon given by BMI and be the guests of the Country Music Assn. at the "Grand Ole Opry" and the Country Music Hall of Fame.

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Slump Cools

• Continued from page 14

City, Ill. And at Pipe Dreams, Green Bay, Wis., the "darkest days" have been passed, believes manager Mark Morgan. "A lot of the new product is moving. Everybody seems to be looking for new blood."

One reason for new product moving, observers believe, is that today's teenager, impatient with waiting for the superstars to hit the bins, has been liberally testing the new artist category with greater frequency.

This feeling is echoed in Nashville where Chuck Adams of the Sound Shop comments: "The teen-oriented records seem to be the biggest movers. Groups like the Cars and the Knack and even Charlie Daniels have been moving extremely well." However, the chain reports problems in getting service from several labels. "When it used to take three or four days to get our orders," says Mark Maynard, the chain's LP buyer, "now it takes a week or more."

"Our volume of business is definitely going to blow out with the upcoming rock releases," happily asserts David Coleman, assistant manager of the Record Bar in Nashville.

In Atlanta, Steve Lucas of Peaches on Peachtree St., indicates that store traffic "has increased in the past few days." As for orders being filled, "If we order 10 hot titles, we might get six this week and maybe seven next week."

In Birmingham, Ala., a local act, Hotel, which cuts for MCA, has helped lure customers to the Oz store, admits manager David Keadle. Business overall has increased within the past two weeks. "I feel the whole thing is in the process

(Continued on page 23)

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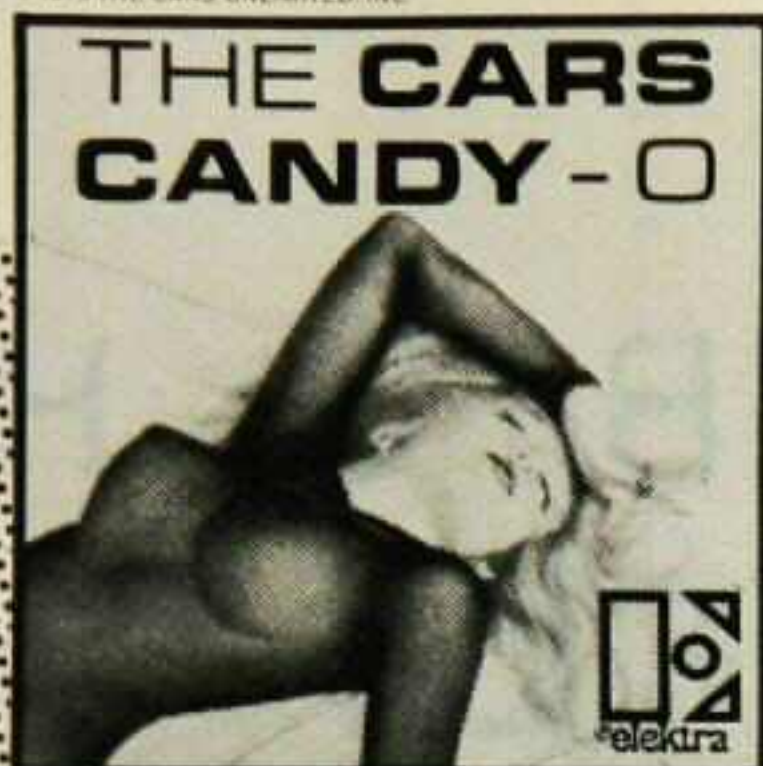
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The Cars Let's Go

(E-46063)

From the platinum album, CANDY-O

(5E-507)

Produced by Roy Thomas Baker

Gearing up fast for the Top Ten!

Eddie Rabbitt Suspensions

(E-46053)

From the album, LOVELINE (6E-181)

Produced by David Malloy

A pop hit across the board!



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(E-46521)

From the album, KID BLUE (6E-203)

Produced by Danny Kortchmar

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Chris Thompson If You Remember Me

(P-45904)

From the soundtrack album,
THE CHAMP (P-9001)

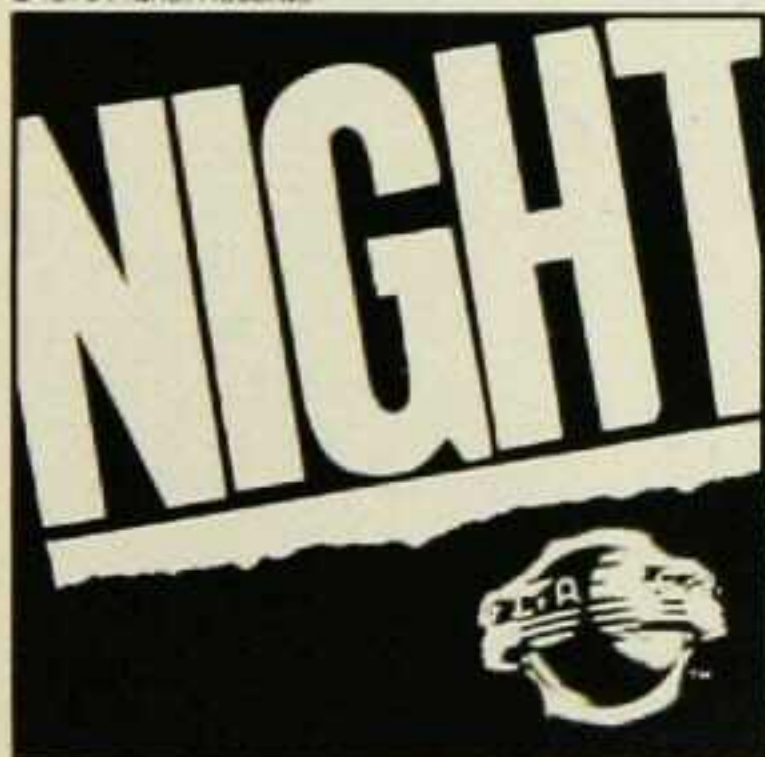
Produced by Richard Perry
(on Planet Records)

A New York knockout at 99X!

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Night Hot Summer Nights

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From the album, NIGHT (P-2)

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THDAY.

Gloom, Then Enthusiasm At Record Bar Meet

• Continued from page 3

dising concepts can he go to manufacturers and elicit not only contest money but collateral merchandising materials and possible correlative advertising allowances to bolster such efforts.

The Bergman and Golden families, which direct the chain's growth, have given the greenlight to Rich Gonzalez, vice president of leasing, to add at least 15 more locations before the 1980 convention.

"We are shooting for 2,500 square foot stores, so that we can house videodisks and provide room for other trends in the future," Gonzalez explained.

"The chain, currently in 23 states, will open its first store in Mississippi later this year. In another change, Gonzalez is enlarging the Lakewood Mall, Atlanta, location from approximately 2,500 square feet to more than 5,000 square feet. Like the Tracks superstore in Norfolk, the Lakewood store expansion is a test.

The Record Bar-Tracks chains employ approximately 900 nation-

ally. It expects to top 1,000 employees next year at this time.

To adequately serve its burgeoning store empire, Record Bar's home offices and warehousing will add a fourth building in the next 12 months. The additional building will bring the Durham suburban headquarters to more than 20,000 square feet in warehouse and office space.

The nation's third biggest record-tape accessory chain expects a change upward in the business spiral. Barrie Bergman, president, noted the convention began in an aura of "abject gloom and doom," which disappeared as the convention proceeded.

With the exception of CBS Records, manufacturers outlined strong fall release programs. For example, WEA's Rich Lionetti said the firm has Led Zeppelin, Rod Stewart, Steve Martin, Foghat, Fleetwood Mac and the Eagles slated prior to Oct. 15. Lionetti said that 8-track is falling rapidly behind cassette with a current sales ratio of one to one.

Roger Helms, Charlotte sales manager, and Bill Biggs, Atlanta branch manager, announced that the Bar stores will have an October WEA product push with more than \$2,500 in merchandising prizes.

A&M national sales manager Bernie Grossman bowed a simple approach to convention sales presentations. Assisted by regional rep David Fitch, Grossman winged a 30-minute dialog. His down to earth approach was in sharp contrast to the normally tinsel audio/visual presentations by manufacturers.

Grossman subtly nudged Bar personnel about selling blank tapes in quantities, as did MCA sales chief, Al Bergamo, who said: "Not all those blank tapes are being sold to doctors and lawyers."

A&M spent a lot of money on tv spots for Chuck Mangione, Grossman stated. He said a new Styx LP is coming in September. In October, he promised new Brothers Johnson, Joe Jackson and Pablo Cruise packages. He said that Herb Alpert is in the studio doing a digital recording.

He pledged improved communications and faster order shipments

soon, pointing out that RCA's distribution in Atlanta moves into the 21,000 square foot warehouse, formerly occupied by Together Distributing.

Grossman suggested the best way for Bar managers to accelerate merchandising material shipments would be to place such orders through the 11 Bar district supervisors.

Bergamo lamented the fact that "you let videocassettes go to the Fotomats." The MCA sales topper predicted that in three years, audio/visual concepts would add \$1 billion to industry gross.

"Multiple pricing will perk up business considerably," Bergamo forecast. He explained that with the average album session totaling \$150,000, he explained the difficulty of releasing albums at a \$5.98 suggested list. Some contracts don't allow such pricing, he added. Elton John and the Crusaders might have a \$5.98 in September, he said.

Lionetti had been bugging him with questions about how MCA can release at \$5.98, Bergamo stated.

Asked about the lagging release of ABC products on MCA, Bergamo said that difficulty in finding masters has been further compounded by the "whole GRT mess."

Bergamo sees the poor fill on cassettes continuing through the balance of this year.

The RIAA certification requirement changes will help on over-shipping, Bergamo predicted.

"Nobody makes money on singles. We never did. The single of the future could well be the 12-inch," Bergamo said.

Both the MCA and RCA audio/visual presentations were customized for the Bar convention. RCA showed pictures of the first Record Bar stores established 16 years ago.

Charlie Hall, RCA regional chief, said the Muppets and John Denver will do an album from their early December tv special.

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KEN ADAMANY MUSIC ENTERPRISES, INC.
on behalf of CHEAP TRICK

Discwasher And Maxell Score At Buyers' Parley

HILTON HEAD, S.C.—Two major accessories makers test-ran audio/visual presentations at the sixth annual Record Bar convention at the Hyatt here Monday (20).

Indications are that the pilot came off well.

Both Maxell and Discwasher make shakedown cruises, with audience and speakers' reaction jointly optimistic.

Maxell brought its four-screened multi-image show produced and presented by DD&B Studios, Birmingham, Mich.

Gene LaBrie, Maxell sales chief, presented the same three-part "Evolution Of Sound," previously shown only at the summer CES show this June.

The multi-screened presentation is exceptional. The average record-tape store manager is not as well versed in the basics of sound as is his stereo shop contemporary.

The overall impact of the well-produced Maxell 25 minutes is enhanced by excellent extemporaneous comment from notable industry accessory buyers like Don Turner, Harmony House, Detroit; Norton Young, Music Plus, Los Angeles, and Dick Schram, Pacific Stereo, San Francisco. The expertise of these merchandising leaders, discussing their success in purveying Maxell, was a dynamic idea.

The Record Bar's 17 out of 40
(Continued on page 49)

Wings Special

• Continued from page 6

carrying the show is a question. The unit, headed by Tom Burchill, only has the 12 owned RKO stations signed up at this point, but Burchill says 50 to 60 others have expressed interest in joining.

If no other stations are signed before the Wings broadcast it would be carried only on nine stations since RKO's WOR New York is a talk station aimed at an older audience and WGMS-AM-FM Washington are classical music outlets.

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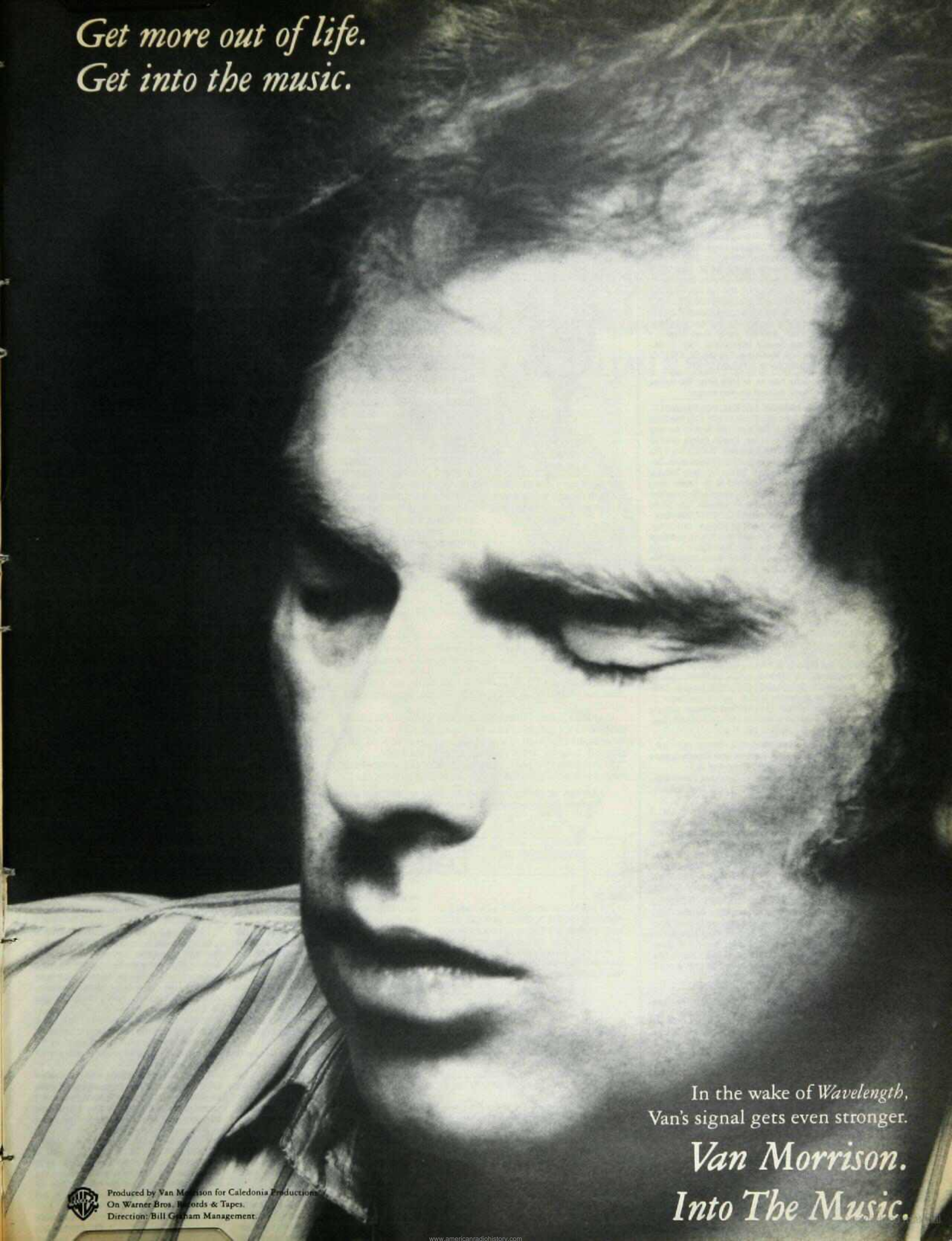
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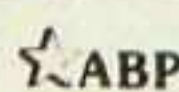
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Vol. 91 No. 35

Commentary

A Plea For Percentage Parity

By AL BRACKMAN

There has been considerable attention given to the current, depressed status of the music industry, particularly the drop in record sales in recent months. While such reduced record sales have been significant, the record business continues to be the largest multibillion-dollar segment of the entertainment field.

The decline in sales reported by record companies is the first major reversal in a couple of decades, but the resulting hardship upon music publishers and their writers has been especially difficult.

In the best years of record industry sales, music publishers and their writers did not share an equitable part of such prosperity. For 70 years, they had been burdened with a fixed statutory record royalty rate of 2 cents. In all other major record markets of the world outside the U.S., the statutory record royalty rate is based on a percentage, rather than a fixed rate.



Al Brackman: "More than 50% of records sold are at a royalty of less than 2 1/2 cents."

Because of the inequity of a fixed royalty rate, publishers have had to diversify their activities to create increasing sources of revenue from areas not related to recordings: printed music, performance activity, exploitation and promotion in foreign territories. Special efforts were made in the area of film and television synchronization uses and any number of other developments that would bring publishers and their writers additional income.

The urgent need of American writers and publishers is to receive, in their own country, the consideration given to American writers and publishers in major foreign countries by providing them with a statutory record royalty rate on parity with other major countries around the world. Hopefully, the following specifications will demonstrate the logic of such consideration.

1) The fixed mechanical record royalty rate in the new Copyright Act was inserted as a compromise and intended to be an interim rate, until such time when an impartial Tribunal would meet two years after its inception to review the provisions of the act and determine if such statutory record royalty rate was equitable and in accordance with general trade practices around the world.

If, in the wisdom of the Tribunal, it is determined that an adjustment of the statutory rate is recommended, such rate should be revised on the basis of a percentage on parity with the mechanical statutory rate in other countries of the world.

2) For almost 70 years, music publishers and writers have been restricted to a fixed statutory rate of 2 cents. Since Jan. 1,

1978, the statutory rate has been 2 1/2 cents, supposedly an increase of 37 1/2%. But because this is not a mandatory rate, more than 50% of records sold have been at a royalty rate less than 2 1/2 cents.

The fixed royalty rate gives the record company the ability to bargain down the rate with smaller, independent publishers, as well as with larger publishers. There is always the implied possibility that if a publisher did not "cooperate," it would not enjoy a goodwill relationship with the record company and might have access only to the washrooms.

3) American music publishers and their writers receive a higher record royalty rate in major record markets outside the U.S. than they receive in their own country. In such countries as England, France and Germany, the mechanical rate is based on a percentage of the selling price, ranging from 6% to 8%.

Ironically, foreign publishers and their writers are penalized when their songs are released in the U.S., because they receive the lower fixed rate rather than a percentage rate on parity with the record royalty paid in their country to American publishers and writers.

Fixed mechanical royalty in new law an 'interim' rate

4) The higher record royalty rate based on percentage has not proved to be a hardship for the foreign record companies. They have achieved such enormous profits and surpluses that foreign record companies have purchased and now own close to 50% of American copyrights, and a significant part of the U.S. record industry.

5) A record royalty rate based on percentage is logical because all record company costs and obligations are also based on percentage—artist royalty, trade discounts, sublicensing rates for the use of masters.

6) The increased statutory rate of 2 1/2 cents provided in the new Copyright Act is not an increase commensurate with the increase in the price of recordings. When the 12-inch LP came into existence, the public was given 12 selections per LP for a price of \$3.98. The collective royalty to publishers and writers was 24 cents per LP. Record companies then discovered there was no resistance to raising the price to \$4.98 and \$5.98 and, at the same time, reducing the number of tracks from 12 to 10 selections.

By using only 10 tracks instead of 12, they further reduced their cost for music royalty by 16%, and by eliminating the cost of recording two tracks, reduced their studio production cost by another 16%.

Today, the cost of an LP is about \$8.95 and the record business, in spite of the current slump, continues to be a multibillion-dollar industry.

Al Brackman is general and professional manager of The Richmond Organization, a publishing firm based in New York.

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

Letters To The Editor

Dear Sir:

The recent cover story on new wave rockers by Adam White and Dick Nusser was more than encouraging. It's about time Billboard devoted a little more space to rock and roll and a little less printer's ink on disco. If more rock and rollers would follow the example set by Steve Dahl at WLUP Chicago, we wouldn't have to settle for disco being shoved down our throats.

Vicki Schlimgen
Program Director, WAQT-FM
Carrollton, Ala.

Dear Sir:

Nothing upsets me more than someone who talks about something they know little about. Donna L. Harper in her letter (Aug. 11) calls your special on religious music a "religious tract" and a "biased story," among other things. I don't think she really read the article.

Throughout your article you said that the terminology of the music being spotlighted was debatable. Actually, the name is not important—it's the message.

The message and meaning of the music, regardless of the name, is to spread the truth of Jesus Christ. The musical message has been around for years, but the quality of music has improved a great deal in the past decade, as pointed out in your article. Personally, I thoroughly enjoyed Billboard's spotlight and look forward some day soon to seeing this type of "message music" begin to show prominently on your charts.

There are millions of Born Again Christians like myself in the world. We are not a minority. I believe every-

one will be hearing more and more of the musical message of Christ in spite of people who tend to group us with other religions and their music.

Darrel Schick
Music Director, WDRK-FM
Greenville, Ohio

Dear Sir:

As a consultant to the entertainment industry, the issue of "pay-for-play" is one to which I have devoted much thought and research. I do not stand to benefit nor suffer directly by the passage of Sen. Williams' and Rep. Danielson's bills, so I feel that I can be objective about this issue.

It is unfortunate that the broadcasters' words which have thus far reached this page have been spent in short-sighted and long-winded defense of their unspeakable position. If Dan O'Neil feels shortchanged because he does not receive a "performance royalty" when his station's shows are cabled to another station, it is not a subject to be discussed within the context of the current issue.

The facts pertaining to pay for play as put forth by the broadcasters in lengthy paragraphs are so clouded by irrelevant and trite information that one must wonder just what the facts are as they see them, and if, indeed, whether they see them at all.

Simply put, the record industry, its artists, and countless others have made a huge investment in the recorded music, comedy, etc., utilized by the broadcasting industry to gain advertising dollars, pay employees, and, hopefully, earn a profit. The record indus-

try is entitled to a return on its investment. Radio has made no such investment in the performances to which they seek free use.

I am sure that there are many self-righteous program directors and station owners who will insist they have made an enormous investment in the careers of budding artists, and sold more records for the record companies than any multi-national tour. I refuse to believe that radio has made a conscious investment. Rather, music is merely a means to an end, and, overall, a hugely successful means at that.

Whether record sales are spurred by radio play is not the issue. Radio play alone cannot a success make. If the artist hasn't the talent, nor the insight, nor the fresh approach it takes, no amount of radio play will help long-term sales.

As long as record sales are a by-product and not the intent of music radio, I see no reason, short of greed, for radio to benefit any longer from this by-product. I suspect that when it comes right down to brass tacks many stations will attempt an all-talk format in hope of breaking music's back and proving a point. But in the long run the threat of all talk is just that, all talk.

The time has come for the broadcast industry to profit from the fruits of its own labors, and not from its ability to bleed the music industry with its absurd free ride. Perhaps the absence of free music will force the broadcast industry to find its strength from within, and the "pay-for-play" will pay for all of us.

Richard Goldstein
Otic Entertainment
New York

Record Bar's Ploy: In-Store Merchandising

HILTON HEAD, S.C.—Taking a page from WEA's Russ Bach, the Record Bar's merchandising coordinator, Ralph King illustrated the chain's continually growing emphasis on in-store merchandising at its sales meeting Wednesday (22).

Managers were scintillated by a half-hour color slide presentation of merchandising ploys and in-store refurbishment, all intended to make customers buy.

"Utilize a cross-section of goods in store windows to show we are full line. Group prerecorded tapes with LPs in displays. Show your tie-in with local radio visibly," King urged. Managers were treated to distinctively erected headers which induce customers into well marked isolated repertoire areas. The Bar stores will have new headers soon,

King promised.

A series of slides showed how to effectively present Billboard's new enlarged chart, Traffic Center.

Especially effective were shots of

accessories centers which featured overhead lighting, pinpointing these high profit items in high traffic areas. King said Bar stores will have weekly blank tape sales and he ex-

pected more accessories merchandising concepts in the future. Two stores which have set up separate special other desks incorporating a Phonolog were shown.

In a session with Chris Stewart, marketing director, King told employees that the chain is testing two new systems in select stores in an attempt to further squash shrinkage.

ANNOUNCING THE WORLD PREMIERE OF THE
1979 BILLBOARD SPOTLIGHT PRODUCTION

THE GREAT, GREAT SHOW:

TODAY'S SOUNDTRACK/ORIGINAL CAST ALBUM MARKETPLACE

Prizes Totaling \$40,000 To 100

HILTON HEAD, S.C.—Despite the recent GRT folderoo and ailing business conditions, the more than 100 management personnel of the Record Bar each received several prizes, totaling more than \$40,000 in retail value, at the third annual Casino Night here Monday night (20).

And there'll probably be a Casino Night, bigger and better, at the 1980 convention, purchasing vice president Fred Traub forecasts.

Aided by the "father" of the gambling casino giveaway concept in the industry, John Craft, Traub worked out more than 350 merchandise prizes from label and accessory makers.

Craft, a recently terminated GRT sales director who introduced the first such casino night at a convention four years ago, stated "this was the largest prize assembly ever."

Bob Jacobson, Denver manager, won the highlight prize, a \$9,200 AMC Jeep. It was a general drawing. All other prizes were bid for in an auction following a "play money" blackjack competition. Bill Joyner, Greenville, N.C., and Ron Mayse, Charlotte, won a \$1,100 Kenwood stereo rig; Richard Smith, Albuquerque, and Jenie Fishel, Durham, took home Sony Betamaxes.

Slump Cools

• Continued from page 16

of turning around," says Keadle optimistically.

This optimistic mood also prevails in the Northwest where Michael Congo of Long Island's All Record Distributors says the last two weeks have shown a consistent rise in sales among his retail and wholesale accounts. "It's the first time this year that there's been a steady, decent flow of business rather than peaks and valleys," says he.

Korvettes Dave Rothfeld agrees that there's been a "strong resurgence" of consumer activity in past weeks, affecting current as well as catalog product. Rothfeld relates some of the manufacturers' reluctance to over-press as resulting in a "steadier market."

In Boston, Steven Pofcher, manager of Music City's Kenmore Square store, also reports upbeat sales but also problems in getting product, much from WEA.

Notes one Eastern dealer who chooses not to be named: "Maybe the labels are over-reacting to the fact they had so many returns last year and they're running scared now."



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AM Hopeful L.A. Man Passing Petition For Right To Broadcast From Home

By CARY DARLING

LOS ANGELES—Over the weekend of Aug. 18-19, Dick Dorwart moved one step closer to realizing his dream. He received 320 signatures at area beaches on a petition that would turn his unlicensed AM station into a legitimate broadcast operation.

The saga began April 18, 1978, when Dorwart, sick of what he was hearing on AM, began KDOR in his parents' Hollywood home. Playing a mixture of rock, disco and oldies, the 32-year-old who is confined to a wheelchair because of a bone disease began to garner an audience.

"It was estimated that we had about 5,000 listeners," he says. "It was non-formatted. We just played sets of music that sound good."

Complaints from three Los Angeles radio outlets over Dorwart's commandeering of the 830 dial position from 6 p.m. to midnight on weekdays and 12 hours a day on weekends led to visits from the FCC.

"The FCC is alright in my book. I didn't expect it to go on as long as it did. They paid me four visits and told me that if I didn't get off the

air, they would have to take legal action. But they said if I filed an application there was a chance that I could have the station," noted Dorwart.

He signed off last Feb. 18 but, if he can help it, the disconnection will only be temporary. Armed with an electric cart and signs with such slogans as "KDOR puts the fun back in radio," Dorwart has been visiting Los Angeles beaches in order to drum up support for his application. He needs 15,000 signatures by the end of September.

Dorwart has had help in his efforts. Four disk jockeys, including chief engineer Don Saunders who kept the 50-watt station operating, voluntarily did air time. Television star and announcer Gary Owens, a personal friend of Dorwart, sometimes lent his voice to public service announcements.

If his application is approved and he gets the nod to start broadcasting, Dorwart plans to have a 1,000-watt transmitter in nearby Santa Monica. This is why Dorwart is seeking signatures in the beach area between the Santa Monica and Venice piers. "President

Carter couldn't get me the station now. Only the people of Santa Monica and West L.A. can," he notes.

For the transmitter and an engineering research study of the 830 kc band, Dorwart is raising \$150,000 from private backers. Musician Sandy Nelson and Don Saunders, who works at a station in Pasadena, Calif., helped Dorwart obtain the equipment for the station.

If the application is approved, KDOR would only be a daytime station though Dorwart plans to take commercials but he throws in a word of caution. "I didn't put KDOR on the air to make a million dollars. I've always had a love for AM radio and I'm trying to save it. Because of FM, it's declining. There are no alternative stations," says Dorwart, who also produces audition tapes for others and in the mid-1960s did sportcasts for KTYM-FM, which is now KACE-FM.

The new signal would allow KDOR to be heard from San Diego at the Mexican border to Fresno in central California.



STICKY MAIL—KEZY-AM Anaheim, Calif., officials with some of the reported 23,000 postcards received by the station in response to its offer to have listeners go with Styx to Montreal on its current tour. That's program director Dave Forman on the left and personality Steve Clark amid the cards.

CALIFORNIA KJAZ-FM

Union Strife Stirs Walkout At Station

LOS ANGELES—A dispute involving wages, benefits and union membership has caused several staffers at Alameda's KJAZ-FM, a jazz station, to walk out on strike.

The walkout occurred Aug. 14 after Bob Menzimer, a morning announcer and operations manager, and David Braun, sales manager, were fired.

"The firings were for union organizing," states Menzimer, who is overall strike coordinator. "And, also we're striking for wages and benefits, of which there are none." Depending on an upcoming vote, the strikers hope to be represented by Local 29 of the Office and Professional Employees Union (AFL-CIO) which Menzimer says has sanctioned the strike and will represent the strikers in negotiations.

Owner Pat Henry says the firings had nothing to do with union organizing. Braun was let go, he alleges, because the sales manager was overstepping his bounds by changing the sound of the station and adding additional unauthorized personnel, namely Menzimer.

"I've never said anything against the union. How could I be anti-union? I'm IDEW Local 202, AF-

TRA and the Screen Actors Guild," he says.

Even the number of those striking is in dispute, with Menzimer saying 18 are out while Henry puts the number at nine, with others not able to cross the picket line though they may not support the strike.

Menzimer says wages have been frozen while the station has increased its cash intake significantly in recent years. As yet, the strikers have no specific percentage increase in mind.

Henry says that although his salaries are comparable to other stations in the area, with announcers getting between \$4 and \$5.44 per hour, they are only part-time wages. "The station was never meant to support full-time announcers and hasn't during all of its years. The people who work here have full-time jobs elsewhere."

Negotiations are set to go before the National Labor Relations Board shortly. Meanwhile, the strikers held a concert at the Keystone Corner club in San Francisco Sunday (26). Performers included Max Roach, Ed Kelly, Bishop Norman Williams and the Dick Conte trio.

CARY DARLING

Mississippi's WAFM-FM Switches To AOR Format

LOS ANGELES—WAFM-FM, in Amory, Miss., Aug. 1 shifted from the easy listening format it had held for five years to an AOR format.

"We felt the change would give an alternative. There's no other station in North Mississippi playing this kind of format," says program director and station manager George Menetre. Amory has a population of less than 10,000.

Sister station to 5,000-watt daytime country-formatted WAMY-AM, the 3,000-watt FM outlet had been unsuccessful. "The easy listening just wasn't sellable. We weren't able to make any money with it. It was automated and it was, more or less, just living off the AM," notes Menetre.

WAFM is no longer automated. Air talent includes Menetre, Van Roberts, Jud Phillips, Leigh Jamison and Joe Bennett on weekdays and weekends.

Menetre feels Bob McRainey Enterprises, which owns the station, was spurred into changing WAFM's format at this time because of the emergence of another station.

"There's WCBR-AM which just came on the air and it's a 500-watt daytimer. But, it was programming Top 40 as is 100,000-watt WHKW-AM in Fayette, Ala.," states Menetre. "We thought AOR would be an alternative."

"Because of Columbus Air Force base in Columbus, Miss., Itawamba Junior College in Fulton, Miss. and the Mississippi Univ. for Women in Columbus, Menetre notes that reaction has been better from outside Amory. "We've only received a couple of calls from some older people who wish we'd still be easy listening," comments Menetre.

The format is the standard AOR style with popular artists being Fleetwood Mac, the Knack, Cars, Supertramp and Wings. "We're about 150 miles below Memphis and in this area people don't like new wave much. But we play some of it and we sort of hand pick what we

play," says Menetre. The station plays no disco.

For the present, disk jockeys have free rein as far as what to play though that may change in the future. On the playlist are 33 albums from which three selected cuts receive the heaviest airplay. Sets consist of two to three songs.

To get word out on the change, WAFM is using the Agency, in Meridian, to coordinate billboards, bumper stickers, flyers, newspaper ads and T-shirts. No television is being used yet.

Special programming includes a top 20 rock LP countdown and old radio serials such as "The Lone Ranger" which air on Sunday evenings.

Tight Security At WLUP-FM Concert

CHICAGO—Tight security was in force at Comiskey Park (recently) at the "Day In The Park" rock concert sponsored by WLUP-FM. The show, featuring Journey and Santana, drew 70,000 persons.

Promoters of the concert were hoping to avoid a repeat of the recent "Disco Demolition" fracas that resulted in heavy damages to the playing field, also sponsored by WLUP-FM.

Although the festivities proved to be peaceful, nearly 200 persons were arrested in and around the ballpark for a variety of minor infractions.

Headlining the concert was Journey, whose offerings were received enthusiastically. Santana was also given a rousing welcome.

Air N.H. Festival 3,000 Miles West

LOS ANGELES—Three separate concerts from the White Mountain Music Festival, recorded live over the Labor Day weekend in Jefferson, N.H., will be broadcast by Santa Monica, Calif.'s KCRW-FM. The station will air the concerts beginning at 2:30 p.m. Monday (3).

Formats And Classical On Tap For NAB

LOS ANGELES—Two of the meetings at the upcoming NAB radio programming conference in St. Louis Sept. 9-12 will deal with "no format formats" and how classical stations are competing in today's marketplace.

"The No Format Format" room opens at 8 p.m. on Sept. 9 and closes when all questions are answered. Hosting are William F. O'Shaughnessy, president, WVOX-AM and WRTN-FM in New Rochelle, N.Y. Cohosts will be Charles Stegall, program director at Raleigh, N.C.'s WPTF-AM; George Lemich, operations manager at Salt Lake City's KSL-AM; and Bob Bruno, program director at WOR-AM in New York.

"No format formats" are ones which offer diversified programming to differing audiences.

Also at the Sunday night session, classical programmers are meeting at 8 p.m. to discuss how to compete with public stations, how to promote classical music and what works in sales.

Hal Rosenberg, Concert Music Broadcasters Assn. president and general manager of San Diego's KFSD-FM hosts. Cohosts are Harry J. Haas Jr., vice president and station manager of Philadelphia's WFLN-AM-FM; Carl Princi, programming and community involvement director at Los Angeles' KFAC-AM-FM; and program director Paul Teare of WGMS-AM-FM in Washington, D.C.

Opening the six-hour special is the world premiere of Gunther Schuller's "Trumpet Concerto," followed by the David Bromberg seven-piece traditional blues ensemble. The program closes with blues, African and Caribbean music as played by Taj Mahal, Elizabeth "Libba" Cotten and Bal Konde.

94 Stations Use 2-Minute Stanza

LOS ANGELES—"Off The Record," a syndicated radio show featuring the words and music of AOR artists, debuted last month over 94 stations. The unique aspect of the program, syndicated by Westwood One, is that each show is only two minutes long with 10 programs being produced weekly.

"It's just long enough to be interesting but not so long that it will be boring," says host Mary Turner, who also is heard on Los Angeles' KMET-FM and Armed Forces Radio.

The idea for "Off The Record" was developed by Westwood One in Los Angeles and taken to Turner. Featured artists are Cheap Trick, Alice Cooper, Bruce Springsteen, Van Halen and others. The audience aimed for is the 18-34 age group.

"We may branch out in the future but right now we're sticking with rock," notes Turner of the show's guests. She also says that structuring and editing an hour interview into a two-minute segment is not difficult.

"I talk about music and try to eli-

cit funny stories. It's more entertaining than academic," Turner states. Up to three shows can be dedicated to one artist. Underscoring the talk, a selected cut of the music of the artist is played.

According to Westwood One president Norman Pattiz, "Off The Record" is heard on such stations as New York's WPIX-FM, Los Angeles' KMET-FM, Detroit's WABX-FM and San Francisco's KMEL-FM.

Stewart Special Due

LOS ANGELES—"Tonight's The Night . . . For Rod Stewart," a one-hour special on the artist, is set to air over NBC-TV Nov. 23 at 10 p.m. The special includes concert footage from the artist's recent tour as well as appearances by guests who have not yet been announced.

Produced by Ken Ehrlich and directed by Bruce Gowers, plans are underway to simulcast the program in FM stereo throughout the U.S.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/23/79)

TOP ADD ONS - NATIONAL

MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
DONNA SUMMER—Dim All The Lights (Casablanca)
ATLANTA RHYTHM SECTION—Spooky (Polydor)

PRIME MOVERS - NATIONAL

ROBERT JOHN—Sad Eyes (EMI/America)
MAXINE NIGHTINGALE—Lead Me On (Windsong)
CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

BREAKOUTS - NATIONAL

COMMODORES—Sail On (Motown)
ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
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.

Pacific Southwest Region

• TOP ADD ONS:

MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
CHEAP TRICK—Ain't That A Shame (Epic)
DOOBIE BROTHERS—Dependin' On You (Warner Bros.)

★ PRIME MOVERS:

MAXINE NIGHTINGALE—Lead Me On (Windsong)
ROBERT JOHN—Sad Eyes (EMI/America)
CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

BREAKOUTS:

HERB ALPERT—Rise (A&M)
COMMODORES—Sail On (Motown)
GERRY RAFFERTY—Get It Right Next Time (UA)

KHJ—LA

★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) Ad-14
★ **HERB ALPERT**—Rise (A&M) 28-19

KRTH (FM)—LA

★ **CHEAP TRICK**—Ain't That A Shame (Epic)
★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
★ **HERB ALPERT**—Rise (A&M) 24-18
★ **ROBERT JOHN**—Sad Eyes (EMI/America) 12-8

KFI—LA

★ **DONNA SUMMER**—Sunset People (Casablanca)
★ **KENNY ROGERS**—You Decorated My Life (UA)
★ **EARTH, WIND & FIRE**—After The Love Is Gone (Arc) 11-5
★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 14-8

KCBQ—San Diego

★ **CHRIS THOMPSON**—If You Remember Me (Planet)
★ **COMMODORES**—Sail On (Motown)

KFXM—San Bernardino

★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
★ **HERB ALPERT**—Rise (A&M)
★ **G.Q.**—I Do Love You (Arista) 18-13
★ **PEACHES & HERB**—We've Got Love (Polydor/MVP) 13-5

KERN—Bakersfield

★ **DOOBIE BROTHERS**—Dependin' On You (WB)
★ **RICKIE LEE JONES**—Youngblood (WB)
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 23-17
★ **M—Pop Muzik** (Sire) 17-9

KOPA—Phoenix

★ **DOOBIE BROTHERS**—Dependin' On You (WB)
★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 23-19
★ **ROBERT JOHN**—Sad Eyes (EMI/America) 16-8

KTKT—Tucson

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 14-8
★ **COMMODORES**—Sail On (Motown) 28-19

KQED—Albuquerque

★ **NICK LOWE**—Cruel To Be Kind (Columbia)
★ **COMMODORES**—Sail On (Motown)
★ **CHEAP TRICK**—Ain't That A Shame (Epic) 25-15
★ **CHICAGO**—Must Have Been Crazy (Columbia) 34-22

KENO—Las Vegas

★ **DONNA SUMMER**—Dim All The Lights (Casablanca)
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista)
★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 15-8
★ **JOURNEY**—Lowin', Touchin', Squeezin' (Columbia) 20-11

KFMB—San Diego

★ **CAROLYN MAS**—Still Some (Mercury)
★ **IAN GOMM**—Hold On (Stiff/Epic)
★ **SMOOTH 'N' THE TEARS**—Drivers Seat (Atlantic) 25-17
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 17-12

Pacific Northwest Region

• TOP ADD ONS:

WINGS—Arrow Through Me (Columbia)
GERRY RAFFERTY—Get It Right Next Time (UA)
HERB ALPERT—Rise (A&M)

★ PRIME MOVERS:

MAXINE NIGHTINGALE—Lead Me On (Windsong)
M—Pop Muzik (Sire)
ROBERT PALMER—Bad Case Of Loving You (Island)

BREAKOUTS:

COMMODORES—Sail On (Motown)
CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)

KFRC—San Francisco

★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
★ **LED ZEPPELIN**—All My Love (Swan Song)
★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia) 16-10
★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 15-7

KYA—San Francisco

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **STEPHANIE MILLS**—What Cha Gonna Do With My Love (20th Century)
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 13-8
★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 23-18

KLIV—San Jose

★ **DAVE EDMUNDS**—Girls Talk (Swan Song)
★ **JOHN STEWART**—Midnight Wind (RSO)
★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 18-11
★ **COMMODORES**—Sail On (Motown) X-21

KROY—Sacramento

★ **DOOBIE BROTHERS**—Dependin' On You (WB)
★ **HERB ALPERT**—Rise (A&M)
★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 12-6
★ **M—Pop Muzik** (Sire) 17-11

KYNO—Fresno

★ **WINGS**—Arrow Through Me (Columbia)
★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
★ **TOBY BEAU**—Then You Can Tell Me Goodbye (RCA) 32-25
★ **G.Q.**—I Do Love You (Arista) 19-12

KGW—Portland

★ **WINGS**—Arrow Through Me (Columbia)
★ **COMMODORES**—Sail On (Motown)
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 16-7
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 20-11

KING—Seattle

★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
★ **NEW ENGLAND**—Hello Hello (Infinity)
★ **ROBERT JOHN**—Sad Eyes (EMI/America) 13-4
★ **RICKIE LEE JONES**—Youngblood (WB) 14-8

KJRB—Spokane

★ **DONNA SUMMER**—Dim All The Lights (Casablanca)
★ **DAVE EDMUNDS**—Girls Talk (Swan Song)
★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 15-10
★ **M—Pop Muzik** (Sire) 27-18

KTAC—Tacoma

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 15-9
★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 13-6

KCPX—Salt Lake City

★ **EDDIE MONEY**—Get A Move On (Columbia)
★ **WINGS**—Arrow Through Me (Columbia)
★ **M—Pop Muzik** (Sire) 15-6
★ **COMMODORES**—Sail On (Motown) 24-19

KRSP—Salt Lake City

★ **JOURNEY**—Lowin', Touchin', Squeezin' (Columbia)
★ **HERB ALPERT**—Rise (A&M)
★ **NICK LOWE**—Cruel To Be Kind (Columbia) 22-19
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 15-11

KIMN—Denver

★ **HERB ALPERT**—Rise (A&M)
★ **COMMODORES**—Sail On (Motown)
★ **SMOOTH 'N' THE TEARS**—Drivers Seat (Atlantic) 27-18
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 21-10

KJR—Seattle

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 17-10
★ **CHIC**—Good Times (Atlantic) 13-9

KYYX—Seattle

★ **HERB ALPERT**—Rise (A&M)
★ **MOON MARTIN**—Rolene (Capitol)
★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 13-9
★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 21-14

KCBN—Reno

★ **DOOBIE BROTHERS**—Dependin' On You (WB)
★ **SOUTHSIDE JOHNNY**—Anxious (Mercury)
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 11-4
★ **M—Pop Muzik** (Sire) D-26

North Central Region

• TOP ADD ONS:

GERRY RAFFERTY—Get It Right Next Time (UA)
DONNA SUMMER—Dim All The Lights (Casablanca)
CRUSADERS—Street Life (MCA)

★ PRIME MOVERS:

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
TRIUMPH—Hold On (RCA)
ROBERT JOHN—Sad Eyes (EMI/America)

BREAKOUTS:

COMMODORES—Sail On (Motown)
NICK LOWE—Cruel To Be Kind (Columbia)
NIGHT—Hot Summer Nights (Planet)

CKLW—Detroit

★ **NICK LOWE**—Cruel To Be Kind (Columbia)
★ **BRENDA RUSSELL**—So Good, So Right (A&M)
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 21-14
★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 18-8

WDRQ—Detroit

★ **CURTIS MAYFIELD AND LINDA CLIFFORD**—Between You Baby And Me (RSO)
★ **TOMIKO JONES**—I Can't Live Without Your Love (Polydor)
★ **CRUSADERS**—Street Life (MCA) 21-14
★ **SWITCH**—I Call Your Name (Gordy) 11-5

WTAC—Flint

★ **MASS PRODUCTION**—Firecracker (Cotillion)
★ **COMMODORES**—Sail On (Motown)
★ **NIGHT**—Hot Summer Nights (Planet) 20-14
★ **SUPERTRAMP**—Goodbye Stranger (A&M) 14-9

Z-96 (WZZR-FM)—Grand Rapids

★ **BRAM TCHAIKOVSKY**—Gul Of My Dreams (Polydor/Radar)
★ **TRIUMPH**—Hold On (RCA)
★ **ROCKETS**—Oh Well (RSO) 15-8
★ **SUPERTRAMP**—Goodbye Stranger (A&M) 16-5

WKY—Louisville

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **COMMODORES**—Sail On (Motown)
★ **TEDDY PENDERGRASS**—Turn Off The Lights (P.I.R.) 23-12
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 11-5

WBGN—Bowling Green

★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
★ **COMMODORES**—Sail On (Motown)
★ **HERB ALPERT**—Rise (A&M) 30-24
★ **NICK LOWE**—Cruel To Be Kind (Columbia) 29-21

WGCL—Cleveland

★ **CRUSADERS**—Street Life (MCA)
★ **KISS**—Sure Know Something (Casablanca)
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 20-12
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 15-9

WZZP—Cleveland

★ **DOOBIE BROTHERS**—Dependin' On You (WB)
★ **DONNA SUMMER**—Dim All The Lights (Casablanca)
★ **TRIUMPH**—Hold On (RCA) 34-25
★ **THE JONES GIRLS**—You're Gonna Make Me Love Somebody Else (P.I.R.) 14-5

Q-102 (WKRQ-FM)—Cincinnati

★ **GERRY RAFFERTY**—Get It Right Next Time (UA)
★ **COMMODORES**—Sail On (Motown)
★ **THE CARS**—Let's Go (Elektra) 14-8
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 16-9

WNCI—Columbus

★ **NIGHT**—Hot Summer Nights (Planet)
★ **COMMODORES**—Sail On (Motown)
★ **ROBERT JOHN**—Sad Eyes (EMI) 12-7
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 17-11

WCUE—Akron

★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia) 25-18
★ **CHEAP TRICK**—Ain't That A Shame (Epic) 37-27

13-Q (WKTQ)—Pittsburgh

★ **NICK LOWE**—Cruel To Be Kind (Columbia)
★ **DONNA SUMMER**—Dim All The Lights (Casablanca)
★ **ROBERT JOHN**—Sad Eyes (EMI) 7-3
★ **COMMODORES**—Sail On (Motown) X-20

Southwest Region

• TOP ADD ONS:

DIANA ROSS—The Boss (Motown)
TOBY BEAU—Then You Can Tell Me Goodbye (RCA)
ATLANTA RHYTHM SECTION—Spooky (Polydor)

★ PRIME MOVERS:

DIONNE WARWICK—I'll Never Love This Way Again (Arista)
ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
THE CARS—Let's Go (Elektra)

BREAKOUTS:

COMMODORES—Sail On (Motown)
LITTLE RIVER BAND—Lonesome Loser (Capitol)
MICHAEL JOHNSON—This Night Won't Last Forever (EMI/America)

KILT—Houston

★ **DIANA ROSS**—The Boss (Motown)
★ **TOBY BEAU**—Then You Can Tell Me Goodbye (RCA)
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista)
★ **COMMODORES**—Sail On (Motown) 30-23

KRBE—Houston

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

KLIF—Dallas

★ **HERB ALPERT**—Rise (A&M)
★ **COMMODORES**—Sail On (Motown)
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 21-17
★ **ROBERT JOHN**—Sad Eyes (EMI/America) 20-15

KNUS-FM—Dallas

★ **BONNIE BOYER**—Got To Give Into Love (Columbia)
★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 13-5
★ **SPYRO GYRA**—Morning Dance (Infinity) 16-10

KFIZ-FM (Z-97)—Fl. Worth

★ **CHEAP TRICK**—Ain't That A Shame (Epic)
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
★ **THE CARS**—Let's Go (Elektra) 25-15
★ **VAN HALEN**—Beautiful Girls (WB) 19-9

KINT—El Paso

★ **COMMODORES**—Sail On (Motown)
★ **DONNA SUMMER**—Dim All The Lights (Casablanca)
★ **G.Q.**—I Do Love You (Arista) 30-17
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 16-9

WKY—Oklahoma City

★ **NITEFLYTE**—If You Want It (Ariola)
★ **GEORGE BENSON**—Hey Girl (WB)
★ **COMMODORES**—Sail On (Motown) 29-20
★ **MICHAEL JACKSON**—This Night Won't Last Forever (EMI/America) 22-15

KELI—Tulsa

★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
★ **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI/America)
★ **EARTH, WIND & FIRE**—After The Love Has Gone (Arc) 12-6
★ **THE KNACK**—My Sharona (Capitol) 5-2

WTIX—New Orleans

★ **FUNKY COMMUNICATION COMMITTEE**—Baby I Want You (Free Flight)
★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (T.K.)
★ **MASS PRODUCTION**—Firecracker (Cotillion) 24-17
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 12-4

WNOE—New Orleans

★ **HERB ALPERT**—Rise (A&M)
★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (T.K.)
★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 17-9
★ **EDDIE RABBITT**—Suspicious (Elektra) 25-18

KEEL—Shreveport

★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia)
★ **NIGHT**—Hot Summer Nights (Planet)
★ **SUPERTRAMP**—Goodbye Stranger (A&M) 21-14
★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 19-11

Midwest Region

• TOP ADD ONS:

LITTLE RIVER BAND—Lonesome Loser (Capitol)
EARTH, WIND & FIRE—Don't Bring Me Down (Jet)
CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

★ PRIME MOVERS:

ROBERT JOHN—Sad Eyes (EMI/America)
BILLY THORPE—Children Of The Sun (Capicorn)
SMOOTH 'N' THE TEARS—Drivers Seat (Atlantic)

BREAKOUTS:

MAXINE NIGHTINGALE—Lead Me On (Windsong)
COMMODORES—Sail On (Motown)
HERB ALPERT—Rise (A&M)

WLS—Chicago

★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
★ **ROBERT JOHN**—Sad Eyes (EMI/America) 41-22
★ **EARTH, WIND & FIRE**—After The Love Has Gone (Arc) 27-17

WEFM—Chicago

★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet)
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
★ **CHEAP TRICK**—Ain't That A Shame (Epic) 12-7
★ **SUPERTRAMP**—Goodbye Stranger (A&M) 18-8

WROK—Rockford

★ **COMMODORES**—Sail On (Motown)
★ **EDDIE RABBITT**—Suspicious (Elektra)
★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 30-16
★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 13-5

WIFE—Indianapolis

★ **BRENDA RUSSELL**—So Good, So Right (A&M)
★ **OLIVIA NEWTON-JOHN/ANDY GIBB**—Rest Your Love On Me (Polydor)

(Continued on page 27)

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Vox Jox

LOS ANGELES—Cal Stout joins country formatted KSON-AM in San Diego for an all-night show, Monday through Friday from midnight to 6 a.m. Now known as the "Kayson Country Doctor," he was most recently with WHO-AM in Des Moines, Iowa, with a daytime talk show.

Russ Boney assumes the post of production director for adult contemporary WGSO-AM in New Orleans. He replaces Len King who is now news director. Boney comes from WNOE-FM and WRNO-FM in New Orleans where he was air talent and production director.

Norm Winer joins WXRT-FM, a rock station in Chicago, as program director after being air talent at San Francisco's KSN-FM. ... Burt Sherwood, vice president and general manager of WMAQ-AM in Chicago, joins the Board of directors of the Illinois Broadcasters Assn.

Woodstock's 10th Rates Long Tribute

LONG BEACH, Calif.—KNAC-FM, an AOR station, marked the 10th anniversary of Woodstock. On Aug. 15, the theme of the day was "Woodstock—10 Years Later."

Throughout the day, KNAC will feature the music of artists who appeared at the festival, news of what was going on in the world at that time and conversations with Deanne Stillman and Rex Weiner, authors of "Woodstock Census: The First Nationwide Survey Of The '60s Generation."

The three-hour syndicated program "Woodstock—10 Years Later," was also aired. Hosted by singer John Sebastian and created by the Holland Group syndicators, this program will be heard on more than 60 North American stations between mid-August and Sept. 3, Labor Day.

KLOS London Gig

LOS ANGELES—KLOS-FM sent two listeners to the Knebworth music festival in London, Aug. 11 to see Led Zeppelin's return after a two-year absence. The winner, Kristie Ellison of Hermosa Beach, Calif., competed with thousands of others in a promotion which had listeners send in their names, addresses and phone numbers on post cards. Ellison's card was pulled and she was allowed to take a guest, Larry Mayer of Hermosa Beach.

Escorted by air personality J.J. Jackson, the couple left Aug. 9 and returned Sunday (12).

Michael Handler has left KLCC-FM in Eugene, Ore., where he was music director and air talent to work as national promotion director for Theresa Records in Berkeley, Calif. In addition, he holds a Saturday afternoon shift at KJAZ-FM in San Francisco and is administrative assistant at the Berkeley Agency.

Ken Roberts takes over as program director at Tucson's adult contemporary KCEE-AM. Formerly, he had been director of commercial production at Lee Furr's recording studio in Tucson.

Cynthia Fox, former overnight personality at Los Angeles' KMET-FM succeeds David Perry in the 10 a.m. to 2 p.m. time slot. Perry is now KSN-FM in San Francisco as afternoon drive personality and assistant program director. Former weekender David Chaney replaces Fox in her old time slot.

Tom Schnabel, former West Coast promotion director for Inner City Records, is now music director for KCRW-FM in Santa Monica, Calif. ... WOBL-AM, a country station in Oberlin, Ohio, is seeking tapes and resumes for possible future openings, including weekends. Tapes should be sent to Scott Miller, program director, WOBL Radio, P.O. Box 277, Oberlin, Ohio 44074.

Charles Hoard Jr., formerly air talent at KJMO-FM in Jefferson City, Mo., has moved to operations manager at Milwaukee's rock/soul WLUM-FM. ... Tony Yoken has taken over the 6 a.m. to 10 a.m. show at Memphis' AOR WZXR-FM. Formerly, he had been marketing manager and air talent at Utica, N.Y.'s WOUR-FM.

Barry Scott Raines and Russ Hodgins join WLOG-AM in Logan, W. Va. Scott, former program director of WFPM-AM in Fort Valley, Ga., is now music director while Hodgins handles evening and night air shifts. This is his first professional assignment.

WANS-FM, an AOR and Top 40 outlet in Anderson, S.C., is looking for air talent. Tape and resume can be sent to Box 211, Anderson, S.C., 29622.

Air personality Ted Anthony, once one of the most popular American radio personalities on Radio Iran, has started an Uncle Teddy Fan Club on his return to the U.S. over WTRW-FM Detroit. To qualify for the club, a listener must have listened to Anthony in Iran and Detroit. So far, 40 persons have reportedly qualified.

James Michael Howie joins country-oriented WEAT-AM Palm Beach, Fla., as music director. Formerly, he had been music director at country rival WIRK-FM in West Palm Beach. He is doing the 10 a.m. to 2 p.m. slot on WEAT as well.

Jackie McCauley moves to Metro-media's AOR KSN-FM San Francisco as program director. She recently worked at Metromedia in Los Angeles as air talent, producer and interviewer for the "Welcome to Hollywood" radio show.

Stoney Richards, 10 p.m. to 2 a.m. morning air personality on the ABC-

owned WRQX-AM (Q107) in Washington, D.C., is resigning to make acting his career. He opens in a new play, "The Practice," at New Playwrights Theatre in Washington shortly. He is to stay in radio by marketing a syndicated feature, "The Clone Ranger."

CHYR-AM Leamington, Ont., needs service with disco product. Lou Tomasi, assistant manager reports. ... WMAL-AM Washington morning personalities Frank Harden and Jackson Weaver are broadcasting one morning show from the Coast Guard sailing ship the Eagle to celebrate the 40th anniversary of the Coast Guard Auxiliary.

KTIM-FM San Rafael, Calif., commemorated the 45th birthday of Jackie Wilson with a "Jackie Wilson Special" show. The program also raised funds for medical expenses of the paralyzed singer.

WBCY-FM Charlotte has a new album review show called "Off The Record." It is handled by midday personality Chris Jones, who also writes a column by the same name in the local newspaper. The station also, in a promotion tied in with a local record chain, Record Bars, gave away 1,000 albums in a six-week promotion.

WHN-AM p.d. Ed Salamon continues his series of guest DJs and live concerts on the New York country outlet. Bobby Bare was the latest guest jock, sitting in in the early afternoon. Millie Jackson did a live remote from the Lone Star Cafe in Manhattan. ... WNEW-FM New York p.d. Scott Muni no longer faced with decision to get off air or be p.d. A 2.8 share in the April/May Arbitron compared to a 1.8 in Janu-

ary/February removes management pressure to make changes.

Reed Walker, who is programming KLBJ-AM Austin, Tex., with a new adult contemporary format, needs record service. The station's new on-air lineup is as follows: Bryan King from 6 to 10 a.m., Roy Knight from 10 a.m. to 2 p.m., Rick Vanderslice from 2 to 6 p.m., Walker from 6 to 10 p.m., Mark Ball from 10 p.m. to 2 a.m. and Bruce Richards from 2 to 6 a.m.

Gregg Ramsey is a new air personality at country station WJJK-AM in Eau Claire, Wis. Ramsey had served as director at KYNR-AM in Pueblo, Colo. and productions and operations manager for KRDO-AM/FM in Colorado Springs. Also at WJJK, Susan Morrison assumes the post of publicity and promotions manager for the station and its sister outlet, WBIZ-FM, an adult contemporary station.

Hank Spann, former DJ at WWRL-AM New York, is being sought by police for questioning in an alleged rape case. Spann, was once charged with alleged rape, according to police but the charges were dropped. Police are now seeking him because, according to the Queens detective bureau, new evidence has been uncovered.

Digby Welch takes over the midday 10 a.m. to 2 p.m. shift at Los Angeles' AOR KWST-FM. Formerly, Welch had been doing a weekend stint at the station. He continues to host the program "Seeds" on Monday nights, a music showcase for local bands and musicians.

Tom Miller, former program director at country station WWVA-AM in Wheeling, W. Va., has left to become a detective with the Wheeling Police Dept. Former music director Bill Berg has been promoted to Miller's old spot and the station is looking for someone to fill the position of music director and a noon to 3 p.m. slot.

Gary L. Clouse is the new general manager at KESY-AM/FM, Omaha's beautiful music stations. Clouse had been the national and regional sales manager with the KESY stations since January 1979. Prior to joining KESY, he had been associated with KOIL-AM in Omaha.

Also in Omaha, Barry Taft is the new program director at AOR station KQKQ-FM. Taft is replacing Paxton West. Assuming some of Taft's former duties as music director is staff announcer Mike Cody. Taft has been with KQKQ, or K98 as it is known, since May 1974.

Replacing Geoff Fox who has left the station, Joe Niagara has returned to his "wake up" shift on Philadelphia's WPEN-AM at 6 a.m. to 10 a.m.

WDHA-FM in North New Jersey finished a promotion with Elektra/Asylum's Jay Ferguson on his latest single "Shakedown Cruise" by offering 28 winners a ride down the Delaware River rapids recently. The June 10 event also included LPs and sweatshirts while a cassette stereo (Continued on page 31)

Rating Service Bows In Florida

MIAMI—With all the various radio rating services, is there room for yet another one? According to Tom Birch, president of Radio Marketing Research, and former program director at WQAM-AM, the answer is yes.

Birch began his service operation when he was at KOMA-AM, Oklahoma City two years ago because there wasn't money in the budget to hire an outside consulting firm. He hired a computer programmer to write programs for him.

"I told him exactly what I wanted done and we wrote two different programs; one which tabulated music research and the other which tabulated the actual audience ratings. We ended up with a system that allowed us to monitor our progress each week in terms of how many new listeners we were reaching," Birch says.

Birch left KOMA for WQAM in Miami, and left there after 1½ years to devote full-time to his marketing research company.

The basic methodology of his firm is somewhat similar to that of Media Stat. "They do telephone recall and the only thing I felt we could improve on was to do a larger sampling and custom-tailor the readouts so the programmer can look at it and get a really good idea as to where his station stands."

In South Florida his company's clientele includes WQAM-AM, WINZ-AM, ZETA 4-FM, WMJX-AM, WQBA-FM, WNWS-AM, WKQS-FM, WGMA-AM, LOVE 94-FM, WMBM-AM and WKAT-AM. He also services Orlando and Jacksonville in Florida and Rochester and Oklahoma City. This month he starts servicing West Palm Beach.

Talk Test For Schulke Show

CLEVELAND—Jim Schulke's syndicated beautiful music format is known for little talk—even the tunes are not identified—but all of that is different at WKSX-FM here.

Schulke is experimenting with the station, permitting its announcers to talk more, and back announce the selections. Earlier this year the station hired Tex Lux, a morning drive man in the MOR information mold.

The station, which has run the Schulke format four years, began moving toward more talk in September.

The first evidence is that the format modification is paying off. The station moved to a 5.0 share in the January/February Arbitron, up from 3.7 a year ago. But general manager William Lauer will be anxiously watching for the April/May results.

MOON PARTY BY KQFM-FM

PORTLAND, Ore.—In honor of the late Who drummer Keith Moon, AOR outlet KQFM-FM here had a birthday party Thursday (23). Moon would have been 32 years old Sunday (26).

KQFM, or Q100 as it is called, sponsored a showing of the Who movie "The Kids Are Alright" in the 200-seat Fifth Avenue Cinema. Those attending found a birthday cake and door prizes.

Free tickets to the event were distributed through Budget Tapes and Records.

Bubbling Under The HOT 100

- 101—YOU CAN DO IT, Al Hudson & The Soul Partners, MCA 12459
- 102—YOU STEPPED INTO MY LIFE, Wayne Newton, Aires II 101
- 103—IF YOU WANT IT, Nite Flyte, Ariola America 7747
- 104—LOVE IS ON THE WAY, Sweet Inspirations, RSO 932
- 105—WHEN YOU'RE #1, Gene Chandler, 20th Century (RCA) 2411
- 106—PLAIN JANE, Sammy Hagar, Capitol 4757
- 107—GIVE A LITTLE, Nicolette Larson, Warner Bros. 8851
- 108—THE ONLY GAME IN TOWN, America, Capitol 4752
- 109—GET IT UP, Ronnie Milsap, RCA 11695
- 110—NOBODY, Doucette, Mushroom 7042

Bubbling Under The Top LPs

- 201—TUBEWAY ARMY, Replicas, Atco SD-38117 (Atlantic)
- 202—JEFF LORBER FUSION, Water Sign, Arista AB 4234
- 203—DEODATO, Knights Of Fantasy, Warner Bros. BSK 3321
- 204—IAN GOMM, Gomm With The Wind, Stiff/Epic
- 205—DAVID JOHANSEN, In Style, Epic 12-36082
- 206—STANLEY TURRENTINE, Betcha, Elektra 6E 217
- 207—TOBY BEAU, More Than A Love Song, RCA
- 208—SOUNDTRACK, Dracula, MCA 3166
- 209—PINK LADY, Pink Lady, Elektra 6E 209
- 210—CORY DAVE, Cory & Me, MCA

ELECTRIC WEENIE

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

LES KRIFATON, CJME: "I've had your service since day 1 of my radio career and in a year and a half, I've reached a major market with your help. Keep up the great work."

BRUCE CARR 4RO QUEENSLAND AUSTRALIA: "Keep those Weenies coming. I really need them."

SCOOT IN THE MORNING, WNOE: "I've moved from WRNO FM to a.m. drive at WNOE. Expect my Weenie to be even more valuable now."

