

Billboard

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The International Music-Record-Tape Newsweekly

Sept. 8, 1979 • \$3.00 (U.S.)

Jacket Suppliers Say Price Will Escalate 5%

By DICK NUSSER & IRV LICHMAN

NEW YORK—As the industry enters the last third of 1979 with brighter sales prospects, it's apparently adopting a more prudent pattern on initial jacket orders.

And whatever the label assessments of initial stockpiling, manufacturers can look forward again this year to higher prices from jacket suppliers.

For the second time since April, the price of paper board—a decade-old process now used on 90% of charted albums—is expected to go up by early fall, with an anticipated increase of 5%.

The first similar increase (Billboard, March 24, 1979) ignited a round of fabricator increases to their label accounts. However, there have been some further increases since then, attributed largely to escalating energy costs.

Thus, if as expected, the four or five major mills increase paper board prices, jacket manufacturers will admittedly confront labels with a third increase this year. The total annual increase could range from 10% to 15%.

At Shorewood Packaging, jacket prices have
(Continued on page 57)

CBS Records Bows New Price Structure

By ROMAN KOZAK

NEW YORK—CBS Records is lowering the list price to \$5.98 of much of its pop catalog, while raising some wholesale prices and adopting new returns and service policies. Most of the changes will become effective Monday (10).

Going up in price by an average of 3% will be the cost price to distributors and multiple accounts of all product lines with the exception of 7-inch and 12-inch singles, promotional, Odyssey, Masterworks and \$5.98 product.

Also going up is the list price of Masterworks LPs to \$8.98 and Odyssey releases to \$4.98. Odyssey tape counterparts are currently at that level.

Pickwick reacts to CBS. See page 3.

Going down will be the list price of "a substantial number" of CBS Records pop catalog product to \$5.98. This will include product by superstar and established artists, with the list now being prepared for release Monday (10).
(Continued on page 12)

Talent Forum Focus On Economic Problems

LOS ANGELES—What constructive measures can be taken in these economically uncertain times will be underscored at Billboard's fifth annual International Talent Forum running Wednesday through Saturday (5-8) at the Century Plaza Hotel here.

Experts from every segment of the live talent industry indicate the necessity of coming together at this time to try to solve some of the economic problems currently affecting business.

Among the additional activities and personalities added to the agenda: Joining the "Artist Development/Relations" session are Epic Records' Ron McCarrell, marketing vice presi-

dent and Al De Marino, artist development vice president; Danny Socolof, Uptown Theatre/Neo-Space Productions, Kansas City; and Arma Andon, Columbia's artist development vice president.

Leonard Rowe of Atlanta's Leonard Rowe Productions joins the promoters panel, along with Gary Perkins of Avalon Attractions. Ad-
(Continued on page 57)

Tighter Returns In Effect At CBS

NEW YORK—As CBS Records strongly defended its new pricing and returns structure, retail and rack accounts declare that the company has already placed severe restrictions on returns within the past month.

A survey of the field reveals a pattern of reported difficulties and delays in receiving re-

turn allowances on CBS product, in some cases amounting to 100% of product deemed unsalable.

Some accounts declare that CBS is, in effect, already instituting its upcoming new returns policy due in January, which includes a 20% returns factor on most product (see separate story on this page).

However, Paul Smith, senior vice president and general manager of marketing at CBS, declares that "it is and always has been in force," referring to formal returns guidelines established in 1974 that limit dealer returns to 13%.
(Continued on page 10)

L.A.: 2 New AM Radio Hotshots

See Morgan-Dees Profiles, Page 21



You've got a date with Molly. We call it "Flirtin' with Disaster," the triumphant return of those good ol' homewreckers, Molly Hatchet. They slashed their way to Gold on their debut album. Watch them break through once again as they devastate America. "Flirtin' with Disaster," JE 36110. On Epic Records and Tapes. Produced by Tom Werman. Management and Direction: Pat Armstrong and Associates. (Advertisement)

U.K. Attack On Bootlegs

By PETER JONES

LONDON—The British Phonographic Industry believes it has smashed this country's biggest bootleg operation as a result of simultaneous raids conducted in four cities recently.

The action uncovered large quantities of alleged bootleg product by Aerosmith, Patti Smith, Blondie, the Rolling Stones, David Bowie, Carole King, Chuck Berry, Jeff Beck, the Sex Pistols, Deep Purple and other major names.

Outcome of the swoops, conducted Aug. 20 and code named "Moonbeam," is that a group of men and one woman have appeared in the High Court here to give pledges not to make, sell or offer for sale any
(Continued on page 54)

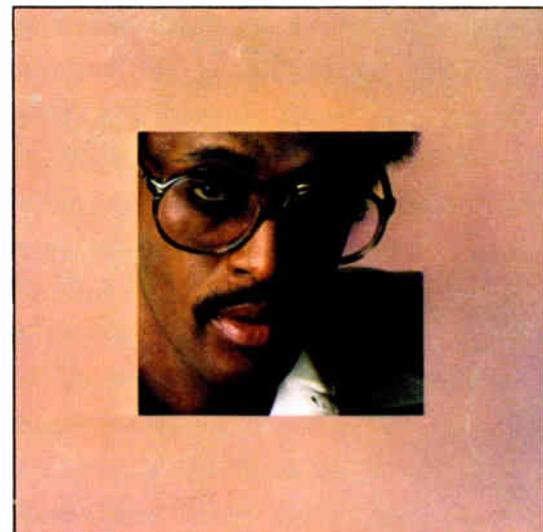
Steve & Eydie Do Battle Vs. Top 40

By ED HARRISON

LOS ANGELES—The likelihood of a veteran MOR act getting Top 40 airplay these days is rather remote. Subsequently, many MOR artists find their recording careers in jeopardy.

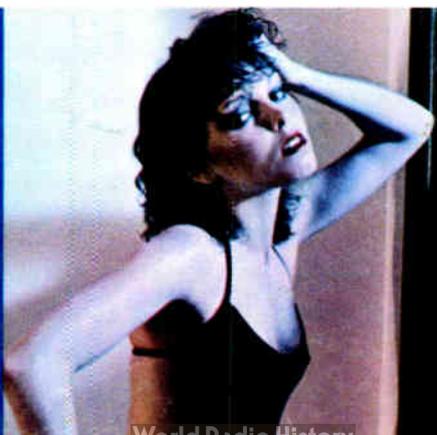
Steve Lawrence and Eydie Gorme have forcefully and painfully decided to do something about it. The veteran performers' latest recording, "Hallelujah" on Warner/Curb, has been released under a pseudonym, Parker & Penny, with the obvious intention of deceiving program directors and getting the record heard. In the process they lose their long respected identity.

States Lawrence: "The problem we face as recording artists, and
(Continued on page 9)



DAVID RUFFIN SINGS FROM THE HEART. So Soon We Change, his first Warner Bros. album, is available now. Featuring the hit single "Break My Heart" (WBS 49030). Produced by Don Davis for Druff Productions. BSK 3306. (Advertisement)

She's
Pat Benatar



Don't play
around with Pat.
In The Heat Of The Night
the album CHR 1236



Chrysalis
Records and Tapes

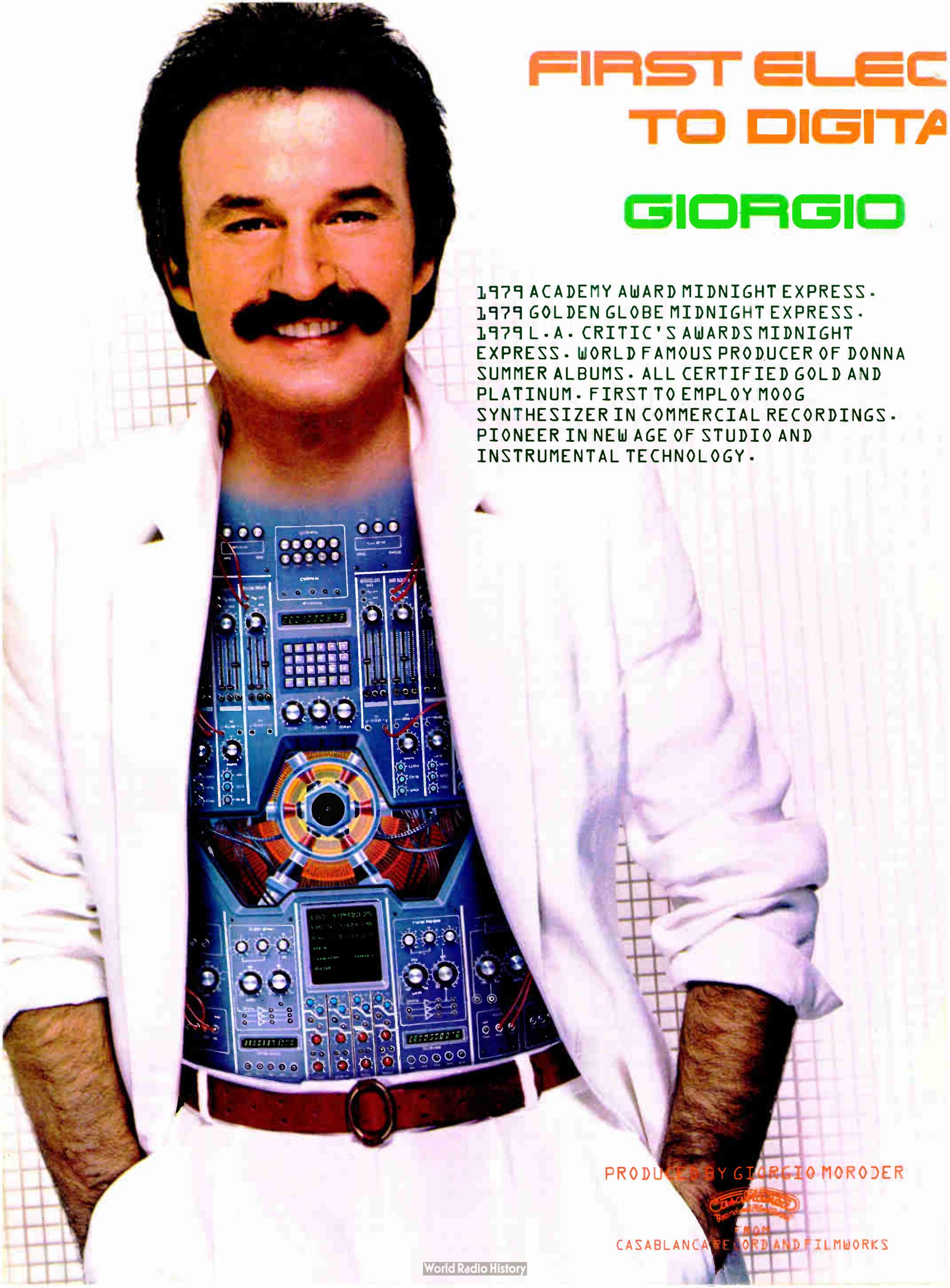
Produced by Mike Chapman and Peter Coleman

World Radio History

FIRST ELEC TO DIGITA

GIORGIO

1979 ACADEMY AWARD MIDNIGHT EXPRESS.
1979 GOLDEN GLOBE MIDNIGHT EXPRESS.
1979 L.A. CRITIC'S AWARDS MIDNIGHT
EXPRESS. WORLD FAMOUS PRODUCER OF DONNA
SUMMER ALBUMS. ALL CERTIFIED GOLD AND
PLATINUM. FIRST TO EMPLOY MOOG
SYNTHESIZER IN COMMERCIAL RECORDINGS.
PIONEER IN NEW AGE OF STUDIO AND
INSTRUMENTAL TECHNOLOGY.



PRODUCED BY GIORGIO MORODER



FROM
CASABLANCA RECORD AND FILMWORKS

TRONIC LIVE ALBUM*

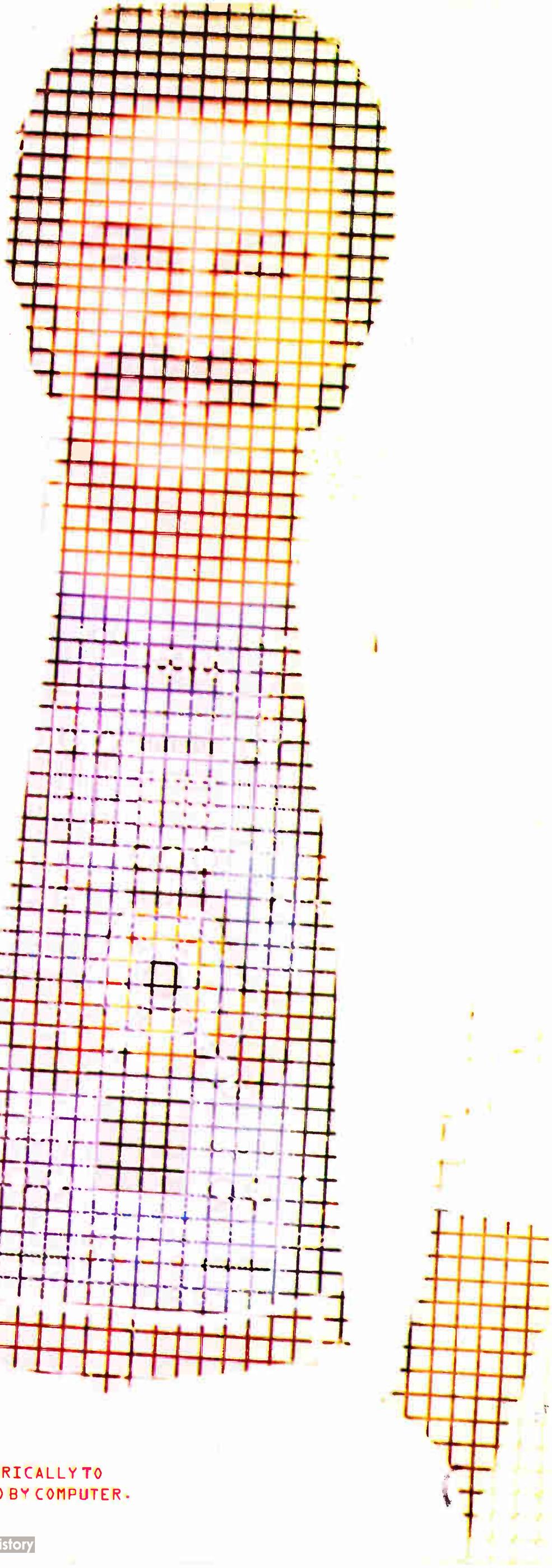
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NBLP 7169

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UNDERSTANDING ENERGY... SIMPLY.

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MICROCOMPUTERS; RECORDED BY DIGITAL PROCESS AND EDITED BY COMPUTER.
ENERGY IS ONCE AGAIN REPRODUCED AS MUSIC.



'WILL BUY ONLY WHAT WE CAN SELL'

Pickwick To Buyers: 'Chop CBS Allocation'

President Smith Urges 50% Immediate Reduction

By ELIOT TIEGEL

LOS ANGELES—Responding angrily to CBS' new sales policies (see story on page one), Pickwick International has, according to president Chuck Smith "instructed our buyers to reduce allocations of CBS product by 50% effective immediately."

The nation's largest rackjobber and retailer—through its impending 400 Musicland outlets—calls two of the new CBS marketing policies "alarming."

States Smith: "We will severely restrict our purchases of deal and promotion merchandise. Our attitude is we will simply buy only what we can sell for sure."

The first point which disturbs Pickwick has to do with the reduction in price of a large number of titles from a list of \$7.98 to \$5.98.

Comments Smith: "Our testing indicates that there is little consumer price elasticity for the product which CBS has selected for this

price reduction. We believe that these pricing moves will not materially increase unit sales at retail.

"Hence the full impact of these moves will be a significant reduction in gross margin dollars available throughout the distribution channel as well as at retail."

Smith says his firm's research shows that "unit sales must increase at least 50% to restore gross profit dollars to both distributors and retailers. Pickwick feels strongly that we cannot endorse or support conditions which in all likelihood will provide lower gross profit dollars to our customers."

"Furthermore, we will defer any action on reducing our Pickwick retail shelf prices on this product until we can determine what the probable gross margin impact will be."

Smith is also angered at the new returns pol-

icy which now limits returns to 20% of gross purchases. Says Smith: "We feel strongly that this is an unrealistic move, given today's marketplace conditions. The net impact of this move," he continues, "to both CBS and its artists will inevitably result in reduced volumes."

"We are specifically concerned about the impact of the 20% returns policy on new, breaking and marginal acts as well as the overall impact on established artists and hit product."

Smith calls the two moves "unfortunate and inappropriate" at this time. The executive believes these moves will curtail what he calls aggressive marketing activity "at a time when we should be promoting and merchandising more aggressively and exploring ways in which additional gross profit dollars can be provided in both the distribution and retail channels."

Music the Answer To Industry Fears, Asserts RIAA's Gortikov

LOS ANGELES—The American recording industry's leveled off sales condition and job cutbacks have resulted in a plethora of national media analysis. The gloom and doom headlines have industry leaders shaking their heads at the stories which accent the negatives over the positives of the business.

In this exclusive question and answer format, Stan Gortikov, president of the Recording Industry Assn. of America, offers his comments on industry economic conditions and the concomitant media coverage.

Q: What can produce a bright future for the industry?

A: Music, mostly. Music still is the universal. Millions still will respond to a performer, a performance, and a song—in recorded form. Hits will still come, and they'll sell in the mil-

lions. The best may be yet to come. The industry has experienced down cycles before, always followed by a bounce-back.

Musical stars again will enthuse the public. The era of video recording—disks and cassettes—is emerging. And digital recording, with the purest sounds ever, soon will be a source of new excitement in sound recordings.

Q: How do current industry problems mesh with the economy?

A: The recording industry does not exist isolated and insulated from the rest of the economy. Our consumers feel the pinch of gas prices, job uncertainty and inflation.

Q: But are there not some factors unique to the record industry?

A: Several factors peculiar to us

also hurt us. Quantities of returns have pyramided under permissive trade practices. Counterfeit product tempts those retailers with larceny in their souls . . . and dupes unwary consumers, thus displacing legitimate sales. And personal piracy—that is, home taping—is siphoning off an increasing amount of business.

Further, many users of recordings—namely discos and radio stations—do so with no compensation to recording companies, musicians or vocalists.

Q: Is there an upbeat side to the industry's responses to the negative economic conditions?

A: Unfortunately, people do get

(Continued on page 8)

Studio 54 Operators May Suffer Backlash

By RADCLIFFE JOE

NEW YORK—Attempts by Steve Rubell and Ian Schrager, operators of the Studio 54 discotheque here, to bargain their way out of federal tax evasion charges by claiming that White House chief of staff Hamilton Jordan once snorted cocaine at their club may have backfired.

At least that's the feeling of top disco industry observers, who say that the controversial Rubell and Schrager may have made a major political blunder by dragging the White House into the seamy morass of charges and countercharges.

As one disco industry executive puts it, "Rubell and Schrager may finally have driven the last nails into their coffins." The reasoning for this executive's train of thought, and his view represents a consensus of people polled, is that by pointing the

(Continued on page 45)

Arista Soon To Firm New Distributor Network Setup

By IRV LICHTMAN

NEW YORK—Arista Records expects to shortly conclude its first formalized relationship with its distributor network.

This will be in the nature of a contract between the label and its distributors, bringing to fruition a concept formally revealed by Elliot Goldman, executive vice president of Arista, at the NARM convention last month.

Goldman, who confirmed that discussions have "progressed well," although no signings have taken place yet, declares that the Pickwick distribution chain would most likely be the first company to enter into a pact with the label.

While each contract will have underlining generalities from a legal point of view, contract features will also reflect individualized aspects, ranging from personnel to credit.

Two other features common to all agreements would involve a time-frame and the nature of services to be provided. Goldman says he doubts if the time-frame aspect would go beyond two years, since, he explains, "things change."

Goldman adds, "We'll try to come up with contractual incentives to assist greater volume for new artists and catalog."

From a distributor point of view, Goldman notes that contracts might also specify "something they would want from us."

At an independent distributors forum at the NARM meeting, Gold-

man said his concept of a contractual relationship with its distributors was designed to "bring some stability and mutuality" to the relationship of both parties, adding later to Billboard that one area would include that of funding some distributors to expand their base and/or personnel (Billboard, April 7, 1979).

The Pickwick distribution network represents Arista in many key markets around the country, with other independents in such markets as New York (Alpha), Pika (Cleveland), Best & Gold (Buffalo), Schwartz Bros. (Washington, D.C.-Philadelphia), All-South (New Orleans), Western Merchandisers (Denver), Sound (Seattle), Stan's (Shreveport), AMI (Detroit), Bib (Charlotte) and Musicraft (Hawaii).

Network TV Execs Shape Up Country Specials Boom

By MIKE HYLAND

NASHVILLE—With more than 20 major television productions featuring country music entertainers slated for the next 12 months, the nation's networks are gearing up for what may be a record number of country-oriented specials.

Cited as reasons for the burgeoning success of country artists on tv are the widely-touted mass appeal of country music on the airwaves, the emergence of its performers' varied talents, country's popularity in the tv ratings game and the involvement of nationally recognized direc-

tors and producers in staging country extravaganzas on tv.

The current spiral of specials starting country headliners finds such artists as Crystal Gayle, Kenny Rogers, Johnny Cash, Eddie Rabbitt, Kris Kristofferson and Rita Coolidge slated for prime time big budget-productions within the coming year.

Gayle's special will follow her Sept. 16 appearance on Bob Hope's "Road To China" show. Her show for CBS will be produced by Bob Precht and co-directed by Russ Pet-



Billboard photo by Alan Penchansky

CHEAP TRICK—Attorney Elliott Kalheim, spearheading a crack-down on vendors of unlicensed T-shirts and souvenirs for rock group Cheap Trick, points to a mound of imprinted garments confiscated at the group's recent Chicago Stadium performances. He has filed suit in Federal District Court charging 14 defendants with copyright infringement in alleged unauthorized use of the Cheap Trick trademark.

Blank Tape Makers Won't Accept Whipping Boy Role

By STEPHEN TRAIMAN

NEW YORK—The blank tape industry won't be a whipping boy for the music industry's sales decline, and as far as a "copyright tax" for

home taping is concerned, opinion is sharply divided.

However, a pragmatic recognition that some type of modest levy may be inevitable to partially recompense alleged lost retail sales to artists, labels, and publisher royalties, is surfacing.

Responding to recent statements by members of the Recording Industry Assn. of America and the National Music Publishers Assn. on the impact of home taping on slumping retail sales (Billboard, Aug. 4, 1979), key blank tape marketing executives refuse to take the rap for music business shortcomings.

"It's unfair for the music industry to blame blank tape sales for its problems," maintains Erek Jensted of Ampex, while Gene LaBrie of Maxell says "the idea that home taping is a significant factor in the declining sales of record business is ludicrous." (Continued on page 42)

Sales Barometer

LOS ANGELES—How are dealers doing around the country in selling pop, country and soul product? Calls by Billboard's research department provide the following UP sales barometers:

Of 163 dealers selling pop music, 86 report sales up; 48 sales down and 29 sales stable. Of 54 dealers selling country, 26 report sales up, 10 sales down and 18 sales stable. Of 68 dealers selling soul music, 30 report sales up, 29 sales down and nine sales stable.

Billboard will provide this national survey information on a weekly basis.

coming specials including his annual Christmas show and a salute to his 25 years in show business. Both shows will be produced by the Cates brothers and will air on CBS.

Rabbitt, who has made few appearances on tv, will have his own music-variety special on NBC sometime after the first of the year. Production will begin in November, with guest stars yet to be set.

Kristofferson and Coolidge will travel to Moscow to tape their special also being produced by the

(Continued on page 49)



**WITH A PLATINUM SINGLE
AND A GOLD ALBUM,
THERE AIN'T NO STOPPIN' THEM...
PERIOD.**

"Ain't No Stoppin' Us Now" has arrived at platinum. And with McFadden & Whitehead's new single "Do You Want to Dance"/"Mr. Music" promising even more movement, don't expect their album to stop at gold.

**"McFADDEN & WHITEHEAD"
THE UNSTOPPABLE DEBUT ALBUM.
ON PHILADELPHIA INTERNATIONAL
RECORDS AND TAPES.**

Distributed by CBS Records.

RP

ROWE PRODUCTIONS PRESENTS

JACKSON'S WORLD TOUR '79

AMERICAN TOUR DATES

OCT. 2	NEW ORLEANS, LA.	MUNICIPAL AUDITORIUM	NOV. 10	HAMPTON, VA.	HAMPTON COLISEUM
OCT. 3	NEW ORLEANS, LA.	MUNICIPAL AUDITORIUM	NOV. 11	FAYETTEVILLE, N.C.	CUMBERLAND COUNTY AUD.
OCT. 4	SHREVEPORT, LA.	HIRSCH MEMORIAL COL.	NOV. 14	FT. WORTH, TEX.	TARRANT CO. CONV. CTR.
OCT. 5	MOBILE, ALA.	MUNICIPAL AUDITORIUM	NOV. 15	BATON ROUGE, LA.	CENTROPLEX
OCT. 6	HUNTSVILLE, ALA.	VON BRAUN CIVIC CENTER	NOV. 16	JACKSON, MISS.	JACKSON COLISEUM
OCT. 7	LOUISVILLE, KY.	LOUISVILLE GARDENS	NOV. 17	LAKE CHARLES, LA.	CIVIC CENTER
OCT. 12	PHILADELPHIA, PENN.	SPECTRUM	NOV. 18	HOUSTON, TEX.	HOFHEINZ PAVILION
OCT. 13	ROCHESTER, N.Y.	WAR MEMORIAL	NOV. 20	COLUMBUS, GA.	MUNICIPAL AUDITORIUM
OCT. 14	PITTSBURGH, PENN.	CIVIC ARENA	NOV. 21	GREENVILLE, S.C.	GREENVILLE AUDITORIUM
OCT. 18	SAGINAW, MICH.	SAGINAW CIVIC CENTER	NOV. 22	SAVANNAH, GA.	CIVIC CENTER
OCT. 19	INDIANAPOLIS, IND.	MARKET SQUARE ARENA	NOV. 23	MACON, GA.	MACON COLISEUM
OCT. 20	ST. LOUIS, MO.	KIEL AUDITORIUM	NOV. 24	NASHVILLE, TENN.	NASHVILLE MUNICIPAL AUD.
OCT. 21	DAYTON, OH.	UNIVERSITY OF DAYTON AR.	NOV. 25	ATLANTA, GA.	THE OMNI
OCT. 25	COLUMBUS, OH.	FAIR GROUND COLISEUM	NOV. 29	ALBUQUERQUE, N.M.	UNIV. ARENA (THE PIT)
OCT. 26	SYRACUSE, N.Y.	WAR MEMORIAL AUDITORIUM	NOV. 30	DENVER, COL.	McNICHOLS SPORTS ARENA
OCT. 27	BUFFALO, N.Y.	MEMORIAL AUDITORIUM	DEC. 1	OFF	OFF
OCT. 28	SPRINGFIELD, MASS.	CIVIC CENTER	DEC. 2	HONOLULU, HAWAII	NEAL S. BLAISDELL CENTER
NOV. 1	KALAMAZOO, MICH.	WINGS STADIUM	DEC. 6	PORTLAND, ORE.	MEMORIAL COLISEUM
NOV. 2	CHICAGO, ILL.	CHICAGO STADIUM	DEC. 7	PENDING	PENDING
NOV. 3	CLEVELAND, OH.	CONVENTION CENTER ARENA	DEC. 8	SEATTLE, WASH.	SEATTLE CENTER COLISEUM
NOV. 4	DETROIT, MICH.	COBO HALL/ARENA	DEC. 9	VANCOUVER, B.C.	PACIFIC NATIONAL EXH. AR.
NOV. 5	DETROIT, MICH.	COBO HALL/ARENA	DEC. 13	SAN BERNARDINO, CA.	SWING AUDITORIUM
NOV. 7	BALTIMORE, MD.	CIVIC CENTER	DEC. 14	PHOENIX, ARZ.	ARZ. VET. MEMORIAL COL.
NOV. 8	UNIONDALE, N.Y.	NASSAU COLISEUM	DEC. 15	SAN DIEGO, CA.	SPORTS ARENA
NOV. 9	RICHMOND, VA.	RICHMOND COLISEUM	DEC. 16	OAKLAND, CA.	OAKLAND COLISEUM

EUROPEAN TOUR TO BE ANNOUNCED





You'll go crazy
for the new
Michael Jackson album.
It's "Off the Wall."

Michael Jackson's new solo album has everybody flipping out on hot fun and cool steppin'. Featuring songs written by Michael, Paul McCartney, Stevie Wonder, and Rod Temperton of Heatwave fame.

Add the production master-touch of Quincy Jones, and you've got an album totally "Off the Wall" and definitely on the mark—guaranteed to do some pretty insane things to the charts.

So don't let another minute go by. Once you go "Off the Wall," the good times have just begun!

Off the Wall

Michael Jackson's solo debut on Epic Records and Tapes. Featuring the hot new single "Don't Stop 'Til You Get Enough."

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RIAA Chief Dispels Industry Gloom Picture

• Continued from page 4

hurt in the responsive reorganizations and reductions in staff, activities and costs. But these changes can have long-term benefits in permitting the mass of the industry to operate more effectively and efficiently. Our prior growth peaks are not necessarily our norm or par. We're suffering from economic indigestion, but the antacids are at work.

Q: Is the public unknowing about industry economics?

A: Definitely. Media coverage often assumes that all records are instant money-makers. Several years

ago, when figures were last compiled, it was shown that 77% of LPs released failed to recover their costs . . . 80% of singles . . . 95% of classics. Those breakeven figures are probably higher today, but it is helpful if these inescapable economics are broadly understood.

Q: Are some of the rising breakeven and cost problems complicated by recording artists?

A: Yes. Excesses are not confined to recording artists, but certainly they're calling the tune on recording costs, graphics and touring can amplify the problem of reasonable profitmaking.

Recording artists must realize that they are not just creators alone. They are in the recording business too, and inordinate manifestations of ego and idle wishes are counter to their own business self-interest.

On the other hand, encouragingly, some new wave artists are displaying refreshing economies in their own new conservative approaches to recording and touring.

Q: Are the industry's economic problems not real?

A: The economic problems are absolutes. There are substantial downturns in sales and profits. Heavy returns, employe layoffs, re-

organizations — all these are happening. But needed changes can be unnaturally impeded by a sour climate and "poor me" self-chastisement.

Q: What positive factors should be focused upon?

A: Our stability, first of all. We must not overlook the reality that the mass of the industry's dollar volume and institutions remain stable. It is primarily the top increment of past unusual growth that is being battered.

Q: Are consumers now balking at recent retail price increases?

A: Prices at retail have been creep-

ing upward. But way back in 1960, stereo records list-priced at \$4.98 and actually sold at retail at \$4.98. Today, 19 years later, our hottest hit albums still are advertised at retail prices around \$5. Record prices are far below most other commodities in their rate of price rises.

Q: Are consumers becoming rip-off victims as has been charged?

A: Absolutely not. And the public just is not aware (and we must tell them so) of all our industry does for that public. For example, last year recording companies actually paid \$18 million for about 75,000 free concerts open to the public in live music performances in parks, concert halls, hospitals, colleges, playgrounds, schools, libraries and museums.

These subsidies by the recording companies are contributed through the Music Performance Trust Fund and represent a donation from each record sold. Concerts are presented in more than 600 communities.

Q: Is that in addition to individual support projects?

A: Yes. Industry companies truly participate in public-good projects and charities throughout America. Hundreds of thousands of dollars from companies and individuals support diverse charity projects via individual donations, subsidized concerts, fund-raising events and donated recordings.

Likewise, recording artists also are liberal with their money and their talent in such public support. Too few know this.

Q: Has disco had any role in helping or hurting current conditions?

A: Disco sales have been significant, and any new music medium makes an economic difference. However, disco recordings, unlike more conventional recorded performance, do not universally have the same star or song or fan loyalty dimensions.

Also, disco has dominated radio playlists that were already too restrictive in the first place.

Q: What comments do you have on the character of current media coverage of industry economic conditions?

A: Our industry gets its biggest headlines and widest media coverage in direct response to the negative nature of events. The worse we appear, the greater the press. More expansively than ever, the media are heralding our industry's economic problems. The explanations are partially valid . . . but mixed with a host of distortions.

Q: Where do these distortions come in?

A: We are pictured as an industry on the brink of collapse . . . our institutions crumbling . . . our product abandoned by customers . . . our future bleak.

Q: What is the impact within the industry of such reporting?

A: Demoralizing. The gloom and doom characterizations are contagious and tend to exaggerate genuine problems beyond their reality. They engender fear and they stifle hope. They encourage timidity at a time when positive actions and attitudes are imperative.

Major journals, in their love to turn a cutesy phrase, have said: "end to glory years" . . . "music is turning sour" . . . "blood baths" . . . "flaky, faddridden business." Those are punitive portrayals.

Q: What different direction and emphasis do you favor?

A: To the outside world and inside our industry, we must draw a line and proclaim, "Enough, already." Alongside negative economic reali-

(Continued on page 12)

Freddie started backup singing in his New Jersey junior high school. He earned a Bachelor of Music Degree from Howard University, and taught in Washington, D.C., while moonlighting as a producer. In 1969, his first Motown production, "I Want You Back" by the Jackson Five, went platinum. Since then, he has collected close to 30 gold or platinum records. Freddie now owns his own studio in L.A. and has recently produced disco hits for Yvonne Elliman, Tavares, David Naughton, Gloria Gaynor, and Peaches and Herb.

ON CREATIVE EXPRESSION

"I'm thinking charts. I'm thinking commercial. And I'm thinking hit, as opposed to creative expression. Because that's usually what I'm hired for. I mean, I hear the standard rap that I would get from a company person or a manager is that 'this group, live, is a knockout. I mean, they're killers. All they need is that hit record. When they get that hit record, man, you're gonna see the baddest group that ever existed in the history of recorded music.' So they want the charts. And that's why I approach it like that."

ON HEARING

"I only go by the ears, and I do hear very well. Musically and technically. I hear stuff all over the place. The guitar player—if he accidentally hits an open A string while he's fingering a chord, we could have thirty pieces on tape and I'll hear that and solo it out and bust him—say, 'Hey, could you keep that string quiet?' He says, 'You mean you actually heard that?' So my ears are really my fortune. That's where everything lies. Right in my ears."

ON RHYTHM SESSIONS

"I do my basic rundown on the rhythm date. The guys are really cookin' and the groove is there and everything. I come in and take a listen to what kinds of sounds I have. But if that sound is not there, then I don't record until the sound is right. There may be some other producers who would just go with the flow. 'If it's groovin', hey, you know, we'll save it in the mix.' But I've attempted to save things in the mix. It doesn't happen. It has to be on tape."

ON TAPE

"I do not know much about the characteristics, physically, of what tape is made of. I'm not too much into that—the chemistry involved. However, after spending six years at Motown—they had many, many rules and regulations. Now, one was that we always use Scotch Tape. When I ventured off into the world of independent producing, out of habit, and not wanting to change a good thing, I went right back to the same tape, which was 250. And I was then approached by other engineers telling me that if you switched, you could increase your performances here—you know, the bottom end, so forth and so on. And I did stray away and I did try cutting other projects on different types of tape. And the bottom line is that I came back to Scotch. I can't say that I noticed the difference of, you know, 3 dB and the low end with Scotch, and the other only gave me a dB-and-a-half. I can't say that. I only go with my ears, which tell me that my home is with Scotch Tape."

SCOTCH 250 WHEN YOU LISTEN FOR A LIVING.

**FREDDIE
PERREN
ON TAPE.**

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3M

General News

Steve & Eydie Fight the Top 40

They Use Phony Names On New Single To Bag Airplay

• Continued from page 1

people like Perry Como, Andy Williams, Frank Sinatra, Peggy Lee, Tony Bennett, Sammy Davis Jr., the Carpenters and others like ourselves, is that broadcasters have labeled all of us MOR artists. The problem with labeling, in any business, is that it's restrictive.

"A good many Top 40 stations won't play our records. As soon as they come in, they (program directors) throw them in the can. They assume it's not their kind of material."

"Radio has become computerized and as such there are a tremendous amount of us locked out. You talk about equal rights and prejudice. I

think it permeates the music business.

"My criterion should be the record, regardless of who it comes from what label it's on or what artist is on it. It's all very unfair," says Lawrence.

Steve and Eydie came across "Hallelujah" on a recent trip to Israel and immediately recognized it

And just as ego has been put aside, so has the matter of money. "Money isn't the reason why we record," says Eydie. "We earn a living in other areas of the business. We're interested in a platform. We're just aggravated with the situation that exists."

"If you're a singer, you have to be a recording artist and one who has

Executive Turntable

Record Companies

Kelli Ross exits RCA Records in New York after 18 months as division vice president in international creative affairs. No replacement has been named. ... **Ed DeJoy**, in New York, is upped to pop artists and repertoire division vice president at RCA Records. He had briefly been West Coast pop artists and repertoire division vice president. Simultaneously at RCA Records in Los Angeles, **Bud Dain** takes over DeJoy's former post. Dain comes to the label from Garrett Music Enterprises, where he was a partner and executive vice president. ... **Bob Smith** promoted at RSO Records in Los Angeles to vice president of promotion. He had been national promotion director. ... Also at RSO in Los Angeles, **Rich Fitzgerald** takes over as senior vice president of a&r/promotion. Recently, Fitzgerald was vice president of promotion. ... **Derek Green** steps into the newly created post of director of artist development and talent acquisition for Europe for A&M. Working in London, Green previously held the managing director post for A&M Records U.K. ... **Bill Frohlich** is upped to singles record coordinator for CBS Records in the New York area. Since 1978, he had been an inventory specialist for CBS



DeJoy



Dain



Manocchio



Fitzgerald

Records. ... **Mike Manocchio** named national pop promotion director for Atlantic Records in New York. Formerly, he was the label's Midwest regional promotion director. ... **Eddie Ray** has left his slot as vice president and general manager of Cream/Hi Records' Memphis operation. He plans to return to Los Angeles where he is to be president and co-owner of a firm specializing primarily in real estate investments and the operation of the Mr. Jim's barbecue chain. ... **Landy McNeal**, vice president and a&r director of H&L Records in Englewood Cliffs, N.J., is leaving. He will be reactivating his independent production company in New York. ... **Loren Braithwaite** joins Infinity Records in New York as administrative assistant to the national promotion director, **Richard Smith**. She formerly served with



Green



Smith

Elektra/Asylum in New York as assistant to the regional director of promotion. ... **David McNeill** is now regional sales chief for the Midwest for the MMO Music Group, Inc. Based in Chicago, he had been a sales representative for MMO in that city. Also at MMO, **Matt Keating** and **Walter Wilson** join as sales representatives for the St. Louis-Kansas City and Southern Ohio-Indiana markets respectively. Keating, based in Kansas City, Mo., had been in sales for MCA Records in the region while Wilson, based in Cincinnati, was a jazz buyer for the A&C one-stop in Pittsburgh. ... **Edna Collison** moves to Solar Records in Los Angeles as marketing vice president. She was most recently vice president of Tentmakers, a personal management firm. ... **Toby Lubov** takes over as national publicity director for Chrysalis Records in Los Angeles. She had been with the label as manager of West Coast publicity. ... **Janet Kaye** is upped to publicist at RSO in Los Angeles and Sarah McMullen joins as assistant to Ronnie Lippin, director of national publicity. Kaye has worked in the department since 1978 while McMullen worked at BMI for two years where she was assistant to the executive director of writer-publisher relations on the Coast. McMullen



Sumner-Davis



Braithwaite

takes over the post from Linda Miller who is returning to school. ... Aurum Records, a new arm of RBR Communications in New York, has several new executives. President is **Richard Bradley**, also president of RBR; vice president is **Bill Radies** who also serves as vice president at RBR; and record division general manager is **Ron Beigel** who had been involved in concert promotion and bookings in New York state.

Marketing

Sid Rogoff moves to Polygram Distribution in New York as national credit director. For the past five years, he has been corporate director of credit and collections for Coleco Industries, Inc. in Hartford, Conn. ... **Bill Edwards** and **Kevin Cummings** move to the newly established claims and adjustment department at Polygram Distribution in New York where Edwards is accounts receivable manager and Cummings is claims and adjustments manager. Edwards had been with the Polygram Distribution accounts receivable department since 1974 where, most recently, he was assistant supervisor. Cummings has been with the firm since 1974. ... Also at Polygram Distribution in New York, **Jackie Smolen** is shifted to New York branch marketing director. He had been marketing coordinator for the New York branch. ... **Jay Boberg** joins the International Record Syndicate as West Coast operations vice president. He was formerly A&M's West Coast college promotion representative and director of concerts for the Associated Students at UCLA. ... **Roger Harris** moves up to Cincinnati branch manager for MCA Distributing Corp. Previously, he was a salesman in the MCA Chicago branch.



Boberg



Rogoff

Pam Shira joins Casablanca Record and FilmWorks in Los Angeles as publishing administrator. She directs all international publishing efforts, contract administration and in-house licensing for Cafe Americana Music and Rick's Music, Casablanca's publishing companies. She was publishing administrator for Cream Records. ... **Ann Summer-Davis** moves up to executive director for the Pasha Group of Companies in Los Angeles. Formerly, she was executive assistant to Lance Freed at the Irving-Almo publishing wing of A&M Records. ... **Karyn Ulman** now music publishing director for national and international markets at Hanna-Barbera Productions in Los Angeles. She had been with the Blue Seas/Jac Music and April-Blackwood music companies.

NEW DISTRIBS FOR HILLTAK

LOS ANGELES—Hilltak Records shifts from the Atlantic group to a network of nine independent distributors this week, including Malverne in New York, California Records in L.A., Progress in Chicago, Detroit and Cleveland; Chips in Philadelphia, Big State in Dallas, Tone in Miami, All South in New Orleans, Zamoiski in Baltimore/Washington and Bib in Charlotte.

The label, formed in June 1978, has five artists: the Guess Who, Dalton & Dubarri, Broadway featuring Patti Williams, 9th Creation and Lynne Hamilton. Pricing is \$7.98 across-the-board.

The three-member staff is headed by co-owners Tom Takayoshi and Hillery Johnson. It will also employ five independent promotion persons: Don Lewis in the Midwest, Bobby Patterson in the Southwest, Stephanie McCoy in the Carolinas, Kevin Ventour in Detroit and Al & the Kidd Promotions in Baltimore/Washington.



Steve Lawrence: "A good many Top 40 stations won't play our records. ... They assume it's not their kind of material."



Billboard photos by Bonnie Tiegel
Eydie Gorme: "A lot of stars have become embittered to the point where it's ruined their performances. ... it's restricting their creative output."

as a hit song. "Hallelujah" had already been a No. 1 record in England, Israel, Germany and Holland.

"When we came back, Mike Curb, Michael Lloyd and everyone loved it but their feelings were that there would be resistance at the Top 40 level to Steve & Eydie product," says Lawrence.

"So we said okay, let's put another name on it. It was meant to circumvent the problem that exists with artists like ourselves. Eydie and I refuse to give in to this prejudice that exists and we'll combat it as best we can."

"Hopefully, something good will come out of it if the problem is brought to light. After spending so many years developing an attitude and posture that people come to recognize, you become associated with that kind of music and your product should be listened to."

Says Eydie: "The problem is not something new. It's just late in reporting. A lot of stars have become embittered to the point where it's ruined their performances, nightclub act, their living and whole life in wanting to continue in something that's been so frustrating and futile. It's restricting their creative output."

Whether the song was recorded under their real names or Parker & Penny, Steve and Eydie have put their egos aside in order to make their point.

"If Parker & Penny become a hit and word gets out that Parker and Penny are Steve & Eydie, what's the difference? The main thing is the point and principle that you're trying to correct. I suggest to my colleagues suffering emotionally to change their names and let everybody figure out who's putting out what and then they'll be forced to judge the material and record rather than it's coming from Tony Newley or Tony Bennett or Perry Como," says Lawrence.

"Music directors and program directors are so prejudiced before it ever gets to be reality that it never gets to the public, and that's the crime."

something to sell," continued Eydie. "We've been selling out 2,200-4,000 seat halls for 20 years. Are you telling me that people paying anywhere from \$10-\$25 a ticket to see us wouldn't pay \$5 for an album?"

Which bring Lawrence to criticize labels' methods of distribution. "A lot of people would like to buy records Eydie and I make, and other artists like us." The problem, he says, is that product is difficult to find in the stores, and if it's there it's usually old.

"People think we've stopped recording and retired," Eydie comments. "We fight, scream and kick our way into the studio and spend money. And we can't get a record played or released."

"Over the years Eydie and I recorded many songs that were never released because of this feeling that exists," says Lawrence. "Out of 10 songs in the can, four were No. 1 records and the other six top 10 by other artists. That's a bit aggravating."

"These were songs that were already recorded and never put out because of this built-in prejudice. We should have had the opportunity to put those tunes out."

"When we heard 'Hallelujah' we didn't want it to happen again. Changing our names was the only way around it."

Steve & Edye says that they thought about changing their voices on "Hallelujah" but opted instead to sing just as they've always been doing. "Program directors thought the record was great until they began to suspect that it wasn't Parker & Penny when it sounded like Steve & Eydie," comments Lawrence. "Now the record is controversial because there is something to talk about."

A Parker & Penny album is in the works, but neither is giving any hints as to what material will be included.

Hopefully, somewhere on the LP jacket will be the true artists' identity: Steve Lawrence & Eydie Gorme. Their talent deserves that recognition.

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General News

CBS Returns Policy

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and subdistributor returns to 18%. Smith admits some factors allowed for greater returns from time to time.

Yet, retail/rack accounts term this "meaningless paper" in view of an acceptance of much broader returns by CBS in recent years.

While many accounts state their order forms call attention to a 100% return privilege, Smith recalls that CBS has informed these accounts through counsel that it would not honor such order form statements.

An unnamed CBS official, however, has put the company's current returns policy in more blunt terms. "They will have to accept the reality of the business and they will have to become real businessmen. Their (retailers, racks, etc.) has been a supported business for too long."

Smith responds to charges from at least one retailer, who refused attribution but is considered one of the top five users in the Chicago area, that CBS created a "panic in the marketplace" last fall by soliciting heavy orders on the basis that a "pressing crunch" would prevent it from filling orders rapidly.

"We would have been remiss at the time," Smith explains, "not to point out to our accounts a lack of capacity, not only for us but the industry as a whole, to press product. We felt it was valid and honest to tell this to our accounts."

Smith says CBS anticipates a neg-

ative reaction among rackers on the new 20% returns policy, although he claims overall reaction to the new pricing/returns structure has been "positive."

"Rackjobbers," he declares, "must adapt or change to gain more control of their accounts. Returns are much too high. It's been absurd and obscene."

According to what can be gleaned from the field, CBS never formally informed accounts of its present returns policy, although some retail and rack accounts note verbal declarations at local meetings about six weeks ago.

Some declare that CBS' profit squeeze is a vital factor in this move—even if one terms it a "re-establishment" of company policy. By holding down returns, they contend, the company will show more favorable results in the fiscal quarter ending Sept. 30. (Although operating results in the second quarter were

(Continued on page 59)

Songs Evaluated

SAN FRANCISCO—Songwriters Resources and Services will conduct its monthly song evaluation workshop for Bay Area songwriters at 7 p.m., Tuesday (11). Site of the workshop is Fort Mason Center, Laguna at Marina Blvd., building 312, room 26. Pat and Pete Luboff will conduct.

Atlanta Polygram Teeing Contest

NEW YORK—Polygram Distribution's Atlanta branch has arranged a national display contest for all 90 stores in the Record Bar chain.

The concept allows stores to compete against each other for each of four prizes in four separate display categories. It's the brainchild of Fred Traub, head buyer at Record Bar, Tim Monnig, Atlanta branch manager, and Cal Spurlin, Polygram salesman in Charlotte.

The contest, which runs from Sept. 6 through Oct. 3, with a photo deadline of Oct. 15, calls for four displays at each store: a Mercury dis-

play featuring Southside Johnny, a Polydor rock 'n' roll display featuring Pat Travers, Bram Tchaikovsky, Buckeye and Rainbow; an RSO display focusing on new albums by Suzi Quatro and Mistress, and a Casablanca display highlighting Donna Summer, Cameo, Robin Williams, Studio 54 and Kiss.

Each individual package will be accompanied by ad dollars and radio support. Prize for winning displays by label will include a pinball machine, a Sony Betamax, a \$1,000 bill and a Kissmobile motorcycle valued at \$2,800.

Publishing

PRE-CHRISTMAS RELEASE

12 New Folios By Columbia And Almo

By IRV LICHMAN

NEW YORK—Columbia Pictures Publications adds to its broad line of Christmas print with nine new folios plus three from its recently established ties with Almo Publications.

Following a jobber and dealer stocking program over the summer months, dealers should be ready to offer new and catalog material to customers sometime this month.

In addition to holiday folios and single sheets business, Columbia Pictures Publications as well as other print companies are now heading into their strongest period of the year, due in large part to return-to-school educational music needs.

Columbia's new piano-vocal-chord books for Christmas include "Columbia Standard Library Vol. 2-Favorite Christmas Music" (\$2.95), "Rudolph The Red-Nosed Reindeer & Winter Wonderland Plus 24 Solid Gold Christmas Songs" (\$5.95),

"Rudolph & Frosty's Christmas" (\$4.95).

A piano-vocal-organ-chord book includes "Columbia Standard Library Vol. 1—Favorite Christmas Carols" (\$3.95).

New big note piano releases are "The 1st Big Note Christmas Book" (\$3.95) and "Fun With Christmas Pops For Five Finger-Hand Positions" (\$2.95).

Three other books are (creative keyboard) "Music For The Holidays—Level 3" (\$3.50), (advanced piano) "Great Popular Christmas Solos" (\$3.95) and "Mark Laub's Christmas Music Made Easy For Organ" (\$3.95).

From Almo, Columbia is offering "The World's Best Loved Christmas Music" (\$5.95), for piano-vocal-guitar, and "Great Songs Of Christmas" (\$3.95) and "Merry Christmas, Darling" (\$3.95), both Rapid Play folios.

In addition to books, Columbia offers 41 single sheet Christmas songs mostly at \$1.75.

SOVIET TRIP FOR HERMAN

NEW YORK—Jerry Herman, whose scores include "Hello, Dolly!" and "Mame," will meet with his musical theatre counterparts in the Soviet Union this month as a guest of VAAP, the Soviet licensing agency.

He'll be flying to the country from London, where a production of "Hello, Dolly," starring Carol Channing in her original cast role as Dolly Levi, opens Sept. 25. Herman will be accompanied by Sylvia Herscher of Macmillan Performing Arts, Herman's music publisher.

Interworld Music Makes L.A. Move

LOS ANGELES—Interworld Music Group, two-year-old music publishing firm here, has moved into new headquarters.

Located at 8304 Beverly Blvd., the new site encompasses 8,000 square feet, with recording studio and conference facilities.

The company, which has more than two dozen copyrights on the charts by such artists as Barry Manilow, Robert John, George Benson, John Stewart and others, also has offices in New York, Nashville, London and Germany.

Ivan Mogull Move

NEW YORK—Ivan Mogull Music Corp. has relocated its office here to 625 Madison Ave., New York 10022. Telephone, telex and cable numbers are unchanged.

Allen With Island

NEW YORK—English songwriter Jo Allen has signed a global deal with Island Music. He has two songs on the hit Robert Palmer album, "Secrets," called "Jealous" and "Woman You're So Wonderful."

Pact For Pickett

NEW YORK—Veteran artist/writer Wilson Pickett has signed a publishing agreement worldwide, U.S. and Canada excepted, for his Erva Music firm with Chappell-International.

The agreement covers Pickett's existing catalog and new compositions, including material on a new Big Wood album to History

Cashwest Productions Expanding Publishing

NEW YORK—Blendingwell Music (ASCAP), the publishing wing of Terry Cashman and Tommy West's Lifesong label and Cashwest production firms, is seeking its first catalog deals since its formation in 1964.

According to Bob Esposito, vice president and general manager, who has been involved in preliminary meetings on possible buys, he's looking for "small catalogs that have not been actively exploited, such as catalogs being administered by lawyers."

In addition, the company would also entertain a relationship whereby a copublishing deal would be generated as a result of cover versions obtained for a company and/or writer by Blendingwell.

Also, Esposito notes, Blendingwell's expansion moves will involve the signing of new staff writers.

Blendingwell, which began operations as the publishing outlet for the late Lifesong artist/writer Jim Croce, had a recent top 10 country record with Gail Davies' "Someone Is Looking For Someone Like You" on Lifesong. It copublishes the song along with Screen Gems-EMI.

Through Cashman and West, Blendingwell also supplies tv music and jingles, including efforts for Kodak.

AGAC's Guests Fill September

NEW YORK—The American Guild of Authors & Composers' September lineup of ASKAPRO guest speakers has been set.

They include: David Wilkes, director of MLO Music, publishing branch of Martin Poll Television & Film Productions (6); Leida Snow, lyricist (13); Jim Burgess, disco deejay, mixer, record producer (20); Frank Owens, pianist, artist, arranger and music director for Johnny Mathis, Freda Payne, (27).

The seminars are held at AGAC's New York headquarters at 40 W. 57th St. A phone call (212-757-8833) is necessary to reserve space for the Thursday noon gatherings.



WATCH

JUDAS

TAKE ON AMERICA THIS FALL!

- 9/1 Nassau Coliseum Hempstead, NY*
- 9/2 Paradise Theatre Boston, MA
- 9/3 Coliseum New Haven, CT*
- 9/5 Civic Center Springfield, MA*
- 9/6 Paris Theatre Portland, ME
- 9/7 Spectrum Philadelphia, PA*
- 9/8 Paramount Theatre Asbury Park, NJ*
- 9/9 Agora Youngstown, OH
- 9/10 Civic Center Huntington, WV*
- 9/12 Civic Coliseum Knoxville, TN*
- 9/13 Agora Atlanta, GA
- 9/14 Riverfront Coliseum Cincinnati, OH*
- 9/16 Freedom Hall Louisville, KY*
- 9/18 Coliseum Fort Wayne, IN*
- 9/19 Agora Columbus, OH
- 9/20 Roberts Stadium Evansville, IN*
- 9/22 Amphitheatre Chicago, IL*
- 9/24 Arena Milwaukee, WI*
- 9/26 Dane County Coliseum Madison, WI*
- 9/28 Met Sports Center St. Paul, MN*
- 9/30 Municipal Auditorium Kansas City, MO*

*with KISS

Produced by Tom Allom and Judas Priest.

Direction: Amakata Management.

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CRAIG CLAIBORNE—
N.Y. TIMES.



"TANDOORI OFFERINGS ARE MARVELOUSLY FLAVORFUL, EACH BITE CARRIES WITH IT A TANTALIZING, LINGERING FLAVOR OF BLENDED SPICES
JAY JACOBS —
GOURMET MAGAZINE

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THE BEAST THAT IS PRIEST IS UNLEASHED IN THE EAST!

North, south, west and east—Judas Priest is renowned as the absolutely undisputed champions of heavy metal rock 'n' roll.

This is one band that lives on stage, their sold-out tour of major American markets last spring enthralled audiences with the Priest's leather-clad charismatic stage persona, stunning technical proficiency and ultra-aggressive showmanship.

Judas Priest has expanded their audience of never-say-die converts into an army of staggering proportions. And their records



just keep selling and selling, including all back catalogue.

Now comes a new live album recorded in Japan that showcases Judas Priest at the summit. "Unleashed in the East" rings from first scream to last with the unmistakable sound of a band at their most exhilarating. And the sound of an audience throwing their traditional reserve to the four winds with an abandon bordering on hysteria.

**Judas Priest is
"Unleashed in the East"**
On Columbia Records and Tapes.

THIS ALBUM IS RATED "M" FOR MONSTER.



CBS Bows New Price Structure

Continued from page 1

There will be about 200 titles involved. Also initial shipments of artists included in CBS' artist development program will be billed at \$1 off the distributor and dealer prices for \$7.98 releases. These initial shipments, for which full returns will still be permitted, will have the same selection number as subsequent shipments, but different prefixes, so that all returns will be credited at the price at which they were purchased. On these initial artist development releases CBS will be offering 120 days dating and promises a "guaranteed sale" on initial shipment. The price of \$1.49 list singles is

not changing, but CBS is reverting to its policy of shipping 25 free with each 100 billed.

Rackjobbers and one-stops are bearing the brunt of the CBS wholesale price increase, with \$7.98 list product up 3% to \$4.12 from \$4 and \$8.98 list up 2.88% to \$4.63 from \$4.50. Multi-store (three or more) chains are paying only 2.45% more for \$7.98 product, \$4.16 compared with \$4.08, and 1.7% more for \$8.98 list items, \$4.67 versus \$4.59.

Single store dealers are paying lower prices, with \$7.98 list albums down 0.6% to \$4.34 from \$4.37, and \$8.98 product down 0.8% to \$4.89 from \$4.93. When CBS first introduced its current tiered price structure (Billboard, Oct. 21, 1978) it was the single store dealers whose protest was the loudest. Now their prices have been reduced.

Effective Jan. 2 CBS will be enforcing a new returns policy where the maximum exchange percentage will be 20% and will cover all product, including defectives, with the exception of 7-inch and 12-inch singles, limited edition Christmas releases, and the initial releases in the artist development program.

All the singles and initial artist development releases will be 100% exchangeable, all Christmas releases will be 50% exchangeable, and all limited edition product is sold on a non-exchangeable basis.

"Following the end of each month you will be notified of the dollar amount available for return, which will be 1/12th of 20% of the gross billing for the previous 12-month period plus any unused dollar amounts previously accrued," reads a CBS letter to its accounts.

"At no point, however, can the total of both credits issued and the unused accrual exceed the total dollar amount allowable for the previous 12-month period."

All returns after Sept. 10 on the Masterworks and Odyssey releases (where the list price is being increased) "will receive credit on the prices in effect after Sept. 10," says CBS.

All returns authorized before Aug. 24 on those selections where the list price is being reduced to \$5.98 will be processed at the price currently in effect if they are received and processed at the plant before Sept. 28. CBS says that no new return authorization will be issued on these items during September. Any authorizations issued or returns received as of Oct. 1 will be credited at the new \$5.98 list price. That is \$2.90 for multiple dealers, and \$3.03 for single stores. It is expected that about 80% of CBS catalog with the "P" prefix will be reduced to \$5.98.

Until Nov. 30 all returns on those selections on which the wholesale price is being increased will be credited at the prices in effect before Sept. 10. After Nov. 30 all returns on the product will be processed at the new prices.

CBS is also establishing minimum order requirements for its "ship to" locations. Seven-inch singles must be ordered in multiples of 25 units with a minimum 100 billed units per order. Album and tape orders must be for a minimum of 30 units on all configurations combined. Multi disk releases and 12-inch singles count as one unit. CBS will accept no orders for less than 30 billed units.

Under the new service policy all bulk LP and tape orders of 30 or more of a selection number for key product, and for singles, will ship the following day if the order is in by noon. All other orders will ship on the fourth day. This includes loose shipments and catalog bulk.

Carton lot quantities will be shipped daily as the product becomes available, CBS says, while less than carton lot quantities will be shipped once a week. All back orders that are more than 21 days old will be cancelled.

CBS is increasing its "pick and pack" charges to 5 cents per unit, and its ship charges to 7 cents per unit. The "pick and pack" charge applies to any order from any qualifying account regardless of quantity. Developing artists releases, Masterworks, Odyssey, 7-inch singles and all free goods are not included.

Pye Facing Lawsuit

NEW YORK—The Union Planters National Bank of Memphis is suing Britain's Pye Records over the latter's 1974 licensing agreement with Stax Records, of which the bank is assignee of certain rights.

The suit, filed in the U.S. District Court here, concerns Pye's failure to pay Stax royalties due on records sold in the U.K. after the London-based firm became licensee five years ago, and on those sold in Holland after that territory was added to the agreement in May 1975.

Union Planters claims Pye owes \$573,750, plus interest, and also seeks costs and damages.

Market Quotations

As of closing, August 30, 1979

1979	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	32 1/2		ABC	9	422	46%	46	46%	+ 1/4
41%	34 1/2		American Can	6	147	39%	39%	39%	- 1/2
18%	14		Ampex	11	525	18%	18	18%	+ 3/8
3%	1 1/2		Automatic Radio	-	30	3 1/2	3	3 1/2	+ 1/4
56%	44%		CBS	8	66	54	53%	53%	- 1/4
26%	18%		Columbia Pictures	4	77	24%	24%	24%	- 1/4
13%	8 1/2		Craig Corp.	15	7	8 1/2	8 1/2	8 1/2	+ 1/4
44%	33		Disney, Walt	12	336	40%	40	40%	Unch.
3	2		EMI	16	56	2 1/2	2 1/2	2 1/2	- 1/4
18%	12 1/2		Filmways, Inc.	12	277	16%	16%	16%	Unch.
18%	13%		Gulf + Western	4	356	16%	16%	16%	- 1/4
17	10 1/2		Handyman	6	72	11 1/2	11 1/2	11 1/2	+ 1/4
32%	17		Harrish's	15	279	29	27%	28%	+ 1/4
8 1/2	3 1/2		K-tel	49	23	5 1/2	5 1/2	5 1/2	- 1/4
3 1/2	2		Lafayette Radio	-	89	2 1/2	2 1/2	2 1/2	+ 1/4
37%	28 1/2		Matsushita Electronics	8	-	-	-	29%	Unch.
48%	37%		MCA	8	53	45%	45%	45%	+ 1/4
39	26 1/2		Memorex	5	104	29	28%	28%	- 1/4
66	52 1/2		3M	10	780	55%	55%	55%	+ 1/4
50%	36		Motorola	11	417	48%	48	48	- 1/4
32	24%		North American Philips	5	67	31%	31%	31%	+ 3/8
22%	16		Pioneer Electronics	11	-	-	-	17%	Unch.
28%	23		RCA	7	1301	26	25%	25%	+ 1/4
10%	7 1/2		Sony	16	522	8 1/2	8 1/2	8 1/2	Unch.
46%	30		Storer Broadcasting	10	44	46%	4%	46%	+ 3/4
8 1/2	4 1/2		Superscope	-	86	5 1/2	5	5	+ 1/4
31 1/2	18 1/2		Taft Broadcasting	10	35	30%	30%	30%	+ 1/4
29%	17%		Tandy	8	592	27 1/2	26 1/2	27	- 1/4
11%	4%		Telecor	4	9	4%	4%	4%	- 1/4
20%	16%		Transamerica	6	791	19%	19%	19%	- 1/4
46%	30		20th Century	7	95	43%	43%	43%	+ 1/4
41%	32%		Warner Communications	7	872	38%	37%	38%	+ 3/8
15%	12		Zenith	11	254	13%	13%	13%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Koss Corp.	9	8	5 1/2	5%
Electrosound Group	4	1	4%	5%	Kustom Elec.	19	6	2 1/2	3
First Artists Prod.	33	97	6%	6%	M. Josephson	9	-	17	17%
GRT	-	126	9/16	13/16	Orox Corp.	17	73	7%	7%
Integrity Ent.	7	57	1%	1%	Recoton	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.

CATALOG PRODUCT AFFECTED Mercury, MCA Install New Pricing Programs

CHICAGO—Retail accounts that devote space to catalog product will have a major voice in determining what is released on a new \$5.98 list catalog series from Phonogram/Mercury.

The new musically varied \$5.98 LP and cassette line will be introduced in October with 20 titles. It's called "Encore Series" and Phonogram is shifting some catalog titles downward in price while also reinstating deleted albums at the \$5.98 price point.

MCA Records, recently announced its creation of two new \$5.98 list lines, "Platinum Plus" and "Rising Star," one of them also bringing catalog price cuts. The MCA and Phonogram variable pricing moves are viewed as possible antidotes to this year's sluggish retail performance.

Dealer prices for MCA's \$5.98 series are \$3.28 (free standing stores) and \$3.07 for racks.

MCA upped its seven-tier price structure 2.75% Aug. 20. According to Sam Passamano Sr., executive vice president of MCA Distributing Corp., both albums and tapes have been increased by 2.75%. Free standing stores (mom and pop operations) are now paying \$4.38 for

\$7.98 list with the cost to racks \$4.10.

Wholesale price for \$8.98 list is \$4.93 to free standing stores and \$4.61 to racks. MCA's suggested list for singles is being upped to \$1.49 from \$1.29. The new price structure also includes product on Infinity.

According to Mick Brown, Phonogram vice president of sales, suggestions from dealers will be carefully weighed in determining future "Encore Series" releases. Releases are expected to come four times yearly, with between 12 and 15 titles per batch. All albums will carry original cover art, titles and sequencing.

Represented in the first release will be Rod Stewart, the Platters, Eric Clapton and the Yardbirds, Uriah Heep, the Statler Brothers, Dinah Washington and Eddy Howard and his Orchestra.

Also: Chuck Mangione, Bachman-Turner Overdrive, Johnny Rodriguez, Tom T. Hall, Ohio Players, the Bar Kays, George Jones, Erroll Garner, Lesley Gore, Blue Cheer, Jerry Lee Lewis and Roger Miller.

Phonogram/Mercury will reportedly be the only Polygram label to offer such a series, drawing upon its 30-year-old U.S. catalog.

Music All That Matters

Continued from page 8

ties, we must underscore what is solid, healthy and right about ourselves... and there's plenty.

Executives and rank-and-file employees need to drop the temptation to wear "Typhoid Mary" T-shirts, as if we've suddenly become pariahs.

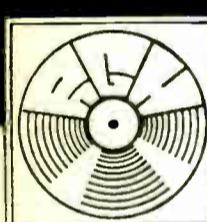
Company boards of directors need to be wary of attitudinal erosion in lieu of exploiting and supporting their organization's basic continuing strengths. And the out-

side financial community also needs reminding, as do suppliers, wholesale/retail customers of what is solid, healthy and right about ourselves.

For the Record

LOS ANGELES—The upcoming studio album from Jethro Tull on Chrysalis will carry a \$7.98 suggested list, not the \$8.98 tag as reported in last week's issue.

SEPTEMBER 8, 1979, BILLBOARD



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E-46501

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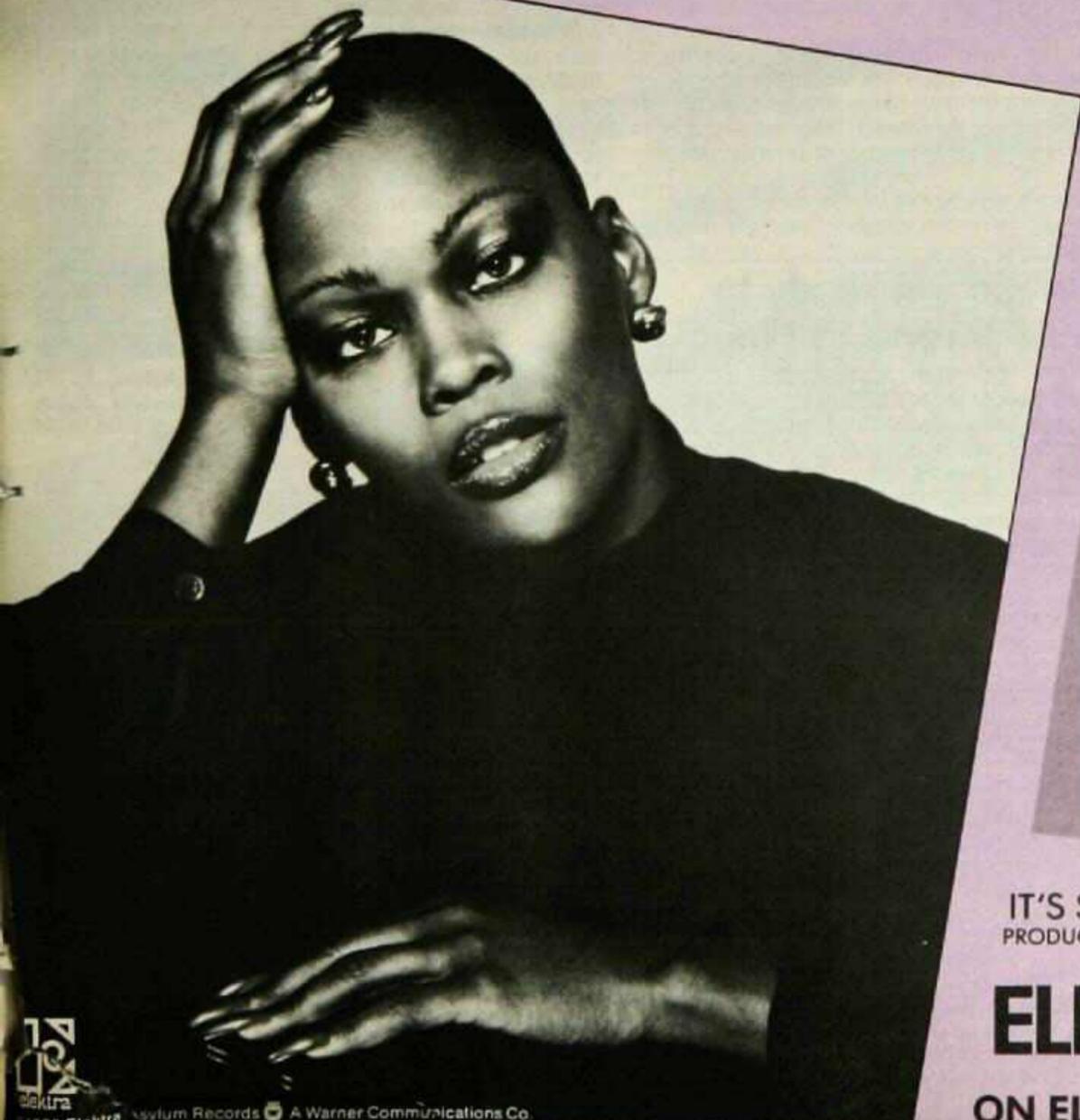
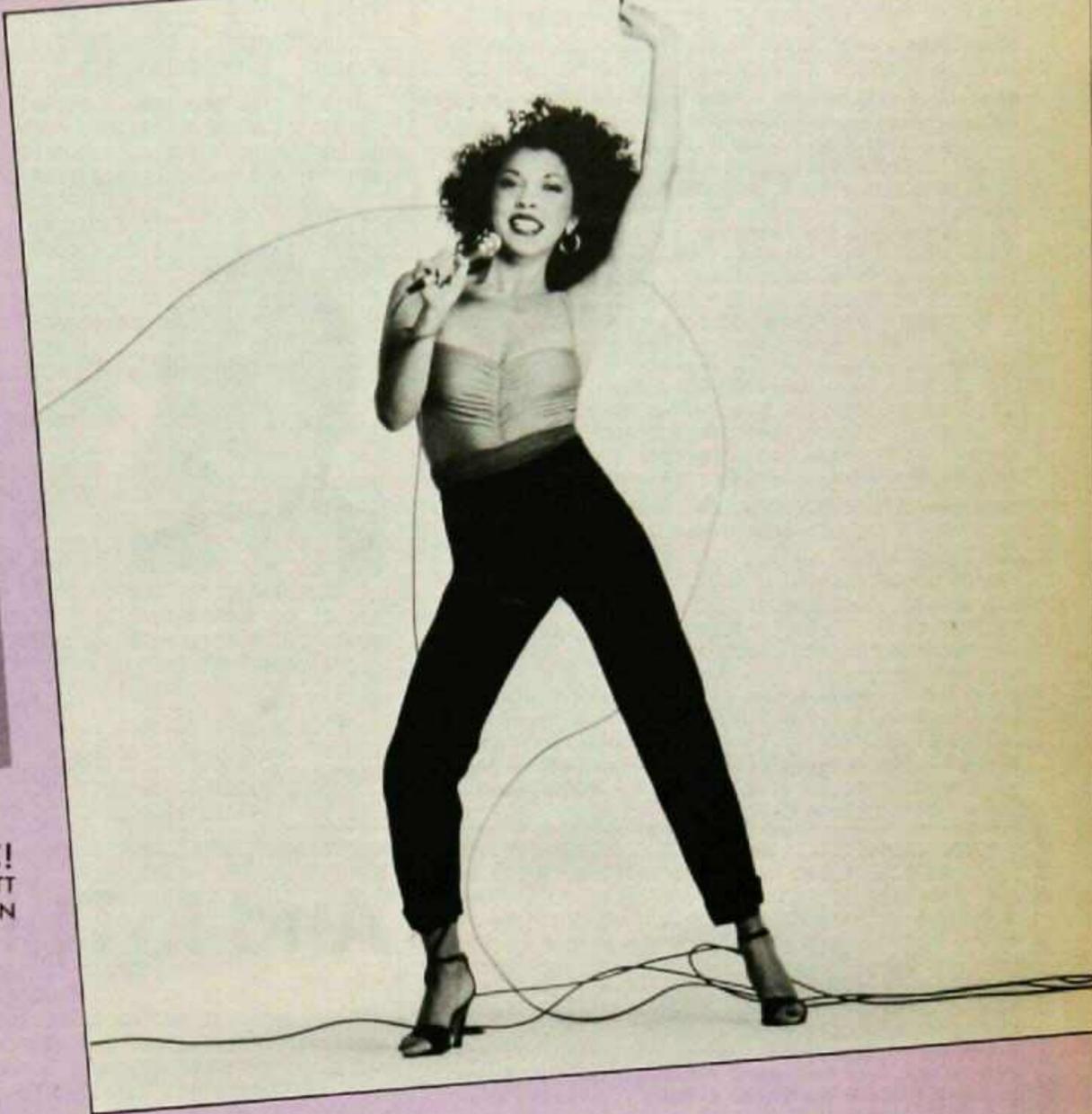
AS-11423

FROM HER ALBUM,
JUST BRUNI

6E-215



IT'S JUST FANTASTIC!
PRODUCED BY JANET ROSENBLATT
AND AL "SMILEY" HARRISON



SUZI LANE
HARMONY

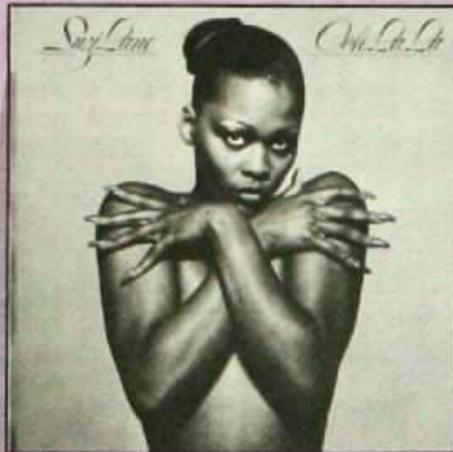
E-46530

THE SENSATIONAL NEW SINGLE
AND 12-INCH DISCO

AS-11429

FROM HER ALBUM,
OOH, LA, LA

6E-207



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PRODUCED BY GIORGIO MORODER

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ON ELEKTRA RECORDS & TAPES



Founded 1894

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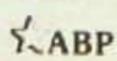
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Vol. 91 No. 36

Commentary

Diverting Dollars To Disco

By ED NEWMARK

It wasn't that long ago that I can remember Top 40 radio shrinking to 30 and then to 20 record playlists. Secondary stations began tightening their playlists and the record industry was looking desperately for new ways to expose its product.

Discos . . . someone suggested, a way to get records exposed without depending on radio. Create a demand for the records there and force radio to play them.

It worked, and it's working so well that those same radio stations that wouldn't play more Top 40 records are happy now to play more and more disco. Radio ratings are soaring.

Discos are flourishing. Roller discos are hot, as are roller skate sales. Dance schools are also flourishing. Clothing manufacturers and boutiques are cleaning up with disco-designed clothes and accessories. And let's not forget sound and lighting companies—another big business. They all owe it to the record industry, for without recorded disco music the disco business would become extinct.

But the record industry is hurting and hurting bad. It could be in its worst slump in 25 years and everyone is scrambling to find out why. Maybe it's the gas shortage, the energy crisis, the poor

economy, inflation, recession, too few releases by superstars, home taping. Well, maybe it's disco?

