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Pickwick's Old Cutouts Lure Crowds

By DICK NUSSER

NEW YORK—What do you do when you're stuck with more than 500,000 cutouts that have been in and out of bins for up to 15 years?

If you're the world's largest record and tape distributor, you invite the public in for a four-day sale, offering records and tapes for 60 cents to $1 each and sweeten the deal with a free goods coupon in the local paper.

That's what Pickwick International did at its 18,000 square foot warehouse in Albany, N.Y., Thursday through Sunday (13-16).

Tom Worthen, Pickwick's vice president of operations, says the sale is a prelude to the warehouse's closing and to the "consolidation" of the company's cutout operations in Los Angeles and Minneapolis.

Worthen denies reports the sale is tied to Pickwick's desire to exit the cutout business. The reports are tied to complaints of other wholesalers who claim Pickwick's cutout inventory "leaves a lot to be desired," due to the fact that Pickwick's high volume trading can't compete with the "cherry picking" approach to cutout merchandising.

Not so, Worthen contends. The consolidation plan will enable Pickwick to provide "better product control" by having fewer locations.

(Continued on page 63)

Sales On Rise, Lundvall Tells NAB Gathering

By DOUG HALL

ST. LOUIS—"The record industry is on the road to recovery. Retail is picking up," CBS Records Division president Bruce Lundvall told radio programmers Tuesday (11) here during the second annual National Assn. of Broadcasters programming conference.

Lundvall spoke to more than 1,000 programmers on a luncheon panel which included Mercury Records president Bob Sherwood and RCA vice president Bob Fead.

Lundvall pointed to a 20% annual growth rate since 1975 and indicated that the industry should have anticipated a downturn. "Some thought the industry was recession-proof. That's nonsense," he said.

"Half of our customers are over 21," Lundvall explained. "They are affected by the recession." He said CBS had "spent a good deal of time cutting costs" and the current logo of CBS Records might be an accountant's eyeshade. He says tough policies had to be instituted and "we can say no if the prices artists ask are too high."

Added Lundvall: "I just hope we don't get amnesia and return to lax policies and non-policies. If we do, we'll find we're back with the same problems."

(Continued on page 18)

See EMI Solo Thrust, Paramount Label Hunt

CBS: 380 LPs In $5.98 Salvo

By IRV LICHTMAN

NEW YORK—CBS Records' opening salvo of $5.98 list catalog albums includes more than 380 titles featuring 60 artists covering a wide musical spectrum.

Product by Miles Davis leads the parade with 25 albums, while Barbra Streisand follows with 17.

Representing the contemporary music scene are releases, two or more years since first marketed, by Cheap Trick, Charlie Daniels Band, Neil Diamond, Bob Dylan, Chicago, Art Garfunkel, Isley Brothers, Billy Joel (his first three albums for CBS), Kansas, Loggins & Messina, Ted Nugent, the O'Jays, Simon & Garfunkel, Weather Report, Wild Cherry and Yardbirds, among others.

Of interest is CBS' note that 27 catalog albums by 13 acts remain at a $7.98 list, with these albums to be restickered wth the "J" prefix.

Remaining at $7.98 is Meat Loaf's first and only album, "Bat Out Of Hell," as well as se-

(Continued on page 68)

This story prepared by Mike Hennessey in London and Adam White in New York.

NEW YORK—The collapse of the proposed EMI Music-Paramount Pictures joint venture last week is not seen as a complete surprise in industry circles.

Persistent rumors suggested that the $168 million deal was in jeopardy, apparently because Paramount's extensive audit of the EMI books indicated that price tag was too high.

But many senior EMI Music executives are said to be relieved, including chairman and chief executive, Bhaskar Menon. They reportedly believe that the division ought now to dig itself out of current financial difficulties without external investment and remain under British ownership.

Meanwhile, Paramount is still interested in having what chairman and chief executive, Barry Diller, calls "a major involvement in the music business," and he says the company intends to aggressively pursue that course.

The deal's collapse was made public in London Wednesday (12) via a terse EMI statement, one day before the Gulf + Western board's regular quarterly meeting in New York. Diller could not be reached for further comment, nor could senior EMI management.

The statement noted that the two companies "were unable to agree on terms." Paramount's

(Continued on page 70)

Traditional Country Gains

By KIP KIRBY

NASHVILLE—In an era when the term crossover has become not only commonplace but nearly a compulsory component for country artist chart contention, there appears to be a strong resurgence taking place these days in straight-ahead, traditional country music as well.