The Electric Weenie
P.O. Box 25-866
Honolulu, Hawaii 96825
(808) 395-9600

Billboard Singles Radio Action

Based on station playlists through Thursday (8/23/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 25

WNDE—Indianapolis

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- HERMAN BROOD & HIS WILD ROMANCE—Saturday Night (Ariola)
- ★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 12-6
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 9-4

WOXY—Milwaukee

- HERB ALPERT—Rise (A&M)
- DIANA ROSS—The Boss (Motown)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 8-4
- ★ COMMODORES—Sail On (Motown) 21-10

WZUW—Milwaukee

- BLACKFOOT—Highway Song (Atco)
- THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 12-9
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 17-14

KSLQ—St. Louis

- CAROLYN MAS—Stilltime (Mercury)
- IAN GOMM—Hold On (Stiff/Epic)
- ★ BILLY THORPE—Children Of The Sun (Capricorn) 15-8
- ★ NIGHT—Hot Summer Nights (Planet) 28-18

KYOK—St. Louis

- NIGHT—Hot Summer Nights (Planet)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 16-11
- ★ CHIC—Good Times (Atlantic) 30-20

KIOA—Des Moines

- ROBERT PALMER—Bad Case Of Loving You (Island)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ★ KISS—I Was Made For Loving You (Casablanca) 14-7
- ★ RAYDIO—You Can't Change That (Arista) 15-11

KOWB—Minneapolis

- ★ BILLY THORPE—Children Of The Sun (Capricorn) 20-15
- ★ TRIUMPH—Hold On (RCA) 28-23

KSTP—Minneapolis

- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)
- RITA COOLIDGE—One Fine Day (A&M)
- ★ CHRIS THOMPSON—If You Remember Me (Elektra/Asylum) 26-21
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 21-17

WHB—Kansas City

- COMMODORES—Sail On (Motown)
- ★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 21-16
- ★ HERB ALPERT—Rise (A&M) 26-20

KBEQ—Kansas City

- HERB ALPERT—Rise (A&M)
- KANSAS—Reason To Be (Kirshner)
- ★ ROBERT JOHN—Sad Eyes (EMI/America) 23-14
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 31-25

KKLS—Rapid City

- NICK LOWE—Cruel To Be Kind (Columbia)
- DOOBIE BROTHERS—Dependin' On You (WB)
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 20-13
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 14-8

KQWB— Fargo

- GERRY RAFFERTY—Get It Right Next Time (UA)
- MARY MACGREGOR—Good Friend (RSO)
- ★ RICKIE LEE JONES—Youngblood (WB) 26-19
- ★ WILLIE & LEON—Heartbreak Hotel (Columbia) 18-13

KLEO—Wichita

- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 6-4
- ★ COMMODORES—Sail On (Motown) 13-8

Northeast Region

• TOP ADD ONS

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- LOUISE GOFFIN—Remember Walking In The Sand (Asylum)

★ PRIME MOVERS

- ROBERT JOHN—Sad Eyes (EMI/America)
- M—Pop Muzik (Sire)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

BREAKOUTS

- COMMODORES—Sail On (Motown)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- HERB ALPERT—Rise (A&M)

WABC—New York

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 25-9
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-11

99-X—New York

- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 14-10
- ★ HERB ALPERT—Rise (A&M) 19-11

WPTN—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) 15-11

WTRY—Albany

- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ ROBERT JOHN—Sad Eyes (EMI) 11-3
- ★ MAUREEN MCGOVERN—Different Worlds (Warner/Curb) 26-19

WKBW—Buffalo

- LOUISE GOFFIN—Remember Walking In The Sand (Asylum)
- RITA COOLIDGE—One Fine Day (A&M)
- ★ COMMODORES—Sail On (Motown) 20-13
- ★ DIANA ROSS—The Boss (Motown) 25-19

WYSL—Buffalo

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- KANSAS—Reason To Be (Kirshner)
- ★ ROBERT JOHN—Sad Eyes (EMI) 22-5
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 22-16

WBBF—Rochester

- CHRIS THOMPSON—If You Remember Me (Planet)
- WAYNE NEWTON—You Stepped Into My Life (Aries II)
- ★ COMMODORES—Sail On (Motown) 32-23
- ★ HERB ALPERT—Rise (A&M) 31-24

WRKO—Boston

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- ★ ROBERT JOHN—Sad Eyes (EMI) 19-13
- ★ M—Pop Muzik (Sire) 25-19

WBZ-FM—Boston

- LOUISE GOFFIN—Remember Walking In The Sand (Asylum)
- NEW ENGLAND—Hello, Hello, Hello (Infinity)

F-105 (WBVF)—Boston

- NICK LOWE—Cruel To Be Kind (Columbia)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ★ THE CARS—Let's Go (Elektra) 9-6
- ★ RAYDIO—You Can't Change That (Arista) 6-3

WPRO (AM)—Providence

- ★ SUPERTRAMP—Goodbye Stranger (A&M) 11-5
- ★ COMMODORES—Sail On (Motown) 28-18

WPRO-FM—Providence

- MOON MARTIN—Rolene (Capitol)
- ROBERT PALMER—Bad Case Of Loving You (Island)
- ★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 20-15
- ★ STEPHANIE MILLS—What Cha Gonna Do With My Lovin' (20th Century) 22-19

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

- ADDRESSI BROTHERS—Ghost Dancer (Scotti Brothers)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- NICK LOWE—Cruel To Be Kind (Columbia)

★ PRIME MOVERS

- COMMODORES—Sail On (Motown)
- ROBERT PALMER—Bad Case Of Loving You (Island)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

BREAKOUTS

- M—Pop Muzik (Sire)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI/America)
- COMMODORES—Still (Motown)

WFIL—Philadelphia

- ADDRESSI BROTHERS—Ghost Dancer (Scotti Brothers)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI/America)
- ★ BONNIE POINTER—Heaven Must Have Sent You (Motown) X-19
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 28-18

WZZD—Philadelphia

- ADDRESSI BROTHERS—Ghost Dancer (Scotti Brothers)
- CAMEO—Just Want To Be (Chocolate City)
- ★ FERN KINNEY—Groove Me (Malaco) 24-14
- ★ HERB ALPERT—Rise (A&M) 11-1

WIFI-FM—Philadelphia

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 11-6
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 16-8

WPGC—Washington

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- COMMODORES—Still (Motown)
- ★ COMMODORES—Sail On (Motown) 17-12
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 21-15

WGH—Norfolk

- GERRY RAFFERTY—Get It Right Next Time (UA)
- HERB ALPERT—Rise (A&M)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 5-3
- ★ THE KNACK—My Sharona (Capitol) 8-5

WCAO—Baltimore

- NICK LOWE—Cruel To Be Kind (Columbia)
- M—Pop Muzik (Sire)
- ★ THE CARS—Let's Go (Elektra) 14-8
- ★ COMMODORES—Sail On (Motown) 30-22

WYRE—Annapolis

- NICK LOWE—Cruel To Be Kind (Columbia)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ★ HERB ALPERT—Rise (A&M) X-21
- ★ COMMODORES—Sail On (Motown) 21-14

WLEE—Richmond

- GERRY RAFFERTY—Get It Right Next Time (UA)
- THE KNACK—My Sharona (Capitol)
- ★ EDDIE RABBITT—Suspicious (Elektra) 22-17
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 4-1

WRVQ—Richmond

- JOHN STEWART—Midnight Wind (RSO)
- HERB ALPERT—Rise (A&M)
- ★ THE CARS—Let's Go (Elektra) 13-6
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 12-7

WACB—Allentown

- DIANA ROSS—The Boss (Motown)
- BONNIE BOYER—Get To Give In To Love (Columbia)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 29-18
- ★ EDDIE RABBITT—Suspicious (Elektra)

WKBO—Harrisburg

- DONNA SUMMER—Dim All The Lights (Casablanca)
- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- ★ M—Pop Muzik (Sire) 28-21
- ★ COMMODORES—Sail On (Motown) 22-16

Southeast Region

• TOP ADD ONS

- ASHFORD & SIMPSON—Found A Cure (Warner Bros.)
- JIMMY BUFFETT—Fins (MCA)
- WINGS—Arrow Through Me (Columbia)

★ PRIME MOVERS

- COMMODORES—Sail On (Motown)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)

BREAKOUTS

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- HERB ALPERT—Rise (A&M)
- GERRY RAFFERTY—Get It Right Next Time (UA)

Z-93 (WZGC-FM)—Atlanta

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 12-7
- ★ COMMODORES—Sail On (Motown) 15-9

WBBQ—Augusta

- ASHFORD & SIMPSON—Found A Cure (WB)
- JIMMY BUFFETT—Fins (MCA)
- ★ COMMODORES—Sail On (Motown) 15-6
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 10-5

WFOF—Atlanta

- STEPHANIE MILLS—What Cha Gonna Do With My Love (20th Century)
- BUCKEYE—Where Will Your Heart Take You (Polydor)
- ★ HERB ALPERT—Rise (A&M) 23-16
- ★ COMMODORES—Sail On (Motown) 14-10

WGA—Savannah

- GERRY RAFFERTY—Get It Right Next Time (UA)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- ★ MICHAEL JOHNSON—Don't Stop Till You Get Enough (Epic) 5-3
- ★ MASS PRODUCTION—Firecracker (Cotillion) 22-18

WFLB—Fayetteville

- MAUREEN MCGOVERN—Different Worlds (Warner/Curb)
- TOBY BEAU—Then You Can Tell Me Goodbye (RCA)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 14-7
- ★ ROBERT JOHN—Sad Eyes (EMI) 8-5

WQAM—Miami

- ASHFORD & SIMPSON—Found A Cure (WB)
- HERB ALPERT—Rise (A&M)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 31-25
- ★ MADLEEN KANE—You And I (WB) 27-22

WMJX (96X)—Miami

- RUTH WATERS—Never Gonna Be The Same (Millennium)
- BRUNI PAGAN—Fantasy (Elektra)
- ★ FRANCE JOLI—Come To Me (Prelude) 28-8
- ★ STEPHANIE MILLS—Put Your Body In It (20th Century) 25-13

Y-100 (WHYI-FM)—Miami

- FRANCE JOLI—Come To Me (Prelude)
- THE BARRON KNIGHTS—The Tropical Song (Epic)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 30-21
- ★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 27-16

WLOF—Orlando

- M—Pop Muzik (Sire)
- MARY MACGREGOR—Good Friend (RSO)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 16-10
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 12-6

Q-105 (WRBQ-FM)—Tampa

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- HERB ALPERT—Rise (A&M)
- ★ THE CARS—Let's Go (Elektra) 19-15
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 14-10

BJ-105 (WBWJ-FM)—Orlando

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- JIMMY BUFFETT—Fins (MCA)
- ★ ROBERT JOHN—Sad Eyes (EMI) 20-16
- ★ M—Pop Muzik (Sire) 33-20

WAPE—Jacksonville

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ ROBERT JOHN—Sad Eyes (EMI) 14-1
- ★ THE KNACK—My Sharona (Capitol) 10-3

WAYS—Charlotte

- EDDIE MONEY—Get A Move On (Columbia)
- MAUREEN MCGOVERN—Different Worlds (Warner/Curb)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 34-20
- ★ G.Q.—I Do Love You (Arista) 22-14

WKIX—Raleigh

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- MOON MARTIN—Rolene (Capitol)
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) AD-27
- ★ COMMODORES—Sail On (Motown) 26-16

WTMA—Charleston

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ MASS PRODUCTION—Firecracker (Cotillion) 29-23
- ★ BLACKFOOT—Highway Song (Atco) 16-12

WORD—Spartanburg

- JOHN STEWART—Midnight Wind (RSO)
- WINGS—Arrow Through Me (Columbia)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 23-16
- ★ M—Pop Muzik (Sire) 30-21

WLAC—Nashville

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 17-12
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 11-6

(WBZQ) 92-Q—Nashville

- HERB ALPERT—Rise (A&M)
- WINGS—Arrow Through Me (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 16-12
- ★ M—Pop Muzik (Sire) 26-20

WHBQ—Memphis

- PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- HERB ALPERT—Rise (A&M)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 0-12
- ★ COMMODORES—Sail On (Motown) 19-11

WRJZ—Knoxville

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- STEPHANIE MILLS—What Cha Gonna Do With My Lovin' (20th Century)
- ★ COMMODORES—Sail On (Motown) 32-24
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 24-18

WGOW—Chattanooga

- JOHN STEWART—Midnight Wind (RSO)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 19-14
- ★ GERRY RAFFERTY—Get It Right Next Time (UA) 29-22

WERC—Birmingham

- HERB ALPERT—Rise (A&M)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ BARBRA STREISAND—Main Event (Columbia) 19-14
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 25-19

WSGN—Birmingham

- HERB ALPERT—Rise (A&M)
- WINGS—Arrow Through Me (Columbia)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 15-8
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 17-9

WHYY—Montgomery

- BUCKEYE—Where Will Your Heart Take You (Polydor)
- RONNIE MILSAP—Get It Up (RCA)
- ★ M—Pop Muzik (Sire) 0-20
- ★ COMMODORES—Sail On (Motown) 24-14

KAAT—Little Rock

- DOOBIE BROTHERS—Depending On You (WB)
- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 16-5
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 12-3

WSEZ (Z-93)—Winston-Salem

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- K.C. AND THE SUNSHINE BAND—Please Don't Go (TK)
- ★ JOHN STEWART—Midnight Wind (RSO) AD-31
- ★ COMMODORES—Sail On (Motown) 24-19

WAIV—Jacksonville

- GERRY RAFFERTY—Get It Right Next Time (UA)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 31-24
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 19-10

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/22/79)

Top Add Ons-National

JIMMY BUFFETT—Volcano (MCA)
GARLAND JEFFREYS—American Boy & Girl (A&M)
GENYA RAVAN—And I Mean It (20th Century Fox)
IAN LLOYD—Goose Bumps (Scotti Brothers)

Top Requests/Airplay-National

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)
NICK LOWE—Labour Of Lust (Columbia)
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

National Breakouts

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
AC/DC—Highway To Hell (Atlantic)
RANDY NEWMAN—Born Again (WB)

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

Western Region

TOP ADD ONS:

IAN LLOYD—Goose Bumps (Scotti Brothers)
AMERICATHON—Soundtrack (Lorimar)
GENYA RAVAN—And I Mean It (20th Century Fox)
GARLAND JEFFREYS—American Boy & Girl (A&M)

★TOP REQUEST/AIRPLAY:

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)
PAT TRAVERS—Go For What You Know (Polydor)
NICK LOWE—Labour Of Lust (Columbia)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
RANDY NEWMAN—Born Again (WB)
GAMMA—Gamma I (Elektra)

KSAN-FM—San Francisco (David Perry)

• **AMERICATHON**—Soundtrack (Lorimar)
 • **DUOCS**—(Capitol)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **GAMMA**—Gamma I (Elektra)
 • **GRAHAM PARKER & THE HUMOUR**—Live Sparks (Arista)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **JOE JACKSON**—Look Sharp (A&M)
 • **GREG KINN**—With The Naked Eye (Beverly Hills)
 • **THE KNACK**—Get The Knack (Capitol)
 • **NICK LOWE**—Labour Of Lust (Columbia)

KHST-FM—Los Angeles (Pamela May)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **IAN LLOYD**—Goose Bumps (Scotti Brothers)
 • **ELLEN FOLEY**—Night Out (Cleveland International)
 • **RANDY NEWMAN**—Born Again (WB)
 • **CLASH**—(Epic)
 • **THE KNACK**—Get The Knack (Capitol)
 • **KINKS**—Low Budget (Arista)
 • **THE CARS**—Candy O (Elektra)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)

KJJO-FM—San Jose (P. Wells/T. Mastrey)

• **GAMMA**—Gamma I (Elektra)
 • **TOM VERLAINE**—(Elektra)
 • **GRAHAM PARKER & THE HUMOUR**—Live Sparks (Arista)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **GARLAND JEFFREYS**—American Boy & Girl (A&M)
 • **TYPES**—(Millennium)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **PAT TRAVERS**—Go For What You Know (Polydor)
 • **THE KNACK**—Get The Knack (Capitol)
 • **NICK LOWE**—Labour Of Lust (Columbia)

KGB-FM—San Diego (Bruce Tucker)

• **DAVID WERNER**—(Epic)
 • **IAN GOMM**—Gomm With The Wind (Stiff/Epic)
 • **A'S**—(Arista)
 • **TIM CURRY**—Fearless (A&M)
 • **SCORPIONS**—Love Drive (Mercury)
 • **THE CARS**—Candy O (Elektra)
 • **NICK LOWE**—Labour Of Lust (Columbia)
 • **PAT TRAVERS**—Go For What You Know (Polydor)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)

KOME-FM—San Jose (Dana Jung)

• **BOB DYLAN**—Slow Train Coming (Columbia)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **IAN LLOYD**—Goose Bumps (Scotti Brothers)
 • **PROPAGANDA**—(A&M)
 • **AMERICATHON**—Soundtrack (Lorimar)
 • **GAMMA**—Gamma I (Elektra)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **PAT TRAVERS**—Go For What You Know (Polydor)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)

KDPI-FM—Denver (Frank Cody)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **DIRTY BAND**—An American Dream (UA)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)
 • **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
 • **SUPERTRAMP**—Breakfast In America (A&M)

KISW-FM—Seattle (Steve Slaton)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **DAVID WERNER**—(Epic)
 • **KINKS**—Low Budget (Arista)
 • **PAT TRAVERS**—Go For What You Know (Polydor)
 • **SCORPIONS**—Love Drive (Mercury)
 • **THE CARS**—Candy O (Elektra)

KZEL-FM—Eugene (Chris Novak)

• **BOB DYLAN**—Slow Train Coming (Columbia)
 • **GARLAND JEFFREYS**—American Boy & Girl (A&M)
 • **JOHN PRINE**—Pink Cadillac (A&M)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **RANDY NEWMAN**—Born Again (WB)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **DAVID WERNER**—(Epic)

Southwest Region

TOP ADD ONS:

MOON MARTIN—Escape From Domination (Capitol)
JIMMY BUFFETT—Volcano (MCA)
SAMMY HAGAN—Street Machine (Capitol)
GENYA RAVAN—And I Mean It (20th Century Fox)

★TOP REQUEST/AIRPLAY:

THE KNACK—Get The Knack (Capitol)
DIRE STRAITS—Communiqué (WB)
WINGS—Back To The Egg (Columbia)
BILLY THORPE—Children Of The Sun (Capricorn)
THE CARS—Candy O (Elektra)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
AC/DC—Highway To Hell (Atlantic)
RANDY NEWMAN—Born Again (WB)

KZEW-FM—Dallas (Doris Miller)

• **BOB DYLAN**—Slow Train Coming (Columbia)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **MOON MARTIN**—Escape From Domination (Capitol)
 • **SAMMY HAGAN**—Street Machine (Capitol)
 • **BUGS HENDERSON**—At Last (Arista)
 • **SAD CAFE**—Facades (A&M)
 • **THE KNACK**—Get The Knack (Capitol)
 • **WINGS**—Back To The Egg (Columbia)
 • **DIRE STRAITS**—Communiqué (WB)
 • **GERRY RAFFERTY**—Night Owl (UA)

KLOI-FM—Houston (Paul Rian)

• **GAMMA**—Gamma I (Elektra)
 • **TALKING HEADS**—Fear Of Music (Sire)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **THE CARS**—Candy O (Elektra)
 • **ELECTRIC LIGHT ORCHESTRA**—Discovery (J&J)
 • **DIRE STRAITS**—Communiqué (WB)
 • **THE KNACK**—Get The Knack (Capitol)

KY102-FM—Kansas City (M. Floyd/L. McCabe)

• **BOB DYLAN**—Slow Train Coming (Columbia)
 • **IAN LLOYD**—Goose Bumps (Scotti Brothers)
 • **TIM CURRY**—Fearless (A&M)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BILLY THORPE**—Children Of The Sun (Capricorn)
 • **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
 • **REO SPEEDWAGON**—Nine Lives (Epic)
 • **PAT TRAVERS**—Go For What You Know (Polydor)

KMOD-FM—Tulsa (Bill Bruin)

• **CHARLIE**—Fight Dirty (Arista)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **RANDY NEWMAN**—Born Again (WB)
 • **RECORDS**—(Virgin)
 • **RY COODER**—Top Gun (WB)
 • **MOON MARTIN**—Escape From Domination (Capitol)
 • **WINGS**—Back To The Egg (Columbia)
 • **THE KNACK**—Get The Knack (Capitol)
 • **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)
 • **VAN HALEN**—II (WB)

KBRC-FM—Phoenix (J.D. Freeman)

• **MISTRESS**—(RSO)
 • **B.B. KING**—Take It Home (MCA)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **RANDY NEWMAN**—Born Again (WB)
 • **CHICAGO**—13 (Columbia)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **JEFF LORBER FUSION**—Water Sign (Arista)
 • **MARIA MULDAUR**—Open Your Eyes (WB)
 • **DIRE STRAITS**—Communiqué (WB)
 • **ELECTRIC LIGHT ORCHESTRA**—Discovery (J&J)

KRST-FM—Albuquerque (B. Shulman/J. Zaleski)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **RICHARD T. BEAR**—Bear (MCA)
 • **TROOPER**—Flying Colors (MCA)
 • **YIPES**—(Millennium)
 • **THE KNACK**—Get The Knack (Capitol)
 • **BILLY THORPE**—Children Of The Sun (Capricorn)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)

Midwest Region

TOP ADD ONS:

JIMMY BUFFETT—Volcano (MCA)
GENYA RAVAN—And I Mean It (20th Century Fox)
MISTRESS—(RSO)
IAN LLOYD—Goose Bumps (Scotti Brothers)

★TOP REQUEST/AIRPLAY:

THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
REO SPEEDWAGON—Nine Lives (Epic)
NICK LOWE—Labour Of Lust (Columbia)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
AC/DC—Highway To Hell (Atlantic)
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

WABT-FM—Detroit (Ted Ferguson)

• **MISTRESS**—(RSO)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)
 • **VAN HALEN**—II (WB)
 • **REO SPEEDWAGON**—Nine Lives (Epic)

WRL-FM—Elgin/Chicago (T. Marker/W. Leisner)

• **GARLAND JEFFREYS**—American Boy & Girl (A&M)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **GARY BURTON & CHICK COBER**—Duel (T.M.)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **TOM VERLAINE**—(Elektra)
 • **NICK LOWE**—Labour Of Lust (Columbia)
 • **RANDY NEWMAN**—Born Again (WB)
 • **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
 • **KINKS**—Low Budget (Arista)

WMMS-FM—Cleveland (John Gorman)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **YIPES**—(Millennium)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
 • **BREATHLESS**—(EMI/America)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)

WLVQ-FM—Columbus (Steve Runner)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **AC/DC**—Highway To Hell (Atlantic)
 • **THE CARS**—Candy O (Elektra)
 • **THE KNACK**—Get The Knack (Capitol)
 • **JOURNEY**—Evolution (Columbia)

WDVE-FM—Pittsburgh (John McGahan)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **SCORPIONS**—Love Drive (Mercury)
 • **IAN GOMM**—Gomm With The Wind (Stiff/Epic)
 • **TIM CURRY**—Fearless (A&M)
 • **MOON MARTIN**—Escape From Domination (Capitol)
 • **KANSAS**—Monolith (Kirtzner)
 • **THE CARS**—Candy O (Elektra)
 • **WINGS**—Back To The Egg (Columbia)
 • **ELECTRIC LIGHT ORCHESTRA**—Discovery (J&J)

WWVN-FM—Detroit (J. Ortel/M. McEwen)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **GARY HUMAN & TUBENARY**—Replica (Alco)
 • **RECORDS**—(Virgin)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)
 • **JOURNEY**—Evolution (Columbia)
 • **SUPERTRAMP**—Breakfast In America (A&M)

KSHE-FM—St. Louis (Ted Haeck)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **TROOPER**—Flying Colors (MCA)
 • **IAN LLOYD**—Goose Bumps (Scotti Brothers)
 • **CHUCK BERRY**—Rockit (Alco)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **REO SPEEDWAGON**—Nine Lives (Epic)
 • **LITTLE RIVER BAND**—First Under The Wire (Capitol)
 • **MICHAEL STANLEY BAND**—Greatest Hits (Arista)
 • **NICK LOWE**—Labour Of Lust (Columbia)

Southeast Region

TOP ADD ONS:

JIMMY BUFFETT—Volcano (MCA)
MATRIX—Tale Of The Whale (WB)
TOM VERLAINE—(Elektra)
ELLEN SHIPLEY—New York International

★TOP REQUEST/AIRPLAY:

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)
TALKING HEADS—Fear Of Music (Sire)
NICK LOWE—Labour Of Lust (Columbia)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
AC/DC—Highway To Hell (Atlantic)
CHICAGO—13 (Columbia)

WRAS-FM—Atlanta (Cleda White)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **MISTRESS**—(RSO)
 • **VAN MORRISON**—Into The Music (WB)
 • **ELLEN SHIPLEY**—New York International
 • **TOM VERLAINE**—(Elektra)
 • **JOHN COUGAN**—(Riva)
 • **DAVID WERNER**—(Epic)
 • **TALKING HEADS**—Fear Of Music (Sire)
 • **TIM CURRY**—Fearless (A&M)

WHFS-FM—Washington D.C. (David Einstein)

• **BOB DYLAN**—Slow Train Coming (Columbia)
 • **JOHN PRINE**—Pink Cadillac (Arista)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **SHIRTS**—Street Light Shine (Capitol)
 • **DUOCS**—(Capitol)
 • **MATRIX**—Tale Of The Whale (WB)
 • **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
 • **RANDY NEWMAN**—Born Again (WB)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
 • **NICK LOWE**—Labour Of Lust (Columbia)

Northeast Region

TOP ADD ONS:

GARLAND JEFFREYS—American Boy & Girl (A&M)
VAN MORRISON—Into The Music (WB)
JIMMY BUFFETT—Volcano (MCA)
SAD CAFE—Facades (A&M)

★TOP REQUEST/AIRPLAY:

THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
DAVE EDMUNDS—Repeat When Necessary (Swan Song)

BREAKOUTS:

BOB DYLAN—Slow Train Coming (Columbia)
LED ZEPPELIN—In Through The Out Door (Swan Song)
GENYA RAVAN—And I Mean It (20th Century Fox)
SHIRTS—Street Light Shine (Capitol)

WNEW-FM—New York (Maryanne McIntyre)

• **ELIZABETH BARRACLOUGH**—Hi (Bearsville)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **BUCKEYE**—(Polydor)
 • **GARLAND JEFFREYS**—American Boy & Girl (A&M)
 • **SAD CAFE**—Facades (A&M)
 • **TYPES**—(Millennium)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
 • **THE CARS**—Candy O (Elektra)
 • **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
 • **NICK LOWE**—Labour Of Lust (Columbia)

WRNW-FM—New York (Gary Axelbank)

• **B.B. KING**—Take It Home (MCA)
 • **VAN MORRISON**—Into The Music (WB)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **SAD CAFE**—Facades (A&M)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **NICK LOWE**—Labour Of Lust (Columbia)
 • **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
 • **CARLY SIMON**—Spy (Elektra)
 • **BOB DYLAN**—Slow Train Coming (Columbia)

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

• **SHIRTS**—Street Light Shine (Capitol)
 • **SAMMY HAGAN**—Street Machine (Capitol)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **GARLAND JEFFREYS**—American Boy & Girl (A&M)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)
 • **THE KNACK**—Get The Knack (Capitol)
 • **JOE JACKSON**—Look Sharp (A&M)
 • **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)

WQUR-FM—Syracuse/Utica (Robin Sherwin)

• **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **JIMMY BUFFETT**—Volcano (MCA)
 • **DUOCS**—(Capitol)
 • **TOM VERLAINE**—(Elektra)
 • **SHIRTS**—Street Light Shine (Capitol)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **GRAHAM PARKER & THE HUMOUR**—Squeezing Out Sparks (Arista)
 • **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

WBUF-FM—Buffalo (Jeff Appleton)

• **MOON MARTIN**—Escape From Domination (Capitol)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **THE KNACK**—Get The Knack (Capitol)
 • **THE CARS**—Candy O (Elektra)
 • **ROBERT PALMER**—Secrets (Island)
 • **REO SPEEDWAGON**—Nine Lives (Epic)

WBCH-FM—Boston (Kate Ingram)

• **ELLEN FOLEY**—Night Out (Cleveland International)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **JEFF LORBER FUSION**—Water Sign (Arista)
 • **PERSUASIONS**—Comin' At Ya (Flying Fish)
 • **SHIRTS**—Street Light Shine (Capitol)
 • **ROY WOOD**—On The Road Again (WB)
 • **BOB DYLAN**—Slow Train Coming (Columbia)
 • **GENYA RAVAN**—And I Mean It (20th Century Fox)
 • **THE CARS**—Candy O (Elektra)
 • **NICK LOWE**—Labour Of Lust (Columbia)

WMFR-FM—Philadelphia (Dick Hengst)

• **VAN MORRISON**—Into The Music (WB)
 • **RANDY NEWMAN**—Born Again (WB)
 • **AMERICATHON**—Soundtrack (Lorimar)
 • **YIPES**—(Millennium)
 • **LED ZEPPELIN**—In Through The Out Door (Swan Song)
 • **THE KNACK**—Get The Knack (Capitol)
 • **NEIL YOUNG & CRAZY HORSE**



THE ALBUM AVAILABLE ON SWAN SONG RECORDS AND TAPES SS 16002

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Vox Jox

• Continued from page 26

played Ferguson's latest LP. Hundreds of entries were received and the winners were chosen by having cards and letters sent in, says general manager Bob Linder. Also, A&M Records' Supertramp "Breakfast In America" was also featured in a station promotion with the giving away of five pairs of concert tickets to their New Jersey concert at nearby Rutgers Univ. A midnight breakfast at

the Library restaurant also was included.

WBIZ-FM (Z-100) Eau Claire, Wis., raised more than \$2,000 in its second annual Muscular Dystrophy Bike-A-Thon. ... KXEL-FM Waterloo, Iowa, has changed its call letters to KCBN. The station is continuing its adult contemporary format put together by p.d. Jay Douglas.

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Yankee Jazzmen Dominate 20th French Festival

JUAN LES PINS, France—Ray Charles, Count Basie and Keith Jarrett produced highlight performances at the 20th Festival International De Jazz in this Cote d'Azur resort community.

Paris producer Norbert Gamsorn brought together a stellar array of U.S. talent for his bash which continues to quietly gain stature among Europe's summer jazz festivals. The imported talent included Weather Report, Oscar Peterson, Herbie Hancock, Chick Corea, Phineas Newborn, Charles, Basie and Jarrett.

The French national television network taped all three concerts for broadcast later this winter. Jarrett was the only musician who refused to allow his solo performance to be taped.

In addition to the concerts, the festival also offered several jazz films, including "The Newport Jazz Festival, 1960," featuring Billie Holiday, Peggy Lee, Sarah Vaughan and Ella Fitzgerald, among others, and a 1963 film of the John Coltrane quartet with McCoy Tyner, Jimmy Garrison and Elvin Jones.

Jarrett maintained his controversial stance by his refusal to allow the tv taping. He made his European debut at this festival in 1975 and the fans here have taken him to their hearts. His set ran nearly 2½ hours and included five encores.

3 Dozen Jazz Acts Booked For Chi Fest

CHICAGO—More than three dozen acts will be staged at the Petrillo Music Shell in Grant Park in a seven-day jazz festival sponsored jointly by the City of Chicago and the Jazz Institute of Chicago.

The festival, running Monday through Sunday (27-2), is planned as an annual event to highlight both local and touring national talent. Admission is free.

Among those scheduled to appear are Benny Goodman, Mel Torme, Lee Konitz/Clifford Jordan, Billy Taylor Trio, Mual Richard Abrams and McCoy Tyner. Performing members of the Jazz Institute are featured during the fest's opening two nights, with successive bills organized as tributes to jazz greats including Charlie Parker, "Chicago Blues And Swing," John Coltrane/Wes Montgomery, Duke Ellington and Benny Goodman/Mel Torme.

Basie On 'Today'

KANSAS CITY—Count Basie's 75th birthday concert was covered by the "Today" show on NBC-TV Wednesday (22). Basie and his band were filmed during a theatre concert the previous night, with shots of what the pianist-leader looked like when he first started playing jazz and the blues in the 1930s in Kansas City.

There were snippets of film of his 1935 band and then live cuts to the 1979 edition with Basie speaking on camera to the NBC reporter about his music.

Woody Shaw Free

LOS ANGELES—Woody Shaw, trumpeter, who has had some chart success with his Columbia LPs, has left the label and is looking at other offers, according to Maxine Gregg, his manager.

Jazz

6TH HERITAGE FESTIVAL

Louisville Readies Acts' Homecoming

LOUISVILLE—The sixth International Heritage Festival scheduled for Friday through Monday (31-3) will have several homegrown jazz names performing in a concert titled "200 Years Of Musical Heritage."

The natives returning home for this special evening include Jonah Jones, Jimmy Raney and Helen Humes. The jazz spectacular is slated for Sunday (2) at the city's Riverfront Plaza.

A preshow concert will feature locals Jamey Aebersold and Jimmy Raney and they will be followed by Helen Humes singing with the Jonah Jones group, Pee Wee King, the Louisville Stage Band, and a dixieland aggregation of local players. Gus Coin is the producer and di-

rector for the musical heritage stanza. He is chairman of the music department at Louisville's Bellarmine College, which incidentally offers a degree in jazz studies.

The free concerts are put on by the Heritage Corp., which operates under the auspices of the Louisville area Chamber of Commerce. Other musical forms will be presented over the four days.

According to the sponsoring organization, Louisville has been producing jazz musicians for three generations, many of whom have made their marks in New York and other large cities. Among them: Lionel Hampton, Al Casey, Dicky Wells, Meade Lux Lewis, Johnny Hammond Smith plus the aforementioned natives.

Billboard SPECIAL SURVEY For Week Ending 9/1/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	STREET LIFE Crusaders, MCA MCA 3094	26	23	30	CARMEL Joe Sample, MCA AA-1126
2	2	22	MORNING DANCE Seyro Gya, Infinity INF 9004 (MCA)	27	27	12	IN MOTION Heath Brothers, Columbia JC-35816
3	3	3	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC 35056	28	28	13	FEEL THE NIGHT Lee Ridenour, Elektra GE-192
4	5	8	MINGUS Jon Mitchell, Asylum SE-505	29	29	34	ANGIE Angela Bofill, GRP/Arista GRP-5090
5	4	19	PARADISE Grover Washington Jr., Elektra GE-182	30	33	6	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC 34814
6	6	7	I WANNA PLAY FOR YOU Stanley Clarke, Nipper/KZ-2- 35680 (CBS)	31	25	38	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594
7	8	17	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	32	32	8	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
8	7	5	KNIGHTS OF FANTASY Doodato, Warner Bros. BSK-3321	33	19	6	DELIGHT Romeo Foster, Columbia JC-36019
9	9	15	FEVER Roy Ayers, Polydor PD-1 6204	34	30	9	EYES OF THE HEART Keith Jarrett, ECM ECM 1150 (Warner Bros.)
10	10	10	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	35	26	7	DELPHI I Chick Corea, Polydor PD-1 6208
11	14	9	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	36	35	8	DREAMER Caldera, Capitol ST-11952
12	11	17	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	37	37	16	LIVE Jean-Luc Ponty, Atlantic SD-19229
13	12	6	EUPHORIA Gato Barbieri, A&M SP-4774	38	34	9	THE MIND OF GIL SCOTT-HERON Gil Scott-Heron, Arista AB-8301
14	18	5	BETCHA Stanley Turrentine, Elektra TE-217	39	38	20	LAND OF PASSION Hubert Laws, Columbia JC-35708
15	24	3	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607	40	NEW ENTRY		HIGH GEAR Neil Larsen, Horizon AP-738 (A&M)
16	13	9	PART OF YOU Eric Gale, Columbia JC 35715	41	39	57	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
17	22	2	HOT Maynard Ferguson, Columbia JC 36124	42	40	20	GROOVIN' YOU Harvey Mason, Arista AB-4227
18	15	24	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 28SK-3277	43	36	20	BRAZILIA John Klemmer, MCA AA-1116
19	16	9	PARADE Ron Carter, Milestone M-9085 (Fantasy)	44	44	2	SWEET AND LOVELY Eddie "Lockjaw" Davis, Classic Jazz CJ-116
20	NEW ENTRY		DUET Gary Burton & Chick Corea, ECM ECM 1-1140 (Warner Bros.)	45	41	22	THE JOY OF FLYING Tony Williams, Columbia JC 35705
21	NEW ENTRY		WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	46	46	24	HOT DAWG David Grisman, Horizon SP-731 (A&M)
22	21	16	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	47	NEW ENTRY		MAKIN' MUSIC Roy Clark & Galemouth Brown, MCA MCA 3161
23	31	2	ARROWS Steve Kahn, Columbia JC 36129	48	45	11	WOODY THREE Woody Shaw, Columbia JC 35977
24	20	25	FEELS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	49	48	98	FEELS SO GOOD Chuck Mangione, A&M SP 4658
25	17	7	THE LOVE CONNECTION Freddie Hubbard, Columbia JC-36015	50	42	6	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3 600

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Soul Sauce

Dozier And Hollands To Reconcile?

By JEAN WILLIAMS

LOS ANGELES—The former songwriting team of Holland/Dozier/Holland may soon collaborate again. The trio has been meeting recently, and according to Eddie Holland, "We'll probably be doing a few things together."

The Holland duo, Brian & Eddie, after maintaining an extremely low profile for the past couple of years, is the target of what is being called "a major campaign titled Yesterday, Today & Forever," orchestrated by Karen Hodge of Jobete Music and Richard Davis of Gold Forever.

Yesterday, Today & Forever involves several entities bearing the same name, including a publishing firm, an LP and a push on their catalog. The title represents a total concept dealing with the musical careers of Brian & Eddie.

"The Yesterday is for the tunes we wrote a long time ago, the Today is for the tunes we did the last few years and the Forever is for the projects we'll be working on in the future," says Eddie.

The LP features songs from each of these eras and to launch the project, Jobete/Stone Diamond and Gold Forever Music are hosting a private preview and listening reception for the LP Tuesday (28) at S.I.R. Studios in L.A.

Injects Brian: "Karen and Richard came to us concerning the number of older songs that are being recorded and becoming hits again. Tunes such as 'How Sweet It Is' most recently recorded by James Taylor, 'Standing In The Shadows Of Love,' which is on Barbra Streisand's LP, and several others.

"They felt that since the songs are still so popular, it would be a good time to fully exploit the catalog along with the new things we'll be doing.

"For the past couple of years we have not been actively involved in the business. Financially, we didn't have to be involved. But when Karen and Richard came to us with this project, we were excited and wanted to become active again."

Brian and Eddie are not concerned that they may be out of touch with current musical trends. Says Eddie: "Nothing different in terms of music has happened since we were a popular songwriting/producing team in the '60s.

"The industry obviously is so much larger and it was the industry that put the disco, pop, r&b and other tags on the music. There is, however, a new excitement created by the discos and there has been more focus on rhythm rather than lyrics. We're basically songwriters and we have always wanted to write songs that will be recorded over and over."

The Hollands have their own production company, Holland Group Productions, and they're presently working with Motown act Sterling, with a new single "Roll-her, Skater." The tune was written by Harold Beatty and Richard Davis.

And in another area, don't be surprised if the Hollands also open the doors to their own label.

Mercury recording group, the Gap Band, has been taped for a special guest appearance in "The Wack (Continued on page 33)

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	11	1	GOOD TIMES—Chic (B. Edwards, N. Rodgers, Atlantic 3584 (Chic, BMI)	34	34	7	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings, MCA 41062 (Irving/For Knight, BMI)	★ 79	2	2	HOMEMADE LOVIN'—The Whoppers (L. Sylvers, Solar 11685 (RCA) (Rory, ASCAP)
2	2	9	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin, 119th/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)	35	35	7	THE WAY WE WERE/MEMORIES—Manhattans (M. Hamisch, A.M. Bergman, Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	70	70	4	RED HOT—Taka Boom (T. Bee, M. Sauter, Arista 7761 (Friedman/Cottage Grove, ASCAP)
★ 5	6	6	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes, Epic 9-50742 (Mercury, BMI)	36	36	7	MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James, MCA 41042 (Mighty Three, BMI)	★ 81	2	2	GROOVE CITY—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tru, R. Dabon, RCA 11589 (Marsant, BMI)
★ 4	9	9	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson, (Nick O'Val, ASCAP) Warner Bros. 8870	★ 44	5	5	LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards, Cotillion 45001 (Atlantic) (Chic, BMI)	72	72	3	ROCK BABY—Tower Of Power (G. Crockett, M. Jeffries, Columbia 3-11012 (Michael Jeffries, ASCAP)
5	3	13	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff, P.I.R. 9-3596 (CBS) (Mighty Three, BMI)	38	38	6	BOOTS GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker, Warner Bros. 49013 (Rubber Band, BMI)	★ 83	2	2	YOU CAN DO IT—Al Hudson & The Partners (A. Myers, K. McCord, MCA 12459 (Perks, BMI)
★ 7	10	10	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	39	41	5	WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon, Chi Sound 2411 (20th Century) (Cachand/Gastana, BMI)	★ 85	2	2	SO GOOD, SO RIGHT—Brenda Russell (B. Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
7	6	14	BAD GIRLS—Donna Summer (D. Summer, B. Sedaro, E. Hokenson, J. Esposito, Casablanca 988 (Starline/Carbone/Sweet Summer Night, BMI)	★ 50	4	4	GROOVE ME—Fern Kinney (K. Floyd, Malaco 1058 (T.N.) (Malaco/Rodriguez, BMI)	75	77	3	FANTASY—Bruni Pagan (N. Allen, J. Rosenblatt, E. Dietrich, B. Pagan, Elektra 46501 (Sound Palace, ASCAP)
★ 9	11	11	FIRECRACKER—Mass Production (R. Williams, Cotillion 44254 (Atlantic) (Two Toppas, ASCAP)	41	33	11	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson, Roadshow 11609 (RCA) (Desert Ram/Sky Tower, ASCAP)	76	78	3	CAN'T LIVE WITHOUT YOUR LOVE—Tamika Jones (R. Muller, Polydor 14580 (One To One, ASCAP)
9	8	16	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James, Gordy 7169 (Motown) (Jobete, ASCAP)	42	37	14	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)	★ 88	2	2	LADIES ONLY—Aretha Franklin (A. Franklin, Atlantic 3605 (Pundit, BMI)
10	10	17	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson, Elektra 46032 (At Home/Baby Dump, ASCAP)	43	43	6	GOING THROUGH THE MOTIONS—Hot Chocolate (E. Brown, Infamy 50016 (MCA) (Finchley, ASCAP)	★ 89	2	2	YOU GET ME HOT—Jimmy "Bo" Horne (H. W. Casey, R. Finch, Sunshine Sound 1014 (T.N.) (Sherlyn/Harrick, BMI)
11	11	12	CRANK IT UP—Peter Brown (P. Brown, N. Rans, Drive 6278 (T.N.) (Sherlyn/Decibel, BMI)	44	39	13	GEORGIE PORGY—Toto (D. Paich, Columbia 310944 (Nedmar, ASCAP)	80	80	4	I FEEL A GROOVE UNDER MY FEET—Heaven And Earth (K. Carter, L. Williams, Mercury 74081 (Mongee De Tron, BMI)
12	12	13	THE BOSS—Diana Ross (N. Ashford, V. Simpson, Motown 1462 (Nick O'Val, ASCAP)	45	46	6	I GOT THE HOTS FOR YA—Double Exposure (R. Baker, Sabul 2091 (RCA) (Burma East, BMI)	★ 90	2	2	READY FOR YOUR LOVE—Chapter 8 (D. Washington, Arista 7763 (Woodings/Chapter 8/U.S. Aratella, BMI)
13	14	8	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Nibbles, Capitol 4744 (Conductive/On Time, BMI)	46	40	9	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis, (Groovesville, BMI/Conquistador, ASCAP) MCA 41056	★ 92	NEW ENTRY	NEW ENTRY	COME GO WITH ME—Teddy Pendergrass (K. Gamble, L. Huff, P.I.R. 9-3717 (CBS) (Mighty Three, BMI)
★ 17	9	9	MAKE MY DREAMS A REALITY/I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service, Arista, ASCAP/Careers, BMI) Arista 0426	47	45	10	TONIGHT'S THE NIGHT—Kleeer (N. Durham, W. Cunningham, Atlantic 3586 (Dark/Good Groove, BMI/ALEX/Soules, ASCAP)	★ 93	NEW ENTRY	NEW ENTRY	DIM ALL THE LIGHTS—Donna Summer (D. Summer, Casablanca 2201 (Sweet Summer Night, BMI)
★ 21	5	5	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff, P.I.R. 9-3707 (CBS) (Mighty Three, BMI)	★ 65	2	2	KNEE DEEP—Funkadelic (G. Clinton, Warner Bros. 49040 (Mal-Boz, BMI)	★ 94	NEW ENTRY	NEW ENTRY	LOVE ON YOUR MIND—Can Funk Shun (F. Piate, Mercury 76002 (Val-Joe, BMI)
16	13	17	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff, P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	49	49	7	WINNER TAKES ALL—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, G. Isley, H. Isley, T. Neck 2284 (CBS) (Bovina, ASCAP)	★ 95	NEW ENTRY	NEW ENTRY	MORE THAN ONE WAY TO LOVE A WOMAN—Kylie (R. Parker Jr., Arista 0441 (Raydiola, ASCAP)
17	16	19	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mims, R. Lucas, 20th Century 2403 (RCA) (Scarab, BMI)	★ 60	3	3	I LOVE YOU—New Birth (J. Baker, L. Washburn, Arista 7760 (Sky Diver/Life Brile, BMI)	86	86	2	REACHIN' OUT—Lee Moore (P. Moore, Source 41068 (MCA) (Accent, BMI)
★ 20	6	6	OPEN UP YOUR MIND—Gap Band (R.J. Wilson, C.K. Wilson, Mercury 74080 (Total Experience, BMI)	★ 61	4	4	OUT THERE—Evelyn "Champagne" King (S. Peake, T. Life, RCA 11680 (Mills & Mills/Six Continents, BMI)	★ 96	NEW ENTRY	NEW ENTRY	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees, T.N. 1035 (MoonSong/East Memphis/Two-Knight, BMI)
19	18	14	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings, Arista 0419 (Irving, BMI)	★ 62	3	3	BREAK MY HEART—David Ruffin (D. Garner, Warner Bros. 49030 (Groovesville/Forgetton, BMI)	★ 97	NEW ENTRY	NEW ENTRY	CRUSIN'—Smiley Robinson (W. Robinson, M. Tarplin, Tania 54306 (Motown) (Bertam, ASCAP)
20	15	18	CHASE ME—Can Funk Shun (M. Cooper, F. Piate, Mercury 74059 (Val-Joe, BMI)	53	51	8	DANCIN' MAN—Brick (R. Ransom, J. Brown, Bang 4804 (CBS) (WB/Good High, ASCAP)	★ 98	NEW ENTRY	NEW ENTRY	TALK THAT STUFF—ADC Band (J.M. Mathews, A. Mathews Jr., J. Cobbin, 45003 (Atlantic) (Woodings/Bus, BMI)
21	22	10	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Pistilli, Madin 3335 (T.N.) (Finarchy, BMI/Hifalutin, ASCAP)	54	52	8	MY LOVE IS—Betty Wright (B. Wright, Alton 3747 (TK) (Sherlyn, BMI)	★ 99	NEW ENTRY	NEW ENTRY	DON'T YOU WANT MY LOVE—Debbie Jacobs (P. Sabul, MCA 41102 (Unichappell/Kreimers, BMI)
22	19	12	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley, A&M 2142 (Almo/McRossa, ASCAP/Irving/McDonson, BMI)	55	54	10	LOVE WILL BRING US BACK TOGETHER—Roy Ayers (Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	★ 100	NEW ENTRY	NEW ENTRY	CATCH ME—Pockets (R. Wright, C. Fearring, Arc Columbia 3-10954 (Palmer/Charleville, BMI/Chaz/Modern American, ASCAP)
23	23	17	RING MY BELL—Anita Ward (F. Knight, Juana 3422 (TK) (Two Knight, BMI)	56	58	5	DO IT ALL—Michael Henderson (M. Henderson, Buddha 609 (Arista) (Electrocard, ASCAP)	91	69	5	YOU PUT A CHARGE IN MY LIFE—Brainstorm (J. Peter, L. Mack, Taka 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
24	24	9	THIS TIME BABY—Jackie Moore (C. James, L. Bell, (Mighty Three, BMI) Columbia 3-10993	★ 67	4	4	STRATEGY—Annie Bell & The Orelis (G. McFadden, J. Whitehead, J. Cohen, P.I.R. 9-3710 (CBS) (Mighty Three, BMI)	92	84	3	IF IT AIN'T LOVE, IT'LL GO AWAY—Prince Phillip Mitchell (P. Mitchell, Atlantic 3587 (Hot Stuff, BMI)
25	27	8	WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren, Polydor/MVP 14577 (Perren Vibes, ASCAP)	58	55	8	TIMIN'—Maze (F. Beverly, Capitol 4742 (Amazement, BMI)	93	76	4	LEAD ME ON—Maxine Nightingale (A. Willis, D. Laszley, Windup 11530 (RCA) (Almo, ASCAP)
26	26	15	BEST BEAT IN TOWN—Switch (B. Debarge, Gordy 7168 (Motown) (Jobete, ASCAP)	59	53	14	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr, 20th Century 2408 (RCA) (ARV/Zonal, BMI)	94	63	15	ROCK ME—Frank Hooker & Positive People (F. Hooker, Panorama 11634 (RCA) (Duchess/Innersell, BMI)
27	25	12	SUPER SWEET—Wardell Pigeon (M. Brown, J. Fitch Jr., R. Cross, Midwing International 1005 (April Summer/Diagonal, BMI)	60	66	5	THE GROOVE MACHINE—Hamilton Bohannon (H. Bohannon, Mercury 74022 (Bohannon Phase II/Intersong O.S.A., ASCAP)	95	95	2	THAT'S COME OVER ME—The Writers (H. Mason, F. Floyd, Columbia 3-11051 (Mason/F.D.H.F., ASCAP)
28	29	6	STREET LIFE—Crusaders (J. Sample, W. Jennings, MCA 41054 (Four Knights/Irving, BMI)	★ 71	3	3	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield, RSO 941 (Mayfield, BMI)	96	31	22	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen, P.I.R. 3681 (CBS) (Mighty Three, BMI)
29	28	19	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph, Capitol 4706 (Minnie's/Bull Pen, BMI)	62	48	23	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch, TK 1033 (Sherlyn/Harrick, BMI)	97	59	6	MAKE LOVE TO ME—Helen Reddy (Yellowstone, Voice, Tinsley, Capitol 4712 (Trajan, ASCAP)
30	30	14	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, R. Morris, C. Staton, W. Garfield, Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	★ 73	3	3	FOOL ON THE STREET—Rick James (R. James, Gordy 7171 (Motown) (Jobete, ASCAP)	98	74	6	CRAZY LOVE—Akon McClain & Destiny (J. Getman, T. McFadden, Polydor 14574 (Speckle/Traca/Jobete, ASCAP/BMI)
31	32	15	RADIATION LEVEL—Sun (B. Byrd, Capitol 4713 (Glenwood/Del-Me, ASCAP)	★ 75	2	2	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier, Capitol 4761 (Minnie's/Bull Pen, BMI)	99	93	4	GET ANOTHER LOVE—Chantal Curtis (E. Donahue, Keylock 7206 (OBI, BMI)
★ 47	3	3	SAIL ON—Commodores (L. Rich Jr., Motown 1466 (Jobete/Commodores Entertainment, ASCAP)	66	57	12	DR. ROCK—Captain Sky (D. Cameron, AVI 273 (Mr. T/Upper Level, BMI)				
★ 42	5	5	RISE—Herb Alpert (A. Arner, R. Badazz, A&M 2151 (Almo/Badazz, ASCAP)	67	68	5	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters, Heat 01978 (Joni Mack, BMI)				
				★ 82	2	2	SMILE—The Rance Allen Group (R. Allen, S. Allen, Stax 3221 (Fantasy) (Stora/Roxatlanta Lane, BMI)				

'Charges Economic, Not Racial'

BMA Chief Gamble Clarifies Black Promoters' Stance

By JEAN WILLIAMS

LOS ANGELES—Contrary to what many believe, the issue surrounding black promoters' charges of discrimination is not racial but economic. So says Kenny Gamble, president of the Black Music Assn.

For several months black promoters have cried "foul" and have considered boycotting certain entertainers.

Gamble says the black promoters' issue is valid and it's not a black-white issue; it's an economic issue.

"Historically, if the act is black the audience is 90% black but the promoter is white," says Glenda Gracia, executive director of the organization. "This means the money is going out of the black community and staying out. There's nothing racial about this, but when blacks make this statement it's called racial. When other groups say it it's called economics."

The group recently announced a list of complaint and mediation programs to be implemented in support of the promoters. To this end it is calling a meeting of persons representing a cross-section of the industry—promoters, artists, agents, managers and facility managers.

"We're attempting to translate the issues and goals which are the concerns of black promoters. We also have set up tentatively a meeting with members of the International Assn. of Auditorium Managers and its president Bill Luther for Sept. 10 in Greensboro, S.C."

"The meeting is to sensitize and educate the auditorium managers to some of the problems that have been addressed, and we'll ask for their help in solving these problems," says Gracia.

Since agents are the middle persons largely responsible for selling the acts to promoters, the BMA is pushing for more black agents at the major agencies, says Gamble.

He believes agents will give some consideration to black promoters because of BMA's support. He also feels black agents will not only be sensitive to the needs of black promoters, but they will be in prime positions to bring about integration in concert promotion by influencing white acts to also play for black promoters.

Gamble further believes that white promoters are not the biggest source of inequity with black promoters. "I personally believe there has been a lack of communication among themselves. They have basically been working against each other as opposed to with and for each other."

"Also, they have not had the respect from the industry and artists they should have had. The black artists themselves have had a lot of problems with black promoters so this is almost like cleaning the slate and starting over again for them, with a new level of doing business."

"The promoters have taken the first step and BMA has taken it."

"The first step for them (promoters) was forming their own group, and BMA through our resources has been able to advise them legally, as opposed to them dealing with the problems from an emotional level. We have attorneys who also have formed a group, who advise the promoters of what they can and cannot do."

"Another critical area," adds Gracia, "is the ability to have access to the kind of capital required for a first class concert presentation. Managers, artists and agents are concerned with two primary things—professional production and presen-

tation of their tour and the best bottom line possible. Tied into getting an artist the most amount of money for his bargain is the reduction of element prices which are included in his package.

large overheads plus they're concerned about their professional presentation.

"It was almost impossible for black promoters to get the major venues, therefore, it was impossible



SKATE TIME? Crusader members Joe Sample, Stix Hooper and Wilton Felder join in the roller skating fun during a Beverly Hills skating bash to promote their LP "Street Life." Kneeling are two members of the Skooter Skaters who performed at the MCA sponsored party.

"One of the things BMA is seeking to do is to interface either on behalf of the promoters or introduce these promoters to lending institutions that will assist them in whatever their needs are; also with educational institutions that will help them to learn about certain production aspects of the business."

"These are things that are critically important. It's not just about getting a black promoter to promote black acts. I don't feel that black acts should be partial to black promoters just because they're black."

Gamble says that for the most part, artists are not concerned with who promotes their shows, however, "they also would like to work for black promoters. But at this point they just want to get paid. They have

for them to think they could give the artists this when they couldn't even get into the major rooms. These are the things to be corrected."

Gamble does not believe that picketing a concert is the tactic to be taken—except in certain cases. He also believes the public does not care who promotes the concerts. "However, if it's called to their (public) attention, such as in Philadelphia when picket lines were assembled, they will begin to be concerned."

"We don't want them (the public) to picket because we don't want to discourage people from attending concerts. From my understanding, this tactic had to be taken in order to publicize the importance and seriousness of the black concert promoters."

Soul Sauce

• Continued from page 32

Attack" a KABC-TV, L.A. production. The one-hour docu-drama deals with the drug PCP aka angel dust. ★ ★ ★

Now that Marilyn McCoo has recuperated from surgery, she and Billy Davis Jr., will resume touring with a 10-day stint at the Aladdin Hotel, Las Vegas, Sept. 4-13. The husband/wife team are becoming regulars on the Vegas circuit. They recently completed a two-week engagement at the Sands. ★ ★ ★

Johnny Lloyd, who has worked with many well-known acts and was a staffer at Backstage Management, has formed a talent agency/management firm named for himself.

Lloyd, as management consultant of L.A.'s Apollo West Theatre, plans to increase the auditorium's activities reportedly through major shows

and community involvement. ... The Ritchie Family, three extremely striking women, performed its current single "Put Your Feet To The Beat" on the "Dinah" tv show. Everyone on the set reportedly was so impressed with the Ritchie Family it was immediately asked to appear again. ... Jean Carn has completed her third LP for Philadelphia International Records. Eddie Lavert of the O'Jays also will be heard on the LP. ★ ★ ★

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

Anderson Winner

NEW YORK—Al Anderson of the group N.R.B.Q. is the winner of the first Connecticut Songwriter Of The Year Award, presented by the newly formed Connecticut Songwriters' Assn.

Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
★1	1	10	TEDDY Teddy Pendergrass P.I.R. FZ-36063 (CBS)	39	43	5	A NIGHT AT STUDIO 54 Various Artists, Casablanca NBLP-2-7161	
★2	4	3	MIDNIGHT MAGIC Commodores, Motown M8-926	★40	50	2	I LOVE TO SING THE SONGS I SING Barry White, 20th Century T-590 (RCA)	
3	3	13	STREET LIFE Crusaders, MCA MCA-3094	41	37	39	DESTINY Jacksons, Epic JE-35552 (CBS)	
4	2	11	I AM Earth, Wind & Fire, Arc/Columbia FC-35730	42	33	21	MORNING DANCE Spyro Gyra, Infinity INF-9004	
5	5	16	MINNIE Minnie Riperton, Capitol SO-11936	★43	58	2	TAKE IT HOME B.B. King, MCA MCA-3151	
★6	6	7	SECRET OMEN Cameo, Chocolate City COLP 2008 (Casablanca)	44	47	4	MAXINE NIGHTINGALE Lead Me On, Windsong BXL1-3404 (RCA)	
★7	22	2	RISQUE Chic, Atlantic SD-16003	45	32	8	CHANCE Candi Staton, Warner Bros. BSK-3333	
★8	9	15	SWITCH II Switch, Gordy G7-988 (Motown)	46	42	17	ANY TIME, ANY PLACE Dramatics, MCA AA-1125	
9	8	16	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150	47	38	21	INSPIRATION Maze, Capitol SW-11912	
10	7	12	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077	48	41	7	THE ORIGINAL DISCO MAN James Brown, Polydor PD-1-6212	
11	11	11	THE BOSS Diana Ross, Motown M7-923	49	39	30	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)	
★12	15	21	IN THE PUREST FORM Mass Production, Atlantic SD-5211	★50	60	2	WHEN YOU'RE #1 Gene Chandler, 20th Century/Chi-Sound T-598 (RCA)	
13	12	11	DIONNE Dionne Warwick, Arista AB-4230	51	49	13	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042	
14	10	9	DEVOTION L.T.D., A&M SP-4771	52	52	7	I WANNA PLAY FOR YOU Stanley Clarke, Nipper KZ-2-35680 (CBS)	
★15	18	23	DISCO NIGHTS G.Q., Arista AB-4225	53	44	25	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	
16	16	17	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	54	54	6	H.A.P.P.Y. RADIO Edwin Starr, 20th Century T-591 (RCA)	
17	13	20	ROCK ON Raydio, Arista AB-4212	55	59	4	PATRICK HERNANDEZ Born To Be Alive, Columbia JC-35100	
18	14	15	CANDY Con Funk Shun, Mercury SRM-1-3754	56	48	9	INVITATION Norman Connors, Arista AB-4216	
19	19	16	THE JONES GIRLS The Jones Girls, P.I.R. JZ-35757 (CBS)	57	51	41	2 HOT Peaches & Herb, MVP/Polydor PD-1-6172	
★20	NEW ENTRY		STAY FREE Ashtard & Simpson, Warner Bros. WS-3257	58	45	23	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC-35723	
★21	28	5	FIVE SPECIAL Five Special, Elektra SE-206	59	55	11	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-365 (Motown)	
22	20	16	McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ-35800 (CBS)	60	53	15	FEVER Roy Ayers, Polydor PD-1-6204	
23	17	6	DO IT ALL Michael Henderson Buddah BDS-5719 (Arista)	61	56	16	HEART STRINGS Earl Klugh, United Artists UALA-942 (Capitol)	
24	25	18	WILD & PEACEFUL Teena Marie, Gordy G7-986 (Motown)	62	62	24	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZBSK-3277	
25	23	10	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	63	63	19	PARADISE Glover Washington Jr., Elektra 6E-182	
26	30	8	LOVE CURRENT Lenny Williams, MCA MCA-3155	64	64	2	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607	
27	34	6	HEARTBEAT Garis Mayfield, RSO RS-1-3053	65	65	14	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)	
★28	35	19	GAP BAND Mercury SRM-1-3758	66	61	20	SKYY Skyy, Salvo 8517 (RCA)	
29	21	8	THIS BOOT IS MADE FOR FUNK-N Bootsy's Rubber Band, Warner Bros. BSK-3295	67	67	3	I'M ON MY WAY Jackie Moore, Columbia JC-35991	
★30	40	4	PLEASURE Future Now, Fantasy 9578	68	68	2	SEND IN THE CLOWNS Walter Jackson, Chi-Sound T-586 (RCA)	
31	26	6	ANOTHER TASTE A Taste Of Honey, Capitol SOO-11951	69	66	20	EVERYBODY UP Ohio Players, Arista AB-4226	
★32	NEW ENTRY		OFF THE WALL Michael Jackson, Epic FE-35745	70	69	22	LOVE TALK Manhattans, Columbia JC-35693	
33	27	16	SONGS OF LOVE Anita Ward, Juana 200-004 (T.K.)	71	70	3	WARDELL PIPER Wardell Piper, Midsong 009	
34	24	8	DESTINATION Sun, Capitol ST-11941	72	72	16	HOT PROPERTY Heatwave, Epic JE-35970	
35	36	28	WE ARE FAMILY Sister Sledge, Goffin SD-5209 (Atlantic)	73	NEW ENTRY		OUTRAGOUS Richard Pryor, LAFF A-206	
★36	46	3	BACK ON THE STREETS Tower Of Power, Columbia JC-35784	74	NEW ENTRY		TALK THAT STUFF ADC Band, Atlantic SD-5216	
37	31	7	WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC-35568	75	75	21	MUSIC BOX Evelyn "Champagne" King, RCA AFL1-3033	
38	29	13	LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ-36006 (CBS)					

Gospel

Liz Humbard An Old-Timer At 19

By MIKE HYLAND

NASHVILLE—At 19, Liz Humbard has recorded three solo albums, appeared on more than 600 television stations weekly and has traveled the world over.

The daughter of evangelist Rex Humbard, Liz and the 13 members of her immediate family are a part of the largest televised Christian ministry in the world. In addition to the televised services in the U.S., the broadcasts, which originate from the Cathedral of Tomorrow in Akron, Ohio, reach another 2,000 stations all over the world.

Her current album, "Storybook Realities," a self-produced effort, features two songs written by Gloria and Bill Gaither expressly for her. Recorded at the Humbard studios in Akron, the album was released on the HFG label and distributed by the Benson Co. Vocal support on the LP is provided by her three brothers, Rex Jr., Don and Charley.

"Storybook Realities" is an album of upbeat gospel music. Her music is different from the gospel music of

yesteryear, as it stresses love and hope for the future rather than stressing the "sweet by and by."

Having been singing for a number of years, her first album "Liz Humbard" was released four years ago. The second album, titled "Liz" was released two years ago, and she hopes to record another solo effort sometime next year.

As a member of the Humbard Family Singers, with her mother, brothers, sisters, nieces and nephews, the group has recorded four family-oriented albums also for the HFG label.

With an ever increasing worldwide awareness of religion, and with an upswing in the sales of gospel music, due in part to the economic and social conditions around the world, Humbard feels, "The U.S. is emerging from a state of over-familiarity with religion into a new and exciting awareness. I feel that Americans are beginning to understand that church can be more than form and ritual—it can be fun."



Sweet Soul: Liz Humbard performs during weekly tv show from the Cathedral of Tomorrow. Her third solo album "Storybook Realities" stresses uptempo gospel.

Denver Site For Seminars

NASHVILLE—Lexicon Music, in cooperation with Word and Triune Music, will be sponsoring the first annual "MUSIColorado" at Denver's Riverside Baptist Church, Oct. 26-27, for area choir and music directors.

Modeled after the successful "MUSICalifornia," which recently drew more than 1,200, the seminar will include workshops and reading sessions with special emphasis on drama, multimedia, sound, lighting and choreography, in addition to music.

"Emphasis will also be placed on the small church choir and how to make it grow with special workshops on recruiting," notes Ray DeVries, Lexicon music director of special services.

Concerts, featured both nights, will spotlight performances by Cynthia Clawson, Grady Nutt and the Riverside Baptist Church's Harvest Road, Oct. 26, and Larry Dalton, a special guest appearance by Andrae Crouch and Ralph Carmichael and the Riverside Baptist Church 200-voice choir, Oct. 27.

Advance registration fee is \$55. More information may be obtained by calling 213/703-1736 or by writing "MUSIColorado," P. O. Box 296, Woodland Hills, Calif. 91365.

Tulsa Firm Into Sight And Sound

NASHVILLE—Colonial Regency, the parent company for the singing group Re'Generation, has announced the formation of Visual Impact Producers to handle all aspects of visual and sound presentation for conventions, sales meetings, churches and similar organizations.

Based in Tulsa, the company will specialize in providing equipment as well as developing the presentation itself, says Ron Coker, Colonial Regency vice president.

The firm can either rent or sell a complete lighting or sound system, a multi-media package including equipment and the presentation, custom design a presentation for a sales meeting or convention including stage production, script special productions, produce a multi-media show for in-house or touring, or provide a consulting service.

Gail Field, former road manager for Re'Generation will head the project.

LIGHT-LEXICON DISKS & MUSIC

Release Spanish Versions

NASHVILLE—Light Records and Lexicon Music are taking a hard look at the needs of Spanish speaking Christians and churches with plans underway to supply both music and records to the market.

"There are more than 11 million persons of Spanish origin in this country and little has been done for this group in the way of music and records," says Carl Seal, Lexicon Music's vice president of publications.

Lexicon has released a Spanish version of "The New Church Hym-

nal" in a 56-page mini-edition called "Una Nueva Alabanza," containing the most popular songs from the hymnal.

"Una Nueva Alabanza" features music by Bill Gaither, Ralph Carmichael, Andrae Crouch, Jimmy Owens, Kurt Kaiser, Jim Gilbert, Audrey Mieir, Dan Burgess and many more.

Previously, local churches translated the most popular hymns and choruses from English to Spanish, with congregations singing from typed sheets with only the words.

Gospel Scene

Singer-actor Ed Ames was so impressed with Re'Generation's performance at the National Football League Hall of Fame ceremonies in Canton, Ohio, last month, that he delayed his flight so he could hear the group's full presentation. The group will appear at the ceremonies again next year, making it its third consecutive appearance.

The Blackwood Bros. toured sections of South and Central America earlier this summer.

The Stamps are booked solid throughout the remainder of the year. The former backup singers for Elvis Presley pay a special tribute to him in their show.

Merrill Womach, well-known author and gos-

GOSPEL FEST FOR ISRAEL

NASHVILLE—The Gospel Music Assn. will sponsor an International Festival of Gospel Music in Israel, tentatively scheduled for December 1980.

The festival, scheduled at the invitation of the Israeli government, will feature at least five gospel music acts from the U.S. Concerts will be presented in Jerusalem and in either Haifa or the Galilee area.

Israeli consul Moshe Shoshani and Gospel Music Assn. board of directors member Polly Grimes will coordinate the event. The festival will be filmed by both Israeli and U.S. film and television crews and a live album is planned.

pel recording artist, made a special appearance at the Billy Graham Evangelistic Crusade in Milwaukee last month. The Matthews Sisters from Oakland have been signed to Light Records.

The fifth album by Lamb will be released on Messianic Records in November. The album is a compilation of songs from its first four releases, titled "Lamb Favorites." The group will be touring the Midwest later this month.

Set for release next month are three soul-gospel albums from Light. The albums include Tramaine Hawkins' "Tramaine," Jessy Dixon's "You Bring Out The Sun," and the 10th release of Andrae Crouch "I'll Be Thinking Of You."

J.J. Lee's debut solo album on New Pax Records is titled "Make Me A Rainbow." Singing selections from the album in Denver recently, J.J. performed at KBRN AM's Sonshine Saturday before 3,500 persons.

Re'Generation will release its 32nd album titled "Re'Generation's 10th Edition" on Regency, later this month. The album includes a medley of its top songs over the past nine years.

Beginning Sept. 15, Messianic Records will increase the price of albums to \$7.98 to meet the industry standard.

James Felix, former bassist and singer with Andrae Crouch and the Disciples, has signed with Light Records as a solo artist. His first album will feature his own material combining contemporary rock elements with a Latin influence. The album will be produced by Bill Maxwell.

Larry Orrell, whose first album for Voice Box Records is entitled "Changes," will be touring the country in support of the LP. Larry has been a successful promoter of gospel music shows throughout the Midwest. He is also an original member of the Orrells, later renamed Gordor Jensen and Sunrise.