Disco is showing the public how to spend more of its entertainment dollars outside of the record shops. The music in itself is not conducive to excessive purchase, and with hours of non-stop free disco on radio stations for listening and dancing pleas-

ure, there is even less need to buy records. When the consumer has bought several records, he has all he needs to party with.

Disco is obviously a big business and is booming. Through the production and promotion of disco music, the record industry has literally created another industry in which it has no financial interest.

Every nine-minute disco record played on radio denies the exposure of 2 to 2½ plays of other artists. If the intention was to

'Record buyers vanishing through doors of a disco'

get around tight radio playlists to expose more records and artists the industry really blew it. Playlists are now tighter than ever with more disco being played. And the result is less exposure for artists who sell records, fewer sales, less creativity and less development of new artists.

Disco was an industry mistake. But now I'm afraid the record companies are about to make an even greater mistake. The talk is to cut back on artist signings, recording budgets, tour support, marketing aids and artist advances, so necessary for affording artists the opportunity to create their music, songs and lyrics and to make great records.

Great records are the only thing that will stimulate and motivate the public to return to record stores. Let's start now to win back the public's entertainment dollars by giving them quality artists, songs and lyrics. If we get back to the basics we won't have to watch our customers turning their backs on us and disappearing through the doors of a disco.

Ed Newmark is head of Ed Newmark Associates, an artist management and record production firm located in Ridgewood, N.J.



Ed Newmark: "If the idea was to get around tight playlists, the industry really blew it."

And In This Corner We Have . . .

By STEWART R. FEINSTEIN

The championship has been held by rock for more than 20 years and in this period it has held off every major challenger. However, never before in the champ's career has there been a better prepared challenger than disco. Disco has been in training for several years and quietly scored early victories in underground club fights. There is a lean, gaunt yet sophisticated style to disco. Its approach in the ring is mechanized, consistent and constant.

There are some fight critics who would say that rock has grown lazy, swollen and redundant. I'm not sure that is true. However, its fighting style has always been, with rare exception, to clobber its challengers with sheer power. What was lacking in style and finesse was more than compensated for in the power of delivery.

Even the fans of each opponent differ in style. The rock fan has been characteristically content to watch, stomp and chant.

'Rock is not yet ready to give up its throne to disco'

However, the disco followers cannot stand still, and while not as verbal as rock fans, they have invented dances and steps in their ritualistic worship.

As far as numbers are concerned, it appears that there are a greater number loyal to rock. But they appear frustrated, as evidenced by a recent demonstration in Chicago. The demonstration was counterproductive. Inside sources have confided that rock was embarrassed. If rock has learned anything during its championship reign, it is that talent and only talent counts.

In a recent interview with rock, there appeared to be a great concern over this pretty upstart called disco. It was admitted that this is the first time in several years that rock has entered into a serious training schedule. Usually quite content to conduct massive exhibitions in stadiums there is now, with great frequency, the inclusion of small rock club dates.

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:

I was doing my usual 10 2 airshift the other day and as I put on a long song by Samantha Sang decided to skim through the Billboard (Aug. 18). My eyes locked on the picture and caption on page 3. Was I seeing \$5 million worth of recording equipment wrecked, or was this some kind of joke?

I do a great deal of production and, along with the

station's production staff, use pretty old stuff. We just don't have the equipment for a decent production studio. I dream of getting some of the very same stuff that the U.S. government, in its infinite wisdom, was destroying. Couldn't they sell it, even at one-fifth its value.

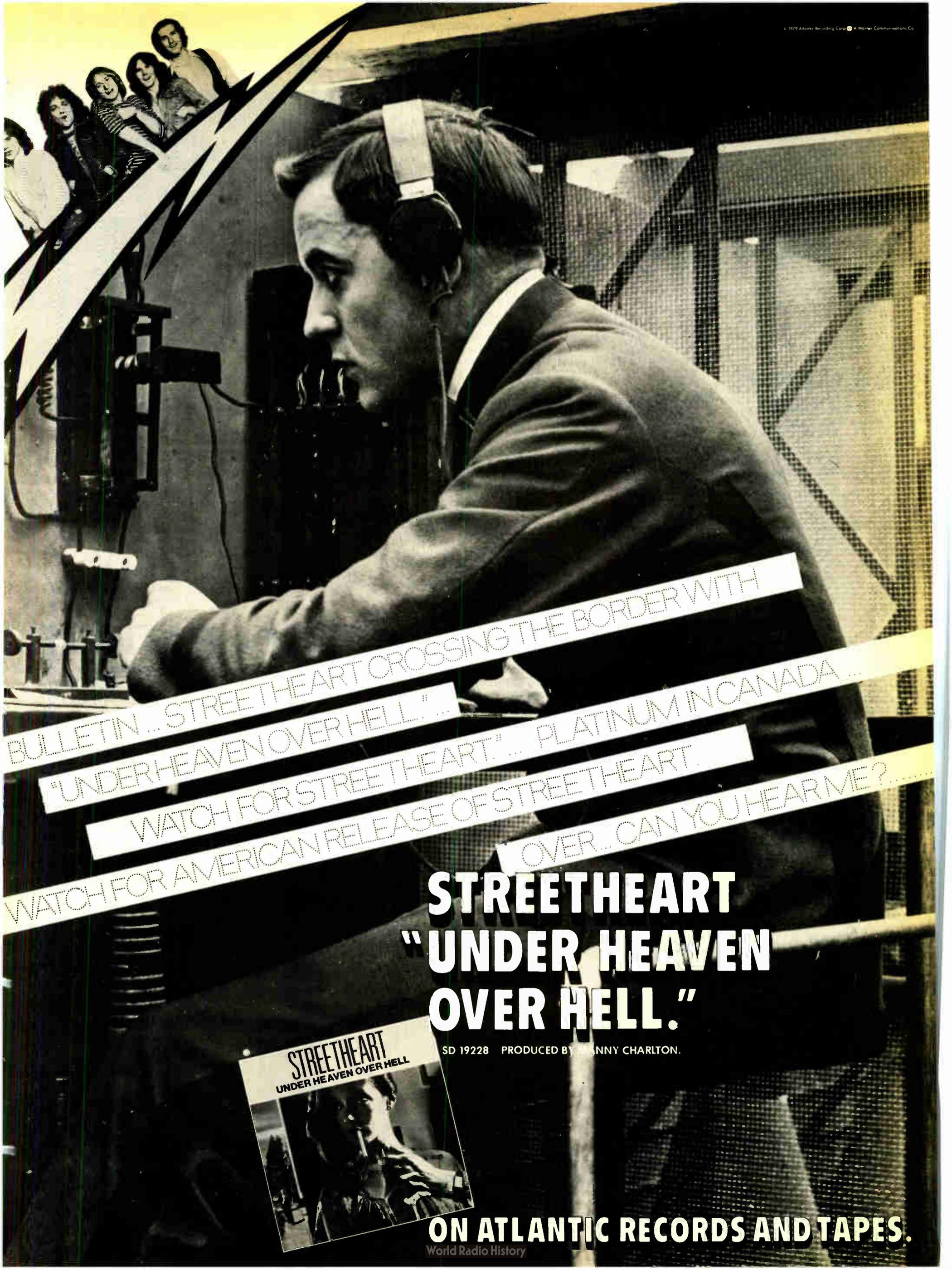
I would like to remind the judge who ordered the destruction that the equipment could also be used for

legal purposes. Its sale would have profited the government and our industry. Here is another example of stupidity and waste that we can do without.

Stu Kellogg
Music Director
WLAC-AM & FM
Danbury, Conn.



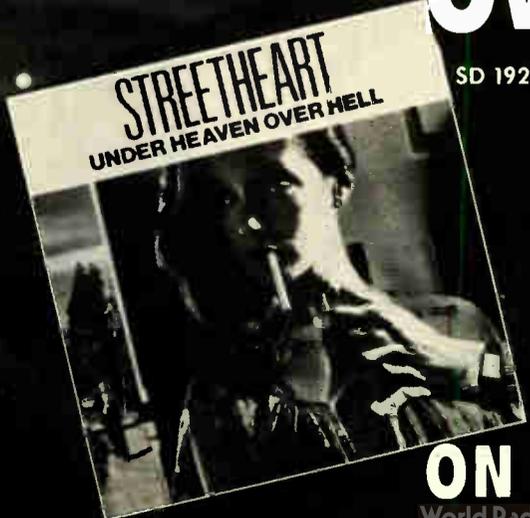
Stewart Feinstein: As the main contenders square off, disco-rock lurks in the wings.



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ON ATLANTIC RECORDS AND TAPES.

Radio-TV Programming

MEDIATREND RATING UP TO 10.7

WBLS Is New N.Y. Disco King

NEW YORK—WBLS-FM is the new king of the disco hill, at least according to the August Mediatrend report.

Under the guidance of programmer Frankie Crocker the "Disco And More" station captured a 10.7 share of audience overall in the August Mediatrend compared to an 8.6 in July and a 7.2 in June. In April the station held a mere 4.4 share.

This growth has been at the expense of WKTU-FM New York, the original disco radio king, which slipped to a 7.9 share in the August Mediatrend. This is down from a 8.8 in July and a 10.2 in June.

While the audience may be shift-

ing from WKTU to WBLS, disco still holds a large share of New York radio listening and in fact shows slight growth.

Combined, the two stations in the August report show a share for the disco format of 18.6, which compares to a combined share in July of 17.4.

While WBLS and WKTU slug it out for the top position, WABC, the once dominant contemporary AM station, continues to remain in the pack.

WABC finished in fourth place in the August Mediatrend with a 6.5 share, down from third place 7.7 share in the July report.

While disco continues to domi-

nate the New York radio scene it has made little impression in Chicago. The Chicago August Mediatrend shows AOR WLUP-FM still riding the crest of popularity (or notoriety from its Comiskey Park riot) with its antidisco campaign.

The station scored a 12.9 share in the August Mediatrend, down from 14.0 share in July which put the station in first place. In June before the antidisco rallies and riot the station had a mere 5.2 share.

AOR is also strong in Los Angeles where KMET-FM is in second place with a 6.9 share. However, KMET is down from July when it won a 10.0 share. In contrast disco KUTE-FM has a 3.6 and KIIS-FM has a 4.3



BRITON VISITS—RCA Records International artist Gerard Kenny, whose "New York, New York" single recently topped the U.K. charts, watches WNEW-FM DJ Pete Fornatell cue up his new LP, "Made It Thru The Rain," which was released here by the label. Kenny is on a cross-country promo trip, and he'll be recording his next album at Colorado's Caribou Ranch.

ROGERS COPS 4 HONORS AT WHN-AM

NEW YORK—Kenny Rogers is tops with WHN-AM listeners. In fact, in a listener's poll conducted by the country station, Rogers won four out of the five categories surveyed.

Rogers won as best male vocalist, best group or duo (with Dottie West), best song ("The Gambler" and "She Believes In Me"), and best entertainer of the year.

Dolly Parton won as best female vocalist. Elvis Presley came in second as top male vocalist and the Oak Ridge Boys were in second place in the group or duo category. Presley was also runnerup as entertainer of the year.

The station also broadcast the first show of the Broadway review "Broadway Opry '79" live from the stage of the St. James Theatre. The show was hosted by WHN mid-day personality Lee Arnold and featured performances by Don Gibson, Floyd Cramer and Tanya Tucker.

Arnold, continuing his series of having guest DJs in his show, recently hosted Don Gibson, Bill Anderson, Cramer, Tucker and the Crickets.

SEPTEMBER 8, 1979, BILLBOARD

New Syndicate Offering Series Based On '70s

LOS ANGELES—Radio Works, a new syndication firm in Newport Beach, Calif., is now marketing its first program, the 12-hour "Remembering The Seventies." The show features musical highlights from the decade in chronological order with the last two hours being an award presentation based on chart performance and a recap of the number one songs of these years.

"I was driving home last February or March and I thought the year was going really fast. Then, I realized it would be the end of the decade soon," says director Gary Theroux of how he got the idea for the show. He is also one of the founders of Radio Works and he dipped into his private collection of 11,000 albums and 30,000 singles to make the program.

"Remembering The Seventies" is designed so that each hour is self-contained, therefore the 12 hours can be broken into many segments. The host is still being cast though such stations as KARD-FM in Oklahoma City, KTKT-AM in Tucson and KOFM-FM in Oklahoma City have already bought the series.

The show will be ready Dec. 1 for airing anytime after that.

Philadelphia's Turning To Beautiful Music

PHILADELPHIA — Beautiful music has gained an audience at the rate of 50% over the past year, according to Billboard's exclusive analysis of Arbitron rating data.

Comparing the current April/May Arbitron to that of a year ago, the study reveals that beautiful music has gained in overall share among persons 12 years old and older from 9.6 a year ago to a 14.2 share.

Listenership to black formats is up too. The 12 plus share for that for-

mat is up from 8.4 a year ago to 9.9.

Overall, the top format continues to be contemporary music, which wins a 20.0 share of the audience, down from 25.7 a year ago. This is followed by beautiful music with a 14.2 share, up from 9.6; progressive with a 6.1 share, up from 1.2 and AOR with a 5.6, down from 7.3.

Among men 18 to 24 AOR and disco are neck and neck, with AOR holding a slight edge at a 20.9 share while disco holds a 20.5. This is in sharp contrast to a year ago when

AOR owned this age demographic with a 32.0 share and disco held a 10.3.

Among men 25 to 34 and 35 to 44 the top format is contemporary which holds a 20.5 and an 18.9 respectively. Men 45 to 54 prefer beautiful music to the tune of a 21.4 share.

Except for 45 to 54 women, who like beautiful best and give it a 27.3 share, women in all other age groups prefer contemporary music. Among these groups in wins shares ranging from 27.5 to 23.7.

Contemporary music is also favorite among teens where it wins a 32.6 share.

Looking at average quarter hour audience (the number of listeners who tune in on the average of any given quarter hour) for persons 12 years old and older, contemporary is in first place with 137,100 listeners, down from 166,900.

Beautiful music is second with 97,000 listeners followed by disco with 78,400, progressive with 42,100 and AOR with 38,300.

BILLBOARD ARBITRON RATINGS

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

PHILADELPHIA APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	TOTAL PERSONS 12+	18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %	12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54													55-64
AOR	383	305	123	43	7	1	0	71	28	9	11	3	78	AOR	5.6	20.9	8.2	1.7	0.2	11.8	4.9	1.5	1.8	13.2
AOR	471	388	149	71	3	2	0	105	44	12	0	0	83	AOR	7.3	32.0	13.6	0.8	0.4	17.5	7.0	2.1	0.0	13.0
BEAUTIFUL	977	969	12	28	22	107	113	40	41	95	168	119	8	BEAUTIFUL	14.2	2.1	5.4	5.1	21.4	6.6	7.3	16.4	27.3	1.4
BEAUTIFUL	618	600	10	29	30	61	78	20	56	39	105	77	18	BEAUTIFUL	9.6	2.1	5.6	7.9	13.1	3.4	9.0	6.8	17.3	2.9
BLACK	190	176	12	11	18	11	13	29	9	22	19	14	14	BLACK	2.7	2.0	2.0	4.2	2.2	4.8	1.6	1.8	3.0	2.4
BLACK	544	507	9	36	26	42	45	38	45	59	73	38	37	BLACK	8.4	1.9	7.0	6.8	9.0	6.3	7.2	10.2	12.1	5.8
CLASSICAL	157	156	7	30	31	11	8	2	9	19	9	10	1	CLASSICAL	2.3	1.2	5.7	7.2	2.2	0.3	1.6	3.3	1.5	0.2
CLASSICAL	158	158	2	23	4	33	16	0	13	6	22	11	0	CLASSICAL	2.5	0.4	4.4	1.1	7.1	0.0	2.1	1.0	3.7	0.0
CONTEMP	1371	1177	87	108	81	92	35	148	156	137	95	79	194	CONTEMP	20.0	14.9	20.5	18.9	18.4	24.5	27.5	23.7	15.3	32.6
CONTEMP	1669	1367	104	132	114	104	47	173	169	166	134	95	302	CONTEMP	25.7	22.4	25.4	29.9	22.3	28.7	27.0	28.8	22.2	47.2
COUNTRY	235	232	1	6	47	48	26	3	8	41	34	9	3	COUNTRY	3.4	0.2	1.2	10.9	9.6	0.5	1.4	7.1	5.5	0.5
COUNTRY	168	167	2	0	27	37	15	0	8	20	17	5	1	COUNTRY	2.6	0.4	0.0	7.1	8.0	0.0	1.3	3.5	2.8	0.2
DISCO	764	629	121	97	31	22	3	156	112	50	28	9	135	DISCO	11.1	20.5	18.4	7.2	4.4	25.8	19.7	8.6	4.5	22.7
DISCO	398	306	48	42	27	11	4	86	37	26	10	13	92	DISCO	6.1	10.3	8.1	7.1	2.4	14.4	5.9	4.5	1.7	14.4
MELLOW	202	191	9	32	20	8	1	29	45	18	23	2	11	MELLOW	2.9	1.5	6.1	4.7	1.6	4.8	7.9	3.1	3.7	1.8
MELLOW	205	195	16	38	8	2	1	28	66	26	5	10	10	MELLOW	3.2	3.4	7.3	2.1	0.4	4.7	10.5	4.5	0.8	1.6
MOR	277	272	2	18	38	26	6	24	35	43	19	38	5	MOR	4.0	0.3	3.4	8.8	5.2	4.0	6.2	7.4	3.1	0.9
MOR	236	218	10	15	29	16	10	21	31	56	22	1	18	MOR	3.7	2.1	2.9	7.6	3.4	3.5	4.9	9.7	3.6	2.8
NEWS	1137	1110	17	67	67	87	131	13	55	76	141	119	27	NEWS	16.5	2.9	12.7	15.6	17.4	2.2	9.7	13.1	22.8	4.5
NEWS	1026	1008	23	55	69	114	99	19	43	62	110	116	18	NEWS	15.9	4.9	10.6	18.2	24.5	3.2	6.9	10.8	18.1	2.8
PROG ROCK	421	333	171	48	4	6	0	59	38	2	4	1	88	PROG ROCK	6.1	29.0	9.1	0.9	1.2	9.8	6.7	0.3	0.6	14.8
PROG ROCK	80	73	26	14	0	0	1	20	12	0	0	0	7	PROG ROCK	1.2	5.6	2.7	0.0	0.0	3.3	1.9	0.0	0.0	1.1
TALK	228	228	4	10	4	23	14	3	10	14	26	41	0	TALK	3.3	0.7	1.9	0.9	4.6	0.5	1.8	2.4	4.2	0.0
TALK	204	203	3	14	3	15	17	2	5	48	21	34	1	TALK	3.2	0.6	2.7	0.8	3.2	0.4	0.8	8.3	3.5	0.2

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

Beautiful Music Pegged As Biggest Thing In Detroit

DETROIT—Beautiful music has taken over the Motor City as the top format here in an exclusive Billboard analysis of April/May Arbitron data.

Beautiful wins a 15.7 share of radio listeners 12 years old and older to displace MOR, which was the top format a year ago with a 18.3 share. While beautiful has slipped from a

16.2 share a year ago, MOR has fallen to a current 13.3 share.

Disco shows up in the market for the first time with a 4.2 share. Among teens this format wins a 10.8

share. Top format among teens in AOR with a 23.8 share.

AOR is also the favorite format with men 18 to 24 with a 25.4 share. (Continued on page 22)

Crystal G

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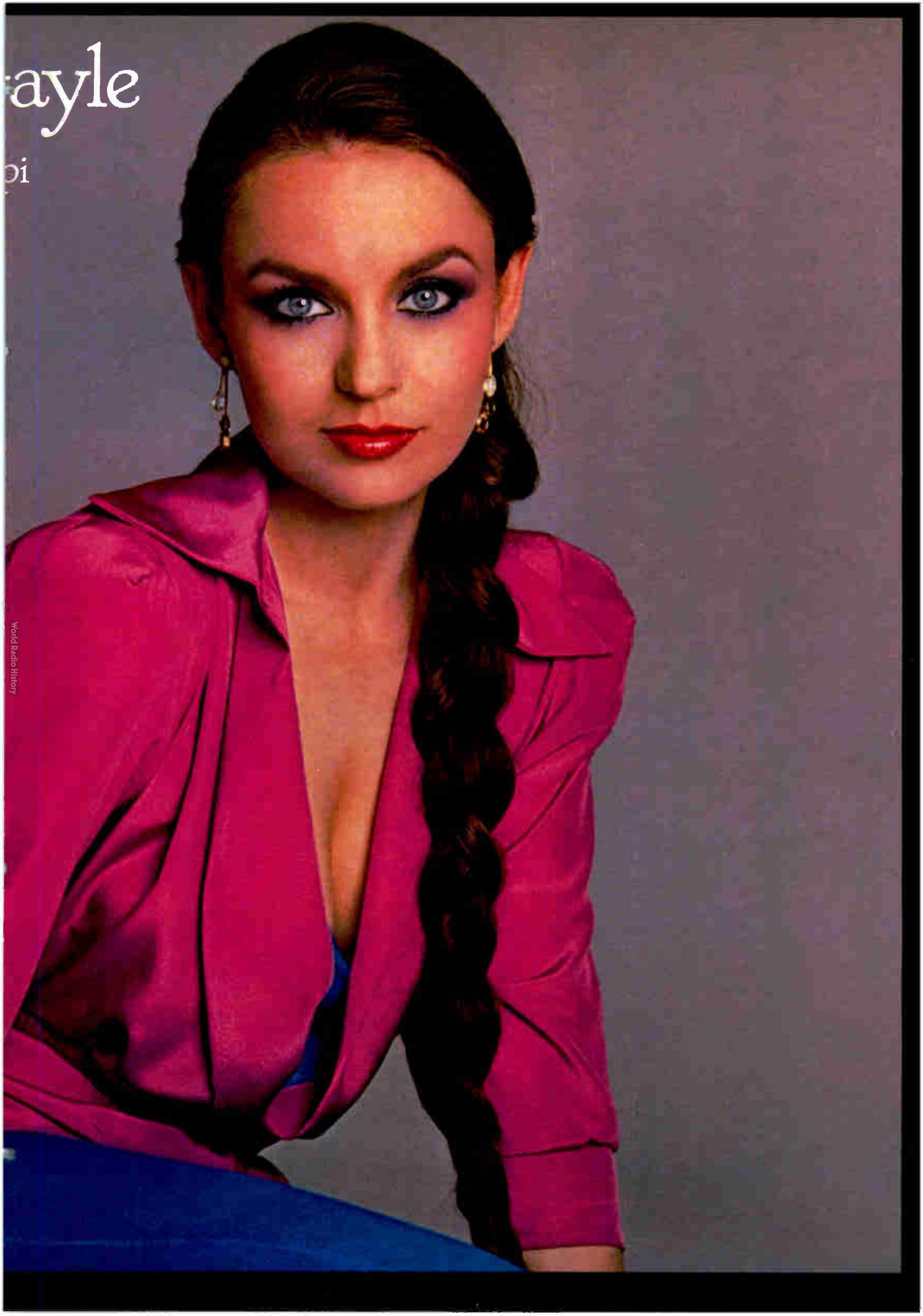
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World Radio History

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World Radio History



Radio-TV Programming

MORGAN ON KMPC-AM, DEES ON KHJ-AM

L.A.'s Morning Drive Competition Heating Up

Los Angeles morning radio has two "new" voices, Robert W. Morgan on KMPC-AM and Rick Dees on KHJ-AM. Both add to the market's overall competitive spirit. This is a report on what makes each of their programs a distinctive listening experience. Billboard's Cary Darling watched them in action from their studio worlds for this story.

'Good Morgan'

By CARY DARLING

LOS ANGELES—"This is Chuck Mangione's 'Land of Make Believe' and I feel like I'm living there today," says Robert W. Morgan on KMPC-AM as he segues into the music.

Though perhaps not exactly in the land of make believe, Morgan does inhabit morning drive, working the 6 a.m.-9 a.m. shift since Aug. 6. Morgan succeeded the popular and legendary Dick Whittinghill who retired from the wakeup shift after a record 30 years.

"Whittinghill did more prepared stuff; we're more spontaneous, we're looser," says Morgan of his staff which includes executive producer



Robert W. Morgan: "I've always wanted to be on KMPC."

Tom Kratochvil, assistant Kevin Gershan and others. "But I respect Whittinghill so I really don't like to get into comparisons."

Part of being looser includes taking a normal incident and expanding it to its logical extreme. This occurred recently when Morgan conducted a phone interview with singer Steve Lawrence. Along with wife Eydie Gorme, Lawrence has a new single, "Hallelujah," but it is issued under the name of Parker and Penny. When asked about this, Lawrence replies that there is an MOR stigma attached to the duo so that an alias seemed to be in order to garner airplay (see separate story on page one).

In mock seriousness, Morgan tells his audience that since Parker and Penny's true identity has been revealed, management will no longer allow him to play "Hallelujah." What follows is nearly an hour of playing nothing but the song, often with offbeat introductions and ending with a singalong which includes nearly everyone at the station. Callers either thank him or inquire whether a tape has stuck at the station. "What chaos? I make it look so easy don't I?" Morgan jokes midway through the program to a visitor.

Though much of his show is spontaneous and off the cuff as is the Parker and Penny routine, much work goes into preparation for the Monday through Friday shift. He and his staff regularly arrive between 4 and 5 a.m. to pore over the newspapers to get ideas for the program. The night before, and on the way in, Morgan and staff listen to different radio news and television stations to monitor ideas.

"But we like to be spontaneous. That's the whole idea. A lot of times we'll have things planned and we'll

change everything," notes Morgan. He shuns doing characters or having a scripted comedy routine as that detracts, he believes, from a natural feel.

Although only on the weekday run on KMPC since Aug. 6, Morgan has been KMPC's weekend and filler person for the past four years. He previously worked at KIQQ-FM for a brief period, anchored a morning shift at KHJ-AM from 1965-74 and "Morganized" Chicago's WIND-AM in 1970. In addition to his KMPC activity, he hosts the syndicated "The Robert W. Morgan Special Of The Week" and "Record Report."

"I've always wanted to be at KMPC. I want this to be my last radio show," comments Morgan, who has no plans to return to Top 40 radio. He feels a wide latitude exists at the station which may not exist everywhere.



Billboard photos by Bonnie Tregel
"I can't afford to be in a bad mood."

"The music varies from day to day in that sometimes we'll play six records per hour and other times we'll play none in an hour," comments Morgan as the show's stress is not always on music. Much of the time is spent doing interviews, humorous takeoffs on the news or getting involved in some community event.

The same morning he pulls the Parker and Penny routine, he is organizing on the air for several KMPC cars to take callers to work in case of an impending bus strike.

"Mornings are unique," he says. "There are more people listening. For the most part, people aren't in a good mood. I can't afford to be in a bad mood, not on the air anyway."

Consequently, he avoids slower material. "I play more upbeat music whenever possible. People need something bright. I don't want to be going 90 miles per hour and play some downer record," Morgan says, although he does air ballads if they are hits or if there is demand for a particular title.

He works from an established playlist though he does veer off occasionally. "It's no big deal if I want to play something. This station covers a pretty broad range of adult contemporary music. But I'm not playing music just for myself. If I want to do that, I go home," he states.

The upbeat music coincides with Morgan's punchy delivery and he sometimes accentuates his vocal flow with physical punctuations. Although he has two turntables at his disposal in his studio, Morgan leaves the actual handling of tapes and disks to engineer Dennis Pipes. This leaves him free to get the other material together.

Though Morgan can bend the format some, he stays within its bounds. Notes the veteran broadcaster: "I've

been working formats for 20 years. I'm used to working within that," he says. "Sometimes, I have to cut things shorter and that's good. I think I, like many other air personalities, have a tendency to ramble."

Evidently, listeners who had been used to Whittinghill in that time slot don't mind Morgan's tendencies. "I haven't received one negative call or letter," he suggests. Some people say "we miss Whittinghill but we like you too."

Morgan realizes the solid competition he faces from such strong Top 40 AMers like KHJ and KFI plus the all-news outlets and the LP flavored FMs. "It's stiff competition," he admits.

Morgan calls his three-hour mix of news, music, fact and fiction a "Soundtrack Of Southern California," which as many would say, is truly a land of make believe.



"This station covers a broad range of adult contemporary music."

SEPTEMBER 8, 1979, BILLBOARD

'65 Deesgrees'

LOS ANGELES—With a hit single, recording contracts with both RSO and Mushroom and a successful air shift in Memphis under his belt, it wouldn't be thought that Rick Dees would have anything to worry about.

"I just hope I do well enough so I can stay," says Dees of his four-month-old morning shift at KHJ-AM. The creator of that off-the-wall 1976 hit, "Disco Duck," is the station's weekday 6 a.m. to 10 a.m. entry



Rick Dees: "Each market has a different moral fibre."

in the ratings race in a slot with a high mortality rate.

Along with his wife of 1½ years, Julie McWhirter, Dees has brought his entire "Cast Of Idiots" to Los Angeles. Such characters as John Revolving, Candy Plastique, Rex Rona, Groan'n'Bear It, Road Hog Dees, Pelvis, Sparky and Chiquita are now being heard by an entire new group of drivetime listeners. Between he and his wife, whom he met while taping a segment of CBS-TV's "Wacko" children's show, not much escapes their lampooning eye.

"It's like we're the hosts of a tremendous party," comments Dees on a show where the humor runs neck and neck with the music. "I guess the comedy was just inborn. It happened immediately. I'm just a ham by nature."

Until recently, Dees had been doing the morning show at Top 40 WHBQ-AM in Memphis. "It was a hard decision for Rick to make to move here," says his wife. "He had quite a following there."

Not leave Memphis for L.A.? "In Memphis, the people are super but this is home now. This is the entertainment center," says Dees. Moving west has allowed him to be closer to the recording industry where he has an album due on RSO soon. He is signed to RSO as an artist and producer for special projects and soundtracks while his contract with Mushroom is only as an artist.

Moving to Los Angeles has also allowed the couple more artistic

freedom. "Each market has a different moral fiber," says Dees with his wife adding that "there is no moral fiber in Los Angeles."

States Dees: "Since we've been out here, we've gotten more into Mexican characters. And we talk more about sports on the air."

With such lines as Dees telling a caller that he has won "seven tickets to the showing of 'The Texas Chainsaw Vasectomy,'" or that he is outlining "an odd-even underwear plan," there are some listeners who think the duo has overstepped the borders of good taste.

"We've gotten some complaints.

Not a lot of them but we've gotten our share," admits Dees.

"We got a call once which said, 'It sounds like you're on drugs,'" adds McWhirter, with a put-on air of spaciness.

Also, there have been complaints lodged by actor-singer John Travolta and actress Jean Stapleton for the impressions which the duo, along with the help of such call-in participants as comedian-friend Greg Berg, sometimes perform. An Elvis Presley imitation which went over well in Memphis triggered hate mail in Los Angeles. However, they plan to stick with their routines.



Rick and wife Julie present their own theatre of the absurd as an audience grabbing device.



"It's 65 Deesgrees in the morning."

BILLBOARD ARBITRON RATINGS

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

DETROIT APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
AOR	512	337	138	49	11	1	1	77	42	3	8	2	175	AOR	8.5	25.4	8.6	3.5	0.2	13.4	7.5	0.6	1.6	23.8		
AOR	643	428	97	72	19	2	0	166	57	7	4	2	215	AOR	10.5	20.8	13.3	4.7	0.5	29.9	9.5	1.5	0.8	27.9		
BEAUTIFUL	957	937	4	64	69	123	56	36	120	128	140	113	20	BEAUTIFUL	15.7	0.8	11.3	22.0	29.6	6.2	21.5	28.7	28.5	2.7		
BEAUTIFUL	1000	988	25	39	108	59	93	35	79	114	141	116	12	BEAUTIFUL	16.2	5.3	7.3	26.7	16.1	6.3	13.1	24.5	26.6	1.5		
BLACK	312	227	34	20	10	10	8	32	37	17	23	15	85	BLACK	5.1	6.3	3.5	3.2	2.4	5.6	6.6	3.8	4.7	11.2		
BLACK	588	445	67	50	23	20	9	75	78	55	35	35	143	BLACK	9.5	14.3	9.3	5.7	5.4	13.5	13.0	11.8	6.6	18.5		
CONTEMP	506	435	37	95	27	16	8	65	68	39	40	17	71	CONTEMP	8.3	6.8	16.8	8.5	3.9	11.3	12.2	8.7	8.1	9.6		
CONTEMP	773	611	38	120	34	23	12	72	137	71	35	35	162	CONTEMP	12.6	8.1	22.2	8.5	6.3	12.9	22.8	15.2	6.6	21.0		
COUNTRY	382	371	16	45	28	49	24	36	22	60	34	21	11	COUNTRY	6.4	3.0	7.9	9.0	11.8	6.3	4.0	13.5	6.9	1.5		
COUNTRY	385	375	12	31	26	51	45	27	33	40	59	29	10	COUNTRY	6.2	2.5	5.8	6.4	14.0	4.9	5.5	8.6	11.2	1.4		
DISCO	89	63	6	16	13	4	4	17	28	5	7	6	26	DISCO	4.2	4.6	6.5	4.9	0.9	6.0	5.0	4.0	1.4	10.8		
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0	0	0	0	0	0	0	0	0	0		
JAZZ	192	187	60	14	12	26	6	27	12	10	8	6	5	JAZZ	3.2	11.0	2.5	3.8	6.3	4.7	2.1	2.2	1.6	0.7		
JAZZ	142	133	24	21	21	6	3	15	26	13	3	1	9	JAZZ	2.3	5.2	3.9	5.2	1.6	2.7	4.3	2.8	0.6	1.2		
MELLOW	553	448	58	69	17	6	15	117	88	36	21	9	85	MELLOW	8.8	10.7	12.2	5.4	1.4	20.4	15.8	8.2	4.2	11.5		
MELLOW	476	426	56	77	19	17	3	83	103	37	17	10	50	MELLOW	7.7	12.0	14.3	4.7	4.7	14.9	17.1	7.9	3.2	6.5		
MOR	810	793	11	52	70	85	64	12	37	55	112	85	17	MOR	13.3	2.0	9.2	22.3	20.4	2.1	6.6	12.4	22.7	2.3		
MOR	1127	1104	20	64	101	112	133	16	43	79	160	115	23	MOR	18.3	4.3	11.9	24.9	30.7	2.9	7.1	17.0	30.1	3.0		
NEWS	289	286	3	9	15	33	39	3	5	10	19	43	3	NEWS	4.8	0.6	1.6	4.8	7.9	0.5	0.9	2.2	3.9	0.4		
NEWS	291	288	1	7	12	26	32	1	6	10	26	35	3	NEWS	4.7	0.2	1.3	3.0	7.1	0.2	1.0	2.2	4.9	0.4		
OLDIES	72	70	9	22	2	0	1	9	21	6	0	0	2	OLDIES	1.2	1.7	3.9	0.6	0.0	1.6	3.8	1.3	0.0	0.3		
OLDIES	78	77	15	12	11	6	0	12	9	9	2	1	1	OLDIES	1.3	3.2	2.2	2.7	1.6	2.2	1.5	1.9	0.4	0.1		
PROG ROCK	373	249	114	39	3	1	1	63	20	1	4	1	124	PROG ROCK	6.1	21.0	6.9	1.0	0.2	11.0	3.6	0.2	0.8	16.8		
PROG ROCK	209	160	81	33	8	0	2	23	9	1	3	0	49	PROG ROCK	3.4	17.4	6.1	2.0	0.0	4.1	1.5	0.2	0.6	6.4		
TALK	316	310	4	22	12	8	14	11	20	14	17	54	6	TALK	5.2	0.7	3.9	3.8	1.9	1.9	3.6	3.1	3.4	0.8		
TALK	0	0	0	0	0	0	0	0	0	0	0	0	0	TALK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
TOP 40	166	115	19	21	13	3	0	17	24	13	1	3	51	TOP 40	2.7	3.5	3.7	4.1	0.7	3.0	4.3	2.9	0.2	6.9		
TOP 40	229	139	22	26	8	4	1	30	27	6	10	4	90	TOP 40	3.7	4.7	4.8	2.0	1.1	5.4	4.5	1.3	1.9	11.7		

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

Morning Drive Competition

Continued from page 21

come at all times though driving is an especially susceptible time.

Working with eight tape cassette machines and one reel-to-reel and a catalog of 500 cartridges with all types of sounds, voices and routines on them, Dees engineers the show himself. "I don't know how I could do this with an engineer," he says of the coordinating of his program's split-second timing for words, music and sounds.

Sometimes sketches are repeated twice in a show. "We might do one just after 6 and just after 9," he notes.

Beautiful Detroit

Continued from page 16

But men 25 to 35 prefer the contemporary format for a 16.8 share.

MOR wins a 23.3 share of men 35 to 44 while beautiful music is the favorite with men 45 to 54 for a 29.6 share.

Women 18 to 24 tune in the mellow sound for a 20.4 share while women 25 to 34, 35 to 44 and 45 to 54 all prefer beautiful music with 21.5, 28.7 and 28.5 shares, respectively.

In terms of actual listeners per average quarter hour, beautiful is the top format among persons 12 plus and older with 975 listeners.

This average quarter-hour figure is followed by 810 listeners for MOR, 533 for mellow, 512 for AOR and 506 for contemporary.

Among persons 18 plus and over beautiful wins 937 listeners per average quarter hour followed by 793 for MOR, 448 for mellow, 435 for contemporary and 337 for AOR. (See Billboard Arbitron chart detailing these ratings, page 22.)

"There's a whole different audience there," McWhirter says of the three-hour gap.

Dees has worked his way up from such smaller markets as WTOB-AM in Winston-Salem, N.C., WKIX-AM-FM in Raleigh, N.C., and WSGN-AM in Birmingham, Ala. where he says, "I sounded awful. Luckily, the ratings didn't plummet. It's taken nine years to make the turnaround. That's why it's such a pleasant shock when people say they listen to me at all. My counterparts in this city are great."

He plays about 10 records per hour which are pre-programmed by management. Therefore, the couple works out its jokes around the songs, not vice versa.

As for working the mornings, he says, "the challenge is that's the time you feel you owe the listener something special. It's your responsibility to give him a crash course in what's been going on while they've been asleep."

Though he plans to expand his recording style in the future—with such past hits as "Disco Duck" and "Dis-Gorilla," Dees was afraid of becoming the "Marlin Perkins of disco"—he wants to keep one foot in radio.

"I'll always be on the radio. In radio, you can do a number of things. It's my calling card," says Dees.

Muppets TV Lineup

NEW YORK—Kenny Rogers, Victor Borge, Arlo Guthrie and Beverly Sills are among the stars lined up for next season's "Muppet Show." The show is produced by ITC Entertainment and Henson Associates.

Vox Jox

By DOUG HALL

NEW YORK—An institution Philadelphia radio, Sid Mark's Frank Sinatra show on WWDB-FM, is being added to the lineup on NBC's WYNY-FM New York.

Mark, who does Friday and Sunday shows on the Philly outlet, is adding "Saturday With Sinatra," a three-hour show running from 7 to 10 p.m. on the New York FM. He will continue his programs on WWDB.

For 25 years, Mark has been providing Philadelphia Sinatra fans with a steady diet on WWDB despite eight format changes at the station during that period.

Mark does more than just play Sinatra records. A friend of more than 15 years of Sinatra, Mark reminisces about the singer's career and frequently interviews other personalities about Sinatra.

quently interviews other personalities about Sinatra.

Tim Sullivan, vice president and general manager of KHJ-AM in Los Angeles, has resigned to become general manager at Los Angeles' Top 40 KHTZ-FM.

WGBS-AM Miami is looking for a morning man following the resignation of Arnie Warren. Warren, who was on the station 13 years, will pursue a freelance career. Program director Charlie Cook says, "We intend to spend as much time as necessary to find the ideal personality or personalities to knock Miami on its ear."

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, Niteflyte, Ariola 7747
- 104—LOVE IS ON THE WAY, Sweet Inspirations, RSO 932
- 105—PLAIN JANE, Sammy Hagar, Capitol 4757
- 106—GET IT UP, Ronnie Milsap, RCA 11695
- 107—GIVE A LITTLE, Nicolette Larson, Warner Bros. 8851
- 108—THE ONLY GAME IN TOWN, America, Capitol 4752
- 109—STARRY EYES, The Records, Virgin 67000 (Atlantic)
- 110—WHEN YOU'RE #1, Gene Chandler, 20th Century 2411 (RCA)

Bubbling Under The Top LPs

- 201—GARY NUMAN & TUBEWAY ARMY, Republics, Atco SD-38117 (Atlantic)
- 202—DAVID JOHANSEN, In Style, Epic JZ-36082
- 203—IAN GOMM, Gomm With The Wind, Stiff/Epic JE-36103
- 204—STANLEY TURRENTINE, Betcha, Elektra 6E-217
- 205—TOBY BEAU, More Than A Love Song, RCA AFL-13119
- 206—DEODATO, Knights Of Fantasy, Warner Bros. BSK-3321
- 207—SOUNDTRACK, Dracula, MCA MCA-3166
- 208—PINK LADY, Pink Lady, Elektra 6E-209
- 209—CORY DAYE, Cory & Me, New York International/RCA BXL1-13408
- 210—JEREMY SPENCER, Flee, Atlantic SD-19236



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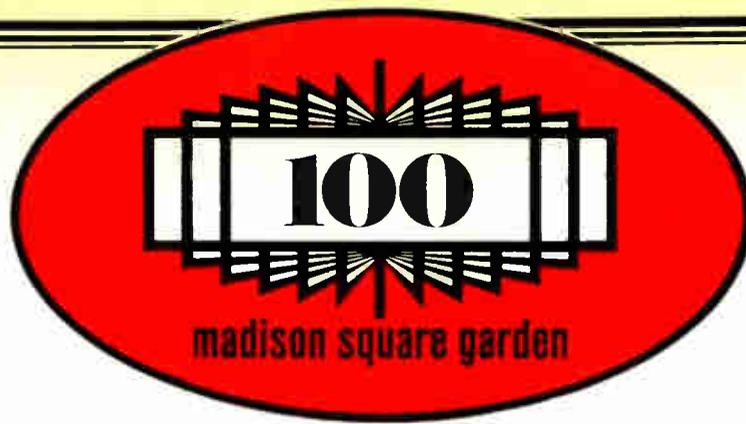
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483 So. Highland
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SEPTEMBER 8, 1979, BILLBOARD



It's a
**SENSATIONAL
SEPTEMBER**
at the Garden

This month 400,000 New Yorkers will pour through Madison Square Garden turnstiles to see such artists as:

BEE GEES • THE WHO • GRATEFUL DEAD

BONNIE RAITT • BRUCE SPRINGSTEEN

CHAKA KHAN • THE DOOBIE BROTHERS

GRAHAM NASH • JACKSON

BROWNE • JAMES TAYLOR

JESSE COLIN

YOUNG

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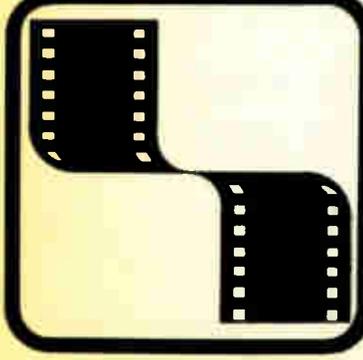
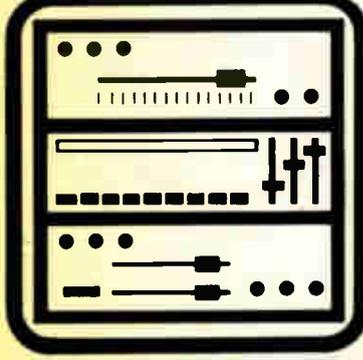
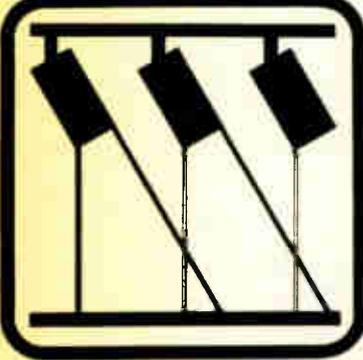
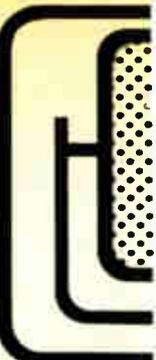
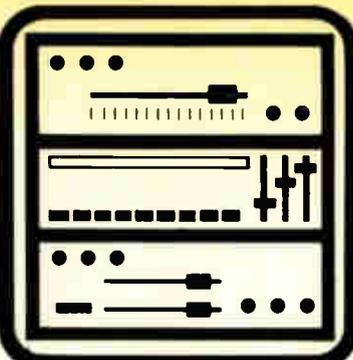
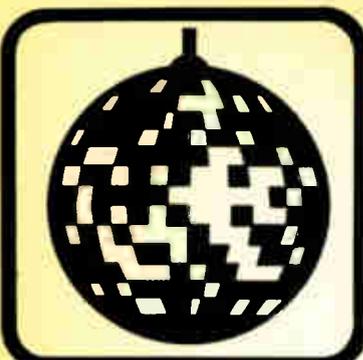
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Box Office for the twenty-one concerts will exceed 5 million dollars. It's the busiest month ever in the busiest year ever, and it's happening in America's Concert Capital -- Madison Square Garden. Bring your business to where the business is.

Contact Rob Franklin: (212) 563-8000.



INTERNATIONAL ENTERTAINMENT EXPOSITION DECEMBER 11-14, 1979 LAS VEGAS CONVENTION CENTER

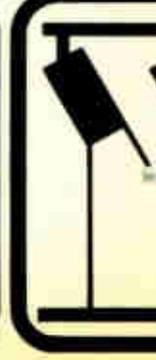
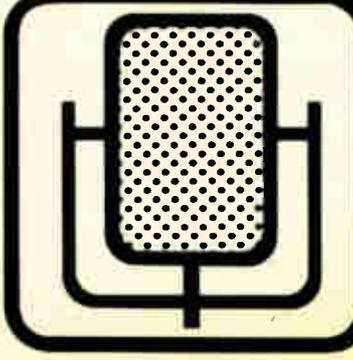
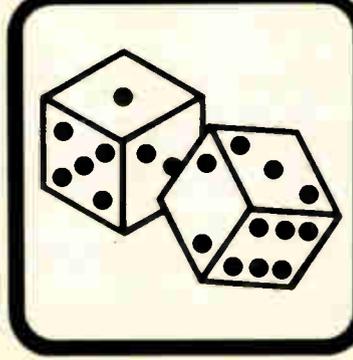
Seminars on Casino Gaming

Moderator: William R. Eadington, University of Nevada, Ph.D.

1. **Keynote Speaker: Tuesday, 9:45-11:15 am**
William Weinberger, Park Place Casino Hotel, Atlantic City
Victor Raskin, Dean, Witter, Reynolds, Inc., New York
2. **State Reports: Tuesday, 11:30-1:00 pm**
New York—James Marquart, N.Y. State Hotel & Motel Association
Louisiana—State Representative Charbonnet, New Orleans
Nevada—Richard Bunker, Nevada Gaming Board
New Jersey—William Downey, Atlantic City Casino Hotel Assn.
3. **The International Market Report: Wednesday, 9:45-11:15 am**
London—Marilyn Marshall, Playboy Enterprises
London, Spain—Victor Burton, Coral Leisure Casinos International
Bahamas—H. Steven Norton, Resorts International
Canada—Ron Sheppard, Attorney General, Alberta
Monte Carlo, Loews Hotel (to be announced)
4. **The Casino—Design and Construction: Tuesday, 4:30-6:00 pm**
George T. Howard, George T. Howard Assoc., Hollywood
David Jacobson, David Jacobson Assoc., Atlantic City
Homer Rissman, Rissman and Rissman, Las Vegas
5. **The Atlantic City Report: Thursday, 9:45-11:15 pm**
William J. Callnin, Park Place Casino Hotel
H. Steven Norton, Resorts International
Angelos Demetriou, Master Planner for Atlantic City
William Downey, Atlantic City Casino Hotel Assn.
6. **Financial Investments—long term overview—how the financial community looks at gaming: Thursday, 11:30-1:00 pm**
Harold Vogel, Merrill, Lynch, Fenner, Pierce and Smith
Geoffrey Holmes, Reliance Insurance, Philadelphia
George Drews, Harrah's Reno
7. **Starting the New Casino: Friday, 9:45-11:15 am**
Lynn Simons, Park Tahoe
H. Steven Norton, Resorts International
William J. Callnin, Park Place Casino Hotel Atlantic City
8. **Internal & Financial Controls: Friday, 11:30-1:00 pm**
Frank Johnson, Las Vegas Hilton
Don Stevens, Harrah's Reno
Kevin Malley, Caesar's Palace
Representative of Bally Manufacturing Co.
9. **Managing Casino Operations: Wednesday, 11:30-1:00 pm**
Leo Lewis, Aladdin Hotel
William Weinberger, Jr., Caesar's Palace
Dick Odessdy, Four Queens
Representative of Bally Manufacturing Co.

Seminars for Hotel, Discotheque, Parks, Concert Resort Personnel

10. **Hotel Report: Tuesday, 11:30-1:00 pm**
Charles Rallo, Ramada Inn, Inc.
Jeff Ruby, W.H.O. (Holiday Inns)
Ewart McKie, Coral Leisure Group, London-Atlantic City
Mark Grossinger, Etes, Grossinger's, New York
Carl Musacchio, Editor, "Hospitality Lodging"
 11. **Discotheques and the Hotel: Wednesday, 9:45-11:15 am**
Heinz Kern, Hyatt Regency Chicago
Lynn Plumbback, Southern Host Systems
Doyle Wayman, T.M.H.I.
Ramada Inn (to be announced)
Roy Webb
Thomas Vaughn, Juliana's Sound
Michael Wilkings, Wood Wilkings, Ltd.—Moderator
 12. **Restaurants—diversity toward entertainment: Thursday, 11:30-1:00 pm**
Rob Baker, Gilbert/Robinson
Ray Ford, Bobby McGee's
Haig Cartozian, Black Angus Enterprises
Doyle Wayman, T.M.H.I.
Michael Wilkings, Wood Wilkings, Ltd.
Stephen Michaelides, Editor, "Restaurant Hospitality"—Moderator
Bob Anderson, Black Angus Enterprises
 13. **Theme Parks—Total Entertainment Complex: Wednesday, 4:30-6:00 pm**
Dennis Condon, Norby, Walters
Other Speakers to be Announced
 14. **Special Events and Promotions: Wednesday, 11:30-1:00 pm**
Roger Dow, Marriott Corp
Tom Koranda, Point of View
Others to be Announced
- Live Entertainment**
15. **Showroom-Headliners: Friday, 9:45-11:15 am**
Nancy Engler, Aladdin Hotel
Sam DiStephano, Playboy Enterprises
Jack Eglash, Sahara Hotel
Others to be Announced
 16. **From Lounges to Colleges: Thursday, 9:45-11:15 am**
Bob Anderson, Black Angus Enterprises
Joe Gadd, Gadd and Associates
Dick Gilmore
Others to be Announced
 17. **The Showcase Club: Wednesday, 4:30-6:00 pm**
Speakers to be Announced





18. Rock and Roll in the 80's: Wednesday, 9:45-11:15 am
Speakers to be Announced

Discotheques

19. Discotheque Operation Analysis: Tuesday, 9:45-11:15 am
John Addison, New York, New York
Ray Ford, Bobby McGee's
Scott Forbes, Studio One
Others to be Announced

20. Discotheque Chains: Thursday, 9:45-11:15 am
John Keate, American Aventura
Jim Kowalczyk, 2001
Ray Ford, Bobby McGee's
Michael Wilkings, Wood Wilkings, Ltd.
Others to be Announced

21. Discotheque Technology: Tuesday, 11:30-1:00 pm
Alex Rosner, Rosner Custom Sound
Scott Kroopf, Wavelength
Dave Kelsey, ACI/Dave Kelsey
Richard Long, Richard Long Assoc.
Peter Alexander
Robert Lobi, Design Circuit
T.J. McHose, FM Productions—Moderator
Jerry Laidman, Sound Chamber

22. Disco Doctors: Wednesday, 11:30-1:00 pm
Don Miller, Sound Unlimited Systems
Roy Webb
Wayne Russo
Eric Brown, Design Circuit
Others to be Announced

23. Disco Music Trends: Friday, 9:45-11:15 am
Rick Stancotto, KRLA
A.J. Miller, So. California Disco Pool
Michelle Hart, Casablanca Records
Tony Martino, Alant Enterprises—Moderator
Al Paez, New Orleans Disco Assn.
Others to be Announced

24. Disco as a Promotional Vehicle: Thursday, 11:30-1:00 pm
Tom Hayden, Tom Hayden Assoc.
Rick Stancotto, KRLA
Tom Koranda, Point of View
Scott Anderson, Disco News
John Randazzo, BADA
Others to be Announced

25. International Disco Report: Thursday, 4:30-6:00 pm
Speakers to be Announced

26. Day to Day Disco Problems: Friday, 11:30-1:00 pm
Drug Control, Legal Problems, Employee Relations
Speakers to be Announced

Seminars for Professional Sound and Lighting Personnel

27. The Sound System: Tuesday, 9:45-11:15 am
Bob Heil, Bob Heil Sound
Glen Meyer, Electro-Voice
Tom Walter, Community Light and Sound
Cerwin Vega (to be announced)
Michael Petterson, Shure Brothers
Don Pearson, Ultrasound
Ray Kimber, RKB Industrial Inc.
Others to be announced

28. Lighting, Engineering the Perfect System: Wednesday, 9:45-11:15 am
Jim Moody, Sundance Lighting
Bill McManus, McManus Enterprises
Bob See, See Factor
Chip Monck, Moderator
Rich Bay, P&B Lighting
Ted Van Bommel, Vanco Stage Light
T.J. McHose, FM Productions

29. The Lighting Worlds—Cross Breeding: Tuesday, 4:30-6:00 pm
Imero Fiorentino, IFA Associates
Lee Watson, Lighting Dimensions Editor
Marty Aronstein
Jim Moody, Sundance Lighting
Tom Folsom, Crews Folsom Assoc.
Brian Edwards, Wavelength

30. The Special Event—THE KISS SHOW: Wednesday, 4:30-6:00 pm
Bill McManus and Associates

31. Sound Reinforcement—State of the Art: Wednesday, 11:30-1:00 pm
Steve Neal, FM Productions
Jack Maxum, Showco
Stan Miller, Stanall Sound
Chip Monck, Moderator
Other Speakers to be Announced

32. The Rock Tour: Thursday, 9:45-11:15 am
Robin McGruder, Showco
Larry Hitchcock, FM Productions
Elliot Krowe, See Factor
Chip Monck, Moderator
Other Speakers to be Announced

33. Lighting Equipment Marketing: Tuesday, 11:30-1:00 pm
Bob Schiller, Strand Century
Joe Bates, Litelab

Dr. Joel Rubin, Kleigl Brothers
Tom Pincu, Berkey Colortran
Marge Roman, Olesen
Larry Cada, Diversitronics
Bob Benson, Skirpan

34. Running a Successful Stage Equipment/Supply House: Thursday, 9:45-11:15 am
Jack Ransom, Metro Lites
Grand Stage Lighting (to be announced)
Barbara Brennan, Cinema Services
Jan Musson, Musson Lighting
Marge Roman, Olesen
Lee Watson, Lighting Dimensions, Editor-Moderator

35. Laser Technology: Thursday, 11:30-1:00 pm
Ivan Dryer, Laser Images
Bart Johnson, Laser Displays
Carl Schulthess, Spectra Physics
Dick Sandhaus, Science Faction
Brian Castelle, Bur. of Radiological Health

36. Safety Standards: Thursday, 4:30-6:00 pm
James Elliot, Audio Unlimited
Charlie Moore, Dimension Five Sound
Larry Jaffe, DBX-Moderator
Barry Brownell, Brownell Sound
Clair Ford, Ford Audio

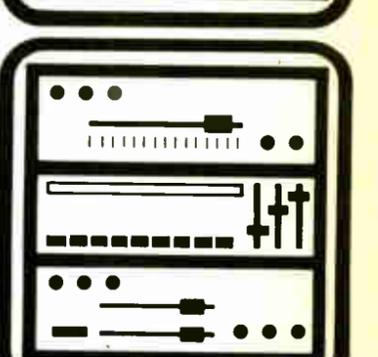
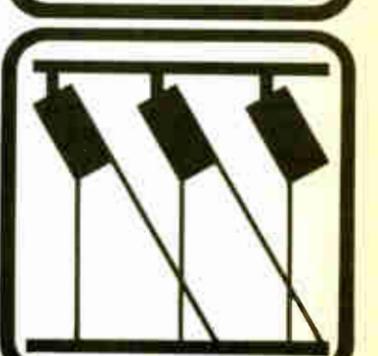
38. Industrials—State of the Art: Thursday, 4:30-6:00 pm
Speakers to be Announced

39. Performers Speak Out—Leading Performers Discuss the Live Show: Friday, 11:30-1:00 pm
Chip Monck—Moderator
Speakers to be Announced

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31	32	33	34	35	36	37	38	39	

cut here and return



Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/30/79)

TOP ADD ONS - NATIONAL

- THE KNACK—Good Girls Don't (Capitol)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DONNA SUMMER—Dim All the Lights (Casablanca)

PRIME MOVERS - NATIONAL

- COMMODORES—Sail On (Motown)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- M.—Pop Muzik (Sire)

BREAKOUTS - NATIONAL

- COMMODORES—Sail On (Motown)
- DONNA SUMMER—Dim All the Lights (Casablanca)
- NICK LOWE—Cruel to be Kind (Columbia)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- WINGS—Arrow Through Me (Columbia)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- COMMODORES—Sail On (Motown) 19-10
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 12-7

KQEO—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

- MAUREEN McGOVERN—Different Worlds (Warner/Curb)
- EDDIE RABBITT—Suspicious (Elektra)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- COMMODORES—Sail On (Motown) 17-10

KFMB—San Diego

- THE KNACK—Good Girls Don't (Capitol)
- COMMODORES—Sail On (Motown)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 12-9
- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 20-13

Pacific Northwest Region

TOP ADD ONS:

- WINGS—Arrow Through Me (Columbia)
- PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

PRIME MOVERS:

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- COMMODORES—Sail On (Motown)
- M.—Pop Muzik (Sire)

BREAKOUTS:

- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- DOOBIE BROTHERS—Depending On You (WB)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)

KFRC—San Francisco

- J.D. SOUTHER—You're Only Lonely (Columbia)
- FOREIGNER—Dirty White Boy (Atlantic)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 23-16
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) D-21

KYA—San Francisco

- MARY MacGREGOR—Good Friend (RSO)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- HERB ALPERT—Rise (A&M) 24-17
- MAUREEN McGOVERN—Different Worlds (Warner/Curb) 28-22

KLIV—San Jose

- DONNA SUMMER—Dim All The Lights (Casablanca)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 8-6
- BONNIE POINTER—Heaven Must Have Sent You (Motown) 11-7

KROY—Sacramento

- BLUE OYSTER CULT—In Thee (Columbia)
- STEPHANIE MILLS—What Cha Gonna Do With My Love (20th Century)
- ROBERT PALMER—Bad Case Of Loving You (Island) 18-14
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 22-17

KYNO—Fresno

- JOHN STEWART—Midnight Wind (RSO)
- ATLANTA RHYTHM SECTION—Spooky (Polydor) 38-31
- GERRY RAFFERTY—Get It Right Next Time (UA) 37-30

KGW—Portland

- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 16-9
- BONNIE POINTER—Heaven Must Have Sent You (Motown) 24-19

KING—Seattle

- THE KNACK—Good Girls Don't (Capitol)
- PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- M.—Pop Muzik (Sire) 19-6
- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 20-12

KJRB—Spokane

- WINGS—Arrow Through Me (Columbia)
- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- NICK LOWE—Cruel To Be Kind (Columbia) 27-20
- COMMODORES—Sail On (Motown) 22-16

KTAC—Tacoma

- DOOBIE BROTHERS—Depending On You (WB)
- CHEAP TRICK—Ain't That A Shame (Epic)
- SUPERTRAMP—Goodbye Stranger (A&M) 14-10
- M.—Pop Muzik (Sire) 22-15

KCPX—Salt Lake City

- BAMA—Touch Me When We're Dancing (Free Flight)
- PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- BUCKEYE—Where Will Your Heart Take You (Polydor) 29-23
- COMMODORES—Sail On (Motown) 19-10

KRSP—Salt Lake City

- WINGS—Arrow Through Me (Columbia)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 11-8
- M.—Pop Muzik (Sire) 28-19

KIMN—Denver

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DOOBIE BROTHERS—Depending On You (WB)
- ROBERT PALMER—Bad Case Of Loving You (Island) 20-13
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 18-9

KJR—Seattle

- SUPERTRAMP—Take The Long Way Home (A&M)
- WINGS—Arrow Through Me (Columbia)
- DOOBIE BROTHERS—Depending On You (WB) 18-12
- COMMODORES—Sail On (Motown) 19-13

KYYX—Seattle

- THE KNACK—Good Girls Don't (Capitol)
- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- ROBERT JOHN—Sad Eyes (EMI) 11-6
- MAXINE NIGHTINGALE—Lead Me On (Windsong) 14-9

KCBN—Reno

- WINGS—Arrow Through Me (Columbia)
- THE KNACK—Good Girls Don't (Capitol)
- CHEAP TRICK—Ain't That A Shame (Epic) D-24
- M.—Pop Muzik (Sire) 26-16

North Central Region

TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- IAN GOMM—Hold On (Stiff/Epic)

PRIME MOVERS:

- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- NIGHT—Hot Summer Nights (Planet)

BREAKOUTS:

- G.Q.—I Do Love You (Arista)
- CHEAP TRICK—Ain't That A Shame (Epic)
- CRUSADERS—Street Life (MCA)

CKLW—Detroit

- IAN GOMM—Hold On (Stiff/Epic)
- G.Q.—I Do Love You (Arista)
- CRUSADERS—Street Life (MCA) 29-19
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 25-16

WDRQ—Detroit

- CURTIS MAYFIELD & LINDA CLIFFORD—Between You & Me Baby (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

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- CHEAP TRICK—Ain't That A Shame (Epic)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 21-15
- BONNIE POINTER—Heaven Must Have Sent You (Motown) 25-19

Z-96 (WZZR-FM)—Grand Rapids

- DIRE STRAITS—Lady Writer (WB)
- COMMODORES—Sail On (Motown)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic) 16-11
- FUNKY COMMUNICATION COMMITTEE—Baby I Want You (Free Flight)

WAKY—Louisville

- HERB ALPERT—Rise (A&M)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- NIGHT—Hot Summer Nights (Planet) 19-14
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 10-5

WBGW—Bowling Green

- THE KNACK—Good Girls Don't (Capitol)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel To Be Kind (Columbia) 21-17
- MAUREEN McGOVERN—Different Worlds (Warner/Curb) 29-23

WGCL—Cleveland

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- CHER—Hell On Wheels (Casablanca)
- M.—Pop Muzik (Sire) 22-13
- G.Q.—I Do Love You (Arista) 28-15

WZZP—Cleveland

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- CHEAP TRICK—Ain't That A Shame (Epic)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 6-3
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 10-5

Q-102 (WKRQ-FM)—Cincinnati

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ROBERT PALMER—Bad Case Of Loving You (Island) 18-13
- NIGHT—Hot Summer Nights (Planet) 16-11

WNCI—Columbus

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 15-11
- COMMODORES—Sail On (Motown) 25-18

WCUE—Akron

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- M.—Pop Muzik (Sire) 24-16
- MASS PRODUCTION—Firecracker (Cotillion) 40-30

13-Q (WKTQ)—Pittsburgh

- HERB ALPERT—Rise (A&M)
- PAT TRAVERS BAND—Boom Boom (Polydor)
- COMMODORES—Sail On (Motown) 20-13
- STEPHANIE MILLS—What Cha Gonna Do With My Lovin' (20th Century) 26-18

WPEZ—Pittsburgh

- KANSAS—Reason To Be (Kirshner)
- THE KNACK—Good Girls Don't (Capitol)
- CHEAP TRICK—Ain't That A Shame (Epic) 23-20
- EDDIE RABBITT—Suspicious (Elektra) 17-13

Southwest Region

TOP ADD ONS:

- THE KNACK—Good Girls Don't (Capitol)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- DONNA SUMMER—Dim All The Lights (Casablanca)

PRIME MOVERS:

- COMMODORES—Sail On (Motown)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)

BREAKOUTS:

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel to be Kind (Columbia)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)

KILT—Houston

- THE KNACK—Good Girls Don't (Capitol)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista) 14-6
- COMMODORES—Sail On (Motown) 23-9

KRBE—Houston

- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- NICK LOWE—Cruel To Be Kind (Columbia)
- COMMODORES—Sail On (Motown) 19-8
- EARTH, WIND & FIRE—After The Love Has Gone (Arc) D-12

KLIF—Dallas

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- KNUS-FM—Dallas
- BOB DYLAN—You Gotta Serve Somebody (Columbia)
- DOOBIE BROTHERS—Depending On You (WB)
- DAVID NAUGHTON—Makin' It (RSO) 20-13
- MAXINE NIGHTINGALE—Lead Me On (Windsong) 11-9

KFJZ-FM (Z-97)—Ft. Worth

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 8-3
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 22-6

KINT—El Paso

- HERB ALPERT—Rise (A&M)
- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- SUPERTRAMP—Goodbye Stranger (A&M) 16-10
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 18-11

WKY—Oklahoma City

- CARLY SIMON—Spy (Elektra)
- GEORGE BENSON—Hey Girl (WB)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 10-5
- TOBY BEAU—Then You Can Tell Me Goodbye (RCA) 23-14

KTFX—Tulsa

- PAT TRAVERS BAND—Boom Boom (Polydor)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- M.—Pop Muzik (Sire) 22-7
- BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar) 27-21

KELI—Tulsa

- CHRIS THOMPSON—If You Remember Me (Planet)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 11-6
- EARTH, WIND & FIRE—After The Love Has Gone (Arc) 6-3

WTIX—New Orleans

- THE KNACK—Good Girls Don't (Capitol)
- HOTEL—Hold On To The Night (MCA)
- JDURNEY—Lovin', Touchin', Squeezin' (Columbia) 36-23
- NICK LOWE—Cruel To Be Kind (Columbia) 35-22

WNOE—New Orleans

- IAN GOMM—Hold On (Stiff/Epic)
- M.—Pop Muzik (Sire)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 10-6
- K.C. & THE SUNSHINE BAND—Please Don't Go (TK)

KEEL—Shreveport

- ATLANTA RHYTHM SECTION—Spooky (Polydor)
- HERB ALPERT—Rise (A&M)
- COMMODORES—Sail On (Motown) 22-12
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 25-18

Midwest Region

TOP ADD ONS:

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- KENNY ROGERS—You Decorate My Life (UA)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI America)

PRIME MOVERS:

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ROBERT JOHN—Sad Eyes (EMI)
- NIGHT—Hot Summer Nights (Planet)

BREAKOUTS:

- COMMODORES—Sail On (Motown)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ATLANTA RHYTHM SECTION—Spooky (Polydor)

WLS—Chicago

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 20-15
- ROBERT JOHN—Sad Eyes (EMI) 22-11

WEFM—Chicago

- ADDRISI BROTHERS—Ghost Dancer (Scotti Bros.)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 27-17
- ROBERT JOHN—Sad Eyes (EMI) 24-14

WRCK—Rockford

- DOOBIE BROTHERS—Depending On You (WB)
- NICK LOWE—Cruel To Be Kind (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 11-2
- NIGHT—Hot Summer Nights (Planet) 20-7

WIFE—Indianapolis

- JOHN STEWART—Midnight Wind (RSO)
- GERRY RAFFERTY—Get It Right Next Time (UA)

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Pacific Southwest Region

TOP ADD ONS:

- FOREIGNER—Dirty White Boy (Atlantic)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- THE KNACK—Good Girls Don't (Capitol)

PRIME MOVERS:

- M.—Pop Muzik (Sire)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)

BREAKOUTS:

- COMMODORES—Sail On (Motown)
- HERB ALPERT—Rise (A&M)
- NICK LOWE—Cruel to be Kind (Columbia)

KHJ—LA

- FOREIGNER—Dirty White Boy (Atlantic)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- MAXINE NIGHTINGALE—Lead Me On (Windsong) 14-7
- M.—Pop Muzik (Sire) 22-16

KRTH (FM)—LA

- ABBA—Voulez-Vous (Atlantic)
- SUZI QUATRO—I've Never Been In Love (RSO)
- HERB ALPERT—Rise (A&M) 18-11
- M.—Pop Muzik (Sire) 16-13

KFI—LA

- THE KNACK—Good Girls Don't (Capitol)
- FOREIGNER—Dirty White Boy (Atlantic)
- HERB ALPERT—Rise (A&M) 28-18
- COMMODORES—Sail On (Motown) 27-17

KCBQ—San Diego

- SUPERTRAMP—Goodbye Stranger (A&M)
- ANDY GIBB/OLIVIA NEWTON-JOHN—Rest Your Love (Polydor)
- COMMODORES—Sail On (Motown) 11-8
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA) 6-3

KFXM—San Bernardino

- MOON MARTIN—Rolene (Capitol)
- JENNIFER WARMES—I Know A Heartache When I See One (Arista)
- LITTLE RIVER BAND—Lonesome Loser (Capitol) 15-10
- PATRICK HERNANDEZ—Born To Be Alive (Columbia) 16-12

KERN—Bakersfield

- THE KNACK—Good Girls Don't (Capitol)
- HERB ALPERT—Rise (A&M)
- NICK LOWE—Cruel To Be Kind (Columbia) 29-22
- IAN HUNTER—Just Another Night (Chrysalis) 30-21

KOPA—Phoenix

- BILLY THORPE—Children Of The Sun (Capricorn)
- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- COMMODORES—Sail On (Motown) 30-18

Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (8/30/79)

WMDE—Indianapolis

- **KENNY ROGERS**—You Decorated My Life (UA)
- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ★ **M.**—Pop Muzik (Sire) 12-8
- ★ **COMMODORES**—Sail On (Motown) 24-18

WKY—Milwaukee

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America)
- **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 20-12
- ★ **NIGHT**—Hot Summer Nights (Planet) 25-18

WZUU-FM—Milwaukee

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

KSLQ-FM—St. Louis

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **KENNY ROGERS**—You Decorate My Life (UA)
- ★ **NIGHT**—Hot Summer Nights (Planet) 18-11
- ★ **COMMODORES**—Sail On (Motown) 23-13

KZOK—St. Louis

- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 24-13
- ★ **CHIC**—Good Times (Atlantic) 20-8

KIOA—Des Moines

- **HERB ALPERT**—Rise (A&M)
- **M.**—Pop Muzik (Sire)
- ★ **THE CARS**—Let's Go (Elektra) 15-9
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 23-13

KOWB—Minneapolis

- **WINGS**—Arrow Through Me (Columbia)
- **COMMODORES**—Sail On (Motown)
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 21-15
- ★ **EARTH, WIND & FIRE**—After The Love Has Gone (Arc) 13-5

MSTP—Minneapolis

- **BRENDA RUSSELL**—So Good, So Right (Horizon)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **HERB ALPERT**—Rise (A&M)
- ★ **COMMODORES**—Sail On (Motown) 28-20

WHB—Kansas City

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **KENNY ROGERS**—You Decorate My Life (UA)
- ★ **COMMODORES**—Sail On (Motown) 24-19
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 22-14

KBEQ—Kansas City

- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- **CAROLYNE MAS**—Stillsame (Mercury)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 6-3
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 25-18

KJLS—Rapid City

- **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)
- **PATRICK HERNANDEZ**—Born To Be Alive (Columbia)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 15-11
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 19-16

KQWB—Fargo

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **NICK LOWE**—Cruel To Be Kind (Columbia)
- ★ **SUPERTRAMP**—Goodbye Stranger (A&M) 14-9
- ★ **COMMODORES**—Sail On (Motown) 22-14

KLEO—Wichita

- **BUCKEYE**—Where Will Your Heart Take You (Polydor)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **WINGS**—Arrow Through Me (Columbia) X-25
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb) 21-13

Northeast Region

● TOP ADD ONS:

- **THE KNACK**—Good Girls Don't (Capitol)
- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **DOOBIE BROTHERS**—Depending On You (WB)

★ PRIME MOVERS:

- **COMMODORES**—Sail On (Motown)
- **M.**—Pop Muzik (Sire)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)

BREAKOUTS:

- **HERB ALPERT**—Rise (A&M)
- **ONNA SUMMER**—Dim All The Lights (Casablanca)
- **ROBERT JOHN**—Sad Eyes (EMI)

WABC—New York

- **HERB ALPERT**—Rise (A&M)
- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 11-6
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windson) 14-7

WXLO—New York

- **FRANCE JOLI**—Come To Me (Prelude)
- **PATRICK HERNANDEZ**—Born To Be Alive (Columbia)
- ★ **HERB ALPERT**—Rise (A&M) 11-6
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 18-12

WPTR—Albany

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America)
- **TOBY BEAU**—Then You Can Tell Me Goodbye (RCA)
- ★ **NICOLETTE LARSON**—Give A Little (WB) 12-8
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb) 10-7

WTRY—Albany

- **CHEAP TRICK**—Ain't That A Shame (Epic)
- **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (20th Century)
- ★ **HERB ALPERT**—Rise (A&M) X-22
- ★ **COMMODORES**—Sail On (Motown) 22-10

WKBW—Buffalo

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 30-19
- ★ **COMMODORES**—Sail On (Motown) 13-4

WYSL—Buffalo

- **RITA COOLIDGE**—One Fine Day (A&M)
- **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 26-18
- ★ **COMMODORES**—Sail On (Motown) 21-9

WBBF—Rochester

- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- **BRENDA RUSSELL**—So Good, So Right (Horizon)
- ★ **M.**—Pop Muzik (Sire) 31-18
- ★ **COMMODORES**—Sail On (Motown) 23-7

WRKO—Boston

- **THE KNACK**—Good Girls Don't (Capitol)
- **DOOBIE BROTHERS**—Depending On You (WB)
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 25-16
- ★ **M.**—Pop Muzik (Sire) 19-13
- **LOUISE GOFFIN**—Remember Walking In The Sand (Asylum)
- **NEW ENGLAND**—Hello, Hello, Hello (Infinity)

F 105 (WVBF)—Boston

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ★ **NIGHT**—Hot Summer Nights (Planet) 16-6
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 25-14

WPRO (AM)—Providence

- **KANSAS**—Reason To Be (Kirshner)
- **CRUSADERS**—Street Life (MCA)
- ★ **DIANA ROSS**—The Boss (Motown) 15-9
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 13-7

WPRO-FM—Providence

- **ROBERT JOHN**—Sad Eyes (EMI)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)

WICC—Bridgeport

- **JOHN STEWART**—Midnight Wind (RSO)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **COMMODORES**—Sail On (Motown) 26-10
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 30-19

Mid-Atlantic Region

● TOP ADD ONS:

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **FOREIGNER**—Dirty White Boys (Atlantic)
- **KENNY ROGERS**—You Decorate My Life (UA)

★ PRIME MOVERS:

- **COMMODORES**—Sail On (Motown)
- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)

BREAKOUTS:

- **MARY MacGREGOR**—Good Friend (RSO)
- **COMMODORES**—Still (Motown)
- **DONNA SUMMER**—Dim All The Lights (Casablanca)

WFIL—Philadelphia

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **KENNY ROGERS**—You Decorate My Life (UA)
- ★ **MARY MacGREGOR**—Good Friend (RSO) D-17
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) D-16

WZZD—Philadelphia

- **M.**—Pop Muzik (Sire)
- **CHIC**—My Feet Keep Dancing (Atlantic)
- ★ **COMMODORES**—Sail On (Motown) 27-22
- ★ **ISLEY BROTHERS**—It's A Disco Night (T-Neck) 29-23

WIFI-FM—Philadelphia

- **SUPERTRAMP**—Goodbye Stranger (A&M) 19-13
- **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 29-19
- **FOREIGNER**—Dirty White Boys (Atlantic)
- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- ★ **COMMODORES**—Sail On (Motown) 12-8
- ★ **COMMODORES**—Still (Motown) 30-17