Names such as Hank Thompson, Buck Owens, Kitty Wells, Charlie Louvin, Hank Snow, Eddy Arnold and Ernest Tubb, somewhat out of the limelight in recent years, have been resurfacing recently on the country charts.

Meanwhile, on the reverse side of the same coin, a fresh breed of younger, more contemporary artists who have elected to pursue careers recording pure.

(Continued on page 40)

Caedmon's 1st Music LPs

By ALAN PENCHANSKY

CHICAGO—Spoken word leader Caedmon Records opens a new chapter in its history early next year with its first diversification into music.

Caedmon has mapped the January introduction of a mid-price classical album and cassette line to be called Arabesque Recordings, expected to debut with approximately two dozen $6.98 titles.

Artists such as Sir Thomas Beecham, Denis Vaughan, Rudolf Kempe and Sir David Wilcocks, among conductors, and Helen Donath, Helge Roswaenge, Miliza Korjus and Nicolai Gedda, among singers, and orchestras such as the

(Continued on page 39)

Atlantic Records takes pride in presenting **City Boy** and their first Atlantic release, **"The Day the Earth Caught Fire."** The distinctive City Boy sound has never sounded better. **"The Day the Earth Caught Fire"** can only be called a masterpiece. On Atlantic Records and Tapes. Produced by Robert John Lange. SD 19249. (Advertisement)

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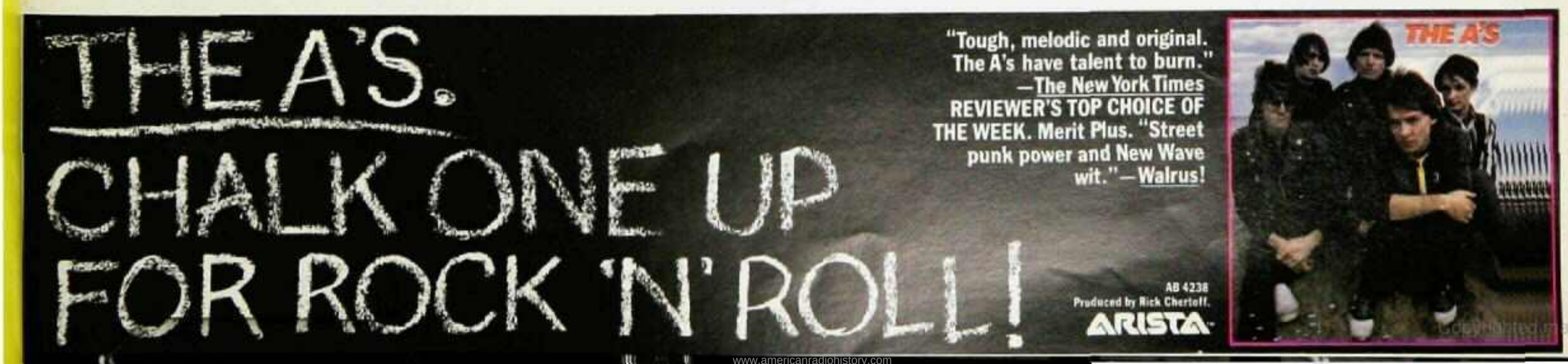