MIKE HYLAND

(Published Once A Month)

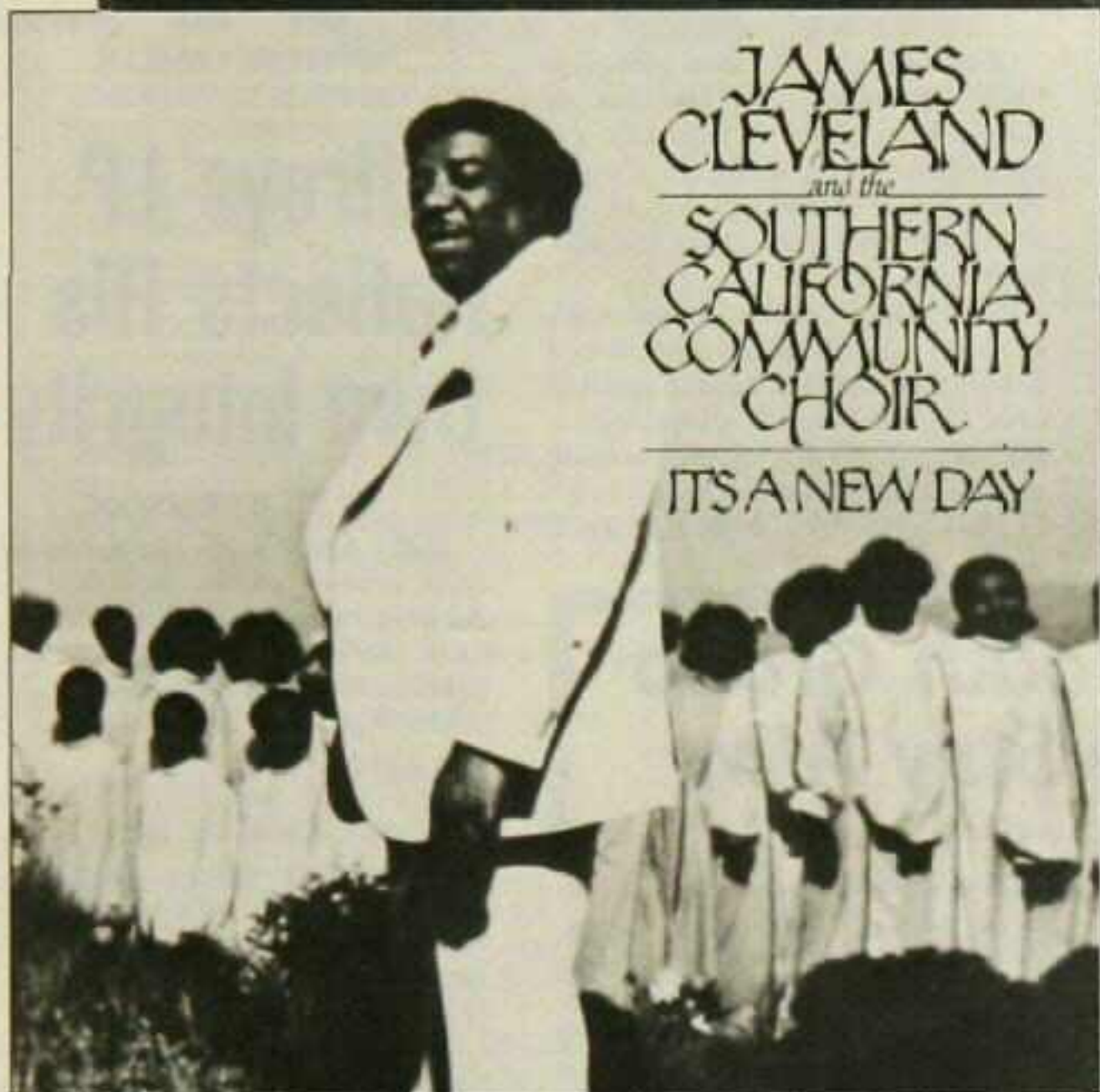
Billboard SPECIAL SURVEY For Week Ending 9/1/79

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	34	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
2	2	39	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
3	8	14	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
4	7	18	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4352
5	3	14	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
6			NEW ENTRY
7	32	5	I MUST TELL JESUS Sara J. Powell, Savoy 14516
8			NEW ENTRY
9	4	52	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
10	24	18	REV. CLAY EVANS Everything Will Be Aright, Jewel D146
11	5	14	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
12	9	22	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
13	6	9	I'VE GOT A HOME Williams Bros., Savoy 14493
14	10	61	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
15	11	34	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Aright, Savoy 14499
16	16	5	YOU LIGHT UP MY LIFE Rev. Isaac Douglas, Creed 3090 (Nashboro)
17	15	5	I WANNA BE READY Don Degraze Delegation, Brighter Day 6061
18			NEW ENTRY
19	25	5	THINK OF HIS GOODNESS James Cleveland & The Cleveland Singers, Savoy 14538
20	12	39	NOW! Kings Temple Choir, Creed 3083
21	14	14	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
22	13	14	PUSH FOR EXCELLENCE Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh M3B-6617
23			NEW ENTRY
24	17	94	LIVE IN WASHINGTON, D.C. Gospel Music Workshop Mass Choir, Savoy SGL 7033
25	20	43	I'VE BEEN TOUCHED The Johnson Ensemble, Tomato 7027
26	19	52	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2 906
27	21	5	SHIRLEY CAESAR: From The Heart, Hob HBL 501
28	18	9	ANDRAE CROUCH Live In London, Light LSX 5717
29	23	112	SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
30	29	69	TREASURES Shirley Caesar, HOB 502 A
31	28	9	SHIRLEY CAESAR First Lady, Hob HBL 500
32	26	171	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
33	35	5	"LIVE," THANK YOU LORD Vernard Johnson, Clori JC 1052
34	34	5	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
35	33	9	THE FAITHFUL DAUGHTER, "LIVE" Dorothy Norwood, Savoy 14515 (Arista)
			PRAY AGAIN Shirley Finney, Savoy 14513 (Arista)
			THERE'S NOT A FRIEND LIKE JESUS Swan Silvertones, Savoy 14505

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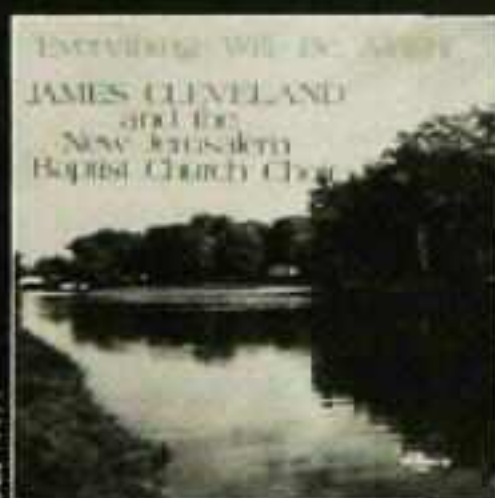


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NEW NELSON—Amy Nelson joins her father, Willie, onstage at the circus Maximus Showroom of Caesars Palace in Las Vegas. Nelson and Nelson sang "Amazing Grace" before the packed Palace house.

'Pigeonholed,' Says Bacharach Of Image

By ELLIS WIDNER

TULSA—Burt Bacharach has an image problem—"The world tends to link me to the Henry Mancini school of music," claims the Oscar and Grammy award winning songwriter.

"As a result, I get pigeonholed by radio stations and my records don't usually stand much of a chance for airplay."

Bacharach's latest venture is "Woman" (A&M), a collaboration with the Houston Symphony.

"It has spontaneity and vitality. It was a great challenge and the result is hard to peg. It isn't classical, although it leans that way. It covers a wide range of feelings."

Bacharach denies he's looking for something new musically. "I've always strived to change. It's never been a deliberate thing. I just follow my natural flow. This is something I've always wanted to do."

Much of Bacharach's success as a writer has been associated with women, one woman in particular—Dionne Warwick.

"I'm not saying that I'm writing for women, just about them," says Bacharach. "The title of the album came about naturally. It represents a

free, different type of music people don't associate with me."

While the album is essentially symphonic in nature, it also has jazzy nuances and some unusual melodic touches.

"Woman" was recorded in Houston's Jones Hall. "It was a carefully structured, master plan. We had no perspective in rehearsal. We spent two hours and 40 minutes of actual recording time for the album," says Bacharach.

"It was a bit like Russian roulette. There was no tomorrow. It had to be done right this one time."

The pianist-songwriter first performed with the Houston Symphony in 1977.

The album is a largely instrumental work, with Carly Simon and Libby Titus each singing one song.

The album's title track is described by the composer as "a whole sort of biography about a woman's life. It could cover any time frame, from a single night to a lifetime."

Bacharach is now working on a Broadway show with Anthony Newley about the life of Charlie Chaplin. He also will work on a film score and may do some writing with Paul Anka and Paul Williams, he infers.

Talent

Calif. Bla Bla Club Develops Own Talent

LOS ANGELES—With the recent addition of Mandi Martin to its staff, the Bla Bla Cafe in nearby Studio City is claiming to be the first nightclub in town (and possibly anywhere) to have an artist relations department of its own.

Martin, a singer-songwriter in her own right signed to Columbia-Epic Records, nixed the job of p.r. rep first offered her by Bla Bla owner Albie Hora and counter-offered to function in a more "all-encompassing" capacity, that of artist relations manager.

She saw this as a real need inasmuch as the eight-year-old club recently changed entertainment formats and went to two shows a night. This meant that on most nights as many as a half-dozen acts hit the boards, often with two warmup comics preceding the main musical act both shows.

Not only does the format change draw two separate audiences per night (there's also afterhours entertainment which goes till 4 a.m.) but it also means a large number of new wave talent performing there each week, most of whom need career guidance.

The new entertainment policy is

handled by Skip Nelson, former owner of the now-defunct Ala Carte Club in Hollywood. He co-books talent for the Bla Bla with co-owners Hora and Eddie Massa and cites singer Dee Archer as an example of how the club can help an act. Through performing at the Bla Bla, she's been signed to ICM and has a tour pending. Also, an appearance on "Midnight Special" has been set.

Martin, who once worked at Nelson's Carte Blanche Club as a singer and later wound up managing the place, stresses, "I will never call anyone in the industry to come catch an act till I've seen that act and have discussed thoroughly with him which direction he wants to go in."

"For example, if I see an act that is strong in songwriting and not so strong as a singer, I will then get publishers to come in; if it's the other way around, I'll try to get record company executives and a&r people."

When asked how her liaison work between talent and industry would benefit the Bla Bla, Martin quickly says: "It will help the club attract a higher caliber entertainer, knowing that we offer this additional service."

JOE X. PRICE



COZY TRIO—Dusty Springfield is hoisted by Burt Bacharach and Michael McDonald at a party celebrating Bacharach's first LP in two years. It also reunited him with Springfield since "The Look of Love," which he wrote and produced for her 10 years ago. Bacharach may also produce Springfield's next LP.

Jeffreys LP Reflects His Own Integrity

By ED HARRISON

LOS ANGELES—Garland Jeffreys readily admits that his new A&M album "American Boy And Girl" isn't a commercial piece of product, but then again, the singer/writer was never one to give in to pop trends.

"American Boy And Girl," Jeffreys' third album for A&M, is perhaps his most conceptual, dealing with the plight of "throwaway" minority youths whose frustrations turn them to murder, drugs, prostitution and suicide.

"It might not be what everyone wants to hear but I've made a commitment to express what's important to me," states Jeffreys. "I'm not a pop songwriter. Sometimes I see things out there that are not okay and I must express them. It's an exorcism as well."

Jeffreys' songs have always had a tone of anger and seriousness and as a result he has taken criticism for it. "I've been criticized for writing about themes not prevalent anymore."

"If I start to get funny, critics will say they miss songs like 'Spanish Town' (from his 'Ghostwriter' LP) or 'Matador' (from the new album)."

"Writers listen to an artist and judge him on finite terms. If an artist sounds angry on one or two records, it doesn't mean he'll be angry in 1982."

Despite suggestions to aim more for the pop mainstream, Jeffreys says he is "creatively unsteerable."

"At times I've tried to go along with someone else's game plan, but I just couldn't do it. A&M has been good about letting me do what I want. Obviously it would like to see me sell more records but I won't get crazy trying to do it. Today's esoteria is tomorrow's commerciality," says Jeffreys.

In addition to a new manager, Peter Golden (manager of Jackson Browne as well), Jeffreys also is working with his first band as opposed to studio players.

"American Boy And Girl" is also the first time Jeffreys' product has been released simultaneously in England and Europe where he has large cult followings. On a recent vacation there, he got "roped into" press and radio interviews and as a result will make his first tour there in December.

S.F. New Youth Group Battles To Stay Alive

By CARY DARLING

LOS ANGELES—Because of alleged police harassment, trouble in obtaining a venue and lack of funds, New Youth Productions has not blossomed into a major alternative concert promotion firm though it is still alive and kicking.

The San Francisco-based company, formed in December 1978, first moved into the news when it got England's the Clash to add another date on its short U.S. tour last February. The proceeds of that date went to helping New Youth stay on its feet.

"We were protesting the fact that there were no venues for punk rock or new wave music in this town that

dealt fairly with the musicians and the audience," says Sadie Deeks. Along with Deeks, New Youth was begun by Sara Salir, Vince Deranged and Caitlin Hines, all in their early 20s. A fluctuating staff of between 15 and 20 is now with New Youth.

"We all got together and thought we ought to start a club. We would operate it like a non-profit organization so that we could give the most we could to the bands and charge the least possible at the door," comments Deeks. This non-profit status has not yet been granted.

Besides the Clash, New Youth has sponsored or helped with shows put on by such local new wave favorites as the Dils, the Sleepers, the Mutants, Belfast Cowboys and Impatient Youth. However, shows are not scheduled on a regular basis because of trouble with venues.

"We've put on three shows on our own and we had them in the Gay Community Center here. But the third time the show got closed down by the police because it turns out they have no entertainment license," laments Deeks.

Sporadically, New Youth has used the Temple Beautiful with its capacity of 600 which is triple the capacity of the Gay Community Center. However, Deeks says the landlord has run into monetary problems in maintaining the venue, therefore limiting its use.

When New Youth does put on a show, at the cramped Loma Linda Cafe which holds 100 or the Deaf Club which holds less, the headline act gets a \$100 guarantee on the average with a \$50 guarantee for the opening act. Everything taken in over guarantees and expenses is split with the bands with New Youth taking 10%. Admission is \$2.50 or \$3, though for the Clash show which earned \$3,600, admission was \$3.50. The Clash played the Temple Beautiful.

Eagles Out On Tour Of Japan

NEW YORK—The Eagles have rescheduled their Japanese concert dates which were cancelled earlier this year, reportedly due to the non-completion of their new Elektra/Asylum album, "The Long Run"—although manager Irv Azoff attributed the no-shows at the time to the illness of one group member.

The new itinerary comprises six September shows, including four nights at Tokyo's Budokan hall, and outdoor concerts in Nagoya and Osaka. Tickets for all dates were sold out within 24 hours, it's claimed. Support act, making his Japanese concert debut, is Jimmy Buffett.

Warner Pioneer Corp. will presumably be mounting a major Eagles product push on the tour, just as it originally planned to do for the earlier, shelved dates (Billboard, June 16, 1979). Sales of the act's albums in that market have reportedly topped 25 million.

The Eagles previously performed in Japan in 1975. After the September appearances, group will play one concert on Sept. 30 at Honolulu's 50,000-seat Aloha Stadium.

ARTISTS

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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	DOOBIE BROTHERS/THE CARS/NIGHT—Feyline Productions/Martin Wolff Productions, Midway Stadium, St. Paul, Minn., Aug. 17	32,977	\$11	\$362,747*
2	BLUE OYSTER CULT/CHEAP TRICK/PAT TRAVERS/SHAKIN' STREET—Bill Graham Presents, Sacramento State Fair, Sacramento, Calif., Aug. 18	22,457	\$13.15-\$15.65	\$284,412*
3	KANSAS/MAHOGANY RUSH—DiCesare-Englar Productions, Civic Arena, Pittsburgh, Penn., Aug. 17-18 (2)	31,120	\$8.75	\$272,417
4	BLUE OYSTER CULT/CHEAP TRICK/PAT TRAVERS/SHAKIN' STREET—Bill Graham Presents, Spartan Stadium, San Jose, Calif., Aug. 19	22,000	\$12.50-\$15	\$235,855*

Arenas (6,000 To 20,000)

1	STEVE MARTIN/STEVE GOODMAN—Dick Clark Presents, Dick Clark Westchester Theater, Tarrytown, New Jersey, Aug. 9, 10, 11, 12 (4)	17,870	\$10-\$20	\$318,000*
2	GRATEFUL DEAD—Feyline Presents, Inc./Monarch Entertainment Bureau, Red Rock Park, Denver, Colorado, Aug. 13, 14, 15 (3)	29,287	\$8.50-\$9.50	\$277,953*
3	TEDDY PENDERGRASS/DESTINY/MAZE—I.T.C. & Bill Washington/Kool Jazz Festival, Capitol Centre, Alandover, Maryland, Aug. 19	18,810	\$9-\$10	\$180,082
4	HEART/DIXON HOUSE BAND—Isle Of Man, P.N.C. Coliseum, Vancouver, B.C., Aug. 19	17,500	\$9.50-\$10	\$167,534*
5	JAMES TAYLOR—Bill Graham Presents & CAL, Greek Theater, Berkeley, Calif., Aug. 17, 18 (2)	17,000	\$8.50-\$9.50	\$161,500*
6	JONI MITCHELL/PERSUASIONS—Alpine Valley, Alpine Valley Music Theater, E. Troy, Wisc., Aug. 16, 17 (2)	15,169	\$8.50-\$10	\$141,244
7	KISS/NEW ENGLAND—Sound Seventy Productions Inc., Municipal Audit., Nashville, Tenn., Aug. 14	9,900	\$11.50	\$113,148*
8	KISS/NEW ENGLAND—Ruffino & Vaughn, Birmingham Jefferson Colis., Birmingham, Ala., Aug. 16	12,213	\$9-\$10	\$112,341
9	CHEAP TRICK/PAT TRAVERS BAND—Feyline Presents Inc., McNichol Arena, Denver, Colorado, Aug. 15	12,271	\$7.50-\$8.50	\$105,858
10	SHA NA NA/SHIRELLES—Nederlandler Organization, Pine Knob Music Theater, Detroit, Mich., Aug. 19	11,067	\$8-\$10.50	\$101,887*
11	TED NUGENT/BLACKFOOT/SCORPIONS—Alex Cooley Inc., Omni International, Atlanta, Geo., Aug. 14	13,108	\$6.50-\$8.50	\$101,689
12	SOUTHSIDE JOHNNY/ASBURY JUKES/CAROLYNE MAS—Blossom Music Center, Cleveland, Ohio, Aug. 15	18,752	\$5-\$7	\$99,982*
13	ALLMAN BROTHERS/MAMA'S PRIDE—Alpine Valley Music Theater, E. Troy, Wisc., Aug. 18	10,503	\$8.50-\$10	\$94,209
14	TED NUGENT/BLACKFOOT/SCORPIONS—Sidney Drashins Jet Set Ent., Veterans Memorial Colis., Jacksonville, Florida, Aug. 15	11,652	\$7-\$8	\$90,234*
15	KANSAS/BLACKFOOT—Electric Factory Concerts, Riverfront Colis., Cincinnati, Ohio, Aug. 13	11,191	\$7.50-\$8.50	\$89,792
16	BOZ SCAGGS/THE ROCHES—Avalon Attractions, Sacramento Convention Center, Calif., Aug. 18, 19 (2)	8,077	\$8.50-\$9.50	\$81,522
17	RED SPEEDWAGON/ROCKETS—Contemporary Productions/Chris Fritz & Co., Omni International, Atlanta, Geo., Aug. 18	8,929	\$7.50-\$8.50	\$71,488
18	VAN HALEN/SCREAMS—Don Law Co., Inc., Cape Cod Colis., South Yarmouth, Mass., Aug. 18	7,181	\$9.50-\$10.50	\$68,419*
19	KANSAS/MAHOGANY RUSH—Sunshine Promotion/Entam, Rupp Arena, Lexington, Kentucky, Aug. 14	8,030	\$7.25-\$8.25	\$66,247
20	CON FUNK SHUN/ANITA WARD/McFADDEN & WHITEHEAD/GAP BAND—W.G. Enterprises/Taurus Productions, Hara Arena, Dayton, Ohio, Aug. 18	8,000	\$5-\$8.50	\$63,750
21	DOOBIE BROTHERS—Landmark Productions, Brown County Arena, Green Bay, Wisc., Aug. 16	7,044	\$8.50-\$9.50	\$59,874*

Auditoriums (Under 6,000)

1	BEATLEMANIA—Perryscope Concert Productions, Queen Elizabeth Theater, Vancouver, B.C., Canada, Aug. 8-18 (24)	53,278	\$8-\$12.50	\$600,992
2	CRUSADERS/NOEL POINTER—Concord Pavilion, Concord, Calif., Aug. 18	5,290	\$6.50-\$8.50	\$39,190
3	MICHAEL HENDERSON/HEATWAVE/SUN/5 SPECIAL—Concord Pavilion, Calif., Aug. 19	4,758	\$7.50-\$8.50	\$38,478
4	THE CARS/NICK GILDER—Star Date Productions, Lakeview Arena, Marquette, Mich., Aug. 15	5,400	\$7	\$37,800*
5	CHEAP TRICK/LONG JOHN BALDRY—Feyline Presents Inc., Civic Auditorium, Albuquerque, N.M., Aug. 14	5,000	\$7.50	\$37,500*
6	PETER FRAMPTON/ERIC JOHNSON—Pace Concerts/Louis Messina/Jam Productions, Austin Municipal Auditorium, Austin, Texas, Aug. 17	3,798	\$7.50-\$8.50	\$31,565
7	MICHAEL HENDERSON/HEATWAVE/SUN/5 SPECIAL—Lewis Grey Productions, Golden Hall, San Diego, Calif., Aug. 17	3,014	\$8.50	\$25,619
8	MICHAEL HENDERSON/HEATWAVE/SUN/5 SPECIAL—Lewis Grey Productions, Santa Monica Civic Center, Santa Monica, Calif., Aug. 18	2,809	\$8.75	\$24,609*
9	RUSH—Schon Productions, Dubuque Five Flags Arena, Dubuque, Iowa, Aug. 18	2,950	\$7-\$8	\$20,000
10	McGUINN, CLARK & HILLMAN/HENRY PAUL BAND/KINDERHOOK—Monarch Ent. Bureau, Convention Hall, Asbury Park, N.J., Aug. 18	2,104	\$7.50-\$8.50	\$17,780

BLONDIE ROCKPILE

Greek Theatre, Los Angeles

Blondie last played Los Angeles prior to its huge commercial success with its platinum disco hit "Heart Of Glass." After the first of two SRO performances here Aug. 15, it appears success has taken its toll.

With its roots deep in the punk/new wave movement, the group now seems unsure of its image. The 14-song, 65-minute set was laced with songs from its smash "Parallel Lines" album and a smattering of earlier works, but the live performance lacked both the excitement and sense of purpose captured on wax.

Deborah Harry is a dynamic performer but at this show, she suffered lapses into lethargy. Known for wild stage antics, this night she was glued to the floor and the group provided little compensation.

The audience apparently had come to hear "Heart Of Glass" and got its chance to bop with the disco beat midway through the set. A cheap-sounding, hokey two-minute lead-in to the number could have been an effective tease, but the sudden appearance of disco lighting flashing off a revolving crystal globe was more appropriate for a Las Vegas revue than for a new wave group whose fans by tradition are opposed to such pop showmanship.

The most interesting tune of the evening was "Slow Motion," a number from the new album due out in the fall. Other songs included "Hang On The Telephone," "Pretty Baby," "Hurry Up," "One Way Or Another," and "In The Flesh."

Perhaps the band simply was off this night, but it sure seemed that they're in a limbo be-

tween the punk milieu which spawned them and the pop stardom to which they aspire.

Opening act Rockpile, which showcases singer/writer/bassist Nick Lowe and singer/guitarist Dave Edmunds, kicked off sluggishly as the crowd filtered into its seats. As the Greek filled up, Edmunds and Lowe filled their own hands, and rocked the cheering crowd with a rousing set of stripped-down, souped-up rock'n'roll.

The set was highlighted by numbers from Lowe's two solo albums—"Labour Of Lust" and "Pure Pop For Now People"—and Edmunds' last two solo efforts, "Repeat When Necessary" and "Tracks On Wax." The seven-song set was over in 30 minutes.

JIM HOLLANDER

CRUSADERS NOEL POINTER

Hollywood Bowl, Los Angeles

The Crusaders (Joe Sample, keyboards; Wilton Felder, sax, and Nesbert "Stix" Hooper, drums) proved what it has been proving and reproving over the past quarter-century—that they play the best jazz around.

Backed by a 25-piece orchestra, capably led by Oakland Symphony musical director Calvin Simmons, with Lou Fischer on bass, Roland Bautista on guitar and Paulinho Da Costa on percussion, the group mesmerized the four-fifths filled, 18,000-seat Bowl and, at show's end, had the crowd standing and clapping and jumping in the aisles in appreciation.

One spectator got so zealous Aug. 19, in fact, that he leaped onstage in an effort to present singer Randy Crawford with a gift after she sang the closing number. Sample's "Streetlife," causing her to make her exit a bit sooner than anticipated.

There were other more pleasant surprises in the nine tune, 90-minute set. Like the inspired rendering of Hooper's brilliant piece, the Japanese-flavored "Jasmine Breeze." It featured Osamu Kitajima on koto and Kazu Matsui on a flute-like instrument called the shakuhachi. They backed Hooper's superb stick work and captivated everyone.

Sample on his own composition, the classical-oriented "Melodies Of Love," was dynamic. The sheer two-handed power in his playing outshadowed even his most torrid runs.

Felder, who plugged his horn into an amp on his own "Way Back Home," did a long a capella solo with echo and even harmonies with himself before the rest of the band joined in. It was an enthralling bit of business.

Other highlights were Sample's "Ballad For Joe," a tribute to Joe Louis, and Hooper's "The Hustler," the opener.

Young violinist Noel Pointer held forth the first hour and, while he got good support from the big band behind him as well as the six-piece band which comprised his own group, he missed his mark by relying too heavily on electronic gimmicky instead of allowing the instrument itself to do the singing.

Quincy Jones' "Roots Suite" and Pointer's own composition, "For You," the closer, were the standouts in the seven-tune set. However, Pointer's only performance as a vocalist (he also switched temporarily to piano) in "Stardust Lady," also his own tune, failed to impress.

JOE X. PRICE

AL JARREAU SPYRO GYRA

Greek Theatre, Los Angeles

Al Jarreau has that rare ability to play with his audience much in the way a sculptor molds his clay. When he's not capturing listeners with his vocal talents, his stage presence and storytelling are as equally entertaining. And that's a lot of entertainment. But the fans who turned out for the near capacity Aug. 17 performance got an added bonus that made this concert one that years hence people will brag of having attended.

Midway into the 10-song, 105-minute set, Jarreau announced the surprise he had promised earlier in the evening: tenor saxophonist John Klemmer. Backed by Jarreau's superb quintet (two keyboards, bass, percussion and drums), the pair weaved solos around one another on "Falling In Love," with the vocalist singing, scatting and sounding like a complementing horn. Klemmer seemed slightly subdued but his melodic sound rounded out the warm sense of the composition.

Jarreau pulled another unexpected surprise from his bag following the inclusion of Klemmer: he brought out guitarist Larry Carlton. Carlton is a gutsy bluesman and his number with Jarreau had the feel of a jam session.

But the spotlight never left Jarreau. His vocal improvisations range from blues and pop ballads to mimicking horns, keyboards, bass and percussion. His song list had several numbers from the new "All Fly Home" LP (many which were co-written with his acoustic keyboardman, Tom Canning and included the beautiful ballad "All My Love," "Raggy Ann" and "Your Sweet Love.") Of note was the appearance of bassist Pops Popwell, formerly of the Crusaders.

Opening act Spyro Gyra was paced by the swaying and at times blistering sax solos of the band's leader, Jay Beckenstein. The New York group's often Latin-flavored sound maintains a straight-ahead jazz approach. However, it has a reputation as a fusion group and lived up to the billing with several electronically-enhanced numbers written by keyboardist Jeremy Wall. The five-song, 35-minute set was made up of tunes from its debut "Morning Star" LP but the

(Continued on page 38)

Revue Mixes Rock, New Wave, Disco

NEW YORK—Mark Shaiman, musical director of Peter Allen's Broadway smash, "Up In One," is organizing a contemporary music revue which he claims will bring together new wave, rock and disco on the legitimate stage.

His show, created with lyricist Robert I. Rubinski, is titled "Dimentos" and according to the 19-year old music director/composer/arranger the program "has music for the younger audience, but it's still not the theatricality for the theatre crowd."

The inspirational base is New York City. "It's very much the music of the street," notes Shaiman. "Each song is as different as the people you'll find if you walk down 10 blocks. It's the energy. It's the radios."

Shaiman says he's included a sendup of disco alongside rock-disco and punk tunes. "There's even a ballad at the end" sung by one of the characters posing as an older but trend-seeking audience member.

"I wouldn't call it a 'rock musical' because that sounds tired. It's a Broadway label. Hopefully after 'Dimentos' there'll be a word for it."

In addition to his work on "Up In One," Shaiman has been called by Bette Midler and also her former backup group, the Harlettes, for their nationwide tours and studio sessions.

Most recently, Shaiman contributed vocal arrangements on "Big Noise From Winnetka," a cut from Midler's upcoming Atlantic release "Thighs And Whispers."

Taking some time off from his "Dimentos" project, Shaiman will be heading to the West Coast with Midler, providing vocal and special arrangements for her show.

His own show is presently being optioned via presentations in Manhattan's S.I.R. studios.

BOB RIEDINGER JR.

FACILITIES

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Campus

Memphis State Pays Homage To Presley's Talent

MEMPHIS—Memphis State Univ. paid homage to Elvis Presley Aug. 16 in a day-long event commemorating the second anniversary of Presley's death.

Fans from throughout the world, including a group of 400 from England, assembled on the Memphis State campus to take part.

A seminar entitled "Perspectives On Elvis: Life And Times" focused on the music revolution of the '50s and the nature and force of Elvis as a cultural symbol.

Seminar participants included Otis Blackwell, writer of "Don't Be Cruel," "All Shook Up" and other rock hits; Jerry Hopkins, author of "Elvis: Biography;" Robert Palmer, New York Times rock critic; Jud Phillips Sr., principal executive for marketing and promotion for Sun Records; Eddie Ray, vice president and general manager of Cream/Hi Records, and various local scholars, writers and critics.

Dickey Lee, who started his career at Sun, performed at an hour-long noon concert. Other performers included Charly McClain, Otis Blackwell, Bill Black Combo, Bill Haney, Susan Hudson and Charlie Walker.

Also held was a film festival with eight Presley films screened throughout the day.

Members of the Presley family and personal friends attended a special memorial service in the university theatre.

Sam Phillips, founder and principle executive of Sun Records, was guest of honor at the "Salute To Memphis Music" banquet which recognized the cultural and creative heritage of the region. Phillips was also the first recipient of Memphis State Univ.'s distinguished achievement award.

The entertainment for the banquet was headlined by Chet Atkins and featured Faron Young, Brenda Lee and Ronnie McDowell and the Jordanares.

UCLA GRABS RISSMILLER

LOS ANGELES—The appointment of Los Angeles concert promoter Jim Rissmiller to the post of special consultant to UCLA's department of Fine Arts Productions will bring the university in closer contact with all phases of the music industry as well as upgrade the quality of its pop programming.

Rissmiller, president of Wolf & Rissmiller Concerts, will serve as a financial consultant to Fine Arts Productions in the areas of advertising, promotion and marketing and as advisor to student programmers. He will also present a series of lectures at the university.

Last year UCLA booked more than 150 pop concerts. In line with Rissmiller's concern that pop concerts serve the communities in which they are held, Rissmiller will examine in detail the West Los Angeles communities' needs and limitations and advise the school on its bookings.

McCauley Scoring

LOS ANGELES—Matthew McCauley will score the film "Middle Age Crazy" for Tormont Film Productions. Negotiations for the production of the soundtrack album are underway.

Talent

Talent In Action

• Continued from page 37

band was particularly effective on Sonny Rollins' "Island Lady." **JIM HOLLANDER**

LOU RAWLS Las Vegas Hilton

Proving there's always room for improvement and then incorporating needed changes into his act Aug. 7, Rawls has found the right ingredients and packaged them into an energized, 12-song repertoire of old and new ditties.

His easygoing, hour-plus set opened with "It's Been A Long Time," a mellow, clearly enunciated "Lady Love" and "Stay A While With Me." Rawls continued in his easily recognizable style with a fast-paced "One Life To Live" and blues effort "Let Me Be Good To You."

Anthem-like "Tomorrow" from "Annie" preceded a swinging, melodic "Pure Imagination" which allowed Rawls to really stretch out vocally.

A memory lane segment featured numerous thought-provoking selections tracing Rawls' climb from Chicago's southside. Included in this lengthy segment was "Dead End Street," the dramatic "Tobacco Road" and his familiar "Natural Man," among others.

Rawls' television commercial spot for Budweiser allowed the classy entertainer to introduce his five-man rhythm section led by musical conductor Joe Mele. On percussion was Antoine Dearborn, guitarist Dennis Kilman, Bill Lohr on keyboards, drummer Billy Degnates and bassist Kim Daringan. Deborah Morris and Althea Rogers provided super vocal backup support.

A tribute to Broadway spotlighted "Send In The Clowns" with Rawls further tightening his past shows with a simpler arrangement of this selection. **HANFORD SEARL**

GREG KIHN BAND LOUISE GOFFIN Roxy, Los Angeles

Kihn's brand of smooth, ingratiating pop topped this tour-launching double-bill Aug. 2.

dubbed "Rock N' Roll: The Next Chapter" by Elektra/Asylum.

Kihn's 55-minute, dozen-tune set mixed originals like the clever rocker "Beside Myself" and the debonair French ballad "Moulin Rouge" with well-chosen outside material like Bruce Springsteen's "Rendezvous" and Elvis' "Heartbreak Hotel."

The outside tunes were instantly endearing because they were done with such obvious affection by the group, which included Kihn on rhythm guitar plus guitarist Dave Carpenter, bass player Steve Wright and drummer Larry Lynch.

The exuberant nature of the set was typified by Jonathon Richman's "Roadrunner," which deals with the sheer bliss of hearing a great song on the car radio. It was followed by covers of two of radio's great songs: the Tornadoes' "Telstar" and a full-bodied reading of the Yardbirds' "For Your Love," with the players taking turns on lead vocal.

Kihn's charisma and boyish good looks made him the visual focal point of the act, but the other members' polished backup harmonies and solid musicianship clinched the show.

The unrestrained enthusiasm and unbridled energy Goffin demonstrated in a 40-minute, 10-song opening spot was at once its basic strength and chief flaw, simply because the mood never varied. The singer punctuated every song by wildly flailing her arms about and jumping around the stage—a little of which goes a long way.

But the cocky, brash attitude she displayed onstage was appealing: one sits in wonder at a performer so young possessing so much confidence and chutzpah. This was, after all, only the third public performance for the 19-year-old singer, following warmup dates on Maui, Hawaii, and in Santa Cruz, Calif.

The best number of the night was a punchy reading of Chuck Berry's "School Days," while the biggest surprise was the encore of the Sex Pistols' "Problems," with Louise performing in a torn, safety-pinned T-shirt which was inscribed "The Problem Is You." **PAUL GREIN**

Talent Talk

"Don't You Ever Say No," the song that appears on the "Americathon" soundtrack, has the members of the **Knack** playing behind **Zane Busby**. It was produced by Mike Chapman. **Judas Priest** will open for **Kiss** in September. **Kenny Rogers** will be drawing the winning ticket for the New York state lottery, Monday (27).

There is another surprise in the new **Led Zepelin** album. Not only are there six different covers, but the inner sleeve turns colors if it is moistened. **Mrozkinsky** became the first local new wave band to headline at the Copacabana disco in New York, though it was not the first time rock acts have played there. **Gramham Parker** headlined in the spring, and the **Cut-throats** played at a party for two porno film personalities last Valentine's Day.

Beach Boys concerts originally scheduled for Belmont Race Track, Sept. 1 & 2, have been moved to nearby Aqueduct to better accommodate the 30,000 expected fans. Horse players at Belmont can still get to see the group free by obtaining complimentary tickets at the race track.

There was no Woodstock II this summer to

commemorate the 10th anniversary of the original gathering, but organizer **John Morris** has managed to put together a one day "reunion concert" set for Sept. 1 in Brookhaven, L.I., which will feature **Johnny Winter**, **Country Joe & the Fish**, **John Sebastian** and other acts still to be named.

This will follow "Celebration: Ten Years Later," organized by Encore Productions, which has two shows planned for the Felt Forum in New York (24 & 25) featuring **Richie Havens**, **Kenny Rankin**, **Taj Mahal**, **Country Joe & the Fish**, **Canned Heat**, **Mary Travers**, **Mushroom**, **Raven**, **Eric Anderson**, **Bai & Dembo Conte** and **Electric God**, it is a tribute to **Jim Hendrix**.

Frank Zappa has cut his hair and fired his band. The party following the premiere of Neil Young's "Rust Never Sleeps" film was held at the Electric Circus disco. Many of the rock'n'roll guests left early. Rock figure **Wayne County** has returned from Europe as **Jayne County**, following a sex change operation. Long-time fans say it has improved her singing.

ROMAN KOZAK

Attendance Off At Chicago Jams

CHICAGO—Only 7,000 persons were in attendance at Comiskey Park Aug. 18 for the first day of Chicago Jams I and II.

The crowd, increasing to 30,000 the following day, still fell far short of the estimated 130,000 total anticipated by California Jam Productions, promoters of the concerts.

Billed as a "Weekend Woodstock," Chicago Jams I and II lacked attendance due to the previous week's ChicagoFest activities, some observers believe.

Headlining on Saturday were the **Beach Boys**, **Sha Na Na** and **Blondie**, Sunday's lineup included **Rush**, **Roadmaster** and **Southside Johnny** and the **Asbury Jukes**.

Observers said ticket pricing (\$15

in advance and \$20 at the door covering both days) was too steep for Chicago youth. The lineups also were criticized for lack of "super groups."

In spite of the poor showing, Mike Veck, spokesman for Comiskey Park, says more concerts will be held in the future. **CARLOS CLARKE**

Lyrics In French

LOS ANGELES—Molly Ann Leikin of Interworld Music has completed writing the French lyrics to "French Postcards." John Sebastian wrote the music for the Paramount film, which is to be released next month. Lee Holdridge is doing the score.

BILLBOARD TOP 50

Billboard SPECIAL SURVEY FOR WEEK ENDING 9/1/79

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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	17	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	3	11	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
3	6	10	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
4	4	10	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
5	1	12	MAMA CAN'T BUY YOU LOVE Elton John, MCA 41042 (Mighty Three, BMI)
6	8	7	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
7	11	10	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappell/Begonia Melodies, BMI)
8	9	8	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
9	21	4	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acuff-Rose, BMI)
10	13	16	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
11	15	5	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
12	17	10	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
13	5	15	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
14	10	16	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
15	7	19	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crossed Bear, BMI)
16	12	12	SUSPICIONS Eddie Rabbitt, Elektra 46053 (Debb/Dave/Briarpatch, BMI)
17	25	4	GOOD FRIEND Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
18	14	15	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
19	16	13	DO IT OR DIE Atlanta Rhythm Section, Polydor/BGO 14568 (LOW Sal, BMI)
20	42	3	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
21	22	5	LONESOME LOSER Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
22	19	15	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
23	18	12	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
24	20	19	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Debb Dave, BMI)
25	23	11	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
26	36	4	LIFE GOES ON Charlie Rich, United Artists 1367 (MakaMillan, BMI)
27	34	5	COOL BREEZE The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
28	24	9	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
29	26	13	PIECES OF APRIL David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)
30	29	5	DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
31	33	6	AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
32	30	7	GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)
33	31	7	SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
34	32	6	THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
35	35	5	YOUR KISSES WILL Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
36	40	3	BRIGHT EYES Art Garfunkel, Columbia (Blackwood, ASCAP)
37	46	3	GOODBYE STRANGER Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
38	50	2	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
39	NEW ENTRY		SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
40	43	3	VOULEZ-VOUS Abba, Atlantic 3609 (Artwork, ASCAP)
41	45	3	THE BOSS Diana Ross, Motown 1462 (Nick-O-Vol, ASCAP)
42	48	2	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
43	49	2	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
44	NEW ENTRY		FOOLED BY A FEELING Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
45	NEW ENTRY		GHOST DANCER Address Brothers, Scotti Bros. 500 (Atlantic) (Music Ways/Flying Address, BMI)
46	NEW ENTRY		HEAVEN MUST HAVE SENT YOU Bennie Pointer, Motown 1459 (Stone Again, Bel)
47	NEW ENTRY		SPY Carly Simon, Elektra 46514 (C'Est, ASCAP/Country Road, BMI)
48	NEW ENTRY		DISCO POLKA Bobby Vinton, Tapestry 001 (Shapiro Bernstein, ASCAP)
49	NEW ENTRY		SEE YOU IN SEPTEMBER Debby Boone, Warner/Curb 49042 (Vibar, ASCAP)
50	NEW ENTRY		TOUCH ME WHEN WE'RE DANCING Bama, Free Flight 11629 (RCA) (Hall Clement, BMI)

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Cargil
Maurice
Robin Sitt

MCI

MCI At 25: A Pioneer Spirit In Studio Equipment Earns Global Respect

President G.C. "Jeep" Harned (at right) evaluates a new JH-110 recorder transport in the final test area with George Kuchmas, manager of tape machine check-out.



MCI: Not just another alphabet soup electronics company. Consider: The firm has exploded into a world leader in the development, manufacture and marketing of professional recording consoles and multi-track tape recorders. In fact, it is the only and largest pro-audio firm specializing in the two prime pieces of recording studio equipment.

The firm helped pioneer 24-track recording in the late 1960s. It's introduced a 32-track, three-inch analog tape machine. Its JH 600C Series is the recording industry's first automation ready, in-line production recording console.

Along the way MCI has developed such intriguing studio technology as the AutoLocator—an optional accessory product for MCI multi-track tape recorders which enables the operator to find any position on the tape; JH-50 automation; Plasma Display for consoles which replaces the conventional VU, peak and DC meters; and the AutoLock, a micro-processor-based SMPTE/EBU generator/reader/synchronizer for all MCI tape machines enabling audio, video, and film interface.

Recently EMI, Ltd., the giant worldwide music company based in London, entered into an agreement with MCI to attack the digital horizon. EMI will provide research and circuitry while MCI will build and market under the MCI logo digital mastering machines. Later, digital multi-tracks, editors and consoles.

Not long ago MCI had revenues of several million dollars. In 1980 revenues should be well over \$20 million. Growth has been particularly explosive in the last few years.

MCI can take credit for the proliferation and the explosion of the world recording studio market. Its affordable but professional "work-horse" electronics enabled many studio entrepreneurs to get into business.

All this from a small hi fi retailing operation begun some 25 years ago by G.C. "Jeep" Harned and wife Joyce (who is secretary/treasurer of MCI today and plays a key role in the firm. Product names begin with her initials—JH) in Ft. Lauderdale, Fla.? The story is Horatio Alger-

like.

"We opened as a hi fi shop in 1955," Harned, president of MCI, remembers, "the first dealer in the state of Florida for such lines as Acoustic Research, KLH, Altec-Lansing. We even had a few JBLs back in those days. But we were unsuccessful as a retailer.

"I was just a kid out of college with a civil engineering degree. In 1965, 10 years later, the company's net worth was minus \$10,000. My yearly income was probably less than \$3,000. And I left a job with an oil company in 1955 where I was making \$12,000 as a doodlebugger.

"But I think those 10 years of starving to death were very valuable as far as getting the savvy of operating and surviving were concerned. Without that I don't think I could have become a good businessman. I think a lot of the systems that we have going in the company, like the marketing set up and so on, came from those days of learning."

Always a hi fi enthusiast, Harned's Music Centers, Inc., enabled him to get more than marketing and operational experience. It enabled him to play an active and learning role in the then developing hi fi industry and its electronics. It gave him an entree to the then also expanding world of professional recording.

Local studio entrepreneurs such as a Mack Emerman of Criteria, would enlist his aid to improve the then existing record electronics they were using.

"That's really how it started," Harned says. "Other people would hear about the console I may have worked on or tape machine and would come around. In those days there wasn't any advertising, just word of mouth. We were all going through the learning process. That's when the industry was being developed."

Harned began building custom recording consoles for different people and thus MCI, as a professional audio firm, was born.

At the beginning of the pro side, the firm made available low-priced recording equipment.

Says Harned: "When we started we brought out a low price line of multi-tracks and consoles. Multi-tracks for \$16,500 and consoles for \$18,000. So for \$35,000 a guy could get into business. The cost of both of those pieces of equipment was just a little bit more than the multi-tracks Ampex and 3M were selling in those days. That was around 1970.

"Up until that time," he continues, "sales volume was so low for pro audio firms that they worked on finder's fees and that sort of thing. It wasn't practical to develop any kind of sales organization. Our sales volume began to grow when we brought out this stuff at these ridiculously low prices. Our sales backlog went to 50 pieces overnight, which was three times what the other two manufacturers, Ampex and 3M, sold in the previous two years. It indicated to us that there was a huge market out there that was largely untapped."

(Continued on page MCI-5)



MCI's new headquarters, just purchased from STP, measure 156,000 square feet on 24 acres.



From the complex wiring of multi-track consoles (top) to the details of engraving the buttons, all is done under the roof of MCI headquarters.

Financial matters are discussed by (from left) Paul Ulliman, director of administration and finance; Joyce Harned, secretary/treasurer, and Vipin Sahgal, financial consultant.



Twenty-five years ago when Jeep Harned wandered into Mack Emerman's struggling Criteria Recording Studios in North Miami, neither of them realized it was one of those funny little quirks of fate, forever intriguing with endless "what if" possibilities. What if Jeep hadn't chucked his hi-fi shop in high disgust, asking only \$50 for the entire inventory? What if Mack hadn't thwarted his father's plans for him to manufacture salt water taffy in Hialeah? What if Jeep hadn't noticed that Mack's studio was producing some pretty weird sounds from some pretty sad equipment? And what if the two of them had simply gone their separate ways? Today, Criteria would not be one of the

world's leading independent recording studios and MCI would not be one of the foremost manufacturers of professional recording equipment. It was a relationship, in those early days, built on mutual trust. It's still the same today. After all, Mack and Jeep grew up together.

♪ We Grew Up Together ♪



Jeep at six.



Mack at four.



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MCI



Cat Stevens, center, visits the MCI console checkout room where Wally Watkins, left, and Jeep Harned demonstrate the advantages of MCI's Plasma Display meters.

Moines . . . in Springfield, Ill. . . in St. Louis . . . places that never dreamed of having a professional recording studio.

"Scully almost did it with their 100s but they missed because they left out some basic ingredients like the third head and a set of VU meters. I think we can take credit for the explosion of recording studios. It may have happened sooner or later but we helped it happen."

Did MCI realize at the time that it was developing into a co-specialist with both tape recorders and mixing consoles?

"We felt," says Harned, "that there was a lot of strength in having the two major pieces of capital equipment that a guy invested in a recording studio under one manufacturer's control. And being able to hand these to a dealer and let the dealer sell a turnkey job for a recording studio with our equipment."

"If there was a problem between the tape machine and the console, with either one or both, the owner could go to one person, namely us, or our dealer. For example, sometimes the interface between a board from one manufacturer and a tape machine from another gets into trouble."

Adds Lutz Meyer, MCI vice president of marketing: "There's another factor. When you make two major pieces of recording studio equipment, you can place certain functions where

they really belong and not try to assume or presume somebody else will place it here or there."

The co-development of multi-tracks and consoles has given MCI a unique vanguard position technology-wise in the evolution of recording studios. Harned is not immodest when he states, "I think all our stuff has been noted for very clean analog production. I think some 10 or 15 years ago I was known to be able to wring as much out of a circuit as anybody in the world. Our early tape machine, for example, had constant tape tension with unique circuitry. For the first time in the industry you had a machine that you could play music at the head of the tape and at the tails of the tape and the timing was the same."

MCI's contemporaries would attest to the contributions the firm has made to the industry.

How did MCI evolve into the design and manufacture of consoles?

Recalls Harned: "We were establishing dealerships around the U.S. in the early 1970s and we didn't have anyone in Nashville. Dave Harrison, who now heads a very successful console firm of his own, became our dealer there with a company called Studio Supply. Actually, before he became our dealer for tape machines he suggested to me that MCI expand its line with consoles. I said 'why not?'"

"Perhaps I shouldn't have said that since we had our hands full making tape machines. But Harrison had an idea for a console and indicated he wanted to work out a royalty arrangement whereby he would design the console and we would build and sell it. He had certain design ideas and I finally decided to go ahead and build six boards and give it a try. He handed me a set of drawings. It was very difficult building those first boards but we sold the six we built."

"After that there was a lot of thought given to design concept and we re-did a lot of things. That's when the JH-416 became a reality and we began building and shipping a couple a week."

One factor contributing to MCI developments has been an organic interchange among the firm and end users.

Typical of that is the evolution of the AutoLocator, an "optional accessory" device for MCI tape machines that gives the operator the ability to associate a numerical address to where information is stored on the recording tape. It can accurately locate any tape position in either forward or reverse direction.

"We had our tape transport system finished around 1970," says Harned, "and we were demonstrating it to Mack Emerman of Criteria Recording Studios. After we finished showing him the logic system he said 'that's great . . . but if you guys could only make this thing wind back to a certain point when you're overdubbing.' Mack dropped that!"

"Jim Strickland, my chief engineer at the time, and I looked at each other and I asked him 'Jim, can you do a thing that will

(Continued on page MCI-25)

The Pasha Music House in Los Angeles demonstrates a fully MCI-equipped studio, with the JH528 console, JH110 and JH24 tape machines.



MCI's customer service engineers work in-house as well as being available for installation and trouble shooting anywhere in the world.



THANKS

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RECORDING STUDIOS — STUDIO BARIGOZZI—
CINEMUSIC — CIRCLE — PHONOPRINT**

for using MCI 500 and 600 consoles



Photo taken at Quattro 1 Studio (Via Nomentana 111 - 00137 Roma Telephone 06/8275266-8278305) equipped with JH 562-42 LM console with automation, JH114-24 multitracks recorder and JH 110A-2 stereo recorders.

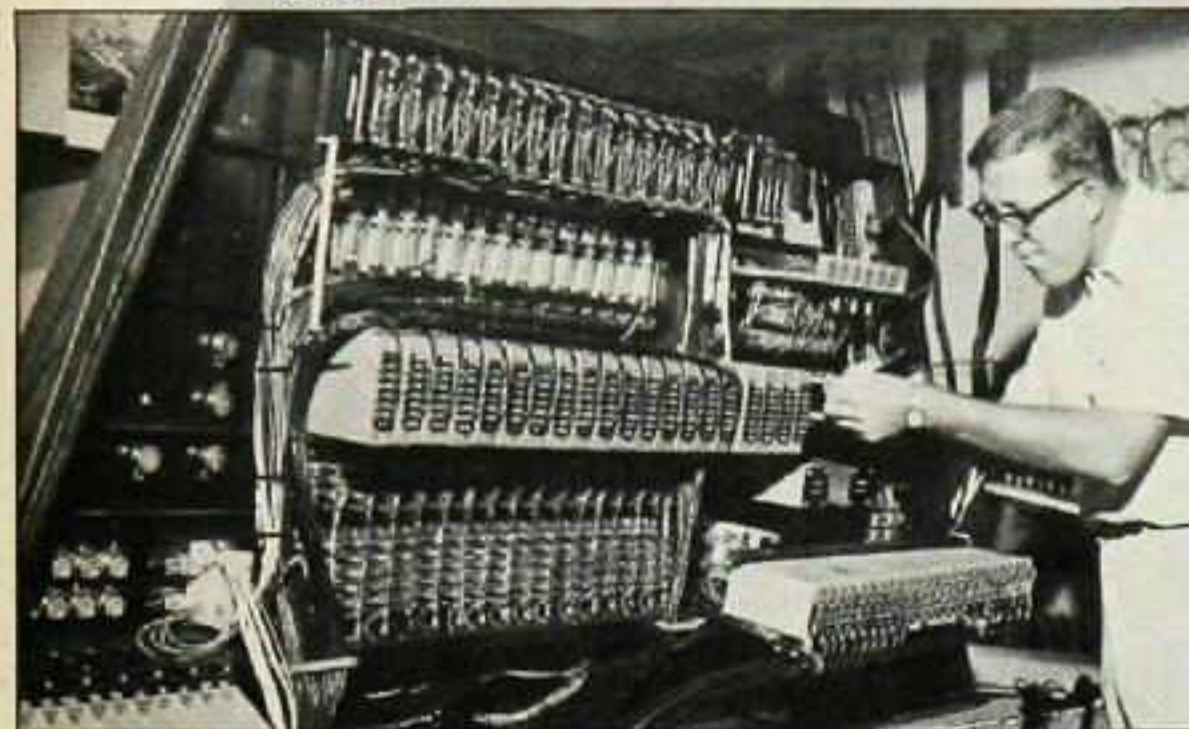


Hi Fi Shop Evolves Into Worldwide Pro Of Pro Sound

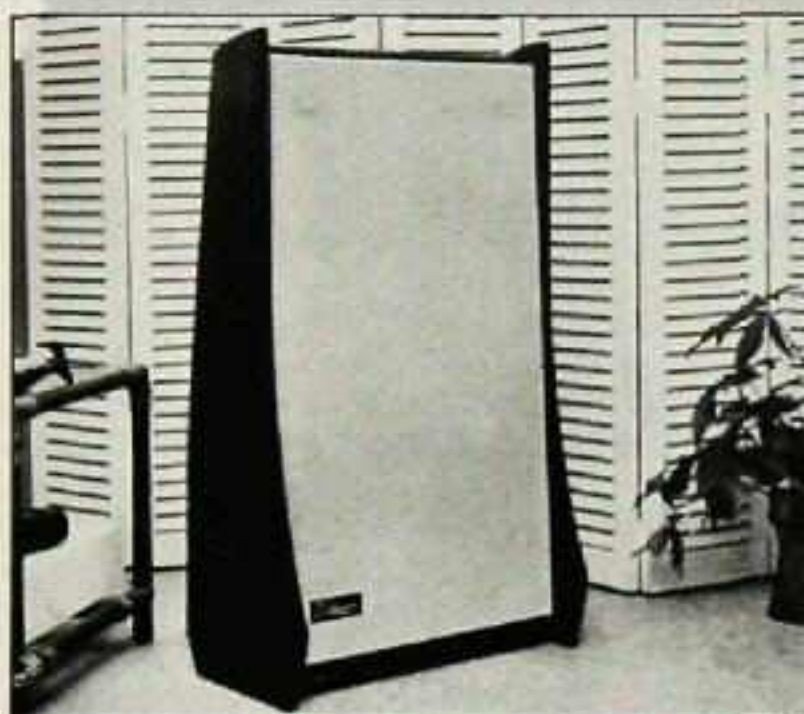
In 1955, G.C. "Jeep" Harned and wife Joyce, opened a hi fi shop in Fort Lauderdale with \$8,500 borrowed money.

"It was three years before we took home our first paycheck," recalls Harned. "We struggled with Music Centers, Inc., for two years before moving to Sunrise

An early shot of Jeep Harned, testing and helping to build some of the first consoles at MCI.



These early hi fi speakers bear the J. Harned - designed signature. Harned began as Music Centers, Inc., 25 years ago, concentrating on the then-infant high fidelity industry.



Nowadays, Harned usually spends the first half of his day in his office taking care of MCI administration, and the second half in and around engineering, where he is often inclined to get directly involved.



Blvd. We even changed the name of our business to MCI, Inc., simply enough in 1964. We were tired of getting calls from people who wanted theatre tickets and guitar strings."

While the retail business was slow, Harned, a graduate civil engineer, was repairing stereo components.

He also picked up some work installing commercial sound systems with clients like the Parker Playhouse, Pirate's Worlds and Fort Lauderdale International Airport. From time to time he would work on sound systems in the neighboring Caribbean.

Finally, after struggling with their retail outlet for a decade, the Harneds, tired of starving and occasional store robberies, put a sign in front of their operation and asked \$50 for everything, lock, stock and barrel.

"We just plain wanted out," says Harned. "We had been knocking ourselves out for 10 years and had a net worth of less than \$1,000. We also had quite a number of debts. I wrote to our creditors and told them they would just have to be patient."

A turning point came in 1959. Harned got together with Mack Emerman, himself struggling in North Miami to get a fledgling recording studio business called Criteria off the ground.

"You wouldn't believe some of the sounds coming out of Mack's place then," recalls Harned.

Today Criteria is one the largest, independent recording studio operations in the world with sites on both the East and West coasts. It is completely equipped with MCI recording consoles and multi-track tape machines.

"The equipment Mack was recording on back then was not at all in good shape," states Harned. "I spent endless hours repairing, rebuilding and replacing equipment in Mack's studio. Heaven knows where we would both be if we hadn't found each other then."

The relationship with Emerman began the first of long standing business and friendship links with the studio owners around the world—Harned believes the mutual trust between MCI and studio operations has been a cornerstone of MCI growth.

MCI was taking a new direction. Harned had been in the service business and had taken advantage of his technical knowledge to build consoles that would last, operate efficiently and were easy to service when necessary.

"Down time, when equipment is not working, is costly to studio owners. You have to build products that have very little down time. One way to minimize it is to build products that can be serviced quickly and efficiently when necessary," Harned explains.

In 1964, Bob Richardson decided to open a recording studio in Atlanta called Master Sound Studios with Harned designing and building the custom console.

"Mack Emerman referred Harned to me," says Richardson, "and spoke so highly of him I never really considered letting anyone else do the work. I trusted Jeep instinctively."

Harned built other small mixing consoles for customers in Jackson, Miss.

"We negotiated a \$1,000 deal for nearly two months," Harned recalls. "The first couple of real hits to come out of the deep South were mixed on those boards."

"In the mid sixties," he continues, "Atlantic Records approached me

and I built custom consoles for them as well. I even afforded myself the luxury of a couple of assistants by that time."

MCI was on its way.

"It was really a natural development," says Lutz Meyer, vice president of marketing for MCI and a long time friend and associate of Harned.

"Jeep has the unique ability to see the essence of a problem and swiftly propose a viable solution. This quality is an integral part of MCI's success. It introduces a tremendous degree of the human element into the design and manufacture of our products."

With designs for custom consoles increasing, Harned abandoned his commercial sound enterprise and rented a 10,000 square-foot building on Flagler Drive. He began hiring employees.

"Our philosophy has always been to manufacture consoles and recorders of the highest calibre and make them available to studio owners at a price they can afford," explains Harned.

One industry observer states: "If MCI hadn't come along with their line, many of today's studios just wouldn't be in business. For \$40,000-\$50,000 you could go into the recording business. That was unheard of. MCI came up with state-of-the-art product at half the price of the competition's."

MCI's domestic business began to grow rapidly and Harned decided to tap another market.

"We went to the APRS show in London," he recalls. "Our

(Continued on page MCI-32)

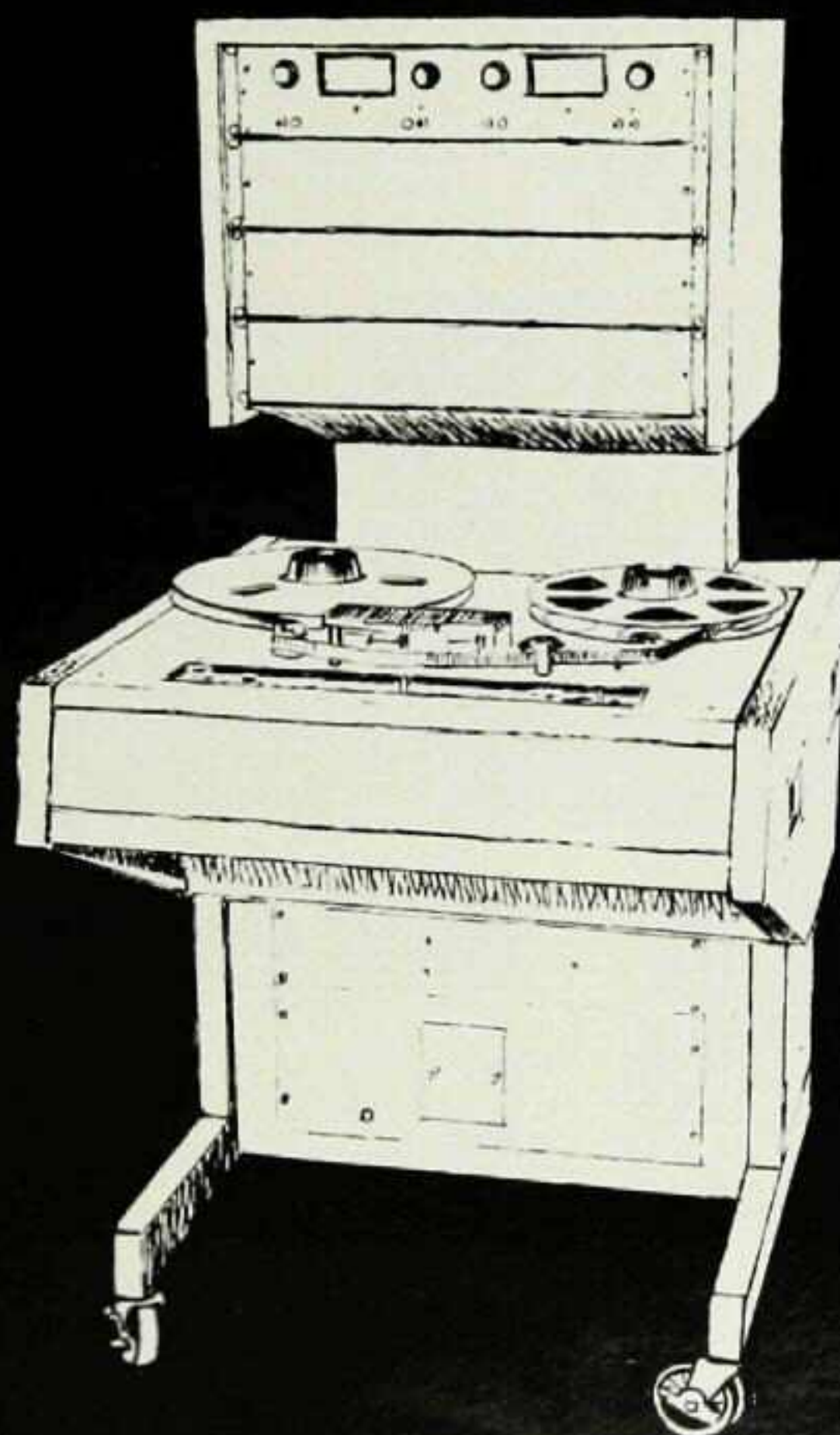
MCI's current headquarters, which will be retained for the sheet metal and machine shops when the rest of MCI consolidates in the new building in February of 1980.

Joyce and Jeep Harned and C.E. Griffin, right, executive vice president, go over the floor plans of MCI's new headquarters building.



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The MCI JH-220
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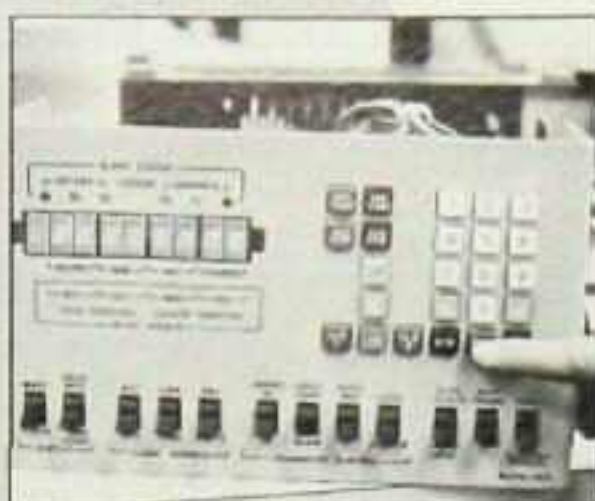




Marketing Innovations Equal Technological Breakthroughs

MCI's AutoLock system and AutoLocator. The AutoLocator technically sophisticated but conservatively priced, was a coup in marketing strategy.

John Shepherd, manager, customer service. All of MCI's dealers must attend their training school once a year.



MCI has flowered into a \$20 million plus a year firm from as much as being a technology innovator as a marketing innovator.

G.C. "Jeep" Harned explains MCI's marketing philosophy: "MCI is more of an r&d and engineering type of firm. We actually have no sales effort from MCI but rather through our dealers. And this has been copied by other pro audio firms.

"We put the burden on the local guy," he continues, "to establish the contact, make the sale, installation . . . usually it's a turnkey type of thing. We put the burden on him for in-service warranty and consequently we train those guys. We require that they come in here and attend school once a year, whenever there's some new product that we have to worry about.

They are service people as well. That's one of the dealership requirements, that they send people into our school which we maintain in Fort Lauderdale.

"We can control the dealer network from here. Actually, it's a kind of refereeing that goes on."

Commenting on MCI's U.S. domestic dealer structure, Harned says: "We will only appoint a limited amount of dealers which have proven they are capable of being extraordinary. And extraordinary in several areas. They must have the connections and skills in the industry of being recognized as a serious and trustworthy partner.

"And they must maintain that service requirement because MCI has never given a warranty to anyone other than through a dealer. The labor portion of the warranty, which is not given by all manufacturers, is given through the dealer and of course the dealer is compensated for that at the moment of the initial sale. Therefore, the incentive on his end is there to serve the customer.

"Part of our philosophy, though," he continues, "is to discourage sales activity in an area where you cannot provide 24 to 48 hour service. It's not necessary to have the dealer around the corner from the customer but you need a dealer, as well as a manufacturer, who can back up and service product. I think that fact that our dealers are bringing in more orders than we can produce product for right now attests to the solid nature of our dealer setup."

Harned maintains that MCI's explosive growth over the last few years has been an equation of marketing, products and one other factor.

"I think," he observes, "that good business sense keeps you there as well. If you make dumb decisions even though you make a good product . . . and I've seen it happen many times . . . you hurt yourself and your products' sales go down. I think it's just the attention to detail in every aspect of this business that has kept us successful.

"We also try to give the user what he wants and not build something and say 'this is what you want.' I really resent somebody telling me that they already know what I want."

One interesting example of Harned's marketing vision that underscores the subtleties of the entire MCI operation is the marketing of the AutoLocator, MCI's "optional accessory" for its tape transport system that locates where information is stored on a tape.

(Continued on page MCI-34)



Harned and vice president of marketing, Lutz Meyer go over galleys for an issue of MCI's News and Views.

Mack Emerman, owner of Criteria Studios, seated right, shakes hands with Lutz Meyer, finalizing an order for MCI equipment. Bee Gees' co-producer Karl Richardson is seated at left.

Congratulations!