WPGC—Washington

- **FOREIGNER**—Dirty White Boys (Atlantic)
- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- ★ **COMMODORES**—Sail On (Motown) 12-8
- ★ **COMMODORES**—Still (Motown) 30-17

WGH—Norfolk

- **WINGS**—Arrow Through Me (Columbia)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- **HERB ALPERT**—Rise (A&M) X-17
- ★ **COMMODORES**—Sail On (Motown) 16-6

WCAO—Baltimore

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 18-7
- ★ **HERB ALPERT**—Rise (A&M) 20-12

WYRE—Annapolis

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **DIANA ROSS**—The Boss (Motown)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 23-13
- ★ **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (20th Century) 25-19

WLEE—Richmond

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **ABBA**—Voulez-Vous (Atlantic)
- ★ **OLIVIA NEWTON-JOHN**—Dancing Queen (MCA) 28-21
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 24-19

WRVQ—Richmond

- **THE KNACK**—Good Girls Don't (Capitol)
- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 27-14
- ★ **COMMODORES**—Sail On (Motown) 14-3

WABE—Allentown

- **TRIUMPH**—Hold On (RCA)
- **BONNIE BOYER**—Got To Give In To Love (Columbia)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 12-3
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 13-7

WKBO—Harrisburg

- **CHEAP TRICK**—Ain't That A Shame (Epic)
- **WINGS**—Arrow Through Me (Columbia)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) D-30
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) D-29

Southeast Region

● TOP ADD ONS:

- **THE KNACK**—Good Girls Don't (Capitol)
- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **MASS PRODUCTION**—Firecracker (Cotillion)

★ PRIME MOVERS:

- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **COMMODORES**—Sail On (Motown)
- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)

BREAKOUTS:

- **M.**—Pop Muzik (Sire)
- **DIANA ROSS**—The Boss (Motown)
- **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)

WQXI-FM—Atlanta

- **LED ZEPPELIN**—All Of My Love (Swan Song)
- **CHRIS THOMPSON**—If You Remember Me (Planet)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 17-10
- ★ **COMMODORES**—Sail On (Motown) 13-8

Z-93 (WZGC-FM)—Atlanta

- **SUZI QUATRO**—I've Never Been In Love (RSO)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 16-10
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 28-15

WBBQ—Augusta

- **KENNY ROGERS**—You Decorate My Life (UA)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 20-8
- ★ **M.**—Pop Muzik (Sire) 14-7

WFOM—Atlanta

- **WINGS**—Arrow Through Me (Columbia)
- **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 6-3
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 13-8

WPGA—Savannah

- **LED ZEPPELIN**—All My Love (Swan Song)
- **THE KNACK**—Good Girls Don't (Capitol)
- **M.**—Pop Muzik (Sire) 12-4
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 17-12

WFLB—Fayetteville

- **THE KNACK**—Good Girls Don't (Capitol)
- **CAROLYNE MAS**—Stillsame (Mercury)
- ★ **ASHFORD & SIMPSON**—Found A Cure (WB) 23-14
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 16-7

WQAM—Miami

- **FRANCE JOLI**—Come To Me (Prelude)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK) 15-8
- ★ **MADLEEN KANE**—You & I (WB)

WMJX (96X)—Miami

- **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)
- **KAT MANDU**—The Break (TK)
- ★ **FRANCE JOLI**—Come To Me (Prelude) 8-2
- ★ **DIANA ROSS**—The Boss (Motown) 14-7

Y-100 (WHYI-FM)—Miami

- **DIANA ROSS**—The Boss (Motown)
- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 25-20
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 21-16

WLOF—Orlando

- **THE KNACK**—Good Girls Don't (Capitol)
- **DAVE EDMUNDS**—Girls Talk (Swan Song)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 29-23
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 10-5

Q-105 (WRBQ-FM)—Tampa

- **THE KNACK**—Good Girls Don't (Capitol)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 24-14
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 13-8

BI-105 (WBVJ-FM)—Orlando

- **THE KNACK**—Good Girls Don't (Capitol)
- **EDDIE MONEY**—Get A Move On (Columbia)
- ★ **M.**—Pop Muzik (Sire) 20-10
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 16-9

WQXQ—Daytona Beach

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **M.**—Pop Muzik (Sire)
- ★ **MOON MARTIN**—Rolene (Capitol) 31-21
- ★ **CHICAGO**—Must Have Been Crazy (Columbia) 38-28

WAPE—Jacksonville

- **WINGS**—Arrow Through Me (Columbia)
- **JIMMY BUFFETT**—Fins (MCA)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 13-7
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 14-9

WAYS—Charlotte

- **DIANA ROSS**—The Boss (Motown)
- **MASS PRODUCTION**—Firecracker (Cotillion)
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb) 35-29
- ★ **EDDIE MONEY**—Get A Move On (Columbia) X-34

WKIX—Raleigh

- **TOBY BEAU**—Then You Can Tell Me Goodbye (RCA)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 21-16
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) D-24

WTMA—Charleston

- **JIMMY BUFFETT**—Fins (MCA)
- **ASHFORD & SIMPSON**—Found A Cure (WB)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 19-14
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) D-16

Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/29/79)

Top Add Ons-National

CITY BOY—The Day The Earth Caught Fire (Atlantic)
YACHTS—S.O.S. (Polydor/Radar)
SINCEROS—The Sound Of Sunbathing (Columbia)
SAD CAFE—Facades (A&M)

Top Requests/Airplay-National

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy-O (Elektra)
LED ZEPPELIN—In Through The Out Door (Swan Song)
NICK LOWE—Labour Of Lust (Columbia)

National Breakouts

ALAN PARSONS PROJECT—Eve (Arista)
VAN MORRISON—Into The Music (WB)
LED ZEPPELIN—In Through The Out Door (Swan Song)
GENYA RAVAN—And I Mean It (20th Century Fox)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFML-AM—Denver (Ira Gordon)

- **DIRT BAND**—An American Dream (UA)
- **SAD CAFE**—Facades (A&M)
- **JOHN PRINE**—Pink Cadillac (Asylum)
- **VAN MORRISON**—Into The Music (WB)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **FISCHERZ**—Word Salad (UA)
- ★ **MOON MARTIN**—Escape From Domination (Capitol)
- ★ **JOHN COUGAR**—(Riva)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)
- ★ **DAVID WERNER**—(Epic)

KZEL-FM—Eugene (Chris Kovarik)

- **VAN MORRISON**—Into The Music (WB)
- **JIMMY BUFFETT**—Volcano (MCA)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **LARRY RASPBERRY & THE HIGHSTEPPERS**—No Accident (Mercury)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **SAD CAFE**—Facades (A&M)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **RANDY NEWMAN**—Born Again (WB)
- ★ **THE KNACK**—Get The Knack (Capitol)

KZOR-FM—Seattle (Brad Hoffman)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **MISTRESS**—(RSO)
- **SAD CAFE**—Facades (A&M)
- ★ **BLUE OYSTER CULT**—Mirrors (Columbia)
- ★ **PAT TRAVERS**—Go For What You Know (Polydor)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)

Southwest Region

TOP ADD ONS:

GAMMA—Gamma 1 (Elektra)
SCORPIONS—Love Drive (Mercury)
CITY BOY—The Day The Earth Caught Fire (Atlantic)
PRISM—Armageddon (Ariola)

★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy-O (Elektra)
AC/DC—Highway To Hell (Atlantic)
ROBERT PALMER—Secrets (Island)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
ALAN PARSONS PROJECT—Eve (Arista)
VAN MORRISON—Into The Music (WB)
RANDY NEWMAN—Born Again (WB)

KZEW-FM—Dallas (Doris Miller)

- **SCORPIONS**—Love Drive (Mercury)
- **GAMMA**—Gamma 1 (Elektra)
- **PRISM**—Armageddon (Ariola)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **JULES & THE POLAR BEARS**—Feneliks (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **WINGS**—Back To The Egg (Columbia)
- ★ **DIRE STRAITS**—Communicue (WB)

KTXQ-FM—Dallas/FL Worth (T. Spencer)

- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **SCORPIONS**—Love Drive (Mercury)
- **TIM CURRY**—Fearless (A&M)
- **BREATHLESS**—(EMI/America)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)
- ★ **PAT TRAVERS**—Go For What You Know (Polydor)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **AC/DC**—Highway To Hell (Atlantic)

KL0L-FM—Houston (Paul Rignn)

- **JIMMY BUFFETT**—Volcano (MCA)
- **IAN LLOYD**—Goose Bumps (Scotti Brothers)
- **SAMMY HAGAR**—Street Machine (Capitol)
- **RECORDS**—(Virgin)
- **RANDY NEWMAN**—Born Again (WB)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **ROBERT PALMER**—Secrets (Island)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- **GARY BURTON & CHICK COREA**—Duet (ECM)
- **VAN MORRISON**—Into The Music (WB)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Live Sparks (Arista)
- **PROPAGANDA**—(A&M)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **TALKING HEADS**—Fear Of Music (Sire)
- ★ **RANDY NEWMAN**—Born Again (WB)

WRNO-FM—New Orleans (Rod Glenn)

- **TALKING HEADS**—Fear Of Music (Sire)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **CHARLIE**—Fight Dirty (Arista)
- **MOON MARTIN**—Escape From Domination (Capitol)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)
- ★ **ROBERT PALMER**—Secrets (Island)
- ★ **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- ★ **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)

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

- **DIRT BAND**—An American Dream (UA)
- **VAN MORRISON**—Into The Music (WB)
- **GAMMA**—Gamma 1 (Elektra)
- **SAD CAFE**—Facades (A&M)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **BILLY THORPE**—Children Of The Sun (Capricorn)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)
- ★ **AC/DC**—Highway To Hell (Atlantic)

Midwest Region

TOP ADD ONS:

AC/DC—Highway To Hell (Atlantic)
ELLEN FOLEY—Nightout (Cleveland International)
CHARLIE—Fight Dirty (Arista)
MISTRESS—(RSO)

★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)
LED ZEPPELIN—In Through The Out Door (Swan Song)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
THE CARS—Candy-O (Elektra)

BREAKOUTS:

ALAN PARSONS PROJECT—Eve (Arista)
SAMMY HAGAR—Street Machine (Capitol)
GENYA RAVAN—And I Mean It (20th Century Fox)
VAN MORRISON—Into The Music (WB)

WWW-FM—Detroit (J. Urbel/M. McEwen)

- **AC/DC**—Highway To Hell (Atlantic)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **SCORPIONS**—Love Drive (Mercury)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **SAMMY HAGAR**—Street Machine (Capitol)
- **DAVID JOHANSEN**—In Style (Blue Sky)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)

WBX-FM—Detroit (Ted Ferguson)

- **IAN LLOYD**—Goose Bumps (Scotti Brothers)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **VAN HALEN**—II (WB)

WLVO-FM—Columbus (Steve Runner)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
- **CHARLIE**—Fight Dirty (Arista)
- **SAMMY HAGAR**—Street Machine (Capitol)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **JOURNEY**—Evolution (Columbia)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

WMMS-FM—Cleveland (John Gorman)

- **EUCLID BEACH BAND**—(Epic)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **GEORGE THOROGOOD AND THE DESTROYERS**—Better Than The Rest (MCA)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **JOE EGAN**—Dut Of Nowhere (Ariola)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **MICHAEL STANLEY BAND**—Greatest Hints (Arista)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- ★ **BREATHLESS**—(EMI/America)

WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **KANSAS**—Monolith (Kirshner)
- ★ **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)

WQFM-FM—Milwaukee (Paul Kelly)

- **AC/DC**—Highway To Hell (Atlantic)
- **MOON MARTIN**—Escape From Domination (Capitol)
- **JIMMY BUFFETT**—Volcano (MCA)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **MISTRESS**—(RSO)
- **PRISM**—Armageddon (Ariola)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **VAN HALEN**—II (WB)
- ★ **ROBERT PALMER**—Secrets (Island)

KSHE-FM—St. Louis (Ted Habeck)

- **VAN MORRISON**—Into The Music (WB)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **GAMMA**—Gamma 1 (Elektra)
- **RANDY NEWMAN**—Born Again (WB)
- **FABULOUS THUNDERBIRDS**—(Takoma)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **MICHAEL STANLEY BAND**—Greatest Hints (Arista)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)

Southeast Region

TOP ADD ONS:

CITY BOY—The Day The Earth Caught Fire (Atlantic)
YACHTS—S.O.S. (Polydor/Radar)
YIPES—(Millennium)
CAROLYNE MAS—(Mercury)

★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
TALKING HEADS—Fear Of Music (Sire)
THE CARS—Candy-O (Elektra)

BREAKOUTS:

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
ALAN PARSONS PROJECT—Eve (Arista)
VAN MORRISON—Into The Music (WB)

WKLS-FM—Atlanta (Rich Piombino)

- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **IAN LLOYD**—Goose Bumps (Scotti Brothers)
- **RECORDS**—(Virgin)
- **RAINBOW**—Down To Earth (Polydor)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)

WRAS-FM—Atlanta (Ciedra White)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **WHA-KOO**—Fragile Line (Epic)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **JOHN PRINE**—Pink Cadillac (Asylum)
- ★ **ELLEN FOLEY**—Nightout (Cleveland International)
- ★ **RAINBOW**—Down To Earth (Polydor)
- ★ **TALKING HEADS**—Fear Of Music (Sire)
- ★ **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)

WQXM-FM—Tampa (Nick Van Cleve)

- **TIM CURRY**—Fearless (A&M)
- **TALKING HEADS**—Fear Of Music (Sire)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)

ZETA-4 (WINZ-FM)—Miami (K. Isley/R. Martin)

- **THE WHO**—The Kids Are Alright (MCA)
- **JIMMY BUFFETT**—Volcano (MCA)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)
- ★ **THE CARS**—Candy-O (Elektra)

WQSR-FM—Tampa (S. Huntington)

- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **DIRT BAND**—An American Dream (UA)
- **VAN MORRISON**—Into The Music (WB)
- **CAROLYNE MAS**—(Mercury)
- ★ **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **JIMMY BUFFETT**—Volcano (MCA)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- ★ **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)

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

- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **YIPES**—(Millennium)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **LARRY RASPBERRY & THE HIGHSTEPPERS**—No Accident (Mercury)
- **VAN MORRISON**—Into The Music (WB)
- **YACHTS**—S.O.S. (Polydor/Radar)
- ★ **RANDY NEWMAN**—Born Again (WB)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **TALKING HEADS**—Fear Of Music (Sire)
- ★ **JOHN COUGAR**—(Riva)

Northeast Region

TOP ADD ONS:

CITY BOY—The Day The Earth Caught Fire (Atlantic)
YACHTS—S.O.S. (Polydor/Radar)
SINCEROS—The Sound Of Sunbathing (Columbia)
GARLAND JEFFREYS—American Boy & Girl (A&M)

★ TOP REQUEST / AIRPLAY:

LED ZEPPELIN—In Through The Out Door (Swan Song)
THE CARS—Candy-O (Elektra)
THE KNACK—Get The Knack (Capitol)
SUPERTRAMP—Breakfast In America (A&M)

BREAKOUTS:

VAN MORRISON—Into The Music (WB)
BOB DYLAN—Slow Train Coming (Columbia)
ALAN PARSONS PROJECT—Eve (Arista)
GENYA RAVAN—And I Mean It (20th Century Fox)

WNEW-FM—New York (M. McIntyre)

- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **JOHN PRINE**—Pink Cadillac (Asylum)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **FRANK ZAPPA**—Joe's Garage (Zappa)
- **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
- ★ **KINKS**—Low Budget (Arista)
- ★ **TIM CURRY**—Fearless (A&M)
- ★ **THE CARS**—Candy-O (Elektra)

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

- **GEORGE THOROGOOD AND THE DESTROYERS**—Better Than The Rest (MCA)
- **AMERICATHON**—Soundtrack (Lorimar)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **STEVENS & GRDNC**—Somewhere Over The Radio (Takoma)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)
- ★ **THE CARS**—Candy-O (Elektra)

WBAB-FM—Long Island (B. Bernard)

- **WHA-KOO**—Fragile Line (Epic)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Live Sparks (Arista)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **FOTOMAKER**—Transfer Station (Atlantic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)

WMNR-FM—Philadelphia (D. Hungate)

- **VAN MORRISON**—Into The Music (WB)
- **RANDY NEWMAN**—Born Again (WB)
- **AMERICATHON**—Soundtrack (Lorimar)
- **YIPES**—(Millennium)
- **SAD CAFE**—Facades (A&M)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)

WGRU-FM—Buffalo (John Velchoff)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **AMERICATHON**—Soundtrack (Lorimar)
- **TALKING HEADS**—Fear Of Music (Sire)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **POINT BLANK**—Airplay (MCA)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **TRIUMPH**—Just A Game (RCA)
- ★ **JOURNEY**—Evolution (Columbia)

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

- **VAN MORRISON**—Into The Music (WB)
- **A'S**—(Arista)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **NRBQ**—Kick Me Hard (Red Rooster/Rounder)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **JOHN COUGAR**—(Riva)
- ★ **CHARLIE DANIELS BAND**—Million Mile Reflections (Epic)

WBCN-FM—Boston (Kate Ingram)

- **GARLAND JEFFREYS**—American Boy & Girl (A&M)
- **TOM VERLAINE**—(Elektra)
- **VAN MORRISON**—Into The Music (WB)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **YIPES**—(Millennium)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **GENYA RAVAN**—And I Mean It (20th Century Fox)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)

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

- **VAN MORRISON**—Into The Music (WB)
- **FRANK ZAPPA**—Joe's Garage (Zappa)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **GARY HUMAN & TUBEWAY ARMY**—Replicas (Atco)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BLUE OYSTER CULT**—Mirrors (Columbia)

WSAN-FM—Allentown (Kevin Graff)

- **GARLAND JEFFREYS**—American Boy & Girl (A&M)
- **VAN MORRISON**—Into The Music (WB)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **JIMMY BUFFETT**—Volcano (MCA)
- **THE CARS**—Candy-O (Elektra)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)

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J.D. SOW
YOU'RE O

J.D. Souther.

"You're Only Lonely."

JC 36093

Now on Columbia Records and Tapes.



Produced by J.D. Souther.
A FULL MOON PRODUCTION
Direction: Irving Azoff/Front Line Management.

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World Radio History

OTHER
ONLY LONELY



Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	11	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
2	3	11	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
3	6	8	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
4	1	18	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
5	8	9	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
6	2	12	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
7	7	11	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)
8	12	11	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
9	9	5	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acuff-Rose, BMI)
10	11	6	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
11	5	13	MAMA CAN'T BUY YOU LOVE Elton John, MCA 41042 (Mighty Three, BMI)
12	13	16	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
13	16	13	SUSPICIONS Eddie Rabbitt, Elektra 46053 (Debdave/Briarpatch, BMI)
14	15	20	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
15	17	5	GOOD FRIEND Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
16	10	17	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
17	14	17	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
18	20	4	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
19	21	6	LONESOME LOSER Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
20	23	13	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappel, BMI/Tri Chappell, SESAC)
21	26	5	LIFE GOES ON Charlie Rich, United Artists 1307 (MakaMillion, BMI)
22	24	20	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
23	22	16	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
24	18	16	HEART OF THE NIGHT Poco, MCA 41023 (Tarrantal, ASCAP)
25	25	12	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
26	27	6	COOL BREEZE The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
27	30	6	DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
28	28	10	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
29	31	7	AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
30	34	7	THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
31	32	8	GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)
32	38	3	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
33	37	4	GOODBYE STRANGER Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
34	42	3	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
35	36	4	BRIGHT EYES Art Garfunkel, Columbia (Blackwood, ASCAP)
36	43	3	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
37	33	8	SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
38	39	2	SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
39	35	6	YOUR KISSES WILL Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
40	NEW ENTRY	NEW ENTRY	WHEN I THINK OF YOU Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
41	40	4	VOULEZ-VOUS Abba, Atlantic 3609 (Artwork, ASCAP)
42	41	4	THE BOSS Diana Ross, Motown 1462 (Nick-O-Val, ASCAP)
43	44	2	FOOLED BY A FEELING Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
44	45	2	GHOST DANCER Addrisi Brothers, Scotti Bros. 500 (Atlantic) (Music Ways/Flying Addrisi, BMI)
45	46	2	HEAVEN MUST HAVE SENT YOU Bonnie Pointer, Motown 1459 (Stone Agate, Br)
46	47	2	SPY Carly Simon, Elektra 46514 (C-Est, ASCAP/Country Road, BMI)
47	48	2	DISCO POLKA Bobby Vinton, Tapestry 001 (Shapiro Bernstein, ASCAP)
48	49	2	SEE YOU IN SEPTEMBER Debby Boone, Warner/Curb 49042 (Vibar, ASCAP)
49	50	2	TOUCH ME WHEN WE'RE DANCING Bama, Free Flight 11629 (RCA) (Hall-Clement, BMI)
50	NEW ENTRY	NEW ENTRY	HALLELUJAH Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP)

Classical

6 WEEKS Mozart Event Will Be Held In Bay Area

CHICAGO—The successful Mostly Mozart Festival, pioneered at New York's Lincoln Center, will have its West Coast introduction this fall under the sponsorship of the San Francisco Symphony.

The West Coast version will open a six-week run Sept. 24 and is being closely patterned after the original production. Programs of baroque and classical selections will be brought to four Bay Area sites.

The Mostly Mozart Festival, now entering its 14th season, is one of the most popular summer classical concert series in the U.S. with a good record at attracting younger audiences. Reportedly, it will be the first time the festival has been staged outside New York.

An informal atmosphere, moderate ticket prices, popular programs and sales of promotional T-shirts, mugs and frisbees—a la the New York edition—will characterize the West Coast entry, according to the San Francisco Symphony.

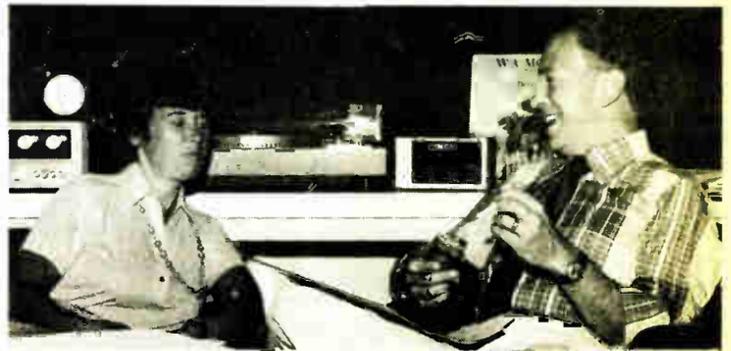
Concerts will be led by Barry Tuckwell, Raymond Leppard and Frans Bruggen, who will double as soloists and by Alexander Schneider and Gerard Schwarz.

Venues in use include the U.C. Berkeley's Zellerbach Hall, San Rafael's Marin Center, Cupertino's Flint Center and the Herbst Theatre in San Francisco. The larger orchestral concerts will be given on successive nights in different halls, with several Sunday chamber music concerts also scheduled.

The list of performers also includes soloists Lydia Artymiw, violin; Richard Stoltzman, clarinet; Charles Rosen, piano; Schlomo Mintz, violin, and duo-pianists Anthony and Joseph Paratore.

With single ticket prices beginning at \$6.50 for reserved seating, the festival also will offer Mostly Mozart ticket coupon books allowing a 25% savings reportedly.

Concerts include works of Mozart and his near-contemporaries including Haydn, Bach, Vivaldi, Hummel, Sammartini and Schubert.



QUALITON AIRS—George Volckening, sales manager for Qualiton Records and host of the Qualiton's new radio program over WNCN-FM, New York, readies for his initial broadcast with assistance from station representative Judy Fremont. The new program, begun in September, is heard at 4 p.m. on Sundays.

OPENS ENTIRE FLOOR S.F. Tower Store Stressing Classics

By ALAN PENCHANSKY

CHICAGO—An entire separate floor will soon be provided for classical recordings by the Tower Records chain in its main store in San Francisco.

The new second story building addition will mark the expansion of a store believed by many classical executives already to be one of the leading classical outlets in the U.S.

As a whole, the big Russ Solomon-headed Tower operation is one of the nation's strongest classical merchandisers, having been one of the earliest and most successful in the creation of separate classical departments.

According to Ray Edwards, classical manager of operations for Tower, an impressive 12% of total chain sales falls in the classical category today. At the San Francisco store where Edwards is headquartered, the figure rises spectacularly to 20%.

Edwards discussed some of the chain's methods of merchandising classics in a recent phone interview. According to him, plans for the new second story addition in San Francisco are drawn up and the project is moving toward the contracting stage.

Tower stores are located in many secondary markets where interest in classics is not developed, explains Edwards. But the impressive overall

classical sales average is maintained by placing heavy emphasis in metropolitan areas, such as L.A. where a separate location for classics opened last year on Sunset Blvd.

In San Francisco, the chain does an exceptionally strong job in moving opera recordings, causing many executives to point to it as a model opera outlet.

"We probably have the best selection of opera that I've ever seen," maintains Edwards. In addition to the complete standard label catalogs there is heavy stock in what Edwards terms "expensive historical stuff," such as Preiser, Club 99 and Rubino, and "all the imports we can get a hold of."

Of course the huge stock is essential. However, Tower also has given the opera buff a separate, acoustically isolated room to himself. The rest of the classics, including albums of classical songs, remains outside in the main selling area.

Opera still will be given its own separate space though this arrangement changes somewhat with the new building addition putting all the classics upstairs.

The store's total classical inventory is estimated at 80,000 pieces, of which 30,000 is opera. Regular shelf pricing for \$8.98 is \$6.99 today following a recent increase.

According to Edwards, every available recording of operas presented by the San Francisco Opera is being stocked including imports. The store stocks all opera by titles, giving the browser all possible choices of "Aida," in one bin, for example.

This year the San Francisco Opera will present 10 productions, says Edwards. These selections make up the core of opera sales, with many ticketholders wanting to become more familiar with the pieces both before and after a performance.

Since the store is not located in the downtown area, it doesn't depend upon the usual urban lunch hour traffic. Edwards estimates that between 30% and 40% of the store's total sales is to tourists.

To lure out the classical buffs after work hours, special in-store appearances and concerts are regularly arranged, hosting many leading vocalists each year.

Edwards says Renata Scotto will be involved in the first in-store of the new season. In a promotion for the upcoming San Francisco Mostly Mozart Festival there will be a string quartet from the orchestra to entertain shoppers.

SEPTEMBER 8, 1979, BILLBOARD

Italians' Joint Marketing Program Strikes Platinum

MILAN—A major joint marketing program between Polygram and the major Italian book publisher, Arnoldo Mondadori Editore, has achieved unit sales of more than a million albums with a mammoth classical music subscription offer.

The combined mail-order campaign for a 10-book, 40-LP package under the heading, "La Grande Musica" was initiated by Mondadori and Polygram (at that time still known as Phonogram) in 1977.

The price of the complete package was set at 280,000 lire (\$335) payable by installments over a 20-month period. The subscribers received monthly shipments of one book and four LPs, all the recorded material being taken from the Deutsche Grammophon catalog.

Supported by a vast promotion campaign, "La Grande Musica" was launched in November 1977 and met with such immediate success that Mondadori won an award as Direct Marketing Leader in 1978.

By last July all subscribers had received the complete package and Polygram presented a platinum record to Mondadori to mark sales of more than one million Deutsche Grammophon albums, covering the history of serious music from Gregorian chant to avant-garde.

Classical Notes

Tony Randall will host the Thursday (13) Buffalo Philharmonic live "Superband" telecast, an airing over WIVB to promote phone-in season ticket sales. The orchestra performs a pops style program, including works of Copland, Prokofiev, Mozart, and Richard Strauss' "Zarathustra" fanfare under conductors Julius Rudel and Semyon Bychkov.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	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))	
★	3	7		DON'T STOP TIL YOU GET ENOUGH —Michael Jackson (M. Jackson, G. Phillinganes), Epic 9-50742 (Miran, BMI)	★	45	7	I GOT THE HOTS FOR YA —Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)	★	79	3	YOU GET ME HOT —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)	
2	1	12		GOOD TIMES —Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	35	37	6	LOST IN MUSIC —Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)	70	72	4	ROCK BABY —Tower Of Power (G. Crockett, M. Jeffries), Columbia 3-11012 (Michael Jeffries, ASCAP)	
★	4	10		FOUND A CURE —Ashford & Simpson (N. Ashford, V. Simpson), (Nick-D-Val, ASCAP) Warner Bros. 8870	36	27	13	SUPER SWEET —Wardell Piper (M. Brown, J. Fitch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)	★	81	3	READY FOR YOUR LOVE —Chapter 8 (D. Washington), Ariola 7763 (Woodson/Chapter 8/U.S. Aratella, BMI)	
★	6	11		I JUST WANT TO BE —Cameo (G. Johnson, L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	37	20	19	CHASE ME —Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Valie-Joe, BMI)	★	72	NEW ENTRY	IT'S A DISCO NIGHT —The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T. Neck 9-2287 (CBS) (Bovina, ASCAP)	
5	2	10		AFTER THE LOVE HAS GONE —Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin), (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)	38	30	15	WHEN YOU WAKE UP TOMORROW —Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	73	76	4	CANT LIVE WITHOUT YOUR LOVE —Tomiko Jones (R. Muller), Polydor 14580 (Dne To Dne, ASCAP)	
★	8	12		FIRECRACKER —Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	39	36	8	MAMA CAN'T BUY YOU LOVE —Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)	★	88	2	CRUISIN' —Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	
7	5	14		TURN OFF THE LIGHTS —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)	★	50	4	I LOVE YOU —New Birth (J. Baker, L. Washburn), Ariola 7760 (Sky Diver/Lie-Brite, BMI)	★	75	85	2	MORE THAN ONE WAY TO LOVE A WOMAN —Raydio (R. Parker Jr.), Arista 0441 (Raydiola, ASCAP)
8	7	15		BAD GIRLS —Donna Summer (D. Summer, B. Sudaro, E. Hokenson, J. Esposito), Casablanca 988 (Starric/Earbone/Sweet Summer Night, BMI)	★	51	5	OUT THERE —Evelyn "Champagne" King (S. Peake, T. Life), RCA 11680 (Mills & Mills/Six Continents, BMI)	★	76	86	3	REACHIN' OUT —Lee Moore (P. Moore), Source 41068 (MCA) (Ascent, BMI)
9	10	18		WHY LEAVE US ALONE —Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	★	52	4	BREAK MY HEART —David Ruffin (D. Garner), Warner Bros. 49030 (Groovesville/Forgotton, BMI)	★	77	87	2	I BETCHA DIDN'T KNOW THAT —KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Moonsongs/East Memphis/Two-Knight, BMI)
★	14	10		MAKE MY DREAMS A REALITY/ I DO LOVE YOU —G.Q. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	43	38	7	BOOTSIE GET LIVE —Bootsie's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	78	80	5	I FEEL A GROOVE UNDER MY FEET —Heaven And Earth (K. Carter, L. Williams), Mercury 74081 (Mengae De Trois, BMI)	
★	15	6		SING A HAPPY SONG —D'Jays (K. Gamble, L. Huff), P.I.R. 9-3707 (CBS) (Mighty Three, BMI)	44	41	12	WHERE DO WE GO FROM HERE —Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)	★	79	89	2	TALK THAT STUFF —ADC Band (J.M. Mathews, A. Mathews Jr.), Cotillion 45003 (Atlantic) (Woodsongs/Bus, BMI)
12	12	14		THE BOSS —Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-D-Val, ASCAP)	45	31	16	RADIATION LEVEL —Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	★	80	90	2	DON'T YOU WANT MY LOVE —Debbie Jacobs (P. Sabu), MCA 41102 (Unichappell/Kreimers, BMI)
13	13	9		DO IT GOOD —A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/Dn Time, BMI)	46	46	10	THAT'S MY FAVORITE SONG —Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056	★	81	91	6	CATCH ME —Pockets (R. Wright, C. Fearing), Arc Columbia 3-10954 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)
★	18	7		OPEN UP YOUR MIND —Cap Band (R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)	★	47	5	STRATEGY —Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen), P.I.R. 9-3710 (CBS) (Mighty Three, BMI)	★	82	NEW ENTRY	LADIES NIGHT —Kool & The Gang (G.M. Brown/Koll & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	
15	11	13		CRANK IT UP —Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)	48	43	7	GOING THROUGH THE MOTIONS —Hot Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)	★	83	NEW ENTRY	STAR GENERATION —James Brown (B. Shapiro/R. Mc McCormick), Polydor 2005 (Kayvette, BMI)	
16	9	17		I'M A SUCKER FOR YOUR LOVE —Tina Turner (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	49	47	11	TONIGHT'S THE NIGHT —Kleeer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soulus, ASCAP)	★	84	NEW ENTRY	IS IT LOVE YOU'RE AFTER —Rose Royce (Miles Gregory), Whitfield 49049 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	
17	17	20		WHAT CHA GONNA DO WITH MY LOVE —Stephanie Mills (J. Mlume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	★	82	2	COME GO WITH ME —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3717 (CBS) (Mighty Three, BMI)	★	85	NEW ENTRY	I LOVE TO SING THE SONGS I SING —Barry White (B. White, P. Poili, V. Wilson, F. Wilson), 20th Century-Fox 2416 (RCA) (Seven Songs/BaDake, BMI)	
18	16	18		YOU GONNA MAKE ME LOVE SOMEBODY ELSE —The Jones Girls (K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	★	61	4	BETWEEN YOU BABY AND ME —Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	★	86	NEW ENTRY	LET'S TURN IT OUT —Skiyy (R. Muller), Salsoul 2102 (RCA) (Dne To Dne, ASCAP)	
19	21	11		FULL TILT BOOGIE —Uncle Louie (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finurphy, BMI/Hilafutin, ASCAP)	★	62	3	LOVER AND FRIEND —Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier), Capitol 4761 (Minnie's/Bull Pen, BMI)	★	87	NEW ENTRY	YOU'RE MY CANDY SWEET —Fatback (G. Thomas/B. Curtis), Spring 199 (Polydor) (Cita/House Of Gemini, BMI)	
★	32	4		SAIL ON —Commodores (L. Richie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)	★	63	4	FOOL ON THE STREET —Rick James (R. James), Gordy 7171 (Motown) (Jobete, ASCAP)	★	88	NEW ENTRY	WE GOT TO HIT IT OFF —Millie Jackson (B. Lattimore), Spring 3002 (Polydor) (Sherlyn, BMI)	
21	19	15		I'LL NEVER LOVE THIS WAY AGAIN —Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	★	64	2	LOVE ON YOUR MIND —Con Funk Shun (F. Pilate), Mercury 76002 (Valie-Joe, BMI)	★	89	NEW ENTRY	FUTURE NOW —Pleasure (M. Hepburn, M. McClain, C. Debnam), Fantasy 864 (Three Hundred Sixty, ASCAP)	
★	28	7		STREET LIFE —Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	★	65	3	MY LOVE IS —Betty Wright (B. Wright), Aiston 3747 (TK) (Sherlyn, BMI)	★	90	NEW ENTRY	LOVE WHEN I'M IN YOUR ARMS —Bobbi Humphrey (M. Miller), Epic 940745 (CBS) (Bobbi Humphrey, ASCAP)	
★	33	6		RISE —Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	★	67	6	I FEEL YOU WHEN YOU'RE GONE —Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)	91	92	4	YOU PUT A CHARGE IN MY LIFE —Brainstorm (J. Peter, L. Mack), Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)	
24	22	13		DANCE "N" SING "N" —L.T.D. (J. Dsborne, J. Riley), A&M 2142 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)	★	68	3	SMILE —The Rance Allen Group (R. Allen, S. Allen), Stax 3221 (Fantasy) (Stora/Roxatlanta Lane, BMI)	92	60	6	THE GROOVE MACHINE —Hamilton Bohannon (H. Bohannon), Mercury 74022 (Bohannon Phase II/Intersong U.S.A., ASCAP)	
25	25	9		WE'VE GOT LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren/Vibes, ASCAP)	★	69	9	TIMIN' —Maze (F. Beverly), Capitol 4742 (Amazement BMI)	93	95	3	ROCK ME —Frank Hooker & Positive People (F. Hooker), Panoram 11634 (RCA) (Duchess/InnerSelf, BMI)	
26	26	16		BEST BEAT IN TOWN —Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★	71	3	DIM ALL THE LIGHTS —Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)	94	53	9	DANCIN' MAN —Brick (R. Ramson, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)	
27	24	10		THIS TIME BABY —Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993	★	73	3	GROOVE CITY —Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon), RCA 11689 (Marsaint, BMI)	★	95	96	2	WHAT'S COME OVER ME —The Writers (H. Mason, F. Floyd), Columbia 1-11051 (Masong/F.D.H.F., ASCAP)
★	48	3		KNEE DEEP —Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)	★	74	3	I NEED ACTION —Touch Of Class (P. Jackson, G. Jackson), Roadshow 11663 (RCA) (Libra Bros./Desert Moon, BMI)	96	23	18	RING MY BELL —Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	
29	29	20		MEMORY LANE —Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	★	75	4	YOU CAN DO IT —Al Hudson & The Partners (A. Myers, K. McCord), MCA 12459 (Perks, BMI)	★	97	42	15	I'VE GOT THE NEXT DANCE —Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee-Drick, BMI) (Chyenne/Motor, ASCAP)
★	40	5		GROOVE ME —Fern Kinney (K. Floyd), Malaco 1058 (T.K.) (Malaco/Rofignac, BMI)	★	77	3	SO GOOD, SO RIGHT —Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)	98	98	7	MAKE LOVE TO ME —Helen Reddy (Yellowstone, Voice, Tinsley), Capitol 4712 (Trajor, ASCAP)	
★	39	6		WHEN YOU'RE #1 —Gene Chandler (J. Thompson, E. Dixon), Chi Sound 2411 (20th Century) (Cachand/Gaelana, BMI)	★	78	3	FANTASY —Bruni Pagan (N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)	99	55	11	LOVE WILL BRING US BACK TOGETHER —Roy Ayers (Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	
32	34	8		BETTER NOT LOOK DOWN —B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	★	66	69	3	HOMEMADE LOVIN' —The Whispers (L. Sylvers), Solar 11685 (RCA) (Rosy, ASCAP)	100	100	5	GET ANOTHER LOVE —Chantal Curtis (E. Donable), Keylock 7200 (DBI, BMI)
33	35	8		THE WAY WE WERE/MEMORIES —Manhattans (M. Hamlish, A&M Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	★	67	77	3	DO IT WITH YOUR BODY —7th Wonder (J. Weaver, K. Encol), Parachute 527 (Casablanca) (Weapub, BMI/Echo Ruma, ASCAP)				
					★	68	78	3	LADIES ONLY —Aretha Franklin (A. Franklin), Atlantic 3605 (Pundit, BMI)				

Soul Sauce

Hayes Goes Disco With Polydor LP

By JEAN WILLIAMS

LOS ANGELES—Isaac Hayes admittedly has stretched out on his latest Polydor LP, "Don't Let Go," by including two full-blown disco cuts, "Don't Let Go" and "Fever."

Hayes not only sings on the LP but he is its producer. He arranged the rhythm section, co-arranged horns and strings with Bill Purse and he shot his own photograph on the jacket.

He points out that he has not performed in the U.S. in more than a year—touring Europe instead. However, he is in the process of pulling together a tour tentatively slated to begin in October.

Isaac penned three of the five tunes on the LP including "Someone Who Will Take The Place Of You," "What Does It Take" and "A Few More Kisses To Go."

Michael Zager, possibly best known for his disco offering, through his own recording career and others, has completed the Spinners' latest Atlantic LP, "Dancin' & Lovin'," with his partner Jerry Love of Love-Zager Productions.

Zager has produced and/or arranged and written for Ronnie Dyson, Seawind, Andrea True Connection, Peabo Bryson, Dr. Hook, Paul Davis and Marilyn Chambers, among others.

The Spinners LP, set to be released in late September or early October, proves the group has not only gone totally in a new musical direction, but there's new spark, vitality and an energy it has not displayed in some time.

In addition, all tunes on the LP are uptempo—(no ballads this time), and all singers are extremely strong, especially lead singer John Edwards. "Dancin' & Lovin'" may well establish Edwards.

The group, for the first time, is using no women background singers—it's doing all vocals, and to go along with its new musical direction, the Spinners are putting together a new act.

Zager & Love's Sumac Music, with a staff of 12 writers, penned the tunes especially for the group.

Zager is presently working on an upcoming Cissy Houston LP to follow her recently released "Warning Danger" single. His own debut Columbia LP was "Life's A Party," which he co-wrote with Alvin Fields.

Denny Greene, co-founder and member of Sha Na Na, has been elected to the advisory board of Art Without Walls, a New York State Prison arts organization.

Art Without Walls is an eight-year-old inmate reform project set up to bring artists and writers into the institutions to teach classes in poetry, writing, photography and dance.

Atlanta's mayor, Maynard Jackson, has officially proclaimed the month of September "Jazz Month." As part of the month-long celebration, the department of Cultural Affairs will sponsor its second annual Atlanta Fee Jazz Festival, Sept. 28-30.

Afternoon jazz workshops are set for Morehouse College, conducted

SEPTEMBER 8, 1979, BILLBOARD

Rowe Booking Jacksons' Trek

By JEAN WILLIAMS

LOS ANGELES—Leonard Rowe, president of Atlanta's Leonard Rowe Productions, reportedly has become the first black promoter to promote an international tour with a major act.

Rowe, 28, begins the Jacksons' world tour in the U.S. Oct. 2 with 50 cities. The domestic leg of the tour ends Dec. 21.

The European jaunt, to begin in March, will include London, Germany and Sweden, among others.

The promoter notes that he is looking to gross close to \$8 million on the tour "but this tour is costing a lot. We're spending \$400,000 even before we leave home," he says.

Rowe, who primarily promotes concerts on the East Coast, says he locked up the tour "through the good business relationship I have had with the Jacksons."

He explains that he is working with several promoters both in the U.S. and Europe. "I'm now dealing with European promoters I have never had any dealings with. It's turning into extremely good working relationships."

"Because this is a new situation," he continues, "I will personally be going to most of the cities on the tour."

Leonard Rowe Productions, with a staff of 10, is in the process of increasing its staff. Wanda Fields, his executive assistant, does most of the tour coordinating and Ricky Walker does all advance promotion work.

The six-year-old firm promotes concerts from New York to Florida, and as far west as Oklahoma. However, the bulk of its shows are in the Georgia area.

Among the facilities it uses in that area are the 17,000-seat Omni, the 4,000-seat Fox Theatre, the 4,000-plus Civic Center and the Macon Coliseum.

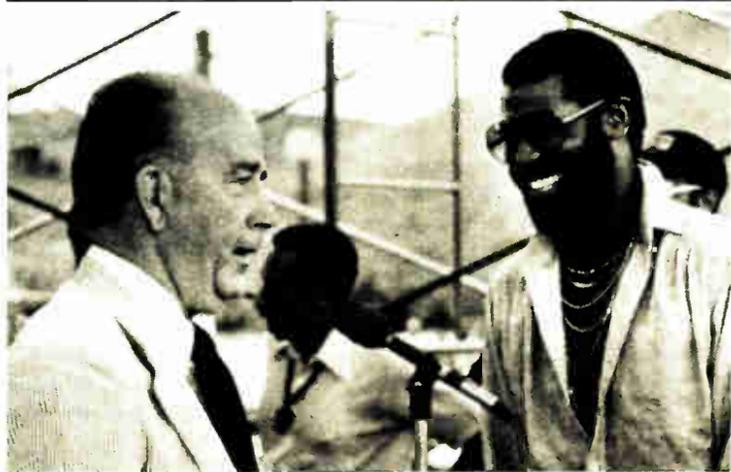
While Leonard Rowe Productions is working on the Jacksons' world tour, the firm also will handle several additional concerts including those by the O'Jays and LTD, among others.

Rowe claims that concert attendance, particularly in the Georgia area, is on the increase. "We may truly be in what some call a recession, but here (Georgia) it's not affecting the concert promotion business."

"More than 90% of all of our shows are sold out. Certainly, things

have changed and I must be extremely careful concerning the acts I bring in.

"But I have found that people are (Continued on page 38)



TEDDY'S DAY—Teddy Pendergrass is made an honorary citizen of Baltimore during the annual AFRAM Expo, which is a city-wide celebration of black music and culture. At left is Baltimore mayor William Donald Schaefer.

Black Concert Promoters Reveal New Opportunities

By MAURIE ORODENKER

PHILADELPHIA—The United Black Concert Promoters, which had been at odds with the locally-based Electric Factory Concerts, white concert promotion agency headed by Larry Magid and Alan Spivak, announced Aug. 23 that an agreement has been reached that will give black promoters improved opportunities.

Georgie Woods, disk jockey at WDAS-AM here and well known as an activist, announced the agreement. He has been involved in promotion concert here for many years.

The former chairman of United Black Concert Promoters, Woods says the agreement also provides for the staging of benefit concerts at the Tower Theatre in suburban Upper Darby, Pa., to raise funds for community organizations. The 3,000-seat Tower is owned by the Electric Factory Concerts and houses a weekly schedule of rock concerts and films. Although the concerts and films are all Electric Factory ventures, Magid and Spivak have always maintained it was an open house available to all qualified promoters.

The agreement also removed the threat of a picket line Aug. 24 at a concert by George Benson and Natalie Cole at the Spectrum, where Magid and Spivak promote almost all of the rock concerts. Woods says the agreement will give black promoters equal opportunity to promote black events and equal access to black artists. He says joint ventures that will help the growth of promotional development among black concert promoters will be encouraged.

The displays, submitted for review in photo form, will be judged on creativity and originality by Traub, Monnig, Spurlin and Ralph King, promotion coordinator at Record Bar.

On the heels of this development comes word that what is believed to be Philadelphia's first rock concert promoted entirely by black promoters, is set for the 19,500-seat Spectrum Oct. 1. Woods and Jimmy Walker, president of Sherjam Concerts, locally, will feature Earth, Wind & Fire.

In terms of joint ventures, the first will be projected benefit concerts at the Tower Theatre.

According to Woods, black promoters plan to have benefit concerts not only at the Tower but also at the Shubert Theatre, Academy of Music and Spectrum.

Walker's Sherjam Concerts has been promoting concerts regularly at the midtown Shubert for several years. Walker says the Oct. 1 concert is in fact the first produced exclusively by black promoters at the Spectrum.

However, a Spectrum spokesman disclaims the "first," stating that the large concert hall is an open facility and has always been so, and that the facility is available to any legitimate promoter who can meet the financial terms and accept an open date.

Since 1972, virtually all rock shows at the Spectrum have been promoted by Electric Factory Concerts, which is the target of an anti-trust suit because of the alleged exclusive status there.

Woods has produced a number of concerts at the Spectrum under the banner of an agency he had in partnership with the owners of WDAS.

It was alleged that Electric Factory Concerts was also a "silent" partner in Woods' Spectrum productions, getting 2.5% of the take.

Although an agreement has been reached between Woods, Walker and Electric Factory Concerts, which led to the Earth, Wind & Fire concert, other meetings are planned to resolve other issues involving concert promotions.

4 E/A Acts On TV

LOS ANGELES—Four Elektra/Asylum acts and Planet Records' Night will receive home screen exposure in September through ON-TV subscription television, according to Sherry Goldsher, the label's film and video director.

The footage features Queen, Pink Lady, Carly Simon and Louise Goffin. It will also be made available to Home Box Office, while a sequence featuring Simon will appear on Theta Cable.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	11	11		TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)	39	35	29	WE ARE FAMILY Sister Sledge, Cotillion SD-5209 (Atlantic)
2	4	4		MIDNIGHT MAGIC Commodores, Motown M8-926	40	40	3	I LOVE TO SING THE SONGS I SING Barry White, 20th Century T-590 (RCA)
3	7	3		RISQUE Chic, Atlantic SD-16003	41	41	40	DESTINY Jacksons, Epic JE-35552 (CBS)
4	3	14		STREET LIFE Crusaders, MCA MCA 3094	42	42	22	MORNING DANCE Spyro Gyra, Infinity INF-9004
5	6	8		SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)	43	44	5	MAXINE NIGHTINGALE Lead Me On, Windsong BK11-3404 (RCA)
6	32	2		OFF THE WALL Michael Jackson, Epic FE-35745	44	26	9	LOVE CURRENT Lenny Williams, MCA MCA-3155
7	4	12		I AM Earth, Wind & Fire, Arc/Columbia FC 35730	45	45	9	CHANCE Candi Staton, Warner Bros. BSK-3333
8	8	16		SWITCH II Switch, Gordy G7-988 (Motown)	46	46	18	ANY TIME, ANY PLACE Dramatics, MCA AA-1125
9	20	2		STAY FREE Ashford & Simpson, Warner Bros. HS-3357	47	47	22	INSPIRATION Maze, Capitol SW-11912
10	12	22		IN THE PUREST FORM Mass Production, Atlantic SD-5211	48	NEW ENTRY		HAPPY FEET Al Hudson & The Soul Partners, MCA MCA-1087
11	15	24		DISCO NIGHTS G.Q., Arista AB 4225	49	59	12	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
12	5	17		MINNIE Minnie Riperton, Capitol SO-11936	50	50	3	WHEN YOU'RE #1 Gene Chandler, 20th Century/Chi-Sound T-598 (RCA)
13	9	17		BAD GIRLS Donna Summer, Casablanca NBLP-2-7150	51	48	8	THE ORIGINAL DISCO MAN James Brown, Polydor PD-1-6212
14	13	12		DIONNE Dionne Warwick, Arista AB 4230	52	51	14	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042
15	11	12		THE BOSS Diana Ross, Motown M7-923	53	49	31	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)
16	14	10		DEVOTION L.T.D., A&M SP-4771	54	52	8	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2- 35680 (CBS)
17	10	13		WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077	55	55	5	PATRICK HERNANDEZ Born To Be Alive, Columbia JC 36100
18	16	18		WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	56	67	4	I'M ON MY WAY Jackie Moore, Columbia JC-35991
19	18	16		CANDY Con Funk Shun, Mercury SRM-1-3754	57	57	42	2 HOT Peaches & Herb, MVP/Polydor PD 1-6172
20	21	6		FIVE SPECIAL Five Special, Elektra 6E-206	58	NEW ENTRY		BROWNE SUGAR Tom Browne, Arista/GRP GRP-5003
21	17	21		ROCK ON Raydio, Arista AB-4212	59	56	10	INVITATION Norman Connors, Arista AB-4216
22	22	17		McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ-35800 (CBS)	60	70	23	LOVE TALK Manhattans, Columbia JC-35693
23	23	7		DO IT ALL Michael Henderson Buddah BOS-5719 (Arista)	61	54	7	H.A.P.P.Y. RADIO Edwin Starr, 20th Century T-591 (RCA)
24	30	5		PLEASURE Future Now, Fantasy 9578	62	60	16	FEVER Roy Ayers, Polydor PD-1-6204
25	27	7		HEARTBEAT Curtis Mayfield, RSO RS-1-3053	63	73	2	OUTRAGOUS Richard Pryor, LAFF A-206
26	25	11		DO YOU WANNA GO PARTY MC & The Sunshine Band, T.K. TK-611	64	53	26	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764
27	28	20		GAP BAND Mercury SRM-1-3758	65	58	24	IN THE MOOD WITH TYRONE DAVIS Tyronne Davis, Columbia JC-35723
28	19	17		THE JONES GIRLS The Jones Girls, P.I.R. JZ-35757 (CBS)	66	61	17	HEART STRINGS Earl Klugh, United Artists UALA-942 (Capitol)
29	24	19		WILD & PEACEFUL Teena Marie, Gordy G7-986 (Motown)	67	63	20	PARADISE Grover Washington Jr., Elektra 6E-182
30	43	3		TAKE IT HOME B.B. King, MCA MCA-3151	68	65	15	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Aiston 4410 (TK)
31	29	9		THIS BOOT IS MADE FOR FONK-N Bootsy's Rubber Band, Warner Bros. BSK-3295	69	66	21	SKYY Skyy, Salsoul 8517 (RCA)
32	31	7		ANOTHER TASTE A Taste Of Honey, Capitol SO-11951	70	62	25	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK-3277
33	33	17		SONGS OF LOVE Anita Ward, Juana 200-004 (T.K.)	71	NEW ENTRY		HERE COMES THAT SOUND Love De-Luxe, Warner Bros. BSK-3342
34	34	9		DESTINATION Sun, Capitol ST-11941	72	64	3	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607
35	37	8		WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC-35568	73	71	4	WARDELL PIPER Wardell Piper, Midsong 009
36	36	4		BACK ON THE STREETS Tower Of Power, Columbia JC-35784	74	74	2	TALK THAT STUFF AOC Band, Atlantic SD-5216
37	39	6		A NIGHT AT STUDIO 54 Various Artists, Casablanca NBLP-2-7161	75	68	3	SEND IN THE CLOWNS Walter Jackson, Chi-Sound T-586 (RCA)
38	38	14		LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ 36006 (CBS)				

Soul Sauce

Continued from page 34

by Jack DeJohnette, Jimmy Owens and Bunky Green.

Among the acts set to perform are Bobby Hutcherson, Woody Shaw, Eddie Henderson, the Jimmy Owens band featuring Bill Hart, John Abercrombie, Lester Bowie, Eddie Gomez and DeJohnette.

Tarus Productions, the Atlanta-based concert promotion firm, is in the midst of what it calls its "Inflation Fighter" concept through community involvement.

The "Inflation Fighter" features a limited advance ticket of \$5 for five acts, and in several cities, T-shirts displaying individual radio station call letters.

Tarus Productions has already toured more than 20 cities with its "Inflation Fighter" program, with at least 10 additional cities scheduled.

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

Studio Track

LOS ANGELES—Rod Stewart is at Cherokee working on a forthcoming Warner Bros. LP, Tom Dowd producing, Andy Johns engineering. Foreigner also in at Cherokee putting the final touches on an upcoming Atlantic LP, Roy Thomas Baker producing, Geoff Workman engineering along with John Weaver.

Kim Fowley producing the Popsicles at Kitchen Sync Recording. . . . Barbra Streisand putting vocals on an upcoming LP at Crimson, Gary Klein producing. Donna Summer adds vocals to one disco track on the Streisand LP. Also at Crimson, comedian Chevy Chase working on a debut LP.

Jennifudy activity: Ronnie Laws producing himself for United Artists, Chris Brung engineering; Lambert and Potter producing both the Manhattans for CBS and Tavares for Capitol, Jay Lewis engineering each project; and Steve Barri, Eddie Lambert and Roger Nichols producing

Couchois for Warner Bros., Phil Kaye behind the board.

Norman Ratner producing Abbe Lane for Butterfly, Bob Stringer engineering, Kevin Dixon assisting. . . . Hal Yoergler producing Peter McCann for Columbia at Filmways/Heider, Barry Rudolph engineering along with Dennis Smith. Other Filmways/Heider action: Willie Aames, star of the television program "Eight Is Enough," working on an LP for the Lorimar Records label; Bones Howe producing Jerry Lee Lewis for Elektra, Geoff Howe assisting; and the Mobile Unit 2 in New York to cut Patti Smith at CBGB's for a King Biscuit Flower Hour, Biff Dawes engineering, assistance by Paul Sandweiss, Dennis Mays and Doug Field.

United Western holds an open house for its upgraded Studio A Thursday (6).

Warren Storm finishing an LP for Starlite Records at Sugar Hill Studios, Houston, Huey Meaux producing. . . . Pete Solley producing the Romantics at Coconuts, Miami, for Nemperor, Steve Brown behind the board. . . . Larry Butler producing Mac Davis at Jack Clement Recording Studios, Nashville. Billy Sherrill engineering, for Casablanca.

Anacosta finishing up an album at Penney Lane, N.Y., Alan Varner engineering the McCoy Kipp Production. . . . Latitude working on an LP

project at Triad, Ft. Lauderdale, Fla., Stan Lucas and Kenny Moore producing.

Geoffrey Chung engineering Island Records group Manu Dibango at Soundmixers Studios, N.Y. . . . At Paragon, Chicago, owner Marty Feldman producing Corky Siegel with Steven Tayler handling the engineering. Tayler, formerly with Trident Studios in London as chief engineer, recently joined the Paragon engineering staff. Also, John Ryan in at Paragon producing Heartsfield with Steve Kusiciel at the board.

At Kingdom Sound, Syosset, N.Y., Tim Friese-Greene producing Touch's LP for Atlantic, Friese-Greene engineering with help from John Devlin and Pat Hanly. . . . T. Life and Rick Rowe recording Kaylan for RCA at Thunder Sound Studios, Canada; the Record Plant, N.Y., and Towne House, London.

Producer James Stroud working on the debut LP of the Masqueraders for Bang/CBS at Web IV Studios, Atlanta, Duane Scott engineering. Other Web IV action: Steve Buckingham producing Melissa Manchester, Ed Seay engineering; and Brick cutting tracks for a forthcoming Bang/CBS release, Scott engineering.

Miami's Criteria Recording Studios saw Aruba recording group Cryptus Confession in with Bruce Hensal and Michael Guerra engineering.

L.A. Disk Mastering Firm Opens

LOS ANGELES—K-Disc Mastering has opened here as a major new disk mastering facility. The facility is a subsidiary of Keysor-Century Corp., the Saugus, Calif.-based record vinyl manufacturing firm.

Keysor-Century's other audio related companies are its K-Disc record manufacturing plant and its audiophile label, Century Records.

The new mastering facility features a Neumann SAL/SX 74 cutting package, Studer and Ampex tape transports and a computer-designed, disk transfer console.

A second room is nearing completion, with the first of two Neumann VMS 80 lathes already in place and nearly operational.

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CREATIVE PROCESS—UA recording artist Dottie West is sandwiched by coproducers Brent Maher, left, and Randy Goodrum at Creative Workshop, Nashville. The trio is working out material for a single.

Sound Waves

Analog To Digital Interface

By IRWIN DIEHL

NEW YORK—Solid State Logic, British manufacturer of recording consoles, has made major inroads into the super-console marketplace since introducing its first B-Series in March of this year. Kendun Recorders in Burbank, Calif., was the first domestic studio to install the B-console and will receive the first delivery in the world of the SL-4000E. Master Recording Console.

Sales of the series-E board/computer have been "brisk" over the past six months, the company reporting orders during that period representing more than \$3.2 million.

None of SSL's sales or firm orders have come from the eastern U.S. market, though several New York studios are considering the systems. Jackie Mills' Larrabee sound in Hollywood has ordered the largest SSL console thus far scheduled for delivery a 56-input model.

The largest single order totaling more than \$1 million for the new E-consoles has been placed by the Record Plant's Chris Stone in Los Angeles. Stone plans to re-equip all his rooms over the next 1½ years with four SL-4000 E-Series boards and computers. Record Plant will also be taking delivery of another 3M 32-track digital package this fall. Record Plant has just completed the installation of a B-series board which will be interfaced with 3M's decks when delivered.

The choice of Solid State Logic boards to provide the interface to digital is considered by SSL's Colin Sanders a logical match, due to the board's exceptional noise and distortion specs.

Sanders had stated early-on that SSL's design goals were to develop a console that would survive the analog-to-digital transition with a useful competitive life. According to Sanders, "We realized that the industry required a console which would also provide thorough and compatible facilities to produce superb audio tracks for videodisks and tapes.

"This required major re-thinking of all aspects of console and automation system design. The SL-4000 E-Series is extensively defined by our software, which has the added benefit of reducing hardware obsolescence."

Fourteen B-Series boards have been installed world-wide, including Producer's Color in Detroit; Virgin Records' Townhouse Studios, London; Country Lane, Munich; Europa Film, Stockholm, and Tocano in Copenhagen.

Meanwhile, U.S. manufacturers are tooling up for greater input and ever-more sophisticated products. MCI has recently doubled its manufacturing capacity and also has secured a license arrangement with EMI to manufacture the digital recorder developed by the British firm.

Ampex has established an audio products group within its audio/video systems division. Lee Cochran, general manager of the new Ampex group, is responsible for the market success of the professional products which include the MM-1200 multitrack-recorder; AG-440C recorders and a new disk mastering system comprised of the ADD-1 digital delay and ATR-100 transport.

The ADD-1 is one of Ampex's newest products, introduced at the AES meeting this past May in Los Angeles, to be encored at the November AES here. The delay unit is a 16-bit, extremely high quality device, intended to supplant the electro-mechanical preview systems, key to disk mastering systems.

The ADD-1 eliminates the need for the additional preview path and tape electronics common to disk mastering transports. The delayed signal becomes the program audio while the direct-from-tape signal supplies preview drives to the lathe electronics. Delay pre-sets, adjusted in 5-millisecond increments, permit accommodation of any standard tape speed as well as half-speed mastering.

The ADD-1 offers balanced-line analog inputs with a reported 90 dB dynamic range. A 100 kHz sampling rate option can provide wider-than-normal system frequency response with up to 2.56 seconds delay time.

According to Cochran, "The ADD-1 is a totally electronic solution to disk preview operations that preserves the original audio quality while saving valuable set-up time." Installed with Ampex's ATR-100, equipped with the new ½-inch, two-track head assembly, the best of both worlds (analog and digital) are combined to bring an 80 dB performance to the lathe.

Other applications of the ADD-1 are direct-to-disk, with pitch and depth control, as well as delay of digital signals in digital tape recording sessions. In addition to the analog inputs/outputs, the delay unit also features both serial and parallel, multiplexed, digital inputs and outputs.

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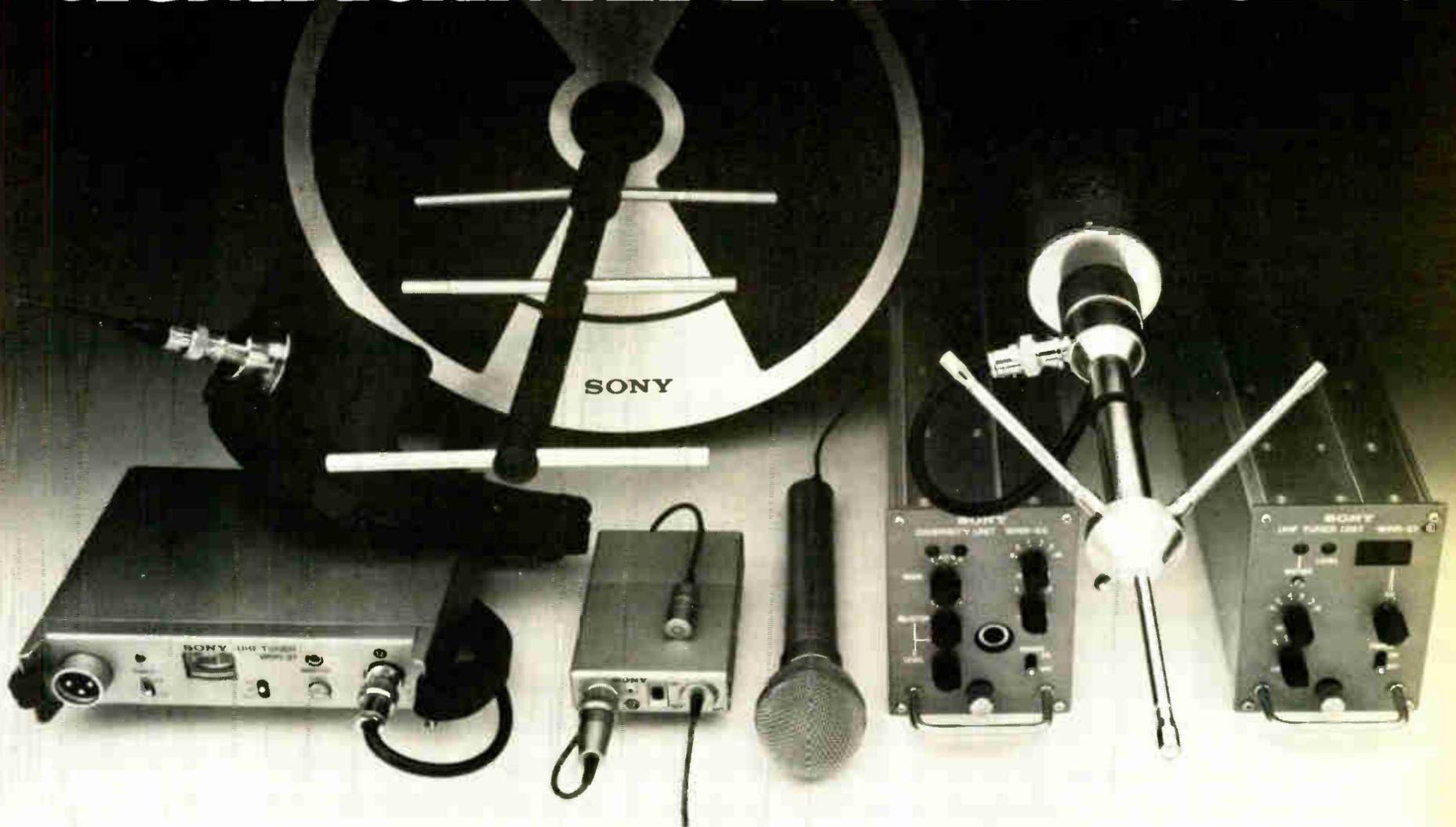
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Promoters See Owing Clubs New Challenge

This story prepared by Roman Kozak in New York and Paul Grein in Los Angeles.

LOS ANGELES—The nationwide rise in local club business this year has led many promoters to open their own rooms.

"It's a natural extension of what we do," says Gary Perkins, president of Avalon Attractions in Santa Monica, Calif. "We're in the business of buying talent and the club scene has never been stronger. A lot of acts can sell 500 seats but not a couple of thousand."

Avalon has placed an option on a theatre in Santa Barbara and will convert it into a 500-seat nightclub if the Planning and Coastal Commissions approve.

Adds Jimmy Page, co-owner with Danny Eaton of the 1,000-seat Palladium club in Dallas: "It's both a real estate investment and a music investment. We work with young acts in the club in the hope that they'll stay with us when they're booked into music halls or coliseums."

The Palladium opened in October 1978 and books everything from straight country to new wave. Page adds that he and his promoter partner have been eyeing a second site in Houston for some time.

While the emphasis at the club level is on new acts, they are also booking some name acts. Says Fred Johanson, vice president of Don Law's Boston-based concert promotion company: "Established acts also like it—that is, those who are comfortable with where they are in regard to their careers. Artists like Todd Rundgren or Bette Midler are secure about playing clubs, though some acts which are still growing consider it a step downward."

For the past 1½ years Law has owned the Paradise Theatre in Boston, a 500-seat club which books everything from the Dead Boys to Carly Simon.

According to a spokesman for Electric Factory Concerts, which owns the 300-seat Bijou Cafe in Philadelphia, a problem that the promoter/club owner is facing is

that reduced record company tour support is causing the greatest injury to acts that are playing at the club level.

But the recession conditions which have led to the tour support cutbacks are also responsible for the club boom. "We used to have a lease on a 2,200-seat theatre," says Cheryl Weimar of Schon Productions in Minneapolis. "but the bucks ain't there. The recession is hitting the concert market the hardest."

Weimar says Schon owner Randy Levy has considered opening a club of his own. "but he doesn't want to get into the liquor business."

The point is echoed by Arny Granat, co-owner with Jerry Mickelson of JAM Productions in Chicago. JAM has an exclusive contract with the 566-seat Ivanhoe Theatre in Chicago, but Granat says he has no desire to become a club owner. "I'm not a bar owner," he says. "They handle the booze; I take care of the door."

Jim Rissmiller, head of Wolf & Rissmiller Concerts in Beverly Hills, says that he's been looking for a club for "at least 1½ years" and will buy

"as soon as I find the right property."

Rissmiller adds that he would not want a situation where a partner controlled the bar while he did the bookings. He would want to be sole owner, and is eyeing at this point a 1,000 to 1,500-capacity club in the Anaheim area which would book rock acts and comedians.

He explains the need for that smaller-sized venue by saying: "You have to virtually sellout the (3,000-seat) Santa Monica Civic (Auditorium) to make money, and a lot of new acts can't do that. But we have to break new acts to perpetuate our business."

While promoters in some cities are only now getting into the club business, others have been running their own clubs for some time. Alex Cooley's 1,100-capacity Capri Ballroom in Atlanta, for instance, is six months old and books a variety of acts. Cooley previously owned the Electric Ballroom, which is now part of the Agora chain.

"We're booking a lot more regional talent," says Leslie Taylor, manager of the Capri. "Many hard-

working but only marginally popular bands now don't have the money to travel long distances."

John Scher in Northern New Jersey will be opening a club soon in his area, while DiCesare-Engler in Pittsburgh is converting its Stanley Theatre into a 300-seat club for selected shows by installing a giant curtain from the balcony to the floor. And Festival East in Buffalo, N.Y., which books some of its shows in local clubs, also is looking for a place of its own.

Bill Graham also is looking around for club sites, according to a spokeswoman for the Bay Area promoter. His 5,400-capacity Winterland closed last New Year's Day.

The swing back to clubs—and the resultant promoter interest in club ownership—is explained by Cynthia Wallace, who books acts at the 10-year-old Cellar Door in Washington, D.C., which also promotes many of the arena shows in the area.

"Artists are now asking to play longer in a club," says Wallace. "rather than play the halls. It's become cheaper for them to stay longer in one place."

Scher Looks Hard At Snubbed Areas

NEW YORK—Concert promoter John Scher believes his New Jersey and upstate New York markets are among the most under exploited in the country.

Though Scher has had some problems with concert attendance in the

early part of the summer for his Asbury Park shows because of the gas situation, he says that ironically enough, the recession and gas crunch may force more acts to play in his area.

He feels the acts will want to perform in the area because in Northern New Jersey the population is big enough to support a healthy music scene, while the Rochester area, the home of Kodak and IMB, appears to be virtually recession-proof.

To serve the Rochester area, Scher has two venues, a 6,000-seater and a 2,500-seater available, while for Northern New Jersey he can and has put on shows at the 70,000-plus capacity Giants Stadium in Meadowbrook.

He also uses the 8,300-capacity Rutgers Athletic Center, the 4,000-seat Asbury Park Convention Hall, the 1,700-seat Paramount Theatre, Asbury Park, and the Capitol Theatre, Passaic, N.J., which seats 3,456.

Scher, who is also the tour man-
(Continued on page 39)

Chicago Greet Acuff, Snow And Tubb

By ALAN PENCHANSKY

CHICAGO—Old guard country music will have a test of popularity here next month, as promoter Cal Starr brings three of the biggest names in traditional music to the Auditorium Theatre.

The lineup, for two shows Oct. 14, includes Roy Acuff, Hank Snow and Ernest Tubb—a virtual enshrinement of old guard country. Starr, who is himself a country entertainer, has been promoting in this area for 15 years and is a devout traditional country fan.

According to Starr, Snow, Tubb and Acuff receive virtually no airplay today on local stations WMAQ-AM and WJJD-AM. Starr concedes that it will take hard work to turn a profit in the 4,000 seat downtown theatre.

Starr charges that the stations haven't the right to call themselves "country."

At WMAQ, music director Suzanne Benson says the older performers aren't important to the young radio listeners. The old guard is played primarily during night hours, when the station's clear chan-

nel signal beams throughout the heartlands and into Canada.

"They're not popular enough for us to do it," she explains.

The forthcoming date represents Starr's first move into downtown Chicago. The Rosemont Holiday Inn and suburban Sabre Room have been the sites of previous concerts.

Jacksons Prep Intl Tour

• Continued from page 35

going to buy entertainment—it's just that I had better give them the best that's available.

"Another thing to be careful of, in addition to going with proven acts, is to go into proven cities. Because we know that dollars are tight, we recognize that this is no time to experiment.

"I think most promoters will agree that people will somehow get the money to come to see their favorite artists."

Rowe, who credits the O'Jays with giving him his "big" break, plans to

have more tours of the magnitude of the upcoming Jacksons' trek.

When Tubb, Snow and Acuff perform in the gilded historical landmark it may also represent a first for country music. Starr says he's been told it will be the first actual concert presentation to headline the three together.

As for the O'Jays giving him his shot at some of the big dollars, he says: "Like most promoters, I started with baby acts, but I wasn't really getting anywhere.

"When I tried to get major acts, they (acts and their managers) would want to know who I previously promoted. When I couldn't come up with a big enough name, I was turned down.

"The O'Jays decided to take a chance on me, and it has worked ever since."

Basie Helps Unveil 'New' Kansas City Venue

By PAUL HOHL

KANSAS CITY—An overflowing crowd of more than 1,600 persons gathered Aug. 21 at the newly refurbished Uptown Theatre here to celebrate and pay tribute to a pair of distinguished birthdays.

The theatre itself, the recent recipient of a \$1 million-plus facelift and renovation which included custom-designed sound and lighting systems, and complete redecorating of the interior, celebrated its official golden anniversary Jan. 7, 1978.

Even more auspicious was the 75th birthday anniversary of Kansas City's most famous jazz impresario and adopted son, Count Basie. Although he had just come from similar events and would undoubtedly receive many more tributes, this diamond jubilee celebration was the one he had most desired and had himself requested.

"This has got to be the greatest birthday of my life," Basie told the

audience. "I've never said this many words in my whole life."

Included among the many dignitaries and old friends who had gathered for the event were Kansas City Mayor Richard Berkley, representatives of the governors of both Kansas and Missouri, and such old-time jazz associates as Ernie Williams, Booker T. Washington, Baby Lovett, Orville Minor and Claude Williams.

Among the many gifts and tributes bestowed on Basie during the evening were a proclamation and a key to the city from Mayor Berkley, proclamations from citizens of both states and presentation of the first Uptown Award for Excellence in the Performing Arts.

Basie and his band responded in kind, presenting more than two hours of jazz. Through a virtually countless number of charts, including the band's signature tune "One o'Clock Jump," "Lil' Darlin',"

"Reaching Out" and a stirring rendition of "I Can't Stop Loving You," Basie grinned and clowned with the audience, obviously elated over the success of his "party."

Of particular interest in the band were drummer Duffy Jackson, who had been with the Basie band only six days; vocalist Dennis Rowland, who performed several tunes in the second set with near flawless precision; and, of course, Freddie Greene, who has been backing Basie on guitar for more than 40 years.

Like most opening nights, a number of problems kept the evening from being a complete success. The theatre had been oversold almost from the day the birthday show was announced.

Frequent electrical power surges from auxiliary generators outside the theatre, used to power television cameras and lighting equipment, also caused headaches for stage per-

sonnel. The entire event was videotaped by the Public Broadcasting System for later rebroadcast, and spot coverage was provided on all three network affiliates in Kansas City. NBC also sent a radio crew to cover the festivities.

In spite of these minor irritations, the event unfurled without a major problem. The Basie celebration was designed as one of several "sneak previews" of the theatre by its owners, NeoSpace Productions, Inc., headed by Danny Socolof and Richard Melzer, with the official grand opening slated for October.

"We wanted people to get an idea of how nice the theatre is and then iron out the problems later," explained Jon Katz, public relations director.

The Basie celebration fell together with less than three weeks notice after political problems developed

(Continued on page 39)

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Singing Raes Tape 3rd LP

TORONTO—The disco hit "A Little Lovin'" established the singing duo of Sherrill and Robbie Rae in the U.S. and Europe, but now "we must evolve and the next album will be a lot rockier," says the Mr. of the husband and wife team.

Likening their success to Blondie's with the "Heart Of Glass" crossover disk, the couple is back into the studio for a third A&M Canada LP this month with producer Harry Hinds.

According to Robbie, A&M in the U.S. has relinquished its right to release them in the States and through management the couple is now courting several interested labels.

In the meantime they, plus a five-piece band, are on a seven city tour in Western Canada and priming themselves for the airing of the Abba special, of which they are a part along with Boney M, Graco Jones and several other pop figures. With the new album completed, the Raes intend on concentrating their career push abroad.

The couple has a prime time half-hour network series running this fall with guest artists such as the Babys, Prism, Grace Jones, Trooper, Nick Gilder and Max Webster.