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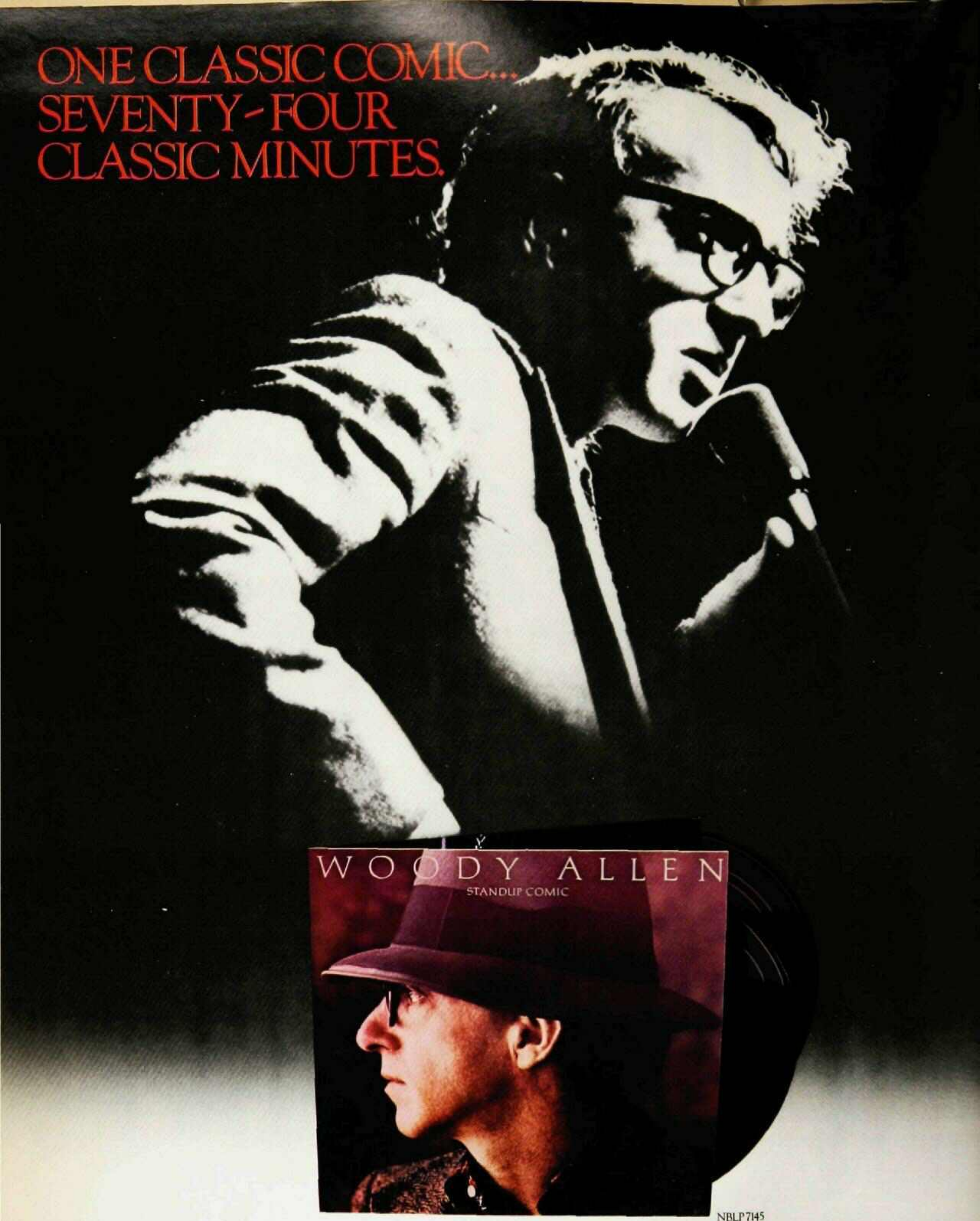

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Woody Allen, Standup Comic an historical 2 record set. Now on Casablanca Record and FilmWorks. Compiled and edited by Steve Tyrell.

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WEA's Droz Predicts Heavy Autumn Sales

By JOHN SIPPEL

LOS ANGELES—A 182-album catalog sales program, a four-week $250,000 national consumer-involvement contest and a strong array of new album releases in the next 60 days highlight WEA's fall program.

WEA president Henry Droz told the windup regional meeting of the WEA "marketeam" here Wednesday (12) that August topped all its predecessors in the firm's history and he expects September to shatter sales volume records.

He stands pat on his earlier year predictions that 1979 will top 1978, making it eight consecutive years of betterment for the company.

The 1979 year-end marketing program, starting Monday (17) and ending Oct. 12, allows eligible accounts to make a single order on 182 catalog best sellers with a 5% discount and deferred billing with 50% installments due Dec. 10, 1979, and Jan. 10, 1980.

For the first time in known industry history, a record/tape distribution firm is involving the consumer nationally in its product push. WEA ad manager Alan Perper and merchandising topper Bob Moering disclosed that 350 key retail locations nationwide will announce the giveaway of $2,100 Marantz component systems, along with WEA-distributed LPs and tape collections through six-page tabloid bag stuffers.

The consumer contest begins Oct. 26 and terminates Nov. 18. Concurrent with the Marantz prize giveaways, the hi fi hardware maker will be spending a reported $3 million in advertising, WEA market personnel were told.