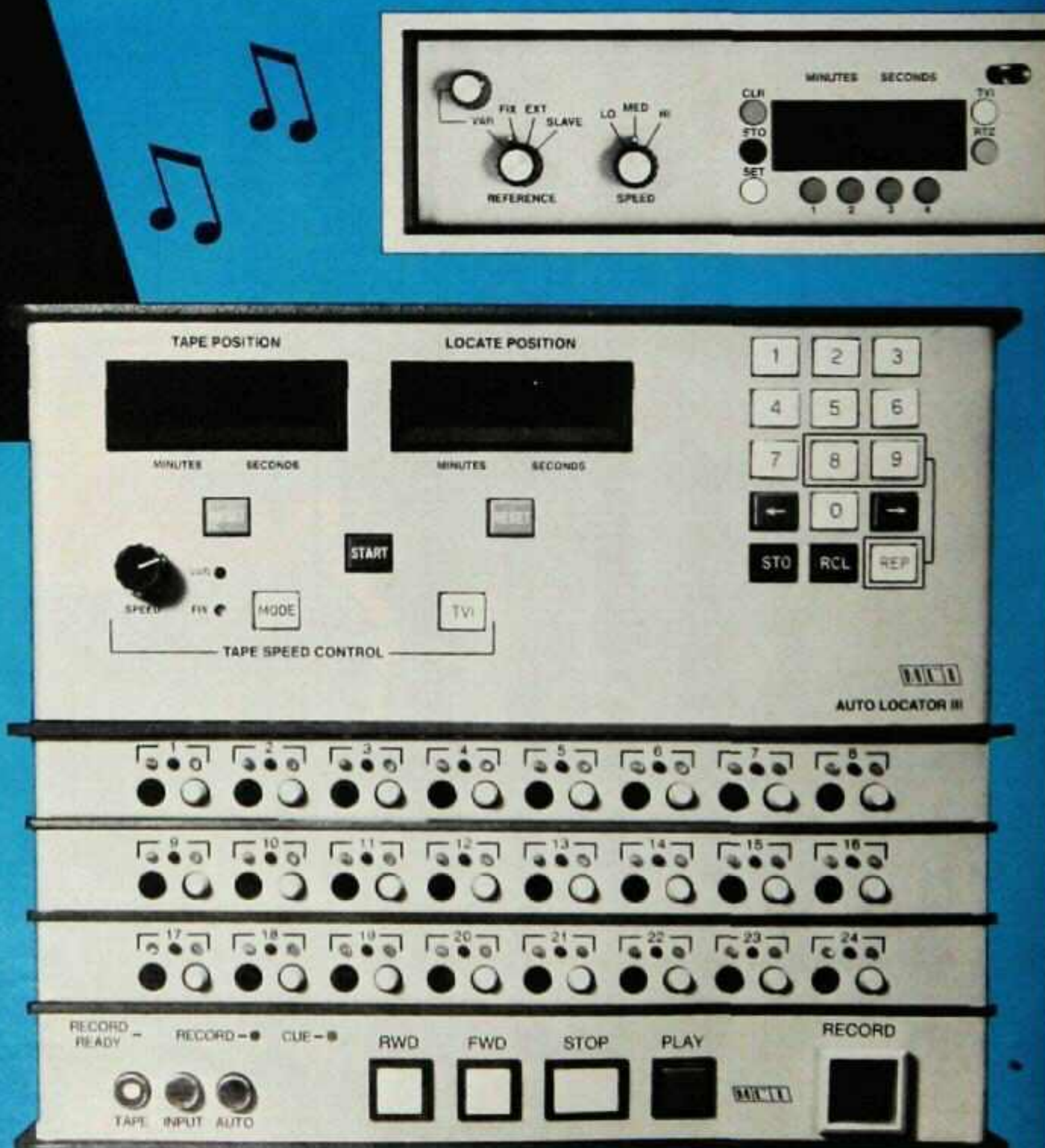
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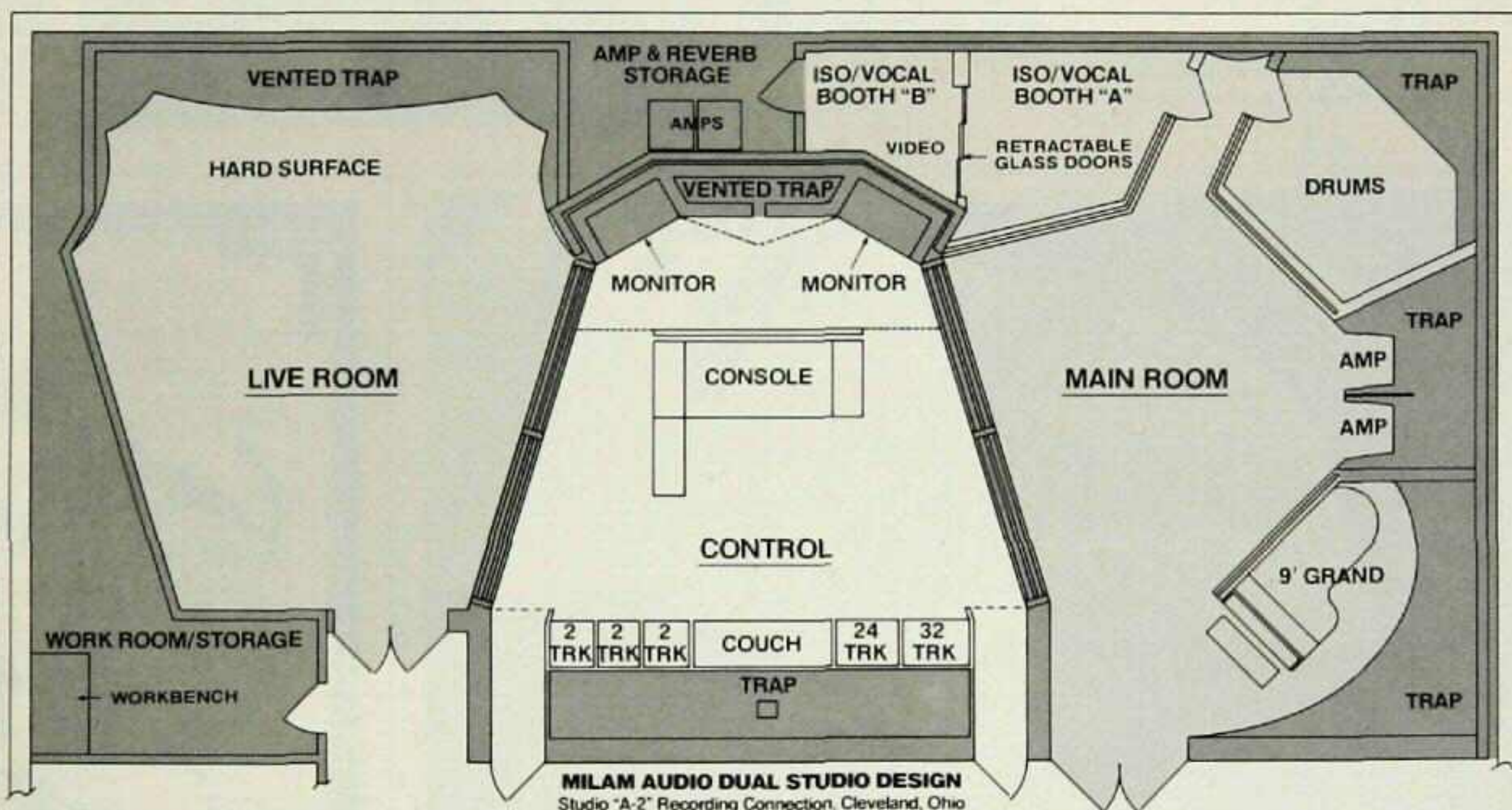
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MCI's international business has mushroomed in the past several years and extends now into more than 30 countries worldwide.

MCI dealers abroad are located in Canada (Vancouver, Ontario, Toronto, and Quebec, St. Laurent); Mexico; the West Indies and Caribbean; South and Central America (Buenas Aires, Sao Paulo, Bogota, and Lima); Europe (Dilbeek, Belgium; London; Paris; Hamburg; Endhover, Holland; Milano, Italy; Barcelona, Spain; and Goteborg, Sweden; Johannesburg, South Africa; Victoria and South Melbourne, Australia; Wellington, New Zealand; and in Asia (Tokyo, Seoul, Korea; Kuala Lumpur, Malaysia; Manadaluong, Philippines; and Taipei, Taiwan).

"While our international business has surged," observes Lutz Meyer, MCI vice president of marketing, "it would be dangerous to neglect the U.S. market because everyone knows that market has the number one potential and that potential is at least equal to more than one-half. A few years ago MCI's business was something like 19% export and the balance domestic. Then in the following three years it changed into a ratio between 40% to 45% export and 55% to 60% domestic."

Meyer terms that a healthy ratio. "It's a sensible ratio also," he says. "The domestic market needs to dominate and MCI will never forget the importance of the domestic market. It may sound arrogant but it's a clean-cut, absolute fact that the technology improvements in the world have originated in the U.S. Los Angeles and New York have been super strongholds for ingenuity, for various reasons, and that applies to our industries."

"Los Angeles is the world's capital for movies and music and that spins off a lot of newer technology. New York has always had great and tremendous potential in the commercial field and a lot of spinoffs come from there. Those markets say 'you better listen and be aware.' You better be a part of it."

"As far as domestic versus foreign sales go, I would like to be able to achieve an increase in both areas in an equal level but maintain the balance between them. MCI came from the



At the grand opening of New York's MCI-equipped Soundmixers Studio are Ham Brosious, right, president of Audio Techniques and Harry Hirsch, Soundmixers president.



Gus Dudgeon's Moonlight Studio, under construction 25 miles from London.



The reach of MCI equipment is truly international. Fritz Ehrentaut's Ibiza Sound Studios on the Spanish island in the Mediterranean is MCI-equipped.



In the U.S., MCI equipment can be found nationwide, at, for example, the Muscle Shoals Sound Studios. Picture are owners (and "rhythm section") from left, David Hood, Roger Hawkins, Jimmy Johnson and Barry Beckett.

U.S. market, therefore the interest, inputs and ingenuity from it need to be maintained."

MCI is even eyeing China, which is finally emerging. "We have been looking at that market," states Meyer, "for some time. It is obviously a very dominant third or fourth market area in the world and it is by no means a market area which anyone should overlook."

Meyer, who at one time spent four years living in South America as a manufacturer's representative, is an expert on that continent.

"South America," he observes, "in many ways, is a land of controversies. You will find an absolutely ridiculous studio. I remember one in particular during the mid-sixties which I found in Panama, where an engineer modified a certain Revox tape machine with a very funny console and ended up getting a world hit. If you had seen that studio you might have said 'what an interesting hallway.'"

"That's one side of South America. Then you'll find super facilities the likes of which you won't find in some areas in the U.S., super-complex facilities of unbelievable magnitude. And you'll find those facilities in places like Venezuela, Colombia, Peru, Chile and definitely (Continued on page MCI-38)

*Whether we pause to listen,
or let our spirits run like the wind —
music touches us all.*

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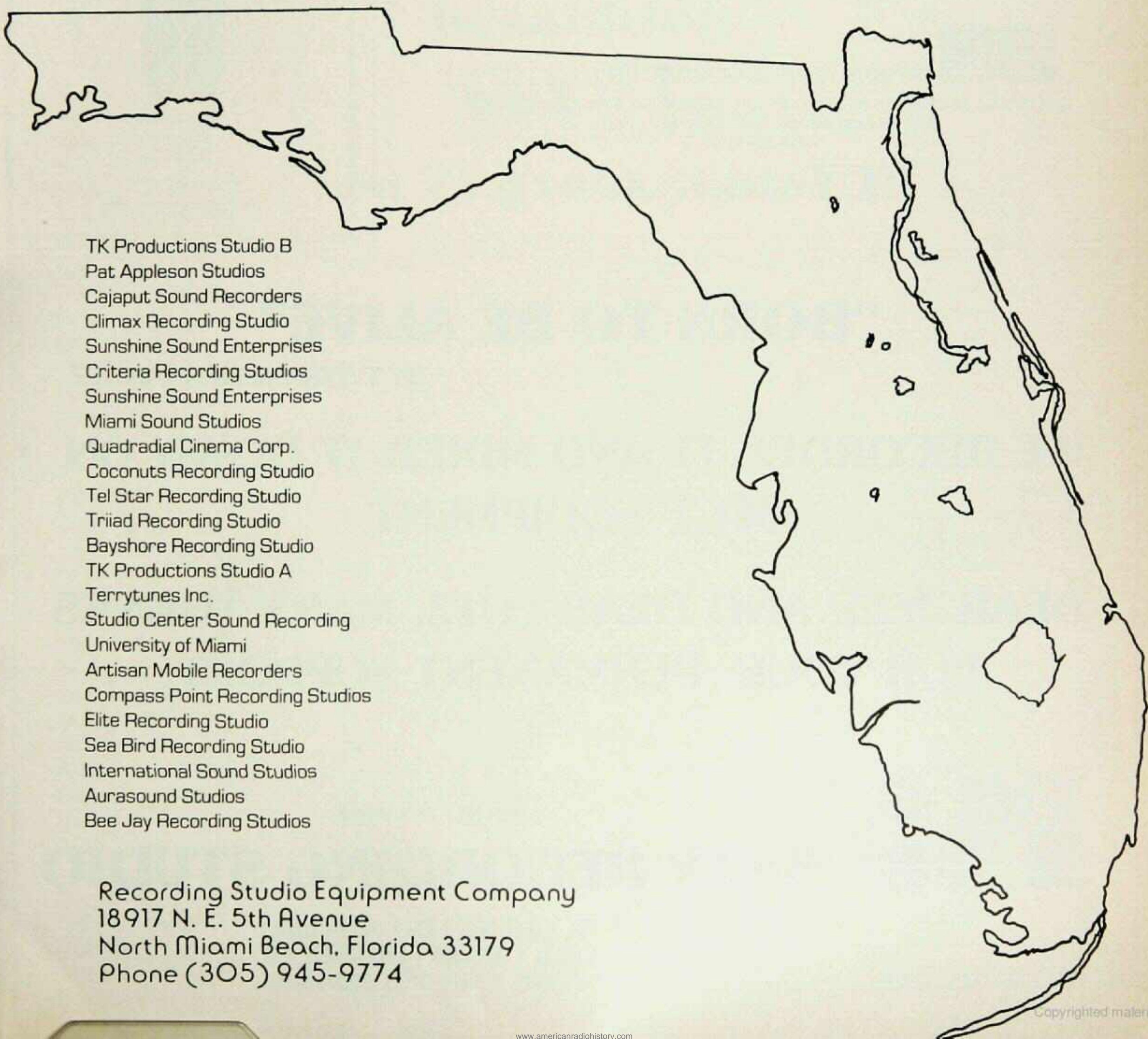


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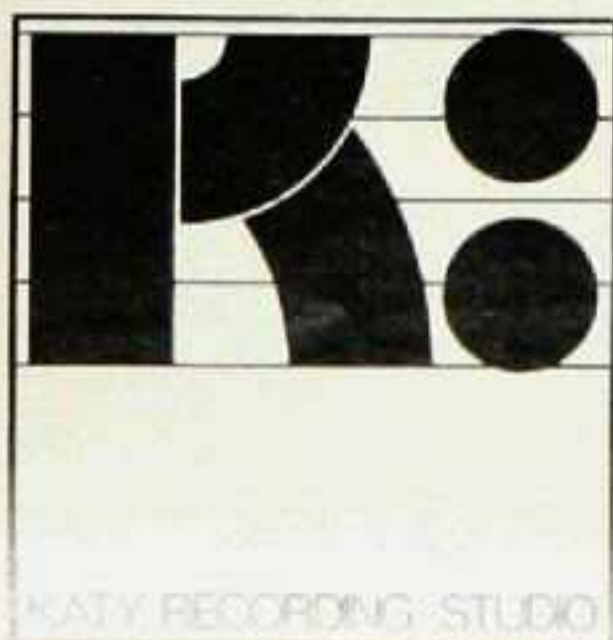
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Audiotechniques joins its MCI customers in saluting MCI on 25 great years!

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 King Henry Productions
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 Rainbow Eye
 VIM Incorporated
 Silver Stead
 Fanshawe College

Houghton Mifflin Co. Film Unit
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 National Public Radio
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 PAC 3 Recording
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 Roadshow Records
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Big Apple
 Vantone Studios
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 Vanguard Records
 University of Massachusetts
 Howard Schwartz Recording
 Soundmixers
 Lemonfair
 Sound Heights
 Minot Sound
 Orphan Sound
 Alpha Audio
 Yes
 Sound Ideas
 Media Sound
 Electric Lady
 Atlantic Records
 Ochoa Recording
 House of Music
 A&R Recording
 CBS Records
 Hijoortiti
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news from

SOUND80

Dear Jeep,

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As one of your oldest dealers, we appreciate everything about you.

As one of the first users of MCI equipment, Sound 80 Recording Studios thank you for making our job easier.

Good luck for the future!

From all of us at Sound 80

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MCI

Interiors

MCI manufactures its own transport motors (right), one at a time.

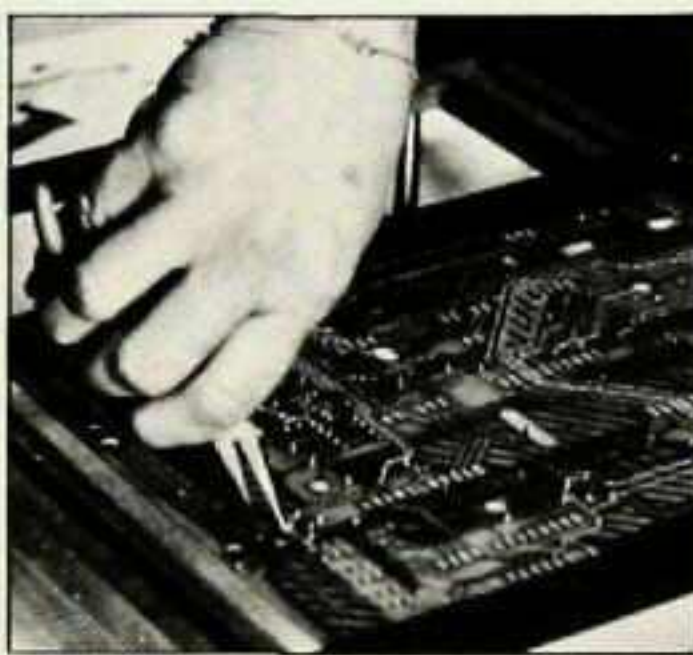
The purchasing department (right) looks over computer reports.



Test equipment and tape transport (below) are the tools being used by MCI engineer Reuel Ely to check out a proposed circuit change.



A component is checked after wave soldering (right). MCI's wave soldering machine is an in-line system which waxes and clips leads of components and wave solders the boards.



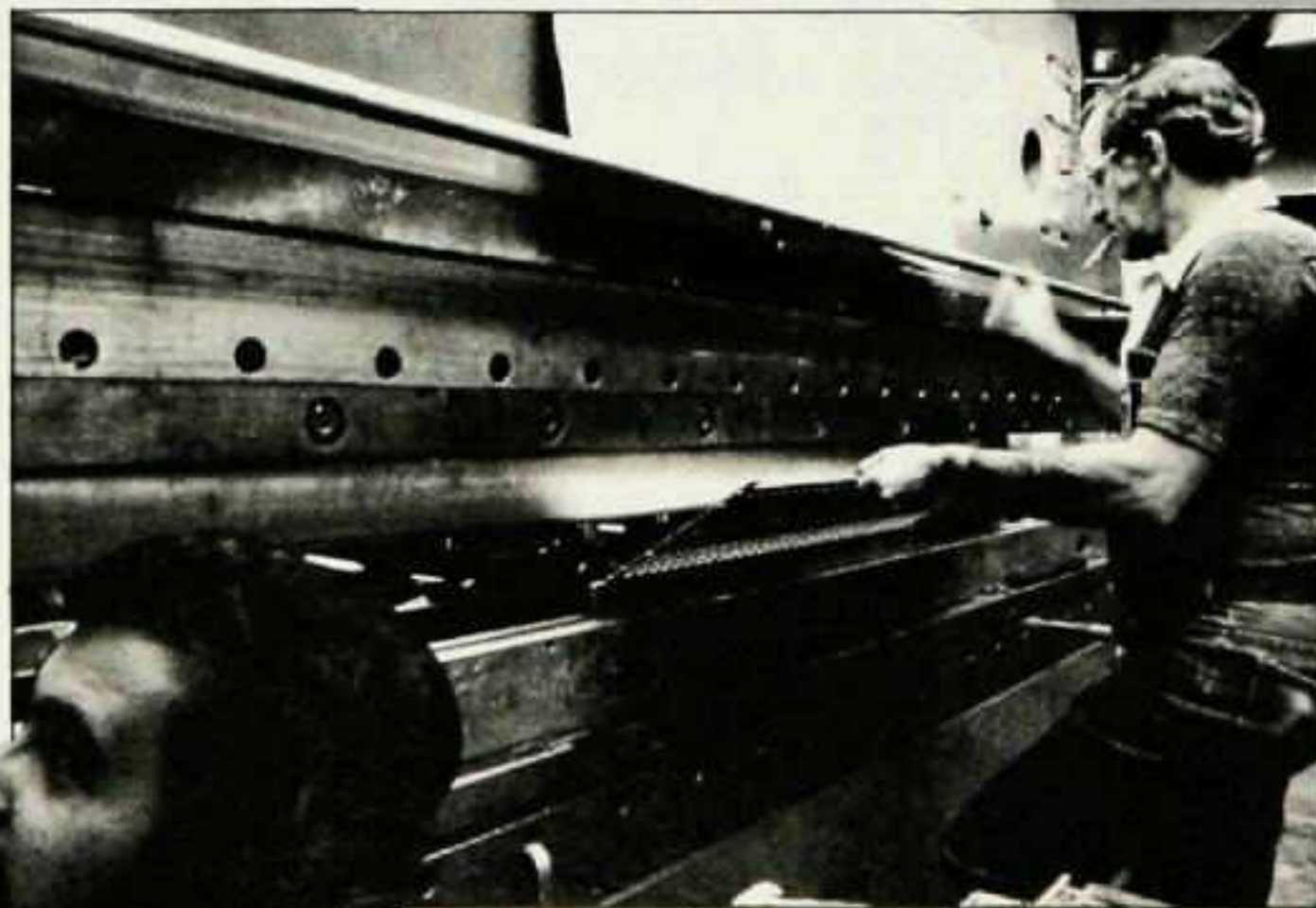
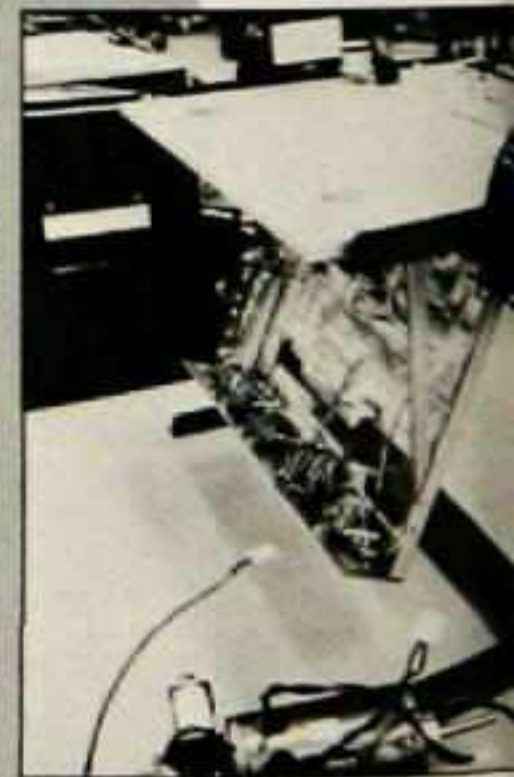
However, hand soldering (right) still plays an important role, side by side with progressive production techniques.



The stepped EQ switches for the JH-500 console (left) require skilled hand-work.



Aspects of the production floor (above)—stuffing components in small pc boards.



The sheet metal shop includes such heavy equipment as this Cincinnati press brake machine.



Engineering conferences are frequently held to discuss user input, new advances in technology, ideas and sometimes even design problems.

Mechanical assembly (right), where mechanical parts are tested and assembled into transports, and sent on to the tape machine checkout for electronics and final test.



Craftsman Doug Schaad works on the oak ends for consoles.



Precision services (left) is responsible for quality control of many items, including the motors which they make.



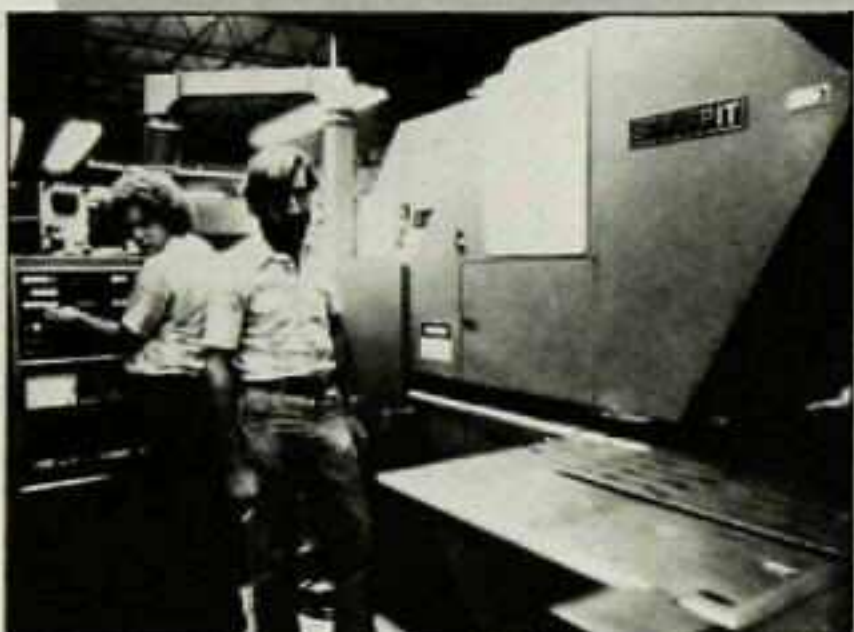
Technicians in the JH-16 final test area (below) work on a 24-track recorder.



Special equipment (right) has been designed by MCI to test modules before they are put into a main-frame.



MCI designed its own packaging (above) to insure the safest possible journey for its equipment.



Numerically controlled Strip-pit (above) punches sheet metal at a rate of over 200 holes per minute.



A vital link (above) is the data processing department.

Considering the miles of wires in consoles and recorders (above), the cabling and harnessing areas are very important.



above, a tape deck being built up in the mechanical assembly area.

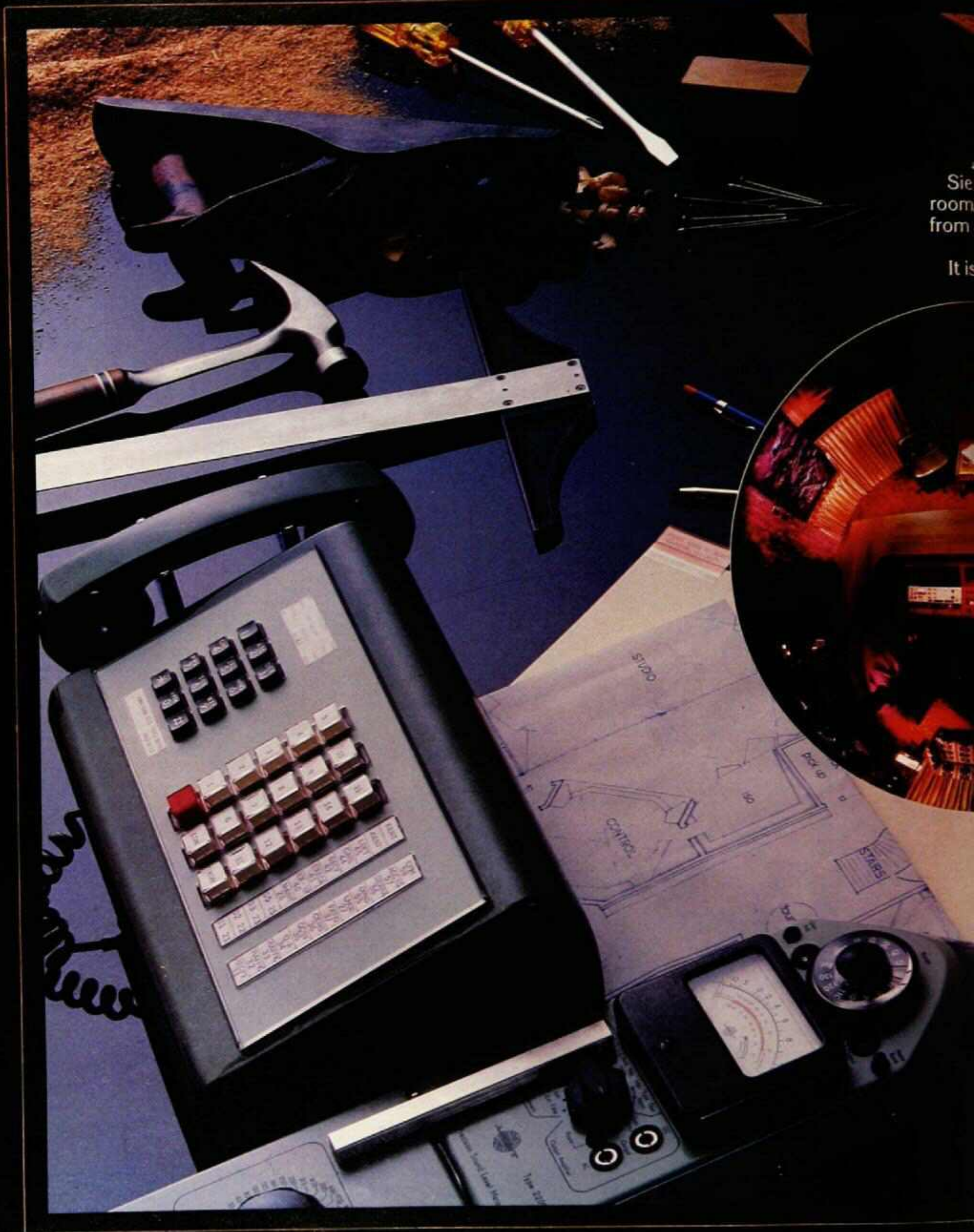


A portion of MCI's technical training schools (above) includes hands-on sessions fixing equipment the teachers have "doctored" for testing purposes.

A student (above) in MCI's technical training school asks questions in the production area as well as in the classroom.



Jeep
Happy 25th,
See you in 2005!
Kent, Tom, Bill, Carl



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from

It is

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**SELL
MILLIONS**

YOU'VE
GOTTA

**TELL
MILLIONS**



**SUPERCHARTS INSIDE TO
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- "Billboard's Traffic Center makes it easier for customers to find the records they want."
Mike Jacobs, Sights & Sounds/Gaithersburg, Md.
- "The Traffic Center charts are the reason I buy Billboard every week."
Jim Russell, Record Raxx/New Orleans, La.
- "We used to use another music trade publication, but now that Billboard has 'supercharts,' we use Billboard every week."
Mary Gillis, Deorsey's Record Shop/Falmouth, Me.
- "It's a great help to customers. Just send them to the charts and we're free to do our work."
Mike Duncan, Uncle John/Siouxland, Kans.
- "The Traffic Center's a great idea. We display it in the store and it attracts a lot of attention."
Martha Arion, Recordland/Burton, Mich.
- "We have one sign that reads 'Want A Hit?' And right below it, we display Billboard's Traffic Center. It most definitely helps sales."
Tom Shute, DJ's Sound City/Chehalis, Wash.
- "We put it in front of the counter. People are always asking to see it as soon as it comes out."
John Kaney, Budget Tapes & Records/Helena, Mont.
- "I use various charts, but Billboard's Traffic Centers are the ones I hang up in the store."
Jerard Procter, Music Box/Langley Park, Md.
- "We use them every week. They're bigger and easier to see. We're happy with Billboard's Traffic Center."
Gene George, Al's Records/Portland, Ore.
- "They're a real time-saver when customers want to know what's hot."
Dennis Douvanis, Tooner Allentown, Pa.
- "Customers just look at the charts and find all they need to know quickly and easily."
Mike Procter, School House Records/Knoxville, Tenn.
- "We display Billboard's Traffic Center... it's an eye-catcher."
Mark Vukovich, Recordland/Portage, Mich.
- "Billboard's Traffic Center definitely helps sales. We keep under Plexiglass and constantly change it."
Mike Stephens, Camelot Music/Indianapolis, Ind.
- "If they're not sure, we can show them why."
Jack Miller, Luthersville, Md.
- "It's the most important chart in the store. Our customers use it all the time."
Kevin Miller, Musicland/Minneapolis, Minn.
- "Customers really like looking at the charts. In fact, it draws them into the store."
John Rosberg, Music World/Waterbury, Conn.
- "They're fantastic. Billboard's Traffic Center charts go right up on the wall."
Kim Burnett, The Music Room/Great S.C.
- "A great innovative idea... and the perfect size for customers to look at. We put them up on the wall every week."
Jeff Stoyanovich, Record Town/Hatfield, N.Y.
- "They're really helpful to customers. And to me as a buyer."
Jeff Romasco, Blank's Discount Record Shop, Chevy Chase, Md.
- "A lot of people ask about it and use it as one of the nearest things."
John Jeffords, Discount Records/Birmingham, Mich.
- "We always refer people to Billboard's Traffic Center."
Mark Schreiber, Record Bar/Durham, N.C.
- "People want to know what the charts are. And Billboard's Traffic Center tells them."
Rona Walz, Bay Records & Tapes/Brampton, Wash.
- "It helps customers find records... and we use them to stock the shelves."
Marlene Lantz, The Crystal/Eugene, Ore.
- "We post the whole chart on the wall. A lot of people refer to it. We use them all the time."
Dennis Marshall, Rainbow Records/Battle Creek, Mich.
- "I think they're great. They're helpful. We use them all the time."
Virginia Sacks, Record World/Beaver Falls, Pa.
- "Customers comment on the Traffic Center all the time. They really help sales."
Esther Lake, Records/Fla.
- "We use Billboard's Traffic Center... and it helps sales."
Carol Cohen, Record Cadillac/Mich.





BILLBOARD'S TRAFFIC CENTER:

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Certified
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Mark Vukovich, Recordland/Portage, Mich.
- "Billboard's Traffic Center helps sales. It's an eye-catcher and constantly helps sales."
Mike Stephens, Schoolhouse/Indianapolis, Ind.
- "If they're not looking for it, they know why."
Jack Miller, Luther's/Luthersville, Ga.
- "It's the only place you can find a real plus. Customers love it."
Kevin Miller, Minn.
- "Customers love it. It's a real plus. Customers love it."
Kevin Miller, Minn.



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SEVEN
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MASTER SOUND — Atlanta
CBS/SONY — Roppongi, Tokyo (2 studios)
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32-Track and Automation Lead Off Product Line-Up

MCI has come a long way from the early multi-track tape recorders and mixing consoles it began developing in the late 1960s and early 1970s.

At the vanguard now of its product lineup is the JH-32, a three speed, three-inch 32-track machine and JH-600 Series of low cost automated consoles. Soon . . . digital.

A recap of the current product line includes:

Recording/Remixing Consoles

JH-500C Series: What MCI claims is the first automation-ready, in-line production console. Available in four frame sizes and six layout versions equipped with either VU or Plasma Display meter panels. The new JH-556C model is designed for use with synchronized multi-track recorders.

JH-50 Automation: Optional automation system for the JH-500C Series which can be installed before shipment or in the studio. Can be incorporated or retrofitted to most audio consoles.

JH-600 Series: What is claimed to be the industry's first fully automated production console. JH-50 Automation is standard. Low cost and wide range of broadcast options for industry application are highlights of this in-line console, available in two frame sizes.

Tape Recorders

JH-16 Series: One or two-inch master tape recorders available in configurations of 8-, 16- and 24-tracks with quick change heads for fast one-inch or two-inch conversion. Transport can accept up to 14-inch reels. Recorder designed for use with the AutoLocator III.

AutoLocator III: System control center for MCI's multi-track recorders. Features 10 memory locations and tape velocity indicator which simultaneously displays inches per second and pitch shift in 1/4 semitone increments.

JH-32 Series: What MCI claims is the industry's first three-inch, three speed 32-track master recorder. Includes new recording speed of 20 i.p.s. and AutoLocator IV.

JH-110 Series: 1/4-inch and 1/2-inch, three speed recorders. Mono to 4-track models, with RTZ III return to zero available.

RTZ III: Return To Zero is a microprocessor based function for the JH-110 Series transport with four additional memories. A special version called the RTZ III/M, featuring 20 addi-

tional memory locations, is standard on the JH-110 master-ing machine.

JH-110A-8: Includes eight channels of electronics with the transport using one-inch tape at standard speeds of 7.5, 15 and 30 i.p.s. only. RTZ III is standard. Easily converted to 4-track, 1/2-inch.

JH-110BC: Two speed transport including basic features of the JH-110 Series, but includes specially designed broadcast electronics to provide additional features for broadcast industry such as monitor amplifier with loudspeaker, headphone jack, volume control and left-right channel select. RTZ III is standard.

JH-110M: First logically designed disk-mastering recorder having the transport microprocessor control lathe functions. The microprocessor based RTZ III/M is standard.

AutoLock: A SMPTE/EBU Generator/Reader/Synchronizer. Designed to allow user to interface any MCI tape machine to any code source, including video recorders, film cameras and other audio tape recorders. MCI AutoLock is microprocessor based and contains 10 "display" memory locations.

Digital electronics will be developed as a result of MCI and EMI, Ltd. entering into a licensing agreement under which MCI will manufacture digital tape recording equipment, based on technology developed by EMI.

A prototype of the first machine to be developed under the agreement—the MCI JH-220—two channel stereo tape recorder was displayed recently at the Assn. of Professional Recording Studios Exhibition (APRS) in London.

According to the G.C. "Jeep" Harned, production models of the JH-220 will be available by 1980. The first of these will go into EMI recording studios and be immediately available to artists using those studios.

Future joint projects under the licensing agreement will include future development of an editing system as well as multi-channel digital tape recorders.

Development work on both these projects is nearing completion at EMI's central research laboratories at Haqes in Middlesex, England, and prototypes of both will be completed by MCI by the end of the 1979 with production slated for 1980.

EMI's central research laboratories, according to EMI, have

developed a digital recording system which makes the EMI/MCI machines competitive with any system in the world.

"In fact," comments Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide Operations, "we have no doubt that the EMI/MCI system is the very best in the world."

"Our central research laboratory has been involved in digital technology research for as long as anybody in the world but in addition to having achieved a tremendous level of technical excellence we have also researched the requirements of our industry."

"We are confident that the technology that the EMI/MCI venture will offer the music industry will dovetail very precisely with their requirements. Ours has the unique advantage of being an affiliation between the equipment manufacturer, MCI, and an equipment user, EMI. Clearly, this fact alone gives us a head start in what is becoming a very hotly contested technological race."

According to Harned, "I think that the cooperation between the two companies has been very fruitful to both parties, in particular because of the way it has brought American technology and British ingenuity together."

"Ours is a partnership that is well equipped to give the music industry the very best in recording equipment."

For the most part MCI is vertically integrated and exercises a very tight quality control system on all its manufacturing.

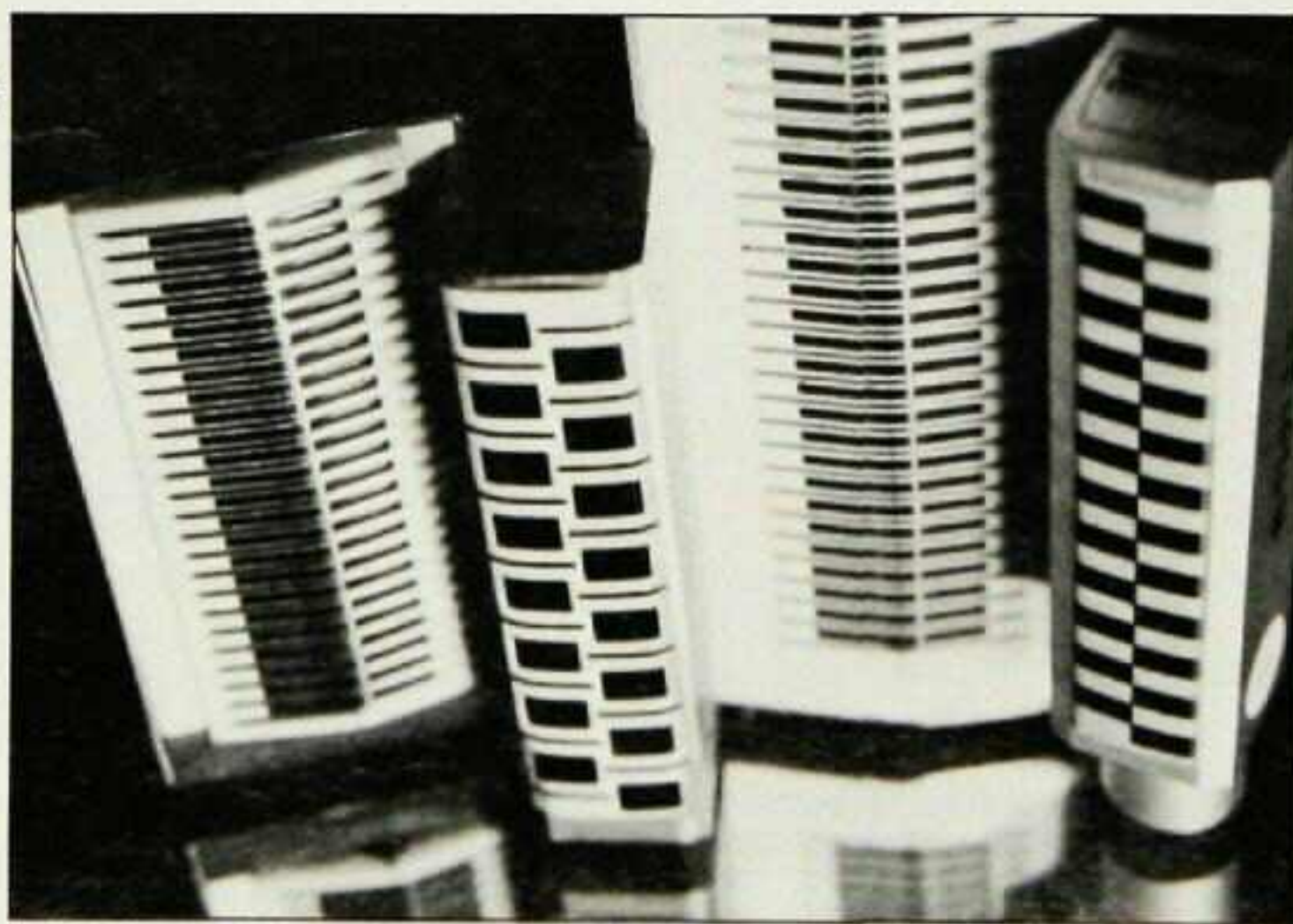
"We have incoming material control," says Meyer, "and intermediate, sub-assembly control. There are visual checks, mechanical and electronic checks. Consoles are subjected to vibration and shock. Each console, for example, sits on a mechanical type of vibrator system and is shaken for at least eight hours."

"Tape machines," adds Harned, "receive grueling quality control inspection as well. Our philosophy is to get the problem solved before it leaves the factory. Basically we can achieve any electronic function the console or tape machine might come up against and cycle and recycle the machines through them."

Typically an MCI console has 180 hours "on time" before leaving MCI, 60 hours of which are under thermal blankets.

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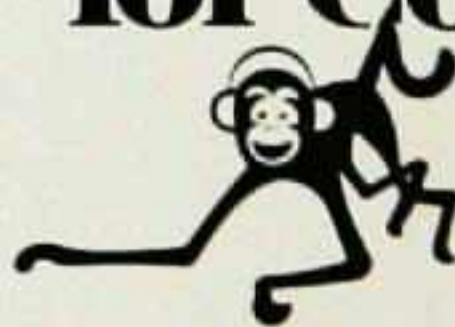
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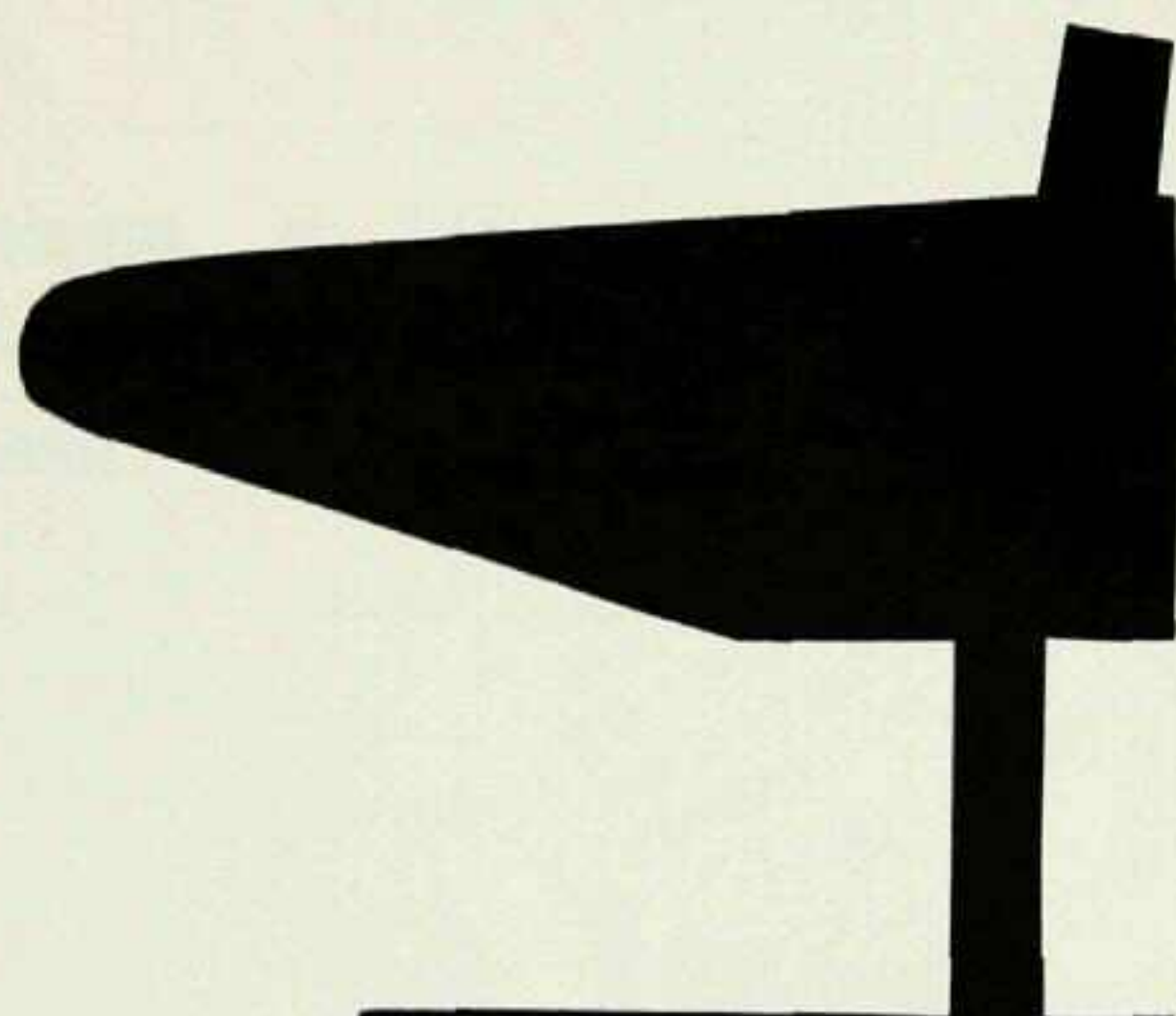


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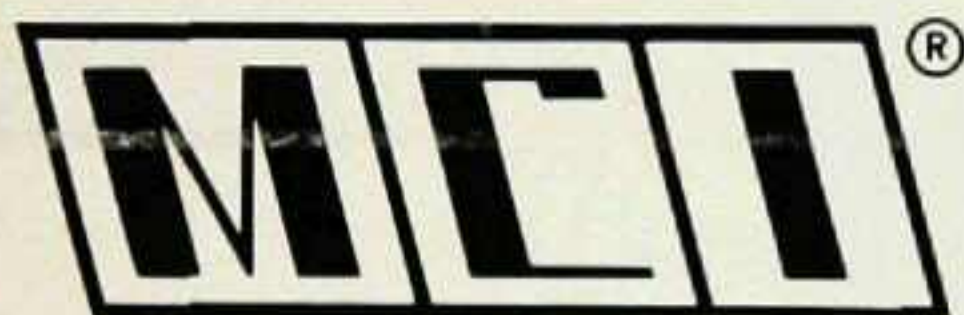
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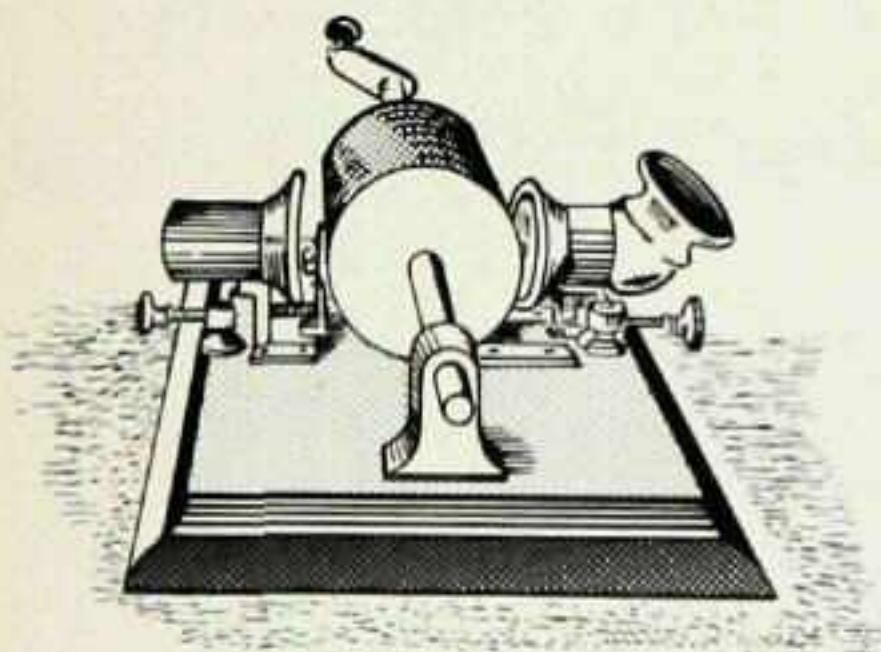
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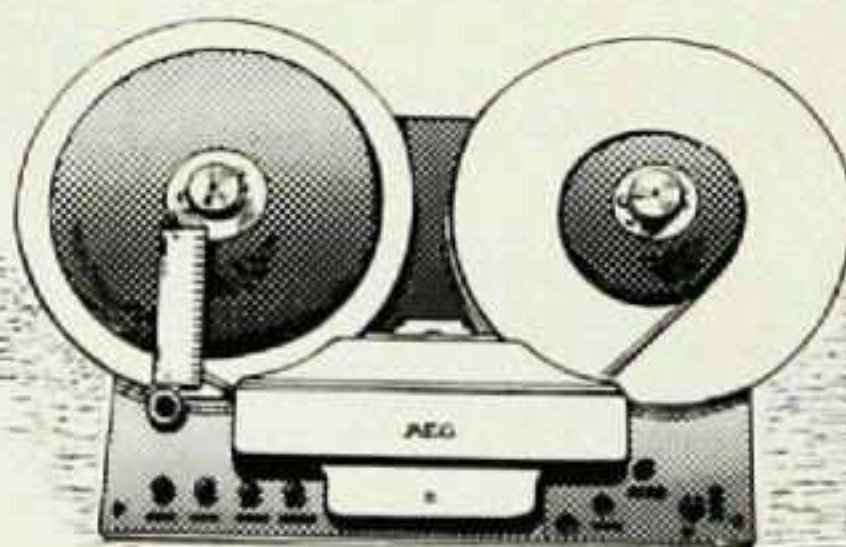


25 YEARS

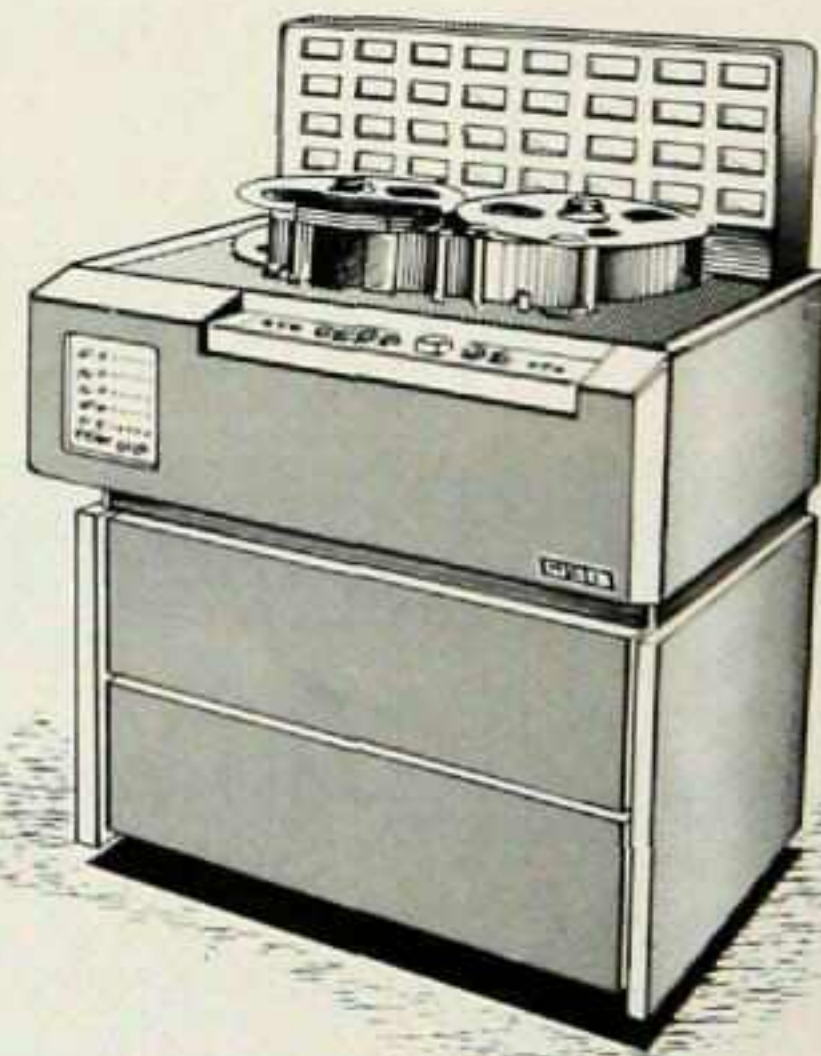
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MCI At 25:

• Continued from page MCI-5

count forward and count back?" He said he could and we came up with the AutoLocator. We should have patented the damn thing right there and then. I remember that we took this tape machine and AutoLocator to the Los Angeles AES in 1971 and demonstrated it. Both Ampex and 3M introduced similar-type 'search to cue' systems but it gave us a good feeling to have something there that was quite a bit more sophisticated."

While MCI was not the first console maker with "automation" it did help pioneer the concept. Its JH-50 console automation gave the recording engineer the same advantages that multi-track techniques have given musicians and producers for several years. The ability to punch-in and pre-mix on a 24-track tape gives the musician the opportunity to "get it right." Before the automated console, the mixing process had been limited to how many hands can be put on the console to unlimited use of a 1/4-inch splicing block.

Both the AutoLocator as well as its automation systems continue to go through generations of upgrading and improvements.

A recent new product is the MCI AutoLock, an SMPTE/EBU reader/generator/synchronizer, which is designed to work off any SMPTE/EBU code source. It locks numerous combinations of audio/audio, video/audio and film/audio tape machines together.

Harned was also at the forefront of 24-track technology in the late 1960s.

Remembers Harned: "It was at TTG Recording Studios in Los Angeles. Tom Hidley and I put it together. Actually, it was Hidley's suggestion. Everyone at the time was building 16 tracks. He was working as an engineer and part owner of TTG. He called me one night wondering if 24-tracks could be built. I said 'certainly, as long as the heads could be built.' I said the system is expandable to any number of channels. So he said he would send me a purchase order for a 24-track machine. We built it and it worked. It was clumsy, slow and not as sophisticated as those of today, but it worked."

Now MCI is pioneering another step in analog recording with its JH-32, a three-inch, 32-track machine that also features a tape speed of 20 i.p.s. Two other manufacturers, 3M with its digital 32-track and Telefunken with its analog 32-track, two-inch machine, have that format available. Interestingly, though, the MCI unit is in the \$57,000 range. The 3M unit is \$150,000 while Telefunken's is \$70,000.

"You have to build what the users want," explains Harned. "I'm very much aware of that. I don't think we are in a position to build something and ram it down their throats. That three-inch, 32-track machine is a thing that has been asked upon us and is something I wasn't that anxious to do because of the enormous cost. The investment we've got in it right now is enormous. But at the time, a few years ago, everyone wanted it. The need for the three-inch is starting to kind of evaporate now because of the double-tracking thing... locking up two 24-tracks."

Harned agrees that with the expanding technology, studio entrepreneurs as well as the industry are at a crossroads.

"These are hard and trying times," says Harned. "And we are part of an emotional, creative and maybe erratic world, which we have to realize. Digital, inevitably, is in the future. We have to realize too

that we will probably have a long period of dual systems. There will still be a lot of analog. And a lot depends on manufacturers... how far a company is willing to go and realize."

Seeking to get more user input, MCI recently hosted a workshop in Fort Lauderdale with various studio owners and their chief technical people for the exchange of ideas.

"The company is very open to lis-

tening," explains Meyer. A hard thing to overcome is the all or nothing syndrome. MCI, to some extent, is in a very dangerous position of having gained a large acceptance. At the same time, however, you have to listen to the people who are using your products. Console and tape recorder makers are not in the studio every day. And recording studio engineers and mixers are not manufacturing equipment. Even

though we might be a leading firm in technological developments, it doesn't mean we don't have shortcomings."

Now MCI is the vanguard of digital recording.

Explains Harned: "EMI used to build recording studio equipment and still has an audio development team in England. About seven years ago they decided to get into the development of digital recording. That

was at about the same time the BBC hooked up with 3M for the joint development of the 3M system. EMI has been working on digital recording since, I believe, as early as 1972 and canned it for a few years since the hardware wasn't available. They cranked up again in 1975 and it's slowly evolved over the last few years as something very sophisticated. EMI

(Continued on page MCI-29)

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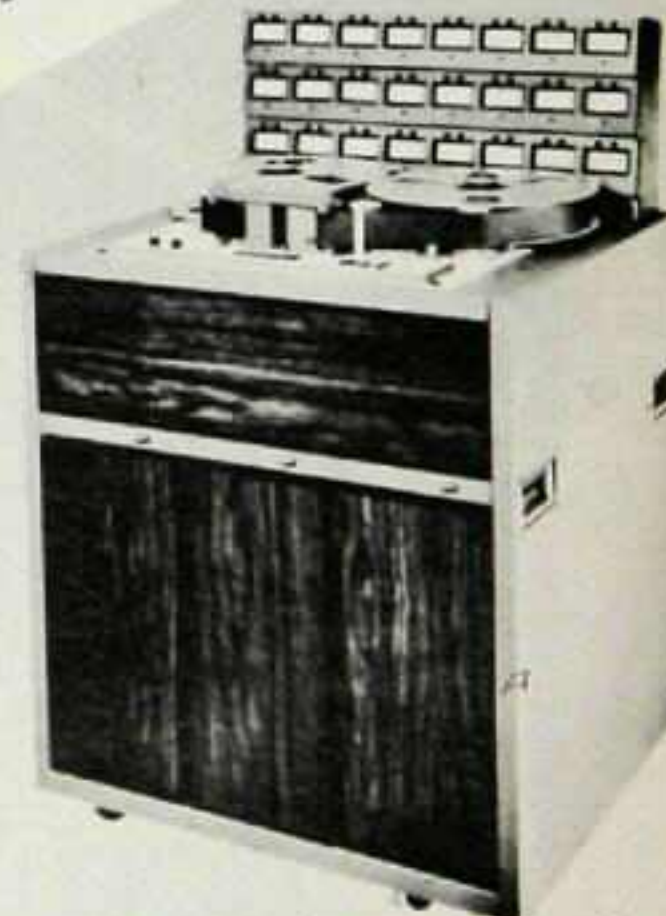
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Joy S. Harned: secretary, treasurer and "moral support" of MCI since its inception.

Lutz H. Meyer: vice president, marketing.



Individuals

C.E. Griffin: executive vice president.



Thomas Hay: vice president, engineering.



Chuck Walters: corporate administration, in front of the new progressive assembly area, a technique he introduced at MCI.



G.C. "Jeep" Harned: founder, owner and president of MCI, Inc.



Carla Kachigian: secretary to Jeep Harned and the first office assistant MCI employed almost 10 years ago.



Paul Ulliman: director of administration and finance.

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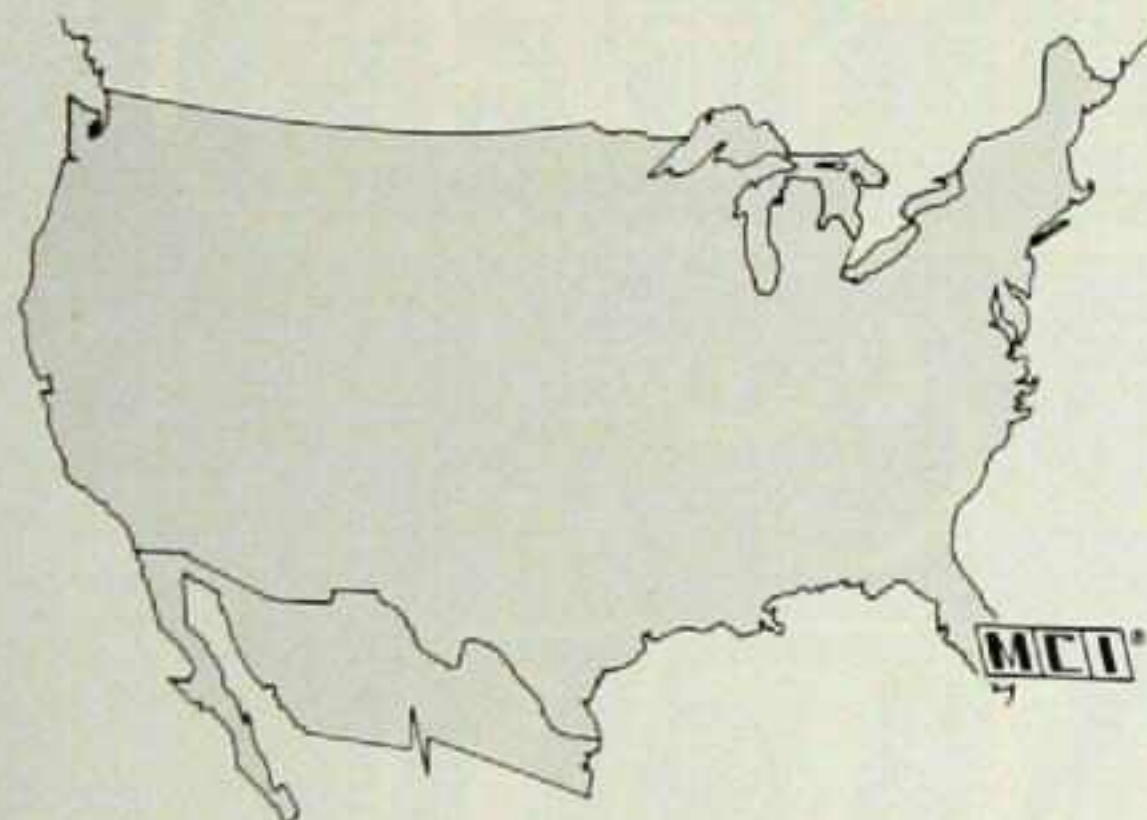
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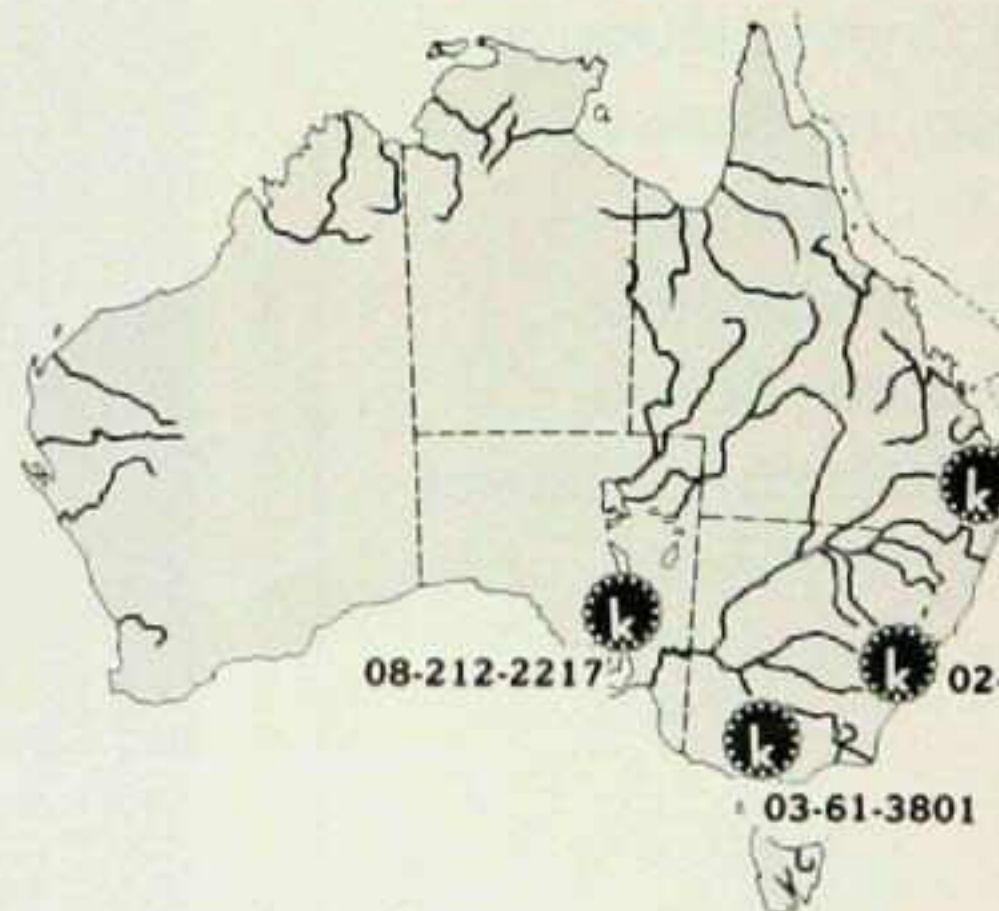


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Harry

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MCI At 25:

• Continued from page MCI-25

called me about a year ago and asked whether or not we would be interested in discussing a partnership arrangement on the development of the digital tape recorder. I said 'sure.'

"We flew over to London and heard a demonstration of what they were working on and I was quite impressed. I didn't hear any great improvements between good analog and digital but I could see the possibilities. Later we met with EMI's attorneys and drew up an agreement. There were 14 of them negotiating with myself and my wife Joyce. These were record company attorneys, the toughest. We came out of there limp but we got what we wanted . . . a royalty agreement and the percentages that we can live with. We will manufacture the product here in Fort Lauderdale and manufacture it and distribute it with the MCI logo worldwide.

"I'm impressed with what EMI has done. We've done developmental work here with the transport, a set of heads, the read and write electronics and quarter-inch tape. They are involved in developing the digital circuitry. We'll build the circuitry and package the whole thing."

EMI will be among MCI's first customers, putting the initial mastering machines into their various operations around the world.

Digital is still a little "foggy" as far as the overall industry is concerned, Harned points out. "The only thing that digital can give you right now," Harned explains, "is the right and the ability to do multiple copies without deterioration. And the major record companies like EMI, Decca and CBS that do mastering all over the world will benefit. Tapes made in Vienna or London can be shipped to India or Nigeria for mastering without quality loss. They will be able to master a record anywhere and not have EQ intrude into the mastering process. Right now you can buy the same LP in two different countries and notice incredible quality difference."

Towards the future: "Apart from digital you are going to see more of an evolution to the twin 24-track. I think we will see a deeper marriage of analog and digital. That is, digital control circuits controlling the analog for the next generation of consoles and tape machines," says Harned.

"We're married to the profession of recording. I would anticipate our expanding our equipment with more broadcast applications. We have a little tape machine that's very acceptable to broadcasters. We're making good inroads into the European broadcast market and that's quite an achievement since it has always been Studer and Telefunken over there. Another thing that's happening is the advent of AM stereo. All those stations will have to have stereo machines. That's an exploding market right there."

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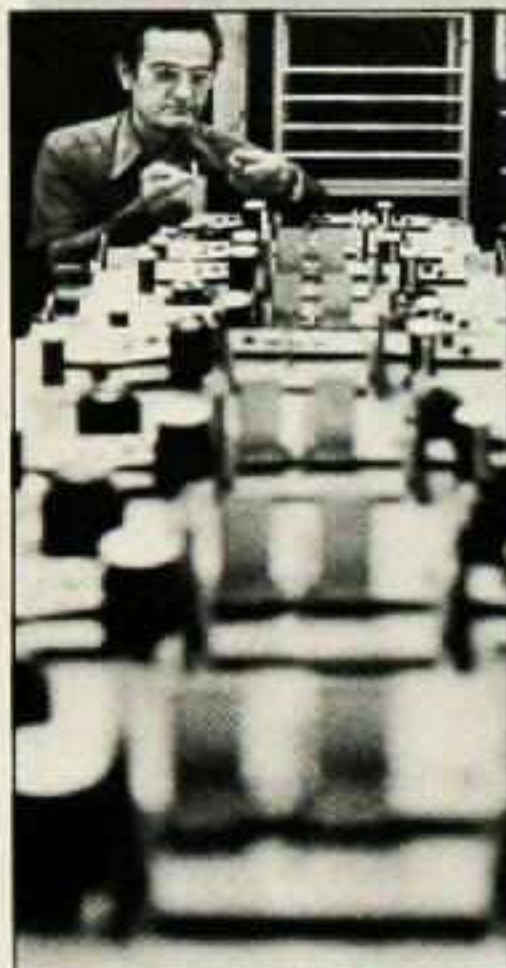
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Individuals Cont.