Florida's Pandora Productions Expanding, Seeking Fresh Acts

By SARA LANE

MIAMI — Pandora Productions Alan Blazek and Ed Mashal are in the midst of an expansion program. Says Blazek: "Right now, I'm looking for acts. I'll probably be working with Max Demian, a local new wave-rock band signed to RCA on its second album.

"It's a little less refined than what you hear on the radio," Blazek explains. "More like what they used to do in recording studios when there were only two tracks.

"A lot of new wave records are being pulled in for \$30,000 to \$40,000, and take only 10 to 20 days to make, as opposed to eight or nine months that some groups require."

Blazek and Mashal believe today's music has become too technical, too sterile and LPs costing between \$300,000 and \$400,000 are ridiculously outpriced due to what they call the "overdubbing syndrome."

"Recording today has become a skillful science," says Mashal. "A scientific way of making music. I like to hear a rawer, more unrefined sound."

Pandora Productions has primarily focused on the activities of its president Bill Szymczyk; now Blazek and Mashal will be handling more projects on their own. "We've been with Bill on some of the hottest records made in this country," claims Mashal. "The Eagles' 'Hotel California' and 'One Of These Nights,' and we've worked with Joe Walsh, Elvin Bishop and Jay Ferguson."

Recently Szymczyk made a package deal with Elektra/Asylum to produce three of EA's artists. He'll be working on Joe Vitale's second LP. Blazek is producing vocalist/entertainer Mickey Thomas who recently joined Jefferson Starship, but who has a solo album deal with

Pandora. Mashal is producing singer/songwriter/guitarist Tony Battaglia who appeared on Ferguson's "Thunder Island" and "Real Life Ain't That Way" LPs.

Next month Szymczyk and Mashal will produce tracks in London for the Who; the remainder will be done at Szymczyk's Coconut Grove Studios.

"We're looking for groups with labels," Blazek notes.

With major shakeups in record companies and big labels buying up smaller ones, Blazek and Mashal contend it will be harder to attract the attention of a producer and label. "Most companies are working with groups they have and are cutting back on costs," Blazek and Mashal feel this could be good for producers like themselves. "Record companies will want to go with producers who have track records. This tightening up situation might make things better."

Scher Looks Hard

Continued from page 38

ager of the Grateful Dead and manager of Renaissance, has been working the areas for the last 10 years. His Capitol Theatre, which is nearing its eighth anniversary, is the oldest continuously running rock theatre in the country, claims the promoter.

"A while ago I started to look into just how important is the Jersey market, which has always suffered from a lack of respect from the entertainment medium. Looking at the latest census figures I saw that Newark was the 16th largest metropolitan area in the country, bigger than Cleveland, Milwaukee or Atlanta.

"I thought that Newark represented all of Northern New Jersey, but then I saw that New Brunswick is 55 on the list, New Jersey City is 66, Asbury Park 73, and the Passaic-Paterson area is 81. In no other area so small are there so many such urban areas. Added all together it makes for a population of 4,123,000 which makes it the sixth largest market in the U.S.

"Not only is the Northern Central New Jersey area the most densely populated area of the U.S., but it also has the fifth highest per capita income in the country, exceeded only by Alaska, Washington, D.C., Connecticut, and Maryland. And none of these have more population," says Scher.

Basie Festivity

Continued from page 38

within the organization which had originally planned the event. Construction schedules were pushed ahead drastically in order to accommodate the late minute decision.

Technically, the theatre was envisioned as a state-of-the-art multipurpose entertainment complex. A custom sound system, designed by Bill Graham's FM Productions of San Francisco, has been installed into the stage superstructure in two columnated stacks situated on either side of the stage.

The system utilizes a 32-channel Midas mixing board for the house p.a. and a 24-channel Yamaha PM1000 for stage monitor mixing. The entire four-way system is powered by a series of Crest power amplifiers.

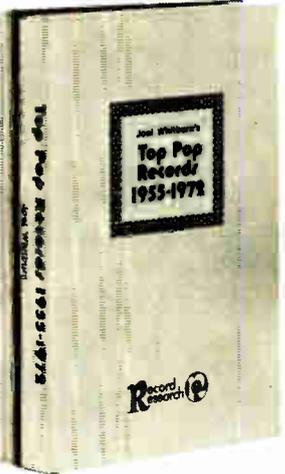
The theatre's custom-designed lighting system features more than 130 devices designed by Wing Industries.

When the theatre's special effects system is completed in late September, the facility will be capable of a number of special lighting effects designed by Bob Lobi of Design Circuit, Inc., of New York, designers of lighting effects for New York, New York; the Copacabana and Regine's. Included among the high technology special effects items the theatre is planning are mirrors, lasers, fiber optics and neon designs.

Much of the theatre's new video equipment is already in place, including six closed-circuit, big-screen tv screens, coupled with a Betamax camera system and Betamax 5,000 video tape recorders. When fully implemented, the facility will also be able to offer complete front and rear-screen projection film capabilities, as well as 16 m.m. and 35 m.m. projection from a sound-proof projection booth.

With all this technology to offer, the theatre has attracted a busy schedule even before its completion. Shows scheduled for the next few months include Ramsey Lewis, Roy Ayers, Buddy Rich, Ray Charles, Bobby "Blue" Bland, Paul Butterfield, Rick Danko, Harry Chapin and the Kansas City Philharmonic.

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Campus Capitol Hops Into College Promo Scene

By ED HARRISON

LOS ANGELES—Capitol Records has launched a staffed college promotion department. Ironically, the move into college radio, concerts and newspapers comes at a time when other labels are cutting back in those areas.

The college department will function as part of the promotion department under the guidance of Will Botwin and David Gerber, both former students at Claremont College where they worked at the school's KSPC-FM. Both former students at Claremont College where they worked at the school's KSPC-FM. Both will report to Ray Tuskin, Capitol's director of AOR promotion.

Realizing Capitol's need to expose its many new acts, Botwin and Gerber approached the label with the idea of building a base of support for those acts at the college level.

Although the beginning emphasis will be placed on radio, Botwin and Gerber intend to carry it to concerts and newspapers for a total effort. "Radio is an important tool but not effective unless used in conjunction with other resources," says Botwin.

Their initial challenge was to reassess Capitol's college mailing list which totaled some 450 stations. Each station was broken down into format and market significance, keying in on free-form alternative stations.

An in-depth questionnaire will be mailed in early September coinciding with the beginning of the new school term to all stations on the mailing list. The questionnaire will give Capitol information on the campus station, concert committee, retail outlets and the school newspaper. After Botwin and Gerber review the questionnaires, modifications of the mailing list will be made. They expect the number of stations to be reduced to about 300-500. Capitol also has a subscription service for stations that don't qualify for free service.

Botwin and Gerber are also familiarizing themselves with Capitol's marketing plans, priority acts they will work with as well as the label's past efforts in the college area.

In an attempt to heighten their visibility, especially on the East Coast, both Gerber and Botwin recently went to New York to meet program and music directors at about 40-50 stations to develop relationships.

A monthly newsletter, called Backstreet Noise: Direct From The Tower with information on new releases, itineraries, bio information, suggested cuts and other news is in the works with the first one scheduled for mailing Sept. 1.

"We expect to be active communication-wise," states Botwin. "We know what it's like not being called back. We have to get people to test our albums or else they'll be put on a shelf. As long as we can show tangible results, the department will be okay. But we'll try to be as conservative as we can and use money in an advantageous way."

Botwin and Gerber plan to attend the National Student Broadcaster's Convention in Boston in October as well as the West Coast Inter-collegiate Broadcasting System West Coast and national conventions and the Loyola College radio convention with some showcasing planned.

Talent

Talent In Action

PETER FRAMPTON POUCETTE-DART BAND Forum, Inglewood, Calif.

Frampton, as well as the crowd, 'came alive' Aug. 24. Playing to a near-capacity audience of energetic and extremely vocal fans, the veteran rock songwriter/guitarist/vocalist performed an almost two-hour long, 11-song set which was a rocking mix of old tunes and selected cuts from his new A&M album "Where I Should Be."

Backed by long-time associates Stanley Sheldon on bass and Bob Mayo on keyboards, Frampton has also been touring this summer with drummer Jamie Oldaker of Eric Clapton's band. The foursome make for a tight knit unit.

Dressed in black satin pants and loose fitting shirt, Frampton was welcomed onstage by deafening, high-pitched screams which, throughout the night, he was able to unleash from the crowd with a few prancing steps around the microphone.

The set was kicked off by four songs from his earlier days including "Show Me The Way" and "Something's Happening." Although audience reaction was positive and the musicianship technically adequate, the band's performance brightened considerably when it turned to material from the new LP.

The addition of a horn section for some of the songs, including "Got My Feet Back On The Ground" and "Where I Should Be" enhanced the overall excitement of the set, which carried a growing momentum that peaked just before the final song and Frampton signature "Do You Feel Like I Feel."

Here Frampton gave in to a bit of self-indulgence with an over-long, talk-box dialog with the crowd which somewhat eclipsed the tight performance offered throughout most of the evening.

The basic nine tune set was capped off by the two encores, "Jumping Jack Flash" and "I'm In You," Frampton singing solo accompanied by Mayo on keyboards for this last ballad.

Still a skilled musician who insists on a high degree of professionalism from his band and technical crews, Frampton the artist seems much more alive when working out with the band on fresh material.

With several critical disappointments still haunting him after the vastly successful LP "Frampton Comes Alive," he appears to use selections from that double disk for support during this current tour.

What's really needed to revitalize his career is additional strong writing and recording which further redefines him and speeds the necessary break with the past.

Opening was Capitol's Poucette-Dart Band which offered a 40-minute, 10-tune set of light rock tinged with country-like elements. An emphasis was placed on material from its just released, third LP.

JIM McCULLAUGH

THE CARS THE RECORDS Woolman Rink, New York

The Cars brought their lean, hook filled rock'n'roll before the largest crowd in the history of the Central Park music festival Aug. 24. Guitarists Rio Ocasek and Elliot Easton, bassist Benn Orr, keyboardist Greg Hawks and drummer David Robinson have in two Elektra albums emerged as an influential band.

In its 15-song, 63-minute performance this Boston band displayed the skills that have made it popular so quickly. The voices of Ocasek and Orr are not flexible, but have an engrossing quality. Ocasek, in particular, was able to deliver his vocals with the same inflections and tone found in his recorded work.

Robinson and Orr are one of the most subtle rhythm sections in popular music. They are extremely adept at falling into the type of smooth groove that eludes most rock bands. On songs like "Let The Good Times Roll" this ability was apparent.

The Cars' song structures work to highlight the catchy titles as on "Best Friend's Girl" and "Just What I Needed." This concert's weakest moments came during the songs with the poorest hooks. Those songs lacking the verbal spark of their best compositions quickly became monotonous.

The Cars' stage setting and lighting were as unadorned as its music. So while the Cars can now headline large arenas, the band makes no concessions to theatricality.

The Records, an English new wave band with a new album on Virgin, opened the concert. Its 30-minute, eight-song set featured interesting lyrics about young adult life and some pedestrian musicianship. Four of the five band members shared lead vocals though none distin-

guished themselves in the role. The show's closer and single "Starry Eyes" has some pop potential. The Records, however, are not one of the more impressive English new wave bands.

NELSON GEORGE

B.B. KING

Roxy, Los Angeles

King and his guitar "Lucille" celebrated their 30th anniversary in the music business at this soldout show Aug. 24. They did so by way of galvanizing the adoring audience with a sparkling 70-minute, 12-tune set.

The blues shouter was backed by a horn-heavy (three trumpets, two saxes and a trombone) 10-piece ensemble, led by trumpeter-musical director Calvin Owens.

King evinced perfect vocal control from the moment he took the mike. Among the highlights were: "Same Old Story, Same Old Song," "It's All Over Blues" and "Don't Look Down," the latter from his latest MCA LP, "Take It Home."

Proffering a delightful trip down memory lane around mid-set, King dished up a medley of his oldies. It included his first disk (released in December 1949), "Look Around." He followed up non-stop with "It's My Own Fault, Baby" and "Caldonia," bringing thunderous applause.

Just as remarkable as his disciplined vocal prowess was his guitar playing. He assumed his patented deep crouch (which reminds somewhat of a batter's slugging stance) each time he got into some serious jamming. It seemed to give King the added concentration power needed to get full-bodied emotion into his vibrato-charged plucking.

Also noteworthy was Owens' ability to keep his sidemen in the background when King needed the full spot. And while one would not say the band was choreographed, it swayed in sync throughout the show, adding color aplenty.

A surprise came at set's end when Nesbert "Stix" Hooper of the Crusaders took over the drums for the final piece. Then King was pulled back to the spot for the encore number, a King classic, "The Thrill Is Gone."

JOE X. PRICE

PETER TOSH

Forum, Toronto

Tosh left little room for doubting his presence in the vanguard of the reggae movement at a 16,000-plus SRO show here, Aug. 14.

It was the third date of his current North American "Mystic Man" LP tour and, for those with a close view of the stage, it was not unlike a pop drama, held to just under 90 minutes, and hinged around 12 songs.

Where Bob Marley wields wiry rhythms in front of and behind a rock-steady beat, Tosh has gone farther to actually take Western's pop melodic characteristics and he has grafted them to his own intricate, loping Jamaican backbeat.

Keyboardists Keith Sterling and Mikey Chung supported the more overt melody lines on songs such as "I'm The Toughest" and "Creation," but it was when the short, stocky frame of bassist Robbie Shakespeare took control of a rhythm line, or guitarist Sly Dunbar ripped off a well-controlled obbligato that Tosh's fusion of styles ignited the audience's enthusiasm.

His airy sounding synthesizer arrangements do much for taking the heavy rock beat sound out of the reggae form in much the same way Third World has.

But the space he creates is filled by his vocal chant, counterpointed by three backup vocalists who double as percussionists. From that wide parameter of Western pop, he has not overlooked the vocal group style so well perfected by Motown in Detroit.

Much of the material presented was from his current album, but there was also a good selection of songs taken from the "Bush Doctor" LP, in addition to a vital sounding version of "Get Up, Stand Up" which, along with "Mystic Man," proved to be the highlight performance of the show.

DAVID FARRELL

Signings

Masqueraders to CBS/Bang Records. Single due in late September. . . . Billy Thorpe to Polydor for the U.S. and Canada with Polydor taking over the distribution of his "Children Of The Sun" LP which was on Capricorn. . . . Lucy J. Dalton to CBS Records, with Billy Sherrill producing. . . . Eddie Grant to Epic Records. His debut single, "Walking On Sunshine" has been released and an LP will follow soon. . . . Rob Grill, former lead singer of the Grass Roots, to Phonogram. His debut single, "Rock Sugar" was produced by Fleetwood Mac's John McVie.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	PERRY COMO/JAY LENO/GOOD STUFF SINGERS— Dick Clark Presentations, Dick Clark Westchester Theaters, Terrytown, N.Y., Aug. 20-26 (8)	24,100	\$9-\$15	\$311,500
2	KANSAS/MAHOGANY RUSH/NIGHT—Electric Factory Concerts, The Spectrum, Philadelphia, Penn., Aug. 23-24 (2)	31,357	\$6.50-\$8.50	\$242,765
3	BLUE OYSTER CULT/PAT TRAVERS/SHAKIN' STREET—Avalon Attractions, Pauley Pavilion, U.C.L.A., Calif., Aug. 24-25 (2)	15,423	\$8.50-\$9.50	\$132,832
4	SHA NA NA/SHIRELLES—C.N.E. Audit., Canadian National Exhibition, Ontario, Canada, Aug. 24	13,645	\$7-\$12	\$124,327

Arenas (6,000 To 20,000)

1	THE CARS/GREG KIHN BAND—Electric Factory Concerts, The Spectrum, Phila., Penn., Aug. 21-22 (2)	39,000	\$6.50-\$7.50	\$256,718*
2	DOOBIE BROTHERS/NIGHT—Don Law Co., Inc., Cape Cod Colis., S. Yarmouth, Mass., Aug. 25-26 (2)	14,500	\$10.50	\$152,019*
3	STYX/NEW ENGLAND—Star Date Productions, Summer Fest., Milwaukee, Wisc., Aug. 25	16,065	\$8-\$9.50	\$143,341
4	DOOBIE BROTHERS/NIGHT—Ruffino & Vaughn/Ron Delsener, Nassau Colis., Long Island, N.Y., Aug. 23	15,281	\$8.50-\$9.50	\$139,993
5	VAN HALEN/SCREAMS—Bill Graham, Oakland Audit. Arena, Calif., Aug. 25-26 (2)	13,000	\$8.50-\$9.50	\$111,733*
6	ALLMAN BROTHERS/JAMES MONTGOMERY—Frank J. Russo Inc., Music Inn, Lenox, Mass., Aug. 26	10,092	\$10.50-\$12.50	\$106,456*
7	KANSAS—Don Law Co., Inc., Boston Garden, Mass., Aug. 21	11,500	\$8.50-\$9.50	\$105,948
8	ALLMAN BROTHERS/EDGAR WINTER—Boston Garden, Mass., Aug. 24	10,500	\$8.50-\$11.00	\$105,553
9	DOOBIE BROTHERS/NIGHT—Cross Country Concerts Corp., New Haven Colis., Conn., Aug. 22	10,736	\$7.50-\$9.50	\$97,771*
10	CHEAP TRICK/PRISM—John Bauer Concerts, Portland Mem. Colis., Oregon, Aug. 21	10,982	\$8-\$9	\$89,054
11	ALLMAN BROTHERS/EDGAR WINTER—Frank J. Russo/Ruffino & Vaughn, Cumberland Co. Civic Center, Portland, Maine, Aug. 25	9,300	\$9.50-\$10.50	\$88,062*
12	STYX/NEW ENGLAND—Star Date Productions, Dane Co. Colis., Madison, Wisc., Aug. 24	10,100	\$8.50	\$85,255*
13	FOREIGNER/FAITH BAND—Sunshine Promotions, Market Square Arena, Indianapolis, Ind., Aug. 23	10,893	\$7.50-\$8.50	\$84,082
14	KANSAS/LE ROUX—Entam, Hampton Colis., Virginia, Aug. 26	10,506	\$8	\$82,068
15	GEORGE BENSON/NATALIE COLE/SPYRO GYRA— Electric Factory Concerts, The Spectrum, Philadelphia, Penn., Aug. 25	6,643	\$8.50-\$15	\$80,336
16	POCO/THE DIRT BAND—Feyline Presents, Inc., Red Rocks Park, Denver, Col., Aug. 25	8,500	\$8-\$9	\$74,750*
17	DOOBIE BROTHERS/NIGHT—Monarch Entertainment, Rochester War Memorial, N.Y., Aug. 21	8,647	\$8-\$9	\$70,466
18	VAN HALEN/SCREAMS—Star Date Productions, Dane Co. Colis., Madison, Wisc., Aug. 20	8,500	\$7.50-\$8.50	\$66,387*
19	LITTLE RIVER BAND/JAY FERGUSON—Contemporary Productions/Chris Fritz & Co., Tulsa Assem. Center, Tulsa, Oklahoma, Aug. 24	8,200	\$7.50-\$8.50	\$63,620*
20	REO SPEEDWAGON/MISSOURI—Mid-South Concerts/Be-Bop Productions, Jackson Colis., Miss., Aug. 21	8,242	\$7-\$8	\$59,370
21	SHA NA NA/SHIRELLES—Blossom Promotions, Blossom Festival, Cuyahoga Falls, Ohio, Aug. 21	8,419	\$6-\$8	\$57,002
22	CHARLIE DANIELS BAND/HENRY PAUL BAND— Feyline Presents Inc., Red Rocks Park, Denver, Col., Aug. 23	6,695	\$7.50-\$8.50	\$56,568

Auditoriums (Under 6,000)

1	SHA NA NA—Melody Fair Theater, Buffalo, N.Y., Aug. 25-26 (4)	13,708	\$7.50	\$102,810*
2	LITTLE RIVER BAND/JAY FERGUSON—Contemporary Productions/Chris Fritz & Co., Century II, Wichita, Kansas, Aug. 23	5,500	\$7.50-\$8.50	\$41,885*
3	DOLLY PARTON/JOHN McEUE—Di Cesare/Englar Productions, Stanley Theater, Pittsburgh, Penn., Aug. 23	3,168	\$10.75	\$31,945
4	CHARLES AZNAVOUR—Perryscope Concert Prod., Queen Elizabeth Theater, Vancouver, B.C., Canada, Aug. 21	2,775	\$8-\$10	\$26,640*
5	TALKING HEADS/B-52'S—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 25	2,498	\$7.50-\$8.50	\$20,846
6	TALKING HEADS/B-52'S—Don Law Co. Inc., Berklee Performing Center, Boston, Mass., Aug. 24	2,400	\$8.50	\$20,332*
7	DEVO—Avalon Attractions/Marc Berman Concerts, San Diego State Univ. Amph., Calif., Aug. 25	2,070	\$7.75-\$8.75	\$17,999
8	HARRY CHAPIN/BILLY JO SHAWER—Wallace Barr/ Barbarella Productions, Tennessee Thea., Nashville, Tenn., Aug. 17	2,000	\$7.50	\$15,000
9	POCO/MICHAEL STANLEY BAND—Landmark Productions, Performing Arts Center, Milwaukee, Wisc., Aug. 22	1,800	\$8-\$9	\$14,350
10	ARLO GUTHRIE—Wallace Barr/Barbarella Productions, Tennessee Theater, Nashville, Tenn., Aug. 21	1,564	\$5.50-\$6.50	\$12,674*
11	DEVO—Avalon Attractions, U.C.S.B. Campbell Hall, Santa Barbara, Calif., Aug. 26 (2)	1,117	\$7-\$7.50	\$8,317

ABBA 5 YEARS



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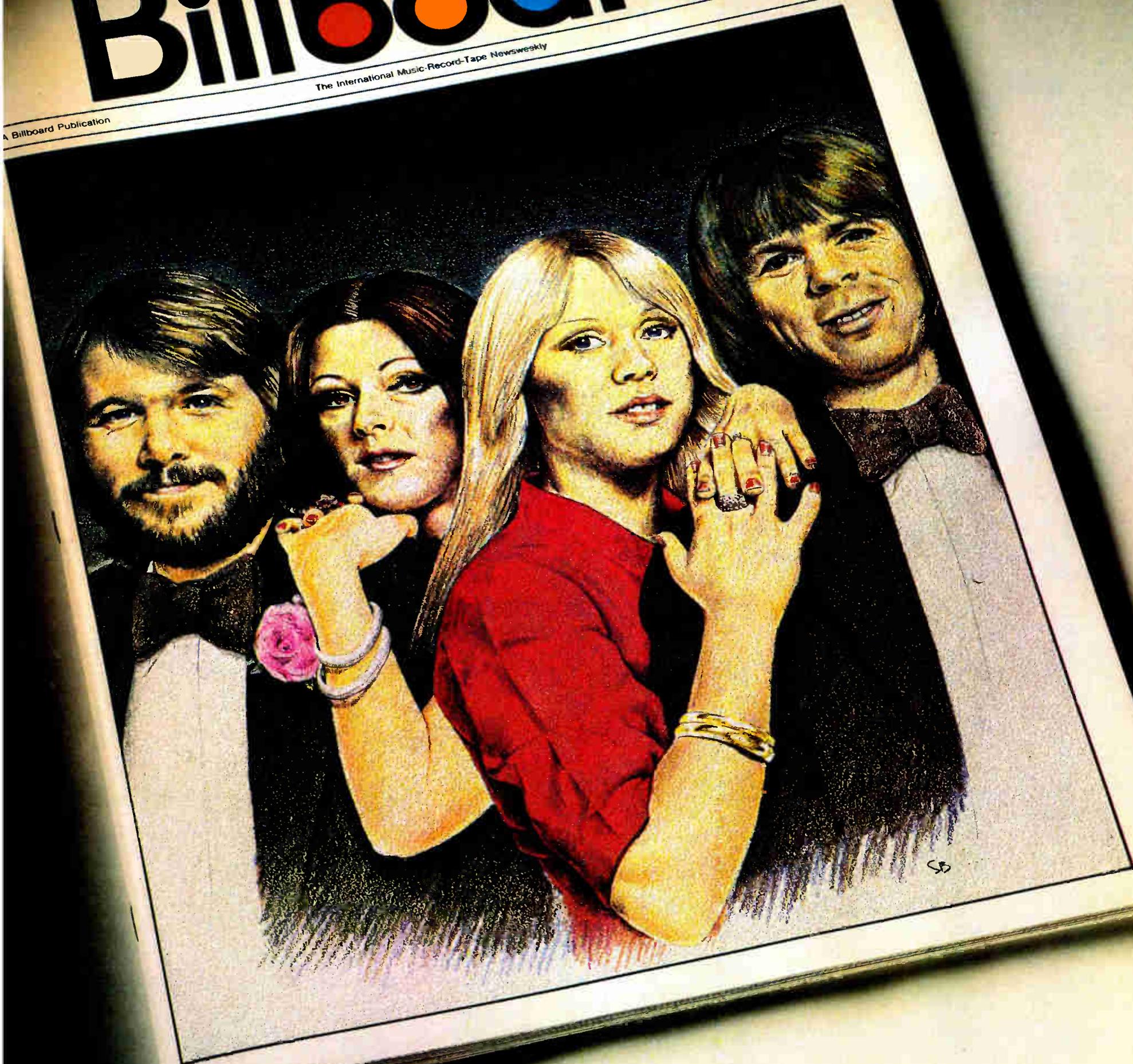
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ABBA

THE HISTORY

By PETER JONES

The projection of Abba into a position where the group's 1970s record sales have equalled most of the achievements of the Beatles in the 1960s has been a mix of several vital ingredients.

It is impossible to place them in any kind of order but each important area of the pop marketing process is there, falling neatly into place.

On a pop sound level, there is the obvious talent of Benny Andersson and Bjorn Ulvaeus, two men of wide experience in the music business long before Abba got together. In the interpretation of that sound there are the voices of Agnetha Faltskog and Anni-Frid "Frida" Lyngstad, driving and dramatic, capable of pushing deep into the disco field or the romantic ballad area.

But there is also the studious and perfectionist approach to the technical quality of the recordings, which involves dedication beyond the normal call of duty by engineer Michael Tretow, plus the employment of exactly the right musicians to suit the needs of an individual track.

And once the pop package itself is complete there are the skilled management and marketing techniques of Stig Anderson, with his knack for setting up individual deals in each world territory to create maximum effect and achieve full efficiency.

The group image? Certain aspects of that, inevitably, have needed a little stage management, but at the heart of the matter is the fact that the four personalities involved have complemented each other to create a whole acceptable to audiences all over the world.

The backgrounds of the four group members are traced elsewhere, and meetings between various permutations of the personnel as it stands now led to musical discussions and exchanges of views. One starting point, however, would be the appointment of both Bjorn and Benny as producers at Stig Anderson's Polar Music in the fall of 1971. An early hit for them was "Better To Have Loved," taken to the top of the charts by Lena Andersson, and featuring lyrics by Stig Anderson.

Another milestone has to be a recording of "She's My Kind Of Girl." This was released in 1972 and the label credits mention only Bjorn and Benny. But both Agnetha and Frida were singing away in the back-up group. This single was picked up

in Japan and sold 500,000 units there, leading to an invitation to Bjorn and Benny to perform in the World Popular Song Festival in Tokyo, November 1972—and their "better halves" went along too.

The release of "People Need Love" was originally billed as by just "Bjorn And Benny," but soon the label credit was extended to take in all four names. Suddenly there were animated discussions about setting up "a proper and established group." In the U.S., "People Need Love" was put out by Playboy Records, billed as by Bjorn and Benny and Svenska Flicka, and the reviews generally were good.

But Sweden was obviously the natural setting for the group's musical efforts. This is a territory of some eight million people and generally not noted for its contributions to the international music scene. The rock'n'roll era from the mid-1950s had had a big effect in the country, with Haley, Berry, Presley and, later, the Beatles and Rolling Stones all making deep inroads into what had been a "schlager" dominated musical world, full of schmaltz and sentimentality.

It had been quite a dramatic transition. And it was into that atmosphere that Bjorn, Benny and Stig were invited to come up with a song good enough to be the Swedish entry for the Eurovision Song Contest of 1973. They dreamed up "Ring Ring" after a think-in at their jointly-owned island in the Stockholm Archipelago.

But in the judging for the Eurovision entry contest, it came third—as had "Better To Have Loved" when it was entered for the previous year's event. Recalls Stig Anderson: "It meant a panel of experts had twice turned us down. We realized we don't write for experts. We write for people."

But Anderson's theory was firmly endorsed by sales in territories like Norway, Denmark, Finland, Belgium, South Africa and Austria, where "Ring Ring" was a top-selling single. It did well in Australia and New Zealand, too.

However in two vitally important markets there were disappointments. In the U.S. it was not released at all, and in the U.K. there was virtually no interest from EMI, Decca and Pye, and CBS finally took it, but did little to promote it.

(Continued on page ABBA-44)

Peter Jones is Billboard's U.K. News Editor



A GNETHA

B ENNY

ADVERTISEMENT

SEPTEMBER 8, 1979, BILLBOARD



She can be deceptively ethereal looking—but don't let it fool you. She's also temperamental, self-assured, and the mature mother of two: Agnetha Fältskog.

She may be the youngest Abba member, but she was Mary Magdalene in the 1971 Swedish production of "Jesus Christ Superstar," and a household name for Scandinavian record buyers long before Abba was formed.

Fältskog even wrote her own songs, and very strong ones they were.

At one time, a hit album of hers was heavy competition for the "Fernando" single by Abba; since then, Fältskog has cut down on her own song writing in order to concentrate more on her singing. Also, she wrote most of her tunes with only Scandinavian audiences in mind; her native language is, for obvious reasons, not especially suited for the international market.

But the fact remains—Agnetha was composing perfectly sensible songs already at eight years of age.

Her father used to stage local amateur revues in the town of Jonkoping, mid-Sweden, half way between Stockholm and Gothenburg. According to her proud parents, the first tune dealt with two fairytale "trolls. . ."

The Abba story may also read somewhat like a fairytale. But Fältskog will probably never be caught paying lip-service to so called virtues like "humility," "bashfulness," etc.

To Agnetha the Abba story started soon after she and Bjorn Ulvaeus were married in '71. And it will continue indefinitely, even though the couple divorced last fall.

"I don't even see anything so remarkable about that," she says. "We're still good friends. I don't mind concentrating on our group effort. Abba was, and is a once-in-a-lifetime opportunity. And even though we may have 'conquered' most of the world, it remains for us to make it really big in the States."

Fältskog has been singing more or less professionally since she was 15, then started gaining stage experience with home town dance bands.

Two years later, in 1967, CBS of Sweden got hold of one of her test tapes and immediately signed her to a long-term contract. That's how she, in early Abba days, could compete on the charts with Bjorn and Benny. . . .

Rumors of her talents soon spread to Germany, where she spent lots of time in television studios at the end of the '60s. By then she had already met Ulvaeus, singing back up vocals and fulfilling night club engagements with him.

Now, those days seem very far away, she admits. Since then, things have happened with lightning speed.

"Eight or nine years ago, almost everything was fun-and-games. Obviously, there are heavier demands on us now.

"Also, when you get to be older, you tend to be more critical of yourself. There's so much musical talent around. Of course, there is an element of luck—singing the right song at the right time, things like that.

"But to keep going, you must develop your talents. No artist is so super important, so super talented that he or she just can sit back and relax. And God knows we in Abba have worked. . . ."

Fältskog works with her voice, constantly. Singing lessons twice a week, but also keeping her body in good shape jogging around pastures close by her suburban home, outside Stockholm, a habit she picked up while married to Ulvaeus.

Success of the Abba magnitude often breeds jealousy. In her native Sweden, Fältskog responds to an occasional critical remark concerning Abba's spectacular track record with very little bitterness.

"We do not speculate with our music by consciously trying to write and perform songs that will reach as many as possible," she says firmly.

"You just can't do things that way, it's not even possible—and that's that!"

One aspect of the music industry that really turns her off—and, consequently, turns her temperament on—is all the seemingly unnecessary preoccupation with non-musical details. Such as look, clothes, money, taxes, "favorite this-and-that."

Both Fältskog and Frida Lyngstad may feel that most of those subjects should be off-limits. But just for the record: yes, they do spend quite a lot of time and money on the group's stage image.

"The U.S. part of our tour this fall will be an exciting first for us. It'll also be the longest tour we've ever done. We just hope we can live up to all expectations!"

If you believe in pigeon-holing people, filing them under neat catchphrases—well, then Benny Andersson is the cool, laidback one in Abba.

He's even heard that description often enough to really blow his cool. . . .

But the fact remains: Goran Bror Benny Andersson, to quote his Swedish passport, is, at 32, a seasoned, secure and sensitive guy endowed with an enviable inner strength that immediately puts both new acquaintances and old friends at ease.

Most nights, some of that strength shines through even from stage. Andersson smiles a lot from his seat off center stage. It's not a toothy, showy type of "hi folks, look-at-me-here-I-am!" kind of smile. It's a knowledgeable grin, most of the time emanating from his own joy in music making.

But then, Andersson is one of the two main contributors to the Abba success.

With Bjorn Ulvaeus, he writes the songs. He's the songwriter turned performer—not the other way around.

With Ulvaeus, he knows what's going down musically. And when everything feels just right, you can catch that knowledgeable grin. You won't find him faking that smile. To Andersson, music is serious business; regardless the plethora of joyful, ear-catching, rocking and/or lilting Abba string of hits, an Abba show is never ever a slapdash, lets-see-what-happens-tonight kind of affair.

But music wasn't always an organized group effort for Andersson.

He grew up lugging an oversized accordeon around. Both his dad and granddad were enthusiastic "squeeze box" players, and Swedish folk songs were always heard around the Andersson house. Benny taught himself by trial and error, same as he's proceeded most of the time since then.

"Had maybe one or two formal music lessons early on—but they bored me stiff," he concedes. "Music should be spelled F-U-N."

In school, Andersson graduated

to the piano. Soon, he went his own way to have f-u-n with music.

His father, a construction engineer, may have had other ideas, but Benny tended to drift towards the teen club close to the Andersson house in a Stockholm suburb.

By the mid-sixties, Andersson was part of the Hep Stars, an exuberant, in all of Scandinavia wildly popular group that flowered for some seasons. The band had some 15 local hits to its name, most of them penned by a certain Goran Bror Benny Andersson.

"A fun period," Andersson reminisces. "We were very young, climbing amps, shaking heads and limbs like mad."

A much-publicized bankruptcy ended the Hep Stars career. Andersson went into freelance music making in and around Stockholm with the knowledge that his next venture, any venture, would have to be a pretty strictly organized set-up.

Abba today is very much a well-kept shop. Andersson may still feel slightly dizzy when thinking about the group's overwhelming impact worldwide. But he's convinced that both record buyers and concert audiences benefit from a well run "home office."

"We're not touring 52 weeks a year. We're not even touring every year. But when we get out to meet our fans and followers, we insist on giving the public all of our best efforts."

To Andersson, a good part of "the best" means the up-front singing of Anni-Frid and Agnetha. According to Benny, who invariably tends to understate his own composing contributions to the Abba hit parade of the last seven years, the girls are maybe the reason for that very special Abba sound.

"You may see me having a ball tonight," he says. "You may even hear me sing some background harmony.

"But you'll never catch me singing solo. That really sounds terrible."

Be that as it may. But any Abba song is also the result of painstaking studio know-how, Andersson and Ulvaeus sometimes spending weeks trying out different ways to phrase just one little passage. These days, they have one of Northern Europe's classiest studio set-ups in downtown Stockholm, with facilities that have accommodated even heavy metal groups like Led Zeppelin.

In any partnership of importance, one inevitable question seems to deal with responsibilities. Who's doing what where? Where does Benny end, and Bjorn begin? Or vice versa. . . .

(Continued on page ABBA-40)



B JÖRN

A NNI-FRID

If you tell Bjorn Christian Ulvaeus he's the perfectionist of the Abba four, chances are he'll come right out replying that on the contrary, he's the kind of guy that invariably forgets to put the cap back on his toothpaste. Or neglects to close the refrigerator door after his nightly visits for that usual Dagobert sandwich.

Then, don't believe him.

Sure, he takes care of his teeth. In fact, he takes care of his whole body. During the past six years he's become a full-fledged jogging freak, running some five or six miles a day in the suburban Stockholm neighbourhood of Lidingo. As a consequence, he does not munch six-layer-sandwiches at the wrong hours.

But so much has been written about the Abba personalities over the past couple of years that Bjorn seems to get stuck with the "P"-prefixes: he's the one with the patience, pride and passion to get things just right.

Maybe so. But then, he's also a pursuer of projects outside performing.

Since early on, he's been the one with the insight into the intricate ways of today's music business.

Not too many years ago, he could still be found handling copyright cards and publishing forms at Polar—the record company which has since then gone international, in no small measure due to the Abba track record of worldwide multimillion sellers.

To Ulvaeus, it's not all sheer luck or coincidence.

Ulvaeus believes in hard work, but also in the importance of really reaching out, trying to locate a broader audience. Scandinavian music groups, in or out of rock, have invariably been too shy to even try, according to him.

"But naturally, it's all a matter of timing," he adds. Abba happens to consist of four definitely different personalities that naturally complement each other. "Scoring a victory with 'Waterloo' that spring in '74 was of course our real lucky break. Where else but in the Eurovision Song Contest do you get the same kind of exposure, singing in front of 600 million viewers at once. . . ?"

Ulvaeus might be called the media man of Abba.

But it's not all thinking and speculating. Together with Benny Andersson, he's proved his gifts many times over since that night in Brighton, England. The group has been at it since '72 actually. You'd have to call that staying power in a music industry studded with fly-by-night "stars."

Somewhat like his Abba buddy Benny, Ulvaeus met pop music success fairly early.

Born in a small town on the Baltic coast of Sweden, he formed a group called West Bay Singers with a few school chums. Future Abba manager Stig Anderson, always on the alert for new talent, heard the boys, brought them to Stockholm as The Hootenanny Singers—and suddenly there was a phenomenon called a folk pop wave in Sweden, and of no inconsequential proportions at that.

Sweden was humming new songs, the Hootenanny gang giving its audience a fresh balance of oldies from the national treasury of old folklore in combination with new, Ulvaeus-penned material. To be on the safe side, he even covered Bobby Goldsboro's "Honey" and Jeannie C. Riley's "Harper Valley P.T.A.," both sizeable hits for him and the fledgling company.

Formally still a student, Ulvaeus wasn't sure he would make music his main occupation.

He took classes in corporate law; hence his knowledge of the inner workings of the record industry, as handy an asset that you can wish for when today Abba, as a group, has turned into a multimillion-dollar industry, with economic interest ranging from Swedish shopping malls, leisure products to Polish oil.

Still, the by-products of fame and fortune are all secondary. To both Ulvaeus and Andersson, it's the joy of music-making that keeps them going into the studio for long, even tedious sessions of mixing. Or on the road, for that matter.

When Abba started to reach out worldwide, Ulvaeus says it felt unreal, almost surrealistic.

Suddenly, we were on charts in countries from Poland to Peru. Early on, we were the biggest thing that ever hit Australia, not even barring the Beatles.

"But I'll never forget the feeling of euphoria I experienced when, a couple of years ago, our first single climbed high on the U.S. Top 40 lists. Sure, we haven't really 'broken' in the albums market in the States. But if we do, it'll mean the fulfillment of my biggest professional ambition.

(Continued on page ABBA-45)



She's tall, slim and, most decidedly, a smart dresser.

She's very much into clothes, but prefers books before shopping.

Occasionally, when her duties within the Abba group takes her down to Italy to find just the right materials for suitably flashy stage outfits, she just might forget her mission and almost submerge herself in anything from Leon Uris to Heinrich Boll.

That's Frida—Norway's gift to Sweden.

Or to the world of pop music, for that matter. As things have developed over the past years, Abba seems to spend more time outside Sweden than in.

Frida—or Anni-Frid Lyngstad, according to her Swedish passport—saw the light of day in post-war Norway. More specifically, she stems from Narvik, a tiny iron export town way up in the North, well above midnight sun latitudes.

Not that Lyngstad stayed long enough to remember much of that very Scandinavian phenomenon. Soon, she moved to Eskilstuna, also an iron-and-steel town, but southwest Stockholm. At the tender age of two, she didn't know the difference.

Of the four Abba members, Lyngstad may very well be the one with the broadest knowledge of popular music in all its shapes and forms.

As a kid she was forever miming to every record played on the radio. At 10, she made her first stage appearance in a local amateur contest. In her teens, she was supporting herself nicely, fronting a dance band of her own.

Not that the band was exactly successful. But Lyngstad was able to fulfill her one and only dream: she was singing.

Today, that remains her biggest ambition: "Live singing—boy, that's such a different kick. Over the years, we've spent so much time in the studios that a live tour like this one is like a breath of fresh air.

"Of course, in live situations you have to really fight to keep your nerves under control. No retakes, just straight ahead. But that's really all I ever wanted to do. You know, stand up there onstage and try to make people feel good. . . ."

She's eminently able to do just that. Her hair a deep copper hue, her body in perfect control, executing that loose Abba choreography in tandem with Agnetha Faltskog, hers is a commanding stage presence.

These days, she knows that hard work is all-important. When at home in Stockholm, she takes daily ballet lessons. Not for any show-off purposes, but "it feels so good to be in physical shape." And the Abba stage show benefits from it.

Some years ago, claims Lyngstad, she was more of a typical vocalist. Motionless. By the time she moved to Stockholm and met Benny Andersson, she was "promising"—but still a vocalist.

"At the time, I was probably most of all into singers like Ella Fitzgerald and Peggy Lee," she remembers.

"Benny was responsible for molding my musical taste towards more today sounds."

Abba was still an unknown entity. Lyngstad worked in cabaret, television, even touring with occasional summer packages. She gained self-assurance, her voice maturing with natural ease. She made records on her own.

She even participated in some international song contests, in Japan, Venezuela. Places where she was a complete stranger then, but where her good looks and mesmerizing vocal quality now are instantly recognized by millions of Abba fans.

Today, Lyngstad still remembers that breakthrough occasion at the Eurovision Song Contest in Brighton, England in '74 with an almost dazed look:

"Naturally, we knew that the group had something special going for it, what with Benny's and Bjorn's extraordinary talents getting those songs together.

"But still—it was just unbelievable! There I was—former band vocalist from Eskilstuna, Sweden, getting mobbed, almost, by the BBC and by reporters from all the major newspapers of Europe . . . whew!"

Since then, of course, the Abba outfit has proved its extraordinary staying power, coming up with a couple of dozen songs just as strong and memorable as that winning Brighton theme, "Waterloo." As Eurovision Song Contest victors go, that's quite a feat in itself.

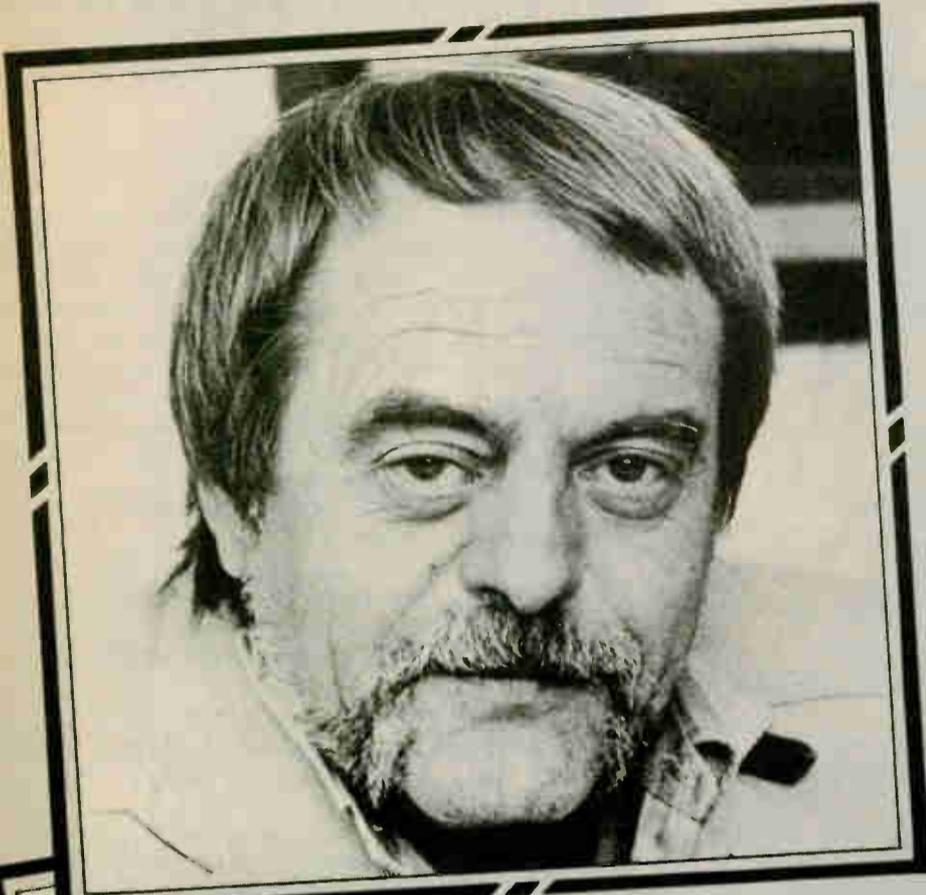
To Lyngstad, the kind of almost unparalleled success she is experiencing with

(Continued on page ABBA-40)



ABBA

STIG ANDERSON: 'the perfect combination'



Stig Anderson has the perfect combination of characteristics to make a successful record industry executive: he is a musician at heart, but he has the astute brain of a businessman.

Both music and business featured very early in his life. Born on January 25, 1931, in Mariestad a town in the west of Sweden, Anderson was given a portable phonograph and some records at the age of five. He left school at 13 and began work as a delivery boy for the town's grocery store at a salary of \$1 a week. (Polar's turnover in 1978 was somewhat in excess of that at \$413,000 a week—or \$21.5 million for the year.) At the same time he had an extra job as equipment manager for the local athletic club and he also ran the small refreshment stall on the playing field. He bought his supplies from the grocery store and sold them at a small profit. Sometimes his earnings from this extra job were seven times as much as he received from the grocery store. He showed an entrepreneurial instinct at a very early age.

With the money he made from the stall, Stig bought a guitar and was soon playing with local orchestras. Soon after this he discovered that he had a talent for writing songs.

"I fell deeply in love with a girl but she rejected me. I then returned home and wrote a very unkind song about her. Later I sang the song in public and it got a good reception," says Anderson.

When he was 16 Anderson composed "Tivedshambo" which became a classic dance music hit and is still played a great deal today.

On the advice of the late Ulf Peder Olrog, one of Sweden's most popular composers, Anderson enrolled at an education center to take a music course in 1948 and while studying he continued to compose music. After three years he left the school to go to a teachers' college. He had his first song published in 1950 and this encouraged him to write and perform more songs. He made numerous appearances in the Swedish folkparks as a singer/songwriter and he also embarked on a recording career. One of his first records was "Tivedens Ros" ("The Rose of Tiveden") which was released in 1953. This is how one critic reviewed the record: "He is hardly a new singing star, but there is something special in his songs and I'm sure that the composer and lyricist Stig Anderson has a brighter future than the singer Stig Anderson." How right he was.

Although that song was not a hit, Anderson continued his recording career and wrote more and more songs, many of which were recorded by other artists.

The year 1960 was a major milestone in Anderson's musical career. He wrote a song called "Klas-Goran" for the celebrated Swedish singer Lill-Babs. It became a huge hit in Scandinavia and also earned a gold disk in Holland. By this time Anderson realized that instead of giving his songs to other people to publish, it would make a lot more sense to form his own publishing company—and that's how Sweden Music AB came into being in 1960. Soon the new company had acquired its first foreign copyright and the ball began to roll.

Anderson resigned the relief teaching position which he had held for three years, but even to this day there is still a schoolteacher element in his character and he'll often use his "schoolteacher" voice in the office whenever he suspects that the concentration of his "pupils" is wandering.

Four years after founding his publishing company, Anderson added a record division—Polar Records—working in partnership with the late Bengt Bernhag, one of Sweden's most successful producers at that time. The first act to be signed to the new label was the Hootenanny Singers—an act which was an instant hit. One of the members of that group was Bjorn Ulvaeus who was later to work as a producer for Polar in conjunction with Benny Andersson.

Throughout the sixties Anderson was Sweden's most prolific and successful lyricist. In 11 astonishingly productive years he wrote something like 2,000 lyrics and always had several songs in the Swedish charts. In May 1971 he had a record week with seven of the top 10 songs in the Svensktoppen charts boasting Stig Anderson lyrics. In 1969 he received a Swedish Grammy award as lyricist of the year and in 1974 he received a Billboard trendsetter award for his creative talent as music publisher and producer and for having presided over a long string of international hits for Abba.

Today the Stig Anderson Publishing Group dominates the

(Continued on page ABBA-39)



Stig Anderson, in Sweden known simply as Mr. Record Business. Above, with Agnetha (left) and Anni-Frid.

JOHN SPALDING: 'a busy life with Abba'

John Spalding's involvement with Abba is twofold. On one side, he controls Abba's publishing activities in the U.K. and Eire; on the other, as vice-president of Polar Music International Ab, he looks after group interests in terms of contracts, merchandising and royalty statements outside Scandinavia.

But his link with the Swedish office started long before Abba became the world's top-selling group. He'd been a friend of Stig Anderson for nearly 20 years, from the days when the Abba mentor was just starting out as a publisher having already been established as one of the top Swedish lyric writers.

He says: "It's a busy life with Abba. I've lost count of the times people have asked me how many records the group has sold to date. Stig Anderson's estimate of around 100 million, given at MIDEM earlier this year, is as good as any. Sales in the U.K. and Australasia together are certainly over 20 million. Of the 15 million-odd in Britain, it is probably split evenly between albums and singles."

Then he adds a warning note. "Abba certainly suffers as

much, if not more, than other groups when it comes to pirate recordings. A visit to the Far East proved that for me. And merchandising, though controlled by our trademarks worldwide, is another area where the pirates eat into our financial income."

For John Spalding, the biggest highlight of his representation of Abba since 1974 was the Eurovision Song Contest win in Britain, but the tour of Australia in 1976 comes a very good second. "The sight of thousands of people cheering the group in a Sydney thunderstorm had to be seen to be believed. You could see a huge mass of waving umbrellas, all different colors."

Spalding has been in the publishing business since 1955, when he was with Kassner Music. Then when Dominion Music split from Kassner, he went with that company and it was taken over by United Artists in 1963. He remained with UA until 1977, then joined Bocu Music as managing director.

Bocu had the 'B' side of "Waterloo." "Watch Out," and Spalding acquired "Waterloo" for UA. **PETER JONES**



John Spalding.

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ARGENTINA

Right up to February this year, Abba had not really made the grade in Argentina. What was needed was some kind of master plan, followed through by master planning, to open up the market.

It came from RCA executive Buddy McCluskey. He persuaded Stig Anderson that the group should record one song in Spanish, aim it specifically at Latin territories and see what happened. Stig Anderson chose "Chiquitita," and the lyrics were especially written by Buddy and Mary McCluskey.

This was the breakthrough. The single became a huge hit in Argentina and also through most of the Latin American territories, plus Spain. In fact it has charted in virtually all Spanish-speaking countries. Additionally the single has transferred big sales to the "Voulez-Vous" album and directed consumer attention to the whole back catalog.

Because of this sudden on-disk action, Warner Bros. in Argentina started rerunning "Abba: The Movie" again, with a great deal of success. McCluskey also suggested that Abba should appear in Madrid, in the television program "300 Millones," aired via satellite to all Spanish-speaking areas. On this production, Abba performed four songs, including "Chiquitita" in Spanish.

In around six months, Abba has become an idolized attraction for the public of all ages in Argentina. Sales figures up to the end of July on the "Chiquitita" single show 500,000 in the Spanish edition, and 25,000 in the original English-language format, and the sales on "Voulez-Vous" are in excess of 200,000.



AUSTRALIA

In 1976, Australia created, almost unintentionally, a blueprint for Abba's international success master-plan. The Antipodean penetration of the Swedish foursome was huge and awesome.

At its peak, "Abba-fever" affected every man, woman and child in Australia. It dwarfed the Beatlemania of the 1960s. It changed the face of the local record industry.

First awareness of the group was in June 1974, when "Waterloo" went to number five on the national chart. "Honey Honey" managed a modest 29 place six months later. In Au-

gust 1975, an imaginative film clip propelled "I Do, I Do, I Do" to No. 1 in Australia and the phenomenon had begun.

Another film clip in October, via Australia's vast exposure of pop on television, projected "Mamma Mia" to No. 1, a triple gold 45, with a 32-week Top 40 run. "S.O.S." was next to top the chart.

In January 1976, Lyle McCabe, general manager of Reg Grundy (TV) Productions, and Lynton Taylor, program manager of TCN-9 TV, Sydney, met with Abba on the BBC "Top Of The Pops" set in London. The Grundy outfit was packing a remake of the '60s series "Bandstand" in competition to "Countdown" and McCabe saw Abba as a perfect chance to

(Continued on page ABBA-24)

Above left, the crowd for Abba's concert at Melbourne's Myer Music Bowl. At right, onstage in Sydney, March, 1977.

BELGIUM

If the Abba sales phenomenon continues in Belgium at its present rate for one more year, then the Swedish group will surpass even the Beatles' chart domination in the 1960s.

So says the marketing division of Vogue Brussels, basking in a series of record-breaking campaigns on behalf of the quartet.

Four Abba albums have been released in this territory: "Arrival" and "The Movie," both on Melba, and "Voulez-Vous" and "The Golden Double Album," both on Vogue. Additionally there have been 12 singles, and RKM, Roland Kluger Music,

has handled the group's publishing throughout the whole success run.

Abba has visited Belgium for only one live show, so far, at the Arena Hall in Deurne, near Antwerp, in February, 1977. This center normally has a capacity of 3,000 customers, but through various means, allegedly legal and illegal, nearer 7,000 were crammed in, making it almost impossible at times to follow the onstage action.

The next live appearance comes November 3, at the Forest National, which starts off with a capacity of 7,000. All available tickets went some three months ago.

• JUUL ANTHONISSEN

CZECHOSLOVAKIA

The first two Abba albums, "Waterloo" and "Abba," were released in Czechoslovakia by the Opus company as a special linked package and sales were "considerable," though final official figures are still not available.

But at the same time Supraphon was releasing local cover versions of certain Abba songs as singles, most of them figuring among Czechoslovakia chart placings.

This growing development led to Stig Anderson making a special deal with Supraphon for release of the original "Abba: The Album" which hit a 100,000 unit sales figure.

Then, in May this year, a deal was finalized for the release of the album "Voulez-Vous," again with Supraphon, with the release scheduled for the end of the year.

platinum, as is the "Arrival" LP. "Abba's Great Hits," however, has sold an astonishing 600,000 copies nationally.

With well over a million unit album sales to date, the group's Canadian tour starting in the West, August, will mark the first concert series the Swedish foursome has played in North America, and it is from Canada that the group leaves to start the American tour. On the singles front Abba has chalked up a fairly healthy collection of gold certifications, including gold 45s for "Take A Chance On Me," "Knowing Me, Knowing You," "Dancing Queen" and "Fernando."

The Abba television special ran nationally, but no actual response figures have been cited by the tv network for the airing and "Abba: The Film" ran for seven weeks in two theatres in Toronto.

All that awaits to be done now to ignite Abba's success into front page mania is a tour and that will be enacted shortly.

• DAVID FARRELL

CANADA

Abba's success in North America obtained its first real prod in Canada following the release of their Eurovision winning pop ballad, "Waterloo."

Once one scans their sales performance one starts to get an idea of just how big Abba really is in this market. The recent "Voulez-Vous" album turned platinum within three weeks, meaning 100,000 albums sold. "The Album" is now resting at a shade over double

BOLIVIA

When a group achieves fame by its own worthy merits, then it sits in top place with ease of mind, knowing that fame is likely to be more lasting than the shortlived popularity of the gimmicky non-talented hitmakers.

Abba, in Bolivia, is regarded as the "Olympus" of the pop world. "The gentle Swedes," as they were described by a local music writer, reach a Bolivian public of all ages. The popularity has proved truly long-lasting, as evidenced by recent successes of "Chiquitita," the single which has sold most units here, both in English and Spanish versions.

With discomania reigning here, as in other territories, the basic talent of Abba still puts the group in top place.

MARIO LUIS FLORES

• Indicates Billboard correspondent.

AUSTRIA

On October 29, Abba will give a concert in the 10,000-seater Stadthalle in Vienna, five years almost to the day since the Swedish multimillionaires of pop last visited Austria. Fan fever once again is building to hysteria pitch.

As from 1973, every Abba record has been a best-seller in Austria. The biggest of them have been "Ring, Ring," "S.O.S.," "Fernando" and "Take A Chance On Me," and the biggest albums have been "The Best Of Abba" and "Abba: The Album."

While Polydor has pressed all Abba records in Austria, the music-publishing house Weinberger has imported all the group's printed music direct from Polar Music in Sweden. Exact figures of sheet music sales are not available but it is known that 2,000-plus copies of "Fernando" alone were sold here.

"Abba: The Movie" was premiered in three Vienna cinemas on February 17, 1978, and subsequently moved out on circuit through the Oefram distribution company. The upcoming concert visit will see a reactivation of the movie on release. And Abba was seen here, July 6, 1979, in the television program "A Gift Of Song," recorded in New York and the gala benefit for UNICEF.

Many local newspapers and magazines are preparing big tie-ins with the concert, including a giant Abba poster in the pop magazine "Hit." It seems "Abba fever" is still increasing as the album "Voulez-Vous" and the single "Does Your Mother Know" continue to sell hugely. • MANFRED SCHREIBER



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ABBA

THE STUDIO

With a production cost of an average \$57,000, and with the need to spend months each year actually recording, it was clear that sooner or later Abba had to build its own studios. When Polar acquired a big building in the central zone of Stockholm, it looked perfect for a studio complex. Part of the building had been a cinema, one of the biggest in the capital, but it was soon to close down. Plans for a new studio started right away, with architects and planners called in. Involved in all the plans from the start were Benny and Bjorn and sound engineer Michael B. Tretow, all three with long experience of working in studios and with a clear picture of just what they wanted in technical terms.

(Continued on page ABBA-46)

At right, views from Abba's Polar Studios in Stockholm. opened in May of 1978.

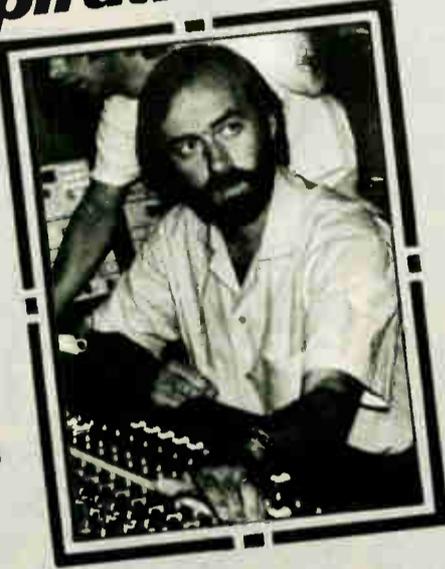


MICHAEL TRETOW: 'a real source of inspiration'

Within the Abba hierarchy, recording engineer Michael B. Tretow ranks sixth, behind the four group members and manager Stig Anderson. Certainly he is vital to the group's well-being and confidence in the studio, and he helped create that distinctive sound. He was involved with the group even before the first official Abba release came out, recording Agnetha and Anni-Frid's first records and he was also involved early on with the Hootenanny Singers and Bjorn Ulvaeus. His qualifications are impeccable. He is a certificated electrical engineer and has played in groups in his native Norrkoping.

(Continued on page ABBA-24)

At left, Michael Tretow, studio manager and vital contributor to the Abba sound. At right, Leif Mases, Polar's studio manager, the man who brings big international acts to record there.



INTERWORLD MEMO

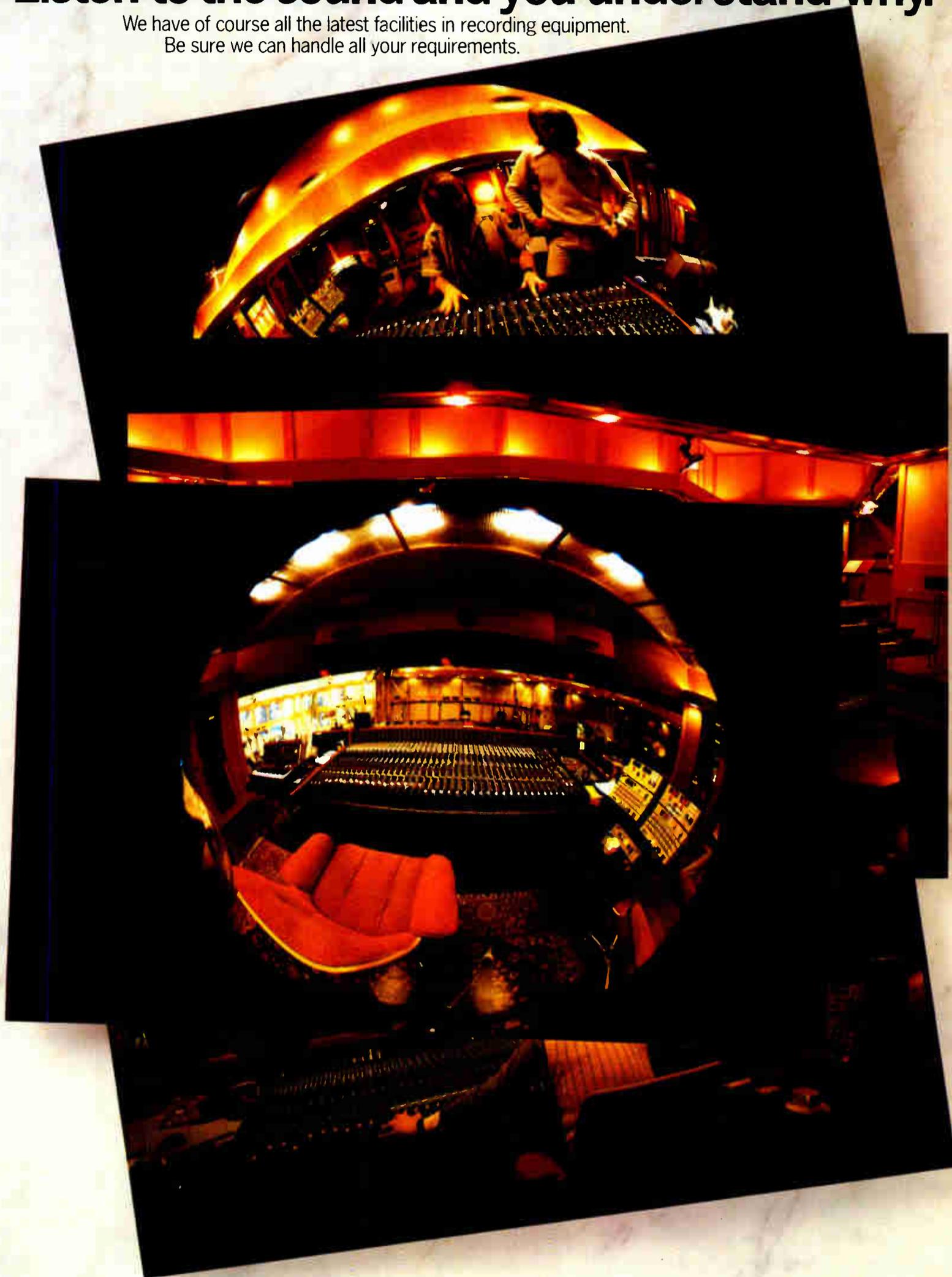
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STIG, GOREL AND JOHN**

FROM: JOHN MASON and OWEN SLOANE

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24 Las Vegas, Nev. Aladdin Hotel
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HONG KONG

Hong Kong was first introduced to the commercial viability of Abba's unique brand of glamor-pop back in 1974, when the group appeared on local television during the 'live' broadcast of the Eurovision Song Contest.

To date, all six Abba albums in Hong Kong have been certified platinum.

Film clips featuring the group are screened regularly in Hong Kong. Perhaps the best exposure in this media was the group's appearance for several months on prime time in a 30-second television commercial produced in Australia.

There are plans to re-screen "Abba: The Movie," the film having grossed more than \$400,000 when shown on a 16-day season in July, 1978.

• HANS EBERT

DENMARK

Abba has always had a special relationship with the Danish pop-following public. The group members visited the country several times in the days prior to the take-off to popularity before "Ring Ring" and "Waterloo," including visits by Benny Andersson with his Hepstars and Bjorn Ulvaeus with his Hoot-enanny Singers.

The only Abba licensee deal with EMI anywhere in the world is in Denmark. Stig Anderson made this the exception, though EMI obviously wanted a worldwide arrangement, right from the start. Kurt Hviid-Mikkelsen, managing director of EMI Denmark, and Jerry Ritz, a&r manager, have handled the group's affairs here, even in the pre-Abba days, when Polar was a small label with a small artist roster.

Now, today, Abba has sold 1.2 million albums and cassettes in Denmark which, in a country of only five million people, means every fourth Danish inhabitant has an album. Additionally, single sales add up to more than 250,000.

Knud Thorbjornsen, managing director of the Thorbjornsen Concert Promotion unit, was the Danish executive who took Abba on the first world tour.

• KNUD ORSTED



Abba meets a special Danish Napoleon during the "Waterloo" victory aftermath of the 1974 Eurovision Song Contest.

GREECE

Abba is now clearly the best-selling group in Greece. Appealing to all age groups, it is regarded in this country as the epitome of all family pop attractions, according to Martin Gessar, managing director of Music Box, which distributes the Polar repertoire via the Pan Vox label.

George Kleopas, Music Box marketing and repertoire consultant, estimates more than 1.1 million Abba record and tape units so far, "easily outselling the Beatles or any other act of the past two decades in Greece."

With extensive radio promotion through commercial shows

on the ERT and YENED networks, and repeated showing of film clips by the group on the two local television networks, plus plenty of pictures and stories in the specialist music publications, the territory was finally broken wide open for Abba product.

"Abba: The Movie" was shown in Greece first via special screenings for media people, then young people and winners of contests on radio and in magazines, then it went on general release around the country. It had a successful first showing during the winter, then a second nationwide release in mid-summer created yet more demand for the group and its albums.

• LEFTY KONGALIDES

FINLAND

In Finland today it is virtually impossible to miss seeing or hearing the name "Abba" for it is into every household. For Finns, it sums up catchy hit songs and four Swedish super-kids. There's also a television-advertised canned fish of the same name, but Abba the group is most important.

The "Waterloo" single and album swiftly hit the top three in the charts, and stayed in the bestsellers for some six months.

That started the wave of Abba-mania and no foreign act has since looked remotely like taking over. After "Waterloo" came "Fernando" and "Summer Night City" and "Chiquitita" and an array of big-selling albums. The merchandising was effective, the marketing powerful. In the album sector, the group already has three diamond and six gold disks. "Arrival" was the biggest seller here, with a total 78,000, but a total 290,000 Abba LPs have been sold by the local Polar representative, Oy Discophon Ab, and that is a fine achievement.

The Abba song turnover has become a publisher's dream. Local cover versions of Abba hits have popped into the chart market since 1973.

However, the group has found time to visit Finland only once, during its first major European tour some five years ago. The Helsinki concert was an instant sellout.

• KARI HELOPALTIO

FRANCE

A couple of off-beat aspects stand out in the story of Abba's remarkable run of popularity in France.

One is that the hit records have charted non-stop despite the fact that the group has never made a live appearance in France, though this omission is being rectified on October 23 this year as part of Abba's world tour.

Until the 1974 Eurovision success there had been only "average" success with recordings like "People Need Love" and "Ring Ring." Certainly no hint of the sales triumphs to come.

Eurovision was to change all that. The success was built on the consistent quality of the recordings, handled in France by Vogue. "Waterloo" hit the 500,000 sales mark to go gold, followed by similar success for "S.O.S."/"Fernando" and a third gold award came fast for "I Do, I Do, I Do."

On the album side, "Abba's Greatest Hits" cleared 100,000 unit sales hurdle and the latest, "Voulez Vous," released in May this year, went double gold in double-quick time.

There is no national chart in France these days, so the only way



to judge sales status is through the radio charts. And with "Voulez Vous," Abba topped all three at the same time.

Marc Lambroso, who has looked after the group for years, sums up the Abba phenomenon in France: "They know, as a group, just what pop music is all about and, more specifically, what their songs are all about. In musical terms, the group is fully harmonious, with no discord or friction."

• HENRY KAHN

• Indicates Billboard correspondent.



In Germany, the group takes a picnic break.

GERMANY

There are many different aspects of the Abba saga in West Germany. A 45-minute television show by Mike Leck-enbusch, from Bremen, was built around two of the group's albums, following by DGG's marketing chiefs creating a double-album showing action in the "Music Shop" tv series, and this has been repeated three times in Germany and sold to many countries around the world.

"The Very Best Of Abba" has gone gold three times over in West Germany, and there were three more for "Arrival." It seemed to be a never-ending story of instant-hit singles, with "Money Money Money" and "Knowing Me, Knowing You" coming from the "Arrival" album and each selling 300,000-plus units.

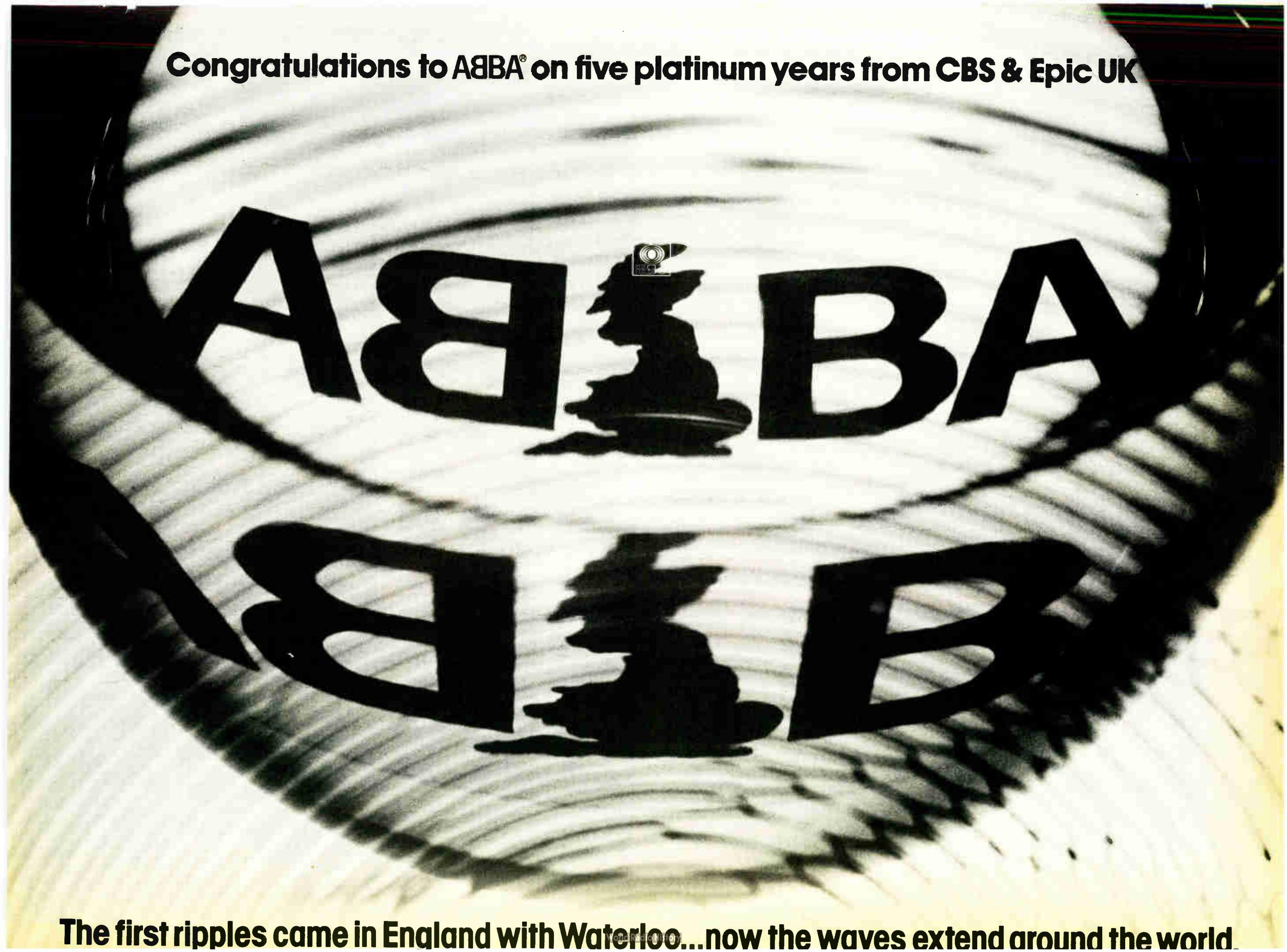
In 1977, Abba toured Germany, giving concerts in Berlin, Hamburg, Stuttgart and Cologne. In each case, the shows were sold out within a few hours of the boxoffice opening. Reviews for the show, which included parts of the Abba musical "Girl With Golden Hair," were outstanding. Rainer Schmidt-Walk, head of DGG international, recalls: "There was an aura of fervent enchantment, rising to a positive fever pitch."

Even now there is an instant run on the retail shops once an Abba record is released. Six-digit advance orders are commonplace.

But Schmidt-Walk feels there can be even greater reaction from German fans once the Abba team gets out on the upcoming European tour, and he is planning his promotional work around the entire catalog.

• WOLFGANG SPAHR

Congratulations to ABBA® on five platinum years from CBS & Epic UK

A black and white photograph of a vinyl record. The record is viewed from a high angle, showing its circular shape and the grooves. In the center, there is a silhouette of the ABBA logo, which is a stylized figure. Above and below this central logo, the word 'ABBA' is printed in a large, bold, sans-serif font, arranged in a circular path around the center. The text is mirrored across the top and bottom of the record. A small CBS logo is visible on the top edge of the record.

ABBA

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- 9/15—Vancouver, B.C.
- 9/17—Seattle, Wash.
- 9/18—Portland, Ore.
- 9/19—Concord, Calif.
- 9/21—Anaheim, Calif.
- 9/22—San Diego, Calif.
- 9/23—Tempe, Arizona
- 9/24—Las Vegas, Nevada
- 9/26—Omaha, Neb.
- 9/27—St. Paul/Minneapolis, Minn.
- 9/29—Milwaukee, Wisc.
- 9/30—Chicago, Ill.
- 10/2—New York, N.Y.
- 10/3—Boston, Mass.
- 10/4—Washington D.C.
- 10/6—Montreal, Quebec
- 10/7—Toronto, Ontario

EUROPE

- 10/19—Gothenburg, Sweden
- 10/20—Stockholm, Sweden
- 10/21—Copenhagen, Denmark
- 10/23—Paris, France
- 10/24—Rotterdam, Holland
- 10/25—Dortmund, West Germany
- 10/27—Munich, West Germany
- 10/28—Zurich, Switzerland
- 10/29—Vienna, Austria
- 10/30—Stuttgart, West Germany
- 11/1—Bremen, West Germany
- 11/2—Frankfurt, West Germany
- 11/3—Brussels, Belgium
- 11/5-8—Wembley, U.K.
- 11/11-12—Stafford, U.K.
- 11/13—Glasgow, Scotland
- 11/15—Dublin, Ireland

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ABBA

THE WORLD



Stig Anderson gets gold and platinum from CBS Israel for "Arrival" and "Greatest Hits." From left, Ronnie Braun, international a&r promotions; Shirley Schmidt, CBS Israel managing director and Anderson.

ISRAEL

Stig Anderson, manager of Abba, visited Jerusalem for the 1979 Eurovision Song Contest finals, when his artist Ted Gardestad was among the contestants, and CBS Israel, licensee for Polar Music, used the occasion to hand him a platinum record for sales of "Arrival" and a gold disk for "Abba's Greatest Hits." Abba records have generally sold well in Israel.

• URI ALONY

ITALY

Under the international deal with CBS, the first Abba single to be released in Italy on the Epic label was "Chiquitita," the song donated to UNICEF, and this made the national charts, being heavily plugged on radio and gaining new interest from the newspaper and magazine media.

Later came the "Voulez-Vous" album and from "Does Your Mother Know." Initial sales reaction on both has been eminently satisfactory. Says CBS product manager Fabrizio Intra: "The album in particular has been one of the best-selling LPs from CBS. We injected special promotional effort behind it."

"On the strength of these sales, we're re-releasing the 'Greatest Hits' album, a back catalog item which has been very much asked for at retail level."

"At CBS we've no doubts about the group's hit potential for Italian sales and we'll go with the Swedish act all the way on promotional effort."

• DANIELE CAROLI

NEW ZEALAND

New Zealand was one of the first countries to start a record sales love affair with Abba and it is now claimed that every second home in the territory has an Abba album stashed away.

The best-selling LP, "The Best Of Abba," has topped 250,000 units in sales, a staggering figure for a country of just under three million people—and estimated to be the equivalent of U.S. sales of 36 million units.

Based on the New Zealand sales standards—with 15,000 representing platinum, "The Best Of Abba" actually turned platinum 18 times.

Heavy promotion made Abba the hottest act in New Zealand in this decade. And RCA promotions manager David Maule says: "We had superb help from Polar Music over publicity. We were never left short over things such as television specials, or material to submit to newspapers and magazines."

In March, 1976, "Fernando" became the group's fastest-breaking single in New Zealand, reaching double platinum.

"Abba: The Movie" was not a major success in New Zealand but "Abba: The Album" while not the blockbuster "Arrival" had been, sold 60,000 units, hit No. 1 in the chart, and took quadruple platinum awards.

The basic loyalty of Abba fans was demonstrated again when "Voulez-Vous" was issued in May this year, moving straight to number two in the chart, kept out of the top spot only by Supertramp's "Breakfast In America." The Abba single "Chiquitita" was a No. 1. • PHIL GIFFORD

KENYA

In Kenya, every Abba release sells in excess of 10,000 units, which would be equivalent to 100,000 sales in the U.K.

The group is established as the strongest and biggest name in pop music. "Fernando" was the first single released in Kenya and is still selling well. Predominantly a singles market, Kenya has no set standards for gold, silver or platinum awards, but Abba outsells all the opposition.

IRELAND

Abba has scored a series of resounding successes on disk and tape, on radio and television, and in the cinema—right from the days of "Waterloo." It has been estimated that one in every three Irish families has an Abba album stashed in the rack, or propped against the wall.

With a unit sale triumph of more than 200,000 units, "Abba's Greatest Hits" stands as a contender for the title of Ireland's best-ever seller in the LP category. But then "Arrival" also hit the 150,000 sales mark.

On the singles side, "Waterloo," "Dancing Queen," "Fernando" and "Chiquitita" all topped the 50,000 mark, which is gold disk status in Ireland. Most of the group's singles have hit the 20,000 target, qualifying for silver disks.

HUNGARY

The Abba saga started in Hungary immediately after the Eurovision Song Contest of 1974. In the Billboard-sponsored IMIC of that year, Stig Anderson arranged to have the group's first album, given to the head of the light music department of the Hungarian Radio Corporation.

The album received immediate airplay from Gyorgy Komjathy, chief disk jockey, and the group's Polish fan following built from there. Since then there have been television showings of the group in action and the film "Abba: The Movie" was released nationally, playing several hundred cinemas.

Last year, Editio Musica, the Hungarian State publishing house, published the first Abba songbook with a selection of songs taken from the first three albums. The first edition of 20,000 sold out fast.

In the development of Abba's success, the Kultura organization plays a vital role in Hungary in handling publishing and pressing licenses.

The first Abba album produced by Hungaroton was a sell-out success. Now "Voulez-Vous" is out, with an initial pressing of 75,000 copies and a further pressing seems certain. Singles, via the Pepita-Favorit label, have been coupled as follows in Hungary: "Dancing Queen"/"Fernando"; "Knowing Me, Knowing You"/"Money, Money, Money"; "The Name Of The Game"/"I Wonder"; and "Chiquitita"/"Lovelight."

Abba singles invariably make the local charts and "Voulez-Vous" is already of gold status twice over, probably the group's top-selling album.

• PAUL GYONGY

The newest album "Voulez-Vous" sold a massive 30,000 in less than six weeks, without television advertising, but with fairly sustained radio campaign.

That "Chiquitita" was promoted on radio here is a first. Certainly Jackie Hayden, of CBS Ireland, can't recall a radio advertisement previously to promote an international single.

Abba's appearances on television and on the big screen in "Abba: The Movie" (promoted heavily by CBS in conjunction with the album and the book about the group) have helped greatly. But November 15 this year is inked in for the group's first live appearance in Ireland, with a single concert at the RDS in Dublin, at the end of a long European tour.

The group's pulling power was emphasized by the fact that 4,500 RDS seats were sold out in just five hours, following one small advertisement in an Irish evening paper. Seats were scaled up from \$11 approximately to \$17. • KEN STEWART



In Malaysia, Phonogram chief T. Renganathan (left) discusses Abba promotions with a&r manager Eric Yeo.

MALAYSIA

Abba struck precisely the right note in the family entertainment scene in Kuala Lumpur from the first time "Waterloo" hit the local airwaves in 1974.

Despite panning from local critics, who categorized Abba music as "MOR from a one-hit group," the music has sustained itself brilliantly over the last five years, crossing boundaries to reach a wider and certainly more responsive audience through Malaysia.

But in this particular territory it has to be said that pirate activity did much to boost the group's product and image. The pirates sold disks and tapes at cheap prices, helping build fantastic sales. As the fan following grew, so Phonogram devoted increasing time, effort and advertising expenditure to the Swedish hit team.

T. Renganathan, Phonogram label chief, sums up the group's mass appeal: "They exude a clean, family-type image. They click all round with a commercial-flavored pop approach."

Instead of slowing down, as many pundits predicted, the Abba momentum continues building, with "Voulez-Vous" selling 10,000 units, with another 5,000 in the pipeline, which would give Phonogram an all-time sales record.

• CHRISTIE LEO

• Indicates Billboard correspondent.

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*These are original Swedish releases. Singles may have varied regionally.

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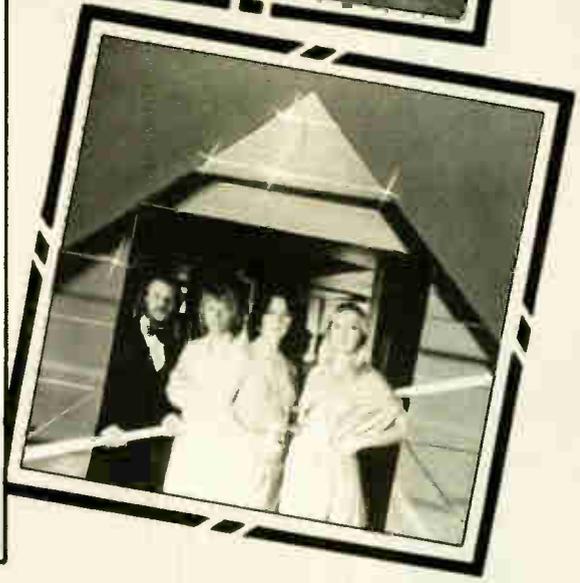
SINGLES*

- People Need Love / Merry Go Round (1972)
- He's Your Brother / Santa Rosa (1972)
- Ring Ring / Oh Vilka Tider (1973)
- Ring Ring (English) / She's My Kind Of Girl (1973)
- Love Ain't Easy / I'm Just A Girl (1973)
- Waterloo / Honey, Honey (1974)
- Waterloo (English) / Watch Out (1974)
- Honey Honey / King Kong Song (1974)
- So Long / I've Been Waiting For You (1974)
- I Do, I Do, I Do / Rock Me (1975)
- S.O.S. / Man In The Middle (1975)
- Mamma Mia / Intermezzo No. 1 (1975)
- Fernando / Hey Hey Helen (1976)
- Dancing Queen / That's Me (1976)
- Money Money Money / Crazy World (1976)
- Knowing Me, Knowing You / Happy Hawaii (1977)
- The Name Of The Game / I Wonder (1977)
- Take A Chance On Me / I'm A Marionette (1978)
- Eagle / Thank You For The Music (1978)
- Summer Night City / Medley (1978)
- Chiquitita / Lovelight (1979)
- Does Your Mother Know / Kisses Of Fire (1979)
- Voulez-Vous / Angel Eyes (1979)



ALBUMS

- Ring Ring (1973)
- Waterloo (1974)
- Abba (1975)
- Abba's Greatest Hits (1975)
- Arrival (1976)
- Abba: The Album (1977)
- Voulez-Vous (1979)



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Five years ago, Australia and New Zealand became the first countries outside Scandinavia to recognise Abba.

They broke on a scope that no other act had ever done in this part of the world.

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Abba now stands as the most successful group in the Australasian recording industry's history.

RCA has been backing Abba since day one with consistent activity in distribution, selling, advertising and promotion through all Australasian media.

Our five years with Abba have capped a magnificent first 50 years in Australia for RCA. We appreciate having products of Abba's calibre. And we're proud to have played a major role in their outstanding Australasian success.

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General Manager
Product
Development

Peter Harding
General Manager
New Zealand

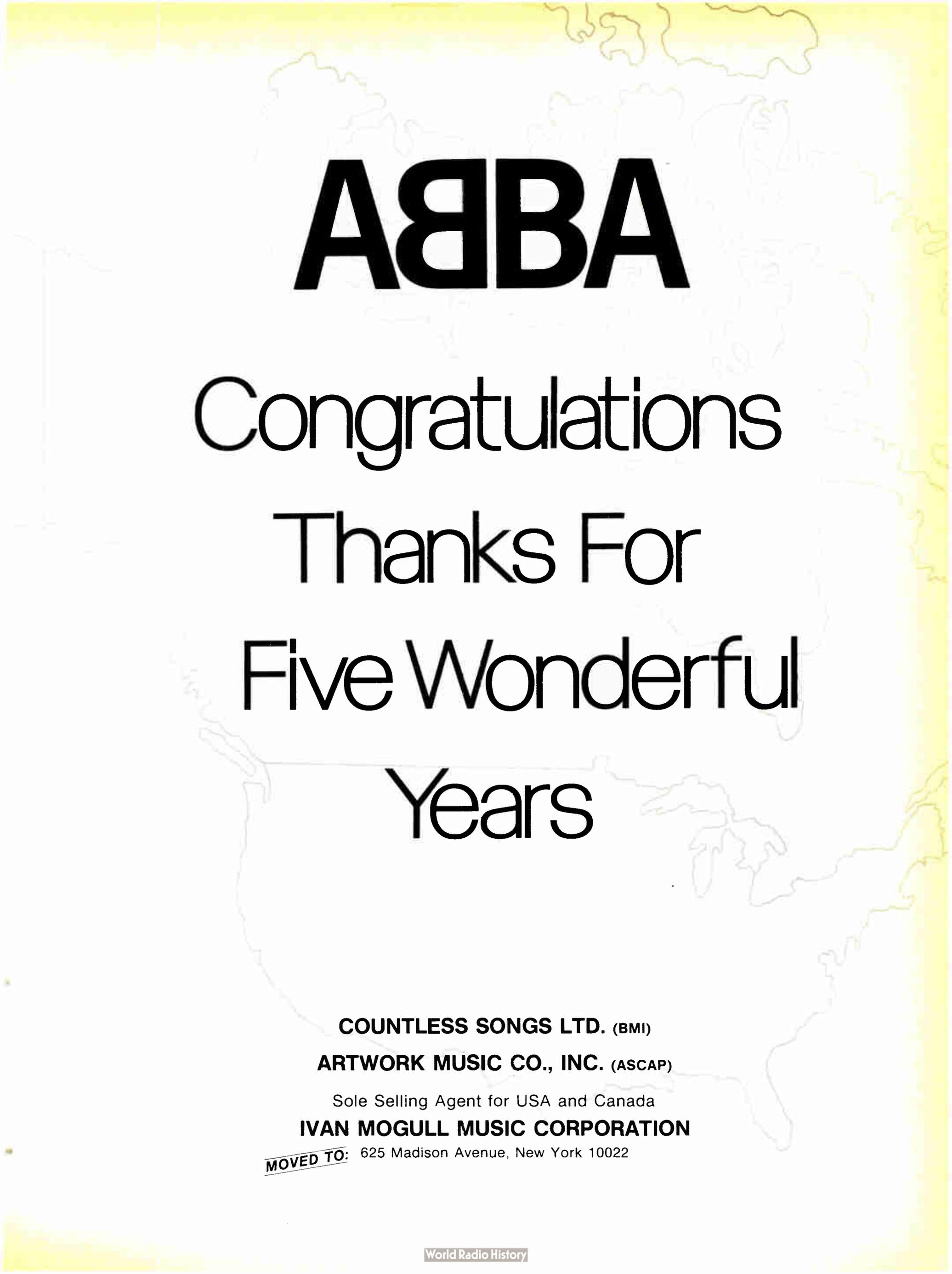
Keith Cronau
National Promotions
Manager

Barry Forrester
National Sales
Manager

Brian Smith
Managing Director
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John Egginton
Manager
International A&R





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Australia

• Continued from page ABBA-8

scoop the opposition. Enjoining TCN-9 and RCA Records, he set up an Australian promotional tour for Abba in March.

Meanwhile RCA minted money. The "Waterloo" album moved past double platinum and "Abba" was moving towards an unbelievable half-million (or 10 platinums). New material was the one problem. In February, RCA's Keith Cronau gained permission from Stig Anderson to re-package a four-year-old album by "Bjorn, Benny, Agnetha and Frida" and put it out as an Abba package. As "Ring Ring" it moved triple platinum.

Linked with a 1976 tour was a cleverly-compiled "Best Of Abba" LP, a No. 1. To meet demand, the pressing facilities of every Australian company except Astor were called in. And four nervous Swedes faced the largest-ever gathering of press people in the Sydney Hilton.

A one-hour special by the group for the nine networks was shown four times, with huge ratings each time, and was sold to 20 countries, including Italy as the country's first ever color telecast. "Abba-Fever" was on. It hit every age group, with a seven network imported Swedish tv special helping a lot.

Suddenly RCA worried about possible over-exposure. Cronau, for the first time in his career as a promotions man, had to de-promote an act. Strict limits on film clips were laid down. Unauthorized merchandising of Abba wares was countered by the Grundy group doing a deal with Stig Anderson, to eradicate this profit loss. Graham Liney was hired, May 1976, to supervise the marketing of 40 different Abba items, from lunch pails to pillow cases to T-shirts.

A free fan club organized through the Sydney Sun pulled 30,000 members immediately. Pay clubs had up to 5,000 members. Liney says more than \$100 million was generated in Australia at the peak of the Abba boom—and the entire annual record/tape market there is just \$200 million.

Abba had four places in the singles chart at once. And, as a reverse effect, everything else in the local industry had to take second place to the "fever." Old folk dusted off old record players. On radio, one out of every three records was Abba.

"Fernando," first "new" Abba product in the boom period, spent 14 weeks at No. 1, just failing to topple the Beatles' who had 16 weeks with "Hey Jude." But Abba won the actual sales battle, 2½ to one—720,000 units as against 280,000. In Australia, 50,000 sales is a good figure; only a dozen singles have touched 100,000. Altogether Abba singles have spent 42 weeks in the No. 1 spot, beaten only by the Beatles (108) and beating Elvis Presley (36).

Then came the release of "Arrival," a marvel of precision planning involving the delivery of 750,000 albums on the same day to every corner of this vast country.

"Arrival" became the only album in the 1970s in Australia to go straight to No. 1.

And there was perfect timing in the Abba concert tour of March 1977, for Paul Dainty. The tour gross, with no Brisbane concerts, was \$2.5 million. Nearest opposition: Neil Diamond (\$2 million) and the Beach Boys and Bob Dylan (\$1.5 million each). There were 40,000 fans in for the outdoor Sydney concerts, despite a torrential downpour.

The Abba party lumbered around Australia in a chartered Boeing 727, a team of 104, including film units headed by Swedish film-maker Lasse Hallstrom. The Grundy production "Abba: The Movie" was shot via 18-hour a day schedules, the film written and produced by Australians Bob Caswell and Ray Newell. The tour pulled an estimated 145,000 Australians via just 11 shows.

Demands for Abba commercial endorsement of product were narrowed to two: National Audio equipment and Cadbury Schweppes confectionery, and National won, for a reported \$1 million. The group's only other Aussie endorsement was for a "Keep Australia Beautiful" campaign.

Still the sales continued. "Dancing Queen" sold 300,000 units. Even "Rock Me," flip of "I Do, I Do, I Do" found sudden popularity, was re-promoted and went to number two. A parody single "Salute To Abba" by comedian Norman Gunston made the top 10.

The tempo slowed in early 1977. Some retailers found huge orders for "Arrival" were hasty. There was unsold stock. Nobody knows the actual returns figure, though sales are said to be 900,000, but one metropolitan retail chain offered unlimited stock of the album as low as \$2.99 late in 1978.

The "decline" was half inevitable, half deliberate. There was the inevitable move away by adolescents from a group deified by both parents and grandparents. But Stig Anderson used the behavior of the Australian market as the basis for much of his global strategy.

The Australian movie made \$36,000 in Sydney in the first seven days of release. The production was owned 75% by Abba; 25% Grundy. The budget was only some \$850,000 though no fee was paid Abba. And meanwhile the hits continued, though placings ranged from around number five to 13-14.

By 1979, "Best of Abba" had sold 1.1 million copies, earning 22 platinum awards. In Australia, a land of 14 million, approximately one in every 13 men, women and children, and one in four households, has a copy of that album.

Today Graham Read runs the officially-endorsed Abba Appreciation Society, one of only three in the world. Membership is down, but is growing again.

Reg Grundy Productions and RCA Records are due equal credit for the amazing Australian Abba phenomenon. Apart from anything else, it proved just how potentially vast and generally untapped is the local record music mart.

• GLENN BAKER *Billboard*

Michael Tretow

• Continued from page ABBA-10

ing, enjoying a brief recording career himself before. In 1967, he joined the Metronome Studios in Stockholm. He was there for seven years, then switched to the GLN (Glenmark) studios for two years, finally moving to Polar. He then became studio manager for the new Polar Studios.

During his years as a freelance operator, he produced several of Polar's artists such as Ted Gardestad, Svenne and Lotta and Lena Andersson. He also worked with top local artists such as Paul Palietto and the Glenmarks, but eventually most of his time has been given over to Abba.

"Bjorn and Benny are very much their own producers," he says. "They were professionals right from the beginning and honestly are the two people I most admire in the business. They're always two steps ahead and that is what makes them so much fun to work with."

Benny Andersson says of Tretow, known mostly as "Mick": "We felt from the first time we met that here was a guy who thought the pop scene was as groovy as we did. He's a real source of inspiration."

And all three share a simple philosophy: "Abba's music has always been the kind that makes you glad when you hear it. That's what it is: happy music."

Tretow's inventiveness helped put in one essential ingredient of the Abba sound. The Metronome Studio had just installed a variable speed control and, when working late one night, he discovered that if he played the same instrument twice and changed the speed of the tape recorder he could make the instrument sound much bigger.

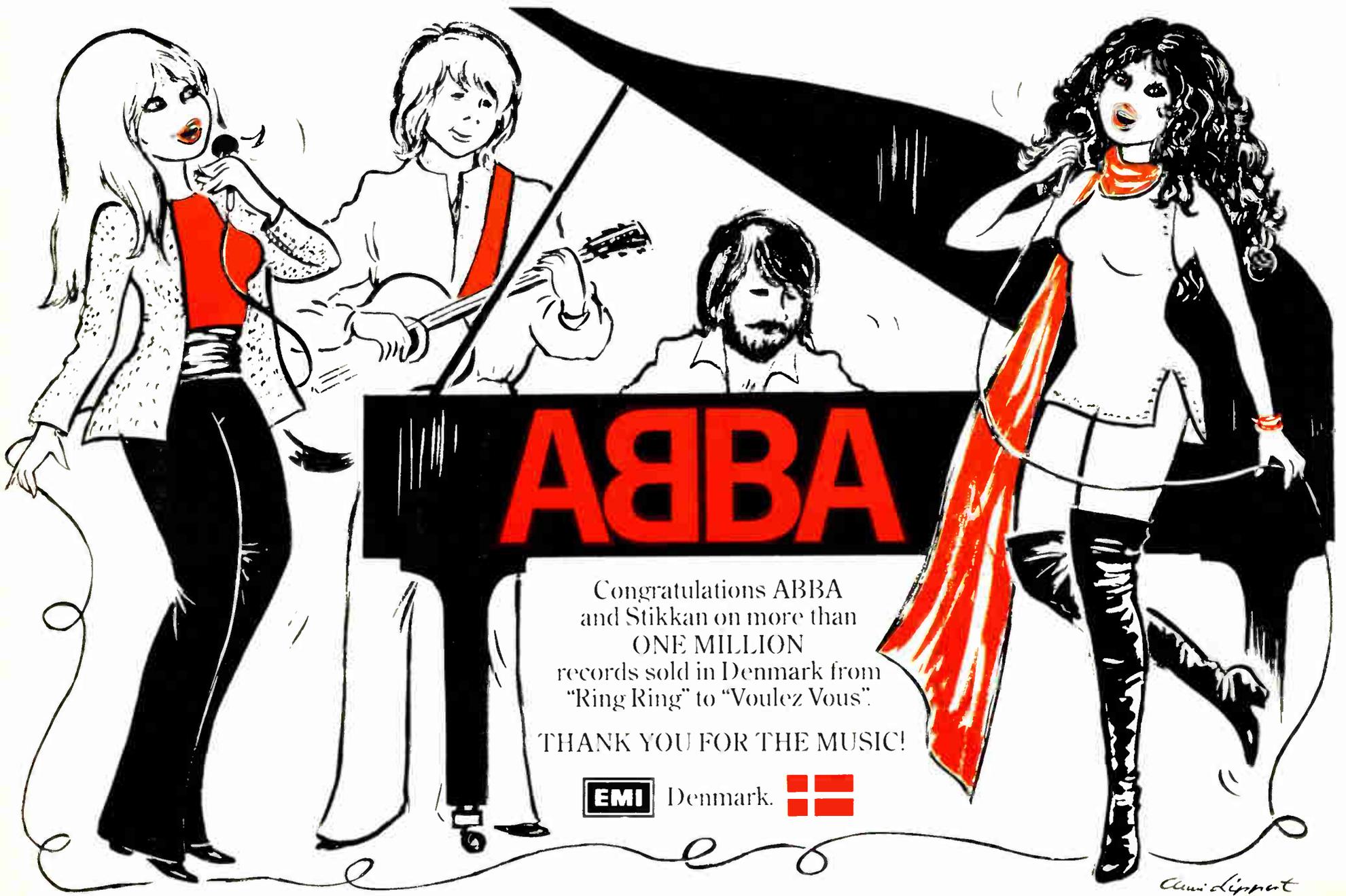
Next day Abba was due in the studio for more takes on "Ring Ring," and as Tretow recalls, "We'd already done one set of instrumental tracks and now we were to do yet another which would be laid on top of the first. So, on the sly, I changed the speed of the tape recorder. It was a risky thing to do considering the expense of the musicians and studio time that would be wasted if it failed. But it turned out well and that's really how we got the sound of Abba's distinctive approach to pop."

Tretow says a relaxed studio atmosphere is important to Abba, and it is his job to get that right aura. He's a fine comedian, and as a mimic can reproduce local politicians and record industry people.

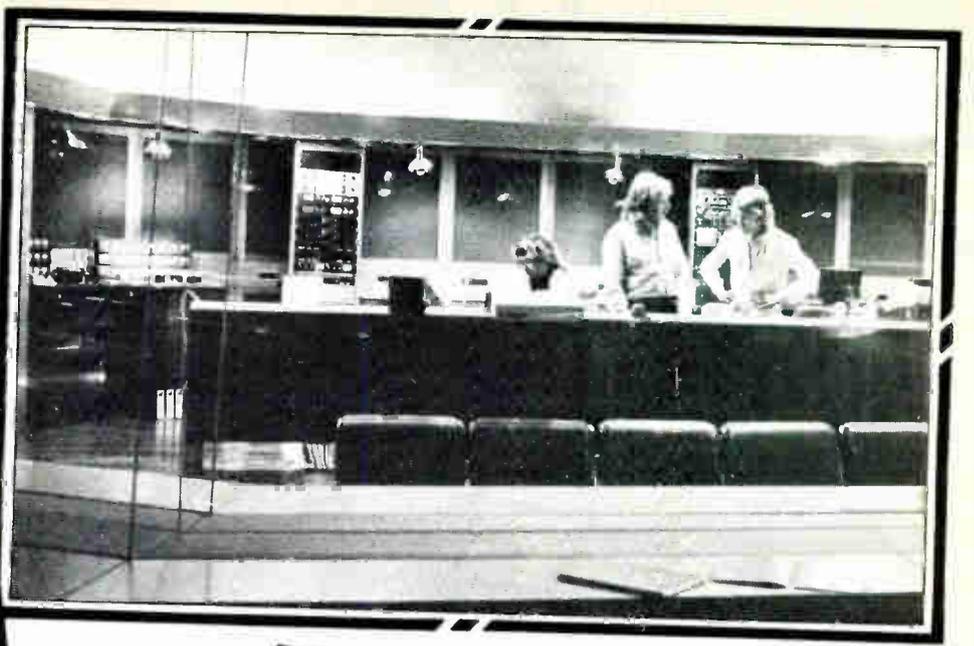
Tretow confesses: "I'm just a real pop freak. But my view is that nothing really good or new has happened since the early Elvis Presley recordings. I'm a complete Presley fan, and my collection includes some of his rarest recordings."

Tretow's home is just outside Stockholm, and he shares it

(Continued on page ABBA-43)



ABBA



WELCOME TO CANABBA

Once upon a time, there was a place called CANABBA, on a continent called NA.

The favourite minstrels of this land were a group named ABBA.

Now, ABBA was famous all over NA, but it was the people of CANABBA who were first to really appreciate them. In fact, they appreciated ABBA so much that they had bought over a million of their records. And "Voulez-Vous", ABBA's newest album, had reached the mystical platinum plateau in just three weeks!

CANABBA loved ABBA.

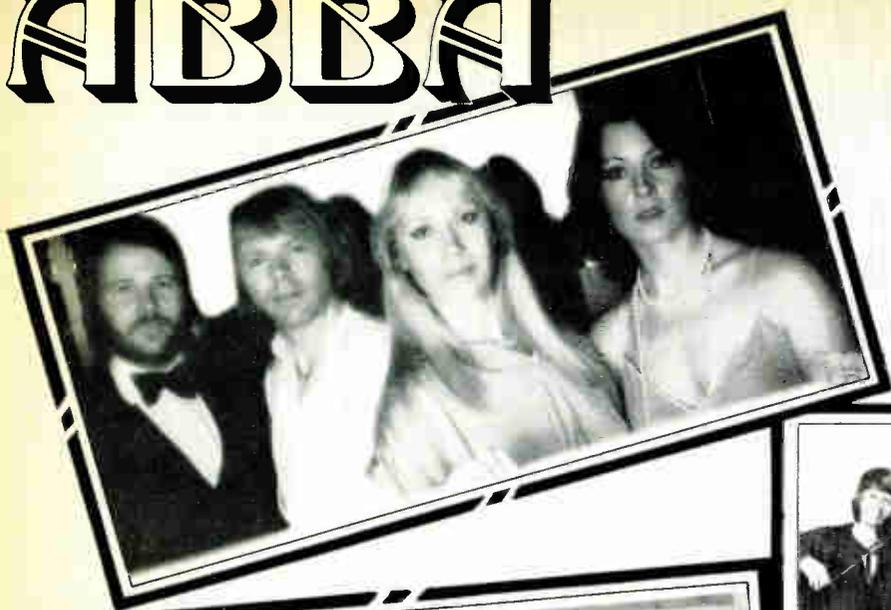
And ABBA loved CANABBA so much, that when they came to NA, CANABBA was the first place they played.

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NORWAY

The first time Benny and Bjorn, Anni-Frid and Agnetha visited Norway was in August of 1973, appearing at the special "Momarkedet," which includes a big international gala show, raising money for the Red Cross.

The group flew in on a fair crest of popularity through the single "Ring Ring" which had been out in the previous April and went on to sell some 10,000 units throughout the country.

In January 1977, Abba opened the European-Australian tour in Oslo at the Ekeberghallen, another sellout success, this time in a 5,200-seater, and with the Norwegian royal couple, Crown Princess Sonja and Prince Harald among the audience.

But additionally some 150 record producers and industry executives from all parts of the world, including the U.S., Italy and Scandinavia, came along to hand over gold and platinum trophies to mark Abba sales in their respective territories. The presentations were made at the Grand Hotel in Oslo.

Norwegian contributions to the mass of awards were gold and platinum disks for "Greatest Hits" and "Arrival."

The biggest advance order ever recorded in the small Norwegian territory was for the LP "Abba: The Album," released in 1977 and which went on to sell a staggering 200,840 units in Norway alone.

• RANDI HULTIN

• Indicates Billboard correspondent.

SINGAPORE

Only three names really matter to the majority of pop fans in Singapore: the Bee Gees, Boney M. and Abba.

And there's no better indication of the popularity of Abba than the fact that "Abba: The Movie" was shown in the territory for 56 days at two local cinemas, whereas most movies, even the most important ones, generally run one week.

That big-screen production grossed around \$250,000, making it one of the top five movies in Singapore this year so far, the others being "The Swarm," "Saturday Night Fever," "Grease," and "Star Wars."

Additionally, Abba is consistently high in the local album and single charts, "Voulez-Vous" doing particularly well of late. More valuable promotional exposure came on August 9 with an hour-long special screened on Singapore's National TV.

• PETER ONG

POLAND

Following considerable airplay on Polish radio, and a lot of black market activity over the "Abba" album, which changed hands for up to \$30, the Polskie Nagrania company released a total 543,499 copies of the two licensed albums "Waterloo" and "I Do, I Do, I Do," the batch selling out in 1976.

In 1977 the Wifon company, which specializes in cassettes, put out a 30,000 release of a tape version of the "Arrival" album. Dariusz Retelski, Wifon chief, says: "We could have handled 10 times that number if only the contract had allowed us."

And in June this year, the Tonpress company, which releases only singles, put out "Chiquitita"/"Lovelight" in another 30,000 edition.

With demand still so much bigger than supply, new Abba product still makes its way into the black market area, especially as Polish Radio disk jockeys constantly introduce the latest group material. These records get into local charts which are based not on actual sales but on popularity polls organized by various magazines.

Abba's arrival in Poland in October 1976 created a huge sensation. The visitors were to star in Polish television show "Studio 2," which sent a special chartered TU-134 plane to pick up the group from Sweden. It arrived in Warsaw with some 60 foreign journalists on board.

• ROMAN WASCHKO

ROMANIA

In Romania, Abba is top-dog group, even holding off the recent strong challenges by Boney M.

On both national and regional radio networks, Abba records are much requested and this public endorsement leads to the group topping the popularity charts as published in magazines such as Saptimina, Tribuna, Orizont, Cronica and Litoral.

This summer, both "Chiquitita" and "Voulez-Vous" have been huge hits, particularly in the discos of the Black Sea resorts, where thousands of foreign visitors take vacations.

The group's impact can also be measured by the number of local versions of their songs, such as "Fernando" (Corina Chiriac, and actress Violeta Andrei); "Knowing Me, Knowing You" (Opimpia Pancui); "Money Money" (Margareta Pislaru, Ruxandra Ghiata); "Mamma Mia" (Margareta Pislaru); "S.O.S." (Ileana Popovici, Cornel Constantiniu); "Waterloo" (Studio 8); and "Dancing Queen" (Doina Limbasanu). Two covers of the same song is very unusual indeed in Romania.

On Romanian television, Abba is often seen via clips coming from Swedish, French, English and German sources, and also sequences from "Abba: The Movie."

• OCTAVIAN URSULESCU

PERU

Many foreign acts have done well in terms of record sales in Peru, but few have matched the impact of Abba since the group's initial breakthrough in September, 1978.

Ricardo Osores, chief executive of Fabricantes Tecnicos Asociados, a member company of IFPI in the South American territory, says: "Our feeling is simply one of pride in being one of the companies which has helped get such quality music across."

"Today 'Chiquitita' is a big hit in the singles field and we would expect 'Voulez-Vous' to be the No. 1 album best-seller for 1979."

PORTUGAL

First big success for Abba in Portugal was the single "Fernando," which hit the 80,000 unit sales mark, rare indeed in such a small local record market. Today that would have earned a gold disk on reaching 50,000 but there were no awards here at that time.

Since then, all Abba singles have sold at least 20,000 copies, beating virtually all opposition out of sight. Yet the group has never visited Portugal, though "Abba: The Movie" was a minor success in the cinemas.

Publishing rights of Abba material are with Musicat, owned by the Oporto record company. Arnaldo Trindade, its management team was in the U.K. during Abba's Eurovision success and opened negotiations there and then.

This year "Chiquitita" proved something of a sleeper, awakened by action following the screening of the UNICEF music special on television and it has become the group's second Portuguese No. 1. "Voulez-Vous"



sold 9,500 copies in just one week, another sales rarity in this territory.

• FERNANDO TENENTE

Abba appears in a Polish tv special.



PANAMA

Abba was introduced in Panama via local broadcasting stations by the release of "S.O.S." and today the group is the most spectacularly popular in the territory.

Each new release seems to fit neatly into the developing discomania scene, and the biggest sellers have been "Fernando," "Mamma Mia," "Knowing Me, Knowing You," "Dancing Queen," "The Name of The Game," "Summer Night City," "Take A Chance On Me," "Chiquitita," (in both English and Spanish) and the album "Voulez-Vous."

The film "Abba: The Movie" had enormous impact here, with packed audiences during its run leading to increased record demand. Additionally the group has scored heavily through various imported shows on television, such as on Televisora Nacional (Channel 2) and R.P.C. Television, the Panamanian Channel 4.

Especially compiled programs on radio have also helped promote the group which is the very essence of consistency in sales terms.

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A detail from the house — one of the lead mounting windows.



"There is always a woman behind a man and his success" — **GUDRUN ANDERSON**, Stig's wife, responsible for Polar's overall finances and staff matters.



CHRISTINA BERNHAG, President of ABBA's Scandinavian fanclub. She receives hundreds of letters every day. And she reads and answers them all.



GÖREL JOHNSEN, Stig's Personal Assistant — managing the various transactions between Polar and their international licensees, plus all of ABBA's public appearances and dealing with the press. After ten years with Stig and Polar, she knows how to handle these situations.



ANDERS MÖREN, General Professional Manager with an extensive knowledge of today's and yesterday's music. A great hit picker and song plugger.



"Investing money can be harder work than earning it" — **LASSE DAHLIN**, Vice-President and Financial Manager.



HANS BERGKVIST, **LASSE DAHLIN** and **MARIE ANDERSON** discussing ABBA's forthcoming Northamerican and European tour.



HANS BERGKVIST, Label Manager and the liaison between the studio, the pressing plants, the printers and our distribution company, GDC



MARIE ANDERSON (Stig's daughter), Promotion Manager — currently working hard on launching Ted internationally.



LASSE TOREFELDT, Copyright Manager together with EDP-Consultant **OLLE NORDSTRÖM** discussing program developments for the newly installed computer. **NINNIE CARLSSON**, copyright dept. and **EVA BERGMAN**, economical dept. operating two of the computer display stations.



If Stig is the Godfather, then Görel is the decision maker. . . .

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North America

September:

- 13 EDMONTON SPORTS ARENA
- 15 VANCOUVER, P.N.E.
- 17 SEATTLE ARENA
- 18 PORTLAND OPERA HOUSE
- 19 CONCORD PAVILLION
- 21 ANAHEIM CONVENTION CENTER
- 22 SAN DIEGO SPORTS ARENA
- 23 TEMPE ACTIVE CENTER
- 24 LAS VEGAS, PERFORMING ARTS THEATRE
- 26 OMAHA, CIVIC AUDITORIUM
- 27 ST. PAUL CIVIC
- 29 MILWAUKEE AUDITORIUM
- 30 CHICAGO, AUDITORIUM THEATRE

October:

- 2 NEW YORK, RADIO CITY MUSIC HALL
- 3 BOSTON, MUSIC HALL
- 4 WASHINGTON D.C., CONSTITUTION HALL
- 6 MONTREAL, FORUM
- 7 TORONTO, MAPLE LEAF GARDENS

Europe

October:

- 19 GOTHENBURG, SCANDINAVIUM
- 20 STOCKHOLM, ISSTADION
- 21 COPENHAGEN, FALKONER THEATRE
- 23 PARIS, PAVILLON DE PARIS
- 24 ROTTERDAM, AHOY SPORTPALEIS
- 25 DORTMUND, WESTFALENHALLE
- 27 MUNICH, OLYMPIAHALLE
- 28 ZURICH, HALLENSTADION
- 29 VIENNA, STADTHALLE
- 30 STUTTGART, SPORHALLE BOEBLINGEN

November:

- 1 BREMEN, STADTHALLE
- 2 FRANKFURT, FESTHALLE
- 3 BRUSSELS, FOREST NATIONAL
- 5-10 LONDON, WEMBLEY ARENA
- 11-12 STAFFORD, BINGLEY HALL
- 13 GLASGOW, APOLLO THEATRE
- 15 DUBLIN, R.D.S. MAIN HALL

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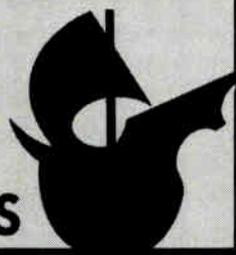


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**BUDDY McCLUSKEY
JORGE SCHUTT
RCA ARGENTINA**

RCA

SPAIN

Abba's "Chiquitita" was the breakthrough point for the group in Spain. A No. 1, with huge sales in both English and Spanish versions, it has been a decisive impact-maker this year, though Spain has lagged way behind other territories in "falling" for the Abba lures.

However a personal visit made a lot of difference. The group visited to meet with media folk, to push the single, and so fast were the sales that there was a gold disk waiting for them for 100,000 sales of "Chiquitita."

There is no doubt that Spanish disk jockeys have always favored Abba, taking the line that the songs were good, the voices excellent and the quality of the recordings superb. Main sellers here: "Waterloo," "Mama Mia," "Fernando," "Dancing Queen" and the big one, "Chiquitita."

Another important step in the Abba build up in Spain, belated though it has been compared with most other areas, was the appearance on the UNICEF all-star television gala. That was screened here, followed by radio plays and the visit, and suddenly there was back catalog interest. "Voulez-Vous" has also broken well in Spain.

Prior to the "Chiquitita" build-up there were two visits to Spain, one to boost "Waterloo" via tv and another, in 1976, to push "Fernando."

Now the action is complete, with the group preparing a new in-Spanish recording which will include "I Have A Dream." • FERNANDO SALAVERRI

SOUTH AFRICA

First Abba release in South Africa was "People Need Love" in November 1972, and Sunshine Records, associated with the group from the start, feels justifiable pride at being the Swedish group's longest-running licensee in the world.

Since that time, the group has had seven No. 1 singles and 11 top three 45s and has rarely been out of the chart over the past three-and-a-half years.

So far the group has won five gold singles in South Africa. But more impressive even than that is the fact that in this country, historically accepted as a singles market, there have been 13 gold albums, four of which went on to platinum status.

Abba is certainly the most important record selling unit in South Africa and the phenomenon continues to grow.

Abba pictured in Spain during a gold disk ceremony for sales of "Chiquitita," with Enrique Garea, general manager of Columbia Records.



SWEDEN

Abba is not only the largest-selling group in the history of recorded music in Sweden. It is the act which put the whole Swedish—indeed, Scandinavian—music business on the map.

It's no wonder that Swedish record executives today talk about the export side of the business in terms of BA, of Before Abba, or after. More Swedish artists than ever before are getting their product released in territories like the U.S., U.K. and Europe. More Swedish songs are being recorded today by international artists. More Swedish acts are touring all over the continent of Europe.

All this thanks mainly to Abba. Furthermore, Abba's own record sales influences the turnover of the entire record industry. A year without a new Abba album is a very bad year for the Swedish disk business.

This happened in 1978. "Abba: The Album" had been released just in time for Christmas of 1977 and the whole of 1978 went by without a new Abba album. And the turnover of the industry that year was down some 10-15%, of which a great part was "blamed" on lack of Abba product.

A check on the group's album sales in Sweden, a country of just eight million people, produces remarkable figures. Certified sales as at June 30 this year: "Ring Ring" (116,627 units); "Waterloo" (349,938); "Abba" (474,642); "Abba's Greatest Hits" (293,163); "Arrival" (692,569); "Abba: The Album" (753,420); "Voulez-Vous" (289,925). That is a total 2,970,284 records and cassettes sold since 1963.

In Denmark, Abba albums have totalled 1.02 million units and sales are near the five million mark in the whole Scandinavian territory. All albums in Sweden have gone platinum, naturally enough—and double platinum, and triple.

The biggest success has been "Abba: The Album," featuring songs from "Abba: The Movie." When the film opened in Sweden in late 1977, it received very good reviews and it was the big Christmas movie that year and one of the most suc-

(Continued on page ABBA-40)

SWITZERLAND

Traditionally, Swiss pop fans have favored acts successful in the annual Eurovision Song Contests, but Abba, which won five years ago, hit a popularity peak never reached before or since.

Through this half-decade, every Abba single has hit the top of the official Swiss radio charts as have the albums. "Waterloo" had nine weeks at No. 1 in 1974; "I Do, I Do, I Do" was six weeks on top in 1975; "Fernando" had 11 weeks at the summit in 1976; and "Chiquitita" has had several weeks there this year.

Swiss gold award standards are 25,000 albums or 50,000 singles, and there are many such awards awaiting collection in Switzerland. However, the group has never yet been on an official trip to this territory. This fall brings that first trek to Alpine territory: a show in Zurich, according to Peter Zumsteg, of the leading agency Good News.

But for the release of "Voulez-Vous" this year, Polydor staged a massive in-store promotion campaign, featuring special posters of back catalog material, along with background music tapes and video displays.

And the whole group spent a week on tv recordings in Leysin, Switzerland, the village playing host to a bunch of rock celebrities.

• PIERRE HAESLER



Abba relaxes in Switzerland during a break in filming a series of tv shows for the BBC in Leysin.



• Indicates Billboard correspondent.

URUGUAY

Who cares for a cents market in a multibillion-dollar world? Communication people do. What makes a foreign-language group hit it big in non-English speaking territories? Communication does.

That is the name of the game. It is not important what is sung, but the way it is sung. It is the simple equation that links music and communication. In basis, that is the story of the Abba success in Uruguay and many other Spanish-speaking areas.

Only really big singles can hope to score in Uruguay and the Spanish-language version of "Chiquitita" topped the chart in Montevideo two weeks after its release in April this year and stayed there for months. The song had been performed on the "Music For UNICEF" spectacular, screened by Montecarlo TV. The same Channel 4 projected an Abba show taped in Poland, which later was shown again.

Another vital Abba push in Uruguay came on July 13 when the group performed four songs from the "Voulez-Vous" album on a Spanish TV spectacular "300 Millones."

The success story has been complete and total. Did it matter, in the last analysis, that Anni-Frid, Agnetha, Bjorn and Benny sing mostly in English? Certainly, for English-language songs account for some 30-40% of the Uruguayan total market. But "Chiquitita" sung in Spanish did the trick in the rest of the local market.

Abba rhythms, additionally, are right for dancing, and the melodies, arrangements and vocal touches provided the individual definition necessary to score in Uruguay.

• CARLOS MARTINS

YUGOSLAVIA

Abba remains one of the few acts to achieve sales of 100,000 units in a year in Yugoslavia, a remarkable feat especially as the group has been seen only on television, never on stage.

Abba product has always been released in Yugoslavia by the Belgrade label, RTB Records, gaining the licensing rights the day after the Eurovision Song Contest triumph by phoning straight to Stig Anderson's Polar Music in Stockholm.

In 1977, for example, 111,600 albums and cassettes by Abba were sold in the Yugoslav market, along with 300,000

singles, establishing the quartet as one of the heaviest-selling international acts.

At each year's end, the Yugoslav music papers organize popularity polls and for three consecutive years Abba has been named most popular foreign group.

"Abba: The Movie" was first shown in Yugoslavia at the start of 1978, opening at the prestigious Belgrade Film Festival. A final boxoffice breakdown showed that one in every 30 Yugoslav inhabitants went to see the group in the cinema.

As far as Yugoslavia is concerned, there really is no stopping Abba. It is the big group of the day. • MITJA VOLCIC

TAIWAN

Official figures relating to Abba's sales success in Taiwan seem pathetically small by comparison with other similar territories but, it is pointed out there, problems abound.

But official statistics from L.F. Chang, chairman of Linfair Magnetic Sound in Taipei, Taiwan, show Abba's "Greatest Hits" sold around 4,500 units, the "Arrival" LP around 3,500 units and "Voulez Vous," the latest, sold nearly 2,500 copies in its first month on release.

Says Chang: "It is fact that the total units of legitimate international product sold in one year in Taiwan is less than 200,000, including imports and locally-manufactured recordings.

"Therefore, in the context of actual official sales, all three released Abba albums would qualify for platinum awards."

Stig Anderson

• Continued from page ABBA-6

Scandinavian publishing scene almost as spectacularly as Abba dominates the record scene. For the last decade Anderson has been known in Sweden as Mr. Record Business—or, more simply, as The Industry—and he shows absolutely no sign of losing his right to the title. However, business today sees him rather more preoccupied with money than music.

"I seem to spend more time in banks and boardrooms than in studios," he once complained to Billboard. About his own personality he says, "I am an unfortunate combination of bohemian and organizer. I am bohemian in that I have the ability to listen to music with the ears of an artist. I am both lyricist and composer and I have been an amateur musician—in this way I have a strong creative background. But at the same time I have the talent to be able to organize things around me."

In a talk show on Swedish television this year, the members of Abba were asked to say what they thought of Stig—or Stikkan as he is known to his Swedish friends.

"Stikkan didn't discover us," quipped Bjorn Ulvaeus. "It was we who discovered him."

Added Benny Andersson, "Stikkan doesn't really exist. He is just a front we use for journalists."

The bond between Abba and Stig Anderson is so strong and affectionate that this kind of mock derisory comment is constantly being bandied around, even on a tv talk show.

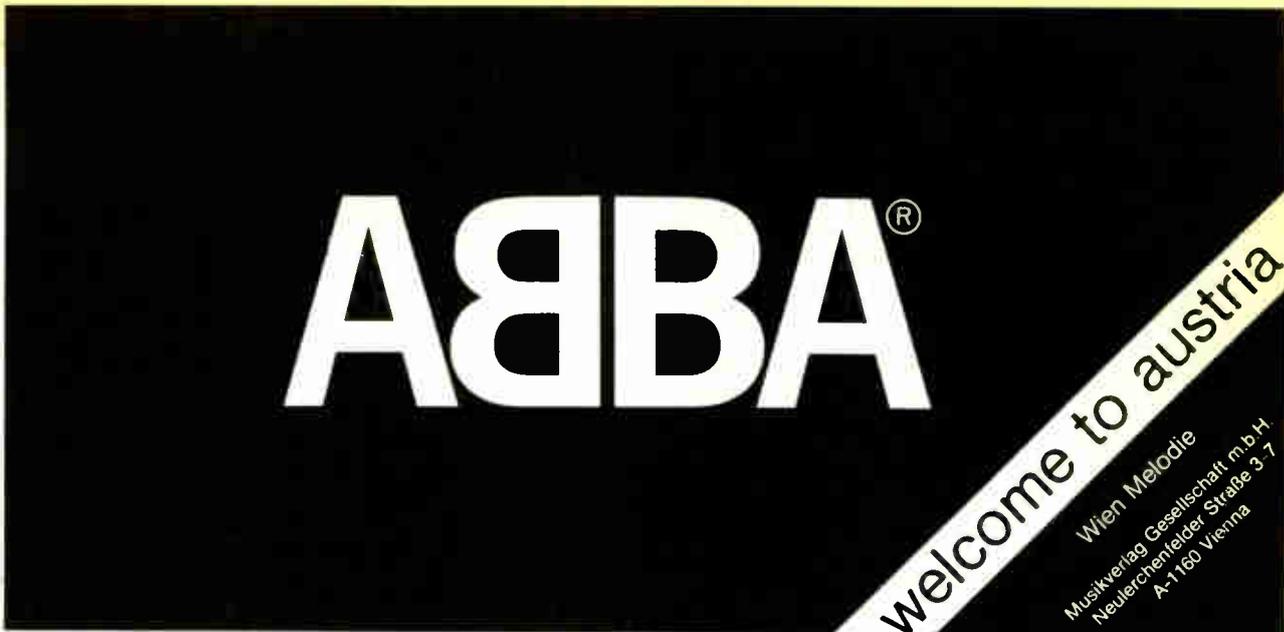
But the real feeling Abba has for him is best summed up by the comments Frida Lyngstad once made about Sweden's Mr. Record Business:

"He is one of the best people I know. One hundred percent. He is extremely intelligent and he always knows exactly the way things ought to be."

There's no doubt about it. Stig Anderson really is the fifth member of Abba.

LEIF SCHULMAN

Billboard



ABBA

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Fan Club

Running an Abba fan club is a full-time occupation and Christina Bernhag runs the Scandinavian branch from within the Polar Music building.

She says: "We get around 10,000 letters a week. We mail out membership cards, signed fan cards and cut-price merchandising offers. Membership itself is free."

The club address: Abba Fan Club, P.O. Box 26072, S-100 41 Stockholm, Sweden, but this is only for Scandinavian fans. Non-local letters are automatically sent to Abba Fan Club, P.O. Box 000, Beverly Hills, Calif. 90210.

Billboard

WATERLOO — FERNANDO — MAMMA MIA — I DO I DO I DO I DO
 RING RING — S.O.S. — DOES YOUR MOTHER KNOW —
 YOU — CHIQUITITA — EAGLE — THE NAME OF
 THE **Thank you for the music** DAN
 MONEY, **You** VOULEZ-VOUS
 KNOWING ME, KNOWING YOU —
 I DO I DO I DO I DO I DO — DANCING QUEEN —
 WATERLOO — CHIQUITITA — **Vogue** EAGLE — I'M A
 MARIONETTE — DOES YOUR KNOW — MAM
 S.O.S. — THE NAME OF THE GAME RING RING —
 FERNANDO — KNOWING ME, KNOWING YOU **Belgium** S.O.S.
 VOULEZ-VOUS — DOES YOUR MOTHER KNOW — FERNANDO —
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Benny

• Continued from page ABBA-4

Andersson says he honestly doesn't know anymore. "We sit around, preferably out on our summer island in the beautiful Stockholm archipelago. We toss bits of melodies around, dressing them up with nonsense syllables. Since we dig the same kinds of music—the Eagles, Elton John, Paul McCartney, well most anything with a good strong melody to it—well, then we also seem to react on our little 'inspirations' and 'inventions' the same way.

"Mind you, it is getting somewhat more difficult to come up with new material. You need outside inspirations. Like last winter, we went to the Bahamas and Florida for a couple of weeks. Not only to get away from our snowy, chilly Swedish climate, but to hear music."

For Andersson, the U.S. part of the Abba '79 world tour, is probably the most challenging.

"Of course, it's a dream come true to us. Over the past seven years, we've done some guest shots on television, public relation tours. We've visited deejays for interviews. We've even had some feature exposure, most recently the UNICEF gala from the U.N. Building and an Olivia Newton-John special.

"But no matter how big we might be in the rest of the world—being able to really make it in the U.S. would be the icing on the cake!" Billboard

Anni-Frid

• Continued from page ABBA-5

cohort Ulvaeus, Faltskog and husband Andersson is not all a song-and-dance existence. Driving her cherry red Maserati in Stockholm, she causes traffic jams when fans move in to get a closer look. In the summer time, she and Benny and their kids from earlier marriages do not always succeed in finding a little privacy on their gorgeous island retreat in the Stockholm archipelago.

Last winter, Lyngstad especially enjoyed breaking loose from the heavy Abba schedule, accepting a minor part, "small, but interesting," as "the other woman" in a Swedish movie production dealing with the eternal triangle. The film was shot in Seville, Spain.

"Any singer/artist has to reload her creative batteries now and then. Now, I'm really looking forward to our first real tour of the U.S. with renewed anticipation. It's another exciting dream come true!" Billboard

Sweden

• Continued from page ABBA-38

cessful of the whole year. Estimates are that it has been seen by more than five million people worldwide, that excluding the boxoffice take in Canada and the U.S.

Abba is not only the most successful Swedish group. Thanks to the quartet's activity, plus the guidance of Stig Anderson, its company Polar Music International AB is Sweden's most profitable company. The profit in 1977-78 was \$12 million. Total turnover for Polar Music International and affiliated companies was a staggering \$19.3 million.

Money now is invested in a variety of projects. The newly-built studio is one, and there are other houses and buildings worth \$22.7 million. Invest-Finans is another project which deals with leasing machinery of various kind.

Another project is Sannes Trading AB, a company which handles "barter" business with countries in Eastern Europe whereby Abba records are traded for oil or other commodities.

Abba today is doing business with the Soviet Union, too. Both "Arrival" and "Abba: The Album" are now being released in that vast territory, through Kniga. And the Soviet television network has the rights to show all Abba's promotional films on tv this year.

Though Abba live and work in Sweden, they are by no means regular guests on the Swedish radio or tv. The government-owned and non-commercial channels take a rather off-hand, even harsh, attitude towards commercial pop. The Swedish TV-1 channel, which transmitted the Abba triumph in the Eurovision Song Contest of 1974, has shown just one Abba feature since then.

And TV-2 has produced just one show of its own featuring the group and shown only one or two from other sources. However the upcoming tour is to be covered by TV-1, which will tape all the Wembley concerts in the U.K. to make up a feature film.

When Abba last year was interviewed on Swedish radio and talked about its new album, the show was reported to the Radio Committee as having been "a commercial for new recorded product by the group."

In spite of this attitude, and despite income taxes of up to 85%, the Abba members love their home country and have no plans to move out.

But today it seems that when Bjorn and Benny want new musical inspiration they go off to the U.S. That is where they composed several tracks for the "Voulez-Vous" album, including the title tune. • LEIF SCHULMAN
Billboard



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Good luck with the tour and the next 5 years!
 Svensk Filmindustri, Sweden

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**agnetha, frida,
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 let's make
 the next five
 just as good

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Abba collects precious metal around the world. Above right, at a press conference in Australia; above, in Denmark, and at right, in West Germany.

UNITED KINGDOM

The official bookmaker odds were 20-1 against Abba winning the 1974 Eurovision Song Contest, staged at the U.K. seaside resort of Brighton. Stig Anderson shrewdly invested \$40 on a win.

Abba won it, comfortably. In the U.K. the group was unknown, though dressing up musical director Sven-Olaf Walldoff as Napoleon won the first part of the battle of "Waterloo," gaining a lot of media exposure. Final result: Abba 24 points, Italy 18. The others way behind.

Since then, a CBS U.K. "guestimate" is that the group has topped the six million mark in unit sales of albums, singles and tapes in Britain. As to the "how much have they earned worldwide?" query, a reasonably educated response is "around \$500 million in four years."

Certainly the U.K. sales have come at a consistent pace, with no break since the "Waterloo" breakthrough. Four albums went platinum: "Arrival," "Greatest Hits," "Abba: The Album" and

"Voulez Vous." Gold singles have been: "Dancing Queen," "Money, Money, Money," "Knowing Me, Knowing You," "Take A Chance On Me," "Chiquitita" and "Name Of The Game."

British awards are special to the group. Bjorn Ulvaeus still regards the U.K. as the "home of pop," citing the Beatles and the songs of Lennon and McCartney which originally inspired Benny Andersson and himself.

In fact, the Swedes have had seven No. 1s, bettered only in U.K. chart terms by Elvis Presley, the Beatles, Cliff Richard and the Rolling Stones.

Once the Eurovision event was out of the way, Stig Anderson started pushing the group in London. There was an appearance on BBC-TV's "Top Of The Pops," and chats and songs on most of the important radio shows.

(Continued on page ABBA-43)

UNITED STATES

Abba is probably the only group in the history of pop music to have purposely avoided a North American tour because it was too successful elsewhere.

But the Swedish supergroup is now cautiously approaching its first tour of the lucrative U.S. and Canadian markets, stepping off on a whirlwind 18-city trek that begins Sept. 13 in Edmonton, Alberta, Canada, and winds up Oct. 7 in Toronto.

The tour was planned with the same sort of precision that has characterized the group's every career move. "Abba: The Movie" is being timed for release to coincide with the tour, and the group's latest album on the "Top LPs & Tapes" chart and in the stores.

Unlike the phenomenal successes scored in other territories, Abba's climb to the top of the American market was a slow process, starting with the release of "Waterloo" in 1974, which zoomed into the top 10 after Atlantic Records acquired the disk through its Swedish affiliate, Metronome Records.

Atlantic president Jerry Greenberg remembers the day it arrived in his office, via the label's London pouch.

"Phil Carson (Atlantic's director of European operations) told me about the song and the Eurovision contest so I was expecting it," Greenberg recalls. "But it came right before we were to start a big meeting, and I put it on beforehand and got excited. My first instinct was that it sounded like a Phil Spector record, so I brought it into the meeting and played it and everybody loved it immediately."

"Waterloo" broke first in the South and the Midwest but soon achieved what Atlantic vice president of marketing Dave Glew calls "universal acceptance."

"It was extremely popular with our rack customers," Glew says. "The Leibermans and the Handelmans were hot on the record and it sold like crazy in the Midwest."

Margo Knesz, currently director of national pop promotion for MCA Records, was heading Atlantic's national secondary pop promotion during Abba's entry into the U.S. market.

"Abba's initial success was primarily in the secondary market," she remembers. "The group had a very white, very pop sound that caused some resistance in the major markets where r&b and rock were strongest."

"But throughout the South and the Midwest the group had this real underground cult following that responded very well."

Not surprisingly, Abba scored heavily in areas such as the Minneapolis-St. Paul area where there were concentrations of Scandinavian-Americans.

"Waterloo" was followed by "Honey, Honey" which got into the top 30 but stalled after ABC Records released a cover by a group called Sweet Dreams that stole some of the play. "S.O.S." followed in 1975, entering the top 15, and so did "I Do, I Do, I Do" which was released in January 1976. "Mama Mia" was a Top 40 hit, followed by "Fernando," a top 15 disk that established the group as a major favorite of radio programmers, particularly among the adult contemporary audience.

In December 1976 the release of "Dancing Queen" earned Abba its first gold single award and paved the way for the group's first platinum American LP, "Abba's Greatest Hits."

(Continued on page ABBA-46)

LATE BREAKING NEWS...

... The recording of "Chiquitita" in Spanish, with new lyrics penned by Buddy and Mary McCluskey in Argentina, created a veritable "monster" through the entire Spanish-speaking sector of the world.

Not only did it direct consumer attention to the new "Voulez-Vous" album but also to catalog material, all released by RCA Records in Mexico, Latin and South America.

This, in turn, led to the re-runs of the film "Abba: The Movie" by Warner Bros., also with great success. As in Argentina, noted elsewhere, the whole Spanish territory roster responded to Abba impact.

In Brazil, for instance, sales are now over 200,000 units of albums and singles, with the group in the top 10s of both Rio and Sao Paulo. It is the first international act in this territory to have fan clubs all over the country, with hundreds of paid-up members.

Abba had a run of seven weeks at the top of the chart in Venezuela this summer, with sales of 50,000-plus, both English and Spanish versions of "Chiquitita" being accepted by the public.

The Spanish-language single was a No. 1 in El Salvador with sales in excess of 65,000, regarded as sensational in such a small territory. More than 135,000 units of both single and album were sold in Columbia while in Chile. Abba is undoubtedly international group of the year with sales of 75,000 of the single.

"Chiquitita" was No. 1 for two months in the major Ecuador cities of Nuito and Guayaguil and for three months in Cuevca, with total sales of well over 75,000.

... In East Germany, too, there is considerable action for the group. Most of the singles and several of the albums have been released there by VEB Deutsche Schall-

platten, with around 50,000 units sold on each 45 and around 40,000 for the individual albums.

... With Polydor handling the various African territories on a release basis, sales are growing consistently, particularly in Nigeria and Ghana. And in India there was immediate success, with Polydor again presenting a big promotional campaign linked with "Abba: The Movie," leading to "Abba: The Album" becoming a huge sales success.

... Even in Turkey, sales are good, despite the problems Grunberg Ticaret/Balet has had with pirates and parallel imports. In Jamaica, Abba has long been well-established, popular with local artists, and selling well.

... Sales of Abba recordings in Mexico are racing toward half a million units. So far the English and Spanish versions of "Chiquitita" and the album "Voulez-Vous" have sold a total of 450,000 units.

"The Mexican public have gone crazy about 'Chiquitita,'" reports RCA, "and the song is getting constant radio airplay."

... Although the Dominican Republic, with a population of less than five million, is a very small market, sales of Abba recordings are in excess of 6,100 and "Chiquitita" has been a No. 1 hit.

... Two Abba albums have been released so far in the Soviet Union by Mezhdunarodnaja Kniga—"Arrival" and "Abba: The Album," each of which has sold more than 10,000 copies.

A number of Abba's promotional films have been shown on television and there was a re-run of some of these last month.

United Kingdom

• Continued from page ABBA-42

Ironically, since the theories that Abba was a "one-hit wonder" group, the song "Honey Honey" from the "Waterloo" album had been passed over to U.K. vocal team Sweet Dreams, which had a number 10 hit with it. And Abba's struggle to stay established in Britain continued because the 1975 release of "I Do I Do I Do," some 15 months after Eurovision, crawled only to number 38 in the chart.

It took "S.O.S." to break the run of mediocrity in the U.K. That single went to number six in the fall of 1975. But the real run of hits came in 1976, with "Fernando," "Mamma Mia" and "Dancing Queen" all hitting No. 1, and "Money, Money, Money" making number three.

Now, at last, the British press dropped its patronizing attitude towards the Euro-winners. A chart analysis of 1976 placed the group top in both singles and albums. Credit was given to the group for its popularity with all age groups and for its efforts to produce fresh and lively pop music.

Two debut concerts were arranged at London's Royal Albert Hall on St. Valentine's Day, 1977, with tickets available only by mail. There were just 11,212 tickets available—and the total applied for was in excess of three million, with many "concert organizers" shooting for batches of 20 to 30. One newspaper estimated that Abba could have filled the huge arena for around 650 concerts.

An Abba contest with album prizes in the Daily Express received 21,500 replies, its biggest ever.

As Abba acceptance in the U.K. became hard fact, even the hard-rock weekly New Musical Express owned up: "The group is irrepressible. It delivers material with such gusto that if you try to turn a deaf ear, they'll just pummel your brain into submission. It has not only patented its own style, but shown itself willing to introduce variations on it." **PETER JONES**

Billboard

Michael Tretow

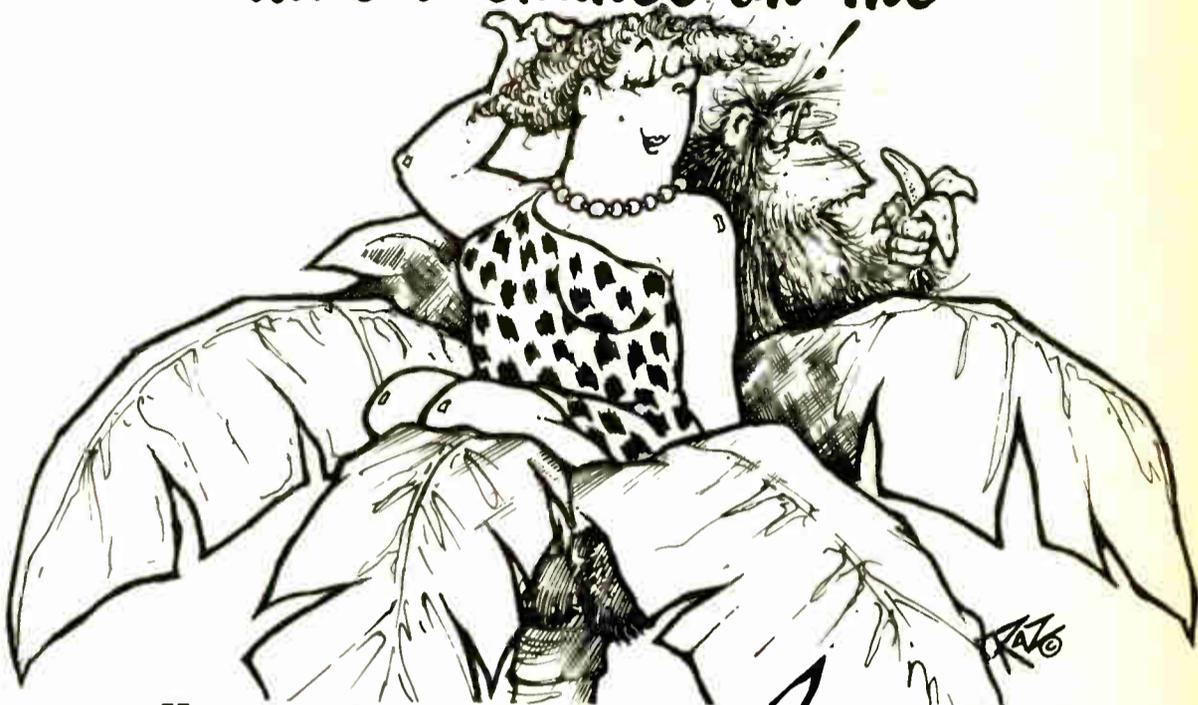
• Continued from page ABBA-24

with daughter Sofia (aged three) and wife Lillian. The living room is dominated by a huge old jukebox filled with evergreen rock'n'roll records. Tretow says he lives pop music 24 hours a day, filling in by reading about it and listening to the new records from all over the world.

Today he runs his own operation, having opened the Michael B. Tretow Studio Ab, which is a vocal overdub and mix-down studio. But no matter how busy he becomes, he says he'll stick with Abba. He just happens to enjoy working with the group. **LEIF SCHULMAN**

Billboard

My Mama said
Sitting in a palmtree
Dum Dum Diddle
Take a chance on me

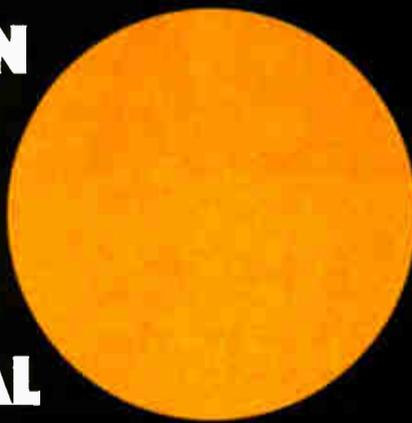


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The History

• Continued from page ABBA-3

As a chart-topper in Sweden, however, it was much discussed. It was then that Stig Anderson started referring to Abba. . . "I couldn't be bothered to keep on saying all four names of the group as on the disk label, so I mixed up their initials and came up with Abba. That didn't much please the two boys, because Abba is very similar to the name of a noted brand of pickled herring in Sweden, but in the end they agreed it was a neat, commercial, easy-to-remember tag for a pop group."

In 1973, Abba set off on its first big national tour, taking in the folkparks and travelling mostly just on weekends. The reviews mostly centered around the fact that Abba was "a hit-making group which concentrated on giving audiences good honest entertainment, mixing good melody with a lively visual act."

But in 1974, with the Eurovision Song Contest staged in Brighton, U.K., Abba really hit the jackpot. The venue was the 2,000-seater Dome concert hall, but the television audience around Europe was around the 500 million mark. This was the one to win. . .

Benny, Bjorn and Stig had met again on their "hideaway" island and come up with a song originally titled "Honey Pie" but eventually called "Waterloo." There was one other contender, "Hasta Manana," but Stig Anderson pulled for "Waterloo" and told the others: "I'm sure I'm right, but if it is a disaster, then you can cut my throat afterwards."

When the full list of entries for the Swedish Eurovision contenders were heard, "Waterloo" won easily over an entry from Lasse Berghagen, placed second but almost 100 points behind.

The Eurovision finals were on April 6, 1974, and "Waterloo" could not, because of the rules of the contest, be officially released until March 4. But Stig Anderson took off on a promotional tour, armed with tape copies of the contest entry in English, which took in Copenhagen, Hamburg, Paris, Vienna, Brussels, Amsterdam, then London. Billboard carried a full-page advertisement for "Waterloo."

This very costly promotion push meant that Abba from Sweden's Polar Records could compete with the big-name Eurovision artists linked with major record companies in the biggest territories.

At Eurovision itself, Stig Anderson placed \$40 on Abba to win the contest, at odds of 20-1. The investment paid off, but the eventual earning power of the success was to prove beyond belief.

The song itself was popular with other contestants. A touch of color was provided by Abba's musical director Sven-Olaf

Walldoff dressing up in full Napoleon costume. The whole publicity ballyhoo paid off handsomely.

While the U.K., represented by Olivia Newton-John had "home advantage," and other favorites were Italy and Holland, Sweden won Eurovision for the first time in 14 different attempts. "Waterloo" and Abba had 24 points, against 18 for Italy and 15 for Holland. Only the U.K., Greece, Monaco, Belgium and Italy failed to give any points to Sweden.

From that moment, the Abba career was under way with CBS U.K. realizing it had a potential goldmine on tap, and with interviews and photographs going on non-stop for days.

Some Eurovision winners triumph, then fade fast, with success merely in the country of origin. But "Waterloo" followed Sandie Shaw's U.K. winner "Puppet On A String" into an immediate international success situation. From that point, everything finally slotted into place.

The group's first European tour started in November of 1974, at the Falkontheater in Copenhagen. There had been Swedish criticism that the group, now an international property, was tending to disregard its local responsibilities, but that multi-territory tour was vital to the group's development.

Hagstroms provided the sound system free of charge, relying on publicity kick-back value. There were 28 speaker cabinets, 18 stereo phasers and 15 mixing boards. The sound was handled by Clabbe af Geijerstam, with Abba's recording engineer Michael Tretow. The lighting system came from Germany and was handled by Claus Albert. Once again, Stig Anderson was leaving nothing to chance.

The tour was planned by Thomas Johansson of Swedish EMA Telstar and Knud Thorbjornsen, of Danish SBA.

The show was a sellout success at both audio and video levels. Praise was lavished on the choreography, for which the two girls had received special training, for the costumes, the immaculate sound reproduction and the melodies. The tour took in West Germany (Hanover, Munich, Frankfurt, Berlin, Nuremberg, Dusseldorf, Bremen and Hamburg), then Austria and Switzerland. Audiences were mainly in the 25-30 age group, older than the quartet expected. The Scandinavian end of the trek went on into the New Year.

Sid Bernstein, the U.S. promoter who had put the Beatles on at Shea Stadium, said he was convinced the group could be the "Swedish Beatles." He added: "They are physically attractive, and this could be a major point in America."

There followed the Swedish folkpark gigs, with the band now taking 60% of the total gate, with a high guarantee. Despite the huge audiences, Stig Anderson and the group soon realized that the real money came from record sales, because touring expenses were so high as to keep net profits down to a bare minimum.

As hit records followed, and tours continued, Abba had, by 1977, extended its onstage complement to take in three keyboard players (including Benny), two guitars (plus Bjorn), two

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drummers, two multi-instrumentalists and a choir of three filling out the vocal backgrounds.

The follow-up to "Waterloo" was all-important, especially in the U.K., and the group put out a heavier version of "Ring Ring," then came out with "S.O.S.," and then came "I Do I Do I Do." But it was "Mamma Mia" in late 1975, hitting No. 1 in the U.K. in January, 1976, which really did the trick. Until then, large sections of the U.K. press had looked upon Abba almost with derision as being purely a product of the popular-but-ridiculed Eurovision Song Contest.

Abba's first visit to the U.S. was in September, 1974, primarily a public relations trip. The second visit was a little over a year later. Jerry Greenberg and the team at Atlantic Records did a great deal to build the group's popularity there, but even so it was a long and slow process.

During the second trip, the emphasis was on television, including seven coast-to-coast appearances which added up to the biggest-ever promotional push for a Swedish act. The group quickly built a healthy regard for the know-how of the U.S. industry and for the way pop music there was accepted and understood, without the categorization they'd argued with in so many other territories.

In March 1976, Abba moved over for a tour of Australia, mostly promotional, and really paving the way for a series of outdoor concerts in the spring of 1977. But a 45-minute television special shown there, with local location clips added to onstage performances, captured an audience of 58% of all Australian viewers, a success ratio regarded as being unbeatable. Australia remains one of Abba's most successful sales territories.

But the remarkable sales figures stretched into a whole series of record-breaking statistics. Abba sold 500,000 albums and cassettes on an individual release in Sweden, which meant that one out of every 20 Swedish persons bought one. The group sold a million record units in Australia in six months, of which 500,000 were albums.

In the U.K. in one year, Abba put five records into the No. 1 spot, three singles and two albums. And in Poland, the group's appeal compelled the state-owned record company to spend its whole budget for Western pop on Abba disks, and still didn't have enough to meet demand.

Through all the sales successes, individually chronicled elsewhere, there was a growing acceptance of Abba as a genuine musical team, not just a pop phenomenon built on gimmickry. Mick Farren, writing in "serious" rock magazine *New Musical Express*: "Colleagues pointed out how complex the Abba tracks were. It took a while for me to strip away the eager, healthy vocal sound, the cute lyrics and the continually bouncing Nordic boom-boom, but once the so-called Eurobeat is taken out, you're left with a pop structure in the grand manner of the Beatles or Spector."

On the concert side, the drawing power of Abba sometimes

defies belief. The group had two concerts scheduled for Feb. 14, St. Valentine's Day, at the Royal Albert Hall in London. Tickets were available only by mail, and just 11,212 were available. The immediate over-ordering process was such that a magazine estimated Abba could have filled the huge hall 625 times over.

Inevitably, Abba is more affected by the dire consequences of piracy than most groups. Police in Melbourne, for instance, confiscated a shipment of 700,000 pirate pressings of Abba material in September, 1976, and in Hong Kong there was a time when the group (and Stig Anderson) sold just one legitimate record for every five pirate records.

The group today, with virtually all stages of its world tour in the fall sold out almost immediately, stands by its long-standing policy that it doesn't hand out important sociological messages but "just goes out to entertain."

A vital part of its strength is that each member had been around in the pop music scene for some years before jelling as a group. Another vital part is the constant vigilance of Stig Anderson, insuring that rip-offs are kept at the barest minimum.

Abba as a group came together as a last link in a chain of coincidence and chance. It stays together as a result of some of the most careful planning and most meticulous attention to detail the pop world has ever known.

Billboard

Björn

• Continued from page ABBA-5

"After all, most of everything I've ever dug in music has had American roots or origins—just thinking about being able to contribute to the U.S. music scene in a really big way is, well, almost unthinkable. . . ."

On the subject of the hard work that goes into that specific Abba sound image, Ulvaeus is even more emphatic than Andersson.

"It's a teamwork that works kind of intuitively, that's right. But we also argue a lot along the way. And this time, I really think we're ready to meet our fans in America and Canada. In Europe, we've felt that support that sort of lifts you by your throat for several years now.

"To 'conquer' a U.S. audience, you really have to come out with something powerful. Judging from reactions on our movie, 'Abba: The Movie,' the album culled from that one plus our latest album release 'Voulez-Vous,' I'd stick my neck out and say that we definitely are ready now."

Maybe earlier definitions are all wrong. Maybe Ulvaeus is less of a perfectionist than they all say. Maybe he's, above all, the determined one.