Frank Poeleart, above, machine shop manager. The machine shop includes programmable lathes as well as precision machinists to produce the high tolerance parts required for recorders.



Mike Starcevic, mechanical assembly manager, behind a row of decks ready to go to the tape machine checkout area.

Mechanical engineers Van Merkel and Ralph Gartner confer.



Chuck Magors, precision services manager, watches the motor winding operation.



Larry Lamoray, center, engineering services manager, discusses a possible new design with project engineers Ted Staros and Mike Biffignani.



Console checkout manager Wally Watkivs, at right.



George Kuchams, manager tape machine checkout, explains changes due to new transformerless electronics to JH-110 final test technicians.



Al Schuetz, manager of manufacturing engineering checks boards as they go down the line of the in-line wave soldering system.

Production manager Connie Gancitano, standing, in the cable and wire area. Cables are sometimes made over 50 feet long.



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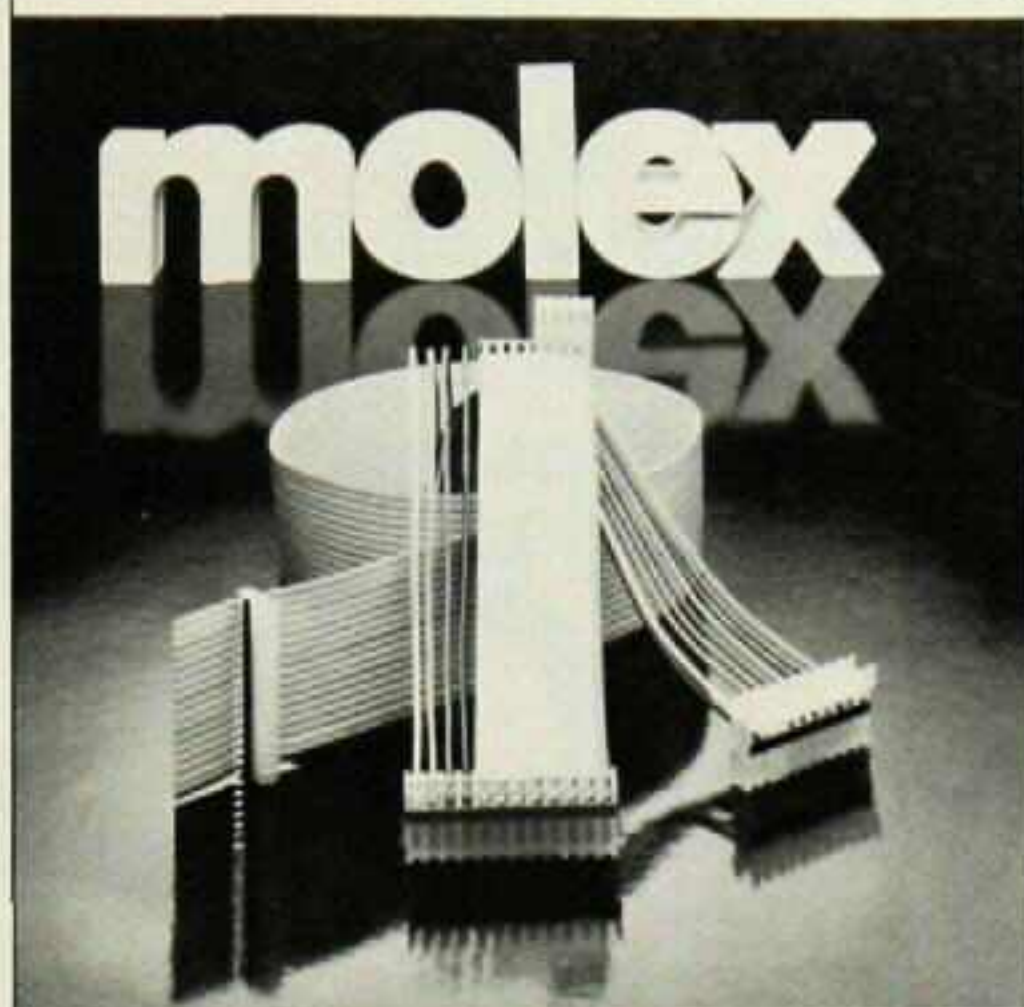
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• Continued from page MCI-6

console was nothing like the Europeans had ever seen before. They were accustomed to different thinking. One fellow sat and looked at our board for hours. The interested observer was Phil Dunn, of the Marquee, a London nightclub. Marquee owners were about to build a studio. Dunn went back and convinced them of the superiority of our products. Marquee placed an order, built a studio and made themselves home for all the early mixing by Elton John and Gus Dudgeon."

The Europeans accepted MCI's technology and the firm integrated its products to suit both domestic and foreign needs.

"We have found great acceptance for our thinking and operations from the Europeans. We are very involved with the Eastern block," says Harned.

In all, MCI's international business extends to more than 30 countries worldwide. "The foreign market comprises about 45% of our business," says Harned. "Our domestic market, which includes most of the major recording companies as well as dozens of independent studios, gives us the remaining portion of a business that will record revenues of nearly \$20 million in 1979.

"The business," he continues, "is growing in far greater proportions than we had ever imagined. Our biggest problem now is getting the employees to manufacture our full line of products. We currently have 375 employees, skilled and unskilled. We need 100 more immediately and approximately 350 by the end of the year if we are to meet our production schedule."

MCI has a backlog of customers waiting for its newest console, the JH-6000. It's the industry's first automated production console.

"They are waiting patiently," says Harned, "because they know fully the quality of what they will be getting."

MCI is now located at 4007 NE 6th Ave. in Fort Lauderdale. The firm recently purchased the corporate headquarters of the STP Corp. in a major expansion move. The new site is located at 1400 West Commercial Blvd. nearby.

The current site consists of 80,000 square feet over five buildings. The new building is 23.5 acres consisting of 156,000 square feet with parking space for more than 700 automobiles. Eventually the current site will house the machine shop and sheet metal plant—with everything else located at the new headquarters by the first part of 1980. By that time MCI will employ more than 700 people.

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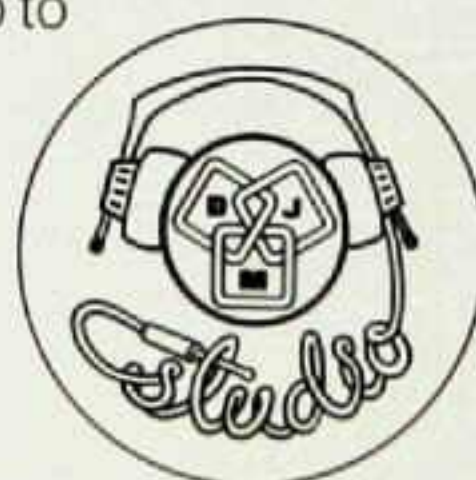
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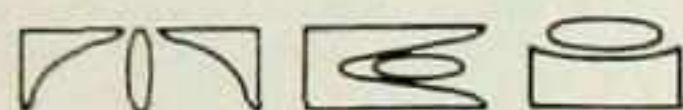
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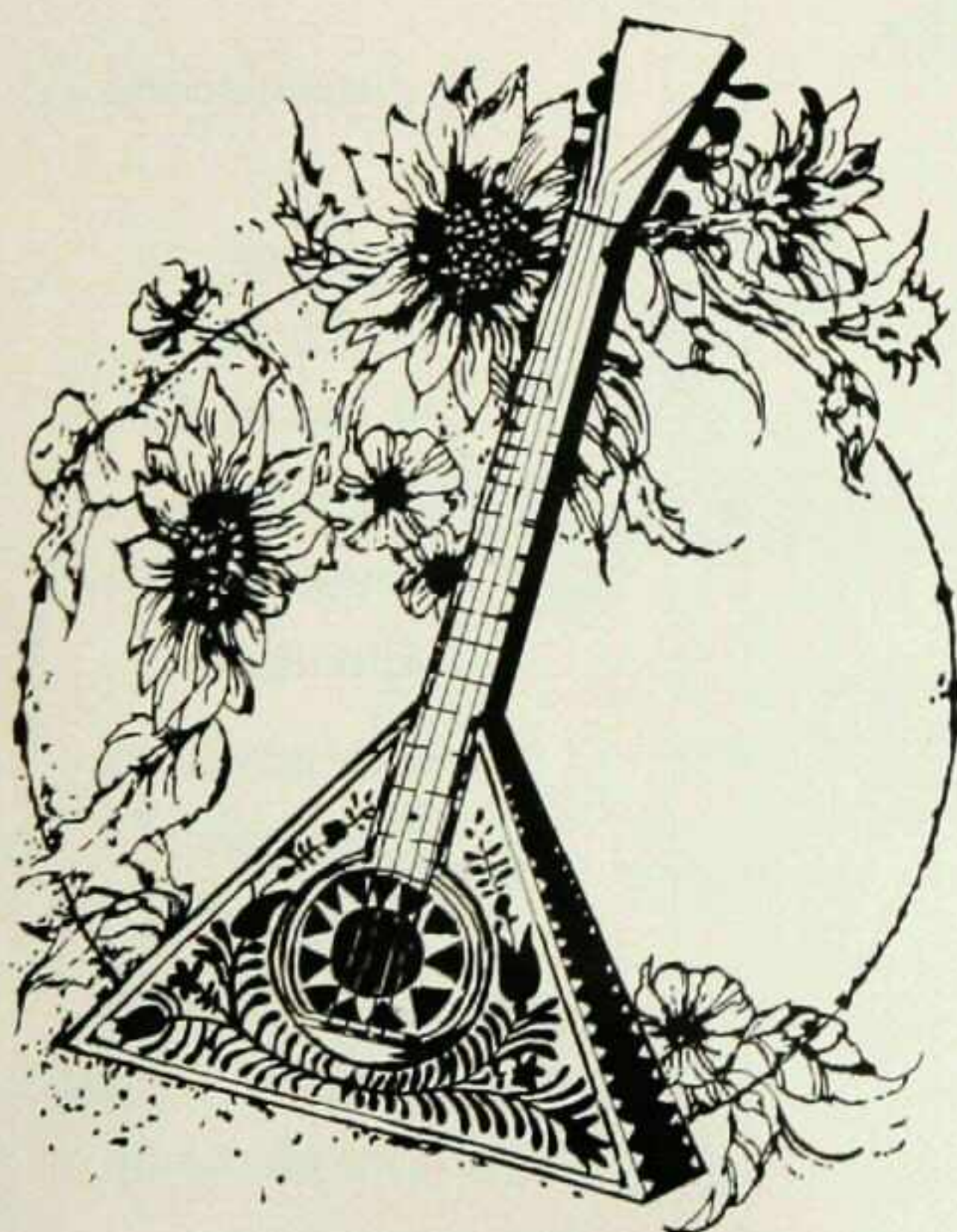
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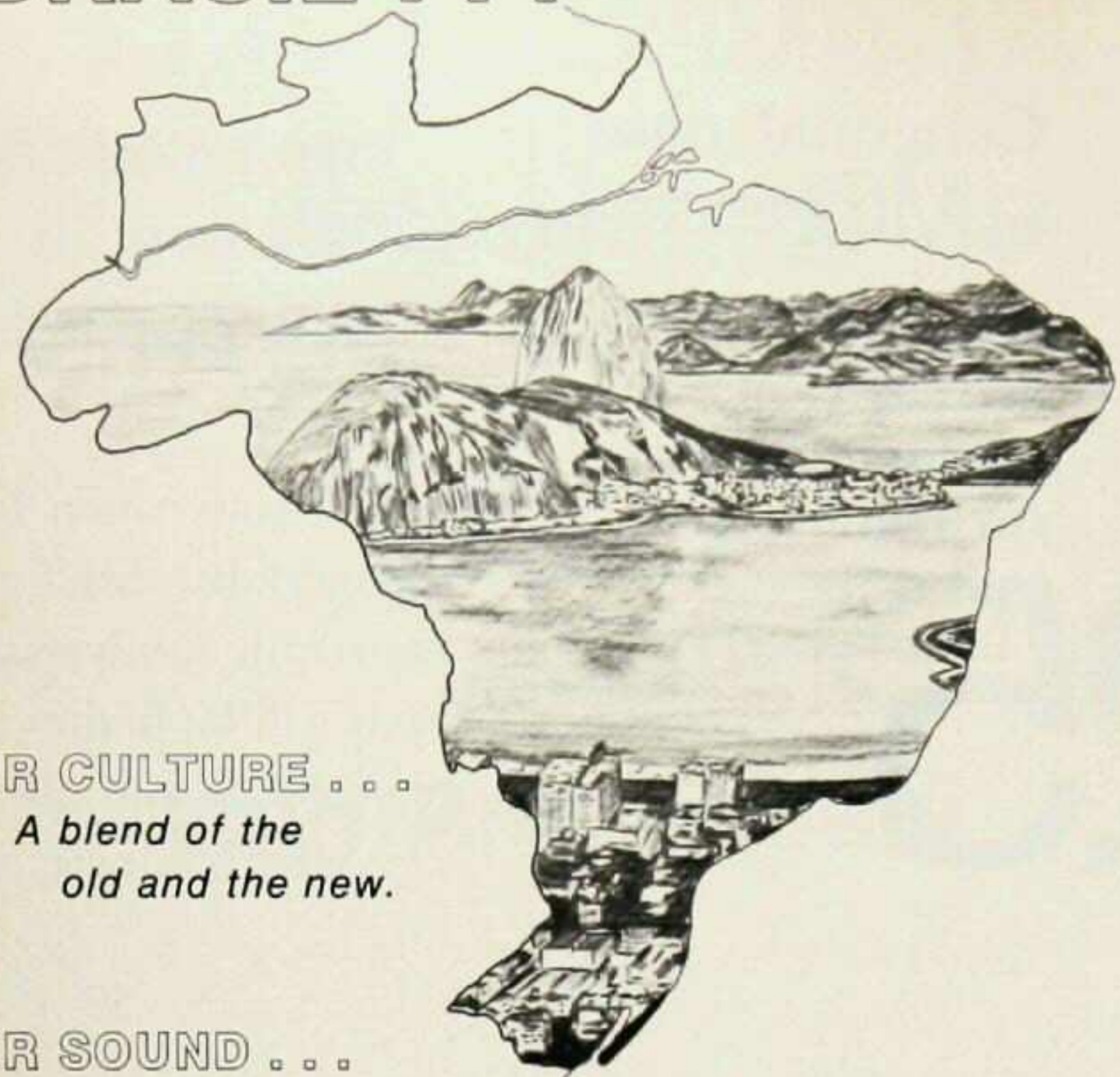
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Marketing Innovations

• Continued from page MCI-8

MCI introduced it at the AES in Los Angeles in 1971, the same time firms like Ampex and 3M introduced systems with the same idea in mind.

"It gave us a good feeling," Harned recalls, "to have something there that was a bit more sophisticated than what they had."

"In any event," he continues, "I decided to price it very low then. I think originally the price was \$1,200. We probably lost \$400 on each one. The reason for that was I knew how the big guys felt. They knew they couldn't build one for \$1,200 so they stayed away from it. Nobody realized the importance of the thing. So nobody wanted to manufacture something like this because they couldn't compete with us."

"It wasn't until 1976 that the other manufacturers realized the power of this thing, including Studer. But it allowed us to sell tape machines. Finally the other manufacturers got smart. But we had a ball for those six years."

Another key ingredient in the MCI marketing philosophy has been the ability to design, manufacture and market professional recording studio electronics at "affordable" prices, thus enabling many entrepreneurs to get into the studio business.

"That's been an important factor," says Harned, "but we have never sacrificed quality. We've always tried to key in user needs."

Where does MCI position itself now in the world recording studio market?

Says Harned: "I think we're competing now with three or four major companies heavily. Of course, there's us and you've got Ampex, 3M and Harrison. There are a lot of little guys coming up that we don't compete against. Some will succeed, others won't. I don't know. It's hard to say when manufacturers are reluctant to give out their dollar figures."

"Actually," he continues, "you don't know where you stand all the time. I know we send an awful lot of stuff out there. The market seems to be limitless. I don't understand it. Nobody ever has."

"15 years ago, Claude Hill, who used to be an MCI salesman, said someone did a market research program on what the capacity of the U.S. was for 16-track tape machines. And the market group came up with something like 80 machines total. In those days, you were looking at CBS, RCA and Wally Heider . . . that was all."

"It's interesting how the industry has developed, the hardware and the complexity of the music have developed together and the complex things you can do with the equipment now just couldn't be done 10 years ago."

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Jose Mari C. Gonzalez, President and General Manager, an engineer himself, is seen here at the controls of the 24-track MCI console in Studio D which features JH-50 Full Automation.



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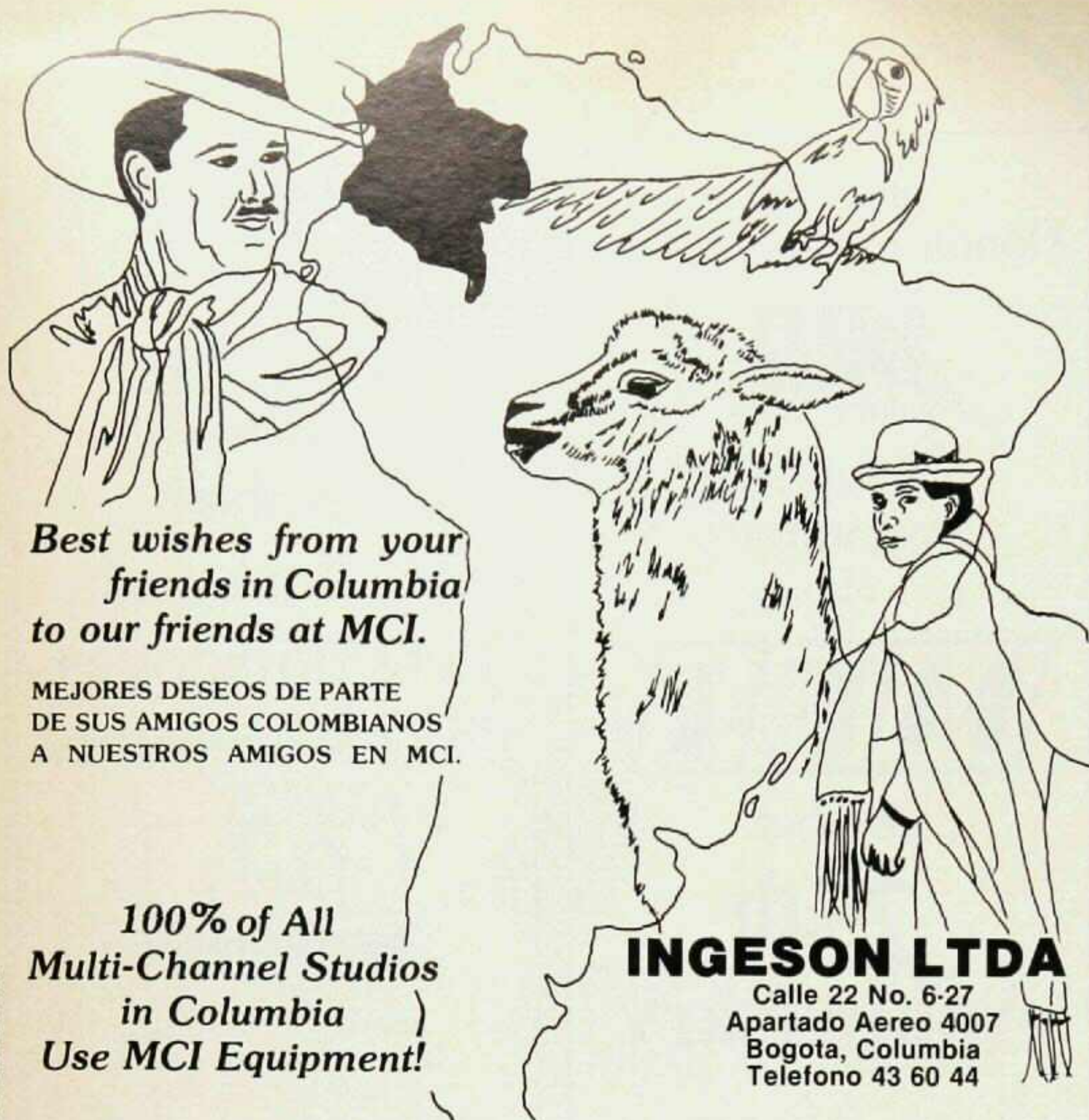
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Exports Reach

• Continued from page MCI-12

in the growing market of Brazil. In fact, you have to treat Brazil as a continent separated slightly by language. You'll also find them in Argentina. There are a great many total record company complexes in South America which incorporate a recording studio.

"But," he continues, "I don't think companies there get the kind of financial resources to stay abreast of technology they do in the U.S. But it's developing very strongly. Mexico has become much more state-of-the-art."

G.C. "Jeep" Harned recalls how MCI achieved a beachhead in the European market.

"I was the first American manufacturer," he looks back, "to haul a mixing console to Europe . . . to the Assn. of Professional Recording Studios Show in London, in 1972. But they killed me. The board was untypically British and people came along and said it was a bloody mess."

One interested visitor to the MCI suite was an independent mixer/engineer named Phil Dunn who was affiliated with the Marquee nightclub which wanted to put together a state-of-the-art recording studio.

"He convinced them that our console was the one to get," says Harned. They did and Gus Dudgeon mixed a good portion of Elton John's early music on the board.

"It was so reliable," adds Harned, "that it sat in the control room for two years without having to have a single part replaced."

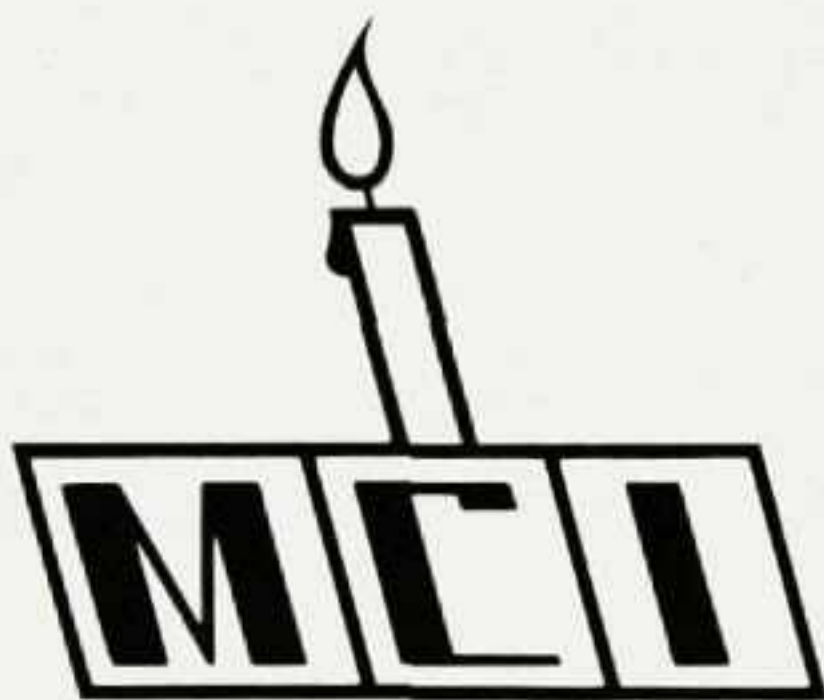
"Interestingly," he continues, "when I came back from that show I had a list of requirements that the Europeans wanted to see in consoles. We took our 416 apart and relaid it logic-wise. The net result was a better console and it also became a much more acceptable console in the U.S."

Harned also developed interesting approaches to marketing pro audio abroad.

"Selling internationally," he says, "was a problem. But when I was setting up dealers around the world I established a system that we sell MCI products in U.S. dollars. The dealer would make the conversion to their own currency the day the transaction took place. That stops transshipping dead in its tracks."

"There's no way a guy from Germany can come over here and buy a machine in New York cheaper than he can in Germany. I've noticed a number of firms have begun to approach international business this way, like an IBM. It greatly centralizes things and protects the manufacturer."

One other approach MCI takes on the international level is to offer extensive dealer training workshops/seminars at its Fort Lauderdale, Fla., headquarters, where foreign dealers can get schooled in current and ongoing pro audio technology.



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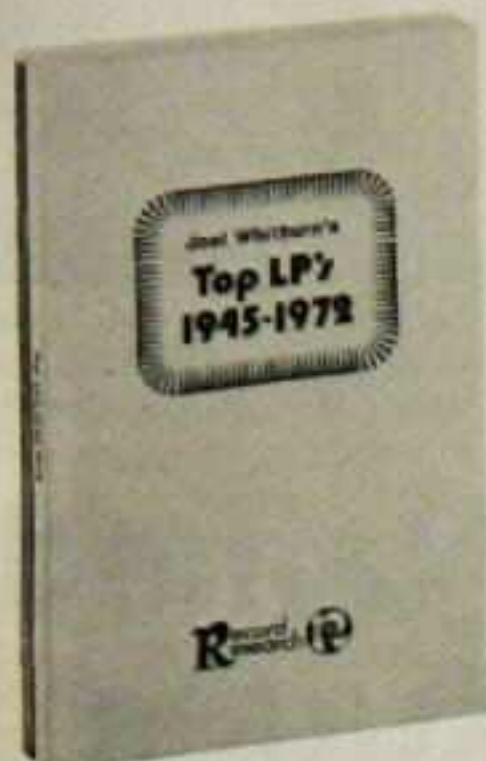
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Everything's Up-To-Date At Motown L.A. Studios

By CARY DARLING

LOS ANGELES—The move to renovate Motown's Los Angeles Hitsville Studios complex at a cost of \$3 million was spurred by the desire to be technologically up-to-date as well as have the capability of achieving a different, more rockish sound. This is the complex's third renovation since opening in 1971.

"For the last four years, Motown has utilized the existing facilities and nothing really came along that was a far cry better than what we already had," says studio managing director Guy Costa. "Until the Neve NECAM system came along, we didn't feel it was worth the money to go ahead and modify."

This modification includes the building of a completely new fourth studio called Dawn. It houses a fully computerized NECAM 40-channel 8078 recording-mixing console, live echo chamber and a film interlock which allows for the mixing of sound to 16 m.m. and 35 m.m. film. Dawn, which measures 14 feet by 18 feet, is to be used principally for overdubbing.

Two other studios—Sunset and Sunrise—have also been outfitted with the NECAM system. Tape machines are analog 3M multi-track and 3M two and four-track. Two BTX synchronizers are available, both with SMPTE interlock. Twilight studio has a custom built, non-computerized console.

35 m.m. Telecine and projection equipment by Magnatech are featured. Monitors are custom designed while video equipment is provided by Sony. This includes 3/4-inch, 1/2-inch and one-inch formats for videotape machines. In addition, there are six EMT echo chambers.

"All the studios are interchangeable," notes Costa. "The only difference will be the size and number of musicians that each studio can accommodate."

Sunset holds 40 persons and can be used as a live disco playback facility. It is 42 feet by 42 feet. Sunrise is 20 feet by 28 feet and accommodates 10 persons. Twilight is 9 feet by 10 feet and is designed for one or two persons. Control rooms vary from 22 feet by 16 feet to 22 feet by 28 feet.

"All are the still the same size they had been. What has changed is the configuration," notes Costa. This change includes a more extensive use of hard surfaces, such as rock, plaster and hardwood floors in the control room. "The trend is away from a dry, dead control room environment to a live, natural well-diffused environment. It's more consistent with what you'd find in a home living room," he says.

However, the label is looking for a drier sound in the recording studios themselves. "These studios when originally designed had a natural acoustical environment," says Costa. "Today's recording techniques call for a much tighter, drier sound." Two of the renovations which allow for this are non-symmetrical walls and bass traps.

Costa does not feel that recording in a "dry" studio and mixing in a natural control room is any contra-

diction as the dry sound lends a more rock feel. Editing in a natural environment gives the mixer the chance to hear the material almost as the consumer will at home, he feels.

As for the rock sound, Costa says, "It is Motown's intention to get more rock acts."

The studios will be made available to outside producers though Motown acts and Motown-affiliated producers, writers and engineers are to have preference. Costa predicts that approximately 25% of the studios' time will be available to outside clients. Base rate is now \$150 per hour, an increase of 20% from pre-renovation fees.

Currently, about 85% of Motown's artists record at Hitsville. Despite the expansion, the number of employees is holding at 33.

Although completion of the entire project is behind schedule, as Aug. 1 had been the target date, Costa says the economy had little to do with it.

"Motown made a commitment to complete the project. The downturn in amount of recording has matched the lack of availability of space. We've had only two facilities running instead of three. The availability of materials is the biggest problem."

The complex is due to be finished in a month though Costa is expecting to install digital tape machines in six months.



STUDIO SCHOOL—Sherman Keene, second from right, listens to questions from students in the Filmways/Heider Recording media studio control room in Los Angeles. Staff engineer Keene teaches a course for would be recorders/mixers at the complex, which is available only to Heider employees.

Heider Getting Extensive Facelift

LOS ANGELES—The Filmways/Heider recording facilities in both Los Angeles and San Francisco are undergoing a multi-million dollar facelift, according to Laurence H. Estrin, president of the Filmways Audio Services Group.

Already completed is the rehabilitation of San Francisco's Studio D. The major addition there was the installation of a Neve 8058 console as well as changes in the studio's monitor system.

Other projects in various stages of completion include the installation of a complete motion picture projection facility for film and video scoring in the Hollywood studio, and the total renovation of the Hollywood Studio 4 facility control room with

the installation of the Neve NECAM model 8180 microprocessor-based and computer automated mixing console, expected to be operational by the end of October.

The upgrading will also include the acquisition of several hundred thousand dollars worth of audio support equipment to be utilized by the Heider remote division and Filmways Audio Services' sound reinforcement division.

Adds MCI 500

LOS ANGELES—Eldorado Recording Studios here has upgraded with the addition of an MCI 500 Series automated console. The 24-track facility is managed by Nadya Bell.

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• Continued from page 3

of each singer's audience by working in tandem; and the magic tinge of romance, whether implied or explicit.

And, as always, the main criterion for success of a hit record—the song itself, which in the case of a duet, can often assume more meaningful impact. Says Bill Sherrill, legendary producer of such popular pairings as Tammy Wynette and George Jones and David Houston with Barbara Mandrell. "It still comes back to the basic material—it's the material that dictates the duet."

Sometimes a song that's initially pitched to a single performer will receive extra spark when recorded by a duet, as in the case of "Golden Ring," which ended up a No. 1 hit when sung by Jones and Wynette together.

Other tunes, such as "You Don't Send Me Flowers," recorded by Jim Ed Brown and Helen Cornelius, and "Reunited," recently on the country charts by newlyweds Louise Mandrell and R.C. Bannon, are obviously designed to be duo renditions and usually rate attention for their harmonies and lyrical construction.

From a marketing standpoint, there are also definite advantages in musical matchings, notes Ray Baker who produces not only Moe Bandy but the just-hatched duet of Bandy and fellow CBS artist, Joe Stampley. Says Baker: "This is a good way to increase profits and add a little 'gravy.' Combining two singers with proven track records and different individual buying audiences can often result in much larger sales for joint product."

By the same token, pairing an already-established performer with a brand new artist or one whose chart success has diminished for some reason can create entirely fresh careers for both. Duet recording careers allow artists the flexibility of launching both solo and mutual recording directions and performance schedules, while they continue to concentrate on their own identities apart from each other.

Expenses can be halved, since record companies may divide the costs for a duet project between the two artists (assuming both are on the same label), thus fulfilling each artist's contractual requirements while reducing individual expenses for that particular LP.

Promotion on a duet effort benefits from the double impact of having two artists on hand to tour, make in-store appearances and visit radio

stations. "If a duet agrees to tour together and do press interviews, their career as a single entity will be greatly helped," comments Sherrill. "Then when they hit that market again as solo performers, it can only work to their advantage."

Adds Jerry Kennedy, vice president of Mercury/Phonogram's Nashville office and producer of Jacky Ward and Reba McEntire: "Any time you can get an act on the radio, whether it's via duet or solo efforts, it's going to benefit the artist."

Naturally, the field of duet recording is not without its inherent pitfalls and difficulties, however. Timing can be a real problem when

a producer tries to coordinate two separate artists' touring schedules and studio time together.

Notes Buddy Killen, who produces Mandrell and Bannon. "Working with two voices can be tricky if their registers and ranges don't happen to be compatible on a certain song. Sometimes you have to take twice as long with your arrangement to match up the phrasings and harmonies."

And when duets are formed by recording artists who don't happen to share the same label and booking agency, special cooperation must be undertaken by the companies involved to work together on the project and split royalties.

McClinton Hits Everyday Life, Charts With 'Soap'

By KIP KIRBY

NASHVILLE—"She left me sitting on 'The Edge Of Night' Without 'A Guiding Light' Trying to 'Search For Tomorrow' And I got caught in a 'Secret Storm' As sure 'As The World Turns' My wife's been just another 'Soap.'"

These lyrics, written and recorded by singer O.B. McClinton, constitute the basis for what might turn out to be one of the most unlikely country hits of 1979.

Titled—what else?—"Soap," the tune cleverly weaves in a story line around he titles of assorted popular television soap operas, and after two weeks, is in a starred 72 position on Billboard's Hot Country Singles chart.

McClinton, who plays no instruments and writes all his songs "in my head," took nearly 1½ years to finish the tune, spending afternoon hours between road dates glued to television sets and poring over copies of soap serial magazines.

"These days, you gotta have an angle to get a song played on the radio," says McClinton. "It's not enough any more to have just a good song 'cause there's a lot of those around. Now you also gotta have a hook, something to grab people's attention and make their ears stand up when they hear your song."

McClinton tested various versions of the song on audiences wherever he performed, changing and rearranging the words and the soap opera titles to form a tight story.

"I wanted to be sure that everything fit together as a song so it would make sense even to someone who had never watched a soap before."

"Soap" is McClinton's fourth single for Epic with Buddy Killen producing. McClinton has been performing since he was 19, beginning his career first as a radio disk jockey in Memphis, then moving on to sign with Stax Records in 1971 as one of that label's only country artists. In 1973, he had his best selling record to date with a song called "Don't Let The Green Grass Fool You."



Soft Soapin': O.B. McClinton sings his latest hit song, "Soap," which is based on tv soap opera themes.

When Stax folded, McClinton hoppedscotched to Mercury Records, then to ABC, eventually signing with Epic in 1978, where he's had moderate chart success until now.

While the label has promoted McClinton's new single with miniature samples of Ivory soap bars mailed to country radio stations in key markets, McClinton has been conducting his own personal promotion campaign for "Soap."

"I call up the deejays around the country and tell 'em if they want to clean up their playlists, they should play my record," laughs McClinton.

Not one to let any novelty idea for a song pass him by unnoticed, McClinton is also now writing a tune about Mork and Mindy, as well as an original song for the disco/country market with a title he invented off the Billboard Disco Top 80 chart. "A few weeks ago I noticed that the first three songs on the chart were called 'Bad Girls,' 'Good Times' and 'When You Turn Out The Lights,'" he chuckles, "and it gave me the idea for a song."

The title? Why, "Bad Girls Have Good Times When They Turn Out The Lights," of course.



SPARKLING SUGAR—RCA's Dave and Sugar perform their newest single, "Stay With Me," during a recent taping of "Nashville Salutes The U.S.A." at Opryland. Shown from left are Dave Rowland, Melissa Dean and Sue Powell.

Nominees Named For CMA Kudos

NASHVILLE—Nominees for the Country Music Assn.'s prestigious category of entertainer of the year have been narrowed down to a field of five finalists: Crystal Gayle, Barbara Mandrell, Willie Nelson, Kenny Rogers and the Statler Brothers.

Vying for the single of the year honors are "Amanda," recorded by Waylon Jennings on RCA; "(If Loving You Is Wrong) I Don't Want To Be Right" by Barbara Mandrell on MCA; "The Devil Went Down To Georgia" by the Charlie Daniels Band on Epic; "The Gambler" by Kenny Rogers for United Artists and "You Needed Me," Anne Murray's Capitol single.

In the album of the year category, CMA finalists are "Armed And Crazy" by Johnny Paycheck on Epic; Willie Nelson's duo collaboration with Leon Russell on Columbia, "One For The Road"; John Conlee's debut MCA album, "Rose Colored Glasses"; "The Gambler"

by Kenny Rogers on UA; and the Statlers' Mercury LP "The Originals."

In the song of the year grouping, which awards recognition to top songwriters, the field includes "Amanda," written by Bob McDill; "Every Which Way But Loose," penned jointly by Stephen Dorff, Milton L. Brown and Thomas Garrett; "She Believes In Me" by Steve Gibb; Don Schlitz's "The Gambler" and "Talking In Your Sleep," composed by Roger F. Cook and Bobby R. Woods.

Janie Fricke, Crystal Gayle, Emmylou Harris, Barbara Mandrell and Anne Murray are all finalists for the female vocalist of the year award, while the male category finds singers John Conlee, Larry Gatlin, Willie Nelson, Kenny Rogers and Don Williams in the finals.

Up for the vocal group of the year honors are Dave and Sugar; the Charlie Daniels Band; the Kendalls; the Oak Ridge Boys, and the Statler Brothers.

Vocal duo of the year will be chosen from the list of candidates who include Jim Ed Brown/Helen Cornelius, Johnny Duncan/Janie Fricke, Willie Nelson/Waylon Jennings, Kenny Rogers/Dottie West, and Conway Twitty/Loretta Lynn.

Instrumental group of the year honor nominees are Asleep At The Wheel, Chet Atkins/Les Paul, Danny Davis and the Nashville Brass, Gatlin Family & Friends and the Charlie Daniels Band.

And up for instrumentalist of the year are Chet Atkins, Roy Clark, Charlie Daniels, Buddy Emmons and Charlie McCoy.

Winners in all these categories are set to be televised by CBS-TV live from the Grand Ole Opry House in Nashville, Oct. 8. The network presentation will be produced by Bob Precht for Sullivan Productions.

Eagles Hail Gayle

NASHVILLE—CBS artist Crystal Gayle received the 1979 Sullivan-Considine Award given by the Fraternal Order of Eagles at its recent annual convention. The award, which was established in 1957, is awarded yearly to a performer who displays "unselfish contributions in the field of entertainment to their country and fellowmen."



Newest Duet: Joe Stampley and Moe Bandy comprise the newest country duet with a single already on the charts and an album on the way.

All the Way.

That's where Crystal Gayle's new single

"Half the Way"¹⁻¹¹⁰⁸⁷

is going. What else would you expect from
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"Miss the Mississippi."^{JC30203}

Produced by Allen Reynolds.

Crystal Gayle



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Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY For Week Ending 9/1/79

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
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))	
★	2	9	HEARTBREAK HOTEL— Willie Nelson & Leon Russell (M. Arton, Columbia 3-11023 (Tree, BMI))	★	41	4	ANOTHER EASY LOVIN' NIGHT—Randy Barlow (F. Kelly, Republic 044 (Freder, BMI))	★	NEW ENTRY		HALF THE WAY—Crystal Gayle (B. Wood, R. Murphy, Columbia 1-11067 (Chryswood, BMI/Murfeezonges, ASCAP))	
★	4	8	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killeen, MCA 41059 (Tree, BMI))	★	43	5	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B. Peters, United Artists 1309 (Ben Peters, BMI))	★	87	3	LET YOUR LOVE FALL BACK ON ME—David Houston (J. Lee, Derrick 125 (United Artists, BMI))	
★	8	8	YOU'RE MY JAMAICA—Charley Pride (K. Robbins, RCA 11655 (P-Gem, BMI))	★	42	5	WE GOT LOVE—Mundo Earwood (M. Earwood, GMC 107 (Music West Of The Pecos, BMI))	71	59	13	YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts, RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI))	
★	5	9	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill) United Artists 1299 (Algea/Altam, BMI)	38	39	6	THE ROOM AT THE TOP OF THE STAIRS—Stella Parton (E. Stevens, D. Tyler, Elektra 46502 (DebDave/Briarpatch, BMI))	★	82	2	SOAP—D.B. McClinton (D.B. McClinton, Epic 9-50749 (Cross Keys, ASCAP))	
★	9	8	JUST GOOD OL'BOYS— Moe Bandy & Joe Stampley (A. Freehold, Columbia 3-11027 (Brandwood/Mallet, BMI))	★	45	5	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (A. Mitchell, MCA 41074 (Warner-Tamerlane/Ten Speed, BMI))	73	56	7	IT'S TOO SOON TO SAY GOODBYE—Terri Hollowell (J. Ashley, Con Brio 156 (Wilkey, ASCAP))	
6	1	10	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)	40	40	7	THE DREAM NEVER DIES—Bill Anderson & The Po' Folks (R. Cooper, MCA 41060 (Welbeck, ASCAP))	★	84	2	I KNOW A GOOD THING WHEN I FEEL IT—Pia Zadora (B. Springfield), Warner/Curb 49065 (House Of Gold, BMI)	
7	3	12	COCA COLA COWBOY—Mel Tillis (S. Pinkard, I. Dain, S. Dorr, S. Atchley), MCA 41041 (Peco/Mallory/Senor, BMI/ASCAP)	★	47	3	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)	75	58	13	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algea, BMI)	
★	11	7	YOUR KISSES WILL—Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold, BMI)	★	46	4	EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner (J. Marks), RCA 11671 (St. Nicholas, ASCAP)	76	62	13	THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price (W. Carson), Monument 45-283 (Rome Bridge, BMI)	
★	13	5	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall Clement, BMI)	★	55	2	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 3-11066 (Larry Gatlin, BMI)	77	61	9	TOWER OF STRENGTH—Harvel Felt (R. Hillard, B. Bacharach), MCA 41055 (Famous, ASCAP)	
10	6	10	STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chimichap/Careers, BMI)	44	30	9	I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP)	★	89	2	I HEAR THE SOUTH CALLIN' ME—Hank Thompson (K.C. Bannon, J. Betts), MCA 41079 (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP)	
11	12	9	HERE WE ARE AGAIN—The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI)	★	74	2	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyck, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)	79	79	3	WITHOUT YOU—Suzie Allamon (P. Ham, T. Evans), Elektra 46503 (Apple, ASCAP)	
★	16	7	MY SILVER LINING—Mickey Gilley (R. Murray, T. Murray), Epic 8-50740 (Blackwood/Magic Castle, BMI)	★	NEW ENTRY		SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Toshi)/(D. Blackwell, J. Hammer), RCA 11705 (Gang Yard, ASCAP)/(Unichappell, BMI/Chappell, ASCAP)	★	NEW ENTRY		PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 9-50754 (Algea, BMI)	
★	15	10	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)	47	49	6	GUESS WHO LOVES YOU—Mary K. Miller (R. Van Hoy, D. Allen), RCA 11655 (Tree/Duchess/Posey, BMI)	★	NEW ENTRY		HOUD DOG MAN—Glen Campbell (T. Stuart), Capitol 4769 (Gobson/Fancy That, ASCAP)	
★	18	5	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (P-Gem, BMI)	48	10	11	DON'T LET ME CROSS OVER—Jim Reeves (P. Jay), RCA 11564 (Troy Martin, BMI)	82	63	14	LIBERATED WOMAN—John Wesley Ryles (W. Carson), MCA 41033 (Rose Bridge, BMI)	
★	17	7	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)	49	7	13	PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen), Capitol 4773 (Tree, BMI)	83	83	4	RAINY DAYS AND RAINBOWS—Paul Schumacker (T. Shondell), Star Fox 779 (Troy Shondell, SESAC)	
★	21	5	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton), Warner/Curb 49074 (Tree, BMI)	50	34	8	ONCE IN A BLUE MOON—Zella Lehr (S. Lower, J. Silber), RCA 11648 (Bobby Goldsboro, ASCAP)	84	86	3	LIFE GOES ON—Charlie Rich (M.A. Rich), United Artists 1307 (Maka Million, BMI)	
★	19	9	FOOLS FOR EACH OTHER—Johnny Rodriguez (J. Rodriguez, B. Boling), Epic 9-50735 (Hallmark/Bus Ride, BMI)	51	14	12	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (DebDave/Briarpatch, BMI)	85	85	3	SKIP A ROPE—Roger Young (J. Moran, G.D. Tobbs), Decca 79-2 (PMS) (Tree, BMI)	
★	20	7	DADDY—Donna Fargo (D. Fargo), Warner Bros. 8867 (Prima Donna, BMI)	52	22	10	SOMEDAY MY DAY WILL COME—George Jones (E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Window, BMI)	★	96	3	TAKE GOOD CARE OF MY LOVE—Max Brown (M. Brown), Door Knob 9-105 (WIG) (Chip "N" Dale, ASCAP)	
★	23	4	BEFORE MY TIME—John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)	53	44	10	I CAN'T SAY GOODBYE TO YOU—Becky Hobbs (B. Hobbs), Mercury 55062 (Al Gallico, BMI)	★	NEW ENTRY		SEE YOU IN SEPTEMBER—Debby Boone (Edwards, Wayne), Warner/Curb 49042 (Vibac, ASCAP)	
★	28	4	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 (Dance, BMI)/(Combine, BMI))	54	51	12	BARSTOOL MOUNTAIN—Moe Bandy (D. Tankersley, W. Carson), Columbia 3-10974 (Rose Bridge, BMI)	★	NEW ENTRY		HERE I GO AGAIN—Dorsey Burnette (D. Burnette, J. Cunningham), Elektra 46513 (Six Continents, BMI/World Song, ASCAP)	
★	25	7	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C. Rich), Elektra 46067 (Knox, BMI)	★	71	3	CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Pam/Cham, BMI)	★	NEW ENTRY		I NEVER LOVED ANYONE LIKE I LOVE YOU—Louise Mandrell (R. C. Bannon), Epic 9-50752 (Warner-Tamerlane, BMI)	
★	22	32	4	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (P-Gem, BMI)	★	75	2	WHAT MORE COULD A MAN NEED—Tammy Overstreet (C. Rains), Elektra 46516 (ATV/Rainsons, BMI)	90	73	14	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Ponus, M. Shuman), Warner Bros. 8815 (Unichappell/Tno, BMI)
★	27	9	ALL I WANT AND NEED FOREVER—Vern Goodin (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)	★	67	4	THAT RUN-AWAY WOMAN OF MINE—Freddie Weller (C. Putnam, D. Cook), Columbia 3-11044 (Tree, BMI/Cross Keys, ASCAP)	★	NEW ENTRY		THANK YOU FOR THE ROSES—Kitty Wells (J. Anglin), Ruboca 122 (Ruboca, BMI)	
24	24	10	PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)	★	58	60	6	I'M JUST A HEARTACHE AWAY—Dickey Lee (D. Lee, W. Holyfield), Mercury 55068 (Hall Clement/ Maplehill/Vogue, BMI)	★	NEW ENTRY		UNBREAKABLE HEARTS—Hargus Figg Robinson (A. J. Morton, D. Morgan), Elektra 46513 (Me And Sam, ASCAP/Annexa, BMI)
★	29	5	IF I FELL IN LOVE WITH YOU—Rex Allen Jr. (R. VanHoy), Warner Bros. 49020 (Tree, BMI)	★	69	4	EASY—Bobby Hood (J. Fuller), Chute 0008 (Blackwood/Fullness, BMI)	★	NEW ENTRY		MAYBE I'LL CRY OVER YOU—Arthur Blumch (E. Britt), Ridgeway 00479 (Century 21) (Southern, ASCAP)	
★	26	26	9	THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI)	★	70	4	PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett (J. Pruett, J. Volinsky), IBC0002 (Jeanne Pruett/Champion, BMI)	94	94	2	I'M IN ANOTHER WORLD—Scherrie (C. Deal, D. Sanders), Compass 0027 (Play, BMI)
★	37	3	DREAM ON—The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)	61	53	13	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocephus, BMI)	95	98	3	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)	
★	38	3	IN NO TIME AT ALL/GET IT UP—Ronnie Milsap (A. Jordan, R. Leigh)/(T. Brasfield, R. Byrne), RCA 11695 (Chess/United Artists, ASCAP)/ (I've Got The Music, ASCAP)	62	54	11	I LOVE HOW YOU LOVE ME—Lynn Anderson (L. Kolber, B. Mann), Columbia 3-11006 (Screen Gems EMI, BMI)	96	64	8	YOU ARE MY RAINBOW—David Rogers (H. Sanders, R.C. Bannon), Republic 042 (Warner-Tamerlane, BMI/WB, ASCAP)	
★	29	31	7	THE LETTER—Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Burton, BMI)	63	52	9	LET'S TRY AGAIN—Janie Fricke (D. Steagall), Columbia 3-11029 (Texas Red, BMI)	97	72	16	(Ghost) RIDERS IN THE SKY—Johnny Cash (S. Jones), Columbia 3-10961 (Edwin H. Morris & Co., ASCAP)
★	35	5	GOODBYE—Eddy Arnold (L. Butler, B. Killeen), RCA 11668 (Tree, BMI)	64	66	5	BESIDE ME—Steve Wariner (R. Goodrum), RCA 11658 (Chappell/Sailmaker, ASCAP)	98	65	11	YOURS—Freddy Fender (G. Rog, A. Gamse, J. Sherr), Starlite 8-4900 (CBS) (E.B. Marks, BMI)	
★	36	5	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)	65	68	5	IT'S SUMMER TIME—Joni Garron (C. Fields), Chata 136 (NSD) (Mr. Mort, Music Craftshop, ASCAP)	99	80	4	THANKS A LOT—Billy Parker (E. Miller, D. Sessions), SCR 177 (Reice, BMI)	
★	32	33	8	LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)	★	77	3	MY EMPTY ARMS—Ann J. Morton (K. Back), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)	100	92	3	BACKSLIDERS WINE—Wendell Murphy (M. Murphy), Epic 8-50735 (Mystic, BMI)
★	48	3	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)	★	81	2	LOVE ME NOW—Ronnie McDowell (P. Kelly), Epic 9-50753 (Tree, BMI)					
★	50	3	I DON'T DO LIKE THAT NO MORE/ NEVER MY LOVE—The Ramblers (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice), Ovation 1129 (Cross Keys, ASCAP/Tree, BMI)/ (Jack & Bill, ASCAP)									

Nashville Scene

By KIP KIRBY

The Elektra Records doubleheader of Louise Goffin and the Greg Kihn Band Aug. 15 at the Exit/In attracted some extra excitement when label president Steve Wax showed up, along with Roy Orbison, Susie Allanson and various members of rock group Kiss (who stayed over in Nashville after their concert the night before).

Hot flash from the Statler Brothers: Lester "Roadhog" Moran and the Cadillac Cowboys made a rare public appearance recently when they guested on Ralph Emery's "Pop Goes The Country!" tv show. Moran tells *Scene* that the group is now considering making the ultimate crossover to pop.

Eddie Rabbitt set to star in a CBS-TV special, "A Country Christmas," which tapes in Tulsa in mid-September, performing selections from his current LP, "Loveline." Also slated to appear on the small screen is Ray Griff, with a series of six Canadian Broadcasting Corp. half-hour shows due to air up north in September.

Would you believe "cowboy disco?" Aurum Records has released a new album by a group called Silver Spur Orchestra, containing discoized versions of western classics like "Happy Trails" and "Tumblin' Tumbleweeds." If the record takes off, will cowboy boots be de rigueur on the disco floor?

When the Nashville Billboard office hosted its opening party Aug. 16 at its new headquarters, among the more than 500 invited industry guests who attended were Mr. and Mrs. Peter Blacker. The Blackers are from England and recently won a round-trip ticket to the U.S. in a contest. They chose to spend an entire month in Music City because they are avid country music fans and have always wanted to visit Nashville. A story on the couple in a local newspaper prompted the Billboard invitation. Also on hand for the gala festivities was MCA recording artist John Conlee.

When CBS singer Moe Bandy appeared recently at the Rodeo Grounds Arena in Benger, Okla., he drew more than 5,000 fans, which is interesting since the entire population of Benger is tabulated at only 1,000 persons. Remember Frankie Ford and his 1959 hit single, "Sea Cruise?" Ford was given a surprise birthday party in early August by his parents in New Orleans to celebrate his 40th year.

Republic artist Randy Barlow, in Los Angeles to visit his family, was interviewed by Sammy Jackson on KLAC-AM. Vern Gosdin now forming a new band and adding female vocalist Connie Hayes and comedian Gary Boggs to his road show.

The Jacky Ward International Fan Club is sponsoring a national birthday celebration for the Mercury singer on Nov. 16 in Seven Points, Tex. Inked to appear on the Star Night concert bill Sept. 15 at the Roy Clark Celebrity Golf Classic are the Oak Ridge Boys, Foster Brooks and Glen Campbell. Annual charity event, held in Tulsa, is expected to draw more than 45 top celebrities, and benefits the Children's Medical Center.

Boxcar Willie dropped by the Nashville Billboard office recently to mention he'll be busy abroad in the coming months. Early September finds him taping a BBC-TV special in Belfast, Ireland, followed by a trip to Holland where he'll do a Radio Luxembourg broadcast. Then he's off to Munich for appearances on two German tv programs. In November, Boxcar tapes the BBC-TV Christmas special and headlines the British CMA Banquet Awards Show at the London Hilton Hotel.

Also on tour abroad in the fall will be Faron Young, who has dates lined up in Germany for the Marlboro Country Music Festival 1979. And David Houston visits 15 military installations located throughout Germany to perform with his band, the Persuaders. Jimmy Case of Ace Entertainment will wing his way to Europe to showcase at clubs and military bases in England, Germany and Italy.

In the opposite direction, returning from three weeks abroad, CBS' Crystal Gayle is back in the U.S. from Red China, where she taped an NBC-TV special with Bob Hope. Gayle says the recording facilities in China where the music for the show was pre-recorded are "nice but not as technically up to date as our own studios."

Freddy Weller busy touring to promote his new single, "That Runaway Woman Of Mine." Also on tour is ConBrio artist Dale McBride and his Magic Valley Band. Singer R.W. Blackwood shares the bill with the Kendalls at the Zoo Amphitheatre in Oklahoma City over Labor Day. Show's being touted as a family enter-



STATLER TIME—Mercury Records' recording group, the Statler Brothers, headlined its 10th annual Happy Birthday U.S.A. celebration on the Fourth of July. Fans from 37 states and seven foreign countries attended the day-long benefit which featured a concert by the Statlers and Barbara Mandrell.

STRIVES FOR NEW GOAL

McDowell Shaking Off His 'Elvis Thing' Image

By KIP KIRBY

NASHVILLE—Changing direction can be a rough process for an artist. With singer Ronnie McDowell, the shift is a critical one that he is attempting through the efforts of a new label and a new producer.

The focus of McDowell's career change is centered on extricating the performer from the unwanted image of Elvis imitator that he earned as a result of his 1977 hit, "The King Is Gone."

With producer Buddy Killen at the helm, the singer has just released his first Epic LP, "Rockin' You Easy, Lovin' You Slow." The debut single off the album, "World's Most Perfect Woman," scored a number 19 position on the Billboard Hot Country Singles chart, and the followup tune, "Love Me Now," is at a starred 68.

Although McDowell's voice bears an uncanny resemblance to Presley's, similarities have been downplayed on the current album. The songs are almost exclusively tunes which he wrote alone or with Killen, while the arrangements are highly diversified.

That "The King Is Gone" would both launch his recording career and erode into an albatross around his neck never occurred to McDowell when he cut the tribute single the day after Presley's death. The overnight impact of the song nationally led to a contract with Scorpion Records and the beginning of a chain of Elvis soundalike records encouraged by the label.

"It was a frightening experience," McDowell recounts. "I was losing my identity. I wanted to sound like myself, but everyone else wanted to hear another Elvis. At my concerts, people were coming to scream and

holler and grab at me... sometimes I couldn't even hear myself singing."

Seeing the handwriting on the wall, McDowell began scouting for another label, eventually linking up with Killen who negotiated his recording deal with Epic.

Now, McDowell says, he's learned to view what he calls "the Elvis thing" in less painful perspective, which is why he agreed to sing the soundtrack score for Dick Clark's recent made-for-television movie about the late entertainer.

He went into a Nashville studio at 10 a.m. one morning and worked straight through until 2 a.m. the following morning, cutting a total of 36 sides for the movie. With him in the studio were Sam Phillips, Felton Jarvis and the Jordanaires. The resultant film was critically acclaimed and is slated to be released in movie houses around the country later this year, along with an expanded accompanying soundtrack album.

More recently, the singer staged his first annual Ronnie McDowell Music Festival in his hometown of Portland, Tenn. The day-long event brought in more than 3,500 fans from around the country and spotlighted McDowell in a special concert.

With a heavy touring schedule coordinated through United Talent in support of his new releases, and no longer haunted by the Presley spectre in his recording, McDowell is confident that his career shift is accomplishing its purpose and amplifying his country base of operation.



Ronnie McDowell: Asserts himself.

Billboard

Hot Country LPs

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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)
★ 2	15	2	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
2	1	18	GREATEST HITS—Waylon Jennings, RCA AHL 1-3378
3	3	11	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
4	5	11	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★ 8	9	8	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE 194
6	4	38	THE GAMBLER—Kenny Rogers, United Artists UA LA 934-H
7	6	11	IMAGES—Ronnie Milsap, RCA AHL 13346
8	7	14	LOVELINE—Eddie Rabbitt, Elektra GE 181
9	9	7	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA LA 969-H
★ 17	4	17	3/4 LONELY—T.G. Sheppard, Warner Bros. BSK 3353
11	10	17	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
12	12	20	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
13	13	69	STARDUST—Willie Nelson, Columbia JC 35305
★ 22	4	22	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001
15	11	17	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
16	16	39	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
17	14	13	CROSS WINDS—Conway Twitty, MCA 3086
18	18	84	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
19	21	4	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
20	20	62	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
★ 24	4	24	MR. ENTERTAINER—Mel Tillis, MCA 3167
22	23	8	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
23	15	28	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★ 28	2	28	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL 1-3448
25	19	21	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
★ 33	29	33	THE BEST OF BARBARA MANDRELL, MCA AY-1119
27	27	50	EXPRESSIONS—Don Williams, MCA AY 1069
28	31	25	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
29	29	81	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
30	26	13	SERVING 190 PROOF—Merle Haggard, MCA 3089
★ 41	3	41	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA LA 864-H
★ 50	3	50	RANDY BARLOW, Republic 6024
33	34	40	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
★ 35	36	46	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
35	36	46	MOODS—Barbara Mandrell, MCA AY-1088
36	30	29	LEGEND—Poco, MCA AA-1099
37	35	42	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
38	43	83	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12685
39	39	2	YOU'RE MY JAMAICA—Charley Pride, RCA AHL 1-3441
40	40	22	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
41	45	10	JUST TAMMY—Tammy Wynette, Epic HE 36013
42	32	20	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
43	38	85	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
44	25	4	ARE YOU SINCERE—Mel Tillis, MCA 3077
45	NEW ENTRY	45	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
46	46	11	GREATEST HITS—Linda Ronstadt, Asylum GE 106
47	47	46	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2979
48	49	30	SWEET MEMORIES—Willie Nelson, RCA AHL 1-3243
49	44	2	REDHEADED STRANGER—Willie Nelson, Columbia KC-33482
50	37	17	REFLECTIONS—Gene Watson, Capitol SW 11805

WHN, N.Y. Names Top Vocalists

NEW YORK—Kenny Rogers, Elvis Presley, Johnny Cash, Willie Nelson and Waylon Jennings scored as male vocalist winners in the WHN-AM annual Listener's Choice Awards. Female vocalist honors went to Dolly Parton, Crystal Gayle,

Anne Murray, Olivia Newton-John and Loretta Lynn.

Entertainer of the year plaudits in the listener-voted awards were shared by Rogers, Presley, Parton, Cash and Crystal Gayle.



MAGIC TIME—Couples compete in the \$10,000 Coca-Cola Disco Magic dance contest at Six Flags Magic Mountain in Valencia, Calif., left. The winners were Dana Finguerra and Robert Ortiz, above. Twenty-six couples competed for various prizes, with the top accolade a trip to Acapulco plus \$3,000, a disco record library and wardrobe and a year's supply of the soft drink.

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Making Inroads In Vegas Hotels—Disco

By HANFORD SEARL

LAS VEGAS — Both the Tropicana and the Riviera hotels here are booking disco acts, and rock acts are waiting in the wings.

According to Tropicana entertainment director Larry Lee, the entry of the two music styles into the hotel's entertainment scene is part of a continuing policy to upgrade the acts appearing in the Tropicana's second largest showroom.

"We're offering a greater variety of entertainment," says Lee. "If it

continues to work we'll keep our new directions."

Atlantic Records' Sister Sledge kicked off a four-day appearance Wednesday (8) in the 800-seat Fountain Theatre.

Admission ranges from \$8 to \$13 with certain shows including drinks at that price. Performances are at 10 p.m. and 12:30 a.m.

Ticket outlets have been established with area-wide record chains at Odyssey and Tower stores, the Lady Luck Casino and the hotel's main ticket office, Lee adds.

The most recent acts showcased at the hotel include the pairing of Herbie Mann with the Ramsey Lewis Trio, July 28-29 and Tavares with Jimmie Walker, July 10-15.

Other major groups appearing at the Fountain Theatre have been the Four Tops, Alan—A Tribute to Elvis, B.B. King and the Kingston Trio.

Some Strip sources view the recent shift to disco and bigger name acts by the Tropicana as a possible competitive move to rival the Aladdin, which houses the 7,500-seat Theatre for the Performing Arts, a showcase for numerous major rock and pop music acts the last three years.

The Riviera Hotel, which led the way on the Strip along with the MGM Grand in booking major recording and tv acts, is also getting into the disco business.

Wolfman Jack is scheduled to bring his "Disco Festival" into the Riviera's main showroom Sept. 27-Oct. 3. The self-contained program this time features the Sylvers with three other acts to be signed to the bill.

The 14th addition of the "Follies" is housed in the Tropicana's 1,400-capacity Tiffany Theatre which, at one time, was the Sammy Davis Jr. Superstar Theatre. Such main show-room names as Davis, Ann-Margret, the Osmonds, Pearl Bailey, Jack Benny and Mitzi Gaynor were spotlighted there.

A \$17.50 minimum is the amount charged to see the "Follies." It first opened in 1958 and is one of four such lavish, large production shows found in this entertainment capital.

The others, "Hallelujah Hollywood" at the MGM Grand, "Lido de Paris" at the Stardust and "Casino de Paris" at the Dunes, also feature major specialty acts, colorfully costumed showgirls, dancers and intricate staging with special effects.

Meanwhile, the 350-capacity Blue Room lounge has been the platform for such entertainers as comedian

(Continued on page 48)

340 Turnout For Sweden's First Forum For Deejays

By LEIF SCHULMAN

STOCKHOLM—Sweden's first deejay forum was held Aug. 5-7 in the Hotel Malmen here under the banner Discoforum '79.

Organized by Claes Hedberg of the Swedish deejays' union VSD, the event attracted 340 participants, including 200 deejays and more than 100 record company personnel. All

major Swedish labels were represented. CBS alone sending a 17 member delegation.