Billboard

*Dear Bjorn, Agnetha, Benny,
Frida, Stig and John:*

*Congratulations on your 1st U.S. Tour.
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*Sincerely,
Burt Ward*

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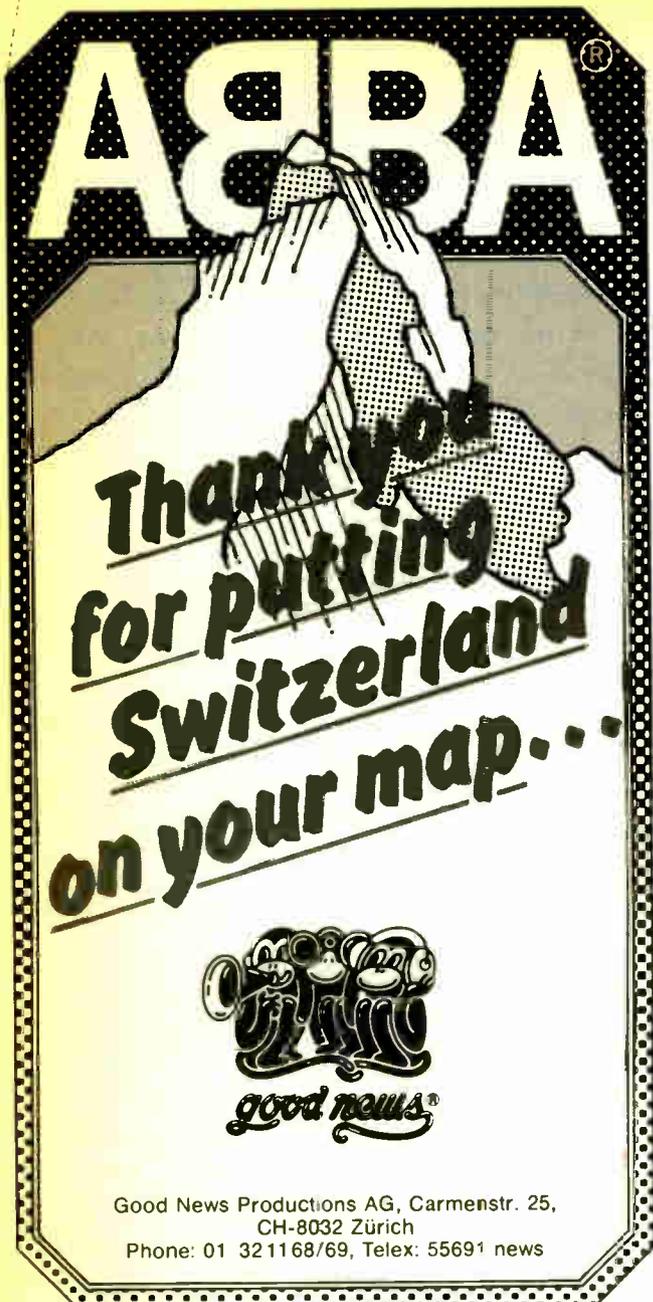


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United States

• Continued from page ABBA-42

"Dancing Queen" enabled Abba to crack markets such as New York, Washington, Los Angeles and Philadelphia, where the disco craze was beginning to explode.

Since then, the group has scored with "Knowing Me, Knowing You," another top 15 hit; "Money, Money, Money," which peaked at 56 on the Hot 100 chart but paved the way for "The Name of the Game," another top 15 hit.

In the meantime, the "Arrival" LP went into the top 20 of the LP chart, where it remained for 50 weeks before dropping off to make room for "Abba: The Album," which was accompanied by a massive promotion push by Atlantic which resulted in another platinum album and a gold single, "Take A Chance On Me" that went to number three on the Hot 100 chart.

Atlantic created a theme for the group built around the slogan "The Largest Selling Group In The History Of Recorded Music," which attracted a groundswell of attention from the press, who seemed fascinated by any group that managed to outsell the Beatles. Benny Andersson and Bjorn Ulvaeus made themselves available for a series of interviews with key media and the album release was timed to coincide with Abba's appearance on Olivia Newton-John's network television special.

Atlantic also offered dealer discounts on the entire Abba catalog and played up the group's visual appeal with merchandising aids that duplicated the four-color album sleeve.

"Abba—The Album" also scored with the AOR market, where FM programmers discovered the group could rock'n'roll as well as produce winning melodies and infectious harmonies. "Hole In Your Soul" garnered extensive FM play.

"Abba—The Foursome That Beat The Beatles" was a headline repeated many times across the country as critics began taking the group seriously. People magazine, Rolling Stone and several college and underground newspapers devoted a good deal of attention to the group, with Creem, a journal leaning to hard rock, describing the group as "The Beach Boys Meet Kraftwerk By Way Of The Honeys."

The critics were struck by Abba's "infectious rhythms," "thoughtful lyrics," and "intricate arrangements filled with vocal and instrumental surprises."

In order to duplicate those "intricate arrangements" on this current tour, Abba is traveling with enough equipment, musicians and crew to fill five tractor-trailers, according to Shelly Schultz, head of ICM's East Coast music department.

"The logistics were carefully worked out," he notes. "Abba is one of the brightest and most professional groups I've ever worked with and it shows in the planning for the tour. All the stops are keyed to record sales and the size of the hall fits that criteria, also."

After the Sept. 13 opening in Edmonton's 17,000-seat Civic Center, Abba moves to Vancouver (15); Seattle (17); Portland (18); Concord, Calif. (19); Los Angeles (21); San Diego (22); Tempe, Ariz. (23); Las Vegas (24); Omaha (26); St. Paul (27); Milwaukee (29); Chicago (30).

The group moves into New York's Radio City Music Hall October 2, followed by appearances in Boston (3); Washington (4); Montreal (6) and Toronto (7).

"We could have done 10 more dates in other cities but the group is embarking on a world tour after this and it just wasn't possible," Schultz says.

And while all this is going on, the album "Voulez-Vous" has already moved into the top 30 of the LPs chart and the single "Does Your Mother Know" moved into the top 20 on the Hot 100.

America is finally getting the chance to see Abba as well as hear it.

DICK NUSSER

Billboard

The Studio

• Continued from page ABBA-10

The studio is based on Tom Hidley's Eastlake principles and the overall planning took a year. The cost was well in excess of \$1 million and the opening ceremony was in May 1978. The first Abba product from the studio was "Summernight City." The whole of the LP "Voulez-Vous," except the backing tracks for the title song, was recorded there.

On the technical side there is a Harrison 40/32 console with Allison 65K automation. The machines are all MCIs with two 24-tracks linked. The control room monitors are Eastlakes, with Altec 604s and Auratone options. The studio has five different acoustical environments, each optimized. Total area of the control room and studio is more than 250 square meters.

The studio, managed by Leif Maases, immediately became one of the most popular in Sweden and though it was open 24 hours a day many customers had to be turned away. Now its reputation has spread outside Scandinavia. First major outside act to book studio time was Led Zeppelin, which recorded a new album there and Genesis followed soon after.

Billboard

ABBA

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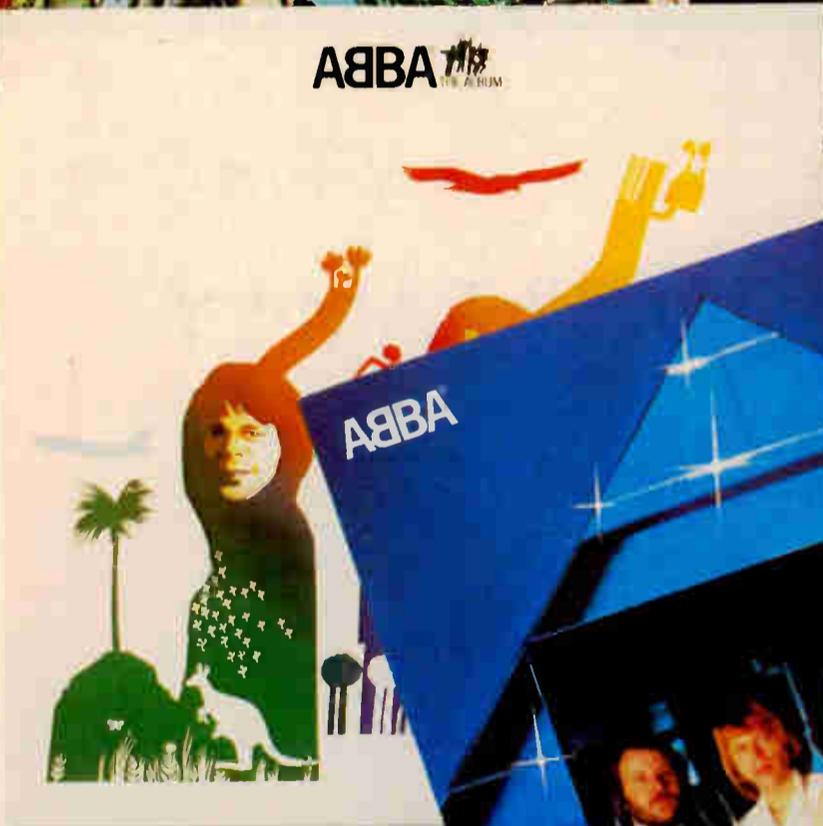
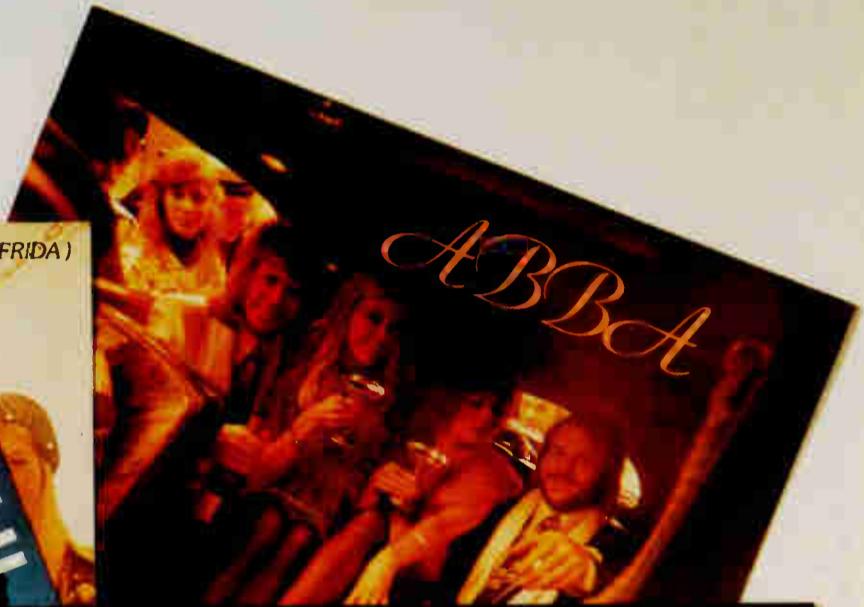
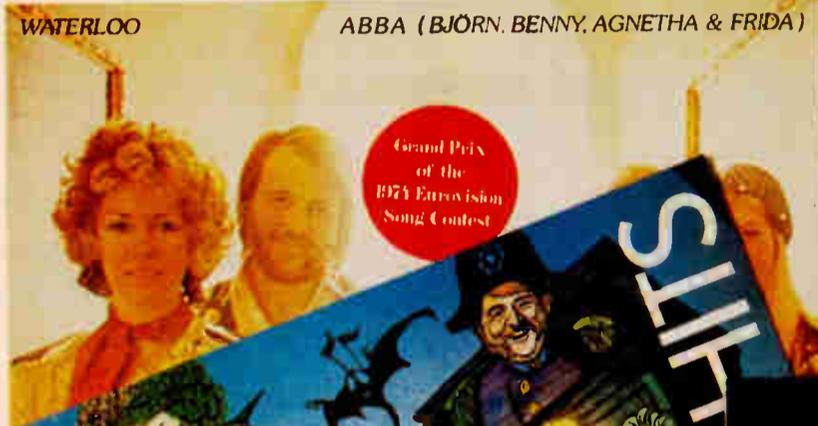
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New Companies

ECS Records formed by the talent management firm of Peterson & Eldridge Associates. Artists include Bettye Swann and Soul Connection. Peter Peterson, president of the new label, is producing product for both artists. Peggy Eldridge, vice president, heads the management firm. Address: 1101 N. 17th St., Las Vegas, Nev. 89101. (702) 649-8344.

Seventh Mountain Management Group founded by Dennis Justice, formerly of the Willard Alexander Agency and Phil Herring, vice president of Creative World Music Publications. Artists include WB act Matrix, Diane Schuur, the Modernaires, Terry Gibbs, the Summer of '42 Orchestra and Grant, Carver, Thomas & Hobbs. Address: 2340 Sawtelle Blvd., Los Angeles 90064. (213) 477-3919.

Parallel Promotions, a record promotion firm working disks by Mary Wilson on Motown and Eddie Dare on Love Records, founded by ex-Motown staffer Tom DePierro and partner Wayne Duncan. The pair are also copresidents of **Twayne Productions**, a record production concern, and **Blue Standard Music** (ASCAP). Address: 6253 Hollywood Blvd., Suite 612, Los Angeles 90028. (213) 463-9500.

Ruboca Records, launched by Kitty Wells and Johnny Wright to record themselves and several select artists. John Sturdivant serves as general manager. Address: 264 Old Hickory Blvd., Madison, Tenn. 37115. (615) 865-6543.

Stonewall Jackson Productions formed by Ronald E. Rogers of Stonewall Jackson Studios to produce the J. Springer Band and other Cincinnati area acts. Address: P.O. Box 5028, Cincinnati, Ohio 45205. (513) 921-6098.

Oval Productions, a record production firm, formed by Stephen Cohn and Raffaello Mazza. First artist is Ken Brown. Address: 2429 Chermoya Ave., Los Angeles 90068. (213) 464-1933 or (213) 876-8771.

Frasco Entertainment America, formed as a holding company to oversee booking operations of Frasco Entertainment Agency, the production group of Copa Communications Corp. and two publishing companies. Address: 1208 Eastview, Jackson, Miss. 38203. (601) 969-1434.

Wheels Records formed by Don Drosse as an independent record company dealing in rock, r&b and jazz product. First release is single, "Mood About A Joker/Feel Like An Outlaw" by Bull. Address: 200 W. 57th St., New York 10019. (212) 582-3730.

Mega-Star Music formed as a publishing division of Norby Waters Associates. It will be managed by Barry Yearwood. Address: 1290 Ave. of the Americas, New York 10019. (212) 245-3939.

LS Talent, a booking agency, formed by Lee Stoller. First artist signed is Cristy Lane. Address: 120 Hickory St., Madison, Tenn. 37115. (615) 868-7171.

Shaggy Dog Productions, Inc., formed by Eddie Kilroy, with pro-

duction agreements set on Ray Pillow, Little David Wilkins, Kim Charles, Faron Young and Bobby Borchers. Address: 1300 Division St., Nashville 37202. (615) 244-0354.

Stone Hat Promotions, an independent record promotion company, formed by Monty Campbell. Address: 701 5th Ave. E., Springfield, Tenn. 37272. (615) 384-9003.

Songs of the Southland, a new publishing company, formed by David Gillon, Jim Petrie and R. Gregory Boudon. Also in firm is existing catalog of Short Rose Music. Address: P.O. Box 120536, Nashville, Tenn. 37212. (615) 297-8364.

Ice Promotions formed by Craig Walker to promote pop product in California, Oregon and Washington. Address: 544 Central Ave., Alameda, Calif. 94501. (415) 522-8131.

Freko Records and Anode Music (BMI) formed as adjuncts of Freddie Kober Productions. First release is Vantrese Tillmon's "Disco Day." Address: P.O. Box 11967, Houston 77016. (713) 987-2273.

Monte Carlo Management formed by Marc Whitmore, of the Wayne Coombs Agency. Firm represents Dan Peek, Chris Christian, Clay and Sally Hart and Pam Thum. Address: 655 Deep Valley Dr., Rolling Hills Estates, Calif. 90274. (213) 377-9563.

Tommy Davis Promotions formed by the former major league ballplayer who has more recently been working at Casablanca. Firm is in association with Mike Borchetta Promotions. Address: 6290 Sunset Blvd., Los Angeles 90028. (213) 461-8488.

Butch Stone Enterprises, Inc., a full-service production, publishing and management company, formed by Stone, who was president of Black Oak Arkansas Inc. from 1965 until recently. Firm will develop new talent. Address: 9229 Sunset Blvd., Los Angeles 90069. (213) 788-8620.

Marco Records, a jazz-oriented label, formed by Mat Marucci and Joe Colella. First release, set for early September is "Who Do Voo Doo," by Marucci's seven-piece ensemble. Contact: (213) 242-6703.

Old Wave Records and Pinhead Music formed by Scott Strong. First release is Seals & Clubs' "Atoms On The Loose," said to feature actual sounds of escaping radiation. Address: 1119 N. Clark, Los Angeles 90069. (213) 659-4673.

White House Music Co., to provide music services of all kinds established by Peter Thorwarth at 421 Grandview Ave., Perkasie, Pa. 18944.

Stage 1 Productions, to provide entertainment, sound, lights and music formed by Haines Forbes. P.O. Box 93, Moorestown, N.J. 08057.

Kreiss-Chapin Organization, Inc., a personal management and production firm, launched by Steve Kreiss and Allan Chapin. Address: 8111 Beverly Blvd., Suite 308, Los Angeles 90048. (213) 653-2194.

Jazz

DEAD OF STROKE AT 67 IN L.A.

Kenton: Dogmatic, Enthused And Tireless In 38 Years On Road

By DAVE DEXTER JR.



Piano Man: Stan Kenton at the keyboard during a California appearance.

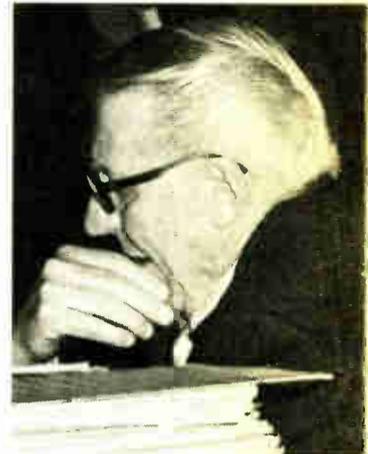


Chart Expert: Kenton is captured scrutinizing an arrangement for his band during a rehearsal.

Editor's Note: The author of this article worked on many of Kenton's Capitol records as a producer and came to know him both as a man and as an artist. Dexter is now Billboard's copy editor.

LOS ANGELES—He was the most dogmatic, enthusiastic and tireless man I have met in my nearly 45 years in the music profession. He also was one of the most lovable and inspiring.

Stan Kenton established his goals early in life and from his opening night as a bandleader at the Rendezvous Ballroom in Balboa, Calif., in early summer of 1941, he resolutely drove himself to achieve those goals. Through four colorful decades the tall, jet-propelled, Kansas-born pianist, composer and arranger bulldozed his way—and his music—into worldwide prominence.

Kenton's body was cremated Monday (27) in Los Angeles. He died the previous Saturday at Midway Hospital in Hollywood less than a week after he was felled by a stroke. He was 67 and determined to resume touring as a bandleader right up to the moment that he lost consciousness.

His original 1941 Balboa band first recorded for the Decca label, with little success. Kenton was battling to achieve a style at a time when 150 other big name musicians already were prospering with bands of their own. The most popular maestri in Stan's fledgling days were Glenn Miller, Benny Goodman, Artie Shaw, Jimmie Lunceford (Kenton's favorite), Duke Ellington, Charlie Barnet, Jimmy Dorsey, Bob Crosby, Tommy Dorsey, Count Basie, Les Brown, Glen Gray's Casa Lomas and Harry James.

Competition was cut-throat. Airtime was hard to get. Pearl Harbor was mere months away, and with war came rationing of gasoline and tires and the toll of the military draft which plucked thousands of musicians off buses and bandstands.

Kenton, ever eager, ever enthusiastic, paid no heed to those and other roadblocks. He became more determined, more dedicated.

Making things even more difficult was an American Federation of Musicians strike against record companies in 1942, a time when Kenton's flashy "Artistry In Rhythm" music was beginning to attract national attention. His Decca contract expired in that dreary 15-month period and when recording joyfully resumed in the fall of 1943, I arranged for Capitol Records to acquire Kenton's music. (Continued on page 57)

Billboard SPECIAL SURVEY For Week Ending 9/8/79

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	14	STREET LIFE Crusaders, MCA NCA 3094	26	26	31	CARMEL Lee Sample, MCA AA-1126
2	2	23	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	27	27	13	IN MOTION Heath Brothers, Columbia JC-35816
3	3	4	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	28	28	14	FEEL THE NIGHT Lee Ritenour, Elektra 6E-192
4	4	9	MINGUS Jon Mitchell, Asylum SE-505	29	24	26	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764
5	6	8	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2- 35680 (CBS)	30	NEW ENTRY		TALE OF THE WHALE Matrix, Warner Bros. BSK-3360
6	5	20	PARADISE Grover Washington Jr., Elektra 6E-182	31	29	35	ANGIE Angela Bofill, GRP/Arista GRP-5000
7	7	18	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	32	25	8	THE LOVE CONNECTION Freddie Hubbard, Columbia JC-36015
8	11	10	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	33	40	2	HIGH GEAR Neil Larsen, Horizon AP-738 (A&M)
9	10	11	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	34	33	7	DELIGHT Ronnie Foster, Columbia JC-36019
10	14	6	BETCHA Stanley Turrentine, Elektra TE-217	35	31	39	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594
11	13	7	EUPHORIA Gato Barbieri, A&M SP-4774	36	32	9	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
12	8	6	KNIGHTS OF FANTASY Deodato, Warner Bros. BSK-3321	37	35	8	DELPHI I Chick Corea, Polydor PD-1-6208
13	9	16	FEVER Roy Ayers, Polydor PD-1-6204	38	34	10	EYES OF THE HEART Keith Jarrett, ECM ECM-1150 (Warner Bros.)
14	20	2	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)	39	36	9	DREAMER Caldera, Capitol ST-11952
15	12	18	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	40	39	21	LAND OF PASSION Hubert Laws, Columbia JC-35708
16	15	4	THE GOOD LIFE Bobbi Humphrey, Epic JE-35607	41	41	58	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
17	16	10	PART OF YOU Eric Gale, Columbia JC-35715	42	37	17	LIVE Jean-Luc Ponty, Atlantic SD-19229
18	18	25	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. BSK-3277	43	43	21	BRAZILIA John Altimmer, MCA AA-1116
19	19	10	PARADE Ron Carter, Milestone M-9088 (Fantasy)	44	38	10	THE MIND OF GIL SCOTT-HERON Gil Scott-Heron, Arista AB-8301
20	21	2	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	45	44	3	SWEET AND LOVELY Eddie "Lockjaw" Davis, Classic Jazz CJ-116
21	NEW ENTRY		FEEL IT Noel Pointer, United Artists UA-A-973	46	46	25	HOT DAWG David Grisman, Horizon SP-731 (A&M)
22	17	3	HOT Maynard Ferguson, Columbia JC-36124	47	47	2	MAKIN' MUSIC Roy Clark & Gatemouth Brown, MCA MFA-3161
23	23	3	ARROWS Steve Kahn, Columbia JC-36129	48	45	23	THE JOY OF FLYING Tony Williams, Columbia JC-35705
24	30	7	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC-34814	49	48	12	WOODY THREE Woody Shaw, Columbia JC-35977
25	22	17	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	50	50	7	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600

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BLANK TAPE REBUTTAL *No Whipping Boy For Music Lag But Views Mixed On C'right Tax*

• Continued from page 4

As for a tax on blank software as proposed in California and a number of European countries, with proceeds to a copyright fund or other music-oriented uses, opinions run a wide gamut.

Don Rushin of 3M is "100% in favor of finding an equitable way to compensate artists and publishers as long as the government isn't involved in any way," while Jack Dreyer of BASF feels "any type of tax on one segment of the magnetic media industry is discriminatory and inflationary."

Ken Kohda of TDM goes a big step further, stating that if blank tape is to be taxed for home taping. "Then every element in the reproduction of music should share the surcharge, from tape recorders to tuners and receivers."

Those marketing execs who acknowledge the growing likelihood of some type of tax are united in their feeling that anything more than a modest levy—perhaps 1% or 2% but no more than 5% at wholesale—would be unacceptable.

Even at these levels, the dollars would be significant, based on 1978 figures of \$700 million retail blank tape sales in the U.S. or about \$350 million at wholesale. A 1% levy would have produced about \$3.5 million, with 5% bringing in \$17.5 million to be allocated by a royalty fund.

Rushin of 3M is adamant in having no government bureaucracy involved in any such fund, but is not

averse to a Harry Fox Agency taking on this added administration as a viable alternative.

He and others also see the outcome of the Universal/Disney Studios suit versus Sony and its Betamax VTR on home video taping of copyrighted movies ultimately affecting everyone in audio as well—"the home tapper, the studio and the duplicator," Rushin says.

Maxell's LaBrie and Ampex's Jensted ask why the music industry wasn't complaining about blank tape when sales were riding high the last few years. LaBrie's extensive

market research shows no indication that blank tape purchasers have significantly cut their LP purchases, but rather cites the public's reaction "to the inferior quality of prerecorded cassettes."

Jensted observes that the lack of big hits and the peaking of disco with lower sales there, plus higher list prices have more to do with a record sales slump than does the rise of blank tape volume.

BASF's Dreyer and Jensted, whose companies also are both major suppliers of bulk duplicating tape for cassettes, also point out that dupers are not buying the best grades of available tape in quantity. And the premium blank cassette is generally superior to the high-speed duplicated product offered by the music industry.

Kohda of TDK notes that in Japan and Europe the use of better grade duping tape is the norm rather than the exception, with one U.S. company now testing his own top-line SA pancakes for bulk duplication.

All the execs are adamantly opposed to any proposal such as the California bill that would have imposed a flat levy on all blank tape sold, with proceeds to musicians. Virtually everyone says it is impossible to segregate lower-priced audio/visual tapes from premium music cassettes, with taping use ranging from 0 to 100% depending on the buyer. Acknowledging that a "line could be drawn" at the wholesale level for "premium" versus "promotional of a/v" tapes, they maintain it would be extremely difficult to come up with an adequate formula.

The blank tape marketers also point to the extension of the music medium via their products. TDK's Kohda makes the observation that the upgrading of car stereo has been a big boost for record sales, with blank cassette purchased to make a duplicate for the auto system. And 3M's Rushin maintains that "in the final analysis blank tape has done more to complement the growth of the music industry than it's taken away."

Not 1st Gold Cassette

NEW YORK—TDK presented its first Golden Cassette awards for outstanding sales achievement last year. The 47 dealers and distributors noted in last week's issue were presented awards for 1978-1979 efforts.

U.K. TAPING LICENSE PUSH

LONDON—Though details are not yet finalized, the British Phonographic Industry is launching a new drive to fight home taping this fall and it is almost certain it will include an increase in the annual taping license fee from the existing \$3.40 to about \$17.

The increase will be accompanied by a national press advertising campaign informing citizens that they are technically breaking the law if they record without an official license.

In fact, only 6,000 licenses were issued at the old low rate last year, while some 8 million homes are fitted with recording equipment.

There are still moves to get government backing for a special levy on blank tapes, which would be added to the license money income and funnelled back to the record companies and artists.



Debut: Technics SL-10 linear-tracking direct-drive turntable is the size of 20 LPs, has tonearm stylus in raised cover, above; plays closed, below.



'Linear' Turntable Is Key Technics Thrust

By STEPHEN TRAIMAN

NEW YORK—Technics' recent introduction SL-10, of its first quartz-lock, direct-drive, linear tracking turntable, keys an expanded thrust next year that also will see the introduction here of the Japanese giant's first moving coil cartridges and tonearms. Also involved is the addition of a micro cassette deck and speakers to its miniaturized components.

Reflecting rapidly growing business in a line less than five years in existence, Technics/home audio assistant general manager Jim Parks named three new assistant national sales managers to handle turntables, tape recorders and electronics/speakers, plus a new public relations/show manager for the division.

Marking the 10th anniversary of the bow of the world's first direct-drive turntable by Technics, the SP-10, Parks unveiled the SL-10 as a compact unit 12 1/4 by 12 1/4 by 3 1/2 inches high, which will retail for about \$600 when available here next March.

The turntable plays in a completely sealed environment, with the upper half (dust cover equivalent) housing the linear (straight) tracking tonearm, optoelectronic sensor and moving coil cartridge. The lower half houses the integral rotor platter direct-drive motor, its driving and quartz phase-locked control circuit, and the pre-preamp for the MC cartridge.

One unusual playing aspect—the unique diecast configuration and dynamically balanced linear tracking arm allow it to be used in the flat position or stood upright on its side, and it may be stored upright with the records after play.

The new unit also boasts switchable AC/DC operation with a car battery or any 12-volt DC power supply usable for portable applications, as explained by Terry Yosumi, senior engineer in from Japan for the introduction.

While not a part of Technics Micro Series, it was demonstrated with the mini-size tuner, amplifier and (Continued on page 44)

HOME VIDEO FOCUS FOR BERLIN FAIR

BERLIN—Home video announcements in both advanced tape and disk systems took the spotlight at the Aug. 24 opening of the 10th biennial Berlin Radio-TV Fair, with most demos behind the scenes, trade-only affairs.

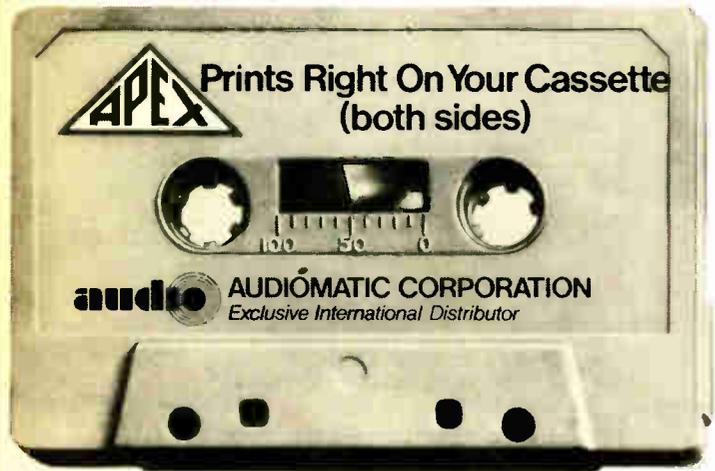
As anticipated, BASF confirmed its new lightweight portable LVR 8 m.m. three-hour tape system would be launched in both the U.S. and Europe next fall at under \$1,000 for the recorder and companion tuner-timer. Toshiba also showed its one-hour LVR debuted at the Summer CES in Chicago, with two-hour recording capability but no definite market plans.

The Philips/Grundig four/eight-hour Video 2000 VCR system reportedly has been adopted by European companies with about half of the Continent's television market, including Finland's Salora; Loewe Opta, Metz & Koerting and ITT Schaub-Lorenz of Germany to offset Japanese inroads. The latter showed their latest machines, with Sony debuting its SL-C7 model seven-day programmable, remote control Beta-format deck.

Also as predicted, Sony demonstrated its advanced Philips/MCA-compatible optical videodisk system in both 30 and 60-min. per side play, with microprocessor random access plus digital audio capability. And Grundig confirmed it will begin to manufacture optical videodisk players under Philips license for Europe.

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Audiophiles Re-pressing

• Continued from page 42

coded disks was promised by the Nashville label. The dbx disk series is still in the works, but re-pressings of licensed material are being given first priority, says Overholt.

Overholt says his company will join with an outside production firm to make two new Doc Severinsen audiophile disks in London this fall. According to Overholt these will be the first digital recordings appearing on the Direct Disk Labs label.

Mobile Fidelity itself has just shipped Gordon Lightfoot's "Sundown" with mid-September release

of Al Jarreau's "All Fly Home" and Poco's "Legend." More dealers are getting the custom oak-and-cedar wall-hanging racks for 120 albums, plus divider cards, posters and other point-of-purchase material. Local and regional ads will continue to complement the national campaign supporting the label's audio and record retailers.

Sid Zimet To Expand Audiotechniques N.Y.

NEW YORK—Audiotechniques Rentals, Manhattan-based division of the Stamford, Conn., professional audio sales/engineering firm, will see services expanded with the addition of 30-year veteran audio engineer Sid Zimet.

"A more qualified man would be hard to find," according to Audiotechniques president Ham Brosious, relating to Zimet as founder of Audio by Zimet, Roslyn, N.Y., and co-founder of Sound Workshop, Hauppauge, N.Y.

The rentals division at 1619 Broadway in the heart of the studio area provides virtually any missing component to metro New York studios via cab or messenger. Overnight air freight is available to out-of-state locations.

Zimet's first expansion moves include the addition of lab facilities to test all rental equipment before and after use, and an increased inventory of new equipment and the latest models ranging from 24-track recorders to microphones.

Discwasher Shifting To Digital LPs

CHICAGO—Discwasher Recordings is switching its audiophile production work from direct disk to digital with three albums scheduled for fall release.

The new albums will be priced at \$15 list as part of an overall Discwasher album price boost of \$1. According to sales manager Jim Hall, the increase also applies to imported Denon records, Varese-Sarabande and Chalfont digitals and other distributed labels.

Soundstream digital equipment was used for recording and editing of the new Discwasher titles produced by Jeff Weber.

The jazz albums are: "The Good Life," with Paul Smith, piano; Barney Kessel, guitar; Monty Budwig, bass and Frank Capp on drums, and "Horn Of Plenty," with the Don Menza Sextet including Don Menza, sax; Chuck Findley, trumpet; and Bill Reichenbach, trombone.

In a pop/rock vein there is "Red Eyes," written and played by keyboardist Mike Melvoin, with performances by 14 other pop musicians.

In another matter, it was revealed that Discwasher will discontinue distribution of the "Direct From Cleveland" orchestral direct disk on the Telarc label. There are no further plans for distribution of the LP and Telarc has discontinued its pressing. **ALAN PENCHANSKY**

KEYS 1980 THRUST

'Linear' D-D Turntable For Technics

• Continued from page 42

pre-amp, and a new cassette deck and one of three new mini speaker sets that will be shown at the Winter CES. In size it is compatible with that series, but it will be offered as a serious audiophile product as well.

The MO2 DD metal-capable Micro Series cassette deck will list for about \$500, featuring four tape positions, fluorescent VU meters, Dolby noise reduction, a two-motor SX head and easy access to the recording/erase/playback heads with removal of a metal plate around the front-loading cassette window.

Three models of the F series of micro speakers, now available in Japan and Europe, will debut next year, ranging from about \$220 to \$440 a pair for the two- and three-way systems.

The SL-10's moving coil cartridge is the only type usable at present in the turntable, but other models are

on the way as Technics launches both a cartridge and tonearm line. That MC cartridge alone will go for about \$200, with other models from \$100 up in the professional product line. Tonearms will include the EPA-100 at about \$400, now available only with the SL-1000 high-end turntable. No moving magnet cartridges will be available for now, as the patent conflicts with those of Shure Brothers here.

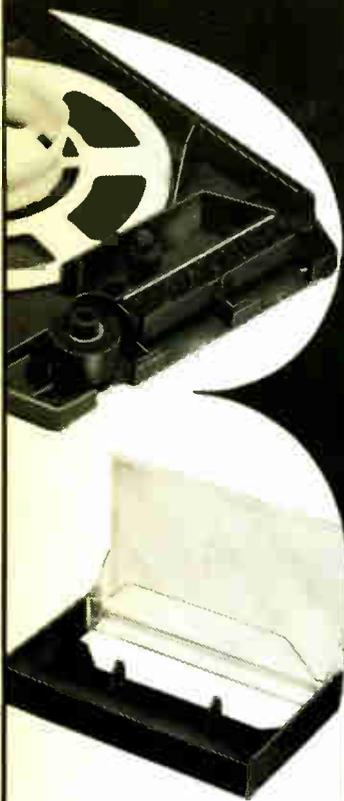
With more than 100 Technics products in the line by early next year, the volume of business and need for management assistance prompted Parks to name three sales assistants—for key product categories.

Named assistant national sales managers are Jim Del Guidice, most recently Baltimore regional product specialists, electronics and speakers; Paul Foschino, for nine years with Sam Goody, tape recorders, and Ken Wipfler, the last 10 years with the Harvey Group, turntables. Additionally Sid Silver, merchandising coordinator, is promoted to public relations and show manager, supplying technical information to reps and dealers, and coordinating planning for all trade expos.

After reporting on solid business for the first half of 1979 for the Technics division, despite the relatively soft hi fi buying picture overall, Parks predicts a good second half with the new products boosting the division even more into 1980.

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Video Takes

Magnetic Video, largest distributor of prerecorded videocassettes, extended its \$5 suggested list discount for all feature product indefinitely, following dealer acceptance of the Summer CES offer. Two-cassettes features are now \$64.95, one-hour programs \$34.95 and cartoon tapes \$24.95, with Bob Vandegrift explaining that lower production costs in the newly expanded Farmington Hills, Mich., headquarters aided the price cut. From Sept. 15-Nov. 1 dealers get a free 30-minute cartoon with any feature film order, and will have 50 new titles from 20th Century-Fox, Burrud, and Avco-Embassy, plus the first MVC original productions, four two-hour historical newsreel programs. All dealer orders accrue toward the new 144-tape modular in-store display introduced at the CES.

Video Stockshots is a new division of New York-based **Thomas J. Valentino, Inc.**, major background music library firm, offering 20-minute volumes of background scenes on 3/4-inch U-Matic videocassettes, 1/2-inch Beta or VHS. Different scenes can be used without further payment of clearance fees and there are no dubbing fees, according to Tom Valentino Jr.

Philadelphia's **Sigma Sound Studios** had its first major sound and videotaping in conjunction with **BBC-TV** Aug. 19, a private concert by Arista group the A's for an October telecast on the network's "Gray Whistle Test" U.K. rock show. **Professional Video Services**, New York, just completed post production of its one-inch videotaping of the recent **SRO James Taylor "Flag"** concert at Cleveland's Blossom Music Contest for a 90-minute pay-TV event. Recent acquisitions by **Video Tape Networks** include three hour features of the "East Side Kids" and a one-hour "Best Of The Goldbergs," the early tv hit with Gertrude Berg.

Two consumer events in video are set for the pre-holiday selling season. The second **Los Angeles Home Video Show** is Nov. 17-18 at the Convention Center, sponsored by Educational & Industrial TV, Tepfer Publishing, 51 Sugar Hollow Rd., Danbury, Conn. 06810. The **New York Home Video Festival**, Nov. 23-25 (Thanksgiving weekend) at the Madison Square Garden exposition rotunda, is a joint venture of Morton D. Wax & Associates and Knowledge Industry Publications. Contact for the N.Y. Festival is the Wax office, 200 W. 51st St., New York 10019.

The Japanese market is just now getting long-play half-inch VTRs after existing as a two-hour mart. **Matsushita** just bowed the National NV-6000, a six-hour VHS model selling for about \$1,340, while the **Beta** group, including **Sony**, **Sanyo** and **Toshiba**, all have new three-hour models, apparently deciding the 4 1/2 and five-hour U.S. versions are not necessary for the domestic mart. **Victor Co. of Japan (JVC)** recently unveiled the **GX-V3** "world's smallest and lightest" color home video camera at a low retail list of \$640 in Japan. Weighing under 3 pounds with a 3/8-inch plumbicon, the unit is expected to sell for about \$750 in the U.S. later this year, with two higher-priced **GX-V5** and **GX-V7** electronic viewfinder/zoom models also due. Production goal is 10,000 units this year.

Bob Marmiroli, former Sony video products market development manager, has formed **Video Management Inc.** as a new communications consulting firm at 565 Fifth Ave., New York 10017. Services include a info resource center, videotape applications library, video-based training courses, seminars and programming.

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SPECIAL DESIGNS ON REQUEST

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Disco

RUBELL, SCHRAGER CHARGES DENIED

Studio 54 Operators Err?

• Continued from page 3

finger of accusation at Jordan. Rubell and Schrager have betrayed the trust of many of their club's key patrons.

"People, especially well-known personalities who frequented the place for relaxation and escapism, may now see the Rubell/Schrager team as being untrustworthy, and may be asking themselves, 'when will they begin rattling on us?'" the executive suggests.

"To compound the problem, those same beautiful people are also likely to shy away from the club, because there will be the feeling that it will now come under more intense federal scrutiny.

"Such scrutiny will be counterproductive to all the established reasons and a few unestablished ones for which star personalities frequent the club," the executive states.

Feeling is widespread within the disco industry that in spite of the fact that Rubell and Schrager are seasoned headline-grabbers, they may have underestimated the extent of the fallout which has resulted from their strategy.

"If Ham (Jordan) is forced to resign as a result of this scandal, then

it's goodbye Studio 54," states another executive. "The Feds will never again leave them alone until they have succeeded in closing their doors. In spite of their Hollywood connections, that pair (Rubell and Schrager) should never have taken on the White House."

The Rubell/Schrager brouhaha has been simmering since June when the pair was indicted on charges of tax evasion, obstruction of justice and conspiracy, following a raid on the club by federal agents.

This latest wrinkle in the chain of events began last week when attorneys for Rubell and Schrager took their charges against Jordan to the Justice Dept.

At the time the charges were brought, officials at the department expressed doubt about "the quality of information turned over by Rubell and Schrager."

Jordan has denied the charges, and a White House statement has branded the accusations "false and sensational," adding that "this allegation comes from persons indicted and awaiting trial for criminal tax evasion, and who have a clear interest in making false charges in an effort to bargain for leniency."

However, Barry Landau, local public relations consultant, told the Justice Dept. in sworn testimony that Jordan had visited the disco and had asked him where he (Jordan) could get some cocaine.

150 DJs On This Payroll

By KNUD ORSTED

COPENHAGEN—With the disco explosion still reverberating throughout Europe, some territories have so many discotheques they are in danger of overkill, says Gerry Coard, boss of top deejay agency Europa International DJ.

Coard set up the firm seven years ago in the Danish town of Herning. Now he has 150 deejays on his books, two-thirds of them fulltime professionals working in all parts of Europe outside the U.K.

In Denmark itself, he claims, there are now too many discos. "Every town, even the smallest, has a couple of discos, and I'm dealing with about 500 altogether, some of which are only open in the summer season."

Eighty percent of deejays on Coard's books are from Britain, and all speak English. "I would like to have more Danish deejays, but they are not interested in making a career in Scandinavia because of the special market. They are afraid of the future."

Coard says the career of a British deejay might last on average five to seven years. He still has three who have worked for him since Europa International DJ began operations.

Now Coard plans to open a London office to help meet the demand for deejays in Europe. He is talking to Radio Luxembourg on the possibility of the station's famous roadshow touring Denmark, and has several well-known British deejays working Danish discos, including Tom Browne from Radio One and former Luxembourg deejay Chris Carrie.

Disco Skating Keys Hawaii Fund Raiser

By DON WELLER

HONOLULU—For the first time in its existence, the Muscular Dystrophy Assn. of Hawaii will be using a disco and roller skating theme to raise money for its upcoming local telethon.

The charity will be working with T.J. Discos to stage a disco and roller skating party at Blaisdell Arena from noon to noon, Sept. 2, 3. The event marks a number of firsts: the first time disco will be used in the Arena, the first time roller skating will take place in that venue, the first time the charity has used disco to raise money during its annual telethon, and the first time in Hawaii that a disco event has been scheduled to draw 6,000 persons.

"We're taking all the seats out of the bottom level of the Blaisdell Arena and blocking it into two sections," explains T.J. Johnson, president of T.J. Discos. "One section will be for disco dancing, the other for roller skating. We'll have local television coverage for the event."

Johnson emphasizes that this will replace the old dance-a-thons which Muscular Dystrophy of Hawaii used to use. He feels that the concept has the potential to be an enormous money-maker in addition to offering Hawaii what might be the biggest disco party ever.

"We're also offering at this event a holographic sound system," adds (Continued on page 48)



LE CLIQUE ENTERTAINS—Members of the Le Clique troupe of traveling disco entertainers strut their stuff at Roseland Ballroom, N.Y., during a recent concert there by Fantasy Records artist Sylvester.

SETTING UP SPECIAL TRAIN

Is Buffalo Gig World's Largest?

By JIM BAKER

BUFFALO—The Marc Equity Corp., real estate developers in suburban West Seneca, N.Y., are underwriting a \$135,000 one-night party Sept. 8 in the Buffalo Convention Center which is being billed as "The World's Largest Disco."

With tickets priced at \$18 and \$15 (in the U.S.), some 13,000 are expected to join in the gala six-hour affair featuring 45-minute sets by disco queen Gloria Gaynor, the Trammps and the Canadian disco duo, the Raes.

The master plan even features a New York-to-Buffalo Amtrak "Disco Express" on the day of the event. The train would leave New York in the morning, stop at Albany, Syracuse and Rochester along the way and pull into Buffalo on time for the disco party's start at 10 p.m.

"They'll disco in, party and sleep on the way back," says Glenn Arnette III, the promoter and Convention Center director. "This will be

the Woodstock of disco. We're doing everything first class.

"It's not supposed to be a concert," Arnette elaborates. "It's a larger-than-life event. It's the world's largest disco. There's no question about it, and that includes the one held in Madison Square Garden."

Two-thirds of the proceeds will go to the United Way and the rest to the Convention Center, according to Marc Equity president Robert N. Richter.

Even the disk jockeys—or at least all but one—will be imported. They include Bobby "D.J." Guttadaro of New York, T.J. Johnson of Honolulu, Wally McDonald of Toronto's Heaven Club, Mike Lewis of Studio One in Los Angeles and a yet-to-be-selected Buffalo personality.

A 30,000-watt sound system is being installed by Unistage of Buffalo. Litelab of Buffalo is providing the lighting show and special effects

for the 64,000 square foot dance floor.

The "Soap Factory" television show, based in New York, will tape the event for potential use as an hour and two half-hour specials later in the year.

Buffalo's WKBW-TV is inviting 500 national advertising clients and executives to the party for the unveiling of its 1979-80 ABC-TV season and a "Salute to Buffalo." And the major record labels will be represented.

One of the major attractions to disco enthusiasts is the invitational Disco Dance Championships, sanctioned by Dance On America and the EMI Corp. Earlier in the day, that competition and a teen disco dance-off will be held at the Sheraton Inn (Buffalo East) for six hours. Winners will perform that night at the Convention Center.

Give-aways include T-shirts and (Continued on page 46)



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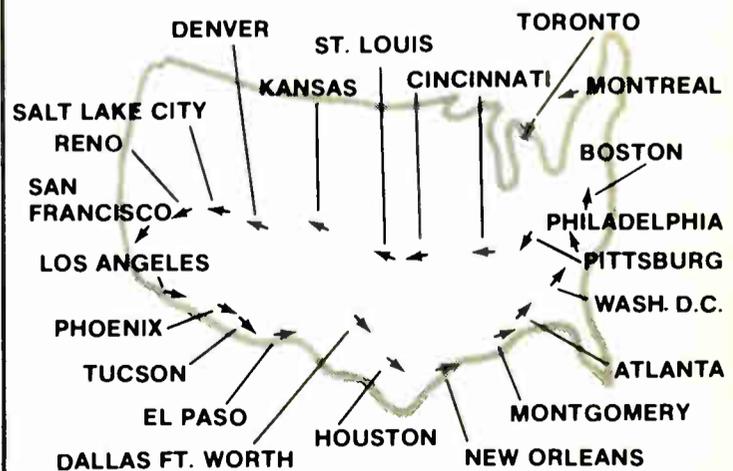
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Propose a Concert Series For New Orleans

Club DJs Vs. Radio DJs Via Arizona Battleground

By AL SENIA

PHOENIX—Top club and radio DJs will square off in this city's first-ever Battle Of The DJs on three successive Sundays beginning Sunday (9) at Star Systems disco in Tempe.

The event is sponsored by Salty Dog Productions, a local firm, and the International Disco Training Institute of Phoenix.

"We were prompted to do this because people don't realize what DJs

are going through. Their job is not as easy as it looks," says Jim Kumas of Salty Dog. "This will give people an idea of what we actually do for a living. It's an art."

On Sept. 9 and 16 patrons will watch two separate groups of four DJs compete in 45-minute-long sets. The winner from each of the two groups will compete in a final run-off the night of Sept. 16.

The winner of the competition will be awarded a trophy, Kumas says.

Admission to each of the three events for the general public will be \$5.

Among the Arizona spinners slated to appear are Hubert Charles (Hisco Disco), Jay Malazgar (Bogart's), Kelley Brown (Bobby McGee's Conglomeration), Bob Baldwin (Ride & Rock Ranch & Disco), Kirk Gonzalez (Tommy's) and Rick Nuhn, P.D. of KXTC-FM (Disco 92).

By KELLY TUCKER

NEW ORLEANS—The Crescent City may get its first series of disco concerts soon as a newly formed production company has secured a long-term lease with the massive Civic Theatre Discotheque here and plans to stage concerts and tape a syndicated disco show.

The production company, titled Main Man Productions, is headed by local concert promoter Paul Lentz and partner Fred Radtke, who will be in charge of the technical details.

The pair signed the lease with the Civic Theatre in July, with plans of holding two concerts per week beginning in mid-September. They also plan to expand the disco's seating capacity from 1,200 to 2,000 by installing seats in an unused balcony.

"We are committed to producing 100 shows per year," says Lentz, "and we feel that this is the ideal facility for concerts. As a matter of fact, at the recent Billboard Disco Forum in New York, three panelists that I know of specifically mentioned the Civic Theatre in New Orleans as being ideal for concerts."

"As any agent or manager who has worked, or wanted to work the New Orleans area knows, there is frequently no suitable facility readily available for specific dates. With the Civic under our umbrella, we feel we are the answer for acts which want to play a beautiful facility in this city. A tremendous sound system, great theatrical lighting and excellent acoustics make this a great hall for both artist and patron," states Lentz.

Surprisingly, few concerts have been staged at the Civic Theatre since its Dec. 1, 1977 opening. Its only disco concert was a Grace Jones show, which remains the only concert by a disco artist in a discotheque ever held in New Orleans.

Lentz says the facility will remain open as a disco on non-concert evenings, and that dancing will begin immediately after the concert performances.

The planned TV show, yet unnamed, is also scheduled to begin in mid-September. It will be a 30-minute program taped the day before or after one of the disco concerts so the act can also perform on the show. Lentz says he and Radtke are negotiating with three syndicators, and have reached an agreement with a production team that is producing a disco show elsewhere in the country.

"I've seen most of the disco shows in the country, and feel that this one can be a step above all that are on the market now," says Lentz. "One of the things that will make it better is the lifestyle of the people in New Orleans. People here are more flamboyant and less inhibited than people in other parts of the nation. I think that will reflect in the show. It'll be like a carry-over from Mardi Gras."

"To begin with, it'll basically be a disco show. But if the public's taste in music changes from disco to something else, we would also change the music on the show. So it may not end up being exclusively disco."

"I also intend producing, when possible, that which is dearest to my heart—jazz concerts. These concerts would cover a broad spectrum, everything from the big band efforts of Maynard Ferguson and Buddy Rich to the introduction of such exciting groups as Irakere, the jazz-Latin group from Cuba. What I'd like to do is a connoisseur's series, comprising perhaps a dozen or so of the

(Continued on page 47)

Promoters Touting Buffalo Gig As Maybe Biggest Yet

• Continued from page 45

whistles, a car and a Caribbean trip. Buffalo-area boutiques are setting up a "Disco-tique." A "Disco Dipper" will serve special dishes and ticket stubs from the event can be used toward purchases from Buffalo merchants.

Amoo Monogram and Embroidery Co. of Buffalo is draping "the city's largest banner" reading: "Site of the World's Largest Disco September 8. Larger Than Life Itself."

The banner, measuring 40 by 60 feet, will hang over the Convention Center's entrance.

Hoffman Press of Buffalo is running off 25,000 copies of a special poster featuring Buffalo models and photographers and executed by Chuck Schmidt of Los Angeles, who produced the main advertising campaign for "Star Wars."

The first 250 disco posters, hand-numbered as collectors items, will be sold at \$2 apiece the night of the party at the Convention Center.

The elaborate equipment will even include a holophonic (3-D) sound effect board from Billboard's Disco Forum VI at New York's Roseland—as well as T.J. Johnson's holophonic system from Honolulu.

But the question remains—is the event really as billed: The World's Largest Disco? According to Litelab salesman Bruce Walford and Unistage spokesman Bob Lovejoy, the answer is yes. Each says his company will need a week to rig the Convention Center with its equipment.

Instead of the usual 4 or 5 lighting effects panels, this disco event will employ 20. Walford points out. And

(Continued on page 48)

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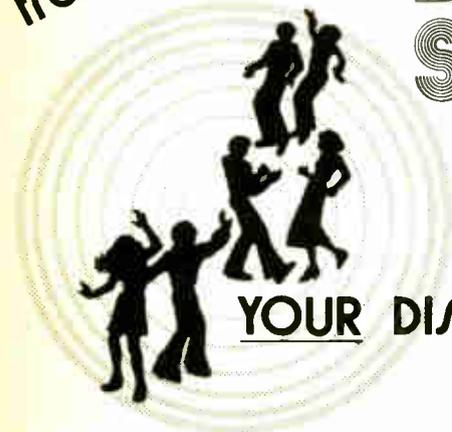
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Billboard's Disco Action

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Disco

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N'Leans Concerts

Continued from page 46
groups within, say, a 14-week period each year."

The Civic Theatre was built by the Shuberts back in 1904. Since then it's been a playhouse, an opera house, a movie house, a burlesque and now a disco. After being unused for several years, it was reopened after new owners leased the building from real estate developer Joseph Canizaro in July 1977, and spent an estimated \$250,000 on renovation.

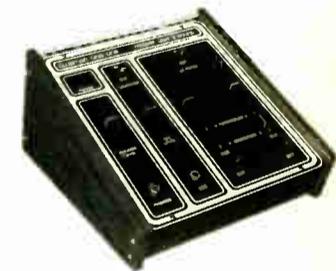
The lighting and sound systems were designed by Al Paez, president of the New Orleans Disco Assn., and Blackstone Productions of Austin, Tex.

The lighting consists of several hundred feet of chase lights, two mirrored balls surrounded by neon tubes. Diversitronic strobe lights and Par 36 spotlights which are located on the dance floor as well as throughout the club. A 15-foot metal arrow with flashing sign bulbs and four white plexiglass columns with chase lights on the inside and outside rise and lower into the dancing crowd.

The sound system is made up of eight Cerwin-Vega speakers mounted above the dance floor. The four bass speakers hang above the corners and four tweeter midrange speakers are mounted above the center.

The deejay's booth hangs above and to the rear of the dance floor. It is equipped with two Technics MK (Continued on page 48)

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*Hi/Fi Stereo Buyers Guide

SEPTEMBER 8, 1979, BILLBOARD

ATLANTA

- This Week
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 6 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 8 CRANK IT UP—Peter Brown—TK (12-inch)
 - 9 THE GROOVE MACHINE—Bohannon—Mercury (12-inch)
 - 10 THE BREAK—Kat Mandu—TK (12-inch)
 - 11 GROOVE ME—Fern Kinney—TK (12-inch)
 - 12 STAND UP, SIT DOWN—AKB—RSO (12-inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 14 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12-inch)

BALT./WASHINGTON

- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
 - 5 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 6 THE BREAK—Kat Mandu—TK (12-inch)
 - 7 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 8 GROOVE ME—Fern Kinney—TK (12-inch)
 - 9 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 10 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)
 - 11 LOVE INSURANCE—Front Page—Panorama (12-inch)
 - 12 LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch)
 - 13 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 14 ON YOUR KNEES—Grace Jones—Island (12-inch)
 - 15 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)

BOSTON

- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 3 YOU CAN DO IT—Al Hudson & the Partners—MCA (12-inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 5 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 7 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 8 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 9 GOOD TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'—Chic—Atlantic (LP/12-inch)
 - 10 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
 - 11 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 12 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
 - 13 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 14 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
 - 15 STAND UP, SIT DOWN—AKB—RSO (12-inch)

CHICAGO

- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 6 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 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 THE BREAK—Kat Mandu—TK (12-inch)
 - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 14 ROCK IT—Lips Inc.—Casablanca (12-inch)
 - 15 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)

DALLAS/HOUSTON

- This Week
- 1 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 2 THE BREAK—Kat Mandu—TK (12-inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 5 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 7 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 8 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
 - 9 STAND UP, SIT DOWN—AKB (12-inch)
 - 10 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
 - 11 GROOVE ME—Fern Kinney—TK (12-inch)
 - 12 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
 - 13 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 14 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
 - 15 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)

DETROIT

- This Week
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 3 THE BOSS—all cuts—Diana Ross—Motown (LP/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 YOU CAN GET OVER/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 7 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 8 YOU CAN DO IT—Al Hudson & the Partners—20th Century (LP/12-inch)
 - 9 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
 - 10 THE BREAK—Kat Mandu—TK (12-inch)
 - 11 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 12 LOVE INSURANCE—Front Page—Panorama (12-inch)
 - 13 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
 - 14 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (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 (12-inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 5 THE BREAK—Kat Mandu—TK (12-inch)
 - 6 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 7 RISE—Herb Alpert—A&M (12-inch)
 - 8 GROOVE ME—Fern Kinney—TK (12-inch)
 - 9 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 10 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
 - 11 STAND UP, SIT DOWN—AKB—RSO (12-inch)
 - 12 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
 - 13 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 14 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 15 SAVE YOUR LOVE FOR ME—Space—Casablanca (LP/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 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 4 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 5 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 6 GROOVE ME—Fern Kinney—TK (12-inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 8 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 9 THE BREAK—Kat Mandu—TK (12-inch)
 - 10 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 11 STAND UP, SIT DOWN—AKB—RSO (12-inch)
 - 12 GOOD TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'—Chic—Atlantic (LP/12-inch)
 - 13 SAVAGE LOVER—The Ring—Vanguard (12-inch)
 - 14 RISE—Herb Alpert—A&M (12-inch)
 - 15 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)

NEW ORLEANS

- This Week
- 1 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 2 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 3 THE BREAK—Kat Mandu—TK (12-inch)
 - 4 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 6 GROOVE ME—Fern Kinney—TK (12-inch)
 - 7 GOOD TIMES/MY FEET KEEP DANCING/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12-inch)
 - 8 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 10 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 11 WORLD WIDE PARTY—all cuts—Max Berlin—Emergency (LP)
 - 12 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
 - 13 KEEP IT ON ICE—Crisette—AVI (LP)
 - 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12-inch)
 - 15 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)

NEW YORK

- This Week
- 1 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 2 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 4 GROOVE ME—Fern Kinney—TK (12-inch)
 - 5 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
 - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 9 YOU CAN GET OVER/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 10 THE BREAK—Kat Mandu—TK (12-inch)
 - 11 GOOD TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'—Chic—Atlantic (LP/12-inch)
 - 12 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 14 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP)
 - 15 STAND UP, SIT DOWN—AKB—RSO (12-inch)

PHILADELPHIA

- This Week
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 2 STAND UP, SIT DOWN—AKB—RSO (12-inch)
 - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 4 GROOVE ME—Fern Kinney—TK (12-inch)
 - 5 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 7 GOOD TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'—Chic—Atlantic (LP/12-inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 9 RISE—Herb Alpert—A&M (12-inch)
 - 10 YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch)
 - 11 WE ALL NEED LOVE—Troiano—Capitol (12-inch)
 - 12 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
 - 13 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP)
 - 14 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)
 - 15 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)

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—RSO (12-inch)
 - 4 LET YOUR BODY RUN—Francis Simone—B. C. Records (12-inch)
 - 5 AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12-inch)
 - 6 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 7 TUMBLE HEAT—Michele Freeman—Polydor (12-inch)
 - 8 RED HOT—Taka Boom—Ariola (12-inch)
 - 9 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 10 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
 - 11 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
 - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 13 PUT YOUR FEET TO THE BEAT/BAD REPUTATION—The Ritchie Family—Casablanca (LP)
 - 14 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
 - 15 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)

PITTSBURGH

- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 3 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
 - 4 THE BREAK—Kat Mandu—TK (12-inch)
 - 5 STAND UP, SIT DOWN—AKB—RSO (12-inch)
 - 6 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 10 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 11 GROOVE ME—Fern Kinney—TK (12-inch)
 - 12 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 13 I GOT THE HOTS FOR YA—Double Exposure—Salsoul (LP)
 - 14 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 15 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12-inch)

SAN FRANCISCO

- This Week
- 1 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 2 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 3 THE BOSS—all cuts—Diana Ross—Motown (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 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12-inch)
 - 7 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
 - 8 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 9 GROOVE ME—Fern Kinney—TK (12-inch)
 - 10 GET UP AND BOOGIE—Freddie James—Warner (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/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 14 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)
 - 15 MOVE ON UP, UP, UP, DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)

SEATTLE/PORTLAND

- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
 - 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
 - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
 - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 5 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
 - 6 CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch)
 - 7 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
 - 8 THE BREAK—Kat Mandu—TK (12-inch)
 - 9 GROOVE ME—Fern Kinney—TK (12-inch)
 - 10 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 11 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch)
 - 12 THE MAIN EVENT—Barbra Streisand—Columbia (12-inch)
 - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
 - 14 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch)
 - 15 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)

MONTREAL

- This Week
- 1 THIS TIME BABY—Jackie Moore—CBS (12-inch)
 - 2 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 3 POP MUZIK—M—WEA (12-inch)
 - 4 SAVAGE LOVER—The Ring—London (12-inch)
 - 5 COME TO ME—France Joli—Capitol (12-inch)
 - 6 THE BREAK—Kat Mandu—RCA (12-inch)
 - 7 FRENCH BOY—Garçon—London (LP)
 - 8 THE BOSS—Diana Ross—CBS (12-inch)
 - 9 CRANK IT UP—Peter Brown—CBS (12-inch)
 - 10 PUT YOUR FEET TO THE BEAT—Ritche Family (LP)
 - 11 HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (LP)
 - 12 INTRO DISCO—Discotheque—Solo (LP)
 - 13 WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—RCA (12-inch)
 - 14 SWAY—Mighty Pope—Quality (LP)
 - 15 NEVER GONNA BE THE SAME—Ruth Waters—RCA (12-inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco

N'Leans Concerts

• Continued from page 47

11 1500 turntables with LED readout control and a Clubman 4 mixer. The DJs are Todd Acomb, Jay Nissel and head DJ Frank DeVay.

The Civic Theatre's auditorium area was restored by interior designer Charles Gresham before its reopening as a discotheque. He gave it an overall light gray paint job, preserving a chalky white finish for the Beaux Art filigree along the balcony and stage fronts. Charles Reinike, a local artist, restored the gold leaf which trims the masks of comedy and tragedy and the proscenium arch.

The orchestra and lower box level seats were torn out to make room for white-topped tables and gleaming metal chairs. In the lower balcony there are no tables or chairs, only cushions on the carpeted floor for exhausted dancers, and marble slabs to hold their drinks.

There are five bars, one on the second level and four on the main floor. One is located in the orchestra pit. Another, called the celebrity bar, is in a room in the back of the theatre where the walls are covered with photographs of stars such as Tallulah Bankhead, Tyrone Power and others who once performed in the building.

The Civic Theatre is open Tuesday through Saturday from 9 p.m. to 5 a.m. Tuesday is roller disco night. Admission is free on weekdays and \$3 on weekends, when as many as 2,800 dancers visit the club to pound away on its 12,000 square foot polished aluminum dance floor.

Buffalo Gig

• Continued from page 46

instead of one electrical starburst display eight feet tall, this one will showcase a pair of 25-footers.

Further, instead of having one cannon firing confetti at 45 pounds per square inch 20 feet over the crowd, this party will have four at 100 pounds per square inch capable of a 60-foot range, according to Walford.

Twice as many light sequences as are normally used in clubs will be employed at this event, he adds, estimating 20 miles of cable and 80,000 watts of power will be required.

"We're concerned with the energy shortage, but Glenn wanted the world's largest and you don't get that by scrimping," Walford says. "Besides, it's for a worthy cause."

In addition to Unistage's 30,000-watt disco system, performers on stage will use a 6,000-watt system. And, according to Lovejoy, a special power source service is being installed to accommodate the entire event.

"As far as we know, it's the largest system ever assembled for the playing of records," Lovejoy says. "I estimate we'll draw 75,000 watts of power to run it. We're building a special distribution panel to handle it."

"The Convention Center has about a half million cubic feet that we have to energize with the disco beat. Really, I think it has everything going for it. And everything is being done properly."

Disco Skating

• Continued from page 45

Johnson. "It's the Duko sound system which we premiered at Roseland Ballroom in New York City during the Billboard Forum VI. It's basically an 8-channel overhead system using 8 JBL-4343 four-way speaker systems.

"Four of them are suspended 20 feet in the air, four are 8 feet in the air, and all the bass elements are on the ground. There's a computerized processor which randomly throws the sound on any one of the eight suspended speakers.

"In addition to that, local merchants have donated door prizes, we've got a fashion show slated, we'll be using 40 of Hawaii's disco deejays each working 30-minute shifts during the telethon, and we'll be using 20 celebrity spinners to answer the telephones."

Admission will be a \$3 contribution for adults, \$1 for children under 12, with all proceeds going to Muscular Dystrophy of Hawaii.

Billboard

Billboard SPECIAL SURVEY For Week Ending 9/8/79

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S) Artist Label	This Week	Last Week	Weeks on Chart	TITLE(S) Artist Label
★	3	9	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874	★	50	70	SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370
2	1	12	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1	★	51	72	3 WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
3	2	12	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994	★	52	74	2 TUMBLE HEAT—Michele Freeman—Polydor (12-inch) PDD 514
★	7	5	COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP) PRL 12170	★	53	75	3 CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
5	4	11	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827	★	54	76	2 LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC-35632
★	8	6	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	★	55	77	2 ROCK IT—Lipps, Inc.—Casablanca (12-inch*)
5	10	10	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857	★	56	25	11 NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824
★	9	15	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103	★	57	—	1 POP MUZIK—M—Sire (12-inch) DSRE 8887
★	10	5	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	★	58	—	1 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707
10	6	12	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12-inch) 16003/DSKO 192	★	59	—	1 E=MC ² —all cuts—Giorgio—Casablanca (LP) NBLP 7169
11	11	13	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991	★	60	71	4 ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
★	14	6	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	★	61	31	21 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167
★	15	8	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS	★	62	29	17 RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010
★	26	5	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	★	63	35	10 OVER AND OVER—Disco Circus—Columbia (LP/12-inch*) JC 36049
15	27	4	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	64	68	4 LOVE THANG—First Choice—Salsoul (12-inch) GG 502
16	16	13	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch) AA 1136/13926	★	65	61	4 BOOGIE CITY—Phil Hurt—Fantasy (12-inch) D-134
★	19	7	RISE—Herb Alpert—A&M (12-inch) SP 12022	★	66	67	8 THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
★	37	3	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★	67	57	6 I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch*) NBLP 7159
19	17	15	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156	★	68	73	3 SAVE YOUR LOVE FOR ME—Space—Casablanca (LP/12-inch*) NBLP 7131
★	20	4	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	★	69	80	2 DANGER—Greg Diamond—TK (12-inch) TKD 408
★	21	6	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513	★	70	—	1 OOOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706
★	22	6	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026	★	71	—	1 I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008
23	24	8	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777	★	72	—	1 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594
24	13	9	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch*) JS 36115	★	73	45	16 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976
25	20	17	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987	★	74	47	9 TELL EVERYBODY—Herbie Hancock—Columbia (12-inch) 43-11019
26	18	11	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23	★	75	51	13 WANT ADS—Ullanda—Ocean (12-inch) OR 7500
27	12	14	CRANK IT UP—Peter Brown—TK (12-inch) TDK 151	★	76	39	11 JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12-inch*) SA 8520
★	38	6	DON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch) TKD 407	★	77	53	15 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)
★	29	33	5 AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12-inch) FLY 3103/13924/13923	★	78	78	2 KEEP IT ON ICE—Croisette—AVI (LP) 6066
★	30	4	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★	79	65	13 IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510
★	31	4	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	★	80	64	22 POUSSÉZ—all cuts—Poussez—Vanguard (LP) VSD 79412
★	32	4	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8-2778	★	81	66	9 LOVE IS ON THE WAY—Sweet Inspirations—RSO (12-inch) RSS 304
★	33	5	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513	★	82	52	8 GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
★	54	3	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	★	83	46	9 GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch) KR D 71279
35	21	16	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12-inch) BSK 333/WBSD 8820	★	84	62	9 WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408
36	22	14	H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch) TCD 76	★	85	79	4 DO IT GOOD—Taste Of Honey—Capitol (LP/12-inch*) SOO 11951
★	48	7	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921	★	86	55	9 FIRST TIME AROUND—Skyy—Salsoul (12-inch) Remix SG 215
★	44	6	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304	★	87	—	1 GOT TU GO DISCO—Patti Brooks—Casablanca (12-inch*)
39	28	19	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020	★	88	—	1 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP) F 9580
★	49	4	WE ALL NEED LOVE—Troiano—Capitol (12-inch) 8518	★	89	—	1 MAINLINE—Black Ivory—Buddah (12-inch) BDS 5722
★	58	4	ON YOUR KNEES—Grace Jones—Island (12-inch) DISD 8869	★	90	—	1 LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137
★	59	3	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	★	91	—	1 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
★	60	3	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP) NBLP 7166	★	92	—	1 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
44	23	19	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014	★	93	—	1 I JUST CAN'T STOP DANCING—Jean Wells—TEC (12-inch) TEC 60
45	36	9	COME AND GET IT ON—Soccer—Salsoul (12-inch) SG 217	★	94	—	1 FORCES OF THE NIGHT—D.C. La Rue—Casablanca (LP) NBLP 7160
46	42	8	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118	★	95	—	1 WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch) WES 22122
★	56	6	LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch) BC 4001	★	96	—	1 COME INSIDE MY LOVE—Bonnie Oliver—LeJoint/London (12-inch) 3017
★	63	4	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	★	97	—	1 LADY'S NIGHT—Kool & The Gang—Delite (LP/12-inch*) DSR 9513
★	69	3	IT'S A DISCO NIGHT—Isley Brothers—Teaneck (LP/12-inch) PZ 36077/428-2289	★	98	—	1 MUSIC MACHINE—Joel Diamond—Casablanca (LP) NBLP 7168
★	69	3	IT'S A DISCO NIGHT—Isley Brothers—Teaneck (LP/12-inch) PZ 36077/428-2289	★	99	—	1 HAVE A REAL GOOD TIME—Afro-Cuban—Arista (12-inch) CP 706
★	69	3	IT'S A DISCO NIGHT—Isley Brothers—Teaneck (LP/12-inch) PZ 36077/428-2289	★	100	—	1 SHANGHAIED—lectric funk—Blockbuster (12-inch) 69

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

World Radio History

SEPTEMBER 8, 1979, BILLBOARD

INTERNATIONAL DISCO TRAINING INSTITUTE

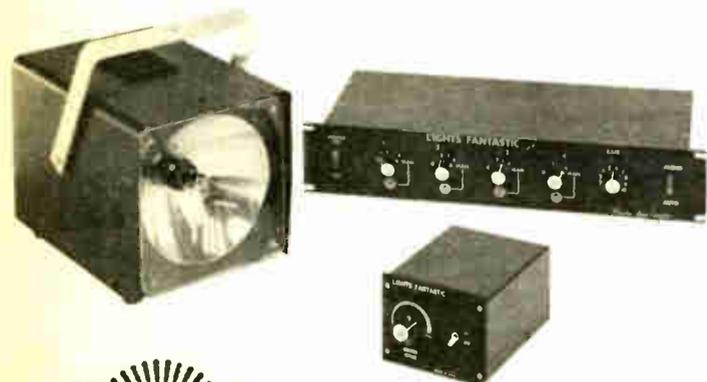
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Country

Record Number Of Country Specials

• Continued from page 4

Cates. The show will air in the spring and will feature the twosome in front of various Russian audiences.

In addition, Dolly Parton recently signed a deal with NBC. The popular artist will headline several specials for the network over the next few years.

The Christmas season, which has become a boom in recent years, bringing many country-oriented musical specials to the small screen, will include (in addition to the Cash special) a new musical called "A Country Christmas Carol." Produced by the Cates brothers, the show is based on Dickens' "A Christmas Carol" and stars Hoyt Axton, Barbara Mandrell, Lynn Anderson, Larry Gatlin, Mel Tillis, the Statler Brothers, Danny Davis and Tennessee Ernie Ford.

Also scheduled for fall is a tribute to Maybelle Carter. With a title that may be as long as the show itself, the stanza is a tribute to the many accomplishments Carter made to the country music world.

Titled "The Lynn Anderson, Carter Family, Johnny Cash, Ray Charles, Larry Gatlin, Emmylou Harris, Waylon Jennings, Kris Kristofferson, Willie Nelson, Linda Ronstadt Tribute... The Unbroken Circle: A Country Celebration of the Music of Mother Maybelle Carter," the show was taped in Nash-



RARE MERLE—MCA recording artist Merle Haggard made a rare television appearance recently on "Good Morning America," singing his country classic, "Today I Started Loving You Again." Haggard is shown chatting with host David Hartman after his performance on the ABC-TV program.

ville and Los Angeles and features many songs sung by Carter.

Taping on Oct. 2 from Ford's Theatre in Washington, will be "The 1970's—The Explosion Of Country Music." Scheduled to air on NBC Oct. 16, the show features Dolly Parton, Eddie Rabbitt, Glen Campbell, Johnny Cash, Roy Clark, Loretta Lynn, Larry Gatlin, Ronnie Milsap, Dottie West, Tammy Wynette, Mel Tillis, Ray Stevens, Freddy Fender, Tom T. Hall, Charlie Rich, the Statler Brothers, the Oak Ridge Boys, Bill Monroe and Sen. Robert Byrd.

In addition to special shows, country artists have been highly visible through appearances on the various talk shows. The success of many country artists have prompted both Mike Douglas and Dick Cavett to bring their shows to Nashville in an effort to tap the wealth of local talent.

Other shows that feature country talent include "The Tonight Show,"

"The Merv Griffin Show," "The Phil Donahue Show," and "Dinah," who has presented several "theme" shows involving music personalities.

One of the first forms of country talent visible on tv has been the various award shows, including the Country Music Assn.'s annual telecast in October, the Academy of Country Music show that just went into prime-time this past year, and the Music City News awards show which has been syndicated throughout the country for the past four years.

Dramatic tv series are picking up on the use of country entertainers. CBS' "Dukes Of Hazzard" features the music of Waylon Jennings, as well as Jennings' narration throughout the show. The series also utilizes country artists in a dramatic role including Stella Parton, Mel Tillis, and in an upcoming episode, Loretta Lynn.

ABC's "The Love Boat" and

"Fantasy Island" have utilized Minnie Pearl and Freddy Weller, with Weller getting a shot at singing his song "Fantasy Island" on that show. "WKRP In Cincinnati," a comedy series, featured Hoyt Axton recently and afforded him the opportunity to sing his single "Della And The Dealer" at least twice during the show. Eventually, the song was a major country hit.

Another aspect of tv that has proven effective for country artists has been syndicated shows. The shows, many of which come out of Nashville, feature established artists and also give an opportunity to new up-and-coming artists. There are several half hour syndicated shows that promote new and established country music including "The Porter Wagoner Show," "Marty Robbins' Spotlight," "That Nashville Music," "Pop Goes The Country," and "Nashville On The Road."

In addition, the most successful country-oriented tv show in syndication is "Hee-Haw." Originally starting out in prime time on the CBS network, the show was dropped by the network and immediately went into syndication. NBC recently aired a two hour special celebrating "Hee-Haw's" 10th anniversary.

The producers of "Hee-Haw" recently developed a spin-off series for syndication titled "Hee-Haw Honeys." The show features several of the cast members from "Hee-Haw" and presents one musical guest each week. Guests have included Conway Twitty, Dottie West, Moe Bandy and Johnny Paycheck.

Morning news shows such as "Today" and "Good Morning America" have found an audience for country entertainers. Kenny Rogers and Dottie West have performed on "Today," while the show's co-host Jane Pauley recently pulled off an interview with Waylon Jennings which will air Thursday (6), Merle Haggard, as well as other country artists, has been interviewed by David Hartman on "Good Morning America."

In addition, "Captain Kangaroo," the early morning children's show, has taped shows in Nashville at Opryland, and featured country artists including Brenda Lee, Tom T. Hall and Webb Pierce.

These shows, along with others now on the drawing boards or in pre-production states, indicate a developing trend toward making country a staple entertainment package on tv.

Heavy Agenda At Oct. 8-10 CMA Parley

NASHVILLE—Discussions ranging from the effects of the gasoline shortage to putting together a major country festival will be the topics tackled at the 1979 CMA Talent Buyers Seminar to be held in Nashville at the Radisson Hotel, Oct. 8-10.

The seminar will feature speeches and discussions on the following topics:

- "Changing American Lifestyles: Implications For Marketing Strategy," presented by Dr. Roger O. Blackwell, Ohio State Univ., one of the country's foremost authorities on cultural and marketing trends.

- "Promotion—The Key Unlocking Your Markets." Five industry professionals, each with a different target market, view the artist. This panel will discuss the different promotional strategies they use to capture their present and future markets.

- "I Can't Make It—My Bus Ran Out of Gas." Effects of the gasoline shortage on the planning and production of concerts.

- "Aspects Of Putting Together A Major Country Festival."

The speakers addressing the seminar include Bob Babisch, Milwaukee Summer Festival; Dick Blake, Dick Blake International; Jimmy Bowen, Elektra/Asylum Records; Mervyn Conn, Wembley Festival; Alex Cooley, Alex Cooley Organization; Jim Halsey, Jim Halsey Co.; Sonny James, Jack Johnson, Jack D. Johnson Talent; Ken Krage, Ken Krage and Co.; Louis Messina, Pace Concerts; Glenn Reeves, Wheeling Jamboree; Joe Sullivan, Sound Seventy Corp. and Cliff Wallace, Von Braun Civic Center.

Tentative workshop topics for the

Ford Theatre In D.C. Scene For 1st Country Concert; NBC-TV Sets Special

By KIP KIRBY

NASHVILLE—For the first time in its century-long existence, the historic Ford's Theatre in Washington, D.C., will be the site of a star-studded country music extravaganza, which is also due to be filmed for presentation as a prime-time network tv special.

Titled "Celebration Of Country Music," the event takes place Oct. 2 as a \$250-a-ticket fund-raising benefit for the Ford's Theatre, which is dedicated to producing native American plays.

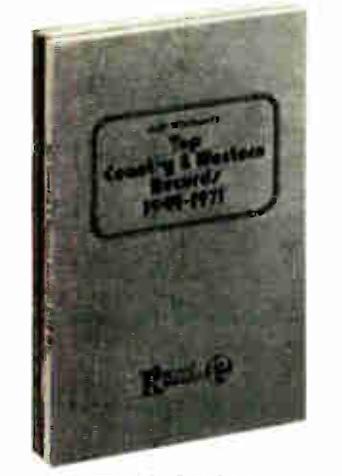
Headlining the all-star cast of performers will be Dolly Parton, Eddie Rabbitt, Barbara Mandrell, Loretta Lynn, the Oak Ridge Boys, Larry Gatlin, Dottie West, Johnny Cash,

seminar include: negotiating concession sales, putting together a stage and lighting package, a record producer's view of the marketplace, talent prices, ticket prices and crossover crowd/crossover artist.

There will be a special early registration price for those registering before Sept. 15. Those planning to attend should contact the Country Music Assn., 7 Music Circle North, Nashville, Tenn. 37203.

World Radio History

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SEPTEMBER 8, 1979, BILLBOARD

Billboard Hot Country 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))
Rank	Change	Position	Rank	Change	Position			Rank	Change	Position	Rank	Change	Position		
1	★	2	9	35	37	6	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Tree, BMI)	69	74	3	★	NEW ENTRY	3	I KNOW A GOOD THING WHEN I FEEL IT—Pia Zadora (B. Springfield), Warner/Curb 49065 (House Of Gold, BMI)	
2	★	3	9	36	38	7	YOU'RE MY JAMAICA—Charley Pride (K. Robbins), RCA 11655 (Pi-Gem, BMI)	70	★	NEW ENTRY	70	★	NEW ENTRY	4	SAIL ON—Tom Grant (L. Riche, Jr.), Republic 045 (Jobete/Commodores, ASCAP)
3	★	4	10	37	42	5	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)	71	61	14	★	NEW ENTRY	14	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocephus, BMI)	
4	★	5	9	38	45	3	JUST GOOD OL'BOYS—Moe Bandy & Joe Stampley (A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI)	72	★	NEW ENTRY	72	★	NEW ENTRY	11	MIDNIGHT LACE—Big Al Downing (B.A. Downing), Warner Bros 49034 (Al Gallico/Metaphor, BMI)
5	★	5	1	39	55	4	HEARTBREAK HOTEL—Willie Nelson & Leon Russell (M. Axton), Columbia 3-11023 (Tree, BMI)	73	52	11	★	NEW ENTRY	11	SOMEDAY MY DAY WILL COME—George Jones (E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Window, BMI)	
6	★	9	6	40	56	3	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall-Clement, BMI)	74	47	7	★	NEW ENTRY	7	GUESS WHO LOVES YOU—Mary K. Miller (R. Van Hoy, D. Allen), RCA 11665 (Tree/Duchess/Posey, BMI)	
7	★	8	8	41	69	2	YOUR KISSES WILL—Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold, BMI)	75	62	12	★	NEW ENTRY	12	I LOVE HOW YOU LOVE ME—Lynn Anderson (L. Kolber, B. Mann), Columbia 3-11006 (Screen Gems-EMI, BMI)	
8	★	14	6	42	6	11	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi-Gem, BMI)	76	54	13	★	NEW ENTRY	13	BARSTOOL MOUNTAIN—Moe Bandy (D. Tankersley, W. Carson), Columbia 3-10974 (Rose Bridge, BMI)	
9	★	12	8	43	11	10	MY SILVER LINING—Mickey Gilley (R. Murrah, T. Murrah), Epic 8-50740 (Blackwood/Magic Castle, BMI)	77	65	6	★	NEW ENTRY	6	IT'S SUMMER TIME—less Garron (C. Fields), Charta 136 (NSO) (Mr. Mort, Music Craftshop, ASCAP)	
10	★	15	8	44	7	13	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)	78	88	2	★	NEW ENTRY	2	HERE I GO AGAIN—Dorsey Burnette (D. Burnette, J. Cunningham), Elektra 46513 (Six Continents, BMI/World Song, ASCAP)	
11	★	13	11	45	10	11	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)	79	89	2	★	NEW ENTRY	2	I NEVER LOVED ANYONE LIKE I LOVE YOU—Louise Mandrell (R. C. Bannon), Epic 9-50752 (Warner/Tamereane, BMI)	
12	★	16	6	46	26	10	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)	80	79	4	★	NEW ENTRY	4	WITHOUT YOU—Susie Allanson (P. Ham, T. Evans), Elektra 46503 (Apple, ASCAP)	
13	★	19	5	47	24	11	BEFORE MY TIME—John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)	81	★	NEW ENTRY	81	★	NEW ENTRY	2	HOT STUFF—Jerry Reed (J.R. Hubbard), RCA 11698 (Vector, BMI)
14	★	20	5	48	57	5	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley (T. Seals, D. Rice/D. Linde), RCA 11679 (Danor, BMI)/(Combine, BMI)	82	★	NEW ENTRY	82	★	NEW ENTRY	2	HANGIN' IN AND HANGIN' ON—Buck Owens (B. Owens), Warner Bros. 49046 (Blue Book, BMI)
15	★	18	8	49	59	5	DADDY—Donna Fargo (D. Fargo), Warner Bros. 8867 (Prima Donna, BMI)	83	66	12	★	NEW ENTRY	12	ALL AROUND COWBOY—Marty Robbins (M. Robbins), Columbia 3-11016 (Mariposa, BMI)	
16	★	22	5	50	40	8	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi-Gem, BMI)	84	84	4	★	NEW ENTRY	4	LIFE GOES ON—Charlie Rich (M.A. Rich), United Artists 1307 (Maka Million, BMI)	
17	★	17	10	51	44	10	FOOLS FOR EACH OTHER—Johnny Rodriguez (J. Rodriguez, B. Boling), Epic 9-50735 (Hallnote/Bus Ride, BMI)	85	53	11	★	NEW ENTRY	11	I CAN'T SAY GOODBYE TO YOU—Becky Hobbs (B. Hobbs), Mercury 55062 (Al Gallico, BMI)	
18	★	27	4	52	48	12	DREAM ON—The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)	86	86	4	★	NEW ENTRY	4	TAKE GOOD CARE OF MY LOVE—Max Brown (M. Brown), Door Knob 9-105 (WIG) (Chip "N" Dale, ASCAP)	
19	★	28	4	53	49	14	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)	87	71	14	★	NEW ENTRY	14	YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts), RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI)	
20	★	20	8	54	51	10	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C. Rich), Elektra 46067 (Knox, BMI)	88	★	NEW ENTRY	88	★	NEW ENTRY	3	THAT'S YOU, THAT'S ME—Dawn Chastain (H. House Of Gold, BMI)
21	★	23	10	55	60	5	ALL I WANT AND NEED FOREVER—Vern Gosdin (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)	89	91	3	★	NEW ENTRY	3	THANK YOU FOR THE ROSES—Kitty Wells (J. Anglin), Ruboca 122 (Ruboca, BMI)	
22	★	25	6	56	80	2	IF I FELL IN LOVE WITH YOU—Rex Allen Jr. (R. VanHoy), Warner Bros. 49020 (Tree, BMI)	90	93	2	★	NEW ENTRY	2	MAYBE I'LL CRY OVER YOU—Arthur Blanch (E. Britt), Ridgely 00479 (Century 21) (Southern, ASCAP)	
23	★	33	4	57	67	4	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)	91	73	8	★	NEW ENTRY	8	IT'S TOO SOON TO SAY GOODBYE—Terri Hollowell (J. Ashley), Con Bro 156 (Wiljex, ASCAP)	
24	★	31	6	58	58	7	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)	92	92	2	★	NEW ENTRY	2	UNBREAKABLE HEARTS—Hargus Pig Robbins (A. J. Morton, D. Morgan), Elektra 46513 (Me And Sam, ASCAP/Annexa, BMI)	
25	★	30	6	59	81	2	GOODBYE—Eddy Arnold (L. Butler, B. Killen), RCA 11668 (Tree, BMI)	93	★	NEW ENTRY	93	★	NEW ENTRY	4	I GOT WESTERN PRIDE—Ray Frushay (M. Jackson), Western Pride 105 (Western Pride, BMI)
26	★	34	4	60	64	6	I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice), Ovation 1129 (Cross Keys, ASCAP/Tree, BMI)/(Jack & Bill, ASCAP)	94	★	NEW ENTRY	94	★	NEW ENTRY	2	RAMBLIN' MUSIC MAN—Charlie McCoy (R. Hicks), Monument 45-289 (Lothlorian, BMI)
27	★	29	8	61	50	9	THE LETTER—Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)	95	95	4	★	NEW ENTRY	4	YOU BROKE MY HEART SO GENTLY (It Almost Didn't Break)—Sandra Kaye (G. Stone, J. Allingham), Door Knob 9-097 (WIG) (Chip "N" Dale, ASCAP)	
28	★	36	6	62	72	3	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B. Peters), United Artists 1309 (Ben Peters, BMI)	96	★	NEW ENTRY	96	★	NEW ENTRY	10	LOVE DON'T CARE—Charlie Louvin & Emmylou Harris (D. Wayne, B. Bynum), Little Darlin' 7922 (Andite/Invasion, BMI)
29	★	35	5	63	78	3	ANOTHER EASY LOVIN' NIGHT—Randy Barlow (F. Kelly), Republic 044 (Frebar, BMI)	97	63	10	★	NEW ENTRY	10	LET'S TRAVEL—Janie Fricke (D. Steagall), Columbia 3-11029 (Texas Red, BMI)	
30	★	41	4	64	51	13	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)	98	75	14	★	NEW ENTRY	14	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI)	
31	★	32	9	65	★	NEW ENTRY	LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)	99	83	5	★	NEW ENTRY	5	RAINY DAYS AND RAINBOWS—Paul Schumacker (T. Shondell), Star Fox 779 (Troy Shondell, SESAC)	
32	★	43	3	66	★	NEW ENTRY	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 3-11066 (Larry Gatlin, BMI)	100	94	3	★	NEW ENTRY	3	I'M IN ANOTHER WORLD—Scheree (C. Deal, D. Sanders), Compass 0027 (Play, BMI)	
33	★	46	2	67	70	4	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Tosti)/(O. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI)/Chappell, ASCAP)								
34	★	39	6	68	87	2	DANCIN' 'ROUND AND 'ROUND—Diviva Newton-John (A. Mitchell), MCA 41074 (Warner-Tamereane/Ten Speed, BMI)								
							WE GOT LOVE—Mundo Earwood (M. Earwood), GMC 107 (Music West Of The Pecos, BMI)								
							THE ROOM AT THE TOP OF THE STAIRS—Stella Parton (E. Stevens, D. Tyler), Elektra 46502 (Dee/Dave/Briarpatch, BMI)								
							EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner (J. Marks), RCA 11671 (St. Nicholas, ASCAP)								
							SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)								
							CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Pam/Cham, BMI)								
							WHAT MORE COULD A MAN NEED—Tommy Overstreet (C. Rains), Elektra 46516 (ATV/Rainsongs, BMI)								
							HALF THE WAY—Crystal Gayle (B. Wood, R. Murphy), Columbia 3-11087 (Chriswood, BMI/MurfeeZonges, ASCAP)								
							THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Cram, T. DiGregorio), Epic 8-50700 (Hat Band, BMI)								
							HERE WE ARE AGAIN—The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI)								
							COCA COLA COWBOY—Mel Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Peco/Malkyle/Senor, BMI/ASCAP)								
							STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chinnichap/Careers, BMI)								
							THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI)								
							PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)								
							THAT RUN-AWAY WOMAN OF MINE—Freddie Weller (C. Putnam, D. Cook), Columbia 3-11044 (Tree, BMI/Cross Keys, ASCAP)								
							EASY—Bobby Hood (J. Fuller), Chute 0008 (Blackwood/Fullness, BMI)								
							THE DREAM NEVER DIES—Bill Anderson & The Po' Folks (R. Cooper), MCA 41060 (Welbeck, ASCAP)								
							I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP)								
							DON'T LET ME CROSS OVER—Jim Reeves (P. Jay), RCA 11564 (Troy Martin, BMI)								
							PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen), Capitol 4723 (Tree, BMI)								
							LOVE ME NOW—Ronnie McDowell (P. Kelly), Epic 9-50753 (Tree, BMI)								
							PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett (J. Pruett, J. Volinkaly), IBC0002 (Jeanne Pruett/Champion, BMI)								
							PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)								
							MY EMPTY ARMS—Ann J. Morton (K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)								
							I'M JUST A HEARTACHE AWAY—Dickey Lee (D. Lee, W. Holyfield), Mercury 55068 (Hall-Clement/Maplehill/Vogue, BMI)								
							HOUND DOG MAN—Glen Campbell (T. Stuart), Capitol 4769 (Gobion/Fancy That, ASCAP)								
							BESIDE ME—Steve Wariner (R. Goodrum), RCA 11658 (Chappell/Sailmaker, ASCAP)								
							ONCE IN A BLUE MOON—Zella Lehr (S. Lorver, J. Silbar), RCA 11648 (Bobby Goldsboro, ASCAP)								
							SOAP—D.B. McClinton (O.B. McClinton), Epic 9-50749 (Cross Keys, ASCAP)								
							I HEAR THE SOUTH CALLIN' ME—Hank Thompson (R.C. Bannon, J. Bettis), MCA 41079 (Warner-Tamereane/Sweet Harmony, BMI/ASCAP)								
							SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (Dee/Dave/Briarpatch, BMI)								
							NO MEMORIES HANGIN' ROUND—Roseanne Cash & Bobby Bare (R. Crowell), Columbia 3-11045 (Coolwell/Granite, ASCAP)								
							BABY MY BABY—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49038 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)								
							LET YOUR LOVE FALL BACK ON ME—David Houston (J. Lee), Derrick 126 (United Artists, BMI)								
							SEE YOU IN SEPTEMBER—Debby Boone (Edwards, Wayne), Warner/Curb 49042 (Vibar, ASCAP)								

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NASHVILLE MUSIC SCRAMBLE

SEPT. 17, 1979

- 1 A Fantastic & Unique golf Spectacular Sept. 17 (Monday) at 1:00 p.m. at Temple Hills Golf Course. Entrance fees \$40.00 per person. There will be an additional \$7.00 charge if you bring a guest to the banquet.
- 2 Anyone sending in an entry fee can cancel out of the tournament and receive their money back up to Sept. 7.
- 3 The entrance fee will cover green fees, carts, free beer, cold drinks, light lunch during the tournament, an evening awards banquet, plus a fabulous array of prizes.
- 4 Prizes will be awarded to teams finishing from first to seventh place. There will be 4 closest to the hole and 2 longest drive awards.
- 5 The teams will be paired up by the Tournament Committee based strictly on handicaps to establish 36 teams of relatively similar ability.
- 6 Tournament winners will receive their awards at the evening banquet. Participants must be present to be eligible for door and gag prizes. Live entertainment and dancing will follow award presentations.
- 7 Due to the size of the Banquet Facilities, participants are requested to bring no more than one guest. Everyone must have a banquet ticket. Please request extra banquet tickets before tournament cut-off date.
- 8 Don't delay. Send in your entry blank today.

You are cordially invited to participate in the most fun filled, action packed, one day golf tournament held in Music City. Good golfers, medium golfers, fair golfers, and once a year golfers from the music industry will assemble to take a crack at the many individual prizes. Everyone has a chance to win in this competitively balanced tournament. Return your entry blank as soon as possible. Don't get left out because you missed the cut off date for entries.

Absolute entry deadline Sept. 12th

NASHVILLE MUSIC SCRAMBLE

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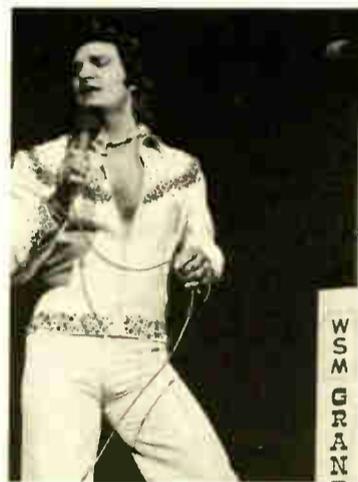
Country

Nashville Scene

By KIP KIRBY

Joe Sun wowed a very enthusiastic audience recently at the Exit/In where he introduced both his new Ovation LP, "Out Of Your Mind," and his new band, Shotgun. During Sun's second set of the show, he was joined onstage by the legendary Junior Farrington, Jr., who performed his one and only classic hit, "Oo You Still Love Me (Or What)."

Birmingham-based rock group Hotel made its debut Nashville appearance Monday (27) at the Exit/In prior to beginning its month-long tour with the Little River Band.



LONE RANGER—Leon Everette debuts his Orlando Records' hit, "Don't Feel Like The Lone Ranger," on the "Grand Ole Opry."

From the "When You're Not Hot, You're Definitely Not Hot" department comes this tidbit: singer John Conlee went fishing with his producer, Bud Logan, and his road manager, George Baber, not long ago, but found the fish in Nashville's lakes most uncooperative. Undaunted, the trio made a face-saving stop at a nearby trout farm where the fish were willing (but expensive), thus managing to complete their amphibian expedition in style.

Expecting are Oak Ridge Boys' pianist Garland Craft and his wife, Linda, whose first baby is due next March. The Oaks are up for vocal group of the year honors again from the Country Music Assn.

The final cut of "Coal Miner's Daughter," the film based on Loretta Lynn's life, was readied for viewing at the end of August, with the grand premier slated for early March 1980. In the movie soundtrack is a Lynn cut titled "The Fish That Saved Pittsburgh," which just may be the most unusual song title of any composition she's recorded yet.

Television activity finds Crystal Gayle filming her CBS network special due to air later this year on locations in Nashville and New York: Johnny Paycheck taping new Osmond Productions' syndicated "Country Roads" show hosted by KLAC-AM deejay Sammy Jackson at Washington, O.C.'s Wolftrap, along with Charly McClain.

And Larry Gatlin, who has just moved to CBS, made a fine guest recently on the "Tonight" Show, hosted by David Letterman, singing two songs and discussing his nomination by the CMA for male vocalist of the year honors. Gatlin claims he's voting for Kenny Rogers in that category, but says "if they happen to call my name out by mistake, I'll jump right up on stage and accept with pleasure." More Gatlin on the tube when he appears soon on "The Merv Griffin Show" and "Dinah!"

Jerry Clower and his wife Homerline have celebrated their 32nd wedding anniversary in Mississippi with a Yazoo City catfish dinner. MCA Records celebrated by shipping Clower's newest LP, "Jerry Clower's Greatest Hits," containing the comedian's favorite gems of country humor.

Watch for Larry Raspberry and the Highsteppers, Memphis' legendary rock group, to put out a debut Mercury/Phonogram album sometime this fall. Graduates of the band include "Fingers" Taylor, now with Jimmy Buffett.

In town recently was Fred Bourgoise, representing the Bug Music Group, an L.A.-based publishing administration firm. Bourgoise was working catalog product for Bug writers who include John Hiatt, Asleep at the Wheel, Del Shannon and Moon Martin. A Martin song already cut is "Heavy Tears," recorded on Conway Twitty's current LP.

World Radio History

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/8/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	19	2	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
2	1	16	MILLIDN MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
3	3	12	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★ 6	39	6	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	5	10	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★ 8	15	8	LOVELINE—Eddie Rabbitt, Elektra 6E-181
7	4	12	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
8	7	12	IMAGES—Ronnie Milsap, RCA AHL 13346
9	9	8	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA 969-H
10	10	5	3/4 LONELY—T.G. Sheppard, Warner Bros. BSK 3353
★ 15	18	15	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
12	11	18	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★ 18	85	18	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
14	14	5	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001
15	13	70	STARDUST—Willie Nelson, Columbia JC 35305
★ 20	63	20	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
17	16	40	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★ 24	3	24	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1-3448
19	12	21	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
20	22	9	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
21	21	5	MR. ENTERTAINER—Mel Tillis, MCA 3167
22	17	14	CROSS WINDS—Conway Twitty, MCA 3086
23	23	29	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
24	19	5	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
★ 25	39	3	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
26	26	30	THE BEST OF BARBARA MANDRELL, MCA AY-1119
27	27	51	EXPRESSIONS—Don Williams, MCA AY 1069
28	29	82	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 29	37	43	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
★ 30	NEW ENTRY	30	SILVER—Johnny Cash, Columbia JC-36086
31	31	4	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA-LA 864-H
32	32	4	RANDY BARLOW, Republic 6024
33	35	47	MOODS—Barbara Mandrell, MCA AY-1088
34	34	2	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
35	36	30	LEGEND—Poco, MCA AA-1099
★ 36	42	21	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
37	25	22	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
38	38	84	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
39	30	14	SERVING 190 PROOF—Merle Haggard, MCA 3089
40	45	2	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
41	43	86	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
42	46	12	GREATEST HITS—Linda Ronstadt, Asylum 6E-106
43	33	41	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
44	50	18	REFLECTIONS—Gene Watson, Capitol SW-11805
45	NEW ENTRY	45	TOTALLY HOT—Olivia Newton-John, MCA 3067
46	28	26	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
47	44	5	ARE YOU SINCERE—Mel Tillis, MCA 3077
48	47	47	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
49	48	31	SWEET MEMORIES—Willie Nelson, RCA AHL1-3243
50	41	11	JUST TAMMY—Tammy Wynette, Epic KE 36013

Ramsey Scores New Soundtrack

NASHVILLE — Singer/songwriter Willis Alan Ramsey has written the soundtrack music for a new full-length feature film entitled "Second Hand Heart." Directed by Hal Ashby and starring actors Robert Blake and Barbara Harris, the

movie was shot on location in Texas and is scheduled for spring release nationally.

The soundtrack LP, produced by Ramsey at Young'Un Studio in Nashville, is slated to be released on Lorimer Records.

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BPI Bust Yields Mass Of Bootlegs

• Continued from page 1

bootleg recordings. None of the defendants has admitted any crime. The agreements are effective until a full trial and damages action is brought by the BPI.

The investigations started following a tip about a Manchester-based bootleg operation importing U.S. bootleg product into Holland. Undercover agents working on the BPI's behalf began feeding bootleg items into the trading circles of a counterfeit record syndicate to see which outlets were selling the illegal product by the international names as Led Zeppelin, Bob Dylan and David Bowie.

And then the BPI team carried out the simultaneous raids. About 40 investigators were involved, some using radio cars, and the raids were made on premises in London, Manchester, Newcastle and St. Helens. One of the best-known outlets involved was Rough Trade, from London's Notting Hill area, a leading independent wholesale and retail operation.

The BPI planning to hit the purported syndicate started in April this year, and one investigator, posing as an illegal disk maker, actually pressed up 2,000 copies of a Bowie album in order to maintain his cover.

The raids, timed with military precision, came after the High Court had granted inspection orders and "search and seize" permits.

In court later, before Justice Vine-lott, Rough Trade Records Ltd., Ian Morris (also known as David Grant), David Lawson Hattam, Michael Jones, David Daniels, Ann Bentley, John Miller, David Edward

Britton and Michael Corrie gave their pledges in respect of "recordings in breach of copyright."

The BPI is continuing its actions against all involved for perpetual injunctions, damages and eventual costs.

John Baldwin, for the BPI, told the court that Britton had agreed to submit to a permanent injunction, and was in agreement over payment of some \$15,000 in damages and costs. Corrie's agreement was not to infringe EMI copyrights.

Baldwin added that some of the deliberately placed Bowie LPs had been recovered during the raids. The LP was known as "The Wembley Wizard Touches The Dial, Live, May 6, Wembley Stadium, 1976."

Record companies involved with the BPI in pushing ahead with the action include EMI, CBS, RCA and United Artists.

It's known that a great deal of recording equipment was also impounded by BPI investigators in the raids.

Says the organization: "This 'Moonbeam' operation was the most costly mounted, and its success will drastically cut the flow of bootleg records and tapes into and around this country."

Some details of the alleged bootleg operation in Manchester have been disclosed. It seems the city was split into a series of sales areas or "parishes," as the bootleg ringleaders call them.

Sales in each parish ranged from about 100 albums per month in the small ones to 2,500 in the large ones. One Manchester store was alleged to have sold 250 bootleg items in three days.

Hit Covers Concern Spanish

By FERNANDO SALAVERRI

MADRID—The fast-growing and rewarding business of instant on-cassette cover versions of big hit recordings is causing chaos and consternation within the Spanish disk industry. The off-shoot activity reflects the cassette's 65% market share of total sales today.

As the cassette has built popularity here, there has been a proliferation of small tape-only companies filling their catalogs with cover versions.

When a hit record starts building, these companies start work to find a cover. There are various cover-specialist producers within Spain itself, and in no time there are virtually exact copies of the hits of, say, Julio Iglesias, Camilo Sesto, Miguel Bose and others, including international artists.

But the real industry headache starts when the cassettes are marketed with current pictures of Iglesias or Presley or the Beatles on the cover, the names printed in huge letters. The inlay cards are generally precise copies of the originals.

For customers just wanting the latest hits in the cheapest possible

form, the cassettes are big sellers. Total turnover in the cover field last year is estimated to have been around \$9 million here.

Though in some cases a small "CV," said to indicate "cover version" is printed on the cassette sleeve, the basic fraud is now so irksome to the industry that the Association Fonografica Espanola, Spanish record industry organization, is now fighting back.

All the member companies, such as Polydor, Ariola Eurodisc and the local units, are planning legal actions, though cover versions are still without jurisprudence in Spanish legislation, backed with a campaign informing consumers of the "deceit" involved in the marketing.

Slogans, roughly translated, are: "Caution—you could be the victim of a rip-off" and "Keep your eyes open wide when you're shopping for cassettes."

The trade association is only too anxious to test in court its theories that these cover versions involve fraudulent presentation of merchandise, inaccuracy in narration of content and trade deceit.

Postpone Ads As TV Dark

LONDON—No breakthrough is yet in sight in the industrial dispute that's blacked out all mainland Britain's commercial television stations since early August.

Disk advertising campaigns on the small screen forced into postponement include three by K-tel, for Don Williams' "New Horizons" album, the teen compilation "Hot Tracks," and "Seasons," its A&M package focusing on Rita Coolidge, the Carpenters and Elkie Brooks, plus newer talent like Chris de Burgh and Peter Allen.

First mainstream record company to be hit is EMI, which had planned to launch a \$600,000 national campaign for its Manfred Mann hits album, "Semi-Detached Suburban," last Tuesday (28). Disk is the 19th release in the firm's EMTV television-merchandised series, which has been suffering from declining sales of late, certainly in comparison to its first year of activity.

Another possible loser if the dispute is not settled within a couple of weeks will be United Artists' six-region tv drive for "The Kenny Rogers Singles Album," due to start Sept. 17.

Occurring in the quiet summer period, the strike—caused by a wage dispute with the Assn. of Cinematograph, TV and Allied Technicians and two other unions—has caused the record industry as a whole comparatively few problems.

However, costs of advertising when the strike ends will be formidable: partly because rates go up by an average of 15% from Monday (3), and partly because the networks will be looking to recoup lost revenue by enforcing peak rate options.

Should the strike drag on, companies will turn to radio, press and cinema advertising as alternatives. Even here, though, trouble is brewing, since three unions have combined to demand 25% wage increases from the Assn. of Independent Radio Contractors, national body representing the U.K.'s 19 independent local radio stations, threatening strike action if their demands are not met.

Hitting The WEA Road

NEW YORK—The third WEA International "roadshow" began Wednesday (29) as company executives headed for 18 locations worldwide to showcase to local WEA firms new and upcoming product, via video and music presentations.

Regions on the itinerary include Europe, South Africa, Brazil, Malaysia, Japan and Hong Kong. Some 40 foreign-signed WEA acts, together with U.S. product from the Warner/Elektra-Asylum/Atlantic stables, will be featured.

Among the overseas names are Supermax, Passport and Luisa Fernandez from Germany; Street Talk from New Zealand; Maggie Mac-Neal and Jan Akkerman from Holland; Baxtop from South Africa; Veronique Sanson from France; Cold Chisel from Australia; Street Heart from Canada; and Elvis Costello, Bram Tchaikovsky, Tubeway Army and Liner from the U.K.

Antipiracy Action Due In Malaysia?

By CHRISTIE LEO

KUALA LUMPUR—Disclosure is imminent of the first antipiracy initiatives in Malaysia since Parliament passed an amendment to the local Copyright Act in mid-July.

Infringement of copyright, as in piracy, now attracts stiffer penalties than before, including a five-year maximum jail sentence (from one year) and a \$49,000 (U.S.) maximum fine (from \$1,000), and is treated as a criminal offense, not civil.

The amendment covers vernacular, i.e., Malaysian, product, and is seen as a valuable tool in the antipiracy fight being conducted by both local record firms and by multinational companies based here which handle local repertoire and artists, including WEA and EMI—both of which are thought to be involved in the first moves since the new legislation.

The following offenses are now punishable by the new jail sentences and/or the new fines:

- the manufacture for sale or hire of any infringing copy;
- selling, letting for hire or by way of trade, exposing or offering for sale or hire any infringing copy;
- possessing, other than for private or domestic use, any infringing copy;
- by way of trade, exhibiting in public any infringing copy;
- importing into Malaysia, other than for private or domestic use, any infringing copy.

Key to the success of this amendment is, of course, enforcement, and this is currently being studied by the government's copyright committee to help ensure that it's carried out effectively.

The new legislation is seen as largely the result of pressure upon the government by the nation's record industry to aid its antipiracy struggle, which has been plundering and hindering the creativity of Ma-

laysia artists and songwriters for years.

Local government officials were made especially aware of the problem by both Malaysian and international industry chiefs in February, when Billboard sponsored an Asia/Pacific conference in Kuala Lumpur, primarily devoted to piracy and its effects.

At that time, the deputy minister of trade and industry, Dato' Lew Sip Hon, spoke of efforts to strengthen the country's original copyright law (enacted in 1969, and based upon the 1956 and 1962 acts of the U.K. and New Zealand respectively)—and it was Dato' Lew who introduced into Parliament the bill calling for stiffer penalties for pirates of literary and musical works.

At that session, Senator Hajjah, Salmah Sheikh said that if the pirates' activities were allowed to continue unchecked, it would retard the growth of music in the nation. She continued that these pirates were benefitting unfairly from the years of research and efforts of others. The result: artists and composers suffer poor returns for their work.

One issue has been left unresolved, however. Royalty rates received by the artists and writers could not be accounted for by the copyright committee, nor government officials, leaving these sources no room to intervene as it's usually a private arrangement between parties involved and the disk companies.

Dato' Lew urged proper accounting, so that everyone benefits without being cheated.

Passage of the new law was almost certainly aided by the interest of Malaysia's deputy prime minister, Dr. Seri Mahathir. In June, he met with members of PAPITA, the country's official association of local artists and composers, who stressed the

(Continued on page 55)

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TOP ITALIAN ACT IS HELD FOR RANSOM

ROME—Fabrizio de Andre, one of Italy's top recording artists, is one of the latest victims of the kidnap gangs in Sardinia. He disappeared with his wife, singer Dori Ghezzi, from the couple's farmhouse Aug. 28.

This follows a whole series of kidnappers involving at least 10 people, all believed to be still in the hands of the Sardinian gang.

But de Andre, whose house was found in disarray and with the telephone line cut from the outside, is the first musician and entertainer to be held for ransom. He has been something of a legendary figure in Italian music since the mid-Sixties, a father figure to a whole generation of Italian rock musicians.

Apart from his personal wealth, the singer is also the son of the president of Eridania, the biggest sugar manufacturing company in Italy.

Malaysian Antipiracy

• Continued from page 54

need for better protection of local music and its creators.

The PAPITA delegation claimed that Malay talent has finally been accepted here, that protection of their works was imperative—and that piracy was inhibiting progress. Dr. Seri Mahathir assured them that he would look into matters immediately.

PAPITA, meanwhile, has been working with the recently formed Malaysian Assn. of Phonograph Producers and Distributors (MAPP) in presenting evidence to the government.

The latter body, which has just been registered here and is currently applying for affiliation with the International Federation of Producers of Phonograms and Videograms (IFPI), estimates that almost 80% of records and tapes sold in Malaysia are pirated product, accounting for \$30 million.

MAPP submitted this information to the copyright committee when it, too, urged amendments to the existing law, with initial preference for protection of local product.

Now the Assn. will strive to have Malaysia become a signatory to the various international copyright conventions, and to extend local protection against piracy to cover international repertoire.

The industry is certainly buoyed by the latest weapon it's gained against illegal operators, and is optimistic that a significant step has been taken towards the elimination of piracy in this nation.

Eurovision To Spain?

MADRID—Spain is looking to stage the 1980 Eurovision Song Contest, as Israel—this year's winner and, therefore, first in line as host nation for the next contest—has declined to do so.

The tourism association, Patronato de Turismo of the Costa del Sol, has started talks with the Secretary of State, with a view to staging the event in the Palacio de Congresos in Torremolinos.

Spain was runner-up to Israel's "Hallelujah" success in Tel Aviv this past April.

WHEATLEY, DIRTY POOL

Aussie Firms Join To Launch Angels

By GLENN BAKER

SYDNEY — Melbourne-based Wheatley Bros. Entertainment organization and Sydney's Dirty Pool Management company have joined forces in the U.S. market, to launch premier Australian "new rock" act, the Angels.

Glenn Wheatley, with brother Paul, manages this country's most successful rock export, the Little River Band. Both have selected the Angels as the group most likely to tread the same path to international acceptance, despite the vast difference in musical direction compared to LRB.

The collaboration, with the group's Australian manager, John Woodruff, encompasses live appearances, promotion and marketing—all directed from the Wheatleys' California office, at Marina Del Rey.

The Angels, generally acknowledged as this market's leading group for the past year, have turned heads by becoming the first successful local act to make a good profit for their efforts.

Previous chart giants such as Skyhooks, Sherbet, Ol'55, Daddy Cool and TMG all claim to have come out of their years at the top with precious few rewards, claiming that touring expenses swallowed revenue whole.

While the Angels have not sold as many records as the aforementioned, their live profitability is mar-

velled at here. Discarding traditional practice, the act has eschewed stadiums, giant halls and country tours in favor of an endless circuit of intimate city "pub" type venues.

With astute management, the Angels have hit hard, charged high and "taken the door" at each performance. Night after night, attendance records are shattered and profits soar. "If I don't make \$25,000 clear profit each week," admits manager Woodruff, "then something is going wrong."

He was responsible for shattering the complacency of Australia's live act scene in October, 1978, when, along with fellow manager Rod Willis, he pulled the Angels out of Sydney's Solo Premier Artists.

Cold Chisel (WEA), Flowers and the Dennis Wilson Band followed, and when, two months later, another five acts (led by Jimmy and the Boys) departed for the East Coast Sound Co., Solo closed its doors.

"We just helped put the balance of the industry back on the right keel," claims Woodruff. "We are working for the bands, they're not working for us. They should have a proper return for their efforts, something they can rely on later in life."

"Once the Angels were commanding more than \$1,500 a spot, it was imperative that I had total control over their work patterns. In Amer-

(Continued on page 56)



Mystic Man: Peter Tosh in concert

Tosh Tour: Foot In Italian Dates Door?

By ADAM WHITE

NEW YORK—The recent European tour by reggae's Peter Tosh is being viewed by industry observers as significant not only because it reflects the increased acceptance and popularity of this music there, but also because the artist performed in Italy.

That nation is absent from the tour itineraries of many major and medium-weight international acts, for fears of personal safety (stemming from the "volatility" of audiences, and the threat of action by local political groups) and because reputable, experienced promoters are hard to find.

There are those, too, who consider the rewards of the market too small

anyway, both in terms of concert grosses and record sales.

Acknowledging but not intimidated by these factors, Tosh and his 10-piece band played four Italian dates in mid-July to strong and even SRO crowds in Milan, Turin, Bologna and San Remo.

Manager Herbie Miller describes the shows as "tremendously successful," not only for Tosh artistically (the first reggae artist to perform there) but as encouragement for other foreign acts to consider the country in future tour plans.

Tosh's total European trek spanned 10 countries in all, launched by the Jamaican singer's appearance at Holland's annual Pinkpop festival on June 4 before approximately 55,000 people.

That was followed by concerts in France, Switzerland, Germany, Austria, the U.K., Sweden, Norway, Denmark, Holland and Switzerland again, then Italy.

Tour was handled by Britain's Bron Agency, working with various promoters throughout the region. Tosh is signed to Rolling Stones Records worldwide, which goes through EMI in Europe (in the U.S., it's Atlantic).

One of the Swiss appearances was at the Montreux festival, first time that reggae has been part of that prestige event. Tosh topped a reggae lineup which included Dennis Brown (whom Bron also handles) and Steel Pulse.

The Italian concerts drew around 40,000 people, including an enthusiastic 15,000 at Bologna's Sportpalace. While in the country, Tosh and his band also taped some television, and undertook media interviews.

Bron's general manager, Steve Hedges, estimates that around 171,000 saw Tosh on the entire tour, with SRO dates in many locations and extra shows added in some venues.

Herbie Miller adds that the swing also boosted sales of the artist's new "Mystic Man." Initial orders for the disk exceeded the total sold on Tosh's first LP for the label, "Bush Doctor." He notes that sales currently stand well over 250,000, excluding the U.K.

The manager also praises EMI for its support (financial, promotional and otherwise) everywhere during the tour; better treatment couldn't have been provided, he says.

Despite the tour's achievements both short-term and long-term, Miller and Hedges agree that it probably hasn't broken even financially (the two men met in New York

(Continued on page 56)

Reggae Recruits Sales In Europe Artists Like Marley, Tosh & Third World Generate \$

NEW YORK—Peter Tosh's successful second tour of Europe (see accompanying story, this page) is one highpoint in a year that's seen reggae recruit an increasing number of converts in the region, both among record companies who are now prepared to mount major promotion campaigns for the product, and, most important, among record buyers.

In this context, it's useful to separate Britain from its Common Market cousins, because reggae (and before that, bluebeat and ska) has long been a disk factor there, thanks to the country's large Jamaican immigrant—and now, second and third generation—communities.

But on the Continent, reggae has been making its presence felt relatively recently, via acts like Tosh, Bob Marley, Third World, Steel Pulse and a number of others.

In the world's third largest record market, Germany, EMI Electrola and Ariola are leading proponents of the music. Both have come up with novel and imaginative promotion schemes to back product.

EMI Electrola hosted a series of reggae parties for leading retailers around the country, with film clips and album extracts featuring Tosh, Dennis Brown, Israel Vibration, Inner Circle and others.

And as noted elsewhere, the label strongly supported the Tosh tour, with extensive poster coverage, radio advertising and flexidisk samplers for magazine distribution.

Ariola's drive was built around a mobile tour of 25 cities, bringing the music to the people, with the slogan, "Reggae By Bus." Some 25,000 potential record buyers heard reggae

repertoire from U.K. label, Island, during the promotion, and there were giveaways of T-shirts, stickers and badges. Acts showcased included Third World, Bob Marley, Inner Circle and Steel Pulse. Now Ariola reports strong reggae response in centers like Hanover, Cologne and Berlin.

Other local companies are joining EMI Electrola and Ariola in their efforts: television, radio and press coverage is increasing; and, to give a high-level seal of approval to the music, West German chancellor Helmut Schmidt had reggae band Keith Foote play at a recent party he hosted.

In the Netherlands, a number of key industry figures expected reggae to boom this year. If that hasn't exactly happened, the music has still made strong inroads into the market, with Bob Marley's live double album, "Babylon By Bus," reportedly selling over 100,000 copies to date (a single from the package, "Stir It Up," was a top 10 hit).

Peter Tosh' "Bush Doctor" album moved over 50,000 units, it's claimed, and went gold in the process, while his "Don't Look Back" single did the same, at 100,000 sales.

Jaap Grooters, sales chief at Ariola Holland, which has issued impressive amounts of reggae product, believes that predictions of the boom were sparked by the local music press. As a result, many retailers ordered large stocks, only to find them slow-moving from the shelves.

This has been particularly true of the more ethnically inclined reggae, by acts such as Toots and the Maytals, Burning Spear, Tapper Zukie

and the Mighty Diamonds, whose sales have been minimal.

Lynton Kwesi Johnson's "Forces Of Victory" has done a little better, as have the not-so-pure reggae performers like Third World and Inner Circle, whose albums sell around 8,000 units. Both appear on one of the best-selling reggae albums, Kettel's compilation "Reggae," featuring well-known cuts like Marley's "No Woman, No Cry." Sales have passed 100,000 since its March release, says the firm.

As in the Netherlands, Bob Marley leads the reggae pack in France, with sales of around 150,000 per album, and sell-out concert dates when he appears.

With Marley to promote, it's not surprising that Phonogram has so far come out top among French disk companies pushing reggae. The company has set up concerts on the Cote d'Azur and in Paris venues like the Pavilion and the Palace Disco.

Its done its best to generate interest by distributing leaflets about the music's origins, and has introduced bands such as Inner Circle, Steel Pulse and Third World. On the whole, says Phonogram, reggae doesn't attract a huge segment of the record-buying public, but it's well worth the trouble.

Barclay is another label making pioneering moves via arrangements with Green Sleeves Records, and CBS and Polydor has reggae acts, too.

Screening in Italy of the quintessential reggae movie, "The Harder They Come," has been a key factor in the music's recent popularity

(Continued on page 56)

AT CBS CONVENTION

'Deja Vu' Is Exec's View Of '79 Woes

By PETER JONES

LONDON—Today's headlines about disasters within the record industry have a familiar ring to them, according to Peter Robinson, U.K. marketing chief, speaking at the CBS Records International convention here (Billboard, Sept. 1, 1979).

There are stories about the "folies" of disk manufacturers, about legal action over North American imports, changes in trading terms, price rises, even a retailers' boycott against one major because of its policies.

But Robinson went back to 1970 to unearth headlines then about a High Court action to curb importers, about boycotts against two majors (EMI and Pye) and about labels' "slap in the face of small retailers" by introducing a \$20 minimum order.

His point was that, while the dealer will probably always take a suspicious view of the manufacturers' activities, the industry has changed beyond recognition.

"Industry turnover in Britain has increased by more than 500% in nine years. But at what cost to the manufacturers? Helped by the advent of the television merchandising campaigns in the early '70s, the money spent by the industry on marketing has risen dramatically."

It was just \$1 million in 1970, and is now more than \$40 million. Said Robinson: "That's not just tv advertising, but heavy spending on independent radio and the national press. Then there's regional promotion, disco work and in-store promo-

tion, plus a category that certainly never existed in most record companies' marketing budgets in the Sixties: tour support.

"Gone are the days when artists made records, a record company financed the sessions and paid royalties to the artists, who undertook live dates as probably their major source of income. The record company increasingly gives heavy financial support to an act's live touring so it may be seen, and then sell records."

Robinson, respected in this market for his knowledge and experience, noted that the current sluggish trading period is "creating an essential re-evaluation of how the companies approach selling and marketing. Strength and numbers of releases are being reviewed, and there may already be a recession in peripheral marketing items, such as the T-shirt.

Two years ago, he continued. CBS had released three unsuccessful albums by Billy Joel in the U.K., with total sales of around 10,000 to 15,000. And Earth, Wind & Fire had six albums issued by 1977, with the top sale only 25,000 units. "Since then, we've sold close to a million albums and tape units here on those two acts."

Robinson also spoke of the traditional need to break fresh acts: "The brand new act of now may be the Billy Joel or Meat Loaf of two years' time."

The CBS convention, held at the Grosvenor House Hotel in this city's West End, was originally planned for Madrid, but transferred for fear of terrorist action. The confab was staged under the banner, "Fluent music spoken here."

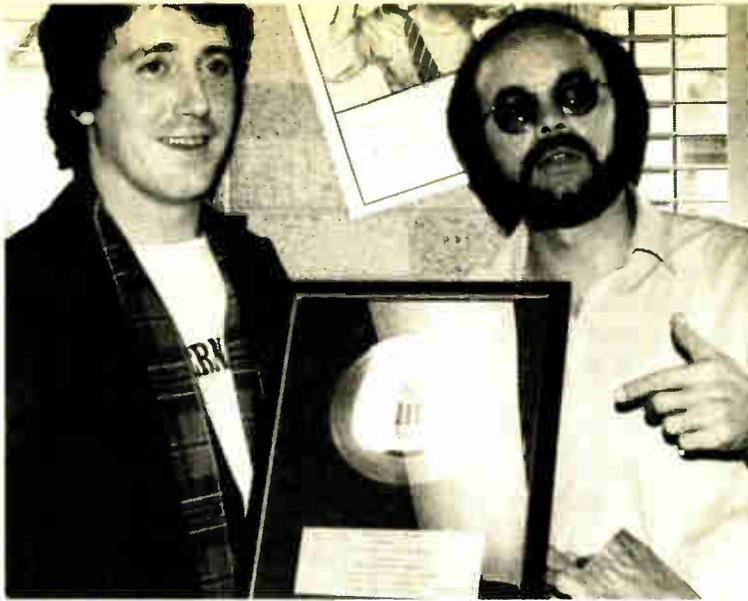
On the opening day, CBS Records International president, Dick Asher, pointed out that the division would deliver (ahead of schedule) one-half of the \$1 billion sales projected for the CBS Records Group by its chief, Walter Yetnikoff, by 1980.

Additionally, CBS U.K. managing director, David Betteridge, praised the firm for becoming the top album company on a chart analysis basis. "I've been in this business for nearly 25 years, and I've never known it as difficult as it is at this moment. People say it's going to get worse, and I say let it, because we have the people and the energy to answer all present problems."

Distributed-label presentations came from MCA, DJM, GTO, Jet and Warwick, all with big-name offerings for the Christmas sales drive.

The doubling of MCA's singles market share in recent months (largely attributable to hits by M and Gary Moore) was one point of emphasis, and the company's managing director, Roy Featherstone, said: "I recall the kind of problems we had to face in 1963, prior to the Beatles. I worked for EMI and was trying to sell a stereo pack of records. Dealers said they couldn't even sell a mono package. But we'll win if we work at it!"

And Dick Leahy, boss of CBS-owned GTO Records, said he couldn't do anything about the economic difficulties at world level, but "I think this is the healthiest music climate in Britain right now. I see our bands happening in America. Whatever happens, this country is the best it's been since the mid-Sixties as a creative source. I think the Eighties will be wonderful."



PSEUDONYM PAYOFF—Festival Records' singer-songwriter Glenn Cardier, right, is presented with a double gold single award—by WEA. The honor, made with Festival's blessing, is for Cardier's composition and performance (under the pseudonym of Sydney Hill) of "Establishment Blues" on the flip of the Mojo Singers' "C'mon Aussie, C'mon." Disk topped the Australian chart earlier this year, on the WEA-handled World Series label. Making the presentation to Cardier is WEA a&r director, John Sinclair, who signed him to Festival in 1973.

Aussie Firms Unite

• Continued from page 55

ica, a manager and a personal agent liaison on every gig, but that sort of professionalism has always been lacking in Australia. With Dirty Pool, we are able to control every facet of an artist's activity."

The Angels were signed to Albert Productions in 1976 by Vanda and Young, on the strength of an impressive demo tape. After an initial album, Vanda and Young pulled their involvement back to "production consultants" and allowed younger producer Mark Opitz to take over.

Subsequently, a second album, "Face To Face," released in early 1978, sold 80,000 units, and has just completed a 52-week stay in the national Kent Top 40 album chart. The recently issued "No Exit" was top 10 within six weeks, and has reportedly moved 45,000 units in two months.

These aren't staggering sales figures, observers agree, but certainly healthy for a group without any real appeal outside of the rock market. As a spur for disk sales, the Angels are currently undertaking its first significant national tour: 109 dates in three, six-week phases of attack.

Reports have been filtering back

to Australia about the Angels' popularity on the American FM radio network for some time now. They resemble closely the "buzz" which precipitated the breakout of Flash & the Pan in the U.S. this year, both trends being instigated by San Francisco's KSAN-FM.

Woodruff reports that, during an American visit earlier this year, "I was besieged by radio stations wanting to know about the Angels. I must have placed 50 copies of 'No Exit' with eager programmers who rushed it straight to air."

Dirty Pool's collaboration with the Wheatley brothers is seen as coming at the most opportune time. Says Woodruff: "To me, it's a natural progression for the two Australian managers with the same thought processes and working methods to get together in the biggest market in the world, to represent two of the biggest bands ever to come out of Australia."

At this point, no U.S. recording deal has been announced for the Angels. Epic's name is being thrown about but, at present, nobody's talking. And Woodruff? He says he's "listening to offers."

LATEST JAPAN FIGURES

Tapes Surge, Disks Stumble

TOKYO—Prerecorded tape continues to gain in this market at the expense of the near-floundering disk business, both in production figures for June and for the first six months of the year.

Statistics come from the Japan Phonograph Record Assn., and show June disk output rose 5% in both volume and value over the same month of 1978, to 15.7 million units worth \$65.2 million. But these figures represent declines of 8% in the two categories compared with the previous month.

Singles jumped 5% in volume and value on a year-to-year basis, but slumped in both departments by 14% from the previous month. Albums increased 5% over June last year in volume and value, but declined 1% and 6% from the previous month.

This is in sharp contrast to the picture for prerecorded tapes, with output at 5.2 million units. That's an 11% increase over May, and 21% over the same month last year. Value

soared 7% over the May figure, and 30% over June 1978 to \$36.4 million.

Eight-tracks were up 34% over May (down 11% against last year) in production, and 29% up in value (down 5%). Cassettes gained across the board: up 6% over May and 35% over the previous June in volume, and up 5% and 37% in value.

The June figures brought the cumulative disk production value for the first half to \$384.9 million, a 1% upturn against the \$379.8 million for the corresponding 1978 period. Quantity increase was 5%.

The first-half output of prerecorded tapes was \$190 million, a 26% advance over the \$151 million of the year before. Quantities also ran 26% ahead of the same period in 1978.

The combined tape and disk output was \$574.9 million, a 7.8% hike over the \$530.9 million of the first six months of last year. This represents a slight decline in the industry's growth rate.

Tosh Tour

• Continued from page 55

last week to go over final figures).

Apart from considerable equipment and traveling expenses, including the hire of a coach to truck Tosh and entourage across Europe, the dollar also took a dive in mid-trek. And this while Bron was looking to keep ticket prices to reasonable levels, in line with the sensitivities of the nations visited and with the type of politics espoused by Tosh.

Referring specifically to the Italian dates, Hedges notes that several probably wouldn't have taken place if ticket prices hadn't been low. He confirms that the promoter worked in close liaison with local political groups, virtually a prerequisite for foreign acts who want to perform live.

And next for Tosh? Miller observes that he's ready to return to Italy at some future date for more shows, but at present is examining the possibility of performing in Africa—biggest obstacle in that continent, as in Italy, is to find reputable, experienced promoters—and those nations (Spain, Portugal) not touched by the recent tour.

Europeans Buy Reggae

• Continued from page 55

there, apart from mainstay Marley and, now, Tosh.

Despite early disappointments when labels like Ricordi (local licensee for Virgin and Island), PDU (with the Grounation and Vulcan catalogs) and Ri-Fi and Phonogram (with respectively new and old Trojan repertoire) launched reggae campaigns several years ago, several have persisted with releases and promotion.

This report written by Adam White in New York, from dispatches by Wolfgang Spahr in Germany, Willem Hoos in Holland, Henry Kahn in France and Daniele Caroli in Italy.

Nevertheless, this year's sales breakthrough was rather unexpected. It began with Marley's "Babylon By Bus" reaching the national best-sellers, then climbing to the top 20 (its chart run eventually lasted more than six months).

Meanwhile, "The Harder They Come" was finally shown in Italy—it was made in 1972—to healthy audiences, and to strong sales for the soundtrack album. And then Peter Tosh toured, generating plenty of media coverage in addition to disk sales.

Recently, Ricordi tried the "Reggae By Bus" promotional tactic employed in other nations, with a month-long mobile swing running July 9 through Aug. 5 plugging the music, screening video clips and dispensing posters and other paraphernalia to the public.

In future, it's felt, these efforts will pay off with even stronger sales.

Ariola To King

TOKYO—King Record Co. has firmed its deal to release Ariola America product in the Japanese market, and, effective Nov. 1, it will also handle repertoire from all other Ariola international operations—with the exception of Ariola Hans, which is with Victor Musical Industries.

First move is the promotion of new product by Taka Boom, sister of Chaka Khan, who is here in person at present. Singer's "Night Dancin'" 45 and "Taka Boom" album were released a couple of weeks ago.

A&M, Island In U.K. Cuts

LONDON—Island Records here is disbanding its four-man team of area managers for economic reasons, and is instead to depend upon its distributor, EMI, for sales promotion outside London.

And A&M Records U.K. is surrendering sales promotion on singles, and has moved to set up a 14-strong touring team of representatives to handle both album and 45s product.

Explaining the moves, Island managing director, Tim Clark, says that a&r is now top priority with the label in these grim economic times, while A&M sales director, Bill Groves, confirms that two separate forces for singles and LPs "just wasn't working." He claims more retailers will be called upon by the expanded force.

RCA Fires

LONDON—RCA Records U.K. has fired 30 of its 170 staff in a move described as a "planned restructuring" consistent with current industry conditions. All departments—a&r, marketing, administration, international promotion, press, export—are affected, though mostly low and middle level staff exit.

The surprise move, unaccompanied by any statement from the traditionally reticent Ken Glaney, managing director, comes just before RCA's U.K. sales conference, and forms part of a general streamlining that's likely to extend to critical examination of the current roster.

Kenton: Man To Remember

• Continued from page 41

It was possibly the best move Stan ever made. With songwriter-singer Johnny Mercer and Glenn E. Wallichs operating the young label, Kenton's music received exemplary promotion and Stan was allowed to record (on 78 r.p.m. wax biscuits at the C. P. MacGregor studios in Los Angeles) whatever he chose to record. On his first session in November 1943 with Mercer and I in the booth as co-producers, Stan conceived "Harlem Folk Dance," "Do Nothin' Til You Hear From Me," "Eager Beaver" and his original "Artistry In Rhythm" theme. They stepped out to become big sellers.

With Anita O'Day at the mike on his second session the following May, Kenton popped with "Her Tears Flowed Like Wine," an enormous hit which inundated the nation's 400,000 jukeboxes—at a nickel a play.

That's the way it was. For a couple of decades, extraordinary record sales which helped catapult Capitol into a major label. No artist worked more diligently than Stan in making the rounds of one-stops, record stores and radio stations. He promoted not only his own disks but those of other artists on the Capitol label—Peggy Lee, Nat "King" Cole, Margaret Whiting—everyone on the roster.

Kenton made mistakes. In his constant search for something musically different, he went through a dismal period in which he voiced five clarinets behind Gene Howard's singing of ballads. It was a flop. So was his super-ambitious Neophonic aggregation with a large string section. Another venture, recording the late Bob Graettinger's formless, unmelodic "City Of Glass" composition on an entire LP, helped make Stan a controversial figure. New York music magazine critics wasted a lot of energy knocking the Kenton sound, and Stan himself. Stan laughed. He said it didn't bother him.

He took his "Artistry In Rhythm" all over Europe and the Orient, but told me he didn't enjoy playing in foreign countries. He berated country musicians, which made him no friends in the Nashville community. And unlike most everyone in music, he admired politicians of the Goldwater-Reagan mold, far to the right. But charges that he was prejudiced against black musicians (a few of whom worked in his orchestra through the years) were and are false.

Carol Easton's 1973 book, "Straight Ahead," a Kenton biography, was "pure crap," Stan told me. He refused to autograph copies of it. Stan was married three times and left a son, Lance, and two daughters, Leslie and Dana. He was never close

to them. In recent years his only companion was a long-time Kenton devotee, Audree Coke, who skillfully managed Kenton's personal affairs and stood by him after his wives, children, former associates and even Capitol Records—with its EMI management—ignored him and his work.

KENTON FUND ESTABLISHED

LOS ANGELES—A memorial scholarship fund in the name of Stan Kenton has been founded by Kenton's manager, Audree Coke, who was with the bandleader when he died of a stroke Aug. 25 (story on page 41).

The fund will be used to provide music scholarships for outstanding students and will be administered by the National Assn. of Jazz Educators, P.O. Box 724, Manhattan, Kan., where executive director Matt Betton will handle.

Kenton and Coke ran their own publishing firms and a mail-order label, Creative World, successfully. But a fall in a Pennsylvania parking lot a couple of years ago required Kenton to undergo brain surgery and he was forced to abandon touring and recording. The fatal stroke resulted from that injury, it was said.

Coke intends to keep the label and publishing firms active pending settlement of the Kenton estate.

There was a period in 1942, one can't help but recall, when the Kenton band made its East Coast debut at New York's Roseland Ballroom. The room was jammed, despite minus-zero Arctic weather outside. But the band failed to win acclaim. Stan was cancelled opening night. It was a blow that might have devastated another ambitious young leader.

"So what?" Kenton commented to me and his manager, Carlos Castel, as we awaited a cab in the frigid weather outside. "It was the wrong room, the wrong audience and the wrong time. We'll be back in New York sooner or later and we'll click like no band has since Glenn Miller in 1939."

They did, of course. And none of the numerous roadblocks stopped Stan in the years that followed. It took a stroke on a hot August afternoon to deter him, and until his big heart stopped pumping he dogmatically insisted he would soon be out on the road again, making records again, and stirring up controversies with his blunt, candid, undeviating behavior.

Along the way, Stanley Newcomb Kenton produced a hell of a lot of admirable music.

Talent Forum Activities

• Continued from page 1

ditional panelists for "For Beginners Only" are Bob Levinson; Danny Davis, Casablanca; David Yarnell, producer "Rock Concert," and David Kershenbaum, A&M Records. JoAnne Geffen of the Commodores Entertainment Complex and Jerry Landry of PromoVision have joined the "Merchandising" panel. Additions to the "Sound & Light Reinforcement" session include Tom Littrell, Showco; Barry Bozeman, Mountain Sound; and Larry Hitchcock, FM Productions.

Carol Sidlow of the William Morris Agency is moderator of "The Buck Stops Here," with panelists Peter Philbin, Columbia Records; Greg Perloff, Bill Graham Presents; Connie Pappas, manager; Shelly

Heeber, Vision Management; Leanne Myers, Image Marketing; John Frankenheimer, attorney; Loeb & Loeb; Paul Cheslow, manager; and recording artist John Klemmer.

Among the activities offered free to conference attendees will be a showing of the film "Rockers" produced by Patrick Hulsey and featuring Leroy "Horsemouth" Wallace, Jacob Miller, Burning Spear, Big Youth, the Mighty Diamond and Gregory Isaacs. The film will be shown following the evening's entertainment Thursday (6).

Joining the talent lineup is the popular Planet/Elektra/Asylum group Night, which features pianist Nicky Hopkins and Chris Thomp-

(Continued on page 70)

Lifelines

Births

Daughter, Allison Courtney, to Linda and Laurence H. Estrin Aug. 16 in Los Angeles. Father is president of Filmways Audio Services Group.

★ ★ ★

Daughter, Paris Asia, to Laurie Perry and Randy Hansen Aug. 15 in Seattle. Father is singer-guitarist with the Machinegun group.

Marriages

Virginia Cooper to A. J. Cervantes, president of Butterfly Records, Sept. 1 in Los Angeles.

★ ★ ★

Cheryl Arnett to Kelly Conway in Denver Aug. 18. He is head of the Hawaii office of CBS in Honolulu.

★ ★ ★

Linda Gallico, daughter of Grace and All Gallico, to Craig Cristei Aug. 11 in Los Angeles. Groom is a personal manager.

Deaths

Sydney M. Kaye, 79, who 40 years ago drafted a blueprint for the establishment of Broadcast Music, Inc., in New York last week. An attorney, he served as BMI's general counsel and eventually became chairman of the board until his retirement in 1975.

Kaye developed the concept of a competitor to ASCAP, and on Feb. 1, 1940, BMI opened offices with Kaye negotiating contracts, hiring a staff and organizing a licensing group which now represents more than 55,000 songwriters and publishers with reciprocal agreements in force with 30 music licensing societies throughout the world. He also represented the U.S. government as a copyright expert in numerous negotiations with foreign governments.

Kaye's wife, the former Murial Gray, died several years ago.

★ ★ ★

Ben Oakland, 71, composer of many song hits and a veteran member of ASCAP, of cancer Aug. 26 in Los Angeles. He is survived by his widow, Beatrice; three daughters, a son and five grandchildren.

★ ★ ★

Stan Kenton, 67, bandleader, composer and arranger, Aug. 25 in L.A. See page 41 for details.

★ ★ ★

Ray Eberle, 60, singer who was featured five years with Glenn Miller's orchestra and who recorded prolifically in the '30s and '40s, Aug. 25 in Douglasville, Ga. He had been working state and county fairs this summer, booked by Tom Shiels. Eberle died of a heart attack just three weeks before he was to have undergone open heart surgery. He is survived by his widow, Joanne, six children and three brothers, including Bob Eberly, long featured with Jimmy Dorsey and now working as a single.

★ ★ ★

Andy Anderson, 61, Chicago retail manager, Aug. 17 in Chicago. He operated The Record Center on North Pulaski many years and is survived by his widow, Hazel.

DJM Firms Deal

LOS ANGELES—DJM Records has signed a production deal with Dunmore Productions, Ltd. and Dumas Production Corp. for the group Unyque. A disco-oriented LP by the band titled "Makes Me Higher" is due on DJM in September through Phonogram, Inc./Mercury Records.

Closeup



Jimmy Buffett

JIMMY BUFFETT—Volcano, MCA MCA5102. Produced by Norbert Putnam.

It's been a long time between good albums by Buffett. His last LP was live and double—and it should have been neither.

Now, this master writer has gone back to his strengths—not the rock'n'roll closet fetish that haunts his career, spices his concerts (where it comes off better than on record) and vitiates his LPs.

Buffett's strength is putting words in adjoining sentences that make a hell of a lot of reason and rhyme, and merge beautifully with melodies that are pure, simple and, often, stunning.

Here we have an album that once again establishes Buffett as one of the wittiest and most skillful writers of our era, and adds a notch to his belt as a performer.

Impeccably produced by Norbert Putnam, the album lives up to its title as a hot cauldron of creativity. It connotes the breezy warmth of the Caribbean where it was recorded (Air Studios in Montserrat, British West Indies).

This is authentic stuff, even utilizing some of the funky island fellows who could create listenable music in a junkyard. Buffett catches the Caribbean fever, noticeable in the opening song, "Fins," and is driven home with passion in "Volcano" with its memorable chorus that ponders where the singer will go when the volcano blows: "But I don't want to land in New York City/Don't want to land in Mexico/Don't want to land on no Three Mile Island/Don't want to see my skin aglow/Don't want to land in Commanche Sky Park/Or in Nashville, Tennessee/Don't want to land in no San Juan airport/Or the Yukon Territory/Don't want to land in no San Diego/Don't want to land in no Buzzards Bay/Don't want to land on no Eye-Yatullah/I got nothing more to say."

The Mobile-turned-Nashville-turned-Key West-turned-Aspen-turned-not-turned-there-yet performer wrote, or co-wrote, every song on the album.

In "Treat Her Like A Lady," written with Dave Loggins, he decries the harpooning of the whales: "There are times I find myself with them/And times I feel as they do/We're on a similar course, it's just a different source/But I'm in danger of extinction too."

And, such songs as "Stranded On A Sandbar" demonstrate Buffett's

newfound maturity in life. ("Now I used to go crazy for days at a time/Now I'm takin' my time with my days.") It's a maturity typified by his song, "Survive," which calls out to be placed as the last song on the album, it isn't.

Notable assistance comes from Buffett's band and other musicians who ventured to the gray beaches of Montserrat: Fingers Taylor, whose harmonica adds the exact wistful touch that the Buffett lyrics and melodies demand. Keith Sykes, one of the co-writers of the title tune, and no fluke as a singer-writer himself, adds some potent guitar. Mike Utley on keyboards. And help on background vocals from James Taylor and Deborah McCall.

Fortunately, Buffett evades his penchant for making good—not great—rock music and concentrates on making great—not good—pop music.

Buffett the writer meets Buffett the performer in a gentle clime washed by turquoise waters and enough rum to create a high tide. "Boat Drinks" is a good example of how Buffett can say a lot, not only using few words, but a lighthearted approach to heavy matters: "This morning I shot six holes in my freezer/I think I've got cabin fever/Somebody sound the alarm."

"Volcano" ends with a poignant ballad of an old salt—a favorite Buffett topic dating back to his "Captain And The Kid" daze when Nashville drove him up the wall and down the country to Key West.

In this LP, Buffett is less profane, more profound. Less pedantic, more poetic. And, despite the title, less volcanic, but more valid.

His lyrics will come from the earth, the melodies from the heavens, and the elixir from the fathomless Caribbees. GERRY WOOD

Jacket Prices Up By 5%

• Continued from page 1

increased 1.2 cents per 300,000 jackets ordered before the April hike, bringing the cost at that volume to above 13 cents based on a 7% and 3% increase in April and August.

In addition to board prices, Lew Garlick, president of Ivy Hill Communications, warns of higher prices for polyethylene inner sleeves, utilized mainly in classical product, as oil-based products start to reflect recent boosts by the OPEC nations.

A shift from a stockpiling approach on initial orders is noted at Shorewood Packaging, where Ken Rosenbloom, vice president of the firm, estimates a 20% decrease in pre-release orders.

It's a trend that does not cause him great alarm. He declares, in fact, that his company has been preaching at recent high-level label meetings for greater discretion when determining advance jacket orders.

"We're saying to them," Rosenbloom states, "don't overextend

yourselves. We can service you quickly when your needs arise." But, the executive cautions, each label must still make its own evaluation as it weighs cost saving factors in volume ordering against its particular requirements.

Richard Block of Album Graphics, Inc. agrees that labels now order more "realistically." "They pay higher unit costs," he adds, "but aren't being stuck. Re-orders are more frequent and of a more moderate size."

Block says the firm's jacket price goes up 5% this week, reflecting both paper board increase and energy-related boosts, among other factors. Company had a similar increase last April.

Ivy Hill's Garlick terms "ridiculous" the tendency of labels to order heavy initially to "save a few quarter-cents." He has noticed that when Ivy Hill recently had six or seven top 10 albums, his plant wasn't running

(Continued on page 70)

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General News

CBS Defending Returns Policy

Continued from page 10
slightly ahead of 1978 levels, overall profits for the group declined.)
Whatever CBS' rationale and reinforcement of previous stated policy, the field does see a restrictive returns situation of recent origin.
As Fred Traub, record buyer at Record Bar, states, "We're feeling their restrictions and I feel that they're utilizing January's 20% returns policy now."
Also coming under fire are elements of CBS' January initiative, such as the inclusion of defectives within the 20% return guideline,

which some say can reduce their effective return credit by as much as 10%.

Assistance in preparing this story provided by Stephen Traiman and Alan Penchansky.

A key racker declares that his firm will be less likely to take a chance on acts who've had a previous track record, but have been cold for some time. "These acts will fall under the 20% returns phase, not within the category of developing artists," he maintains.

CBS' Smith admits to the need for further clarification of some of the new price/returns structure.
With regard to shipping changes, he notes, "We've not met overnight shipments since last September. It's unrealistic. But we will improve service and make it much faster."
"A more complete statement on our \$5.98 line with regard to catalog would have done away with some of the fears. The catalog will comprise about 200 titles from all our superstars, with product as recent as two years old." This list of \$5.98s is due this week.

NEW GARRETT LABEL

Casablanca West 'Sort Of' Country

By PAUL GREIN

LOS ANGELES—Casablanca West, a new custom label headed by Snuff Garrett and co-owned by Garrett Music Enterprises and Casablanca, its distributor, will have a pop/country thrust but only minimal Nashville presence.
The label will be based out of Garrett Music's L.A. offices, with its only Nashville liaison being Wade Conklin, Casablanca's field promotion rep there.

"Country used to be more separated," says Garrett. "You had to live in Nashville and record there, but it's not that way today. There's nothing wrong with cutting country records in L.A., New York or any other place."
According to Casablanca chairman Neil Bogart, plans also include Garrett's involvement in forthcoming Casablanca film projects. Garrett recently made his film music debut with Clint Eastwood's "Every Which Way But Loose," which sprouted four hit country singles, two of them produced by Garrett: Eddie Rabbit's title track and Charlie Rich's "I'll Wake You Up When I Get Home."

Garrett is now working on three additional film music projects: Eastwood's "Every Which Way But Loose II" and "Bronco Billy" and Burt Reynolds' "Smokey And The Bandit II."
Despite the name of the label, Casablanca West is a "completely

separate entity" from Casablanca, according to Garrett. He is thus no more or less likely than before to produce such Casablanca acts as Mac Davis, who typifies the pop-country hybrid, or Cher, with whom he teamed on a string of hits from 1971-74.

"We could have called it Nashville West or Garrett Records," says Garrett, "but I asked Neil if I could use the name of Casablanca: I want to play off their logo and have a star-spangled cowboy sitting on a horse in front of the Casbah."

First LP release under the pact will be by local background singer Carol Chase in mid-October. It will be produced by Garrett, though he says he's also open to using outside producers.

The first single release came out several weeks ago, a spoken word record by John Wayne. "I Have Faith." It had been cut in 1961 by Bob Reisdorff, then co-owner of Dalton Records, a subsidiary label of Liberty, where Garrett was working.

Casablanca West is the third label deal Garrett has made in his 20-year career, following Viva in the mid-'60s, which was distributed by Dot and by MCA before being sold to Warner Bros., and Garrett Music Enterprises, a split logo deal with Bell in 1973.

Its staff will also include general manager Don Blocker, Garrett Music's executive vice president, and marketing director John Brown, formerly a country promotion man for MCA. Casablanca's promotion and marketing staffs will also be working closely with the label.

Coinciding with the formation of the label is the creation of two new publishing companies, Happy Trail Music (ASCAP) and Palomino Music (BMI), to be administered by Steve Dorff, Garrett Music vice president. They join Garrett's present pop publishing concerns: Senor Music (ASCAP) and Peso Music (BMI).

U.K.'s Arista Has JEM Distribution

NEW YORK—The FARM distribution arm of JEM Records has signed a distribution agreement with Arista in the U.K. First release is the LP, "Day In The Life" by the Simple Minds. The LP will be released on JEM's PVC label momentarily.

Under JEM's FARM system of distribution, LPs by obscure or new artists are manufactured and sold directly to some 2,000 dealers around the country. JEM also distributes product from Virgin and Island Records.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/8/79

Number of LPs reviewed this week **61** Last week **40**



POINTER SISTERS—Priority, Planet P003 (Elektra/Asylum). Produced by Richard Perry. The Pointers' second set since switching from gladrags to rock is another batch of tunes by such top rock writers as Bruce Springsteen, Bob Seger, Graham Parker, Robbie Robertson, Ian Hunter, the Stones and Stealer's Wheel. The arrangements and instrumentation are also prime rock'n'roll, rather than in Perry's familiar slick pop approach. The concept of the LP—covering a variety of outside material—is similar to that behind Linda Ronstadt's albums, with this album even utilizing a number of Ronstadt's usual session men, including Waddy Wachtel, Dan Dugmore and Rick Marotta. One key difference: there are no soft sensitive ballads here to offset the bawdy, hard-edged rock material.

Best cuts: "Happy" (the exuberant Jagger-Richards tune), "Turned Up Too Late," "The Shape I'm In," "Who Do You Love."

Dealers: The group's last album went high on the charts and produced a number two single in Bruce Springsteen's "Fire."

FRANK ZAPPA—Joe's Garage Act 1, Zappa SRZ11603 (Phonogram). Produced by Frank Zappa. Even though this may be Zappa's most outrageous album yet, radio programmers take note that with the exception of the title cut, not much else is suitable for airplay. If Zappa offended the Jewish faction with "Jewish American Princess," the Catholic church will probably have fits with "Catholic Girls," a naughty-worded tune that is probably more offensive than its predecessor. This concept album, contains such other titles as "Crew Slut," "Why Does It Hurt When I Pee?" and "Wet T-Shirt Nite." But the title cut is one of Zappa's more memorable, with a catchy melody and clean lyric line. Zappa's lead guitar is backed with keyboards, slide guitar, sax, bass, harmonica and drums.

Best cuts: "Joe's Garage."

Dealers: Zappa scored his first Top 40 single with "Dancin' Fool" last time out. Despite limited airplay, he also has a huge following.

ALAN PARSON PROJECT—Eve, Arista AL9504. Produced by Alan Parsons. Another epic rock tale from storyteller Parsons who has previously rhapsodized about robots and pyramids. This time out he breathes new life into the Adam & Eve tale. Side one is devoted to the fall from a man's point of view while side two emphasizes the woman's feelings. Parsons effectively achieves the dichotomy by using a male voice (Lenny Zakatek, David Paton, Dave Townsend, Chris Rainbow) on some songs and a female voice (Clare Taylor) on others. As expected, the music is professional with both rockers and ballads exhibiting orchestral and electronic influences. Production is superb.

Best cuts: "Winding Me Up," "If I Could Change Your Mind," "Secret Garden," "You Lie Down With Dogs."

Dealers: Play m-store.

BETTE MIDLER—Thighs And Whispers, Atlantic SD16004. Produced by Arif Mardin. Midler covers a lot of ground on her latest LP, from the rousing disco rhythms of her recent Top 40 hit "Married Men" to the '30s hit "Big Noise From Winnetka" to a fun shuffle tune called "My Knight In Black Leather," which recalls the spirit and humor of Ringo Starr's "Oh My My." The potpourri also includes a sensitive reading of James Taylor's ballad "Millworker" and a rhythmic cover of Johnny Bristol's 1974 hit "Hang On In There Baby." Midler has been searching for her niche on record since her big initial success with "The Divine Miss M" in 1973, and she may have found it in the sheer diversity in this package.