Main aim of the forum was to put the fast-growing disco industry on a more professional footing. Turnover of Swedish discos is estimated at around \$25 million annually, with

(Continued on page 48)

SOUNDSWEEP on the move

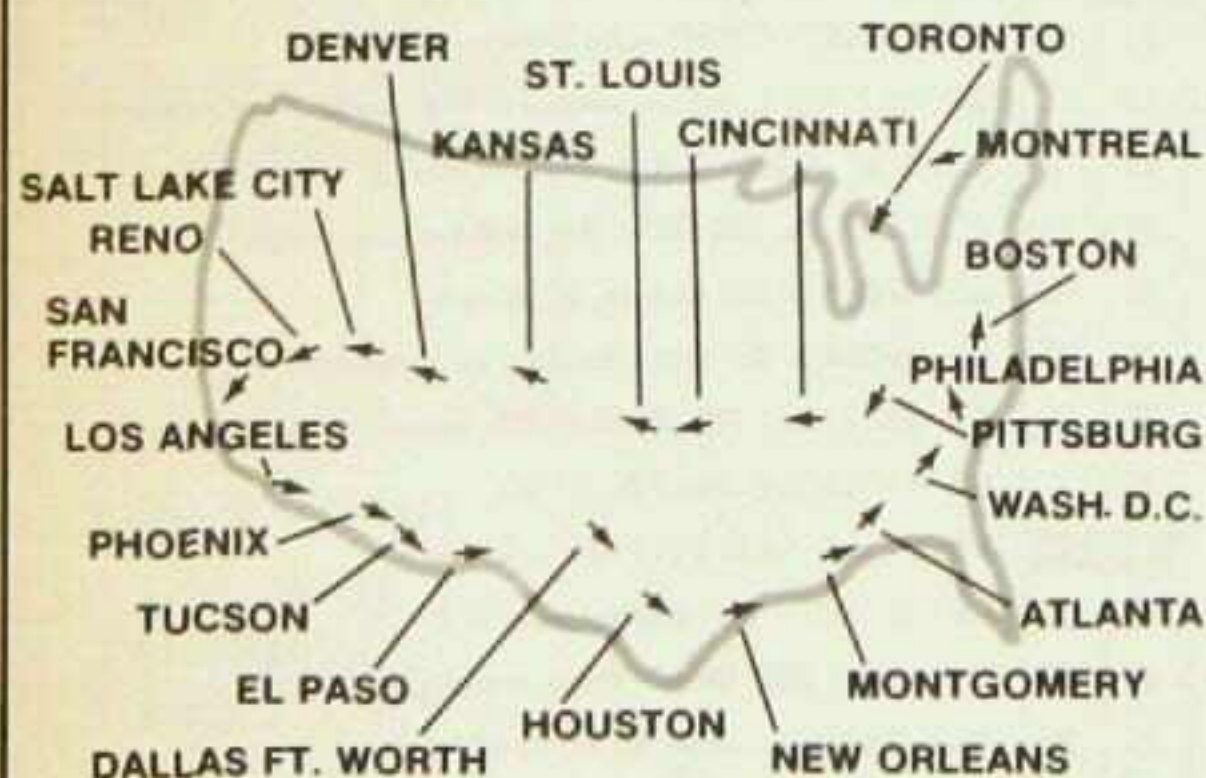
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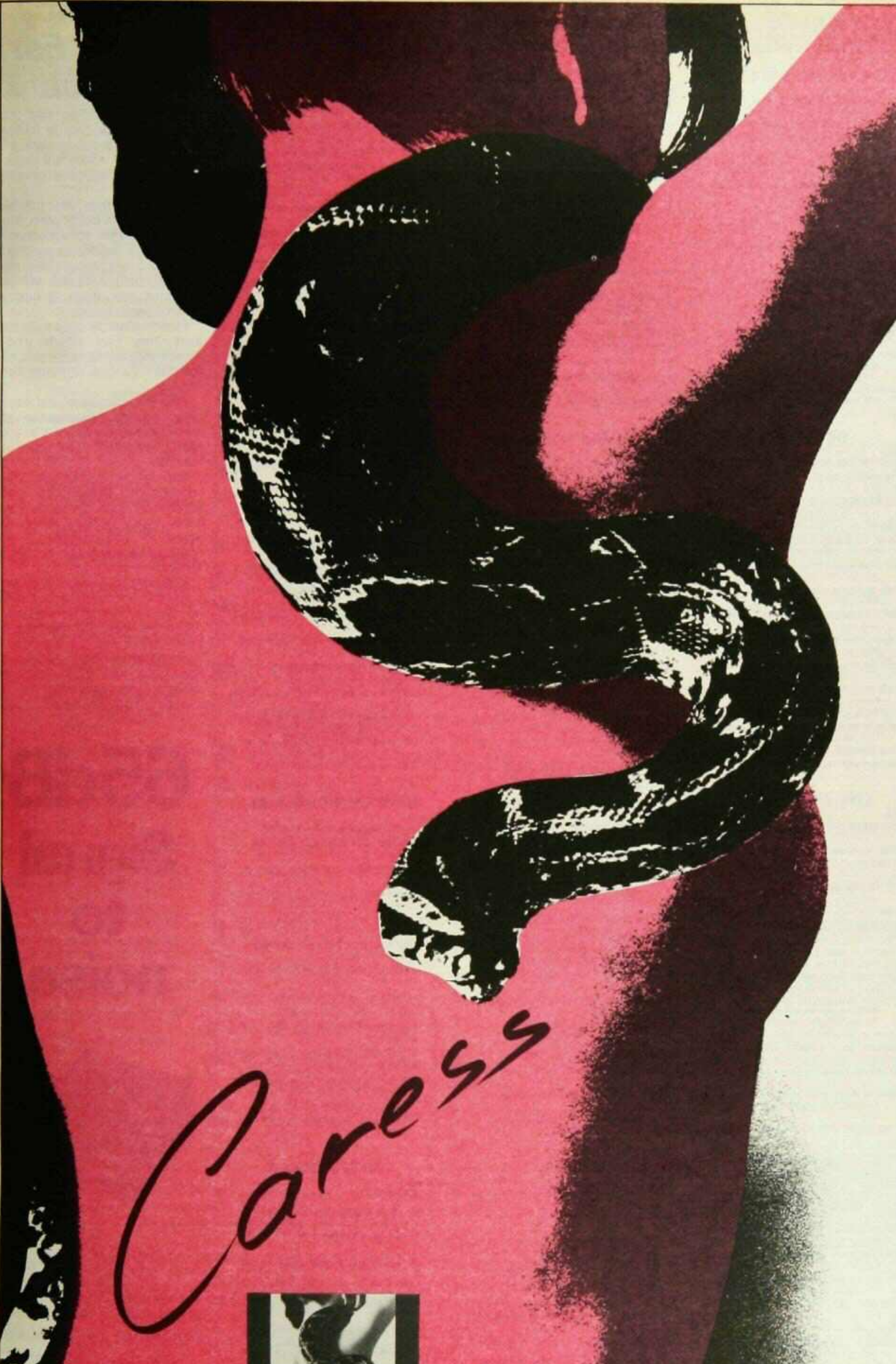
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Billboard's Disco Action

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ATLANTA

- This Week**
- 1 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 2 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 3 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 5 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 6 **CRANK IT UP**—Peter Brown—TK (12 inch)
 - 7 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 8 **SAVAGE LOVER**—The Ring—Vanguard (12 inch)
 - 9 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 10 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
 - 11 **NIGHT RIDER/SHININ'**—Venus Dodson—Warner/RFC (LP/12 inch)
 - 12 **THE GROOVE MACHINE**—Bohannon—Mercury (12 inch)
 - 13 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)
 - 14 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 15 **THE MAIN EVENT**—Barbra Streisand—Columbia (LP)

BALT./WASHINGTON

- 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—Motown (12 inch)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
 - 5 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 6 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 7 **FANTASY**—Bruni Pagan—Elektra (12 inch)
 - 8 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 9 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 10 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 11 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 12 **NIGHT RIDER/SHININ'**—Venus Dodson—Warner/RFC (LP/12 inch)
 - 13 **GOOD TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'**—Chic—Atlantic (LP/12 inch)
 - 14 **CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor (12 inch)
 - 15 **LOVE INSURANCE**—Front Page—Panorama (12 inch)

BOSTON

- 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 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 5 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
 - 6 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 7 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 8 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 9 **GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER**—Chic—Atlantic (LP/12 inch)
 - 10 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 11 **HANDS DOWN**—Dan Hartman—Blue Sky (12 inch)
 - 12 **PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century (LP/12 inch)
 - 13 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 14 **GOT TO GIVE IN TO LOVE**—Bonnie Boyer—Columbia (12 inch)
 - 15 **GIVE YOUR BODY UP TO THE MUSIC**—Billy Nichols—West End (12 inch)

CHICAGO

- This Week**
- 1 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 2 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 3 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 4 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 5 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 6 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 7 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 8 **WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE**—Candi Staton—Warner (LP/12 inch)
 - 9 **IT'S A DISCO NIGHT**—Isley Brothers—Teaneck (LP/12 inch)
 - 10 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 11 **WE ALL NEED LOVE**—Troiano—Capitol (12 inch)
 - 12 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 13 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 14 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 15 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)

DALLAS/HOUSTON

- This Week**
- 1 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 2 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 3 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 4 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 5 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 6 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 7 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 8 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 9 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 10 **NEVER GONNA BE THE SAME**—Ruth Waters—Millennium (12 inch)
 - 11 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 12 **HANDS DOWN**—Dan Hartman—Blue Sky (12 inch)
 - 13 **GOT TO GIVE IN TO LOVE**—Bonnie Boyer—Columbia (12 inch)
 - 14 **AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE**—Hust City—Butterfly (LP/12 inch)
 - 15 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)

DETROIT

- This Week**
- 1 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 2 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 3 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 4 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 5 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
 - 6 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 7 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 8 **WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE**—Candi Staton—Warner (LP/12 inch)
 - 9 **NEVER GONNA BE THE SAME**—Ruth Waters—Millennium (12 inch)
 - 10 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 11 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 12 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 13 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 14 **LOVE INSURANCE**—Front Page—Panorama (12 inch)
 - 15 **ON YOUR KNEES**—Grace Jones—Island (12 inch)

LOS ANGELES

- This Week**
- 1 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 2 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 3 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 4 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 5 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 6 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 7 **RISE**—Herb Alpert—ASM (12 inch)
 - 8 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 9 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 10 **PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century (LP/12 inch)
 - 11 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 12 **HARMONY/DOH LA LA**—Suzi Lane—Elektra (LP/12 inch)
 - 13 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 14 **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**—Destination—Butterfly (LP/12 inch)
 - 15 **COME AND GET IT ON**—Soccer—Salinel (12 inch)

MIAMI

- This Week**
- 1 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 2 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 3 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
 - 5 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 6 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 7 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 8 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 9 **SAVAGE LOVER**—The Ring—Vanguard (12 inch)
 - 10 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 11 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 12 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 13 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 14 **GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER**—Chic—Atlantic (LP/12 inch)
 - 15 **H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12 inch)

NEW ORLEANS

- This Week**
- 1 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 2 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 3 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 5 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 6 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 7 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 8 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 9 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 10 **GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVE**—Chic—Atlantic (LP/12 inch)
 - 11 **THE MAIN EVENT**—Barbra Streisand—Columbia (LP)
 - 12 **NIGHT RIDER/SHININ'**—Venus Dodson—Warner (LP/12 inch)
 - 13 **KEEP IT ON ICE**—Crescent—AVI (12 inch)
 - 14 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 15 **WORLD WIDE PARTY**—Max Berlin—Emergency (LP)

NEW YORK

- This Week**
- 1 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 3 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 5 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 6 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 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 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 10 **FANTASY**—Bruni Pagan—Elektra (LP/12 inch)
 - 11 **GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER**—Chic—Atlantic (LP/12 inch)
 - 12 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 13 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 14 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 15 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)

PHILADELPHIA

- This Week**
- 1 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12 inch)
 - 2 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 3 **RISE**—Herb Alpert—ASM (12 inch)
 - 4 **YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12 inch)
 - 5 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 6 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 7 **GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVE**—Chic—Atlantic (LP/12 inch)
 - 8 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 9 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 10 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 11 **WE ALL NEED LOVE**—Troiano—Capitol (12 inch)
 - 12 **FANTASY**—Bruni Pagan—Elektra (LP/12 inch)
 - 13 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 14 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 15 **DON'T STOP TIL YOU GET ENOUGH**—Michael Jackson—Epic (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 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 4 **RED HOT**—Taka Boom—Ariola (12 inch)
 - 5 **THE MAIN EVENT**—Barbra Streisand—Columbia (LP)
 - 6 **LET YOUR BODY RUN**—Francis Simone—B.C. Records (12 inch)
 - 7 **AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE**—Holt City—Butterfly (LP/12 inch)
 - 8 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 9 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12 inch)
 - 10 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 11 **GET UP AND BOOGIE**—Lenny Gomez—Casablanca (LP)
 - 12 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 13 **TUMBLE HEAT**—Michelle Freeman—Polydor (12 inch)
 - 14 **GIMME BACK MY LOVE AFFAIR**—Sister Power—Ocean (12 inch)
 - 15 **HARMONY/DOH LA LA**—Suzi Lane—Elektra (LP/12 inch)

PITTSBURGH

- This Week**
- 1 **THE BOSS**—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 3 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 4 **HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (12 inch)
 - 5 **THE MAIN EVENT**—Barbra Streisand—Columbia (LP)
 - 6 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (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 **STAND UP, SIT DOWN**—AKB—RSD (12 inch)
 - 10 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 11 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 12 **GIVE ME YOUR BODY, WHILE WE'RE DANCING**—Jesse Towers—Rick (12 inch)
 - 13 **I GOT THE HOTS FOR YA**—Double Exposure—Salsoul (LP)
 - 14 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 15 **OPEN UP FOR LOVE**—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 (LP/12 inch)
 - 4 **THIS TIME BABY**—Jackie Moore—Columbia (12 inch)
 - 5 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 6 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 7 **GET UP AND BOOGIE**—Freddie James—Warner (12 inch)
 - 8 **POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12 inch)
 - 9 **HARMONY/DOH LA LA**—Suzi Lane—Elektra (LP/12 inch)
 - 10 **OPEN UP FOR LOVE**—Siren—Midson (12 inch)
 - 11 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 12 **DON'T YOU FEEL MY LOVE**—George McCrae—TK (12 inch)
 - 13 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12 inch)
 - 14 **CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor (12 inch)
 - 15 **SAVAGE LOVER**—The Ring—Vanguard (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 **THE BOSS**—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 **FOUND A CURE**—Ashford & Simpson—Warner (12 inch)
 - 5 **I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC (12 inch)
 - 6 **COME TO ME/DON'T STOP DANCING/PLAYBOY**—France Joli—Prelude (LP)
 - 7 **LET ME TAKE YOU DANCING**—Bryan Adams—ASM (12 inch)
 - 8 **RED HOT**—Taka Boom—Ariola (12 inch)
 - 9 **GOOD TIMES**—Chic—Atlantic (12 inch)
 - 10 **NEVER GONNA BE THE SAME**—Ruth Waters—Millennium (LP)
 - 11 **THE MAIN EVENT**—Barbra Streisand—Columbia (LP)
 - 12 **GROOVE ME**—Fern Kinney—TK (12 inch)
 - 13 **I WANNA TESTIFY/CAN YOU FEEL IT**—Cindy & Roy—Casablanca (LP/12 inch)
 - 14 **THE BREAK**—Kat Mandu—TK (12 inch)
 - 15 **GIMME BACK MY LOVE AFFAIR**—Sister Power—Ocean (12 inch)

MONTREAL

- This Week**
- 1 **THIS TIME BABY**—Jackie Moore—CBS (12 inch)
 - 2 **GET UP AND BOOGIE**—Freddie James—RCA (12 inch)
 - 3 **I'VE GOT THE NEXT DANCE**—Deniece Williams—CBS (12 inch)
 - 4 **THE BOSS**—all cuts—Diana Ross—Motown (12 inch)
 - 5 **CRANK IT UP**—Peter Brown—CBS (12 inch)
 - 6 **BORN TO BE ALIVE**—Patrick Hernandez—CBS (12 inch)
 - 7 **SAVAGE LOVER**—The Ring—London (12 inch)
 - 8 **POP MUZZIK**—M—WEA (12 inch)
 - 9 **UNDER COVER LOVER**—Debbie Jacobs—MCA (12 inch)
 - 10 **FRENCH BOY**—Garçon—London (LP)
 - 11 **PUT YOUR FEET TO THE BEAT**—Witchie Family—London (LP)
 - 12 **BAD GIRLS**—all cuts—Donna Summer—Polydor (LP)
 - 13 **COME TO ME**—France Joli—Capitol (LP)
 - 14 **THE BREAK**—Kat Mandu—RCA (12 inch)
 - 15 **SNAY**—Mighty Pope—Quality (LP)

Disco Live Policy, Facelift For N.Y. Club

NEW YORK—The chic New York, New York disco in midtown Manhattan is going through a \$1 million facelift, which will result in the club adopting a live entertainment policy.

"We are going to show that New York, New York can be other things than disco. Live entertainment is coming back, and we are going to be part of it," says Steven Cohn, creative consultant at the club and for a projected new disco, Bonds, on Times Square.

First live act to appear at New York, New York will be ex-Supremes member Mary Wilson, who will play for a week beginning Tuesday (28).

After her appearance, the second floor room, which functions as a restaurant during the day, will be completely renovated. The room can hold 300.

Currently being completely refurbished is the ground floor room, which is the main disco area. A new sound system is being put in, designed by Richard Long. A new lighting system is being installed by Design Circuit.

Cohn says a variety of disco, pop, Latin and r&b acts will be booked once the renovations are complete at the end of September. Basically the club is looking for acts that will attract a clientele that will want to go downstairs and dance after the shows are over, adds Cohn.

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*Hi-Fi Stereo Buyers Guide

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 923R 1/M00026D-1	★	46	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80
2	2	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994	42	42	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118
★	6	FOUND A CURE—Ashford & Simpson—Warner (12-inch) DWBS 8874	★	52	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513
4	4	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827	★	57	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304
5	5	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857	45	32	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976
6	3	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12-inch) 16003/OSKO 192	46	37	GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch) KR0 71279
★	12	COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP) PRL 12170	47	48	TELL EVERYBODY—Herbie Hancock—Columbia (12-inch) 43-11019
★	9	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	48	50	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921
★	10	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103	★	59	WE ALL NEED LOVE—Troiano—Capitol (12-inch) 8518
★	19	THE BREAK—Kat Mando—TK (12-inch) TKD 155	★	58	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
11	7	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991	51	41	WANT ADS—Ullanda—Ocean (12-inch) OR 7500
12	8	CRANK IT UP—Peter Brown—TK (12-inch) TKD 151	52	43	GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
13	13	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch*) JS 36115	53	35	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)
★	16	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	★	66	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
★	18	STAND UP, SIT DOWN—AKB—RSD (12-inch) RSS 302 AS	55	54	FIRST TIME AROUND—Skiyy—Salsoul (12-inch) Remix SG 215
16	11	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch*) AA 1136	★	63	LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch) BC 4001
17	14	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156	57	55	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch*) NBLP 7159
18	15	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23	★	68	ON YOUR KNEES—Grace Jones—Island (12-inch) DISO 8869
★	23	RISE—Herb Alpert—A&M (12-inch) SP 12022	★	71	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940
20	17	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987	60	65	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP) NBLP 7166
21	20	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12-inch) BSK 333/WBSD 8820	61	61	BOOGIE CITY—Phil Hurt—Fantasy (12-inch) D-134
22	21	H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch) TCD 76	62	45	WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408
23	25	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014	63	69	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501
★	26	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777	64	64	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412
25	24	NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824	65	67	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510
★	34	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F 215/AS 11423	66	33	LOVE IS ON THE WAY—Sweet Inspirations—RSD (12-inch) RSS 304
★	40	HARMONY/OOH LA LA—Suzy Lane—Elektra (LP/12-inch) 6E 207/AS 11417	67	62	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
★	28	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020	68	74	LOVE THANG—First Choice—Salsoul (12-inch) GG 502
25	31	RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010	69	70	IT'S A DISCO NIGHT—Isley Brothers—Teaneck (LP/12-inch) P2 36077/428 2289
★	60	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	70	75	SHOE SHINE—Jim Capaldi—RSD (12-inch) RSS 370
31	22	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167	71	73	ROCK ME—Cerrone—Atlantic (12-inch) OSKO 194
★	36	OPEN UP FOR LOVE—Siren—Midson (12-inch) MD 513	72	77	WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
★	53	AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12-inch) FLY 3103/13924/13923	73	76	SAVE YOUR LOVE FOR ME—Space—Casablanca (LP/12-inch*) NBLP 7131
★	38	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026	74	—	TUMBLE HEAT—Michelle Freeman—Polydor (12-inch) PDD 514
35	27	OVER AND OVER—Disco Circus—Columbia (LP/12-inch*) JC 36049	75	78	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
36	30	COME AND GET IT ON—Soccer—Salsoul (12-inch) SG 217	76	—	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC 35632
★	79	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	77	—	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)
★	44	DON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch) TKD 407	78	—	KEEP IT ON ICE—Croisette—AVI (LP) 6066
39	29	JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12-inch*) SA 8520	79	72	DO IT GOOD—Taste Of Honey—Capitol (LP/12-inch*) SDO 11951
★	47	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) Z58-2778	80	—	DANGER—Greg Diamond—TK (12-inch) TKD 408

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

N.Y. Room Wins Right To Operate

By DICK NUSSE

NEW YORK—A Criminal Court judge here has dismissed a series of noise complaints against the Buttermilk Bottom disco on the grounds that the disco, located in a downtown loft area is in a commercial use district that allows late night noise-making.

Judge Luis M. Neco noted that the disco, operated by Daniel Kerwin, "had made all reasonable efforts to limit the noise," including hiring a sound engineer to design a sound-proofing system for the premises. The soundproofing is still being installed.

The complaints, which resulted in 10 summonses being served to the owner, came from residential tenants of nearby loft buildings who cited this city's tough noise control laws to bolster their claim that the noise exceeded lawful limits.

Judge Neco made it clear that the city's zoning law was the court's chief concern since it allowed a wide range of commercial uses in the "C-6" area where the disco is situated. The judge noted that the tenants, who did not possess valid certificates of occupancy themselves, should have been aware of the perils arising from their move into a commercially-zoned area.

Buttermilk Bottom is at 108 Franklin St. It is one of several private discos operating in the area, which has lately begun to attract loft-dwellers seeking large spaces that they turn into residential use.

Disco Mix

By BARRY LEDERER

NEW YORK—Casablanca Records has released potential chart movers within the last two weeks. Included is the Cher 12-inch 33 1/3 r.p.m. remix of "Get Down" and "Hell On Wheels," produced by Bob Esty. Patti Brooks "Got To Go Disco," taken from the now defunct Broadway show, is picking up momentum in the clubs. The Santa Esmeralda Album "Another Cha-Cha-Cha" has left the hand-clapping beat behind and goes Latin with "Another Cha-Cha-Cha" and "Cha-Cha Suite" highlighting side one.

Catchy is the word for "music machine," the main cut for the Joel Diamond Experience LP on Casablanca. Now available as a 12-inch, 33 1/3 r.p.m. release, this tune utilizes the refrain of (in and out) which is repeated continually and given a certain sexuality to the singing of the female lead singer.

Yet another hand-clapping-like break is interspersed with harmonica instrumentation that works effectively and continues the pulse of this up and coming production by Diamond.

With many Casablanca records utilizing electronic and synthesizer effects that always seem to be similar, Giorgio Moroder's "E = Mc" makes a definite statement that is light in feeling and not heavily burdened with annoying arrangements as compared to his earlier works.

This is billed as the first electronic live-to-digital album, and Moroder has come across with one of his finer efforts to date. Notable on this LP are "If You Weren't Afraid," "I Wanna Rock With You" and "E = Mc." This use of computer collaboration with music is a welcome direction for the artist into a new field that shows progress and development.

Two LPs have capitalized on the roller disco craze by having pictures of attractive girls on roller skates on the covers of the albums. However, the art work is more exciting than the music and lyrics within. On Philadelphia International is the Frantique LP with four uptempo cuts. Side one is bland and wanders aimlessly. Side two consists of "Night People These Days" and "Strut Your Funky Stuff," both of which are too fast and in need of remixing.

Falling into the same category of cover excitement and poor material is the Casablanca release by a group called Lightning. Side one consists of "Disco Symphony" and "In And Out Of Love," two cuts that are too light and breezy.

Disco

Beverly Hills Votes Ban On New Clubs

By CARY DARLING

LOS ANGELES—The city of Beverly Hills has enacted an ordinance which prohibits the opening of any new clubs outside the city's "triangular" business district. The ban is the result of citizens' complaints that patrons at the city's discos, Chez Moi and Club Elysee, cause disturbances in nearby residential neighborhoods. Also, it is alleged that if they are allowed to proliferate, discos could cause noise problems.

In a calm public hearing session Tuesday (21), the five-member city council which includes Mayor Charles Aronberg voted unanimously for the measure. The ruling says that discos currently in operation, though they fall outside the boundaries, may remain but cannot expand.

The measure follows on the heels of the rejection of an application for a new disco, Tingles, which would have been near a residential neighborhood on La Cienega Blvd. The triangle in which such clubs would be acceptable is bounded by Canon Dr. on the east, Santa Monica Blvd. on the north and west and Wilshire Blvd. to the south.

One dissenting voice was councilman Joseph Tilem, who expressed concern over the restaurants in the area since the measure applies to any business which serves alcoholic beverages and where there is dancing or entertainment. "I think it would be unfair if this isn't just limited to clubs. If a restaurant has an entertainer, it would be prohibited from having one," he said at the hearing.

He introduced an amendment to the measure that would have clarified language though this would

have delayed its ratification. Though, technically, discos could open within the prescribed area, it is unlikely. "In the future, we want to eliminate such businesses from the triangle altogether because there is spillover into the residential neighborhoods," said Aronberg.

No representatives from the city's discos spoke at the hearing.

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Disco

340 Turnout For Forum

• Continued from page 44

150-200 deejays working as full-time professionals.

However, the union would like to see a number of goals achieved, notably, better relationships with record companies and disco management, improved safety standards for discos and equipment, freer radio, and agreed minimum wage scales for deejays.

To achieve these aims, said the union's Alex St. John, deejays must organize. "Discoforum was a start in this direction. Every panel we had was filled; everyone who came was enthusiastic about the event."

"Our membership is growing all

the time, and deejay federations are springing up all over the country. It was a very positive move that for the first time people in this industry have got together in order to organize."

Now the union plans a Scandinavian Discofair to be held in Gothenburg sometime in the Spring of 1980. It will include an exhibition and, it is hoped, participation by manufacturers from all over the world. Goran Noreen of the deejays group will be in the States during September to contact American disco firms. The union can be contacted at Landsvaegsgatan 26, S413 04 Gothenburg, Sweden.

Vegas Hotels Into Disco

• Continued from page 44

Rodney Dangerfield, the Four Coins, singer Denise Clemente and the Kingston Trio.

The smaller, more informal atmosphere of the lounge allows for a greater give-and-take between the performers and audience, points out Lee. There is no cover or minimum charge to see the various acts at that venue, although there is a cocktail service.

"It doesn't matter what type of music is offered here," maintains Lee. "We're looking for good talent who are entertaining as well."

Lee's show business background, aside from his years as stage manager at the Tropicana, include some 11 years in Las Vegas, starting at the

Frontier Hotel in the same capacity.

He also served as the company manager for several self-contained lounge shows before moving to the Tropicana, which is being negotiated for sale to the Ramada Inns of America.

Recent state gaming investigations into the hotel's financial and operational procedures as well as those running the facility, resulted in the new ownership status. The Aladdin Hotel is facing a similar situation at this time.

Whether or not the new ownership affects Lee's future position at the hotel is unknown. But, in a majority of cases, new owners bring a complete shakeup of staff and higher-up executives when they come into a new hotel.

Classical

SOUNDSTREAM

Sine Qua Non Planning New Digital Series

CHICAGO—With a group of three Soundstream digital recordings completed last month, Sine Qua Non Records has mapped for fall the introduction of a new premium priced audiophile series.

It will be called Digitech, to carry a list price of \$11.98. Actually, Digitech is the second audiophile line of Sine Qua Non. Today the company is marketing direct-to-disk and "high technology" analog recordings on its Ultra-Fi label pegged at \$9.98.

Three baroque and renaissance albums were taped in early August under producer John Kilgore using Soundstream digital equipment. Reportedly, only digital recordings will appear in the new premium line.

Sine Qua Non's Ultra-Fi label, which began selling earlier in the summer, originally was designed for inclusion of digital recordings. Now digital tapings will be shifted to the costlier series.

Executive producer for the digital albums is Mike Kellman, former CBS Masterworks marketing executive who recently was named vice president at Sine Qua Non.

Kellman takes charge of all a&r and sales decisions for the label, reporting to newly appointed president Joan Grow. Sam Attenburg, Sine Qua Non founder and owner, has removed himself from daily operation of the label to concentrate on an undisclosed music industry-related project.

One of the first digital releases will be titled "Digital Hits Of 1740." The album includes chestnuts such as Pachelbel's "Canon," Albinoni's "Adagio," a Bach "Brandenburg" and Mouret's "Fanfare" performed by members of the Boston Symphony Orchestra and recorded in a church in Housatonic, Mass.

Organist Anthony Newman performs transcriptions of Handel's "Royal Fireworks Music" and "Water Music" on a second album. And the Empire Brass quintet, taping for the new digital series, performed a program of renaissance selections.



CLASSIC BATTLE: Pre-game maneuvers find Jim Frey, captain of the Classical Record Breakers, right, and Walter Rosenberger, pilot of the N.Y. Philharmonic Penguins, deciding which team bats first. Frey is otherwise known as general manager of Classics International, and Rosenberger as principal percussionist of the Philharmonic. Result of the contest in New York's Central Park: Penguins 25, Record Breakers 13.

JOHN SIEVERS TAGGED

Ex-ABC Exec To Head MCA's Wing

By ALAN PENCHANSKY

CHICAGO—John Sievers, former head of the ABC Records classical division, has been picked to head a new classical wing at MCA Records.

The new MCA division is expected to formally announce a schedule of releases, pricing policy and staffing plans in the fall. Sievers was retained to head up the operation less than a month ago.

According to Sievers, MCA plans the carryover of ABC-released projects, including the licensed Seon "original instruments" series and budget reissues from the Westminster catalog.

Sievers also hopes to begin reworking MCA's sizable classical holdings and there's the possibility of new production work.

"How many labels there will be, what pricing, hasn't all gelled yet," relates Sievers. "We'll probably come out with the program in the fall."

"I'm really excited about the potential here; there's really great distribution," he adds.

Sievers reports directly to MCA Records president Bob Siner and Arnold Stone, a&r vice president.

Several ABC projects frozen in

near completion with the label's takeover by MCA will be carried through in September. New MCA label classical releases aren't expected until 1980, says Sievers.

In September, MCA ships a new two-LP recording of Gay's "Beggar's Opera," performed by the forces of the Accademia Monteverdiana under Dennis Stevens. The release also holds a Westminster reissue of the Beethoven "Ninth Symphony" conducted by Pierre Monteux. (Monteux's Beethoven "Fourth" reappeared last month on the London Stereo Treasury label.)

"These releases were finished before I left ABC," Sievers explains.

ABC Records was purchased by MCA in March. The sale delivered the huge Westminster master collection to MCA along with a small number of ABC classical masters.

Sievers says ABC's license deal with Seon will be carried over to MCA. He notes that MCA is continuing to distribute remaining stocks of ABC classical titles and will make a decision about transferring titles when quantities run out.

MCA's classical division was phased out in the early '70s. There is a sizable catalog of classical masters at the label, the bulk of which was produced in the 1950s and the 1960s under Is Horowitz, who now is Billboard's New York bureau chief.

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Warsaw Music Fest Sets 22 Concerts Sept. 14-23

WARSAW—Now in its 23rd year, Poland's annual contemporary music festival called Warsaw Autumn will be held Sept. 14-23. A total of 22 concerts is planned in several concert hall venues around the city, featuring

works by Ives, Stockhausen, Krause, Bloch, Penderecki and Baird, among others.

A program of new compositions for the opening concert includes Witold Lutoslawski's "Les Espaces Du Son." One of Poland's most distinguished living composers, Lutoslawski is one of the organizers of the festival, and recently won the West German Phono-Akademie's artist of the year award for a series of six Electrola albums of his work played by Polish orchestras with Lutoslawski himself conducting.

Another prominent figure at the festival will be Krzysztof Penderecki, whose composition "Magnificat" recently carried off the biennial Arthur Honegger Prize in Paris against competition from 153 entries from 30 countries.

His opera "Paradise Lost" is to be performed by Stuttgart's Württembergische Staatstheater in Warsaw next month, and he will be conducting at the festival itself.

Classical Notes

Alban Berg's 12-tone opera "Lulu" is having its day. Deutsche Grammophon will release the first commercial recording of the new completed version this fall. A live recording of the opera's U.S. premier, Aug. 28, also has been produced for radio syndication. Berg's outline and detailed notes for the opera's third act, which his widow had suppressed, came to light following her death. The work was completed by Viennese composer Friedrich Cerha. The Deutsche Grammophon recording stems from the Paris world premier conducted by Pierre Boulez. Boulez also has conducted the opera to acclaim at La Scala.

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Key To BASF LVR: High Speed Duping

• Continued from page 1

head, then shuttled in an instant back the other way for a three-hour capacity on one compact video-cassette.

Thus the theoretical duplication time could be 2½ minutes for the basic three-hour tape, while existing half-inch Beta, VHS and the new four-eight hours Philips/Grundig

RECORD BAR MEET

Discwasher And Maxell A/V Hits

• Continued from page 20

winner in a national Maxell store merchandising contest prompted LaBrie to announce that October will be "Maxell Month." The exclusive Record Bar's contest will have a grand prize winner of \$1,000, with a runnerup getting \$500. In each of 11 districts the winning store receives a 13-inch RCA color tv or four-piece Tourista luggage set. Winners will be announced Dec. 1, Paul Miller, Maxell advertising manager, stated.

Discwasher president Dr. Bruce Maier, making his first record-tape audience appearance, spellbound the chain's management corps.

The former Univ. of Missouri educator stressed that in a critical business period, such as the present, store personnel must cultivate clientele by creating a subtle advisory image.

Clerks must approach customers gingerly, especially at the register to produce add-on sales.

Store personnel must become knowledgeable in specialized repertoire, such as hard blues, bluegrass, Southern and slick rock and folk music. Solid advice on album buying can weld beneficial customer relationships in a downturned economy, Maier insisted.

Helpful information on the intrinsic value of an accessory, like Discwasher, can strengthen customer confidence and pay off in more long-term benefits.

Discwasher will, this fall, be advertising for the first time in broad spectrum magazines like Time and Sports Illustrated.

VCRs all take real-time duplication—an hour for each hour of recording. The cassette itself is only 4.2 by 4.5 by ½ inches.

High-speed systems have been promised by Sony for the Beta format, and by Matsushita for VHS, with a prototype of the latter shown at the Winter CES last January in Las Vegas. But nothing is anticipated on the market in less than two to three years.

A production prototype—not an actual model—of the PAL version is being shown to the trade by invitation only at the 10-day Internationale Funkausstellung. As described earlier, the 11-pound portable recorder, excluding battery, is set for a mid-1980 debut in Europe at about 2,000 DM (U.S. \$1,090).

The recorder is attached to a separate tuner-timer module, which uses a microprocessor (with built-in time base corrector) to program recording of up to four selections 99 days in advance. Indexing of any program segment is available by visual scan, and digital readout that indicates any track from 1 to 72.

Much more compact than any VTR now on the market or shown in developmental stage, the LVR recorder is about 15 inches long by 9.6 wide by 4.6 high. With a color camera to be priced at about 2,500 DM (U.S. \$1,365), the unit will record 30 minutes on a single battery charge. No price was available in Berlin for the tuner-timer or power-pack.

A new Fountain Valley, Calif., plant is to manufacture European PAL and SECAM, and U.S. NTSC models of the LVR. The BASF Bedford, Mass., audio/visual tape manufacturing facility is already expanding to handle software needs, with accelerated expansion seen in 1980-81 as the blank LVR business is as vital as the hardware volume.

As for a U.S. debut, while a winter CES showing in Las Vegas, Jan. 5-8 is a possibility, a more likely preview is the Summer CES next June in Chicago. The potential for a 1980 debut here also is not ruled out, but a spokesman emphasizes "when we're ready to deliver, then we'll show it."

BASF management is convinced that the retailer will commit to a new

(Continued on page 50)



JBL BOOGIE—Bill Robinson of JBL is flanked by Joe Kaiber and Dianne Trepper, grand prize winners of L19 speakers in the first California Disco Dance Championship at Knott's Berry Farm that saw 16 teen couples compete after winning preliminaries.

Inovision Sets Home Video Mart Thrusts

NEW YORK—Newest entry in the home video market is Inovision, a wholly owned subsidiary of Electronic Data Systems, encompassing a home electronics "club," direct mail catalog for hardware, produced and acquired video software, corporate services including duplication, and film-to-tape transfers.

The Dallas-based company is headed by Lloyd Haldeman, most recently president and managing director of the Dallas Symphony. He structured Inovision with the assistance of Electronic Data Systems president Mort Meyerson and Herb Jones, after being brought aboard by chairman H. Ross Perot.

A \$500,000 videotape duplicating center is being installed as part of multimillion-dollar offices and warehousing facilities, with staff now being added for the various departments, Haldeman notes.

• The Inovision Club was launched with a major mailing offering a \$55 charter membership through Sept. 27. A monthly "Visionary" news journal, a club catalog with 22.5% discounts on all merchandise and blank tape, a classified

(Continued on page 50)

4TH NARM DISPLAY

Winter CES Is SRO; Video, 'Super-fi' Grow

By STEPHEN TRAIMAN

NEW YORK—Home video and "super-fi" audiophile recordings will share the spotlight at the 1980 International Winter Consumer Electronics Show, with all available exhibit space sold for the Jan. 5-8 run in Las Vegas. Attendance is expected to equal the record 53,498 registered last January.

At least 15 video program distributors and seven audiophile recording labels and/or distributors are among the record 850-plus firms using more than 400,000 square feet of space in the Convention Center, grand ballroom of the adjacent Las Vegas Hilton and the Jockey Club, headquarters for specialty audio firms.

The music industry again will produce a joint cross-merchandising display. It is the fourth in the series of hardware/software exhibits by the National Assn. of Recording Merchandisers and the Electronic Industries Assn./Consumer Electronics Group, sponsor of the semi-annual CES.

Also under consideration among a group of panel discussions is a session involving key retailers of both audio and video hardware and software that would focus on the problems and progress of such programs.

The growing number of video re-

tailers in the music industry will find a large contingent of program distributors, ranging from family entertainment to X-rated material. The latter has brought criticism to the EIA/CEG, but with strict "no viewing on floor" rules, and a segregated display area, a spokesman makes the valid point that the merchandise is the prime category of sales and shouldn't be censored per se.

Broad-based video entertainment gets far more attention from the chain stores and independent distributors and rackjobbers. Columbia Pictures and Paramount Pictures both will have product on the floor for the first time on their own, joining Magnetic Video, Video Tape Network, Nostalgia Merchant, Home Theatre Movies, Family Home Video and All-Star Video.

In the adult area are such firms as Adult Video, Arrow Films & Video, Cinema Video Classics, TVX Distributors, VCX and VTS Enterprises.

While the major record companies have never been a visible presence at the CES, every important audiophile label and/or distributor again will be on hand—and their digital, direct disk and super stereo products will be the main mu-

(Continued on page 50)

SEPTEMBER 1, 1979, BILLBOARD

NEW 'GOLDEN CASSETTE' AWARD

TDK Cites 47 Dealers And Distributors

NEW YORK—Forty-seven dealers and distributors throughout the U.S. are the first recipients of the new Golden Cassette award from TDK Electronics, cited for significant sales contributions the prior year.

The plaque-mounted cassettes are being presented by regional sales managers in individual ceremonies, reflecting the achievements of the various record/tape chains, independent dealers and distributors.

Ann Boutcher, the blank tape and accessory firm's new advertising and public relations manager, notes the awards "represent the highest recognition TDK confers" for sales efforts in various regions.

The 20 distributors cited include: Hope Electronics, Providence, R.I.; A.I. Rosenthal, Warminster, Pa.; Wander Sales & Listening Post, West Elizabeth, Pa.; W. Bell & Co., Rockville, Md.; Dutch Valley Distri-

buting, Stone Mountain, Ga.; M.J.S. Entertainment, Miami.

Also, Richman-Gordman and Sidles Distributing Co., both Omaha; the Music Peddlers, Troy, Mich.; Sight In Sound, Cincinnati; Stark Records & Tapes, North Canton, Ohio; Fathers & Sons, Indianapolis; Sounds Unlimited, Skokie, Ill.; Modern Merchandising, Hopkins, Minn.

Also, Fedco, Los Angeles; Queument Electronics, San Jose, Calif.; Record Factory, Brisbane, Calif.; Dan Jay Records & Tapes, Denver; Stereo Equipment Sales, Baltimore, and H&H Distributing, Everett, Wash.

The 27 award-winning dealers include: Stereo Component Systems, Randolph, Mass.; Fred Locke Stereo, Berlin, Conn.; Sound Odyssey, Wappinger Falls, N.Y.; Alltronics, San Jose, Calif.; Harvey Sound

and Grand Central Radio, both New York.

Also: Sugarman's, Eynon, Pa.; Wards Co., Richmond, Va.; Saxitone, Washington, D.C.; Audio Video Concepts, Winston-Salem, N.C.; Audio Systems, Charlotte, N.C.; Sound Distributors, Huntsville, Ala.; Turtle's Records, Atlanta; Standard Sales, Jacksonville, Fla.

Also: Luskin's Hi Fi, Hollywood, Fla.; All Star Radio, Houston; Dyer Electronics, Houston; Hi Fi Buys, Indianapolis; American TV, Madison, Wis.; United Audio Centers, Chicago; Audio King, Edina, Minn.; TEAM Central, Minneapolis.

Also: Integrity Entertainment (Wherehouse), Gardena, Calif.; Nehi (Peaches), Los Angeles; Gemco, Montebello, Calif.; Tower Records, Sacramento, Calif., and Jafco, Seattle.



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Winter CES—Waiting List

• Continued from page 49

sic source throughout the exhibit halls and sound rooms.

Already signed are distributors Audio-Technica, Discwasher (plus its own label) and Orion Marketing (plus its Nautilus label). Other labels include Crystal Clear, dbx with its new encoded disks, Miller & Kreisel RealTime, and Sumiko/Reference Recordings.

Most exhibits are generally grouped by product category, listed in the show directory by audio compact/component systems, audio tape equipment/software, autosound, television/videotape/disk systems and software, electronic games, home computers plus other electronics.

The 1980 show will offer 12 hours of conferences and workshops, with morning sessions on "outlook 1980" featuring manufacturers profiling audio, video and communications product developments. Afternoon retail-oriented workshops will cover

advertising, sales training, store layout and design, and product presentation.

For the first time in 1980, the National Assn. of Retail Dealers of America is starting its new tie-in of the annual convention, with the retail dealers confab Jan. 8-10 at the Aladdin Hotel.

The CES will repeat its creative retail merchandising exhibit that displays successful programs including retail-store theme promos, print-advertising tearsheets, listening/viewing booths for tapes of retail radio/tv commercials, photos of in-store displays and new store layouts, and supporting materials for retailer community and public relations activities.

Also encoring is the well-received retail services center, with exhibits of suppliers of store services including finance companies, design and layout consultants, freight experts, sales training programmers and retail management services.

Canada's Audio Tradeshow Up; Videodisk Demo

TORONTO—The third annual Canadian Audio Tradeshow sported a 25% increase in attendance with 150 exhibitors representing over 400 brand names in attendance for the summer dealer confab that also highlighted the first "public" Dominion videodisk demonstration.

According to organizer Gord Hunter, sales at the three-day meet, July 29-31, were reported as "brisk, despite the gloomy economic forecasts that have appeared in the Canadian media in recent months."

Hunter noted that there was a marked increase in the numbers of high-quality Canadian manufactured equipment this year on display. He attributes the development to the decreasing value of the Canadian dollar, which, he says, has made domestic products far more competitive with imported equipment.

A new addition to the tradeshow was the Video Home Entertainment Show, held at the Bristol Place Hotel. The Magnavision videodisk player was shown publicly for the first time in Canada at the show by Magnavox, with no definite intro date announced.

Absent from the show this year were Sony, Panasonic and Pioneer. No reasons have been given by the companies, although each now hosts its own annual meet-the-dealers function in the fall season.

DAVID FARRELL

RepRap

Big Three Fall Electronics Fair, a showcase for 45 consumer electronics lines of three New York metro area reps, is set for Sept. 19-20 at the Sheraton Inn LaGuardia, 90-10 Grand Central Parkway East, Elmhurst, from 4 to 10 p.m. Participating reps are Stan Axelrod Associates, Bettan Sales and Louis W. Keller Associates. Dealers will have a free buffet dinner and open bar from 5 to 8 p.m. daily, with hourly door prizes and show specials. Pre-registration via Stan Axelrod at (201) 871-0600 or (212) 594-4090.

BASF Debuts LVR

• Continued from page 49

format if it is profitable and well marketed and serves a useful purpose to the consumer. "Our primary interest is in moving product off the dealer's shelves, not in building an image," the spokesman says.

At the first introduction of the LVR in Ludwigshafen, Germany, in 1974, BASF emphasized its willingness to structure a liberalized licensing agreement for hardware and software similar to that of Philips for its Compact Cassette.

There is no indication that thinking has changed, and with the potential for quality high-speed duplicating promised soon after the initial marketing phase, the impact this will have on prerecorded software support should give the LVR a valid shot in the consumer marketplace.

The stereo capability—or bilingual recording—built into the tape with two audio channels also is a plus from the start. While the new TDK videocassettes are being used for multiplex tv recording in Japan, and others also have stereo capability, it will take a new generation of Beta and VHS recorders just now appearing in Japan for the anticipated stereo tv availability here in the next several years.

10 TAPE PLANTS

InterMagnetics Ventures For Transkei And Egypt

By JIM McCULLAUGH

LOS ANGELES—InterMagnetics Corp., Santa Monica, Calif.-based magnetic tape and technology licensing firm, has established a joint venture with the Transkei Development Corp. and the Republic of Transkei, Africa, for a cassette tape plant in that country.

In addition, InterMagnetics is establishing another joint venture in Egypt with Kuwait-based partner Mohammad Al Kharafi for a tape plant.

This will bring to 10 the number of joint tape ventures InterMagnetics has and is establishing around the world.

According to Terry Wherlock, president of InterMagnetics Corp., the Transkei facility is called InterMagnetics Transkei Pty. Ltd. and is located in that nation's capital of Umtata.

At present, the facility, one of the first tape manufacturing plants in all of Africa, embraces 17,000 square feet and employs about 50, the majority of which are locals. Future plans call for an employee roster of between 200 and 300 with adjacent property allowing for expansion of up to 75,000 square feet.

The plant is producing cassette tape in bulk configuration for music duplicators and assemblies packaged consumer products for sale in Africa and for export to other countries outside of Africa. The plant will also have the capability later on to produce broadcast quality tape for those markets.

Wherlock estimates plant capacity now at six million cassettes with capability stretching to 18 million.

"The market for cassettes," explains Wherlock, "in Africa alone will be more than 50 million cassettes by the end of 1980."

The InterMagnetics executive places the investment in the plant near the \$1 million mark. The Santa Monica Corp. holds a 25% equity share.

Site of the Egyptian facility is Alexandria and Wherlock expects it to be fully operational by the end of 1980. One new element in the Egyptian plant—called InterMagnetics Tape & Cassette Corp.—is that in addition to building tape production equipment and providing management and technical assistance, InterMagnetics holds a management contract for three years. Jack Landis is the general manager.

Wherlock estimates the total investment there to be near the \$2 million mark. The plant will have 25,000 square feet with capacity eventually targeted at 20 million cassettes. As in Transkei, the Egyptian facility will eventually serve the broadcast tape market as well as manufacturing bulk tape for duplicators and cassettes for consumers.

The Egyptian facility will serve, in addition to itself, such markets on an exclusive basis as Saudi Arabia, Syria, Iraq, Jordan, Oman, Israel and North and South Yemen.

On a non-exclusive basis the plant will serve such markets as Ethiopia, Libya, Algeria and the Sudan.

Other areas where InterMagnetics has established joint tape ventures are Singapore, Thailand, Indonesia, Hong Kong, Taiwan, India, the Philippines and Greece.

Inovision Targets Key Video Markets

• Continued from page 49

exchange and an annual product guide on videocassette are included, plus a bonus \$27.50 value sign-up gift—a Canon calculator, two-hour Scotch videocassette or a 40% reduction in the price of slide/film to tape transfer.

• First quarterly mailing of Inovisions, a four-color direct mail catalog, is set for October, with advanced VTRs, home computers, calculators, video games and prerecorded software offered at substantial discounts, acquired from leading manufacturers for resale.

• Prerecorded programming is being secured from major distributors such as Magnetic Video for feature films, Southwest Film Archives at SMU for such classics as "Of Human Bondage" and "The Gold Rush: Sports World Cinema" for 1976 Olympic highlights, and entertainment by Barbra Streisand and other top artists.

• Inovision also is producing its own video programs for both catalog and retail distribution. First two productions underway are "The Making Of A Quarterback" with Roger Staubach of the Dallas Cowboys and an album of familiar Christmas carols directed by Oscar-winning producer Alan Miller. Both will be available Oct. 15.

• Client services will cover a broad range, including development of point-of-purchase materials, video sales programs, duplication in Beta and VHS formats, distribution of corporate newsletters in video format, and transfer of existing 16 mm. films to tape.

• "Slides On Tape/Movies On Tape" service offers video transfer to Beta or VHS cassette incorporating balancing, enhancement and slight color correction, with professionally recorded background music and titling of cassettes. Basic fee is \$45 for up to 80 slides, \$55 for 81-120 slides and \$65 for 121-160 slides; \$45 for up to 200 feet of home movies, \$55 for 201-300 feet and \$65 for 301-400 feet. Toll free service also is provided to speed fulfillment.

Looking to the future, Meyerson cited a recent Quantum Sciences Corp. study that indicates "U.S. revenues from consumer electronics services ranging from Telex to microcomputer to videodisk will increase from \$168 million in 1977 to \$5.9 billion in 1985."

"By the early 1990s," Haldeman observes, "the video and microprocessor technology will dominate the home, providing facsimile reproduction... almost unlimited data retrieval... and complete home access to entertainment, education, health and science programs. We hope to guide and assist consumers in a thoughtful program of acquiring and utilizing these new technologies."

Memorex Weekend

SANTA CLARA, Calif.—Mari Gambotto, salesperson at the Record Factory, Fremont, Calif., sold the most Memorex tape products in the 21-store chain's two-month contest to win a limousine-chauffeured weekend for two at the Marriott Hotel here and two days at Marriott's Great America Park in the

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Audiophile Recordings

MUSSORGSKY: PICTURES AT AN EXHIBITION; NIGHT ON BALD MOUNTAIN—Cleveland Orchestra conducted by Lorin Maazel, Telarc Digital 10042, distributed by Audio-Technica, \$17.98 list.

There are dozens of earlier recordings of "Pictures," a work that has been prized traditionally for its vast sonic splendors. But in terms of accurate reproduction of everything contained in the imaginative score you'll find no equal for this new production. The digital sound preserves the work's massive sonic peaks more fully than ever before and with greater clarity and resolution. Telarc's realistic production technique again is combined with Soundstream digital taping, and this may be Telarc's best attempt yet at bringing to the turntable all that was contained on the digital master tape. Maazel's interpretation is particularly impressive in the big, noisy episodes, with the "Great Gate Of Kiev" finale truly raising the roof. Particularly if your taste runs toward minimal, ambient microphoning, it's very easy to call this sonically the best orchestral recording ever released.

BARTOK: CONCERTO FOR ORCHESTRA—Philadelphia Orchestra (Ormandy), RCA Records ARCL-3421, distributed by RCA, \$9.98 list.

A different recording philosophy is at work here than in most digital orchestral productions issued today. RCA's first release in the developing technology continues to favor relatively close multi-miking, bringing the listener nearer the scene of action. Even in analog, this provides a greater measure of separation and inner-part clarity. Now with the Soundstream digital system as the information conduit, separate strands of instrumental sound seem to retain their pristine quality no matter the complexity of the score.

Few orchestras could stand this clinical examination without exposing weaknesses. But the Philadelphia is no ordinary band. Under Ormandy's skilled hands it comes through in spectacular fashion. Even those who prefer a more distant concert-hall perspective, will relish this orchestral extravaganza. Cherry red pressings are good, if not quite the equal of the best imports. A major Red Seal marketing effort will aid dealer sales.

TAJ MAHAL ... LIVE AND DIRECT—Crystal Clear Records CCX5011, distributed by CC Marketing, \$15 list.

Taj makes the move to the direct disk genre in fine fashion, with the spontaneity of a live audience spicing the variety of blues, soul and jazz with Latin and disco overtones. Excellent miking is among the key production values that provide fine delineation of an array of percussion elements. Most effective is the quiet opening in a noise-free background for "Little Brown Dog," building up to a strong, lively beat. Bass and drums on "L-O-V-E Love" get strong underpinning from solid vocals, and vocals take a more even sonic keel with a variety of instruments on the funky "Jorge Ben." All in all, an impressive debut for Taj in a new medium.

BIZET: L'ARLESIENNE & CARMEN SUITES—Yomiuri Nippon Symphony Orchestra conducted by Rainer Miedel, Denon OX7153ND, distributed by Discwasher, \$15 list.

These are sides choked full of sonic hooks, with excellent spatial characteristics and three-dimensional imaging properties heard throughout. The orchestral reproduction is highly detailed with the digital technique adding special clarity and presence. Of course the musical selections rank on the all-time favorites list, with "Carmen" achieving even extra notoriety today through weekly hearings on tv's "Bad News Bears" series. The famous harp-flute duet in the Intermezzo (side two, band three) summarizes the excellent body characteristics of the sound and shows how systems can be accurately judged with passages of reduced scoring. There does seem to be a little emphasis in the mid-range adding an unnatural color to the sound, but overall this is among the strongest commercial entries yet in the big Denon catalog.

Upgrade Zenith Hi Fi

CHICAGO—A semi-automatic two-speed direct drive turntable, with a \$250 suggested list, has been added by Zenith Radio Corp. in an upscale expansion of its audio components line. The 1980 line also includes a new 25-watt stereo receiver at \$280 suggested list.

MOUNTAIN ROCK—The Dillards, Crystal Clear Records CCS5007, distributed by CC Marketing, \$15 list.

The spacious dynamics, low noise and distortion, and glistening highs of direct-to-disk all come through effectively on this rock flavored

bluegrass collection. The album won't win any top audio awards, but nonetheless it makes an excellent introduction to audiophile disks for the pop/rock listener. Performances are assured and energetic with voices shining and banjos and mandolins twanging as the group sails

through 10 strong numbers. Stereo separation and imaging presents something of a problem. Crystal Clear seems to make all of its studio recordings virtually in monaural and this production suffers somewhat from depthlessness and lack of spatial presence.

Audiophile Recordings for review should be sent to Alan Pechansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of March 3, 17, 31; April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18.

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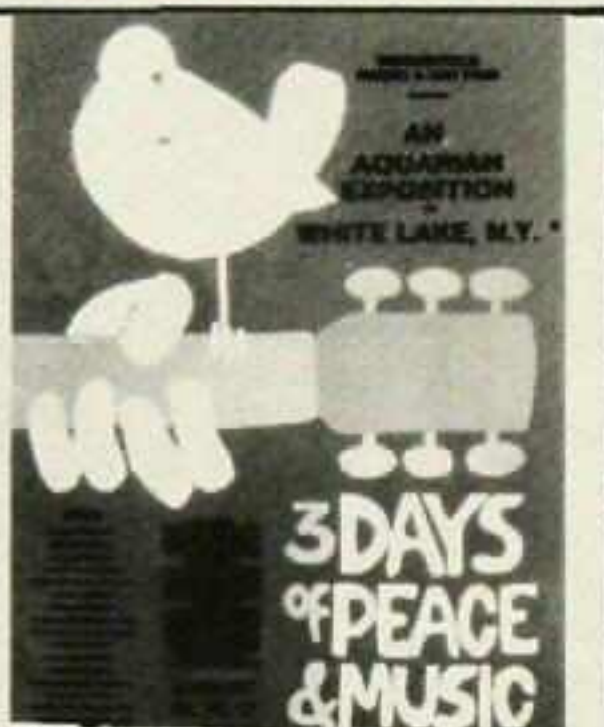
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General News

WB Admits Cooder Didn't Rock History

LOS ANGELES—Warner Bros. has agreed to stop promoting Ry Cooder's "Bop Till You Drop" as "rock's first digital album" after Santa Barbara-based Oniric Records showed sufficient proof that

Jeff Campbell's "Live One On The Wire" was released first.

As a result, Warner's has agreed to halt stickering all future Cooder albums with the statement that it's rock's first digital album and will

cease promoting it as such in all future advertisements.

In a letter dated Aug. 21 to Campbell's attorney, Warner's admitted no "wrongdoing" in its claims yet agreed to discontinue its prominent first digital rock billing after learning that Campbell's album, recorded in August and September 1978, was released April 1, 1979, about three months prior to Cooder's. The album was recorded on a Sony PCM digital audio encoder.

According to Campbell, Lee Herschberg, engineer on the Cooder album, was one of the first to know about his album back in October 1978 when he sent him a personal copy.

**Buddah & Arista
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NEW YORK—ZE Records, the French disco/new wave label, has secured a foothold in the American market through a two-year distribution deal with Buddah and Arista Records.

Jeff Vogel, managing director of ZE's American operation, says his company went with Buddah because of its expertise in the r&b market.

He adds, however, that as ZE grows in the U.S. it will move toward a more eclectic mix of product, though still concentrating on new acts.

Since the distribution deal began in June, Arista Records has released four 12-inch singles, "Design To Kill" by the Contortions, "Spooks In Space" by the Aural Exciters, "Contort Yourself" by James White & the Blacks, and "I'm An Indian, Too" by the Second Ave. Rumba Band.

The first LPs to be released under the new deal will come in September with the release of the "Buy The Contortions" LP by the Contortions, a "Spooks In Space" album by the Aural Exciters and "Off White" by James White & the Blacks.

ZE Records was organized about two years ago by Michael Zilkha and Michel Estaban in France where it is distributed by Philips. In Britain it is an independent label, distributed by Sparta. Its New York address is 1133 Broadway.

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HELP COPYRIGHT AMENDMENT CASE?

Aussie Industry Buoyed By Largest Piracy Haul

• Continued from page 1

of the Bee Gees, Meat Loaf, Leo Sayer, Billy Joel, Demis Roussos and Glen Campbell—and pirate duplicating equipment.

Australia has not been as troubled as many of its Far East neighbors by record and tape piracy, thanks in part to action and enlightened attitudes among many industry leaders here, although until the Copyright Amendment Bill is passed, piracy continues to attract minor penalties upon conviction.

Now, the latest police raids, which come soon after a swoop on an established bootleg outfit on the country's West Coast, have generated nationwide publicity that's seen as helpful to the business and to its support of the proposed legislation (Billboard, June 30, 1979).

Federal authorities, working in seven teams, raided the pirate storage and production locations Aug. 3 in the Sydney suburbs of Surry Hills, Coogee, Kensington, Paddington, Eastlakes, Bondi and Kingsford, arresting five men and seizing stock and equipment believed to be worth almost \$50,000 in street value.

Some 4,000 tapes, described as "high quality," were confiscated, along with four 18-slate duplicating units and shrink wrapping equipment. Those detained were taken, with the seized materials, to Commonwealth Police headquarters in Redfern, where two men were charged with breaches of the Copyright Act.

Directing the raids, the result of more than six months' investigation and preparation on the part of the federal force and the Australian Record Industry Assn. were detective inspector Wells and detective sgt. Montford.

Commented the trade association's executive director, John Hayes: "We have a close working relationship with Commonwealth Police and, having been putting details together for some months now, were able to provide a great deal of information to them."

Senior inspector Don Thomas, the officer responsible for the overall planning and execution of the moves, revealed, "Most of the people involved are well known to the police for other criminal offenses."

Commenting upon the matter of film/video piracy, which is also the object of current raids, Thomas further disclosed: "One of the leaders in this activity is a fellow I once put away for seven years on a coin counterfeiting charge."

Yet in the absence of sufficient penalties at present, the alleged pirates will, if found guilty, suffer no more than the loss of facilities.

Until the Copyright Amendment Bill is passed, they face fines of only \$100 on each count. Declared Thomas: "We hit a few pirates last year, but they received a maximum sentence of only \$1,000, which was the total fine for 10 charges." Like the Record Industry Assn. he ea-

gerly awaits passage of the new bill.

Media reaction to the police coup was considerable. Apart from a nine-paragraph report in a Sydney afternoon daily on the day of the raids, the leading Sunday Telegraph gave the story half a front page and all of page three, two days later. Hayes confirmed his delight at the dissemination of antipiracy information to the public.

"The pieces began falling into place in 1977, but it has been exceedingly difficult to reach a stage where we could act with total effectiveness," continued Hayes.

"We've taken action against sellers in a few cases, but our target has always been the manufacturers. Now only time will tell if tape piracy has been fully eradicated in Australia. The record industry here has poured more than \$300,000 into the fight against piracy since 1976, to say nothing of the time devoted by company personnel. It's a fight we must, and will, win."

In the week preceding the East Coast piracy raids, Commonwealth Police officers in Perth, Western Australia, swooped on the premises of long-standing alleged bootleg outlet, Toad Hall Records. An estimated 15,000 bootleg albums by acts such as Fleetwood Mac, David Bowie, ELO, Bob Dylan and Bruce Springsteen were seized, along with certain tape masters, likely to be of Australian performances by Dylan and others.

Toad Hall has been successfully selling alleged bootlegs in Australia for more than five years, it's charged, and moved to Perth from Melbourne early in 1979, hoping to avoid impending prosecution.

In 1977, action by April Music landed the outfit's owner, Charles O'Halloran, in the Supreme Court, where he agreed to a settlement of damages that eventuated only as \$100. John Hayes was with April at the time, and initiated the action. Though he concedes it was largely fruitless, he sees value in the fact that "now he can't plead ignorance of the law."

A short time after the Perth raid, O'Halloran was apprehended while boarding a flight to London, and is currently being detained by federal police, pending charges.

It's likely that, as with the accused Sydney people, O'Halloran will face charges from both the federal force, under the Copyright Act, and from the Australian Record Industry Assn. under civil statutes. The association is confidently predicting that jail sentences will result.

Poland Gets Foreign 45s

By ROMAN WASCHKO

WARSAW—Singles by Queen, Abba, Boney M, Frankie Miller and Eruption are among a handful of foreign disks just released, in limited numbers, by Polish state record company, Tonpress.

Disks such as these from Western Europe and the U.S. remain hard to obtain in this market, and enormously expensive when found. Main sources are a thriving black market, and the special "Pewex" shops, widely advertised in the Polish press, where only dollars or other Western currencies are accepted. So demand for this Tonpress



Music Thievery: Police authorities in two nations inspect the thousands of pirate tapes seized in raids conducted in Singapore (above) and Australia (below) early in August. In both cases, they were the largest ever local hauls of allegedly illegal recorded product. The Australian swoop netted some 4,000 tapes worth around \$50,000. The Singapore seizure yielded about 10,000 tapes worth \$15,000. Figures represent street sales value.



Urge Fest \$ Controls

By NICK ROBERTSHAW

LONDON—Local councils in the U.K. are to lobby the government for legal controls on open-air rock festivals. Their main aim is to ensure that organizers bear the cost of police, public health, garbage collection and other services provided on such occasions.

At present, says the National Assn. of Local Councils, local people are effectively subsidizing

profit-making festivals. "Whenever a pop festival or similar event is held, local authorities have to provide substantial services to cope with the effects, and clear up afterwards," it notes.

"These costs fall on the local authorities of the area, and none is borne by the organizers. Indeed, they can make a substantial profit and leave local people to bear not only the nuisance of the event itself, but also the additional local authority costs."

The Assn. goes on to say that since most such events are held in rural areas, the financial resources of local government are naturally smaller, though they often have to be stretched to include, say, the cost of bringing police in from other areas to control crowds.

For these reasons, the Assn., representing 8,000 parish, town and community councils in England and Wales, has called for special levies on festival organizers. It suggests one way of obtaining charges might be a licensing system, with organizers entering into a bond to guarantee that the cost of local expenditure would be met.

U.K. Dealers Place Boycott On Polydor

By PETER JONES

LONDON—Liverpool record retailers are calling for an outright "blackening" of all Polydor product, result of their anger and resentment over the company's recent decision to cut dealer profit margins from 33% to 30% (Billboard, July 21, 1979).

Polydor's action, which comes into effect Saturday (1), has stirred trade discontent throughout the U.K. But dealer members of the Liverpool area branch of the Gramophone Record Retailers' Committee, who called for the product boycott at a recent meeting in the city, are a traditionally militant group. Theirs was the first regional GRRC get-together since the Polydor trimming was announced, and followed a general protest meeting staged a few weeks before in London.

The Liverpool confab was characterized by a series of hard-line speeches by members, in which they stressed that they were far from satisfied with talks and action earlier mooted.

Chairman Mike Davison insisted: "We have to decide on the right course of action. We must take the lead for the rest of the country. We've tried a conciliatory approach, and it's got us nowhere."

Retailers, hard-pressed by a clutch of new policies by U.K. record companies originally considered three courses of action: the blackening of all manufacturers' product, the blackening of Polydor product, and the sale of all records at recommended list prices.

That they would consider any of these at a time when disk sales in this market are stagnant, as elsewhere in the world, is a measure of their depth of feeling on the issue.

Eventually, it was proposed at the Merseyside meeting that members should immediately stop ordering Polydor product, and the meeting was almost unanimous in its support.

And in London, Laurie Krieger, GRRC chairman and chief of the big Harlequin retail chain, said, "Now it's up to the individuals, but I hope as many dealers as possible will search their consciences and support this move."

The Liverpool area traders have contacted other GRRC branches, seeking support. Among the first to enlist was Joyce Bailey, Midlands' secretary of the Music Trades' Assn., whose own store, Pied Piper, is already taking action against Polydor product. She says many other stores in the Midlands, which encompasses major cities such as Birmingham and Coventry, are following suit.

Says Bailey: "If we dropped our orders by just \$20, there would be a big effect. But we're not buying anything from Polydor, and we're certainly not seeing the company's sales representatives."

As yet, no comment is forthcoming from Tony Morris, managing director of Polydor U.K., either on the effect of the boycott on its sales, or

(Continued on page 56)

Int'l Datesheet

• Around 100 exhibitors are set for Britain's second Interpop music trades fair, running Monday through Friday (3-7) at the Connaught Rooms, London. They include most U.K. major companies, plus some 20 participants from Scandinavia, West Germany, Spain, the Netherlands and elsewhere. Signs are, therefore, that after a sticky start last year, Interpop is now beginning to be taken seriously by the local and Continental music industry. Credit for this belongs, in part, to respected industry veteran David Toffi, brought in as general manager soon after last year's show.

• Abba's concert at Copenhagen's Falkoner Theatre Oct. 21 drew sell-out response within two hours of the 2,000 tickets being made available by promoter Knud Thorbjørnsen's agency. This lone live appearance by the Swedish supergroup in Denmark has sparked nationwide interest, with the two largest newspapers running Abba competitions and department store Magasin mounting an exhibition of the group's memorabilia (including gold and platinum disks), while Danish TV has just shown "Abba In Switzerland." EMI plans a product campaign to coincide with the concert, which is being put on jointly by Thorbjørnsen and Thomas Johansson of EMA, Stockholm.

• Britain's annual prestige Royal Variety Performance will move this year from its traditional venue, the London Palladium, to the city's Drury Lane Theatre Nov. 26. Palladium is presently running the theatrical revival of "The King And I," and striking and resetting the scenery would apparently take an entire week.

• The Crusaders kick off a 17-city European tour Wednesday (5) taking in the U.K., Germany, Sweden, Norway, Switzerland and Holland. The swing, first part of a world trek which goes on to the Far East, Australia and South America, will work the act's current MCA album, "Street Life." Joining the Crusaders will be Randy Crawford, Warner Bros. solo artist who sings on "Street Life," marking the first time the jazz group has employed an outside vocalist on its disks.

• Following its extensive tour of North America, Supertramp goes to Europe Sept. 30 for a ten-nation, 40-concert trek which runs through Dec. 9. Among the cities the A&M act will play are London, Berlin, Munich, Paris, Vienna, Antwerp, Madrid, Stockholm, Oslo, Rotterdam and Zurich. Supertramp's "Breakfast In America" LP is (or has been) a major chart item in virtually all those territories, where A&M is distributed by CBS.

Roberts Goes

LONDON—Tony Roberts, creative director of Chappell Music U.K. for the past three years, is resigning at the end of this month. He will be establishing his own publishing firm, Tony Roberts Music, and open an American office as part of his plans.

Roberts leaves as Chappell is enjoying particular success. For the first six months of this year, it's achieved 42 A-side chart entries; 16 of these came from acts personally signed by Roberts, including Barry Manilow, Lindisfarne, Bugatti & Musker and Gerard Kenny.

Prior to Chappell, Roberts was chief of Bell/Arista in Britain, and also had spells with Robbins Music and Warner Bros. Music.

EMI Malaysia Under \$ Watch

By CHRISTIE LEO

KUALA LUMPUR—EMI Records' operation in Malaysia has been served notice that it must dramatically improve its operational and financial efficiency. This was confirmed here recently by Malcolm Brown, EMI's regional director for Southeast Asia.

The ultimatum follows the departure of the firm's general manager, Michael Comerford, and the shut-down of its artist development division, with the attendant exit of division chief, Mike Bernie Chin (Billboard, June 9, 1979).

Brown said that the closure of the unit was imperative because of recurring losses and "messed up" accounts. He attributed the failure to an artist overload, while acknowledging and sharing the subsequent disappointment felt not only by the Malaysian acts involved, but by the country's music industry in general—which looked to the division as

a precedent-setting effort to groom local performers (many of whom are semi-professional) in sophisticated style and presentation.

Discussing Comerford, Brown claimed that the non-departed executive embarked upon too many ambitious projects within too short a period of time, result of which was sustained losses rather than profits.

The EMI Southeast Asia chief added that Comerford's exit was by mutual agreement, and denied that internal company politics was to blame, though he indicated that the former general manager might not have been popular with the local staff.

Comerford's duties have been assumed by Joseph Koo, from his post as financial director of EMI Singapore.

In addition to its internal problems, EMI Malaysia now has stronger competition than before from WEA (whose general manager, Frankie Cheah, was an ex-EMI staffer) and Phonogram, among others.

And like other local and multinational record companies based here, it's also suffered badly at the hands of pirates. One EMI press release went so far as to say that it's reducing its local recording commitments because of these illegal operators, a move it hopes will spur government action against piracy.

Otherwise, observers say the company may be forced into a distribution role, rather than that of a fully fledged record outfit.

At recent count, EMI Malaysia had five wholly owned retail outlets, its own tape duplicating plant and part-ownership (with Philips and a government agency, Mara) of a record factory. Most recording is done at EMI Singapore's studios, or at the Rediffusion studio in Kuala Lumpur.

EMI acts here include Frances Yip, Sharifah Aini, DJ Dave, Sudirman and Rafael Centenera. Brown considers these and other talent signed to be the company's backbone, and has expressed confidence that it will continue to be a major force in the Malaysian market, where it's been represented—first through a licensee, then on its own—since 1966.

Polygram Plant Nearly Complete

HANOVER—A new pressing facility nearing completion at the Polygram Record Service plant in Hanover will allow the company to double album production capacity by 1982, to 65 million units annually.

Cost of the installation is about \$8 million. Presses are being installed at the PRS Factory 1 on a site formerly given over to cassette production. Infra-structural work is complete, and the presses have already been delivered from Baarn in Holland, where all Polygram presses are built.

The new facility is the fifth owned by PRS. Expansion will proceed by stages, with a total of 10 presses operating this year. Reinhold Franke, manager of one of the four existing plants, will assume additional responsibility for the fifth, which will create 40 new jobs, most extra staff being recruited from outside the company.

Production chief Dieter Soine says the new plant is not the end of Polygram's expansion plans at the Hanover center. "A sixth pressing shop will be built later, and then the Podbielski Strasse plant here really will be full to bursting point."

STUDIO ON THE ROAD

Ainsworth's Mobile: From New Wave To Dietrich

By NICK ROBERTSHAW

LONDON—For engineers jaded by the routine of fixed site recording, mobile studios must be the answer to a prayer. Quite apart from the technical challenge of working in an unpredictable variety of more or less controllable environments, often in halls with impossible acoustics, acute miking problems and next to no time for checking a balance, there's the need to cooperate with authorities and theatre staff of varying degrees of bloody mindedness in whatever country the mobile finds itself. All in all, the situation guarantees enough headaches and excitement for the most adventurous engineer.

One man who clearly relishes this nomadic life is Barry Ainsworth, who runs the London-based Mobile

One. With 46-track recording via two MCI machines with SMPTE code generator, Eastlake acoustics, full range of effects and even a small overdub studio on the truck, Mobile One's claim to be the best-equipped anywhere is no idle boast. As Ainsworth says: "Most mobiles presume people will mix elsewhere; what we have tried to do is to put a control room on wheels."

Ainsworth started out designing a mobile for his own use, but unwilling to cut corners, he found the cost moving out of reach. It was independent local radio station Radio Clyde, with whom he had a long association, that came up with the finance. Insured for \$500,000, Mobile One went on the road in November (Continued on page 56)



PONTIFF WELCOME—Pope John Paul II greets in Rome the youngsters of the Piccolo Coro dell' Antoniano, choir whose recordings at the Zecchino D'Oro children's festivals have been big sellers for Italy's Ri-Fi Records. The Primate, meanwhile, is currently honored on disk here by the Flying Dutchman & the Italian Sistina Band's "Wojtyla Disco Dance" on Polydor.

ANTI-MONOPOLY GESTURE

French Politico In 'Free' Radio Tussle

By HENRY KAHN

PARIS — Francois Mitterand, leader of the French Socialist Party which is dedicated to breaking the government monopoly in local broadcasting, risks a one-year prison sentence for having taken part in a "free" radio program.

This is the latest incident in a long-running battle against the state's control of the airwaves.

For French record companies, state radio is regarded as a virtual disaster area since promotional outlets for disks are severely limited. France simply does not have enough radio, even if Luxembourg and Europe No. 1, plus the more limited-range Monte Carlo and Andorra, are included in the total tally.

Hopes of breaking the monopoly ran high when the government agreed that Radio Monte Carlo could set up a transmission pylon on French soil, indicating that other sources than the government could have a right to broadcast in France.

However, the government view was that it indicated no such thing, that while the pylon was in France, the studios and equipment was in Monte Carlo. This, said the government, did not add up to a breach in the monopoly.

Even so, several other groups started broadcasting within France. The government at first hesitated, then went for a test case decision. The examining magistrate decided that the French constitution and that the monopoly was technically illegal.

The government went to a higher court. It was found that the law refusing permission to any independent radio to operate was not in contradiction with the constitutional freedom of speech requirement. The authorities immediately silenced the few independent stations, confiscating equipment.

But the Socialist Party is determined to break the monopoly for political reasons, claiming that monopoly limits the power of opposition. It set up Radio Riposte, but police used tear gas in invading the premises and has now decided to prosecute those responsible, including Mitterand as party leader. If found guilty, all could receive a year in jail.

In the face of an outcry through France, the government insists the only way to defeat the monopoly is by debate and a vote in the National Assembly. The government is con-

vinced it could still raise a majority.

But the problem is serious. In 1981 there will be a presidential election, and the next year there are the parliamentary elections. Free radio is an issue clearly understood by all electors. The opposition will promise an end to the monopoly. If the existing government opposes that, it will be seen as a bid to stifle further free communication.

Adding further dimension to the issue is the popularity and proliferation of pirate radio stations (Billboard, Aug. 18, 1979) programming music and other local interest material, and even compiling disk charts in one case.

Government attempts to clamp down on these have proved useless in several cases, and obviously so where the stations are located across the French border in Italy or Spain.

French Borrow More Albums

PARIS — Record borrowing through public libraries here now amounts to half a million albums annually, according to figures released by the City of Paris.

When the system first operated in 1967, paying subscribers borrowed 90,000 disks from Paris libraries. Last year, with 20 libraries involved, the total was 558,704. Subsidies to the service amounted to \$182,000 in 1978, but the bulk of this money (\$150,000) came from subscriptions, against only \$25,000 in 1967.

The statistics raise more questions than they answer. There is no indication which kinds of music are most borrowed, nor whether public lending encourages or damages sales of the albums lent. It will also be interesting to see whether the current slump in French record sales produces a corresponding increase in levels of borrowing.

Austrian Royalties

VIENNA—The Austrian copyright society AKM, Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger, had a total royalty income for 1978 of \$20,223,500, an upturn of 12.1% over the previous year. For this year, royalty rates have been generally raised by 10.9%, so there are prospects of a record intake for 1979.

Independence Is Fine For WEA Belgium

By JUUL ANTHONISSEN

BRUSSELS—After two years of independence in this market, WEA Belgium is claiming a 7% market share—and is looking for 10% in the future, aided by a fresh distribution system.

If achieved, such a share would place WEA strongly in the league table of Belgian record companies. Business is dominated by EMI and Polygram, with approximately 50% of sales between them, and WEA, CBS and Ariola taking the balance.

Before 1977, WEA repertoire was licensed by EMI Belgium, but the product volume eventually dictated independence. In fact, total sales have doubled since leaving EMI, it's claimed.

WEA Belgium and WEA Holland are sister companies, with one managing director, Ben Bunders, and two general managers. The two co-operate effectively in areas such as artist promotion, but they are run as independent operations.

Both are 25% owners of the new, pooled distribution set-up, Record Services Benelux, with Ariola Benelux holding the remaining 50%.

WEA Into Classics In Australia

SYDNEY—WEA Australia is expanding into the classical market here (traditionally the province of Polygram and EMI, with RCA also represented by its Red Seal label) via British-based Enigma label, and the appointment of a classical-MOR repertoire manager, Desmond Steen.

Repertoire from Enigma will come through later in the year, reveals Steen. One of the label's acts, Fortunes Fire, is presently touring Australia for Musica Viva, and WEA is meeting product demand by importing its "Mirror Of Love" album.

Fortunes Fire is performing not only in capital cities, but also in a large number of major regional centers, such as Wagga, Albury, Bathurst and Orange (New South Wales), Burnie and Launceston (Tasmania) and Townsville, Innisfail and Rockhampton (Queensland).

Polydor Product Suffers From Boycott In Britain

• Continued from page 54

on the dramatic decision of the retailers.

• Meanwhile, a national pool of British record dealers shows an overwhelming majority in favor of a 5% returns facility. In a market where retailers buy product from the disk manufacturers and cannot return it if it doesn't sell, this facility—allowing them to ship back 5% of what they purchase for credit, over and above what they send back in the way of faulty records and errors in order fill—has been operative for years, although the returnable percentage has often varied from manufacturer to manufacturer.

In recent times, however, the record companies have sought to amend the returns facility by offering other dealer incentives, such as larger profit margins.

WEA Belgium started using RBS in July this year, so that while its head office is still in Brussels, distribution is now handled out of Breda in Holland.

WEA itself, and not Inelco as in the past, now controls its own distribution, accounting and related areas, and claims to offer a faster service than before.

WEA Belgium employs a four-man promotion team, with a fifth available to cover the important disco market. Most of the artists they work are foreign; the company only has three Belgian acts under contract, Rum, Roberto and Louis Neefs (contributing around 2% of total WEA sales).

With costs increasing and sales slumping, the company is well aware that indiscriminate local signings are a sure route to losing money, since few add to their local market appeal with any obvious international potential.

Recent successes include Chic, Rod Stewart and Luisa Fernandez, while the next months will see the firm introducing video material for retail use, and, it's rumored, setting up its own music publishing operation.

• Meanwhile, the recently created talent exploitation arm of WEA International in which its two Benelux companies participate, along with their sister firms in France and West Germany, has signed its first act, Dutch rock band the Flyin' Spiderz. The talent unit is known as Artists Service International (Billboard, June 16, 1979).

The group is currently recording its debut LP in Rockfield Studios, Wales, for release on WEA via ASI's Workhorse Production Unit. It's not yet certain which of the three American labels will issue the album.

Announcement of the acquisition was made by ASI head, Theo Roos, at a WEA International executives' meeting held during the Montreux Jazz Festival. Green light was given by ASI board members Ben Bunders, Siegfried Loch and Bernard de Bosson. Last two are managing directors of WEA Germany and WEA France respectively.

Present ASI effort is focused on Supermax, Dave Carin, Louisa Fernandez and Passport from Germany; Maggie McNeal, Dolly Dots and Jan Akkerman from Belux; and Veronique Sanson from France.

The new poll, conducted by the Music Trades Assn., is the most up-to-date sample of retail feeling on the matter. Those surveyed were asked to choose between three alternatives. 67% of those who replied said all disk firms should offer a 5% returns facility. 11% said they should offer a discount, and discontinue 5% returns. 22% believed dealers should be able to choose between returns and discount, committing their businesses to one or the other arrangement for a minimum period of one year.

Harry Tipple, secretary of the Gramophone Record Retailers Committee, said he had been surprised by the number of replies, and confirmed that this was a clear expression of strong sentiment in the trade on the subject.

International Turntable

• Jorgen Larsen is named interim managing director of CBS Records in West Germany, and will relocate from Paris—where he serves as area vice president, CBS Records International, a title he retains—to Frankfurt imminently. Larsen, who will also remain a committee member of the Deutsche Phono Akademie, replaces Rudolf Wolpert, resigning after 15 years with CBS.

• Carlo Fontana has been elected general manager of Italy's state-controlled disk company, Fonit-Cetra, by unanimous board vote. He is currently assistant superintendent of the Teatro Alla Scala, and closely linked, too, with RAI-TV, the nation's state broadcast organization. As a journalist, Fontana contributed regularly to Avanti, daily newspaper of the Italian Socialist Party between 1968-77.

• Koos de Vreeze is appointed managing director for CBS Records, Holland, moving up from deputy managing director under interim chief, Allan Davis. De Vreeze joined the company last year after eight years with Polygram and Phonogram International.

• Geoff Gibas takes over as international manager of Bronze Records, from international marketing and repertoire coordinator for EMI Music. Responsible for all aspects of the company's worldwide activities, he will report to chief Gerry Bron, and work closely with international director, Lilian Bron. Gibas will be London-based.

EMI Acquires

HELSINKI—EMI Finland has acquired rights to the old domestic masters of now-defunct Love Records, its former licensee. Now the company plans a series of new albums featuring the entire spectrum of Love repertoire.

Love, formed in 1966, was forced into liquidation recently; bankruptcy petition was filed by Cutting Room, the Pohja concern and the Finnish government. Total debts are said to be in the region of \$300,000. Company's artist roster included such local heavyweights as Jukka Tolonen, Wigwam, Hector, Pekka Pohjola and Pen Lee.

Meanwhile, ex-Love executives Atte Blom and Otto Donner have established new companies, Johanna Kustannus and Love Kustannus respectively. Former Love acts still associated with Blom are Pelle Miljoona and Tuomari Nurmio, while Donner took over Hector and Petri Petterson.

Polygram Combines Spanish Resources

MADRID—Following the trend of Polygram's corporate thinking internationally, Fonogram and Polydor in Spain have pooled resources with a single department handling local product from both companies.

Headed by Polydor director Juan Manuel Romero, the department is responsible for all local productions and will operate entirely independently of its parents with respect to promotion and marketing.

The new structure has been well-received by artists signed to the companies. Among those who have already enjoyed its benefits are Fonogram's Camaron, Los Chicos, Pao De Lucia and Trigo Limpio; Polydor's Miguel Rio, Salvador, and Zoom.



LEMON DELIGHT—CBS Greece executives celebrate the golden sales in that territory of the "Lemon Popsicle" movie soundtrack. From left, they're director of marketing services Miltos Karadsas, promotion and sales manager Kostas Nikitas, and divisional manager of CBS Thessaloniki, Vassilis Zirdilidis.

Mobile One's Adventurous Operations On Continent

• Continued from page 55

last year after nine months building.

Eastlake Audio had been called in to help overcome some of the acoustic problems endemic to mobiles. "I asked them for certain parameters: I didn't want too dead a room, but one a bit brighter. The length/height proportion in mobiles produces low bass resonance so I wanted that to be controllable electronically, and also we used an active ceiling with dampers to remove resonance."

Though there are three engineers on the truck, Ainsworth encourages clients to do their own engineering, and for this reason aimed at simplicity of operation. "Although freelance engineering has not caught on in the UK as much as in America, the days of a studio engineer being able to record anything anywhere are gone. The PA guys with bands are getting knowledgeable, efficient, and often the bands want them to engineer."

Mobile One goes out for a fee of around \$1,100 a day. Because mobiles generally are fairly rare beasts, there is no shortage of bookings, and Ainsworth has been struggling for some months to find a couple of free days off the road for maintenance.

Aguilar Again

KUALA LUMPUR—Paul Simon's "The Boxer," Bob Dylan's "Blowin' In The Wind" and blues chestnut "The House Of The Rising Sun" all figure on the second album by Filipino superstar, Freddie Aguilar. These, in addition to seven originals by the folk poet whose "Anak" was a major Asian hit last year and this.

That song also caught the interest and attention of several international recording acts, including Nana Mouskouri (she's reportedly waxed it in French) and Art Garfunkel.

Aguilar's second LP is entitled "After Anak," and as with his first hit—a finalist (though not top song) in the first Popular Music Festival held in the Philippines last year—it includes another award winner, "The Blind, The Mute And The Deaf." The singer is signed to Vicor Music Corp. in his homeland.

In Malaysia, where he's represented through Polydor, a&r manager Eric Yeo reports plans to cut Aguilar in the local language, and perhaps to arrange a tour. His product in the original language, Tagalog, is selling strongly, adds Yeo.

Among others the studio has recorded Sham 69, the UK Subs and, most recently, the Liverpool Explosion package on the road in Britain.

The world's largest brass band—2,000 musicians from the British army—was recorded at Wembley with an audience of 45,000 for Warwick Records, and mixed in the truck. Overseas Mobile One taped Cerrone in concert and has done a great deal of other work in France—notably film soundtracks—thru a tie-up with the Ferber studio in Paris. A recent Rick Wakeman album was recorded in Switzerland and negotiations are in train for a trip to the Russian town of Riga early next year to record an opera for Russian film use.

The unpredictability of live sessions demands more resource and ingenuity than is needed in the more controllable confines of a fixed studio. Among a host of potential problems, Ainsworth cites cable routing, mains requirements, hum from lighting circuits, acoustic changes caused by curtain movement, and the often tricky problem of how to mike audiences for live reaction.

Indeed, microphone technique in general is far more critical than elsewhere. "Separation is the big problem, particularly between the band and a voice, or the band and a string section. Stage directors tend to think of appearance so they put the strings on tiers next to the drums or whatever and cause all sorts of difficulties for us."

"The thing is to create a controllable sound even though you don't require vast separation. Only 2 or 3db between the strings and the rhythm section is all right provided you can control it. To get the right flavor of a live recording is a subtle thing. You have to feel the space, but it's easy to go from one extreme to the other and then find that the recording won't breathe."

"Also you are working against time. We try to get in by 10 a.m., but the number of sessions done with an initial balance on the first number is amazing. We did a big session with Marlene Dietrich and Burt Bacharach where we had to get the orchestra to play two choruses of the national anthem at the beginning. It was the first time we had heard them. We didn't even know if the vocal mike was working."

"Then after the gig there's 90 minutes of hard work in de-rigging. By the time you've packed up it's a long day. But for me the enjoyment of mobile work is that every situation is different, and every session throws up its own set of problems."

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 8/24/79
SINGLES

This Week	Last Week	
1	2	WE DON'T TALK ANY MORE, Cliff Richard, EMI
2	1	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
3	11	BANG BANG, B.A. Robertson, Asylum
4	3	REASONS TO BE CHEERFUL, Ian Dury/Blockheads, Stiff
5	4	AFTER THE LOVE HAS GONE, Earth, Wind & Fire, CBS
6	9	DUKE OF EARL, Darts, Magnet
7	6	HERSHAM BOYS, Sham 69, Polydor
8	14	GANGSTERS, Specials, 2 Tons
9	5	ANGEL EYES/VOULEZ VOUS, Abba, CBS
10	10	DIARY OF HORACE WIMP, Electric Light Orchestra, Jet
11	19	OOH WHAT A LIFE, Gibson Brothers, Island
12	13	ANGEL EYES, Roxy Music, Polydor
13	23	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
14	12	BEAT THE CLOCK, Sparks, Island
15	17	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista
16	8	WANTED, Dooleys, GTO
17	20	MORNING DANCE, Spyro Gyra, Infinity
18	30	MONEY, Flying Lizards, Virgin
19	7	CAN'T STAND LOSING YOU, Police, A&M
20	16	STAY WITH ME TILL DAWN, Judie Tzuke, Rocket
21	18	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius
22	22	GOTTA GO HOME, Boney M., Atlantic/Hansa
23	NEW	STREET LIFE, Crusaders, MCA
24	21	IF I HAD YOU, Korgis, Rialto
25	NEW	WHEN YOU ARE YOUNG, Jam, Polydor
26	NEW	DUCHESSE, Strangers, United Artists
27	27	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Island
28	15	GIRLS TALK, Dave Edmunds, Swan Song
29	35	GONE GONE GONE, Johnny Mathis, CBS
30	32	LOST IN MUSIC, Sister Sledge, Atlantic
31	29	TEENAGE WARNING, Angelic Upstarts, Warner Bros.
32	36	YOU NEVER KNOW WHAT YOU'VE GOT, Me and You, Laser
33	33	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
34	34	GIRLS GIRLS GIRLS, Kandidate, Rak
35	NEW	REGGAE FOR IT NOW, Bill Lovelady, Charisma
36	NEW	GET IT RIGHT NEXT TIME, Gerry Rafferty, United Artists
37	37	ROCK LOBSTER, B-52's, Island
38	24	BREAKFAST IN AMERICA, Supertramp, A&M
39	NEW	STRUT YOUR FUNKY STUFF, Frankie, Philadelphia International
40	26	GOOD TIMES, Chic, Atlantic

LPs

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	4	VOULEZ VOUS, Abba, Epic
5	5	I AM, Earth Wind & Fire, CBS
6	12	SOME PRODUCT CARRI ON SEX PISTOLS, Virgin
7	11	DOWN TO EARTH, Rainbow, Polydor
8	7	REPLICAS, Tubeway Army, Beggars Banquet
9	9	OUTLANDOS D'AMOUR, Police, A&M
10	10	PARALLEL LINES, Blondie, Chrysalis
11	8	HIGHWAY TO HELL, AC/DC, Atlantic
12	6	THE BEST OF THE DOOLEYS, GTO
13	19	20 GOLDEN GREATS, Beach Boys, Capitol
14	17	STREET LIFE, Crusaders, MCA
15	21	NIGHT OWL, Gerry Rafferty, United Artists
16	14	MORNING DANCE, Spyro Gyra, Infinity
17	16	EXPOSED, Mike Oldfield, Virgin
18	15	MANILOW MAGIC, Barry Manilow, Arista
19	13	LIVE KILLER, Queen, EMI
20	22	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
21	20	BRIDGES, John Williams, Lotus
22	23	DO IT YOURSELF, Ian Dury, Stiff
23	18	COMMUNIQUE, Dire Straits, Vertigo
24	24	20 ALL TIME GREATS, Roger Whitaker, Polydor
25	NEW	TEENAGE WARNING, Angelic Upstarts, Warner Bros.
26	30	THE VERY BEST OF LEO SAYER, Chrysalis
27	NEW	AT BUDOKAN, Bob Dylan, CBS
28	25	B-52's, Island
29	NEW	RISOME, Chic, Atlantic
30	26	LONGER, David Bowie, RCA
31	34	GO WEST, Village People, Mercury

32	28	BAD GIRLS, Donna Summer, Casablanca
33	40	MANIFESTO, Roxy Music, Polydor
34	33	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
35	29	LAST THE WHOLE NIGHT LONG, James Last, Polydor
36	31	DIRE STRAITS, Vertigo
37	32	OUT OF THE BLUE, Electric Light Orchestra, Jet
38	27	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
39	NEW	TUBEWAY ARMY, Beggars Banquet
40	39	SKY, Ariola

CANADA

(Courtesy of Canadian Recording Industry Assn.)
As of 8/22/79
SINGLES

This Week	Last Week	
1	4	BORN TO BE ALIVE, Patrick Hernandez, Columbia
2	3	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	1	RING MY BELL, Anita Ward, TK
4	2	BAD GIRLS, Donna Summer, Casablanca
5	19	GOOD TIMES, Chic, Atlantic
6	9	MY SHARONA, The Knack, Capitol
7	NEW	GOODBYE STRANGER, Supertramp, A&M
8	17	SHINE A LITTLE LOVE, ELO, Jet
9	10	GOLD, John Stewart, RSO
10	11	I WANT YOU TO WANT ME, Cheap Trick, Columbia
11	7	HOT STUFF, Donna Summer, Casablanca
12	8	DOES YOUR MOTHER KNOW, Abba, Atlantic
13	5	LOGICAL SONG, Supertramp, A&M
14	NEW	ONE WAY OR ANOTHER, Blondie, Chrysalis
15	NEW	YOU CAN'T CHANGE THAT, Raydio, Arista
16	NEW	MAIN EVENT, Barbra Streisand, Columbia
17	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
18	15	MAKIN' IT, David Naughton, RSO
19	NEW	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
20	20	MAMA CAN'T BUY YOU LOVE, Elton John, MCA

LPs

1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	3	GET THE KNACK, Capitol
3	4	CANDY-O, Cars, Elektra
4	2	AT BUDOKAN, Cheap Trick, Epic
5	9	THE CARS, Elektra
6	5	DISCOVERY, ELO, Jet
7	6	BAD GIRLS, Donna Summer, Casablanca
8	14	DYNASTY, Kiss, Casablanca
9	15	VOULEZ VOUS, Abba, Atlantic
10	10	THE GAMBLER, Kenny Rogers, United Artists
11	7	BACK TO THE EGG, Wings, CBS
12	NEW	LOOK SHARP, Joe Jackson, A&M
13	11	RICKIE LEE JONES, Warner Bros.
14	NEW	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
15	NEW	FIRST UNDER THE WIRE, Little River Band, Capitol
16	NEW	NIGHT FLIGHT TO VENUS, Boney M., Atlantic
17	NEW	HOT SHOT, Trooper, MVA
18	8	BOMBS AWAY DREAM BABIES, John Stewart, RSO
19	12	ARMAGEDDON, Prism, GRT
20	16	COMMUNIQUE, Dire Straits, Mercury

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/27/79
SINGLES

This Week	Last Week	
1	1	EL LUTE, Boney M., Hansa Intl.
2	2	SO DIST DU, Peter Maffay, Telefunken
3	4	MOSKAU, Genghis Khan, Jupiter
4	6	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
5	5	RING MY BELL, Anita Ward, TK
6	3	POP MUSIK, M, MCA
7	7	BRIGHT EYES, Art Garfunkel, CBS
8	9	SUNDAY GIRL, Blondie, Chrysalis
9	8	HOT STUFF, Donna Summer, Casablanca
10	11	DO TO ME, Smokie, Rak
11	12	A WALK IN THE PARK, Nick Straker Band, Decca
12	13	HOW COULD THIS GO WRONG, Exile, Rak
13	NEW	DAS LIED VON MANUEL, Manuel & Pony, Polydor
14	20	EIN HERZ FÜR KINDER, Andrea Jürgens, Ariola
15	10	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
16	18	GLORIA, Umberto Tozzi, CBS
17	12	VOULEZ VOUS, Abba, Polydor
18	15	BAD GIRLS, Donna Summer, Casablanca
19	16	THE LOGICAL SONG, Supertramp, A&M
20	21	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI

21	19	SOME GIRLS, Racey, RAK
22	NEW	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
23	17	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
24	23	SULTANS OF SWING, Dire Straits, Vertigo
25	24	GENGHIS KHAN, Genghis Khan, Jupiter
26	30	BOOGIE WONDERLAND, Earth Wind & Fire/Emotions, CBS
27	NEW	ARE FRIENDS ELECTRIC?, Tubeway Army, Beggars Banquet
28	25	ONE WAY TICKET, Eruption, Hansa
29	22	RASTA MAN, Saragossa Band, Ariola
30	NEW	DANCE AWAY, Roxy Music, Polydor

LPs

1	1	STEPPENWOLF, Peter Maffay, Telefunken
2	2	BREAKFAST IN AMERICA, Supertramp, A&M
3	3	COMMUNIQUE, Dire Straits, Vertigo
4	6	LIVE KILLER, Queen, EMI
5	4	DIRE STRAITS, Vertigo
6	5	VOULEZ VOUS, Abba, Polydor
7	10	TRAUMEREIEN, Richard Clayderman, K-tel
8	12	DYNASTY, Kiss, Casablanca
9	7	FATE FOR BREAKFAST, Art Garfunkel, CBS
10	9	BAD GIRLS, Donna Summer, Casablanca
11	8	ANGEL STATION, Manfred Mann's Earthband, Bronze
12	15	HAIR, Original Soundtrack, RCA
13	13	BALLADE POUR ADELIN, Richard Clayderman, Telefunken
14	11	DISCOVERY, ELO, Jet
15	14	GONE TO EARTH, Barclay James Harvest, Polydor
16	16	PYRAMID, Alan Parsons Project, Arista
17	20	SPIRITS HAVING FLOWN, Bee Gees, RSO
18	19	WISH YOU WERE HERE, Pink Floyd, Harvest
19	18	GREATEST HITS, Simon & Garfunkel, CBS
20	NEW	I AM, Earth Wind & Fire, CBS

AUSTRALIA

(Courtesy of Kent Music Report)
As of 8/20/79
SINGLES

This Week	Last Week	
1	1	SOME GIRLS, Racey, RAK
2	2	POP MUSIK, M, MCA
3	4	RING MY BELL, Anita Ward, TK
4	7	UP THERE CAZALY, Two-Man Band, Fable
5	5	COOL FOR CATS, UK Squeeze, A&M
6	3	BRIGHT EYES, Art Garfunkel, CBS
7	9	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
8	10	REUNITED, Peaches & Herb, Polydor
9	NEW	MY SHARONA, The Knack, Capitol
10	11	ONE WAY TICKET, Eruption, RCA
11	8	HOT STUFF, Donna Summer, Casablanca
12	6	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
13	14	YOU CAN'T CHANGE THAT, Raydio, Arista
14	12	GET USED TO IT, Roger Voudouris, Warner Bros.
15	17	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
16	13	DIAMONDS, Chris Rea, Magnet
17	NEW	BAD GIRLS, Donna Summer, Casablanca
18	NEW	LIGHT MY FIRE, Amii Stewart, RCA
19	NEW	LONESOME LOSER, Little River Band, Capitol
20	19	LAY YOUR LOVE ON ME, Racey, RAK

LPs

1	1	DISCOVERY, ELO, Jet
2	2	THE VERY BEST OF LEO SAYER, Chrysalis
3	5	FIRST UNDER THE WIRE, Little River Band, Capitol
4	4	BACK TO THE EGG, Wings, MPL
5	7	ENGLISH HISTORY, Jon English, Mercury
6	6	BREAKFAST IN AMERICA, Supertramp, A&M
7	3	FATE FOR BREAKFAST, Art Garfunkel, CBS
8	9	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
9	NEW	GET THE KNACK, The Knack, Capitol
10	12	DYNASTY, Kiss, Casablanca
11	8	NO EXIT, The Angels, Albert
12	10	BAD GIRLS, Donna Summer, Casablanca
13	11	RICKIE LEE JONES, Rickie Lee Jones, Warner Bros.
14	14	I AM, Earth, Wind & Fire, CBS
15	13	THE BOB SEGER COLLECTION, Capitol
16	16	FOREVER & EVER, Demis Roussos, Philips
17	15	COMMUNIQUE, Dire Straits, Vertigo
18	17	VOULEZ VOUS, Abba, RCA
19	NEW	SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom
20	19	FLAG, James Taylor, CBS

HOLLAND

(Courtesy of TROS Radio)
As of 8/21/79
SINGLES

This Week	Last Week	
1	3	QUIEREME MUCHO, Julio Iglesias, CBS
2	1	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	4	GOTTA GO HOME/EL LUTE, Boney M., Ariola/Fleet
4	2	VOULEZ VOUS, Abba, Polydor
5	5	THIS IS MY LIFE, Shirley Bassey, EMI
6	7	ARE FRIENDS ELECTRIC?, Tubeway Army, Beggars Banquet
7	14	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
8	6	BAD GIRLS, Donna Summer, Phonogram
9	NEW	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
10	8	RING MY BELL, Anita Ward, TK
11	15	YOU CAN'T CHANGE THAT, Raydio, Arista
12	12	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
13	9	AAN DE GRENS VAN DE DUITSE HEUVELSEN, Sunstreams, CNR
14	20	GIVE UP YOUR GUNS, Buoy, EMI
15	18	HOW DO YOU MEND A BROKEN HEART, Guys 'n' Dolls, Magnet
16	NEW	BOUZOUKI PLAYER, Babe, Philips
17	NEW	WE DON'T TALK ANYMORE, Cliff Richard, EMI
18	10	THEME FROM DEER HUNTER, Shadows, EMI
19	11	GIRLS TALK, Dave Edmunds, Swan Song
20	NEW	MY SHARONA, The Knack, Capitol

ITALY

(Courtesy Germano Ruscitto)
As of 8/21/79
LPs

This Week	Last Week	
1	1	LA AND NY, Alan Sorrenti, EMI
2	2	GLORIA, Umberto Tozzi, CGD-MM
3	3	DALLA, Lucio Dalla, RCA
4	5	IN CONCERTO, Fabrizio De Andre, PFM/Ricordi
5	4	BAD GIRLS, Donna Summer, Durium
6	8	CHICAS, Miguel Bose, CBS/CGD-MM
7	6	PLASTEROID, Rockets, Rockland/CGD-MM
8	7	ERO ZERO, Renato Zero, RCA
9	12	I AM, Earth, Wind & Fire, CBS/CGD-MM
10	14	CANTAUTORI SRL, Various, Ricordi
11	18	SOLI, Adriano Celentano, Clan/CGD-MM
12	15	FLORIAN, Le Orme, Philips/Phonogram
13	NEW	LADY NIGHT, Patrick Juvet, Barclay/Ricordi
14	16	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
15	10	DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGD-MM
16	9	SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram
17	13	SINGLE MAN, Elton John, Rocket/Phonogram
18	19	LOVE TRACKS, Gloria Gaynor, Polydor/Phonogram
19	NEW	XVIII RACCOLTA, Fausto Papetti, Durium
20	11	OUTLINE, Gino Soggi, WEA

BELGIUM

(Courtesy Of Billboard Benelux)
As of 8/24/79
SINGLES

This Week	Last Week	
1	1	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
2	4	VOULEZ VOUS, Abba, Vogue
3	6	THEME FROM THE DEER HUNTER, Shadows, EMI
4	3	RING MY BELL, Anita Ward, TK
5	8	THIS IS MY LIFE, Shirley Bassey, EMI
6	NEW	QUIEREME MUCHO, Julio Iglesias, CBS
7	NEW	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Ariola
8	2	ALINE, Christophe, Vogue
9	NEW	TELL IT ALL ABOUT BOYS, Dolly Dots, WEA
10	7	BAD GIRLS, Donna Summer, Phonogram
1	3	DYNASTY, Kiss, Vogue
2	1	VOULEZ VOUS, Abba, Vogue
3	9	EMOCIONES, Julio Iglesias, CBS
4	6	FATE FOR BREAKFAST, Art Garfunkel, CBS
5	2	BAD GIRLS, Donna Summer, Phonogram
6	8	A VOUS LES FEMMES, Julio Iglesias, CBS
7	NEW	I AM, Earth, Wind & Fire, CBS
8	4	BREAKFAST IN AMERICA, Supertramp, A&M
9	NEW	DISCOVERY, ELO, Jet
10	5	COMMUNIQUE, Dire Straits, Vertigo

IRELAND

(Courtesy of MCPS for IFPI, Ireland)
As of 8/22/79
SINGLES

This Week	Last Week	
1	1	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
2	6	WE DON'T TALK ANYMORE, Cliff Richard, EMI
3	3	DO YOU WANT YOUR OLD LOBBY WASHED DOWN, Brendan Shine, Play
4	2	GREEN FIELDS OF FRANCE, Furey Bros./Davy Arthur, Banshee
5	7	LIMERICK YOU'RE A LADY, Dennis Allen, Release
6	4	WANTED, Dooleys, GTO
7	8	ONE DAY AT A TIME, Gloria, Release
8	5	VOULEZ VOUS, Abba, Epic
9	9	CAN'T STAND LOSING YOU, Police, A&M
10	NEW	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista

From The Music Capitals Of The World

LONDON

New Rak signing the East Side Band only the eighth act acquired by the discriminating Mickie Most since he started the label. ... Scotland's Edinburgh Rock Festival on Saturday (1) will be headlined by three Irish acts: Van Morrison, the Chieftains, the Undertones. Talking Heads are special guests.

"Jesus Christ Superstar" now in its eighth year at this city's Palace Theatre. Two million people have paid around \$15 million to see the record-breaking musical. ... Tom Paton, mastermind of the Bay City Rollers' success story, no longer the band's manager, much it is said, to his own relief. ... Much-needed South London rock venue, albeit one day a week, provided by promoters White Hot Management with Wednesday shows at Brixton's Ritzy 500-seater. ... More than 200 entries for Chappell-sponsored brass band march competition celebrating 150th anniversary of London's Metropolitan Police. **NICK ROBERTSHAW**

HAMBURG

RCA chief Hans Georg Baum has signed a contract for Children Records with Egon Frauenberger. ... Also at RCA, promotion head Leon Deane running a new campaign for John Denver, who appears in concert this fall, and RCA artist Jonny Hill got a silver disk for 250,000 sales of his single "Ruf Teddybear Eins-Vier."

British band the Lurkers sparking good response here. ... Likewise the group Red Baron, whose "Mysterious



TOO FUNKY—James Brown demonstrates his disco dance mastery with an unnamed partner at Toronto's Le Club, following the veteran soul star's performance at the same city's Forum.

WHOLESALE & RETAIL

Lowballing Firms Into Receivership

• Continued from page 3

cess of \$1 million, the Bank of Montreal and the chartered accountancy firm of Cooper and Lybrend.

The latter holds the mortgage on the assets of Thunder Sound studio, operated by Black and White, which is also linked to Direction Records and Inter-Global Music. Salter's disco operation is apparently not involved.

The Record World chain is owned by Don Desmarchais, who had announced in April that he wanted to open a retail operation in Buffalo, N.Y., and service it from his Canadian warehouses. He never got the chance to open the stores.

The Record World chain had been a constant source of aggravation to retailers in the Ontario market because of its lowballing discount prices which caused other retailers to suffer substantial losses.

Chain stores in particular were affected. Despite their ability to buy in greater volume than the Record World chain, they found themselves unable to match Desmarchais' price cutting.

The controversy surrounding Black and White Sales pitted companies such as Polygram and A&M

of Canada against others labels such as CBS in a backroom war over whether Canada should be exporting hot chart LPs to foreign markets.

Assistance in preparing this story provided by Dick Nusser in New York.

Earlier this month, several companies took an aggressive stance on the export situation, reportedly refusing to service companies known to be involved in the lowball trade.

Specific cases cannot be named since the refusal to sell to a company is a breach of Canada's fair trade practices as set out in the Combines Investigation Act.

The most vehemently opposed, in public, was Polygram of Canada, under the leadership of president Tom Harrold.

In a recent speech to staffers at the head office in Montreal, the Polygram president is quoted as saying in respect to the export trade business: "North American price policies will undoubtedly be affected by this phenomenon whether we like it or not."

"We can anticipate in the future that North America releases of our international acts will be delayed to enable shipment in higher priced markets elsewhere to be made without import dislocation."

A&M Unveils Audiophile Pack

TORONTO—Supertramp's recent Canadian tour is credited with helping the group's chart-topping "Breakfast In America" LP become one of the fastest selling albums in the history of the industry here.

According to A&M the album has sold 800,000 copies since its release in April.

The label is also exploiting the group's success by marketing several earlier albums as part of a unique audiophile rack unit.

Known as the Audiophile Prepak, the custom-made unit is stocked with 100 JVC half-speed lacquer pressings imported from Japan but packaged here. A total of 300 of the units have been sold to retailers across the country at a one-time price of \$1,040 for sub-distributors and \$1,250 to dealers. The hi fi disks carry a \$16.98 list price.

Supertramp's tour stirred demand for the group's catalog, too, and three of its LPs are included in the Audiophile Prepak as well as LPs by other A&M acts.

From The Music Capitals Of The World

TORONTO

Rock journalist and broadcaster Ritchie Yorke has issued a writ against Carswell/Methuen Publications claiming damages of \$500,000 for breach of contract over two books he authored: "The History Of Rock 'N' Roll" and "The Led Zeppelin Biography." Yorke is claiming damages for failure to properly market and promote these books in the U.S. The former title is related to CHUM radio's syndicated "The History Of Rock" series which Yorke researched and a series that won the Billboard Documentary Award in 1976.

Chicago became the third major act to cancel a show in this market in as many months. Poor ticket sales were cited as the reason. Kansas pulled out several days earlier due to a hand injury sustained by the group's lead singer, and Peter Frampton cancelled earlier "because of illness." CFI, the concert promotion company, claimed at the time. **DAVID FARRELL**

Closeup



Chic: a mighty force.

CHIC—Risqué, Atlantic SD16003. Produced by Nile Rodgers, Bernard Edwards.

Rodgers and Edwards are Chic. Theirs are the songs, the arrangements, the execution. Rodgers' mesmerizing rhythm guitar provides both the rock-solid foundation upon which the producers' sound is constructed, and its instant identity.

This is not to deny the contribution made by Edwards' bubbling bass work, but merely to observe that, as in the best of Holland/Dozier/Holland's Motown work, it defers to the record's "top." Remove the bass, however, and that top loses all its perspective, its thrust, its horsepower.

What is most fascinating about Rodgers and Edwards' work is their devotion to space, to sparseness, to the sound in between their chosen instrumentation and vocalists (praise be, in the latter department, to Luci Martin and Alfa Anderson's always soulful, always sensitive style and delivery).

It's exemplified by four of this album's seven songs, "Good Times," "My Forbidden Lover," "My Feet Keep Dancing" and "What About Me."

Each has Rodgers' guitar trademark. Tony Thompson's muffled but upfront-mixed drums, Edwards' energetic bass and the weaving, accentuating riffs of the producers' favored four-piece string section.

Yet each is as spacious as the plains of Texas. In an age of disco dictates, where technical trickery is too often substituted for creativity, the manner in which Chic's helmsmen eschew density in their music is exhilarating.

"Good Times" is additionally propelled by handclaps on the chorus, and enhanced by a lyric that's sheer sophisticated delight: "Don't be a drag, participate/Clams on the half-shell and rollerskates, rollerskates."

"My Forbidden Lover" is made exquisite, too, by the lyric ("that sinister appearance and the lies, whew, those alibis") and an infectious hook line.

"My Feet Keep Dancing" has these ingredients, plus the wit of a mid-song top dance break, a fond tribute to another Rogers, plus Astaire, whom Chic celebrated in an earlier hit, "Everybody Dance."

And "What About Me" offers, in addition to everything else, just a hint of keyboards. They're not prominent, but suggest some of the promise when Rodgers and Edwards decide to introduce fuller instrumentation into future work.

Joint Office Set

LOS ANGELES—Paul Cheslaw and Al Hersh, managers of recording artists Tom Scott and McGuinn, Clark and Hillman, have established a joint office in nearby Santa Monica.

Cheslaw, in addition to managing Scott, also established the Crimson Studio, formerly the Beach Boys' recording facility Brother Studio, with Scott and engineer Hank Cicalo.

Backman Booked

LOS ANGELES—Bernie Backman, a 36-year-old musician who entertained at last year's American Song Festival, is now entertaining the senior citizens of Arizona.

Backman, a resident of Arizona, offers his first such performance Monday (2) in the dining facilities of the Camlu Retirement Apartments in Phoenix. Additional dates are to follow.

The LP's three remaining cuts are devoted to a form more exploratory for Chic, the ballad. Instead of toning down the formula with the tempo, the producers use the slower vehicles to fill out, even sometimes to toughen, the overall sound texture.

"A Warm Summer Night" essentially comprises one four-line phrase endlessly repeated, yet it shimmers with strings to soporific effect, rather like good brandy.

"Will You Cry" suggests the same shimmering surface, but reveals a

cynical undercurrent in the lyric: "For years, you played hide and seek with my love/ You are just that kind of guy."

And "Can't Stand To Love You," though a touch up in tempo, displays all the dichotomy of a ballad with lines as threatening as "Little punk, do it for me/ Or I'll number your days." These, plus some surprisingly rock-flecked guitar, add up to a tough torch song.

C'est Chic. C'est formidable.

ADAM WHITE

Billboard SPECIAL SURVEY For Week Ending 9/1/79

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Salsa)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	W. COLON/R. BLADES Siembra, Fania 537	1	CAMILO SESTO Sentimientos, Pronto 1042
2	MONGO SANTA MARIA Red Hot, Columbia 35696	2	JULIO IGLESIAS Emociones, Alhambra 3122
3	C. CRUZ Y J. PACHECO Eternos, Vaya 180	3	SUSY LEMAN Pronto 1051
4	CELIA Y JHONY Greatest Hits, Fania 598	4	CHIRINO Y BERTHA MARIA Quiero, OCC 211
5	DIMENSION LATINA Velvet 3001	5	DENISE DE KALAFE Pronto 1053
6	W. COLON Fania 535	6	ESTRELLAS DE ORO America 1005
7	DIMENSION LATINA Lad 305	7	ANEXO 3 Alhambra 159
8	EDDIE PALMIERI Lucumi Macumba Voodoo, Epic 35523	8	JOSE DOMONGO Motivos, Melody 5628
9	RAY PEREZ Salsoul 4119	9	ROCIO DURCAL Vol. 2, Pronto 1045
10	CHARANGA 76 Wanda TR 11	10	BRAULIO Pequeña Amante, Alhambra 6044
11	J. PACHECO Los Amigos, Fania 540	11	ROBERTO CARLOS Amigo, Caytronics 1505
12	PACHECO Y MELON Llego Melon, Vaya 70	12	LOLITA Caytronics 1539
13	EDDIE PALMIERI The Music Man, Tico 1420	13	OSCAR FONTANA Nuestros Boleros, Fontana 1479
14	LA LUPE Apasionados, Tico 1421	14	JOSE JOSE Lo Pasado Pasado, Pronto 1046
15	OSCAR D'LEON TH 2045	15	DANIEL MAGAL Cara de Gitana, Caytronics 1516
16	FANIA ALL STARS Fania 515	16	ROLANDO OJEDA Aquellos Boleros, Alhambra 150
17	SAOCO Salsoul 4121	17	ROBERTO JORDAN Arcano 3446
18	SONORA PONCENA Orquesta de Mi Tierra, Inca 1064	18	RIGO TOVAR Con Mariachi, Melody 5629
19	ISMAEL QUINTANA Vaya 82	19	CAMILO SESTO Nuevos Exitos, Pronto 1058
20	RAY RODRIGUEZ Tico 1432	20	JULIO IGLESIAS Todos Los Dias Un Dia, Alhambra 3151
21	LOA SONORA PONCENA El Gigante del Sur, Inca 1054	21	EMILIO JOSE Carolina Alhambra 6054
22	R. ROENA El Progreso, International 934	22	LUPITA DALLESSIO Como Tu, Orfeon 026
23	TIOTO ALLEN Intouchable, Alegre 6020	23	RAPHAEL Alhambra 141
24	GRAN COMBO En Las Vegas, GC 015	24	SOPHY Balada Para Un Loco, Velvet 8016
25	ROBERTO TORREZ Salsoul 4118	25	ROCIO JUARDO Amante Amico, Caytronics 3429

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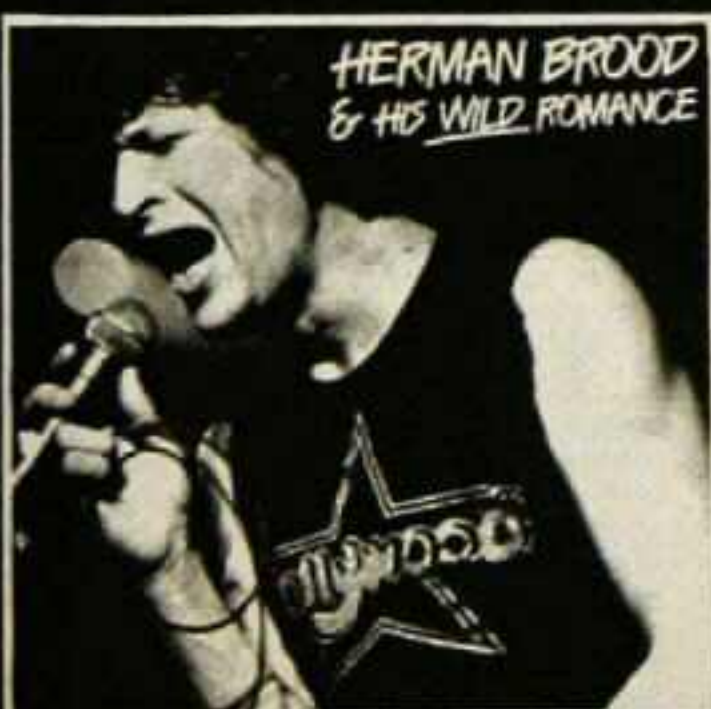
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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 9/1/79

Number of LPs reviewed this week 40 Last week 56



JIMMY BUFFETT—Volcano, MCA MCA5102. Produced by Norbert Putnam. This is the first new Buffett material in some time and it's as invigorating musically as a stiff Caribbean breeze. Recorded in Montserrat, British West Indies, the vocalist's LP reflects both the laidback lifestyle of the Caribbees and the supercharged creative environment of Buffett and friends. The writing, production and musicianship all rank with the best of Buffett. Keyboards, guitar and harmonica power this potent release.

Best cuts: Try them all.

Dealers: Expect MCA to get solidly behind this long-awaited album.

VAN MORRISON—Into The Music, Warner Bros. HS3390. Produced by Van Morrison. As with Dylan, singer/songwriter Morrison has also discovered religion and his cultural heritage. In addition to blues and jazz, from which Morrison has always borrowed freely, there is a distinct Irish Celtic feel. This is provided by the use of violin, viola, mandolin, stravalio, piccolo trumpet and penny whistle throughout. They lyrics, especially on "Rolling Hills" and "Full Force Gale," are heavily religious and therefore mesh with the old world musical flavor. Still, there's enough of the bite which Morrison fans like. His voice is as strong as ever and the saxophone work of Pee Wee Ellis is outstanding throughout.

Best cuts: "You Make Me Feel So Free," "Troubadours," "Angeliou," "And The Healing Has Begun," "Stepping Out Queen."

Dealers: Morrison has a devoted following so display accordingly.

J.D. SOUTHER—You're Only Lonely, Columbia JC36093. Produced by J.D. Souther. Souther, the noted songwriter, bows on CBS with a predominately mellow, atmospheric collection of tunes that boasts the stellar talents of guitarist Waddy Wachtel, bassist Kenny Edwards, drummer Rick Marotta, Don Grolnick on piano, Danny Kortchmar on guitar and David Sanborn on sax. Souther's guitar playing takes a backseat to his writing with many of the tunes here among his best. His vocals, although they seem a bit on the frail side, are nonetheless well suited for his delivery. Souther is also smart enough to make sure the arrangements and intensity of the material doesn't overpower him. Included is the Linda Ronstadt popularized "White Rhythm And Blues."

Best cuts: "You're Only Lonely," "White Rhythm And Blues," "Til The Bars Burn Down."

Dealers: Play in-store.

BARBARA MANDELL—Just For The Record, MCA MCA3165. Produced by Tom Collins. An extremely successful artist, having crossed to the pop and soul charts in the past, Mandrell serves up a tasty collection of songs ranging from pop to blues to country. Sure to become a successful pop singer, Mandrell doesn't abandon her country roots with tunes like "It Can Wait" and "Is It Love Yet." Collins' production is first rate. An overall well-balanced set. Synthesizer, strings, mandolin, clavinet and harmonica nicely supplement the rhythm unit along with background vocalists.

Best cuts: "Darlin'," "It Can Wait," "Selfish," and "Fooled By A Feeling."

Dealers: Mandrell, whose cover graphics are always in good taste, appeals to a wide audience. Display prominently in country and adult contemporary areas.



ROSE ROYCE—Rainbow Connection IV, Warner Bros. WHS 3387. Produced by Norman Whitfield. Veteran band turns in a set of lush ballads and disco-funk numbers that is sure to appeal to fans who liked its past best selling efforts. Side one is evenly divided with two pretty ballads ("I Wonder Where You Are Tonight," "Shine Your Light") and two uptempo numbers. Side two is meant for the serious party giver as these four songs are all cut from the disco-funk cloth. Vocals are strong throughout as is the instrumentation, especially the guitar work of Wah Wah Watson.

Best cuts: "I Wonder Where You Are Tonight," "Shine Your Light," "Bad Mother Funker," "What You Waitin' For."

Dealers: Band consistently charts well on pop & r&b.



JOE SUN—Out Of Your Mind, Ovation 1743. Produced by Brien Fisher. This is Sun's second album, and it's a perfect package of country, rock and blues that packs genuine punch and strong commerciality. Vocally, Sun makes every song emotionally believable, while the instrumentation slides in around him. Sun's husky voice and Fisher's clean, lean production combine with some excellent song choices to create a fine album deserving of across-the-board airplay.

Best cuts: There are no weak ones here.

Dealers: Display for sales in both country and pop categories.

Spotlight



LED ZEPPELIN—In Through The Out Door, Swan Song SS16002 (Atlantic). Produced by Jimmy Page. Led Zeppelin's first album since 1976's "The Song Remains The Same" shows that the high powered quartet has not lost its grasp on contemporary rock trends. The seven tracks offered here bristle with Zep's patented heavy metal riffs yet the material is so surprisingly diverse in content and delivery. Amidst the guitar riffs is a country/rock tune ("Hot Dog"), calypso ("Fool In The Rain"), blues/rock ("In The Evening") and some southern boogie ("South Sound Sauter"). Guitarist Jimmy Page, vocalist Robert Plant, bassist/keyboardist John Paul Jones and drummer John Bonham prove that hard rock and Led Zeppelin doesn't have to remain in one place. Included is a 10-minute plus rock excursion "Carousellambra" that has a cosmic feel to it.

Best cuts: "In The Evening," "Fool In The Rain," "Carousellambra," "All My Love."

Dealers: Album comes in six different covers to spur collector sales interest.



SANTA ESMERELDA—Another Cha Cha, Casablanca NBLP7175. Produced by Nicolas Shorsky, Jean Manuel de Scarano. Side one is an uninterrupted suite that features Santa Esmerelda's standard pulsating Latin rhythms with a disco beat. However, on side two "Generation" is even stronger with its lyrical content and hot horn and percussion backdrop. Also included is a well-done ballad, "Back To The Beginning." Throughout, horns and string arrangements are strong.

Best cuts: "Generation," "Another Cha Cha/Cha Cha Suite."

Dealers: Artist has had disco hits in the past.



BEETHOVEN: PIANO CONCERTO NO. 5, "EMPEROR"—Lupu, piano, Israel Philharmonic, Mehta, London Digital LDR10005. London's digital series could be the biggest classical sales success of 1979, and the acceptance easily extends to this new edition of Beethoven's most popular concerto. Lupu isn't yet a big name attraction but the performance is an extroverted, exciting one, particularly effective in the high-spirited finale. The digital process adds bite and sparkle to the piano's tone and gives the reproduction remarkable overall clarity and presence.

HARTOK: CONCERTO FOR ORCHESTRA—Philadelphia Orchestra, Ormandy, RCA Digital ARC13421. The occasion of RCA's first non-experimental digital recording has brought forth an inspired effort from Ormandy and the Philadelphia Orchestra. Many will purchase the record for the stunning sound alone, which does marvelous justice to this great 20th century sound mosaic. But don't overlook the eloquence and mastery in this interpretation, Ormandy's third recording of the work and possibly his best effort for RCA in a decade.



THE SINCEROS—The Sound of Sunbathing, Columbia JC36134. Produced by Joe Wissert. This quartet mixes new wave sparseness of sound with pop fun. There are lots of hooks and harmonies for the listener to grab onto. Vocals by Mark Kjeldsen, Don Snow, and Ron Francois have an urgent, teenage quality that works well in this format. Musicianship is tight throughout though the band never wanders from the established ground rules of mid-'60s pop. A very appealing work that fits in with the type of rock which is making a resurgence these days.

Best cuts: "Quick, Quick, Slow," "Little White Lie," "My Little Letter," "So They Know."

Dealers: Pitch to Nick Lowe fans.

CRYSTAL MANSION, 20th Century-Fox T588. Produced by Brooks Arthur. This is a very tasty set from a locally popular New Jersey/Pennsylvania outfit. The eight members play such instruments as piano, synthesizer, bass, drums, organ,

and percussion and are joined by some heavy studio musicians such as a Tom Scott and Bud Shank. At times the LP sounds like a melding between rock and big band with lots of swinging uptempo as well as mellow moments. Each tune is well-crafted and Johnny Caswell, lead singer, has a high, stand out vocal style.

Best cuts: "Talk To Me (Talk To Me)," "I Hear Music," "Lookin' For A Way To Say Goodbye," "The Garden Of Love," "Gather My Children."

Dealers: Play in-store for attention.

BLIND DATE, Windsong, BXL13403 (RCA). Produced by Jeff Glixman. Formerly known as the Ratz, this is a new hard rock band that has emerged from the San Francisco and Los Angeles new wave club scene. As such the foursome has assimilated some punkish ideas, but in spirit and execution it seems closer to such acts as Kiss, Aerosmith and Cheap Trick but leavened by a healthy dose of bubblegum. And while the band is not lacking in energy in its rock rave ups, it can slow down for more radio-acceptable midtempo pop songs. While hardly the most original band to appear, the music is an entertaining synthesis of many musical ideas currently floating around.

Best cuts: "Do You Love Me," "Twin Engines," "I'll Take You Anywhere," "Midnight Imagination."

Dealers: Expect interesting stage show from this visually oriented group. Note also clever LP cover.

Billboard's Recommended LPs

pop

IAN LLOYD—Goose Bumps, Scotti Bros. SB7104 (Atlantic). Produced by Bruce Fairbairn. Despite help from such hard rock and metal maestros as Foreigner's Lou Gramm and Mick Jones, and the Cars' Rick Ocasek, this is a light and frothy pop rock effort. It is buoyed by Lloyd's light and winsome vocals, and inventive but not demanding pop arrangements. Lloyd, formerly with Stories, chooses his material from diverse sources, including the Bee Gees, Rod Argent, Ian Hunter, and Ocasek. Another important contributor is Jim Valance, who wrote two of the songs and plays drums and keyboards. **Best cuts:** "Easy Money," "Open Heart Surgery," "Slip Away," "Goosebumps."

TROOPER—Flying Colors, MCA MCA3173. Produced by Howard Steele, Trooper. Canadian group plays driving uptempo rock although four of the 10 cuts are on the softer side which provides for a nice contrast. On all cuts, Ra McGuire's vocals have a clear, ringing quality and Brian Smith's guitar work is notable. Group also provides some nice harmonies. **Best cuts:** "She's So Sweet," "All Day And All Of The Night," "Drive Away," "3 Dressed Up As A Nine."

RICHARD T. BEAR, RCA AFL13313. Produced by Jack Richardson, Richard T. Bear. Second album by writer/singer/key-boardist Bear is a set of tightly constructed, lyric-conscious rock tunes that have a Springsteenish delivery to them. Bear's gritty voice conveys a sense of urgency and with the band backing him, along with the production and arrangements, all that urgency comes through. Included is a cover of "Ruby Tuesday," although Bear's own songs are the meat of this LP. **Best cuts:** "American Dream," "Fire," "Breakin' Out Tonight," "Squeeze Play."

BAMA—Touch Me When We're Dancing, Free Flight AHL13440 (RCA). Produced by Jim Vienneau, Bama. Three-man pop group produces a full-bodied and fluid sound that encompasses bits of country, funk, rock and even blue-eyed soul. The sound is embellished with colorful string and horn arrangements. The vocals convey emotion on the upbeat tunes and ballads. **Best cuts:** "Touch Me When We're Dancing," "Show Me Your Love," "Slowly."

THE FABULOUS THUNDERBIRDS, Takoma TAK7068 (Chrysalis). Produced by Denny Bruce. These four musicians come closest to duplicating B.B. King's sound although the Thunderbirds also seem to emulate George Thorogood's blues rock style. The band is fronted by guitarist Jimmy Vaughan with drums, bass and harmonica rounding out the quartet. **Best cuts:** "Wait On Time," "She's Tuff," "Scratch My Back."

BREAD & ROSES, Fantasy F79009. Album coordinated by Bill Belmont. This two-pocket set was cut live at the first annual Bread & Roses (a non-profit organization based in Marin County, Calif. in order to bring live entertainment to people in limited environments) Festival of Acoustic Music in 1977 at Berkeley's Greek Theatre. The tone is celebratory and spiritual with a primary folk element. The mix of entertainers is wide—Joan Baez, Jackson Browne, Boys Of The Lough, Richie Havens, Ramblin' Jack Elliott and others. **Best cuts:** Pick and choose.

soul

TWENNYNINE FEATURING LENNY WHITE—Best Of Friends, Elektra 6E223. Produced by Larry Dunn, Lenny White. Percussionist White turns in a set of eight lush songs with disco, Latin and soul overtones. Though White is doing nothing revolutionary in these areas, this is all very listenable material. Guitar work by Nick Moroch stands out on "Tropical Nights." White's jazz fans may be disappointed as this only has slight connections to jazz. **Best cuts:** "Betta," "Peanut Butter," "Tropical Nights," "Take Me Or Leave Me."

country

JERRY CLOWER—Greatest Hits, MCA MCA3162. Produced by Snuffy Miller, Bud Adreus. Sixteen stories from six of Clower's nine albums represents the best this country comedian has to offer. Often referred to as the Will Rogers of the New South, Clower's stories usually have a small degree of truth to them. They range from growing up in the South, to being on tour, to the adventures of Marcel Ledbetter. A country comedy classic. **Best cuts:** "The Resort Hotel," "The New Chan-delier," "Steel Marbles," "Sittin' Up With The Dead," and "Marcel's Talkin' Chain Saw."

FARON YOUNG—Chapter Two, MCA MCA3092. Produced by Eddie Kilroy. Young offers a new set of love ballads for his debut effort on MCA. The veteran performer issues a solidly sung package with instrumental emphasis on strings, robust percussion, piano and guitar. **Best cuts:** "Second Hand Emotion," "Single Again," "I Miss You Already."

jazz

MATRIX—Tale Of The Whale, Warner Bros. BSK3360. Produced by John Simon. Nine-member band goes for an airy and expressive sound within a horn context. Of the six compositions, five are penned by keyboardist John Harmon. Matrix's brass-oriented sound combines traditional jazz with the progressive. **Best cuts:** "The Fly," "Galadriel."

SOLAR PLEXUS—Inner City IC1067. Produced by Solar Plexus. Horn man Randy Masters and keyboardist Denny Berthiaume head up the six-man combo, augmented by two guest sidemen for this album. There's an awful lot of electronics audible, but good musicianship and numerous acoustic effects (bird whistles, wind chimes) give Solar Plexus an intriguing overall sound. **Best cuts:** "Seascape," "The Earth Laughs."

CAL COLLINS—Blues On My Mind, Concord Jazz CJ95. Produced by Carl E. Jefferson. Backed by Jeff Hamilton's drums and Bob Maize, bass, with Larry Vuckovich at the piano, guitarist Collins creates a variety of moods with eight sterling cuts. No one sweats—it's all easy-going, thoroughly professional artistry. **Best cuts:** "Dream A Little Dream Of Me," "Ruby," "Imagination."

DAVE MCKENNA, SCOTT HAMILTON & JAKE HANNA—No Bass Hit, Concord Jazz CJ97. Produced by Carl E. Jefferson. Easy flowing mainstream jazz here by a compatible threesome. McKenna's piano has been sadly underrated for decades; he is an extraordinary musician. Hamilton's tenor sax and Hanna's drums also are uncommonly satisfying. Eight revered old standards make up the program. **Best cuts:** "Easy To Love," "If Dreams Come True," "But Not For Me."

DAN SAWYER—Crossover, PMP A5020. Produced by Leon White. Guitarist Sawyer displays his talents on these seven instrumental selections that border on the pop mainstream and progressive jazz. Sawyer's guitar is complemented by keyboards, bass and drums. The material is a mix of standard and originals. **Best cuts:** "Limnop," "For My Friends," "Scott's Piano."

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 Kazak, Irv Lichtman, Jim McCullough, Dick Nussler, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Where will you go
when the volcano blows?

**Jimmy
Buffett**

Volcano

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C. Sigman

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JULIE ANDREWS &
CAROL BURNETT
SHIRLEY BASSEY
STANLEY BLAKE
PETULA CLARK
BOBBY DARIN
SAMMY DAVIS JR.
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SONNY & CHER
BARBRA STREISAND
SARAH VAUGHAN
CUCO SANCHEZ
URBIE GREEN
TRUMPET UNLIMITED
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FREDDIE McCOY
ALIZA KASHI
DON GIBSON
TEMPTATIONS
101 STRINGS
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THE CHILDREN OF
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RAY CONNIF
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LONGINES SIM-
PHONETTE SOCIETY
DALIAH LAVI
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LOS TRES REYES
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DEBBY AND DON
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PARAMOR ORCH.
CARL GRANT
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THE MUPPET SHOW
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RICHARD HOLMES
THE JOHNNY MANN
SINGERS
BENE KING
STEVE LAWRENCE
MANTOVANI
BOOTS RANDOLPH
MITCH RYDER
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WILLIE BOVAIN
IL MILIONARI
THE BRAVADA GRASS
VICKI SUNDAY
WALTER SCOTTY
RAY DAVIS & HIS
BUTTON DOWN BRASS
ARTIE KANE
STUDIO MUSICIANS
CHARLES BOYER

A LITTLE LOVE AND UNDERSTANDING

UN PEU D'AMOUR ET D'AMITIÉ

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M. Streichen

BING CROSBY
LITTLE ADRIAN
JOHN MAYNES

SEASONS

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BING CROSBY

L'AMOUR C'EST L'AMOUR DES GENS

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P. Gredus

RAY STEVENS

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THE IMPORTANCE OF THE ROSE

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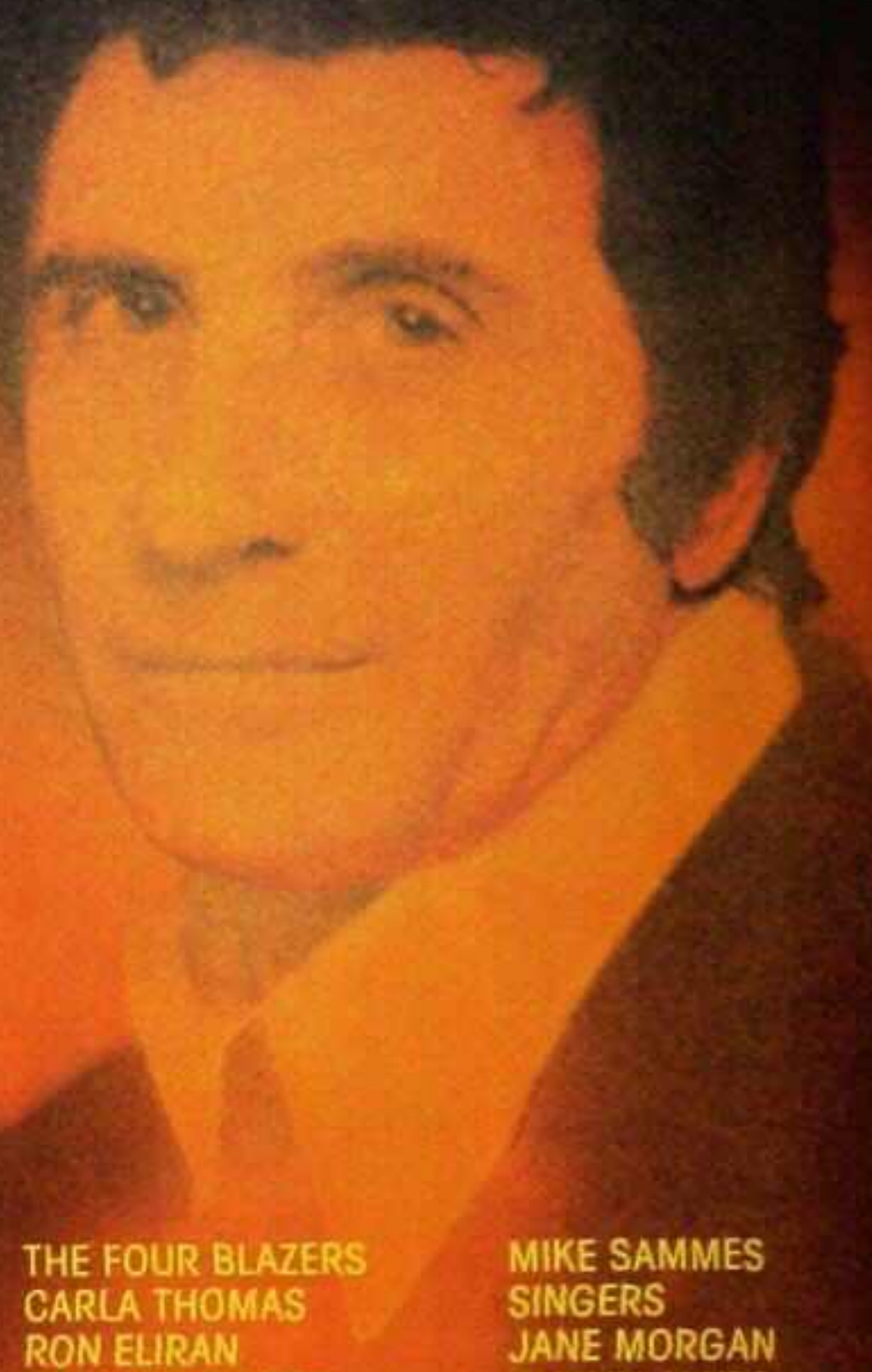
LET IT BE ME

LA LETTRE D'AMOUR

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M. Streichen

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GLEN CAMPBELL &
BOBBY GENTRY
BOB DYLAN
EVERLY BROTHERS
NEIL DIAMOND
FIFTH DIMENSION
BOBBY GOLDSBORO
DEMIS ROUSSOS
TOM JONES
BRENDA LEE
MÉLANIE
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THE YOUNG LOVERS
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GLORIA LYNNE
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THE LETTERMEN
THE ANITA KERR
SINGERS
THE FLEETWOODS
HARRY SIMEONE
CHORALE
CLAUDINE LONGET
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ALIZA KASHI
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DEUX OMBRES

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M. Streichen

ANDY WILLIAMS
JANE MORGAN
ROGER WILLIAMS
MANTOVANI & HIS
ORCHESTRA

IF ONLY I COULD LIVE MY LIFE AGAIN

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P. Delanoë, Eddy Loughran

JANE MORGAN

MARIE - MARIE

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KRIS RYAN
BOB WILSON
JOHNNY LONESOME
ADELE LEIGH

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**IT MUST BE HIM
SEUL**

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FOREVER

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OF THE SUMMER
QUAND IL EST MORT
LE POÈTE**

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R. McKuen

YOUNG AMERICANS

ROD MCKUEN

DON HO & ALIIS

I'LL SAY GOODBYE

JE PARTIRAI

G. Bécoud, L. Amode,
R. McKuen

JIMMIE RODGERS

MARI TRINI

ROCK HUDSON

**MON AMOUR
DANS LE LIT D'UN
HOMME D'AFFAIRES**

G. Bécoud, P. Delanoé,
N. Newell

VIC DANA

NATHALIE

G. Bécoud, P. Delanoé,
R. McKuen

ROD MCKUEN

WHERE WOULD I BE?