Best cuts: "Married Men," "Hurricane," "Millworker."

Dealers: Title concept is perfect for this artist.

CITY BOY—The Day The Earth Caught Fire, Atlantic SD19249. Produced by Robert John Lange. English sextet's first effort for Atlantic is a thoughtful work that sounds somewhat like a brainy ELO. This is a concept album with all eight cuts concerning various types of endings with the most important being the end of the earth itself. Musicianship is above average as there is a symphonic feel though Mike Slamer's guitar adds rock'n'roll guts. Harmonies and production are well-executed.

Best cuts: "Interrupted Melody," "The Day The Earth Caught Fire," "It's Only The End of the World," "Ambition."

Dealers: City Boy had a chart hit with "5-7-0-5" last time out.



O'JAYS—Identify Yourself, Philadelphia Intl. FZ36027 (CBS). Various producers. True veterans of soul music, the O'Jays offer here a parcel of eight songs which reflect both contemporary influences and their past hits. First 45 from the album, "Sing A Happy Song," exemplifies this, with its fiery rhythm patterns and beefy brass, plus a "Love Train" feel. Eddie Levert's soulful lead shines on this and other cuts, while the harmonies in back are either smooth or gritty, as appropriate. Sophisticated arrangements feature some exemplary guitar and keyboards work, and Don Renaldo's strings and horns play a vital part, as in so many Philly recordings.

Best cuts: "Sing A Happy Song," "Identify Yourself," "Hurry Up And Come Back."

Dealers: Group has a large and loyal following, and "Sing A Happy Song" is shaping up as a big hit 45.

KOOL AND THE GANG—Ladies' Night, Delite DSR9513. Produced by Eumir Deodato. Veteran r&b/disco hitmakers (it's been 10 years) have changed its sound somewhat here due in part to the production treatment of Deodato. While the group has not forsaken its disco-tinged rhythms, it has taken it one step further to a more polished and sophisticated level that could generate Top 40 acceptance. Each side contains three cuts, each propelled by the group's brass-laden sound. All songs were written by keyboardist Ronald Bell and drummer George Brown with strong lead vocals by James "J.T." Taylor. The group effectively fuses funk and disco with jazz, r&b and pop.

Best cuts: "Ladies' Night," "Tonight's The Night," "Got You Into My Life."

Dealers: Kool and the Gang have a string of r&b and pop hits.



LOUISE MANDRELL & R.C. BANNON—Inseparable, Epic JEC36151. Produced by Buddy Killen. Creamy-smooth vocal shadings, rich production and lush arrangements give these two a strong shot to become a permanent favorite country duet team. Material seems completely aimed toward emphasizing couple's romantic involvement, and their voices work well off each other to create a pleasant mood. Strings add sweetening to the rhythm section.

Best cuts: "Reunited," "I Thought You'd Never Ask," "I Want To (Do Everything For You)."

Dealers: Snowy cover photography, popularity of both artists and built-in charisma of Mandrell name should make this a mover.

CHRISTY LANE—Simple Little Words, United Artists UAL978H. Produced by Charlie Black. Lane's first album endeavor for her new label finds her in shimmering form, bestowing her fragile lilting vocals on a lightly uptempo variety of tunes. Simply produced with the keynote on harmonies, the instrumentation features acoustic and steel guitar, bass, keyboards and strings with plenty of background harmonies.

Best cuts: "Simple Little Words," "I'm Putting My Heart On The Line," "Love Lies."

Dealers: Lane has undergone stunning image transformation visually and her track record is strong. Expect solid label support.

ROSEANNE CASH—Right Or Wrong, Columbia JC36155. Produced by Rodney Crowell. Although a newcomer to the ranks of recording, Cash makes a spectacularly successful debut here. Material shines, harmonies are bright, musicianship top-notch and Cash's vocal performance is pure and polished. Whether singing her father's "Big River" or her husband's "No Memories Hangin' Round," alone or with backup by Emmylou Harris or Bobby Bare, Cash sparkles.

Best cuts: "Right Or Wrong," "This Has Happened Before," "Couldn't Do Nothin' Right," "Seeing's Believing."

Dealers: Expect heavy label promotion to ignite across-the-board sales and airplay action.



CERRONE—Cerrone V: Angelina, Atlantic SD19250. Produced by Cerrone. Cerrone moves to rock-tinged disco on his fifth LP, with one tune, "Rock Me," sounding much like Donna Summer's "Hot Stuff," down to a similar repeated guitar riff by Jeff Baxter. "Not Too Shabby" also features the sassy, earthy vocal parts associated with recent Summer smashes. "Living On Love" is the album's best cut, featuring a great percussive instrumental jam. Cerrone cowrote most of the songs here with Alain Wisniak and also handles albums and synthesizer in addition to lead vocals.

Best cuts: "Rock Me," "Angelina," "Call Me Tonight."

Dealers: Cerrone is huge in the disco.



EUCLID BEACH BAND, Epic/Cleveland International JEC35619. Produced by Eric Carmen. Devotees of the growing Cleveland International sound may find this a little lightweight and frothy for their tastes as the pretty harmonizing and strings on some of the compositions are a little out of character from the hard rock folks in Cleveland. But leavened by the production work of old friend Eric Carmen, and the naturally high pop-oriented voices of band principals Richard Heising and Peter Hewlett, the sound has an immediate accessibility that should garner a wide audience for the band.

Best cuts: "There's No Surf In Cleveland," "Don't Play That Song," "You're The One," "End Of The World."

Dealers: "No Surf" was a local hit in Cleveland.

BLUE STEEL—No More Lonely Nights, Infinity INF9018. Produced by Noah Shark, Max, Blue Steel. Blue Steel is comprised of five veteran rock musicians who've worked with Linda Ronstadt, Roger McGuinn, Warren Zevon and others. Together they play no nonsense guitar-oriented rock underlined with a cutting edge. The band is fronted by lead guitarists Richard Bowden and Leonard Arnold with Mark Durham on bass, Michael Huey on drums and Howard Burke on rhythm guitar. Although Blue Steel is a Southern California-based band, its driving rhythmic sound does not fit into the West Coast's stereotyped laidback sound.

Best cuts: "No More Lonely Nights," "Shark," "Twist One Up," "Honey Dew."

Dealers: Blue Steel's sound is well-suited for both AM and AOR formats.

GERARD KENNY—Made It Thru The Rain, RCA AFL13424. Produced by Christopher Neil. Kenny is a piano man whose bittersweet songs bear more than a slight stylistic and thematic resemblance to early Elton John and Billy Joel. Kenny writes his own material, which is then dressed up in somewhat glossy instrumentation, the songs are about such subjects as New York City, discoing, the dangers of drinking, and the uncertainties and traditions of show business. There are also a couple of touching love songs.

Best cuts: "Drinking," "Made It Through The Rain," "Pavement Princess," "Fit To Be Tied," "Love."

Dealers: Effective cover art ably mirrors the music within.

YACHTS, Polydor/Radar PD16220. Produced by Richard Gottelher. This foursome from Liverpool plays a power pop similar to the Motors, Records, Bram Tchaikovsky and other new wave survivors. The songs are all catchy and short, full of nice melodic hooks, but not too polished, and full of energy and humor. The band plays at an almost breakneck speed, without sacrificing the clarity of the vocals, and without getting raucous or jumbled. There is a nice keyboard fullness here that recalls the Stranglers, but without the sour suggestion of violence.

Best cuts: "Love You, Love You," "Yachting Type," "Tantamount To Bribery," "Looking Back In Love," "Heads Will Turn."

Dealers: Knack fans should like this, too.

GAMMA 1, Elektra 6E219. Produced by Ken Scott. Guitar virtuoso Ronnie Montrose is back with a new band and label. Gamma plays the kind of high energy rock that one would expect with Montrose at the helm. Up front is Montrose and his guitar, which stings, wails and blisters through the album's eight tracks including one instrumental. The rest of the band consists of former Montrose members Jim Alcivar on synthesizer and Alan Fitzgerald on bass and drummer Skip Gillette. Standing out on the vocals is Davey Pattison, who effectively sounds both tough and tender. Bringing the package together is producer Scott who gives the total effect a commercial, energetic edge.

Best cuts: "Fight To The Finish," "Thunder And Lightning," "I'm Alive," "Ready For Action."

Dealers: Make fans aware that this is Ronnie Montrose's new band.

Billboard's Recommended LPs

pop

KRIS KRISTOFFERSON—Shake Hands With The Devil, Columbia JZ36135. Produced by David Anderle. Though Kristofferson's LPs have not been cracking the top 20 recently, nevertheless he remains one of the strongest songwriters/singers, blessed by a truly warm and distinctive baritone. This LP is another collection of country ballads and vignettes of everyday life, which Kristofferson handles with characteristic aplomb and casual bravado. **Best cuts:** "Shake Hands With The Devil," "Michoacan," "Whiskey Whiskey," "Killer Barracuda."

DAVID LOGGINS, Epic JE35972. Produced by Brent Maher. Though recorded in Nashville by a native son of Tennessee, Loggins has in his career assimilated r&b, folk and pop influences to produce his own soft rock and pop album. The contemporary arrangements, slick production, and a warm and vibrant singing voice are all elements that contribute to making memorable the catchy and melodic tunes that Loggins writes. **Best cuts:** "Pieces Of April," "If I Had My Wish Tonight," "Tell Me Anything But The Truth."

VIOLINSKI—No Cause For Alarm, Jet JZ36133 (CBS). Produced by Mik Kaminski, John Marcangelo, John Kodgson. Violinski is an offshoot band formed by Electric Light Orchestra violinist Mik Kaminski. As to be expected there is a bit of the ELO sound in this group. The violin is in front, the vocals are not as smooth, and the production is less grandiose. But what remains is an ability to write melodic rock music with a touch of the light classics. **Best cuts:** "Need Your Love," "Save Me," "Log Dance."

JUDAS PRIEST—Unleashed In The East (Live In Tokyo), Columbia JZ36179. Produced by Tom Allom, Judas Priest. Heavy metal proves again to be alive and well in the Far East judging from this nine song set. This English quintet pulls out all the stops with plenty of guitar provided by Glenn Tipton and K.K. Downing. Lead singer Rob Halford has a David Roth quality in his voice while the music is in the Scorpions/UFO vein. Bassist Ian Hill and drummer Les Binks provide meaty backup. **Best cuts:** "Exciter," "Ripper," "Tyrant."

TOM VERLAINE—Elektra 6E216. No producer listed. Former leader of the now defunct art-rock group Television steps out on his own with a debut that equals the work he was doing with his old band. Instrumentation is sparse and his vocals have the same high-pitched monotone he used with Television. At times, especially on the strange "Yonki Time," he comes off as intentionally out of sorts and avant-garde as Lou Reed. Other cuts are more commercial but this is still for special tastes. **Best cuts:** "The Grip of Love," "Breakin' In My Heart," "Yonki Time."

STREETHEART—Under Heaven Over Hell, Atlantic SD19228. Produced by Manny Charlton. Quintet makes accessible street level rock with few pretensions. Its sound is at times reminiscent of both Kansas and Aerosmith without the musical density. Vocals by Daryl Guthrie, John Hannah, "Spider" Sinnavee and Matthew Frenette are attractively ragged with just the right amount of rock spunk. Though the reworking of "Here Comes The Night" doesn't compare with the original, its version of "Under My Thumb" is top notch. **Best cuts:** "Hollywood," "Main Street," "Under My Thumb," "Dreaded Dotted Line."

LOWRY HAMNER AND THE CRYERS—Midnight Run, Mercury SRM13785. Produced by Jim Mason. Rhythm guitarist Hamner wrote and sings all material on this second Cryers album. Compared with the first, "Midnight Run" has a stronger rock edge and some shapier melody lines. Jim Mason, who produced Firefall, takes over the production helm here and gives the band a crisp and clean rock sound. Helping out with the orchestration are Garth Hudson, Timothy Schmit and others. The album was mixed digitally for an improved sound. **Best cuts:** "Lovelight (Let It Shine)," "Hold On," "Midnight Run."

LARRY RASPBERRY AND THE HIGHSTEPPERS—No Accident, Mercury SRM13762. Produced by Ralph Murphy. Raspberry was the lead singer on the Gentry's top five 1965 "Keep On Dancin'." With his reformed Highsteppers, he rocks out on seven blistering rockers that are filled with energy, exuberance and a keen sense of the medium. Raspberry plays guitar and keyboards, with the Highsteppers contributing guitar, keyboards, drums and bass. The two ballads show off Raspberry's vocals. **Best cuts:** "Older Woman," "Betty," "Hard Way Out," "Where Did You Leave Your Love Tonight."

soul

POCKETS—So Delicious, ARC/Columbia JC36001. Produced by Verdine White, Robert Wright. After a promising first LP and an impeccable second, this nine-piece band from Baltimore falls somewhere in between on "So Delicious." Its gritty, brass-based sound is exciting in structure and execution, and the vocal harmonies are fulsome and impressive. But the material is only occasionally distinctive (best is "Catch Me," "Charisma") and it's difficult not to hear too much Earth, Wind & Fire in the combo's style and presentation. **Best cuts:** Those cited.

MARY WILSON—Red Hot, Motown M7-927R1. Produced by Hal Davis. For her solo debut, ex-Supreme Wilson turns to producer Davis, well versed in guiding female vocalists from Brenda Holloway to Thelma Houston, and to a package of songs from a promising pair of new writers, Frank Busey and John Duarte. Singer is enthusiastic and accomplished across mostly upbeat material, disco-driven by chunky, funky brass, rhythm and strings (sample the title cut and "Midnight Dancer") though it's arguable that midtempo items such as "Pick Up The Pieces" is a better vehicle for her expressive and warm vocal style. **Best cuts:** those cited.

SLICK, WMOT F-9583 (Fantsy). Produced by Butch Ingram. It's a family affair as six Ingram brothers and associates work out on an r&b-rooted (with pop flavoring) selection of five rhythmic tunes. Lineup offers the funk in the keyboards, brass and percussion departments, while femme vocalists (notably Doris James on the controversial "Sexy Cream") frolic to good effect. Highlight is the group's recent U.K. hit, "Space Bass," which is imaginative and energetic. **Best cuts:** Those named, plus "The Whole World's Dancin'."

PRECIOUS WILSON AND ERUPTION—Leave A Light, Ariola/Hansa SW50061. Produced by Frank Farian, Ranier M. Ehrhardt. Soul quintet offers a variety of musical styles on this effort including disco, straightforward r&b, reggae, calypso and ballads. This makes for interesting listening as there are many unexpected twists and turns. Wilson possesses a strong, clear voice. Backing musicians are more than competent as they provide a myriad of stylistic changes. **Best cuts:** "Leave A Light," "Fire Is Gone," "Left Me In The Rain."

country

JACKY WARD—The Best of Jacky Ward . . . Up 'Til Now, Mercury SRM15012. Produced by Jerry Kennedy. Ward offers a set of low keyed ballads with an emphasis on oldies such as "Wisdom Of A Fool" and "A Lover's Question." The sound is soft, aided by strings, gentle production and Ward's mellow

(Continued on page 62)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **reviews—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

**“I MAY NEVER GET
TO HEAVEN”**

(MCA-41059)

is Conway's second #1 single from

CROSSWINDS

MCA 3086



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Produced by Conway Twitty & David Barnes for Twitty Marc Productions

Billboard's

Billboard SPECIAL SURVEY For Week Ending 9/8/79

Number of singles reviewed
this week **100** Last week **98**

Top Single Picks

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FOREIGNER—Dirty White Boy (3:13); producers: Roy Thomas Baker, Mick Jones, Ian McDonald; writers: Jones, Gramm; publishers: Somerset/Evansongs ASCAP. Atlantic 3618. First single from Foreigner's forthcoming "Head Games" LP is a driving guitar/bass-propelled rocker spear-headed by a forceful lead vocal and tight harmonic support. Roy Thomas Baker's production gives the record a gritty rock edge.

SUZI QUATRO—I've Never Been In Love (3:00); producer: Mike Chapman; writer: M.A. Connell; publisher: Big Neck ASCAP. RSO 1001. Quatro rocks out more on this single than on her two previous chart records from her first RSO LP. This one, culled from a forthcoming album, is a frenetically paced tune with numerous lyrical and instrumental hooks.

KENNY ROGERS—You Decorated My Life (3:37); producer: Larry Butler; writers: D. Hupp, B. Morrison; publisher: Music City ASCAP. UA-X1315-Y. Rogers' standard plaintive vocals are overlaid over a sensitive, haunting arrangement. Hook is compelling and production is strong.

recommended

BRAM TCHAIKOVSKY—Lady From The U.S.A. (3:26); producers: Peter Ker, Nick Garvey, Bram Tchaikovsky; writer: B. Tchaikovsky; publisher: Tchaikovsky/Warner Bros. ASCAP. Polydor 2016.

THE ALAN PARSONS PROJECT—Damned If I Do (3:31); producer: Alan Parsons; writers: E. Woolfson, A. Parsons; publishers: Woolfson/Careers/Irving BMI. Arista AS0454.

PATTI SMITH GROUP—So You Want To Be (A Rock'n'Roll Star) (3:56); producer: Thom Panunzio; writers: R. McGuinn, C. Hillman; publisher: Tickson Music BMI. Arista AS0453.

QUEEN—We Will Rock You (3:07); producer: none listed; writer: May; publishers: Queen/Beechwood BMI. Elektra 46532.

RAINBOW—Since You Been Gone (3:10); producer: Roger Glover; writer: Russ Ballard; publisher: Island BMI. Polydor PD2014.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES—I'm So Anxious (3:02); producer: Barry Beckett; writer: Billy Rush; publishers: War/Amundo ASCAP. Mercury 76007.

FRANK ZAPPA—Joe's Garage (6:10); producer: Frank Zappa; writer: Frank Zappa; publisher: Munchkin ASCAP. Zappa MK107 (Phonogram)

WET WILLIE—Ramona (3:47); producers: Lennie Petze, Willie; writer: J. Droukas; publishers: Infinity/Baklava ASCAP. Epic 950760 (CBS)

JOHN COUGAR—I Need A Lover (3:40); producer: John Punter; writer: John "Cougar" Mellencamp; publishers: G.H./H.G. ASCAP. Riva R202 (Phonogram).

THE A'S—After Last Night (3:32); producer: Rick Chertoff; writers: Notte, Bush; publisher: Young Philadelphians. Arista AS0452.

GEORGE THOROGOOD—My Way (1:56); producer: Danny Lipman; writers: Jerry Capehart, Eddie Cochran; publishers: Warner-Tamerlane/Hill & Range Songs/Elvis Presley/Gladys BMI. MCA 41117.

WILSON BROS.—Another Night (3:56); producer: Kyle Lehning; writers: Alan Clarke, Terry Sylvester, Tony Hicks; publisher: Intersong ASCAP. Atco 7205 (Atlantic).

HOTEL—Hold On To The Night (3:50); producers: Dain Eric, Debra L. Towsley; writers: M. Phillips, B. Mann; publishers: ATV/Mann & Weill Songs/Blair/Bell Hop BMI. MCA 41113.

TKO—Let It Roll (3:59); producer: Mike Flicker; writers: Sinsel, Bortko, Pierce, Seidenverg, Siguenza; publishers: Knucklenose/Vazzogg/Relic/No Problem/Seidenverand ASCAP. Infinity 50,024.

REO SPEEDWAGON—Easy Money (3:19); producers: Kevin Cronin, Gary Richrath, Kevin Beamish; writer: G. Richrath; publisher: Buddy BMI. Epic 950764 (CBS).

PRISM—Virginia (3:46); producer: Bruce Fairbairn; writer: B. Miller; publishers: Squamish/Corinth/Pymont BMI. Ariola 7759.



CANDI STATON—Chance (3:39); producers: Candi Staton, Jimmy Simpson; writers: C. Staton, W. Garfield, J. Smith; publishers: Staton/Arapesh ASCAP/Strawberry Tube BMI. Warner Bros. WBS49061. Solid disco arrangement accompanies Staton's strong vocals. Hook is not easily forgettable and production is well done.

recommended

PATTI LABELLE—Love And Learn (4:30); producer: Skip Scarborough; writer: Skip Scarborough; publishers: Alexcar/Irving BMI. Epic 950763 (CBS).

PRINCE—I Wanna Be Your Lover (2:57); producer: Prince; writer: Prince; publisher: Ecnirp BMI. Warner Bros. WBS49050.

EUGENE RECORD—Where Are You (3:35); producers: Eugene Record, Patrick Henderson; writers: Patrick Henderson, Andrae Crouch; publishers: Monosteri/Crouch ASCAP. Warner Bros. WBS49060.

DAVID OLIVER—Summer Love (3:19); producer: Wayne Henderson; writers: Cecil Womack, Mary Wells; publishers: Relaxed/Wellcom BMI. Mercury 76006.

SHALAMAR—The Second Time Around (3:40); producers: Leon Sylvers, Dick Griffey; writers: L. Sylvers, W. Shelby; publishers: Spectrum VII/Rosy ASCAP. Solar JH11709 (RCA)

FIVE SPECIAL—You're Something Special (4:26); producer: Ron Banks; writers: Ron Banks, Tony Green, Raymond Johnson; publishers: At Home Music/Baby Dump ASCAP. Elektra 46531.

RONN MATLOCK—Let Me Dance (3:30); producer: Michael Stokes; writers: Ronn Matlock, Michael Stokes; publisher: Willow Girl BMI. Cotillion 45002 (Atlantic).

RONNIE JAMES—Wonder Girl (2:19); producer: Ronnie James; writers: R. James, J. Gugliuzza; publisher: Rose Tree ASCAP. Philadelphia International ZS9 3720 (CBS).



GENE WATSON—Should I Come Home (Or Should I Go Crazy) (2:33); producer: Russ Reeder; writer: J. Allen; publisher: Tree, BMI. Capitol P4772. A sensuous, but tough, singing style by Watson works perfectly in this guitar-laced number. It's boosted by his solid delivery, catchy chorus and uptempo arrangement.

MERLE HAGGARD—My Own Kind Of Hat (2:53); producers: Fuzzy Owen-Jimmy Bowen; writers: Merle Haggard-Red Lane; publishers: Shade Tree/Tree, BMI. MCA 41112. FLIP: **Heaven Was A Drink Of Wine (2:46);** producers: same; writer: Sanger D. Shafer; publisher: Acuff-Rose, BMI. Haggard will gain split airplay with this release. Side A is a clever double entendre song ("there's two kinds of cherries and two kinds of fairies..." etc.) with upfront fiddle and guitar in the bridge. Side B is the type of hardluck, heartfelt, down-and-out ballad that brings out the best in Haggard.

KENNY ROGERS—You Decorated My Life (3:37); producer: Larry Butler; writers: D. Hupp/B. Morrison; publisher: Music City, ASCAP. UA X1315Y. From his forthcoming album, Rogers offers a gently moving ballad with excellent production by Butler. The song builds and fades and builds again giving Rogers an excellent opportunity to manipulate his style. With lush string arrangements and the use of flutes and french horns, the track surrounds the vocal beautifully.

EMMYLOU HARRIS—Blue Kentucky Girl (3:17); producer: Brian Ahern; writer: Johnny Mullins; publisher: Sure-Fire, BMI. Warner Bros. WBS49056. The title track from her current album, Harris' delivery is pure country. With pedal steel, banjo and mandolin highlighting the track, the vocal swells over the music and creates a contemporary country feel with roots. Ahern's production is first-rate, with all the instruments well balanced.

recommended

R.C. BANNON—Winners And Losers (2:45); producer: Larry Rogers; writers: K. Bell/T. Skinner/J.L. Wallace; publisher: Hall-Clement, BMI. Columbia 111081.

NICK NOBLE—I Wanna Go Back (3:34); producers: T. Schieno/E. Winfrey; writers: Bill Martin/Phil Coulter; publisher: September, ASCAP. TMS 612.

FARON YOUNG—That Over Thirty Look (2:18); producer: Eddie Kilroy; writers: Rick Klang/Billy Arr; publisher: Rightsong, BMI. MCA 41046.

DALE MCBRIDE—Get Your Hands On Me Baby (2:48); producer: Bill Walker; writer: Dale McBride; publisher: Con Brio, BMI. Con Brio CBK158.

SUSAN LEA—Strangely Attracted To You (2:24); producer: not listed; writer: Susan Lea Adkins; publisher: Fairystone, BMI. Outlet 50191.



GIBSON BROTHERS—Oooh, What A Life (5:42); producer: Daniel Vangarde; writers: Alex Francfort, Daniel Vangarde; publisher: Acker ASCAP. Island 823 (Warner Bros.). Followup to the dynamic "Cuba" is another fiery Latin-flavored disco cut. Harmonies and driving vocals give the song an added flavor.

recommended

THE NEIL CLOUD ORCHESTRA—Time Of The Seasons (7:02); producers: Neil Cloud, Steve Thompson, Mike Arato, Mark Fine; writer: Rod Argent; publishers: Mainstay/Verulam BMI. TKD 404A.

D'LEGGANCE—Share My Love (8:47); producers: Ian Levine, Rick Gianatos; writer: J. Mendell; publisher: Mighty Three BMI. RSO 306.

THE IMPRESSIONS—Sorry (3:37); producer: Carl Davis; writers: J. Scott, F. Cash; publishers: Gaetana/Le-Cash BMI. ChiSound/20th Century-Fox TC2418.

KINSMAN DAZZ—Keep On Rockin' (3:54); producer: Tommy Vicari; writers: M. Calhoun, M. Jackson; publishers: 20th Century/All Sunray ASCAP. 20th Century-Fox TC2417.

OLYMPIC RUNNERS—The Bitch (3:16); producers: Mike Vernon; writers: Biddu/Don Black; publisher: Brent Walker PPS. Polydor PD2008.



THE CRYSTAL MANSION—Talk To Me (Talk To Me) (2:39); producer: Brooks Arthur; writer: J. Seneca; publisher: Jay and Cee BMI. 20th Century-Fox TC2419. Newcomer act debuts with a reworking of the Little Willie John song. The track has a midtempo pop/r&b flavor with an outstanding lead vocal and steady instrumentation.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 60

voice. **Best cuts:** "You're My Kind Of Woman," "Wisdom Of A Fool," "Fools Fall In Love."

JOHNNY RODRIGUEZ—Sketches, Mercury SRM15022. Produced by Jerry Kennedy. A package of songs previously recorded by Rodriguez' former label, this LP contains a smooth mixture of melodic material by well-known writers who include Mickey Newbury, Gordon Lightfoot, Billy Ray Reynolds and the Bee Gees. Strings are fairly predominant and the emphasis is firmly on country. Rodriguez' vocals, as always, are rich and strong. **Best cuts:** "It'll Be Her," "I Would Have Loved You All Night Long," "Leave Me Tomorrow But Love Me Tonight."

JIM REEVES—Don't Let Me Cross Over, RCA AHL13454. Original production by Chet Atkins, Anita Kerr; overdub production by Bud Logan, Jerry Bradley. A fascinating concept on side A—teaming the voice of the late Reeves with fresh new singer Deborah Allen, one of the brightest and best new talents to hit the country music industry in recent years. Old songs gain an immediacy and impact through the Reeves/Allen collaboration and a sensitive string-filled, guitar-based instrumental background that's also new. Reeves sings solo on side B. **Best cuts:** "Don't Let Me Cross Over," "When Two Worlds Collide," "Oh, How I Miss You Tonight."

REBA McENTIRE—Out Of A Dream, Mercury SRM15017. Produced by Jerry Kennedy. Highly sweetened with liberal dosing of strings and confectionary arrangements, this LP stays mellow and MOR-oriented throughout. Vanilla-smooth vocals blended with lush production make for a melodic package with the production emphasis on orchestration. **Best cuts:** "Make Me Feel Like A Woman Wants To Feel," "Runaway Heart."

disco

ISAAC HAYES—Don't Let Go, Polydor PD16224. Produced by Isaac Hayes. Hayes, whose 1971 smash "Shaft" was a fore-runner of the funky but tight rhythms that would be labeled disco, offers more of that driving, pulsating music on his latest LP. Most of the tunes are originals, and also feature Hayes' production, rhythm, horn, string and vocal arrangements. The music is at once danceable and slick, sexy mood music. **Best cuts:** "Don't Let Go," "Fever," "What Does It Take," "A Few More Kisses To Go."

TJ.M., Casablanca NBLP 7172. Produced by Tom Moulton. Moulton calls this first release for his Tom 'n' Jerry outfit since switching from Salsoul, a "song-oriented studio production." That's a fair description of this disco-driven set of four cuts, featuring male vocals (lead combines qualities of Eddie Kendricks and the O'Jays' Eddie Levert) and energetic arrangements full of pounding brass, strings and keyboards. It's never fiercely distinctive, but should, nevertheless, please disco denizens. **Best cuts:** All side two.

jazz

LONNIE LISTON SMITH—A Song For The Children, Columbia JC36141. Produced by Bert deCoteaux, Lonnie Liston Smith. This album is a mixed bag. There's a substantial amount of Smith's light touch fusion jazz, but the keyboard artist also provides a generous helping of disco-flavored tunes such as the title track and a silly "Fruit Music." James Robinson sings George Benson-like vocals on the two disco numbers. **Best cuts:** "Street Festival," "A Lover's Dream."

MONTY ALEXANDER—In Tokyo, Pablo 2310836. Produced by Monty Alexander. Alexander continues to attract followers with his distinctive pianistics. Accompanying him are Frank Gant, drums, and Andrew Simpkins on bass. Program comprises eight entertaining tracks, well recorded in Tokyo's

Polydor KK studio last January. **Best cuts:** "Just In Time," "Triticism."

EDDIE DURHAM—Ginza, Concord Jazz CJ94. Produced by Carl Jefferson. Durham is a San Francisco guitarist who plainly merits an LP of his own on a nationally recognized jazz label. With Benny Barth on drums and Dean Reilly on string bass, Durham reels off a rollicking, rewarding set of eight tunes, only one an original. A most impressive and satisfying vinyl debut. **Best cuts:** "Day Dream," "Moonray," "Ziguener."

RICHIE KAMUCA—Charlie, Concord Jazz CJ96. Produced by Richie Kamuca. The late Los Angeles tenor saxophonist switches over to alto on this, his last LP. Ironically, the late Blue Mitchell also helped spark this session with his trumpet. Strong rhythm session of Jimmy Rowles, Donald Bailey and Ray Brown rounds out the combo. There are eight tracks; Kamuca's Bird-like improvs are the highlight. **Best cuts:** Medley of "Willow Weep For Me" and "Everything Happens To Me."

HAROLD DANKO & THE GELTMAN BAND—Chasin' The Bad Guys, Inner City IC1069. Produced by Harold Danko, Aimee Chiarello. Danko's talents as a composer, arranger and keyboardist are all displayed generously throughout these eight cuts taped last February in New York. Assisting him are Lawrence Feldman, reeds; Lotti Golden, vocals; Billy Mintz, drums, and David Katzenbeeg, bass. Group is firmly based in a mainstream groove with electronics at a minimum. **Best cuts:** "Silly Samba," "Flight Of The Desperados."

GEORGE MASSO QUINTET—Choice N.Y.C. Bone, Famous Door HL129. Produced by Harry Lim. Enterprising Long Island label maintains its high batting average for quality jazz with this surprisingly palatable LP featuring Masso's slihorn and Al Klink, Butch Miles (who recently departed Count Basie to join Dave Brubeck), John Bunch and Milt Hinton. Masso blows moving, musical bone on six tracks, all but one standards. **Best cuts:** "Don't Take Your Love From Me," "Sometimes I'm Happy," "No Blues For Lou."

classical

BEETHOVEN: SCOTTISH, IRISH & WELSH SONGS—White, Kavanian, Yo-Yo Ma, Sanders, RCA ARL13417. These tunes and lyrics taken from folk literature and dressed up by Beethoven for middle class parlors require a special interpretive touch. Tenor Robert White finds just that stylistic niche, preserving the refinement of classical singing without erasing the music's natural lilt and native color. Vocal aficionados will discover some of the most beautiful lyrical singing that's been recorded in several years.

BEETHOVEN & DOHNANYI STRING TRIOS—Perlman, Zukerman, Harrell, CBS M35152. Repertoire for violin, viola and cello remains obscure enough so that many collectors will be coming to these enjoyable works afresh. The Dohnanyi Trio (called a Serenade) is a moody late Romantic piece with folkloric overtones and many strong contrasts. Excellent performances in this debut recording by a new string "supergroup."

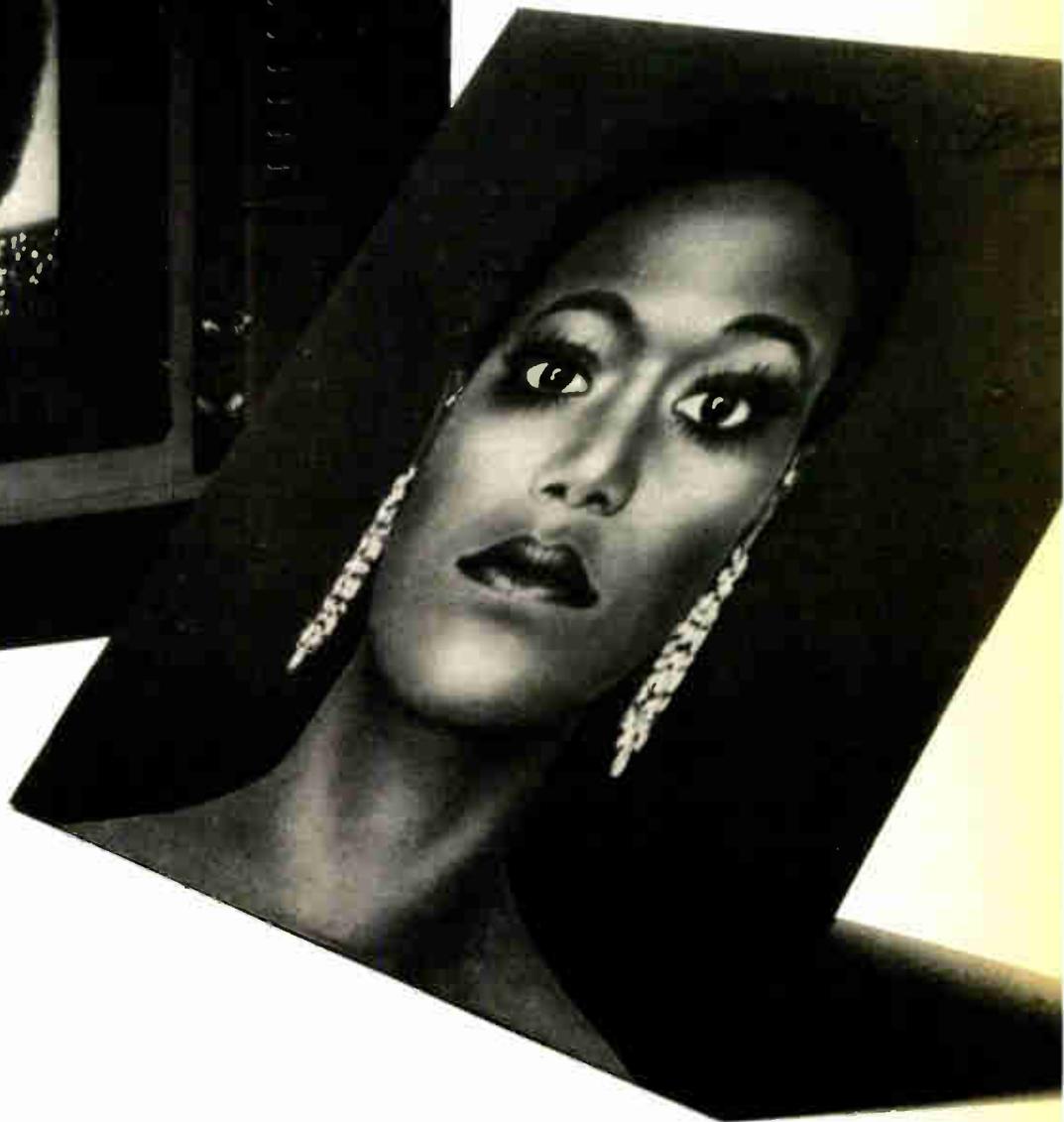
DEBUSSY: IMAGES (THREE SERIES); ESTAMPES—Paul Jacobs, piano, Nonesuch H71365. Jacobs is essaying for Nonesuch all of the exotic keyboard music of Debussy, providing interpretations with firm structural grasp and extreme sensitivity to coloration and subtle dynamic shadings. Volume three, looking into the first half of the composer's career, will be eagerly added by those collecting the series.

RHAPSODY—Detroit Symphony, Dorati, London CS7119. Antal Dorati has mastered a wider repertoire than virtually any other living conductor, and generally finds more to say about each score than men with bigger orchestras and fatter books of press clippings. Here he has the Detroit Symphony playing like a world-class ensemble in popular folkloric pieces of Dvorak, Liszt, Ravel and Enesco, a program that demonstrates consummate grasp of color, rhythm and mood.

BY POPULAR DEMAND

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"Heaven Must Have Sent You"

M-1459F/12" disco M-00020D1

from the album "Bonnie Pointer"

M7-911R1

On Motown Records & Tapes.



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World Radio History

Billboard **HOT 100** * Chart Bound

BEAUTIFUL GIRLS—Van Halen
Warner Bros. #8033
EMPTINESS—Sad Cafe
A&M 2181
SEE TOP SINGLE PICKS REVIEWS page 62

SEPTEMBER 8, 1979, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	12	1	MY SHARONA—The Knack ● (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	★ 35	38	9	SATURDAY NIGHT—Herman Brood & His Wild Romance (Herman Brood), Lademacher & Brood, Arista 7754	69	78	3	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054
2	13	2	GOOD TIMES—Chic ● (Nile Rodgers, Bernard Edwards), B. Edwards, M. Rodgers, Atlantic 3584	★ 36	41	5	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	70	NEW ENTRY	→	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Mupp, B. Morrison, United Artists 1315
★ 4	10	4	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 311033 (CBS)	37	34	20	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	★ 71	81	2	HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747
★ 5	6	5	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)	★ 39	39	13	HOLD ON—Triumph (Mike Levine & Triumph), Emmett, RCA 11569	★ 72	NEW ENTRY	→	I'VE NEVER BEEN IN LOVE—Suzi Quatro (Mike Chapman), M.A. Connell, RSD 1001
★ 6	12	6	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band ● (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700	★ 40	44	7	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, Curb/MCA 41065	73	75	4	I'VE GOT THE NEXT DANCE—Deniece Williams (J.D. Williams), C. Fowler/M. Johnson, Arc 3-10971 (CBS)
★ 7	16	7	LEAD ME ON—Maxine Nightingale (Denny Orante), A. Willis, D. Lasley, Windsong 11530 (RCA)	41	29	18	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	★ 74	84	2	ONE FINE DAY—Rita Coolidge (D. Anderle, B.T. Jones), J. Goffin, C. King, A&M 2169
★ 8	17	8	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	★ 42	46	6	AIN'T THAT A SHAME—Cheap Trick (Cheap Trick), A. Domino S. Bartholomew, Epic 9-40743	★ 75	85	2	HELLO, HELLO, HELLO—New England (Paul Stanley, Mike Stone), John Fannon, Infinity 50021 (MCA)
★ 10	12	10	MAIN EVENT/FIGHT—Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	43	43	7	GOT TO GIVE INTO LOVE—Bonnie Boyer (Nate Chacker), K. Flemming, B. Dees, R. Galbraith, D.W. Morgan, Columbia 3-11028	★ 76	86	2	GIRLS TALK—Dave Edmunds (Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic)
★ 11	14	11	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	★ 44	54	5	DEPENDIN' ON YOU—The Oobie Brothers (Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029	★ 77	87	2	BOOM BOOM—Pat Travers (Pat Travers & Tom Allom), S. Lewis, Polydor 2003
★ 12	8	12	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748	★ 45	51	7	CHILDREN OF THE SUN—Billy Thorpe (Spencer Proffer), S. Proffer & B. Thorpe, Polydor 2018	★ 78	88	2	SURE KNOW SOMETHING—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205
★ 13	14	13	MAMA CAN'T BUY YOU LOVE—Elton John ● (Thom Bell), L. Bell, C. James, MCA 41042	★ 46	57	3	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	★ 79	90	2	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001
★ 14	5	14	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	★ 47	53	5	GHOST DANCER—Adriis Brothers (Freddie Perren), D&D Adriis, Scotti Brothers 500 (Atlantic)	80	80	2	VOULEZ-VOUS—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3609
★ 15	13	15	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	★ 48	52	6	FIRECRACKER—Mass Production (Ed. A. Elberbe, Mass Production), R. Williams, Cotillion 44254 (Atlantic)	★ 81	NEW ENTRY	→	REASON TO BE—Kansas (Kansas), K. Livgren, Kirshner/CBS 9-4285
★ 16	10	16	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063	★ 49	55	11	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	★ 82	NEW ENTRY	→	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McColi, B. Chance, T. Corcoran, MCA 41109
★ 17	7	17	GOODBYE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162	★ 50	59	4	ROLENE—Moon Martin (Craig Leon), M. Martin, Capitol 4765	83	83	2	MUST HAVE BEEN CRAZY—Chicago (Phil Ramone & Chicago), D. Dacus, Columbia 1-11061
★ 18	13	18	RISE—Herb Alpert (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151	★ 51	58	6	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol)	★ 84	NEW ENTRY	→	KILLER CUT—Charlie (Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449
★ 19	18	19	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Oozier, B. Holland, Motown 1459	★ 52	60	5	GOOD FRIEND—Mary MacGregor (Elmer Bernstein & Norman Gimbel), E. Bernstein, M. Gimbel, RSO 938	★ 85	NEW ENTRY	→	STILLSAME—Carolyne Mas (Steve Burgh), C. Mas, Mercury 76004
★ 20	8	20	HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum)	★ 53	61	3	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000	★ 86	NEW ENTRY	→	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079
★ 21	16	21	BAD CASE OF LOVING YOU—Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.)	★ 54	40	7	YOUNGBLOOD—Rickie Lee Jones (Lenny Waronker, Russ Tittelman), R.L. Jones, Warner Bros. 49018	★ 87	NEW ENTRY	→	IN THEE—Blue Oyster Cult (Tom Werman), A. Lanier, Columbia 1-11055
★ 22	8	22	DRIVERS SEAT—Sniff 'N' The Tears (Luigi Saltoni), P. Roberts, Atlantic 3604	★ 55	62	4	REMEMBER WALKING IN THE SAND—Louise Goffin (Danny Kortchmar), G. Morton, Asylum 46521	88	89	4	CRANK IT UP—Peter Brown (Cory Wade, Peter Brown), P. Brown, R. Rans, Orive 6278 (TK)
★ 23	11	23	BAD GIRLS—Donna Summer ● (Giorgio Moroder), D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988	★ 56	63	4	FOUND A CURE—Ashford & Simpson (Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870	★ 89	NEW ENTRY	→	FOR LOVE—Pousette-Dart Band (Norbert Putnam), D. Finerly, Capitol 4764
★ 24	23	24	I DO LOVE YOU—G.Q. (Jimmy Simpson, Beau Ray Fleming), B. Stewart, Arista 0426	★ 57	37	10	GIRL OF MY DREAMS—Bram Tchaikovsky (Peter Ker, Nick Garvey, Bram Tchaikovsky), R. Thomas, Polydor/Radar 14575	90	NEW ENTRY	→	GOTTA SERVE SOMEBODY—Bob Oylan (Jerry Westler, Barry Beckett), B. Dylan, Columbia 1-11072
★ 25	12	25	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanlou), P. Hernandez, Columbia 310986	★ 58	65	4	GROOVE ME—Fern Kinney (Carson Whitsett Wolf Stepen/On, Tommy Couch), K. Floyd, Malaco 1048 (TK)	91	64	17	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931
★ 26	7	26	CRUEL TO BE KIND—Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018	★ 59	66	3	GET A MOVE ON—Eddie Money (Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chiale, Columbia 1-11064	92	42	24	MAKIN' IT—David Naughton ● (Freddie Perren), D. Fekaris & F. Perren RSO 916
★ 27	10	27	DIFFERENT WORLDS—Maureen McGovern (Michael Lloyds), M. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	★ 60	67	4	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)	93	45	7	LADY WRITER—Dire Straits (Jerry Westler, Barry Beckett), M. Knopfler, Warner Bros. 49006
★ 28	5	28	POP MUZIK—M (R. Scott, Sire 49033 (Warner Bros.))	★ 61	82	2	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	94	47	9	BABY I WANT YOU—Funky Communication Committee (Gayton Ivey, Terry Woodford), D. Clifton, J. Igram, Free Flight 11595 (RCA)
★ 29	17	29	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Or. Hook ● (Ron Hoffkine), E. Stevens, Capitol 4705	★ 62	72	5	THEN YOU CAN TELL ME GOODBYE—Toby Beau (Norbert Putnam), J.D. Loudermilk, RCA 11670	95	48	14	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershenbaum), A&M 2132
★ 30	9	30	THE BOSS—Diana Ross (Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462	★ 63	73	3	ARROW THROUGH ME—Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070	96	49	16	I WAS MADE FOR LOVIN' YOU—Kiss ● (Vini Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 983
★ 31	8	31	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	★ 64	74	3	WHERE WILL YOUR HEART TAKE YOU—Buckeye (Ronny Price), R. Price, Polydor 14578	97	56	6	GONE, GONE, GONE—Bad Company (Bad Company), Burrell, Swan Song 71000 (Atlantic)
★ 32	10	32	OH WELL—Rockets (Johnny Sandlin), P. Green, RSO 935	★ 65	NEW ENTRY	→	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Grammm, Atlantic 3618	98	69	8	BEST BEAT IN TOWN—Switch (Bobby Debarge), B. Debarge, Gryrd 7168 (Motown)
★ 33	8	33	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	★ 66	76	3	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	99	70	3	THE TOPICAL SONG—The Barron Knights (Nicky Graham), R. Hodgson, R. Davies, Epic 9-50755
★ 34	7	34	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, G. Phillinganes, Epic 8-50742	★ 67	77	3	IF YOU REMEMBER ME—Chris Thompson (Richard Perry), C. B. Sager, M. Hamlich, Planet 45904 (Elektra/Asylum)	100	71	21	HOT STUFF—Donna Summer ▲ (Giorgio Moroder, Pete Bellotte), P. Bellotte, H. Faltermier, K. Forsey, Casablanca 978
★ 35	13	35	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Caldera), J. Beckenstein, Infinity 50011 (MCA)	★ 68	68	5	JUST ANOTHER NIGHT—Ian Hunter (Ian Hunter, Mick Ronson), I. Hunter, M. Ronson, Chrysalis 2352 ABP/BP				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Pulisher-Licensor)

After The Love Has Gone (Ninth/Garden Rake/Irving/Foster/Frees BMI/Jobette, ASCAP)..... 3	Dependin' On You (Soquel Songs/ASCAP/Snug, BMI)..... 44	Girl Of My Dreams (Tchaikovsky, ASCAP)..... 57	Highway Song (Bobnal, BMI)..... 34	I've Never Been In Love (Big Neck, ASCAP)..... 81	Mama Can't Buy You Love (Mighty Agate, BMI)..... 11	Midnight Wind (Buge/Stigwood/Unchappell, BMI)..... 96	Morning Dance (Harten/Crossayed Bear, BMI)..... 33	Must Have Been Crazy (Donnie Dacus, FSCAP)..... 83	My Sharona (Eighties/Small Hill, ASCAP)..... 1	Oh Well (Sonheath, ASCAP)..... 30	One Fine Day (Screen Gems/EMI, BMI)..... 74	Please Don't Go (Sherlyn/Harnack, BMI)..... 6	Pop Muzik (Not List'd)..... 26	Reason To Be (Don Kirshner/Blackwood, BMI)..... 14	Remember Walkin' In The Sand (Tro/Robert Mellin/Tender Tunes, BMI)..... 29	Ring My Bell (Two Knight, BMI)..... 41	Rise (Almo, Badazz, ASCAP)..... 16	
Ain't That A Shame (Unart, BMI)..... 42	Dim All The Lights (Sweet Summer Night, BMI)..... 46	Gold (Bugle/Stigwood, Unchappell, BMI)..... 91	Hold On (Albon, BMI)..... 71	I Was Made For Lovin' You (Kiss, ASCAP/Mad Vincent, BMI)..... 96	Sad Eyes (Carrers, BMI)..... 7	So Good So Right (Rutland Road, ASCAP)..... 33	Saturday Night (Radmus/S.D.R., ASCAP)..... 33	So Good So Right (Rutland Road, ASCAP)..... 33	Sail On (Jobette/Commodores, ASCAP)..... 53	Street Life (Four Knights/Irving, BMI)..... 69	Suspicious (De/Dave/Bnar Patch, BMI)..... 61	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)..... 62

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

World Radio History

BETTE MIDLER
"THIGHS AND WHISPERS"
HER NEW ALBUM AVAILABLE NOW ON ATLANTIC RECORDS AND TAPES
PRODUCED BY ARIF MARDIN
SD 16004

Billboard TOP LPs & TAPE

SEPTEMBER 8, 1979, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE						
			ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				
★	1	11	▲	7.98	7.98	7.98	★	39	8	▲	7.98	7.98	7.98	71	51	11	▲	3.98	3.98	3.98	
	2	24	▲	7.98	7.98	7.98		37	23	24	▲	7.98	7.98	7.98	72	75	79	▲	7.98	7.98	7.98
	3	11	▲	8.98	8.98	8.98	★	42	5	★	8.98	8.98	8.98	73	44	10	●	7.98	7.98	7.98	
	4	13	▲	8.98	8.98	8.98	★	43	9	★	7.98	7.98	7.98	74	74	15	●	7.98	7.98	7.98	
	5	18	▲	8.98	8.98	8.98		40	17	10	8.98	8.98	8.98	★	89	3	▲	7.98	7.98	7.98	
	6	12	▲	8.98	8.98	8.98		41	29	8	7.98	7.98	7.98	76	76	5	●	7.98	7.98	7.98	
★	7	3	●	8.98	8.98	8.98	★	50	3	★	7.98	7.98	7.98	77	66	12	●	7.98	7.98	7.98	
	8	8	●	8.98	8.98	8.98		43	40	11	8.98	8.98	8.98	★	86	6	●	7.98	7.98	7.98	
★	10	4	●	8.98	8.98	8.98		44	37	15	7.98	7.98	7.98	79	64	6	●	7.98	7.98	7.98	
★	10	NEW ENTRY	●	8.98	8.98	8.98	★	49	13	★	7.98	7.98	7.98	80	73	50	▲	7.98	7.98	7.98	
	11	7	●	7.98	7.98	7.98	★	52	3	★	7.98	7.98	7.98	81	81	13	●	7.98	7.98	7.98	
★	12	8	●	8.98	8.98	8.98	★	84	2	★	7.98	7.98	7.98	82	77	42	●	7.98	7.98	7.98	
	13	23	▲	7.98	7.98	7.98		48	38	12	7.98	7.98	7.98	83	83	19	●	7.98	7.98	7.98	
★	14	6	●	8.98	8.98	8.98		49	41	39	7.98	7.98	7.98	84	80	18	●	7.98	7.98	7.98	
★	16	13	▲	7.98	7.98	7.98	★	57	22	★	7.98	7.98	7.98	85	70	13	●	13.98	13.98	13.98	
	16	9	▲	13.98	13.98	13.98		51	55	38	8.98	8.98	8.98	86	72	9	●	8.98	8.98	8.98	
	17	17	●	7.98	7.98	7.98	★	58	7	★	7.98	7.98	7.98	★	109	7	●	7.98	7.98	7.98	
★	22	14	●	7.98	7.98	7.98	★	59	8	★	7.98	7.98	7.98	88	88	22	●	8.98	8.98	8.98	
	19	10	●	7.98	7.98	7.98	★	60	8	★	7.98	7.98	7.98	89	93	15	●	8.98	8.98	8.98	
	20	11	●	12.98	12.98	12.98	★	61	22	★	8.98	8.98	8.98	★	100	3	●	7.98	7.98	7.98	
★	24	14	●	7.98	7.98	7.98	★	62	7	★	7.98	7.98	7.98	★	111	5	●	7.98	7.98	7.98	
	22	10	●	8.98	8.98	8.98	★	65	4	★	8.98	8.98	8.98	92	92	14	●	8.98	8.98	8.98	
★	23	48	▲	8.98	8.98	8.98	★	59	27	11	13.98	13.98	13.98	★	104	5	●	7.98	7.98	7.98	
★	28	63	▲	7.98	7.98	7.98		60	36	11	7.98	7.98	7.98	94	95	14	●	7.98	7.98	7.98	
	25	12	▲	8.98	8.98	8.98		61	54	8	7.98	7.98	7.98	95	82	8	●	11.98	11.98	11.98	
	26	29	▲	8.98	8.98	8.98	★	94	2	★	8.98	8.98	8.98	96	71	16	●	7.98	7.98	7.98	
★	30	8	●	8.98	8.98	8.98		63	63	12	7.98	7.98	7.98	97	97	6	●	7.98	7.98	7.98	
★	32	23	●	7.98	7.98	7.98		64	53	19	7.98	7.98	7.98	★	125	6	●	7.98	7.98	7.98	
★	33	17	●	7.98	7.98	7.98		65	56	51	7.98	7.98	7.98	99	79	10	●	7.98	7.98	7.98	
★	35	17	●	7.98	7.98	7.98		66	68	7	7.98	7.98	7.98	100	96	4	●	7.98	7.98	7.98	
	31	23	●	7.98	7.98	7.98		67	67	30	8.98	8.98	8.98	101	101	52	▲	12.98	12.98	12.98	
	32	21	●	13.98	13.98	13.98		68	46	10	12.98	12.98	12.98	★	112	2	●	7.98	7.98	7.98	
★	45	2	●	8.98	8.98	8.98		69	69	23	7.98	7.98	7.98	103	103	11	●	13.98	13.98	13.98	
	34	11	▲	8.98	8.98	8.98	★	78	5	★	7.98	7.98	7.98	104	85	12	●	7.98	7.98	7.98	
★	47	2	●	8.98	8.98	8.98															

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.

RORY GALLAGHER



On Tour:

9/4, 5, 6 The Bottom Line,
New York, N.Y.

9/7, 8 My Fathers Place,
Roslyn, N.Y.

9/10, 11 The Paradise,
Boston, MA

9/12 Hard Rock Cafe,
Hartford, CT

9/13 J. B. Scott,
Albany, N.Y.

9/14, 15 El Macambo,
Toronto

We've marked Rory Gallagher's new album
"Top Priority."

Rory Gallagher. The wizard of the guitar. Fiery and
Magnetic. Blasting out hard rock and driving blues.

His new album has all of the magic and passion of his
live performances. It will add even more new listeners to
an already loyal following.

We've marked Rory Gallagher's new album
"Top Priority." So will you.



Chrysalis
Records and Tapes™

CHR 1235

Produced by Rory Gallagher and Alan O'Duffy

World Radio History

TOP LPs & TAPE

POSITION 105-200

SEPTEMBER 8, 1979, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE							
							ALBUM	8-TRACK	CASSETTE								ALBUM	8-TRACK	CASSETTE					
105	105	46	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98				136	135	12	DOLLY PARTON Great Balls Of Fire RCA AHL1 3361	7.98	7.98	7.98	169	167	5	TOM BROWNE Brown Sugar GRP 5003 (Arista)	7.98	7.98	7.98
106	87	17	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98				137	190	2	GEORGE THOROGOOD WITH THE DESTROYERS Better Than The Rest MCA MCA 3091	7.98	7.98	7.98	171	171	4	VARIOUS ARTISTS A Gift Of Song/UNICEF Polydor PD1 6214	7.98	7.98	7.98	
107	107	19	MARSHALL TUCKER BAND Running Like The Wind Warner Bros BSK 3317	7.98	7.98	7.98				138	127	22	ROCKETS RSO RSI 3047	7.98	7.98	7.98	172	NEW ENTRY	ROSE ROYCE Rainbow Connection IV Whitfield HS 3387 (Warner Bros.)	8.98	8.98	8.98		
108	108	18	JAMES TAYLOR Flag Columbia FC 36058	●	8.98	8.98	8.98			139	136	39	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98	173	158	8	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98	
109	90	13	DAVID BOWIE Lodger RCA AQL1 3254	8.98	8.98	8.98				140	142	68	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98	174	137	6	LENE LOVICH Stateless Sihl JE 36102 (Epic)	7.98	7.98	7.98	
110	110	9	RALPH MacDONALD Counterpoint Merlin 2229 (TK)	7.98	7.98	7.98				141	144	11	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98	175	151	6	MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98	
111	106	5	TOWER OF POWER Back On The Streets Columbia JC 35784	7.98	7.98	7.98				142	172	3	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98	176	NEW ENTRY	ARTHUR FIEDLER & THE BOSTON POPS Saturday Night Fiedler Midsong International MS 1011	7.98	7.98	7.98		
112	NEW ENTRY		VAN MORRISON Into The Music Warner Bros HS 3390	8.98	8.98	8.98				143	NEW ENTRY	THE CLASH The Clash Epic JE 36060	7.98	7.98	7.98	177	159	4	SOUNDTRACK Moonraker United Artists UA LA 971	8.98	8.98	8.98		
113	91	8	BOOTSYS'S RUBBER BAND This Boot Is Made For Funk-N Warner Bros BSK 3295	7.98	7.98	7.98				144	143	15	McFADDEN & WHITEHEAD P I R J2 35800 (CBS)	7.98	7.98	7.98	178	152	5	JAMES BROWN The Original Disco Man Polydor PD1 6212	7.98	7.98	7.98	
114	124	8	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98				145	102	16	FLASH AND THE PAN Epic JE 36018	7.98	7.98	7.98	179	150	47	TOTO Columbia JC 35317	▲	7.98	7.98	
115	128	5	SOUNDTRACK More American Graffiti MCA 2 11006	11.98	11.98	11.98				146	123	6	PETER TOSH Mystic Man Cotillion COC 3911 (Atlantic)	7.98	7.98	7.98	180	161	19	TEENA MARIE Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	7.98	
116	117	5	GREG KINN With The Naked Eye Reserkey BZ 10063	7.98	7.98	7.98				147	131	7	EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98	181	170	4	SOUNDTRACK Meatballs RSO RSI 3056	7.98	7.98	7.98	
117	116	14	THE JONES GIRLS The Jones Girls P I R J2 35757 (CBS)	7.98	7.98	7.98				148	140	17	GAP BAND The Gap Band Mercury SRM1 1 3758	7.98	7.98	7.98	182	NEW ENTRY	MAUREEN MCGOVERN Maureen McGovern Warner Bros BSK 3327	7.98	7.98	7.98		
118	118	5	GATO BARBIERI Euphoria A&M SP 4774	7.98	7.98	7.98				149	156	7	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98	183	155	19	PAT METHENY New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98	
119	114	20	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98				150	163	3	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98	184	NEW ENTRY	MOON MARTIN Escape From Domination Capitol ST 11933	7.98	7.98	7.98		
120	NEW ENTRY		SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98				151	154	19	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros BSK 3318	7.98	7.98	7.98	185	187	69	SOUNDTRACK Grease RSO RS 2 4002	▲	12.98	12.98	
121	121	41	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98	8.98			152	153	3	GENE CHANDLER When You're #1 20th Century T 598 (RCA)	7.98	7.98	7.98	186	NEW ENTRY	RICHARD PRYOR Outrageous Laf A 206	7.98	7.98	7.98		
122	122	16	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98				153	164	2	NEIL LARSEN High Gear Horizon AP 738 (A&M)	7.98	7.98	7.98	187	189	41	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98	
123	98	42	PEACHES & HERB 2-Hot Polydor/MVP PD1 6172	▲	7.98	7.98	7.98			154	NEW ENTRY	J.J. CALE 5 Shelter MCA ST 3163	7.98	7.98	7.98	188	192	2	MAYNARD FERGUSON Hot Columbia JC 36124	7.98	7.98	7.98		
124	99	29	SISTER SLEDGE We Are Family Cotillion COT 5209 (Atlantic)	▲	7.98	7.98	7.98			155	160	4	JIMI HENDRIX The Essential Jimi Hendrix Volume II Reprise HS 2293 (Warner Bros.)	7.98	7.98	7.98	189	NEW ENTRY	FRANCE JOLI France Joli Prelude PRL 12170	7.98	7.98	7.98		
125	126	5	NIGHT Planet P 2	7.98	7.98	7.98				156	157	3	ELVIS PRESLEY Our Memories Of Elvis Vol. II RCA AQL 1 3448	8.98	8.98	8.98	190	NEW ENTRY	JEFF LORBER FUSION Water Sign Arista AB 4234	7.98	7.98	7.98		
126	119	11	CARLY SIMON Spy Elektra SF 506	8.98	8.98	8.98				157	113	6	JOAN BAEZ Honest Lullaby Epic JR 35766	7.98	7.98	7.98	191	175	101	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	
127	115	7	SOUNDTRACK Manhattan Columbia JS 36020	8.98	8.98	8.98				158	169	3	BILL CONTI Rocky II United Artists UALA 972	7.98	7.98	7.98	192	179	17	NEW ENGLAND Infimty INF 9007 (MCA)	7.98	7.98	7.98	
128	138	5	CRYSTAL GAYLE We Should Be Together United Artists: UALA	7.98	7.98	7.98				159	145	3	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98	193	193	275	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98	
129	129	3	B.B. KING Take It Home MCA 3151	7.98	7.98	7.98				160	146	15	LOU RAWLS Let Me Be Good To You P I R J2 36006 (CBS)	7.98	7.98	7.98	194	194	15	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98	
130	130	36	DIRE STRAITS Dire Straits Warner Bros BSK 3266	▲	7.98	7.98	7.98			161	148	18	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36067	13.98	13.98	13.98	195	186	64	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	▲	7.98	7.98	
131	141	5	FIVE SPECIAL Elektra 61 706	7.98	7.98	7.98				162	NEW ENTRY	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98	196	NEW ENTRY	F.C.C. Baby I Want You Free Flight/RCA AHL 1 3405	7.98	7.98	7.98			
132	134	4	BARRY WHITE I Love To Sing The Songs I Sing 20th Century T 590 (RCA)	7.98	7.98	7.98				163	165	94	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	12.98	12.98	12.98	197	197	41	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲	8.98	8.98	
133	132	40	GEORGE THOROGOOD Move It On Over Rounder 3024	7.98	7.98	7.98				164	168	4	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98	198	185	41	WILLIE NELSON Live Columbia KC2 35642	●	11.98	11.98	
134	120	17	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98				165	177	2	DEBBIE JACOBS Undercover Lover MCA MCA 3156	7.98	7.98	7.98	199	182	26	GEORGE BENSON Livin' Inside Your Love Warner Bros 2BSK 3277	●	14.98	14.98	
135	133	22	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98				166	178	2	DAVID WERNER David Werner Epic JE 36126	7.98	7.98	7.98	200	199	62	FOREIGNER Double Vision Atlantic SD 19999	▲	7.98	7.98	

TOP LPs & TAPE

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Deniece Williams	102
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'Apocalypse' Album Rated 'Intriguing'

By JIM McCULLAUGH

LOS ANGELES—The double pocket soundtrack of the motion picture "Apocalypse Now" on Elektra/Asylum promises to be one of the most intriguing and uniquely crafted LPs to date. It debuts Wednesday (5).

According to San Francisco based, independent record producer David Rubinson, who produced the soundtrack, the \$15.98 suggested list set of the Francis Ford Coppola Vietnamese war epic is precedent-setting on several counts—including approach and recording methodology.

It's also reportedly the first time a major film soundtrack has been composed, scored, recorded and mixed in San Francisco. And it also represents what could be the beginning of a closer link between filmmakers and record producers, heretofore usually at arm's length professionally.

"I think it is unique," explains Rubinson, "in the sense that it is not only music from the picture but the soundtrack 'is' the picture: dialog, special effects, narration and music. The purpose and concept of the LP for Coppola and myself was to recreate the experience of the film on record and I think we have been able to do that."

Begun in December, indicates Rubinson, the project was targeted at two months. That mushroomed into six months, "thousands of hours of studio time," and maybe the most expensively produced soundtrack yet made.

Primary recording took place at Rubinson's own Automatt studio complex with additional work taking place at Pat Gleeson's Different Fun studios and Coppola's own film studio facility.

Rubinson's participation included collaborating on the creation of the score, overseeing the music

soundtrack budget, contracting the players and recording and mixing the soundtrack.

In typical music soundtrack situations, a composer, not a record producer, is commissioned to write a score, which is then recorded and synched to the film.

But the creative and recording process for "Apocalypse Now" involved an instrumental score written by Coppola and his composer father Carmine, which was transmitted to paper as a written score.

"We made Umatic videocassettes," says Rubinson, "of different scenes and Francis would work with me, his father and pianist Shirley Walker to re-shape or modify the written score."

"We would then take the Umatic and sync to a 24-track and Shirley would play the score expressively exactly the way Francis wanted it."

In essence, Rubinson continues, the piano track, recorded on just a single track of the multi-track machine, acted as a "guide" for the producer and the rest of the musicians telling them, for example, when to come in, when to pause, sustain and stop playing, thus "realizing" the music score.

Synthesizers were used primarily to create the music. The synthesizers recorded to the "guide" and the completed tracks were ultimately mixed to the picture. Pat Gleeson was chief synthesist.

Elektra has the soundtrack because of the Doors, signed to that label, since that group's song "The End" is used to open the movie.

Shaw Back On Col

LOS ANGELES—Woody Shaw has returned to the Columbia fold after leaving the label briefly. He's presently working on his fourth LP for the label.

Polygram Corp. is seeking to recover all collateral used to secure loans in excess of \$5 million to Capricorn Records, Inc. Polygram spokesman Stuart Segal says that "because of Capricorn's inability to repay the loans, Polygram Corp. has no other choice but to recover property secured by the loans." Segal further states that "Polygram Corp. has filed a legal action in U.S. District Court for the Southern district of New York, seeking to direct Capricorn Records, No Exit Music Co. and Rear Exit Music Co. to deliver to Polygram in accordance with the provisions of various loan and security agreements, all master tapes, record and tape inventories, artist and production contracts, licensing agreements, copyrights and recording studio equipment, among other secured property. We take no pleasure in the action and do it reluctantly. We had sought to avoid it in lengthy discussions with Capricorn. After the discussions were halted and after a great deal of soul searching, we found that we had no other choice in protecting our interests."

Meanwhile, a legal battle is shaping up between Capricorn and Polydor over artist Billy Thorpe. Lawsuits have been filed in New York State Supreme Court and U.S. District Court over that artist's recording contract. Announcements were made last week that Thorpe, originally signed to Capricorn earlier this year, had been signed to Polydor. Presently, there are singles and albums of Thorpe's "Children Of The Sun" issued on both labels. On Aug. 24 Capricorn started legal action in New York State Supreme Court regarding the attempt by Polydor to assert a right to Thorpe's contract. Polydor maintains that its ownership of the single and album as well as the artist's contract is being established in Federal Court proceedings. Capricorn maintains that Thorpe is still on that label.

Neil Bogart denies published reports he is having discussions with the Polygram Record Group regarding Polygram's buyout of Casablanca. "We're not even in the discussion stages. The furthest thing in my head is selling Casablanca," comments Bogart. . . . Mattel Inc., the toy people, hopes to acquire Macmillan Inc., the publishing house with such music business holdings as G. Schirmer and Macmillan Performing Arts. Mattel has bid \$329 million for Macmillan.

Some insiders around Nashville reportedly are shocked by the Country Music Assn.'s snub to country superstar Eddie Rabbitt. Rabbitt is not mentioned on any of the final ballots for CMA top honors, although the singer has notched an impressive streak of 10 straight No. 1 country singles. Also ignored in all CMA categories this year is Dolly Parton, conspicuously absent from female vocalist and entertainer of the year awards, though she has logged several top-selling country records in 1978-1979.

Two men have filed a sex discrimination suit against a Massachusetts disco because they claim they weren't allowed to dance together and were attacked by other patrons. The suit, filed in Hampshire Superior Court, charges the QR Disco with negligence in April because the management allegedly let other patrons attack the men. It seeks \$40,000 for each man. . . . The disco department in Warner Bros. Records has had a name change. It is now the dance music department, and will continue to be headed by Ray Caviano, president of RFC Records. "The expanding musical tastes and trends for the future show us that America wants to dance to all forms of music which includes disco, new wave, rock, r&b, reggae, jazz and fusion," says Caviano.

Mac Moves: A single from the forthcoming double pocket, and anxiously anticipated Fleetwood Mac set on Warner Bros. ships Wednesday (12). It carries the same title as the LP set, "Tusk." The LP disks are being mas-

tered at Capitol Recording Studios by cutting specialist Ken Perry. . . . Expect a big bash by the Robert Stigwood Organization this week at N.Y. disco Xenon after the opening of "Evita" in Gotham.

The Minnie Riperton Cancer Research Fund has collected nearly \$20,000 since being formed two months ago upon the singer's death, reports Ken Fritz, her manager, who started the fund in association with Cedars Sinai Medical-Center in L.A. Fritz's office has taken on the administration of collecting donations. . . . Three original members of Funkadelic, Grady Thomas, Fuzzy Haskins and Calvin Simon, have been signed to the new LAX Records created by Jerry Goldstein and Steve Gold under a marketing/distribution association with MCA Records. . . . Aretha Franklin, five-time Grammy winner, was given a star Wednesday (28) on the Hollywood Walk of Fame.

Jimmy Buffett won't be opening for the Eagles when the group tours Japan. Reportedly MCA balked at providing tour support. . . . Chrysalis has a new merchandising wrinkle up its sleeve. New cardboard posters for both Jethro Tull and the States LP will be three-dimensional. . . . BMI has renewed its sponsorship of the Alternative Chorus Songwriter Showcase, the L.A.-based operation which presents the works of aspiring writers before professional audiences. . . . Invitations are in the mail to religious music leaders from President and Mrs. Carter for "Old Fashioned Gospel Singin'" at the White House Sunday (9). It's definitely a Sunday meeting on the grounds, as a White House reminder says, "Please bring lawn blanket."

Willie Mitchell, one of Memphis' most celebrated musical figures, has been signed to a long-term contract with Bearsville Records as an artist and exclusive producer. . . . Infinity Records' new rock and roll band Blue Steel recorded a live LP for Infinity's "Live Concert Series" before 250 radio, record and press guests who braved the late hour to see and hear them at Hollywood's S.I.R. Studios.

Elvis Costello will produce the Specials for Chrysalis. . . . Paul Anka and Burt Bacharach are collaborating on writing and producing other artists. . . . Teddy Pendergrass and Phyllis Hyman will be the entertainment when the Congressional Black Caucus holds its first annual VIP Reception in Washington, D.C. Sept. 21. . . . Aug. 23 was Peter Tosh Day in Brooklyn.

With no new albums coming from Stan Kenton's orchestra, Creative World in Los Angeles will be selling off its extensive catalog and stock of Kentonia on vinyl soon. But Audrey Coke, Stan's manager and executrix of his estate, intends to continue operating the eight music publishing firms Kenton maintained. Adding to their value are a number of Kenton's massive disk hits of the 1940s, things like "Eager Beaver," which will revert to his estate in time. Kenton was a long-time member of ASCAP. . . . The Record Factory, Pleasant Hill, Calif., requested an in-store appearance by Atlantic's AC/DC prior to its concert appearance in Oakland Wednesday (5). . . . Free Flight/RCA recording act FCC recently tied in a concert appearance in Washington with a series of radio and television appearances, in-store promotions and a historic visit to its namesake government agency, the FCC. . . . That's Debby Boone you hear doing backup vocals on the Crystal Mansion LP cut "Gather My Children." Brooks Arthur, who produced that debut 20th Century-Fox LP, also produced her latest LP on Warner/Curb.

Talk about keeping it in the family: after MCA Inc. chieftain Sid Sheinberg's wife, Lorraine Gray, has starred in some Universal movie roles (fact which didn't go entirely unnoticed by shareholders), now his son manages a group signed to MCA Records, the Bottles.

Talent Forum Opening Wednesday

Continued from page 57

son, which also has a solo single on the charts, "If You Remember Me." Also appearing will be RSO's Rockets and Warner Bros.' Matrix.

Well-known radio personalities will be on hand each evening to MC and host the affairs.

The conference will be topped off by its awards banquet. Among the nominees in the 11 different categories are: promoter of the year, Ron Delsener, Bill Graham, Gary Perkins, Barry Fey and Don Fox; booking agent—staff, Steve Jensen, ICM, Carol Sidlow, William Morris, Hal Monroe, ABC; Jeff Franklin, ATI; Don Fischel, Regency; Bob Ringe, William Morris; Tom Ross, ICM, Fred Bohlander, Monterey, Peninsula; Concerts West and Shelly Schultz, ICM.

Nominated as manager of the year are: Scott Anderson, Bud Prager, Irv Azoff, Peter Asher, Peter Golden, Jerry Weintraub, Derek Sutton, Bert Block, Shep Gordon, Bill Aucoin, Miles Copeland, Susan Munao. Nominations are still being tallied.

Label artist development/relations executive of the year nominees include Arma Andon, Jonathan Coffino, Perry Cooper, Janis Lundy, Bruce Garfield, Roy Battocchio, Bob Regehr, Robin Rothman and Martin Kirkup.

Other categories are: breakout artist of the year, booking agent—Independent, nightclub operator, facility manager, talent buyer—hotels, fairs, parks, college talent buyer, entertainment attorney and a special Steve Wolf memorial award.

Jackets Up By 5%

Continued from page 57

around the clock as it used to in similar situations reflecting softer sales.

While not about to reveal a percentage decrease in initial jacket orders, Burt Franzblau, vice president of operations at Polygram Distribution, Inc., declares, "Everybody's more cautious down the line than they were a year ago."

While the industry obviously seeks to avoid the crisis of the returns problem of the past, it also regards the retail saturation of product as crucial to take full advantage of any momentum building on new product. Thus, stockpiling has been a way of being "prepared" for the possible deluge of orders from the field.

Time will tell whether a more prudent approach—coupled with jacket manufacturer assurances that they can meet sudden demands—can still get the job done in an efficient, cost-reducing manner.

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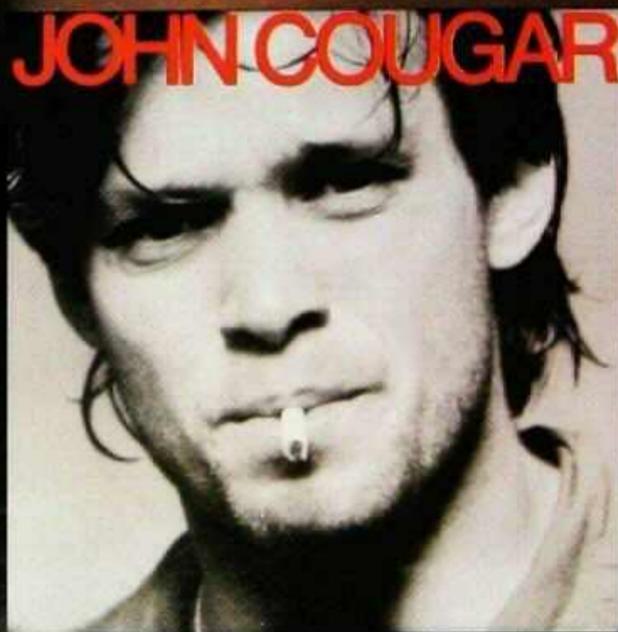
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| 8/1 Houston, TX | 8/13 Detroit, MI | 8/22 Philadelphia, PA |
| 8/3 Madison, IL | 8/14 Cleveland, OH | 8/23 Roslyn, NY |
| 8/7 Minneapolis, MN | 8/15 Toronto, Ont., Canada | 8/24 Washington, D.C. |
| 8/8 Milwaukee, WI | 8/16 Buffalo, NY | 8/25 Marcie, NY |
| 8/9 Madison, WI | 8/17 Albany, NY | |



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