L'AVENTURE

G. Bécoud, M. Vidolin,
R. McKuen

ROD MCKUEN

YOU'D LAUGH

JE T'AIME

G. Bécoud, M. Vidolin,
A. Hamilton

TIM ROSE

MERCI BEAUCOUP

G. Bécoud, P. Delanoé,
R. McKuen

ROD MCKUEN

ON THE ROAD AGAIN

QU'EST-CE QUE

TU ATTENDS LA?

G. Bécoud, P. Delanoé,
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THE SANDELS

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Issue Date: October 20, 1979

Billboard

Ad Deadline: September 21, 1979

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 9/1/79

Number of singles reviewed
this week **98** Last week **120**

Top Single Picks

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THE KNACK—Good Girls Don't (3:07); producer: Mike Chapman; writer: Doug Fieger; publisher: Eighties ASCAP, Capitol P4771. The high flying Knack follow up "My Sharona" with a cleverly worded, youth-oriented melodic rocker that relies on a powerful lead vocal and some driving instrumentation.

KANSAS—Reason To Be (3:50); producer: Kansas; writer: K. Livgren; publishers: Don Kirshner/Blackwood BMI, Kirshner ZS94285 (CBS). Kansas' biggest singles successes have been on the strength of its ballads and this one should be no exception. An evocative lead vocal and the sparse but effective instrumentation makes this one of Kansas' more probing efforts.

ANDY GIBB & OLIVIA NEWTON-JOHN—Rest Your Love On Me (3:01); producer: none listed; writer: B. Gibb; publishers: Stigwood (Unichappell) BMI, Polydor PRO104. Veteran singers offer a beautiful rendition of the Barry Gibb tune. From the UNICEF television special soundtrack, this ballad has only an acoustic piano as backup. This leaves the vocals to carry the weight and they do it well.

recommended

JIMMY BUFFETT—Fins (3:27); producer: Norbert Putnam; writers: Jimmy Buffett, Deborah McCall, Barry Chance, Tom Corcoran; publisher: Coral Reeler BMI, MCA 41109.

RITA COOLIDGE—One Fine Day (3:44); producers: David Anderle, Booker T. Jones; writers: Gerry Goffin, Carole King; publishers: Screen Gems EMI, BMI, A&M 2169S.

CRYSTAL GAYLE—Half The Way (4:02); producer: Allen Reynolds; writers: B. Wood, R. Murphy; publishers: Chriswood BMI/Murfeezongs ASCAP, Columbia 111087.

CHER—Hell On Wheels (3:21); producer: Bob Esty; writers: Michele Aller, Bob Esty; publishers: Rick's/Aller & Esty BMI, Casablanca NB2208.

DAVID WERNER—What's Right (3:35); producers: Clearmountain, Werner, Doyle; writer: D. Werner; publishers: David Werner/Cos-K ASCAP, Epic 950756 (CBS).

J. D. SOUTHER—You're Only Lonely (3:46); producer: J. D. Souther; writer: J. D. Souther; publisher: Ice Age ASCAP, Columbia 111079.

CAROLE KING—Time Gone By (3:40); producers: Carole King, Mark Hallman; writer: Carole King; publisher: Colgems BMI ASCAP, Capitol P4766.

FLASH AND THE PAN—Down Among The Dead Men (3:50); producers: Vanda, Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI, Epic 950761 (CBS).

NATALIE COLE—Your Lonely Heart (3:58); producers: Charles Jackson, Marvin Yancy, Gene Barge; writer: Natalie Cole; publisher: Cole-arama BMI, Capitol P4767.

RACEY—Some Girls (3:23); producer: Mickie Most; writers: N. Chinn, M. Chapman; publisher: Arista ASCAP, Infinity INF50030.

ZWOI—Shaka Shaka (2:57); producers: John deNottbeck, Walter Zwoi; writer: Walter Zwoi; publisher: Mother Tongue ASCAP, EMI America P8021 (Capitol).

THE SANFORD/TOWNSEND BAND—Gopher Broke (3:45); producers: Ed Sanford, John Townsend; writers: Ed Sanford, John Townsend; publishers: Edzactly/Gandharva BMI, Warner Bros. WBS49053.

ARROGANCE—Your Sister Told Me (3:59); producers: Phil Gernhard, Michael Lloyd; writer: Don Dixon; publisher: Notorious BMI, Curb/Warner Bros. WBS49044.

RORY BLOCK—You're The One (3:32); producer: Bobby Eli; writer: Len Boone; publishers: Rare Blue/Tony Titan ASCAP, Chrysalis CHS2356.

KID BROTHER—Tell Me Another One (3:44); producer: Richard Henn; writers: Barry Kaye, Richard Henn; publishers: Home Fire/Little Sue BMI, MCA 41111.



MILLIE JACKSON—We Got To Hit It Off (3:57); producers: Brad Shapiro, Millie Jackson; writer: Benny Latimore; publisher: Sherlyn BMI, Spring SP3002 (Polydor). Jackson turns in her usual fiery vocal delivery layered over a throbbing disco beat. The lyrics, as usual, concern the trials and tribulations of being a woman. Instrumentation is punchy.

recommended

GEORGE BENSON—Hey Girl (3:40); producer: Tommy Lipuma; writers: Gerry Coffin, Carole King; publishers: Screen Gems EMI BMI, Warner Bros. WBS49051.

THE ISLEY BROTHERS—It's A Disco Night (Rock Don't Stop); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: P. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley; publisher: Bovina ASCAP, T-Neck ZS92287 (CBS).

JAMES BROWN—Star Generation (4:21); producer: Brad Shapiro; writers: B. Shapiro, R. McCormick; publisher: Kay-vette BMI, Polydor PD2005.

SMOKEY ROBINSON—Cruisin' (4:11); producer: William "Smokey" Robinson; writers: W. Robinson, M. Tarplin; publisher: Bertam ASCAP, Tamla T54306P (Motown).

LOVE UNLIMITED—High Steppin', Hip Dressin' Fella (You Got It Together) (3:27); producer: Barry White; writers: B. White, F. Wilson, P. Politi; publishers: Seven Songs/Ba-Da-BE BMI, Unlimited Gold ZS91409 (CBS).

ISAAC HAYES—Don't Let Go (3:57); producer: Isaac Hayes; writer: Jesse Stone; publishers: Screen Gems-EMI BMI, Polydor PD2011.

CHI-LITES—Higher (3:33); producer: Pardo Jones; writers: Lu Janis, Dennis Belfield; publishers: Lynnal BMI/Jarak ASCAP/Deep Canyon ASCAP, Inphasion INPX7205 (TK).

VERNON BURCH—Never Can Find A Way (Hot Love); producer: James Gadson; writers: V. Burch, H. Redmon Jr., J. Gadson; publishers: Rick's/Sand B. BMI, Chocolate City CC3201 (Casablanca).

MAVIS STAPLES—Oh What A Feeling (3:03); producers: Jerry Wexler, Barry Beckett; writers: J. Weaver, T. Jones III; publisher: Muscle Shoals BMI, Warner Bros. WBS49054.

FAT LARRY'S BAND—Lookin' For Love (3:18); producers: Larry James, WMOT; writers: Larry & Doris James; publishers: Parker/WIMOT BMI, Fantasy/WMOT FB67AM.



CRYSTAL GAYLE—Half The Way (4:02); producer: Allen Reynolds; writers: B. Wood, R. Murphy; publishers: Chriswood/Murfeezongs, BMI/ASCAP, Columbia 111087. Crystal's first single for this label highlights her vocal phrasing with producer Reynolds putting emphasis on her voice. Utilizing a lush string arrangement, the track sizzles with a tight rhythm section, giving the song a country/pop feel.

ROSANNE CASH WITH BOBBY BARE—No Memories Hangin' Round (3:23); producer: Rodney Crowell; writer: R. Crowell; publishers: Coolwell/Granite, ASCAP, Columbia 111045. With the strength evidenced by this debut single, Cash will face no problems establishing her own abilities apart from her famous name. Her clean, polished vocals play off beautifully against Bare's complementary guest duet, while members of the Hot Band add tasty instrumental touches.

BUCK OWENS—Hangin' In And Hangin' On (2:52); producer: Norro Wilson; writer: Buck Owens; publisher: Blue Book, BMI, Warner Bros. WBS49046. Owens continues his refreshing recent trend of solid ballads, convincingly rendered with a few frills, that has renewed his recording career at a critical time. The production, singing and instrumental work are simple, direct and forceful—with emphasis on the voices of Buck and Bonnie Owens.

LEON EVERETTE—The Sun Went Down In My World Tonight (2:50); producer: Unlisted; writers: Roger Murrah/Scott Anders; publishers: Magic Castle/Blackwood, BMI, Orlando ORC104. The "Lone Ranger" man is back with a beautiful MOR-flavored ballad that's reinforced by a well-orchestrated arrangement featuring piano, drums and electric guitar.

recommended

NICK NIXON—San Francisco Is A Lonely Town (3:56); producer: Glenn Keener; writer: Ben Peters; publisher: Shelby Singleton, BMI, MCA 41100.

BILL NASH—When I Wanted You (3:34); producer: A.V. Mittelestedt; writer: Gino Cunico; publisher: April Blackwood, BMI, AV MS789.

JIMMY BUFFETT—Dreamsicle (2:18); producer: Norbert Putnam; writer: Jimmy Buffett; publisher: Coral Reeler, BMI, MCA S451845.

SONNY CURTIS—The Cowboy Singer (4:03); producer: The Hitmen; writer: Sonny Curtis; publisher: Skol, BMI, Elektra E46526.

FLOYD CRAMER—Last Date (2:22); producer: Floyd Cramer; writer: Floyd Cramer; publisher: Acuff-Rose, BMI, RCA JH11715.

FLIP ANDERSON—Dock Of The Bay (2:33); producer: Gary S. Paxton; writer: Otis Redding/Steve Cropper; publisher: East Memphis, BMI, Gar-Pax 2716.

RON SHAW—What The World Needs Now (2:59); producer: Gary Brandt; writer: Bacharach/David; publisher: Blue Seas/Jac, BMI, Pacific Challenger 1636.

JERRY CLOWER—A Coon Huntin' Story (4:25); producer: Bud Andrews; writer: Jerry Clower; publisher: Leeds/Homerline, ASCAP/BMI, MCA 60064.

TOM GRANT—Sail On (3:26); producer: Dave Burgess; writer: L. Richie, Jr.; publisher: Jobete, Commodores Entertainment, ASCAP, Republic 045A RE.

JACK DANT—I Did The Right Thing (4:04); producer: Dallas Corey/Jack Dant; writer: Bobby Braddock; publisher: Tree, BMI, IMCO IMC1113.

BILLY WALKER—A Little Bit Short On Love (2:16); producers: Billy Walker/Don Lewis; publisher: Best Way, ASCAP, Caprice CA2059.

SHEILA ANDREWS—I Gotta Get Back The Feeling (2:56); producer: Brien Fisher; writers: Michael Kasser/Robert John Jones; publishers: Terrace/Blue Lake, ASCAP/BMI, Ovation OV1128.



SUZI LANE—Harmony (4:08); producer: Giorgio Moroder; writers: Moroder, Bellotte, Bastow; publisher: Revelation, Elektra E46530A. Giorgio Moroder produced this sleek rhythmic dance track that is powered by Lane's fluid vocal and a throbbing beat.

GEORGE McCRAE—Don't You Feel My Love (3:29); producers: Casey, Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick, BMI, TK 1034R. Disco hitmaker delivers a strong tune with a sensuous percussive beat and effective use of echo. Production values are strong as are McCrae's vocals.

recommended

RITCHIE FAMILY—Put Your Feet To The Beat (3:35); producer: Jacques Morali; writers: R. Dabney, A. Carey, T. Polite, R. Lee, J. Lee, N. Wilkie; publisher: Can't Stop, BMI, Casablanca NB2206.



CHERIE & MARIE CURRIE—Since You've Been Gone (2:54); producer: Jai Winding; writer: Ballard; publisher: Island, BMI, Capitol P4754. Former member of the Runaways, Cherie Currie, and sister rock out in a song that represents the best in AOR and pop values. Strong guitar and irresistible hooks stand out in this uptempo ode to lost love.

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.

Executive Turntable

• Continued from page 4

Stereo and Soundworks stores in Northern California. . . . At Capitol Magnetics, **Larry Hockemeyer** is now divisional vice president of national sales. **Bud Jackson** comes in as divisional vice president of international sales and **John Apsitis** is upped to divisional vice president of marketing administration. The latter's duties include the Musicden division as well. All are in Los Angeles with Hockemeyer formerly being national sales manager for Capitol Magnetics, while Jackson was international sales manager for Capitol Magnetics and Apsitis had been director of business administration and business affairs at Capitol Magnetics and Musicden. . . . **Sonny Neal** now manager of the William Morris Agency Nashville office. He had been assistant manager for the same office. His father, **Bob Neal** is retiring as manager of the Nashville office.

Lower Handleman Quarter Shows Trade Sales

NEW YORK—Lower first quarter (May-July) sales and net income for the Handleman Co. reflect the lower volume of business by its racked record, tape and paperback book customers.

The Clawson, Mich.-based firm, which operates about a dozen retail stores through its Sieberts subsidiary, reports net income for the three months ended July 28 down 12.4% to \$1.702 million from \$2.436 mil-

lion in 1978, on sales of \$48.1 million, a 16.8% dip from the \$57.8 million the prior year.

Mas To Chappell

LOS ANGELES—Mercury artist **Carolyn Mas** has signed a copublishing agreement with **Chappell Music**. The arrangement is between Chappell and Mas' Eggs and Coffee and Music, Ltd. (ASCAP).

TECHNICS IN BOW OF NEW LINEAR TABLE

NEW YORK — Technics, at simultaneous previews Friday (24) at U.S. headquarters in Secaucus, N.J., and the Berlin Radio-TV Fair, introduced the SL-10—the first quartz direct-drive, linear-tracking turntable.

The size of 20 stacked LPs—about 12 by 12 by 3½ inches high—it plays in a closed position with the upper half (dust cover equivalent) housing the linear (straight) tracking tone-arm, "uptoelectronic" sensor and moving coil cartridge, with the lower half having the two-speed direct-drive motor, quartz-lock circuitry and switchable cartridge pre-amp.

Monastir Moving

NEW YORK—Monastir Productions Ltd. has moved to 184 Thompson St., New York 10012. Telephone is (212) 473-5500.

Butterfly Offers Dealer Discount

LOS ANGELES—Butterfly Records' "Hottest Disco In Town" program includes a 5% discount to dealers which A.J. Cervantes, president of the label says will be increased.

The MCA-distributed company's program includes new product by Tuxedo Junction, Bob McGilpin, Destination, Hott City, Denise McCann, St. Tropez, Abbe, Fire & Ice, Cheetah, High Gloss, Black Velvet and Street Corner Symphony.

As part of the promotion campaign, Butterfly is engaging in a giveaway of several thousand asbestos gloves. "We're getting a fire truck in L.A. and we'll drive it all over town giving away the gloves," says Cervantes.

The two-year-old label is packaging its acts for a national promotional tour which begins Saturday (18).

The traveling roadshow will feature performances by St. Tropez, Tuxedo Junction, Destination, Bob McGilpin, Denise McCann and J.T. Connection.

The show, which will travel to

New York, San Francisco and Atlanta, also will feature slide and light shows.

Since its inception, Butterfly Records has grown from a staff of four to about 30 persons.

MCA Scottsdale

SCOTTSDALE, Ariz.—MCA Distributing Corp. is holding a two-day conference here Monday and Tuesday (27-28). The meeting will involve its five regional directors and 21 branch managers in sales, marketing and chart seminars. A new product presentation by Infinity Records also will be offered.

Cap Bags Spector

NEW YORK—Spector Records International has signed a distribution agreement for the U.S. with Capitol Records. Spector, formed in 1974 by Bayard Spector, has been involved in publishing and licensing in Europe.

SEPTEMBER 1 1979 BILL BOARD

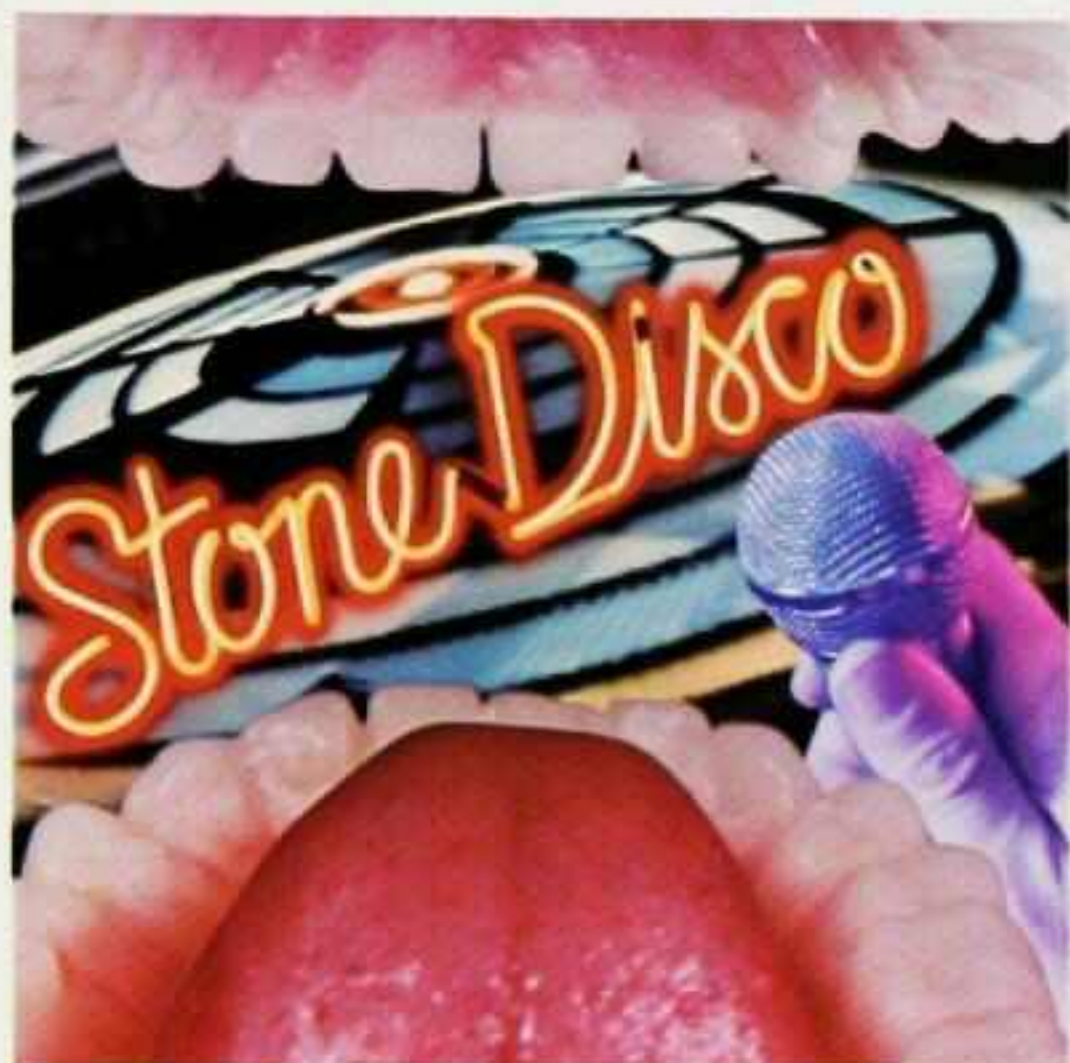
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A R = Acuff Rose; B M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley 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 Moguli Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

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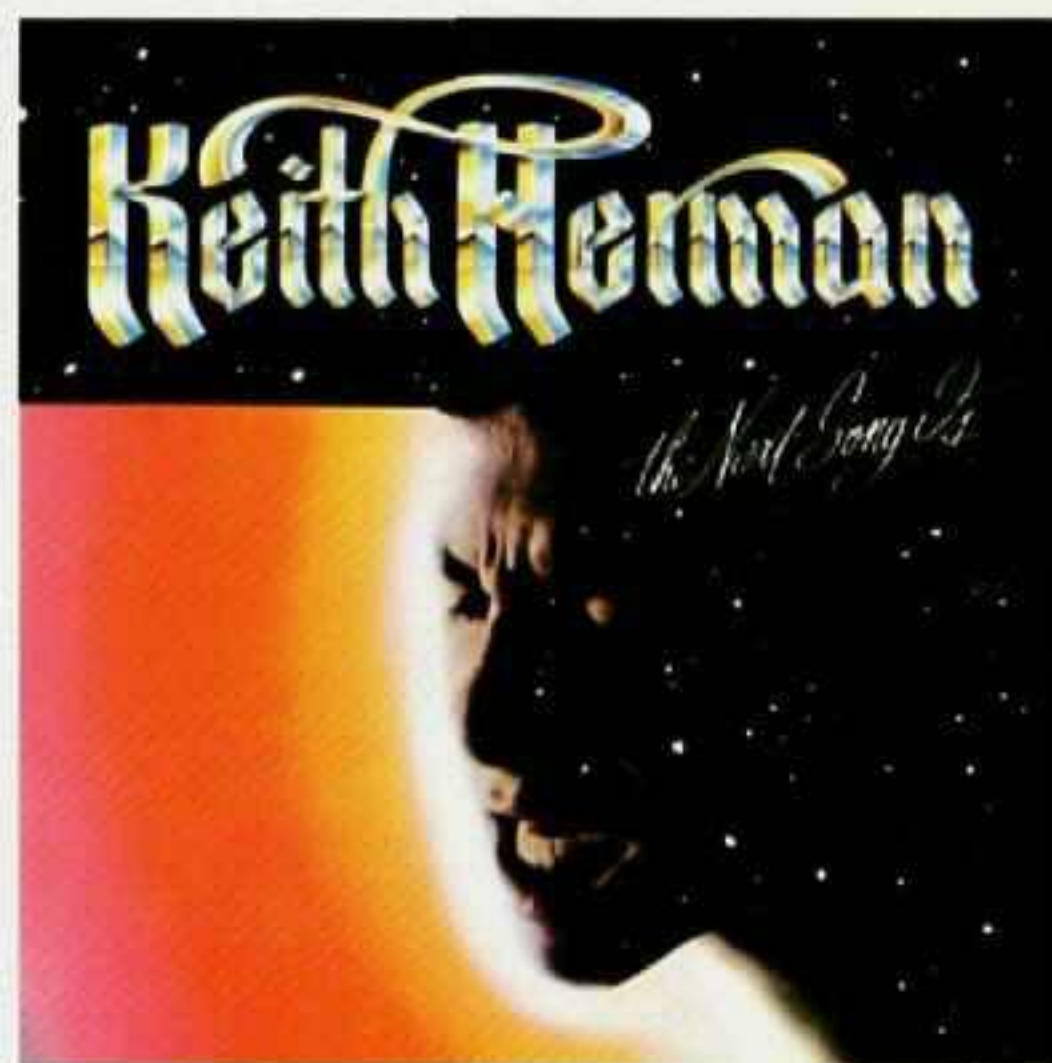
A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard

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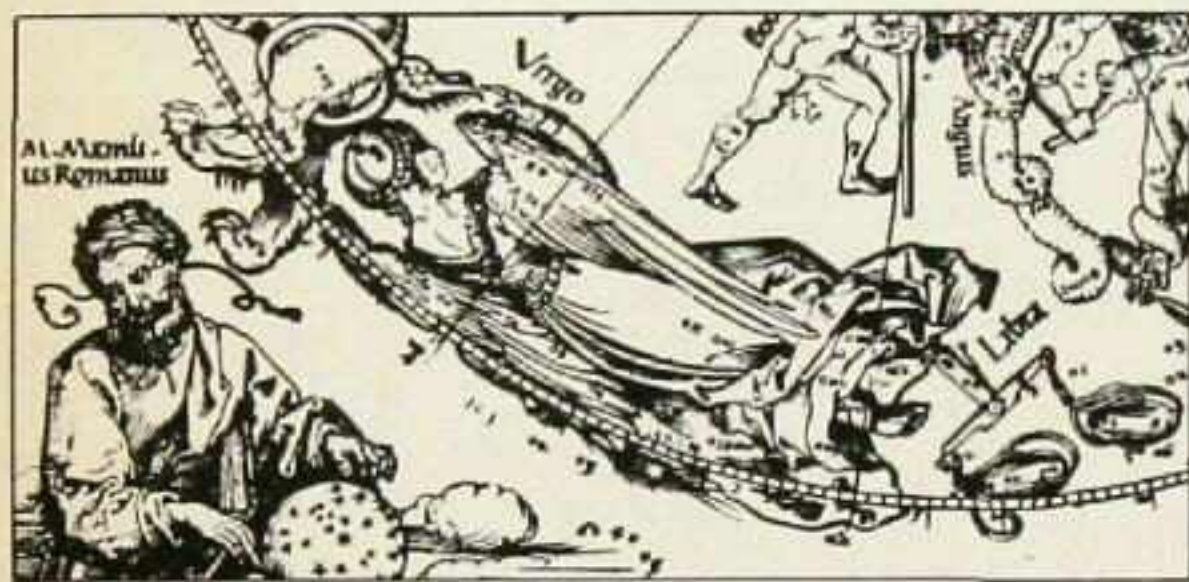
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week. ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE
★	1	10	THE KNACK Get The Knack Capitol SD 11948	▲		7.98	36	37	10	BRAM TCHAIKOVSKY Strange Man, Changed Man Polydisc Radar PD1 6211	7.98	7.98	7.98	71	61	15	ANITA WARD Songs Of Love Jama 20004 (TR)	7.98	7.98	7.98
	2	23	SUPERTRAMP Breakfast In America A&M 3708	▲		7.98	37	38	14	SWITCH Switch II Gordy GT 988 (Motown)	7.98	7.98	7.98	72	72	8	A TASTE OF HONEY Another Taste Capitol SD 11951	8.98	8.98	8.98
	3	10	CARS Candy-O Elektra SE 507	▲		8.98	38	20	11	KISS Dynasty Casablanca NBLP 7152	7.98	7.98	7.98	73	64	49	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
★	5	12	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	▲		8.98	★	43	7	PAT TRAVERS BAND Go For What You Know Polydisc PD1 6252	7.98	7.98	7.98	74	60	14	CON FUNK SHUN Candy Mercury SRM 1 3754	7.98	7.98	7.98
★	7	17	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	▲		8.98	40	39	10	DIRE STRAITS Communicue Warner Bros. WS 3330	8.98	8.98	8.98	75	77	78	VAN HALEN Warner Bros. BSK 3075	7.98	7.98	7.98
★	6	11	ELECTRIC LIGHT ORCHESTRA Discovery J&R FZ 35769 (CBS)	▲		8.98	41	41	38	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	76	81	4	PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98
★	32	2	CHIC Risqué Atlantic SD 16003	▲		8.98	★	46	4	REO SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98	77	65	41	POCO Legend MCA AA 1099	7.98	7.98	7.98
★	9	7	NEIL YOUNG Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	▲		8.98	★	47	8	NICK LOWE Labour Of Love Columbia JC 36087	7.98	7.98	7.98	★	85	4	RY COODER Bop Till You Drop Warner Bros. BSK 3358	7.98	7.98	7.98
	9	4	DONNA SUMMER Bad Girls Casablanca NBLP 7150	▲		13.98	44	44	9	BLUE OYSTER CULT Mirrors Columbia JC 36009	7.98	7.98	7.98	79	79	9	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98
★	15	3	COMMODORES Midnight Magic Motown M 8526	▲		8.98	★	NEW ENTRY	9	CHICAGO Chicago 13 Columbia FC 36105	8.98	8.98	8.98	80	42	17	BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98
★	12	6	KINKS Low Budget Arista AB 4240	▲		7.98	46	30	9	QUEEN Queen, Live Killer Elektra BB 702	12.98	12.98	12.98	81	48	12	GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98
★	14	7	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	●		8.98	★	NEW ENTRY	9	ASHFORD & SIMPSON Stay Free Warner Bros. WS 3352	8.98	8.98	8.98	82	62	7	STANLEY CLARKE I Wanna Play For You Nemperor PZ 35686 (CBS)	11.98	11.98	11.98
★	17	22	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	▲		7.98	★	NEW ENTRY	12	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	83	82	18	WAYLON JENNINGS Greatest Hits RCA AHL 3378	7.98	7.98	7.98
★	25	5	LITTLE RIVER BAND First Under The Wire Capitol SD 11954	▲		8.98	★	53	12	BILLY THORPE Children Of The Sun Capricorn CPN 8221	7.98	7.98	7.98	★	NEW ENTRY	11	PETER DINKlage Fear Of Music Sire SD 4676 (Warner Bros.)	7.98	7.98	7.98
15	10	16	JOHN STEWART Bombs Away Dream Babies RSO RS1 3051	▲			★	109	2	AC/DC Highway To Hell Atlantic SD 19744	7.98	7.98	7.98	85	51	11	PETER DINKlage Where I Should Be A&M 3710	7.98	7.98	7.98
★	19	12	DIANA ROSS The Boss Motown M7 923	▲		7.98	★	100	2	BOB JAMES Lucky Seven Tappan Zee JE 36056 (CBS)	7.98	7.98	7.98	★	93	5	DAVE EDMUNDS Repeat When Necessary Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98
17	18	9	JONI MITCHELL Mingus Arista SE 505	●		8.98	53	54	18	TRUMP Just A Game RCA AFL 3228	7.98	7.98	7.98	87	89	16	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98
18	8	10	THE WHO The Kids Are Alright MCA 2 11005	●		12.98	54	55	7	NILS LOFGREN Nils A&M SP 4756	7.98	7.98	7.98	88	45	21	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98
★	23	9	ABBA Voulez-Vous Atlantic SD 16000	▲		7.98	55	56	37	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	★	99	2	THE RECORDS Virgin VA 13130 (Atlantic)	7.98	7.98	7.98
20	21	9	SOUNDTRACK The Main Event Columbia JS 36115	▲		8.98	56	57	50	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	90	90	12	DAVID BOWIE Lodger RCA AOL 3254	8.98	8.98	8.98
21	22	6	VARIOUS ARTISTS Studio 54 Casablanca NBLP 7161	▲		13.98	57	59	21	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98	91	71	7	BOOTSIE'S RUBBER BAND This Boot Is Made For Funk N Warner Bros. BSK 3295	7.98	7.98	7.98
★	27	13	DIONNE WARWICK Dionne Arista AB 4230	▲		7.98	★	84	6	SMIFF 'N' THE TEARS Fickle Heart Atlantic SD 19742	7.98	7.98	7.98	92	50	13	KANSAS Monolith Krushner FZ 36068 (CBS)	8.98	8.98	8.98
23	24	23	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	▲		7.98	★	69	7	MASS PRODUCTION In The Purest Form Gotham SD 5211 (Atlantic)	7.98	7.98	7.98	93	94	14	TED NUGENT State Of Shock Epic FE 36000	8.98	8.98	8.98
★	26	13	CRUSADERS Street Life MCA 3094	●		7.98	★	83	7	MAXINE NIGHTINGALE Lead Me On Windang EXL 3404 (RCA)	7.98	7.98	7.98	★	NEW ENTRY	13	RANDY NEWMAN Born Again Warner Bros. WS 2346	8.98	8.98	8.98
25	11	11	TEDDY PENDERGRASS Teddy F.R. FZ 36003 (CBS)	▲		8.98	★	75	21	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	★	108	13	EDDIE RABBITT Loveline Elektra GE 181	7.98	7.98	7.98
26	13	28	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲		8.98	★	76	6	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98	96	96	3	DENIECE WILLIAMS When Love Comes Calling Arc JC 15568 (CBS)	7.98	7.98	7.98
27	28	10	CHUCK MANGIONE An Evening Of Magic A&M SP 6701	▲		13.98	63	58	11	ATLANTA RHYTHM SECTION Underdog Polydisc PD1 6200	7.98	7.98	7.98	97	98	5	RACHEL SWEET Columbia JC 36101	7.98	7.98	7.98
★	31	62	THE CARS Elektra GE 135	▲		7.98	64	66	5	MICHAEL HENDERSON Do It All Buddah BDS 5719 (Arista)	7.98	7.98	7.98	98	88	41	PEACHES & HERB 2-Hot Polydisc/MVP PD1 6172	7.98	7.98	7.98
29	29	7	LTD Devotion A&M SP 4771	▲		7.98	★	74	3	SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury SRM 1 3793	7.98	7.98	7.98	99	97	28	SISTER SLEDGE We Are Family Cotillion COT 5209 (Atlantic)	7.98	7.98	7.98
★	33	7	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	▲		8.98	66	68	11	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	★	110	2	RAINBOW Down To Earth Polydisc PD 1 6221	7.98	7.98	7.98
★	35	22	G.O. Disco Night Arista AB 4225	●		7.98	67	63	29	BEE GEES Spirits Having Flown RSO RS1 3041	8.98	8.98	8.98	101	92	51	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98
★	36	22	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	▲		7.98	★	78	6	PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98	102	80	15	FLASH AND THE PAN Epic JE 36018	7.98	7.98	7.98
33	34	16	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century F 583 (RCA)	▲		7.98	69	73	22	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98	103	102	10	WILLIE & LEON One For The Road Columbia KC2 36064	13.98	13.98	13.98
34	16	10	WINGS Back To The Egg Columbia FC 36057	▲		8.98	★	70	12	ISLEY BROTHERS Winner Takes All T-Nock PZ 2 36077 (CBS)	13.98	13.98	13.98	★	111	4	HEARTBEAT Curtis Mayfield RSO RS 1 3053	7.98	7.98	7.98
★	40	16	MINNIE RIPERTON Minnie Capitol SD 11936	▲		7.98														

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

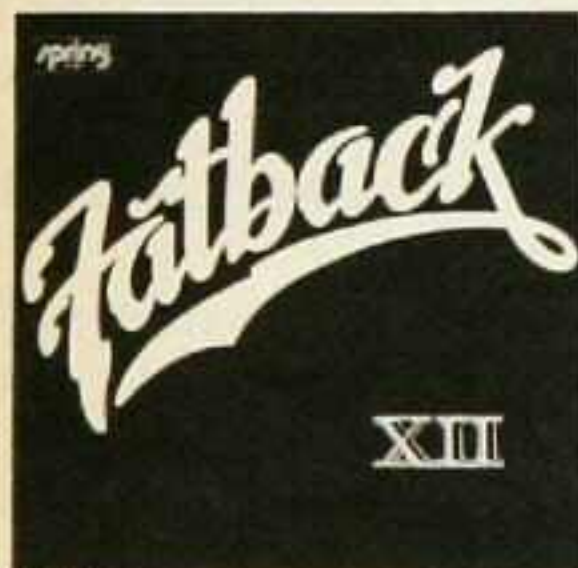
VIRGO

Virgos are talented, quick and witty. Their excellent critical sense helps them see through to the heart of any problem. These are our Virgos. And we think you'll agree that this month the stars are in our house bringing us a bevy of earthly delights.



Virgo: The sixth sign in the Zodiac, ruled by Mercury.

XII—The signs are right for Fatback and their stars are in the ascendancy. Coming off eleven albums of hits including "I Like Girls,"



SP-146723
"Freak The Freak The Funk (Rock)," Fatback XII is an album that is destined for big success. It's a funk flavored dancing special, featuring leader Bill Curtis on vocals and percussion, with stand out tunes like "You're My Candy Sweet," "Love In Perfect Harmony" and "Disco Queen."

Hey sailor. Looking for a good tune? Try the Yachts, like named group and album. Across the sea in England, they're the rage. Pop music sensibility, healthy doses of rock and roll, and witty lyrics had people in England snapping it up. Hence, the first LP in the U.S. of A. It contains



tunes not on the above mentioned such as "Suffice to Say" and "Look Back In Love" as well as hits to set your course by, like "Yachting Types" and "Semaphore Love." Produced with a new rock nod to Phil Spector by Richard Gottelher (Blondie, Darling, Robert Gordon), Yachts are in the charts.

We predict thousands more people will soon be meeting the longest running star of Off-Broadway, the original cast album of "The



SE-3672

Fantastics," re-released for this, their twentieth year. The enduringly delightful score by Tom Jones and Harvey Schmidt, melodic, funny and sentimental is sung by Jerry Orbach, Rita Gardner and Kenneth Nelson, and sounds as fresh as its premiere performance in 1959.

WAYNE HENDERSON

EMPHASIZED

PD-146227

Wayne Henderson should be "Emphasized." His success as leader of the Crusaders, his duo with Roy Ayers and his solo career point to propitious times immediately ahead. "Dancin' Love Affair" displays a favorable alignment of funk, jazz and soul, with vocals that sound like they'll soon be featured as Top 10 hits

As producer, arranger and performer, Wayne Henderson's effect on music can't be "Emphasized" too much, especially for versions of "Lover Man (Oh Where Can You Be)" and "So In Love With You."



PD-146231
Golden Earring and their new album "No Promises, No Debts" promises to bring renewed U.S. success to this European group. "Radar Love" introduced this Dutch constellation to the Ameri-

can hit charts, and "Week-end Love," "Heartbeat" and "D-Light" have the sound developed to do it again for Golden Earring. They've pioneered European rock and roll, and given it international feel. So when they make "No Promises, No Debts," they keep it.

Michele Freeman looks as good as she sounds. Her sultry vocals, produced by Don Ray in his first production association with us, carry steaming passion to songs like "Tumble Heat," "Find The Fire" and "Now That We're No Longer Lovers." Michele Freeman combines the best disco and soul in her debut. And her qualities are vocally apparent.



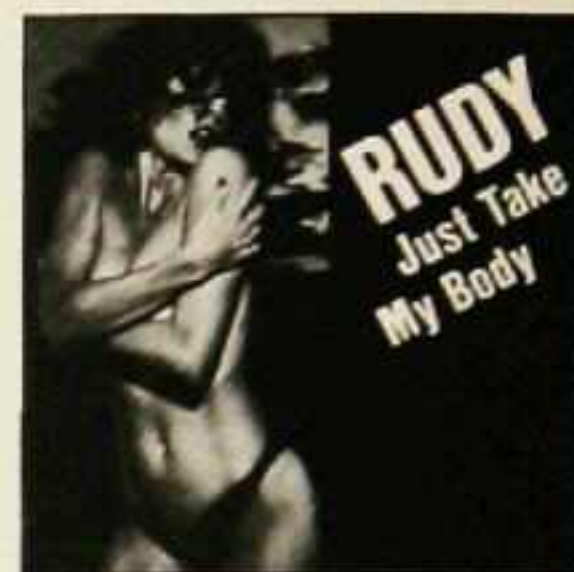
PD-146222

Put on the Simón Orchestra and along comes "Mr. Big Shot." Simon Soussan, the disco genius behind Patti Brooks, Santa Esmerelda, Arpeggio & French Kiss moves his namesake orchestra from behind cuts like "After Dark" into the spotlight on their debut album. Featuring dancing cuts like "I Close My Eyes And Count To Ten," "Dancing Suite" (a discotized Motown Hit Parade) and the



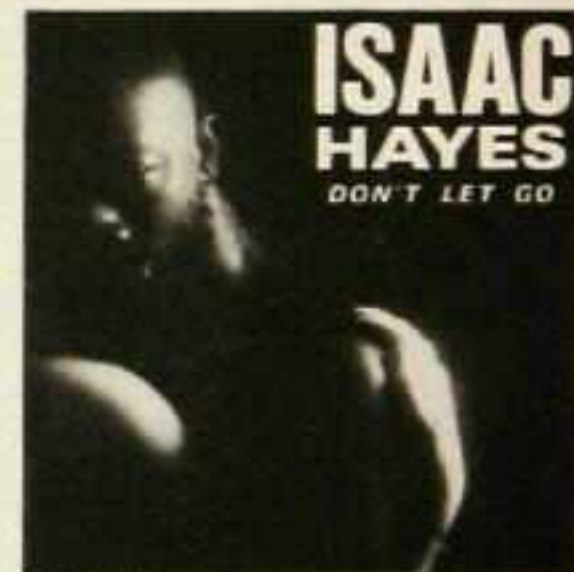
PD-146236

title cut, "Mr. Big Shot" is an album destined to meet lots of new fans, very soon.



PD-146226

If Henny Youngman went to Studio 54, "Just Take My Body" please, might be one of his punch lines. But with Rudy's first album, produced by European star-maker Jacques Fred Petrus ("I'm A Man" and "Fire Night Dance"), it's the beginning of something exciting. Their disco version of the Cream classic "White Room" is the newest influence on the scene, and is the kind to catch fire.



PD-146224

"Don't Let Go," his new album, presents Isaac Hayes at his bright shining best. Isaac has never come across sexier than on the title cut, "Fever" and "A Few More Kisses To Go" and we predict that no one who hears him can remain unmoved. "Don't Let Go" is an album whose influence brings people together.

The future looks good for the stars that shine on these new albums.

ON POLYDOR, POLYDOR/HAREM
POLYDOR/RADAR AND SPRING RECORDS & TAPES.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	95	45	BILLY JOEL 52nd Street Columbia JC 35609	▲	8.98	8.98
106	107	4	TOWER OF POWER Back On The Streets Columbia JC 35784	7.98	7.98	7.98
107	87	18	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98
108	49	17	JAMES TAYLOR Flag Columbia FC 36058	●	8.98	8.98
★	118	6	SCORPIONS Love Drive Mercury SRM1 3795	7.98	7.98	7.98
110	116	8	RALPH MacDONALD Counterpoint Merlin 2229 (TK)	7.98	7.98	7.98
★	122	4	B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	NEW ENTRY		CHARLIE Fight Dirty Arista AB 4229	7.98	7.98	7.98
113	113	5	JOAN BAEZ Honest Lullaby Epic JR 35766	7.98	7.98	7.98
114	67	19	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98
115	101	6	SOUNDTRACK Manhattan Columbia JS 36020	8.98	8.98	8.98
116	86	13	THE JONES GIRLS The Jones Girls P.R. 12 35757 (CRS)	7.98	7.98	7.98
★	134	4	GREG KINN With The Naked Eye Beserkley BZ 10063	7.98	7.98	7.98
★	128	4	GATO BARBIERI Euphoria A&M SP 4774	7.98	7.98	7.98
119	104	10	CARLY SIMON Spy Elektra EE 506	8.98	8.98	8.98
120	91	16	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98
121	123	40	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98
122	124	15	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
123	125	5	PETER TOSH Mystic Man Catalum CQC 3911 (Atlantic)	7.98	7.98	7.98
★	131	7	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
★	132	5	LOUISE GOFFIN Kid Blue Asylum AE 203	7.98	7.98	7.98
126	127	4	NIGHT Planet P-2	7.98	7.98	7.98
127	105	21	ROCKETS HSD RSL 3047	7.98	7.98	7.98
★	135	4	SOUNDTRACK More American Graffiti MCA 2 11006	11.98	11.98	11.98
129	130	2	B.B. KING Take It Home MCA 3151	7.98	7.98	7.98
130	114	35	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98
131	115	6	EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98
132	112	39	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98	7.98	7.98
133	121	21	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98
134	138	3	BARRY WHITE I Love To Sing The Songs I Sing 20th Century T 590 (RCA)	7.98	7.98	7.98
135	133	11	DOLLY PARTON Great Balls Of Fire RCA AHL 1 3361	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	<div>  STAR PERFORMER—LPs registering greatest proportionate upward progress this week </div>	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE
136	117	38	THE JACKSONS Destiny Epic JC 35552	7.98	7.98	7.98
137	137	5	LENE LOVICH Stateless J&R JC 36102 (Epic)	7.98	7.98	7.98
	149	4	CRYSTAL GAYLE We Should Be Together United Artists UALA	7.98	7.98	7.98
139	119	9	LENNY WILLIAMS Love Current MCA J155	7.98	7.98	7.98
140	120	16	GAP BAND The Gap Band Mercury 58M1 1 3758	7.98	7.98	7.98
	152	4	FIVE SPECIAL Elektra GE 206	7.98	7.98	7.98
142	140	67	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
143	141	14	McFADDEN & WHITEHEAD P.L.R. 42 35800 (CBS)	7.98	7.98	7.98
144	145	10	SMOKEY ROBINSON Where There's Smoke Tamla TF 356 (Motown)	7.98	7.98	7.98
145	150	2	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98
146	136	14	LOU RAWLS Let Me Be Good To You P.L.R. J2 36006 (CBS)	7.98	7.98	7.98
147	154	7	BLACKJACK Polydor PD1 6215	7.98	7.98	7.98
148	106	17	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36267	13.98	13.98	13.98
149	103	19	REX SMITH Sooner Or Later Columbia JC 35813	7.98	7.98	7.98
150	139	46	TOTO Columbia JC 35317	7.98	7.98	7.98
151	151	5	MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac T 130	7.98	7.98	7.98
152	156	4	JAMES BROWN The Original Disco Man Polydor PD1 6212	7.98	7.98	7.98
	163	2	GENE CHANDLER When You're #1 20th Century T 598 (RCA)	7.98	7.98	7.98
154	161	18	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3218	7.98	7.98	7.98
155	143	18	PAT METHENY New Chautauqua ECM J 1131 (Warner Bros.)	7.98	7.98	7.98
156	153	6	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
157	160	2	ELVIS PRESLEY Our Memories Of Elvis Vol. II RCA AQL 1 3448	8.98	8.98	8.98
158	126	7	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98
159	162	3	SOUNDTRACK Moonraker United Artists UA-LA 971	8.98	8.98	8.98
160	164	3	JIMI HENDRIX The Essential Jimi Hendrix Volume II Reprise HS 2293 (Warner Bros.)	7.98	7.98	7.98
161	146	18	TEENA MARIE Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	7.98
162	129	6	CANDI STATON Chance Warner Bros. BSK 3333	7.98	7.98	7.98
	172	2	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
	NEW ENTRY		NEIL LARSEN High Gear Horizon AP 738 (A&M)	7.98	7.98	7.98
165	144	93	SOUNDTRACK Saturday Night Fever RSD RS 2-4001	12.98	12.98	12.98
166	155	19	GROVER WASHINGTON JR. Paradise Elektra GE 182	7.98	7.98	7.98
167	147	4	TOM BROWNE Brown Sugar GRP 5063 (Arista)	7.98	7.98	7.98
168	174	3	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE
★	178	2	BILL CONTI Rocky II United Artists UALA 972	7.98	7.98	7.98
	170	175	3 SOUNDTRACK Meatballs RSO RS1 3056	7.98	7.98	7.98
★	179	3	VARIOUS ARTISTS A Gift Of Song/UNICEF Polydor PD1 8214	7.98	7.98	7.98
★	182	2	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98
	173	157	7 NORMAN CONNORS Invitation Arista AB 4216	7.98	7.98	7.98
★			NOEL POINTER Feel It United Artists UALA 973	7.98	7.98	7.98
	175	159	100 BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98
	176	167	22 MAZE Inspiration Capitol SW 11912	●	7.98	7.98
★			DEBBIE JACOBS Undercover Lover MCA MCA 1156	7.98	7.98	7.98
★			DAVID WERNER David Werner Epic JE 36126	7.98	7.98	7.98
	179	158	16 NEW ENGLAND Infinity INF 9007 (MCA)	7.98	7.98	7.98
★			GRACE JONES Muse Island ILPS-9538 (Warner Bros.)	7.98	7.98	7.98
	181	142	6 HOT CHOCOLATE Going Through The Motions Infinity INF 9010 (MCA)	7.98	7.98	7.98
	182	165	25 GEORGE BENSON Livin' Inside Your Love Warner Bros. 285A 3277	●	14.98	14.98
	183	166	15 ROY AYERS Fever Polydor PD1 6204	7.98	7.98	7.98
	184	168	27 POLICE Outlandos D'Amour A&M SP 4253	7.98	7.98	7.98
	185	169	40 WILLIE NELSON Live Columbia KC2 35642	●	11.98	11.98
	186	170	63 ROLLING STONES Some Girls Rolling Stones COC 35108 (Atlantic)	▲	7.98	7.98
	187	173	68 SOUNDTRACK Grease RSO RS 2 4002	▲	12.98	12.98
	188	148	10 DEVO Duty Now For The Future Warner Bros. BSK 3337	7.98	7.98	7.98
	189	190	40 CHIC C'Est Chic Atlantic SD 19209	▲	7.98	7.98
★			GEORGE THOROGOOD WITH THE DESTROYERS Better Than The Rest MCA MCA 3051	7.98	7.98	7.98
	191	181	37 ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98
	192		MAYNARD FERGUSON Hot Columbia JC 36124	7.98	7.98	7.98
	193	180	274 PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
	194	194	14 BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
	195	171	21 VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98
	196	186	15 KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
	197	187	40 BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲	8.98	8.98
	198	188	5 MICHAEL STANLEY BAND Greatest Hits Arista AB 4236	7.98	7.98	7.98
	199	199	61 FOREIGNER Double Vision Atlantic SD 19999	▲	7.98	7.98
	200	176	29 ANNE MURRAY New Kind Of Feeling Capitol SW 11849	●	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	72	Con Funk Shun	74
Abba	19	Norman Connors	173
AC/DC	50	Bill Conti	169
Ashford & Simpson	47	Ry Cooder	78
Atlanta Rhythm Section	63	John Cougar	168
Roy Ayers	183	Crusaders	24
B-52's	111	Charlie Daniels	5
Bad Company	23, 294	Devo	188
Joan Baez	113	Dine Straits	40, 130
Gato Barbieri	118	Doobie Brothers	55
Bee Gees	67	Dr. Hook	66
George Benson	182	Bob Dylan	148
Blackfoot	80	Earth, Wind & Fire	4, 121
Blackjack	147	Dave Edmunds	86
Blondie	56	Electric Light Orchestra	6
Blue Oyster Cult	44	Five Special	141
Bootsy's Rubber Band	91	Flash And The Pan	102
David Bowie	90	Foreigner	199
Herman Brood & His Wild Romance	122	Peter Frampton	85
James Brown	152	Maynard Ferguson	192
Tom Brown	167	Gap Band	140
Cameo	62	Crystal Gayle	138
Cars	3, 28	Louise Goffin	125
Chicago	45	G.O.	31
Gene Chandler	153	Van Halen	57, 75
Charlie	112	Emmylou Harris	154
Cheap Trick	26	Michael Henderson	64
		Jimi Hendrix	10

Patrick Hernandez	68	Chuck Mangione	27
Hot Chocolate	181	Teena Marie	161
Ian Hunter	114	Mass Production	59
Isley Brothers	70	Curtis Mayfield	104
Debbie Jacobs	177	Maze	176
Joe Jackson	69	McFadden & Whitehead	143
Michael Jackson	48	Pat Metheny	155
Jacksons	136	Stephanie Mills	33
Bob James	52	Joni Mitchell	17
Waylon Jennings	83	Anne Murray	200
Billy Joel	105, 175	Willie Nelson	185
Elton John	51	Michael Nesmith	151
Olivia Newton John	145	New England	179
Robert John	172	Randy Newman	94
Rickie Lee Jones	13	Night	126
Grace Jones	180	Maxine Nightingale	60
Journey	61, 163	Ted Nugent	93
Kansas	92	Robert Palmer	30
K.C. & The Sunshine Band	79	Graham Parker	133
Greg Kihn	117	Dolly Parton	135
B.B. King	129	Peaches & Herb	98
Kinks	11	Teddy Pendergrass	25
Kiss	38	Pink Floyd	193
Earl Klugh	87	Pleasure	76
Little River Band	14	Poco	77
Neil Larsen	164	Noel Pointer	174
Nils Lofgren	54	Police	184
Lene Lovich	137	Elvis Presley	157
Nick Lowe	43	Queen	46
LTD	29	Eddie Rabbit	95
Ralph MacDonald	110	Gerry Rafferty	8

Raydio	88	Sun	158
Minnie Riperton	35	Supertramp	2
Smookey Robinson	144	Rachel Sweet	97
Rockets	127	Switch	37
Kenny Rogers	41, 196	Talking Heads	84
Diana Ross	16	James Taylor	104
Scorpions	109	Bram Tchaikovsky	36
Rollings Stones	186	The Jones Girls	116
Bob Seger & The Silver Bullet Band	142	The Knack	1
Carly Simon	119	The Records	89
Sister Sledge	99	The Who	18
Patti Smith	120	George Thorogood	132, 190
Rex Smith	149	Billy Thorpe	49
Soundtrack		Peter Tosh	123
Grease	187	Toto	150
Manhattan	115	Tower Of Power	106
Meatballs	170	Pat Travers Band	39
Moonraker	159	Triumph	53
More American Graffiti	128	Marshall Tucker Band	107
Saturday Night Fever	165	Various Artists	171
The Main Event	20	Various Artists	21
The Muppets	124	Village People	195
Sniff 'N' The Tears	58	Anita Ward	71
Southside Johnny & Asbury Jukes	65	Jennifer Warnes	156
REO Speedwagon	42	Dionne Warwick	22
Spyro Gyra	32	Grover Washington Jr.	166
Michael Stanley Band	198	David Warner	178
Edwin Starr	131	Barry White	134
Gandi Station	162	Deniece Williams	96
John Stewart	15	Lenny Williams	139
Rod Stewart	181	Robin Williams	12
Barbra Streisand	197	Willie & Leon	103
Styx	73	Wings	34
Donna Summer	9, 101	Neil Young	1

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSN. OF AMERICA deal for sales of 500,000 units

RECORDING INDUSTRY ASSN. OF AMERICA needs for sales of 1,500,000 units.

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Lifelines

Births

Daughter to Alana and Rod Stewart Aug. 20 in Los Angeles. Father records for Warner Bros.

★ ★ ★

Daughter, Emily Boothe, to Paula and Mike Blanton Aug. 4 in Nashville. Father is assistant a&r director for Word/Myrrh Records.

★ ★ ★

Son, Casey, to Darcee and Charlie Black Aug. 13 in Nashville. Father is songwriter contracted to Chappell Music.

★ ★ ★

Son, Matthew Linford, to Gerry and Elenor Beckley in Los Angeles recently. Father is member of America on Capitol Records.

Marriages

Vikki Carr, singer, to Michael Nilsson, Sinclair Paint Co. executive, Aug. 20 at the Little Brown Church in Studio City, Calif. Couple is honeymooning in Austria this week.

Mavis Mackoff, Northeast promotion manager for EMI-America/UA, to John Brodey, East Coast album promotion manager for Casablanca Records, Aug. 17 in Boston.

Deaths

Dorsey Burnette, 46, singer, of a heart attack Aug. 19 at his residence in Canoga Park, Calif. He composed numerous songs and has several record hits himself, including "Tall Oak Tree," "Hey, Little One" and "Big Rock Candy Mountain." He is survived by his widow, Alberta; a daughter and six sons. One of them, Patrick, is a sound engineer. Another, Bill, is a songwriter-singer.

★ ★ ★

Urias LeFevre, 69, pioneer gospel artist, in Atlanta Aug. 21. He was based in Atlanta 40 years, recording with a trio comprised of his wife Eva Mae and brother, Alphonse LeFevre. He is survived by two daughters and two sons, one of whom, Myron, was also a recording artist.

Ertegun Fund To Be Established Oct. 5

NEW YORK—A Nesuhi Ertegun Fund will be established from the proceeds of a Humanitarian Award Dinner scheduled by the AMC Cancer Research Center and Hospital at the New York Hilton Hotel Oct. 5.

Dizzy Gillespie and Panama Francis & His Savoy Sultans will be performing at the dinner in honor of the president of WEA International. Chairman of the event is Stan Gortikov, international chairman is Coen

Solleveld, East Coast chairman is Bob Summer and Jerry Moss is West Coast chairman.

AVI Affiliate

• Continued from page 3

AVI's entertainment complex includes studios, publishing companies and the label, which has chalked up both disco and r&b successes. It is a public company traded over the counter.

Assistance in preparing this story provided by Gerry Wood.

The company has also signed a letter of intent to acquire Murray Deutch's publishing/production firm, Buttermilk Sky, which acquired a 50% interest in Bobby Shad's music publishing companies earlier this year.

Signs Canada Deal

LOS ANGELES—Butterfly Records has entered a long-term distribution and marketing agreement with MCA Records in Canada. Previously, Butterfly was pacted with MCA only in the U.S. First product from the new deal is Destination's "From Beginning To End."

Stratospheric Denial: Despite global rumors about the possible sale of A&M Records or any part of it, Jerry Moss, chairman and co-founder of the L.A.-headquartered label, emphatically denies anything is in the wind. In fact, he notes: "It is my hope that talk of any sale will fade into the ionosphere where it belongs. I believe the rumors to that effect are either being circulated by so-called sources with nothing else to talk about, or by some of our competitors in a seeming attempt to undermine our acquisition of artists and our aggressive position in the marketplace."

The fate of Capricorn Records still hangs in the balance at presstime. Eleventh hour activity sees label executives huddling once again with Polygram International for a possible deal of some sort. Another alternative that is being pursued is a series of negotiations with major independent distributors to establish independent distribution. Under that latter proposed setup, the independents would take over immediate distribution of the Capricorn catalog and refinance the label with more than \$500,000. If that doesn't work, Phonogram distribution might foreclose against the assets of Capricorn. Reportedly, Capricorn owes some \$5 million to Phonogram.

Although Capricorn president Phil Walden and executive vice president Frank Fenter were in New York all last week trying to salvage talks with Polygram for a sale of the label, most of the label's Macon-based employees have received separation papers and have filed for unemployment. Though no one has been officially dismissed, the label apparently doesn't have any money to make the payroll. The phones, disconnected since Aug. 7, are still not functioning, and the doors to the building have been locked for two weeks. Many of the label's artists, including the Allman Brothers Band, have notified the company via letters and telegrams that their contracts with Capricorn have been terminated since the label ceases to function as a record label. Billy Thorpe, who currently has a hit album and single on the charts, has reportedly signed with Polydor.

Coming back strong from heart attacks: Vibes virtuoso Cal Tjader and long-time composer, arranger and bandleader Raymond Scott, now 72. Both are recouping in California.

Federal drug enforcement agents arrested three men—including "Shug" Baggott, owner of the Possum Holler nightclub in Printer's Alley and former manager and business partner of singer George Jones—on cocaine charges Saturday (18) in Nashville. Sources close to the investigation say it may eventually lead to "at least two well-known country stars" . . . And the Feds are checking into Sly Stone leader Sylvester Stewart's finances. The IRS in L.A. alleges he owes \$116,254 in back taxes.

Bruce Springsteen will spend New Year's Eve in Los Angeles. He's giving a concert at the Forum that night. . . . The Bee Gees will donate money from their Sept. 30 concert at the Omni in Atlanta to the Martin Luther King

Jr. Center for Social Change. . . . Dick Clark's "American Bandstand" was sent live to Japan Saturday (25) via satellite as part of an all-night telethon there. On the show, which airs in the U.S. Sept. 15, were the Beach Boys and popular Japanese group Shogun. A Japanese translator was also on hand. It's believed to be the first time an American variety show was aired live in that country.

Richard Jones, father of Rickie Lee Jones, Warner Bros. budding star, is being produced in an album session by Jamie Cohen of the Entertainment Co. Cohen is the son of John Cohen, founder of the Disk Record retail chain. . . . Ray Chappell, Mobile, received the manager of the year award at the Record Bar convention in Hilton Head last week together with a plaque and a \$500 check. Store of the year was store number 67, Fayetteville, NC, which received a \$200 check. New manager of the year was Bill Bryant, Gainesville, Fla., who received a \$300 check. Dual winners of merchandisers of the year, good for a \$200 check, were Chris Schweigert, Pensacola and Richard Smith, Albuquerque. Butch Waugh, A&M, and Craig Bruhn, CBS, received plaques for label representatives of the year.

Look for a new Captain & Tennille LP in October but on a different label, Casablanca, not A&M. . . . The mayhem got hot and heavy Monday (27) at Cherokee Recording Studios in Los Angeles. Rod Stewart and crew, working on a new LP, celebrated the birth of Stewart's girl Maureen and more than one microphone bit the dust. . . . Kosh, the graphic designer of hundreds of LP covers, has wrapped up the new album by the Pointer Sisters. . . . It's more than just a rumor that First Artists (Streisand-Newman-Poitier-Hoffman-McQueen) is winding down. Where does this leave Gary LeMell ("Star Is Born," "Main Event"), the firm's music chief? . . . "Night Eagle I" is the name of Wayne Newton's new LP on Aries 11 Records.

Independent record producer Don Patterson has filed suit in U.S. District Court, L.A., against Wally Heider Recording and its parent, Filmways, Inc. Patterson alleges the company violated his civil rights when it fired him in October 1977 from his job as a driver of a remote recording vehicle. Based on his complaint that he has not been able to find suitable employment since that date, he is seeking \$1 million in compensatory damages and \$3 million in punitive damages. . . . While details of the negotiations are sketchy, the Wings catalog will shift in the "very near future" to CBS from Capitol according to a label spokesman. Paul McCartney and Wings recently signed with CBS for the U.S.

The BMI-sponsored Alternative Chorus Songwriters Showcase enjoyed a turnout of more than 1,000 for its Songwriter Expo '79, Aug. 18 and 19 at Immaculate Heart College in Hollywood. . . . Melissa Manchester joins the Muhammad Ali salute Sept. 6 at the L.A. Forum. . . . The New York Music Task Force will sponsor "New York City Music Week" to be held Sept. 24-29.

Labels Let Fly Superstars' Releases

• Continued from page 15

become the big hit of Capitol's fall season when it is released in October. Called "Beatles Rarities" it includes obscure B sides and some unreleased material. Also set for \$5.98, is "Beginnings," the first and never released in the U.S. LP by Australia's Little River Band.

Set for \$8.98 list release is a new LP by Anne Murray, in October, and a Bob Welch LP for November. In November there will also be a Natalie Cole/Peabo Bryson studio duet LP. From U/A expect a Kenny Rogers LP.

Long-awaited releases by Marvin Gaye and Stevie Wonder highlight Motown's fall release schedule. Set for October, though no specific date has been set, the Wonder single pocket LP is titled "The Secret Life Of Plants." No list price has been set.

Marvin Gaye's work, currently untitled, is also a single LP, with a release date for sometime in September. Jermaine Jackson's album, also untitled, is set for release in the same month. Again, no prices have been set and promotional campaigns for all three LPs are being solidified.

Coming from A&M is "Cornerstone" by Styx on Sept. 25. It will have an \$8.98 suggested list. And in October comes Pablo Cruise's "Part of the Game," no price yet.

Chrysalis has a new Jethro Tull slated for Sept. 14 at \$8.98, as well as Blondie's "Eat To The Beat" LP.

Elektra/Asylum's fall schedule is highlighted by the release of the long-awaited Eagles' "Long Run" in October. No price has been set as there is no final word on whether this is a single or double LP.

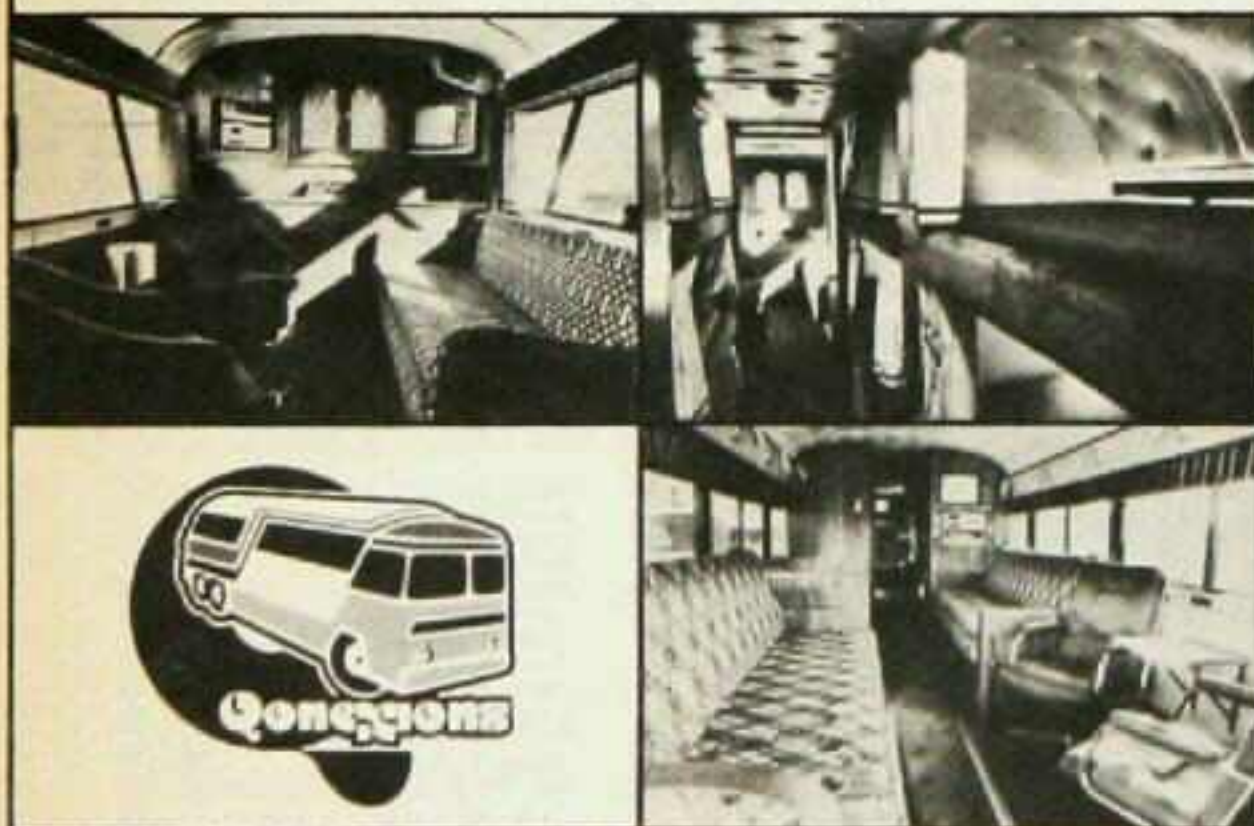
The big release from RSO will be a double live Bee Gees LP that will contain some new songs and some Bee Gees compositions that were hits for other acts performed

for the first time by the Brothers Gibb themselves.

Casablanca will have a double Village People LP, some live and some new material at \$13.98 in September. In October, a Parliament LP is due.

And at MCA: superstar product set for release includes Elton John Oct. 5 and Steely Dan in mid-October. Both LPs are \$8.98.

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