Atlantic senior vice president of marketing Dave Glew pledged new album product prior to the fall holidays from Manhattan Transfer, the Spinners, Faze-O, Slave, the Rolling Stones, Firefall, Jean Luc-Ponty, Emerson, Lake & Palmer and a "Best Of Chic." In the first quarter of 1980, the Atlantic family of labels expects a first album from Peter Townshend of Who on Atco. Aretha Franklin has also re-signed, Glew stated. Her new title, "La Diva" has just been issued.

Elektra/Asylum marketing chief Stan Marshall promised pre-holiday releases from Warren Zevon, Linda Ronstadt, Jackson Browne, Patrice Rushing, an all-original tunes Tom Waits' album, plus titles by Mel Tillis, Richie Havens, Andrew Gold, Shoes, Shadow featuring Chet Wills, formerly of the Ohio Players, David Gates and Friendship, Lee Ritenour's backup band, along with a "Best Of Eddie Rabbitt." Several tracks were demonstrated from the Eagles' "The Long Run" and Fleetwood Mac's "Tusk."

Warner Bros. Records marketing/promotion vice president Eddie Rosenblatt's audio/visual presentation revealed forthcoming albums "In The Nick Of Time" by Nicollette Larson, "Back On The Right Track" by Sly Stone, "American Garage" by Pat Metheny, "Here" by Leo Sayer, "Uncle Jam Wants You" by Funkadelic, "Comedy Is Not Pretty" by Steve Martin, "Glow" by Bonnie Raitt, the first studio album from ZZ

(Continued on page 69)

PASSAGE UNLIKELY NOW

Mixed Reactions To A Value-Added Tax

By JEAN CALLAHAN

WASHINGTON—The 10% value-added tax proposed here Tuesday (11) by chairman Al Ullman (D-Ore.) of the House Ways and Means Committee and chairman Russell B. Long (D-La.) of the Senate Finance Committee is being met by mixed reaction in the recording industry. A complex form of sales tax that is levied at each stage in the manufacturing and sales process, the value-added tax is based on the assumption that each producer or seller along the line increases a product's value.

Thus, a tax on polyvinyl chloride would be passed onto the record manufacturer who would subsequently pass the tax onto wholesalers until eventually retailers would add the tax to consumer prices.

Using this year's wholesale figures, a 10% value-added tax would represent $260 million in taxation to the recording industry. Considering recent increases in retail product prices, some observers wonder whether such a tax would be accepted by the record consumer.

On the other hand, the value-added tax, which would replace part of the social security tax, the income tax and the payroll tax, is being viewed favorably by those in the industry who look to the long-term benefits.

While the tax would boost consumer prices, it would also eliminate the present "double taxation" of corporate earnings as both company income and stockholders' dividends. Supporters of the tax also predict that it would promote faster depreciation write-offs for business and stimulate more investment in new plants and equipment.

In Europe, the value-added tax, first imposed in France, is now universal and works essentially as a sales tax. European record companies regard the tax in much the same light as any tax on their product. They don't like it, but they have learned to live with it.

(Continued on page 78)

LPs BY POPE ON CHI LABEL

By ALAN PENCHANSKY

CHICAGO—A Chicago company will issue four recordings by Pope John Paul II to coincide with the pontiff's forthcoming U.S. tour.

On the $10 list albums are Masses celebrated by the Pope and speeches delivered by the religious leader. The records will be marketed by Bryn Mawr Productions, Ltd., a newly formed company which has secured exclusive North American rights to the Pope's recordings.

Initial release will include English, Spanish and Polish Masses and the Pope's 1978 Christmas Midnight Mass. The two-record $14.95 list Christmas package also includes Christmas greetings from the pontiff in 24 languages.

Seymour Greenspan, veteran record marketing executive, is president of Bryn Mawr Productions. Greenspan says the new company was formed expressly to market the religious LPs.

Distribution through mainstream record stores is being downplayed by Greenspan. Instead, department stores such as Chicago's Marshall Fields, Polish ethnic music stores such as Sajewski Music here on Milwaukee Ave. and religious book shops will stock the releases.

"There's a question of propriety in having it in ordinary record shops," relates Greenspan. "All our artwork,

(Continued on page 70)

CAKE CUTTING—Columbia artist Rex Smith cuts the cake following an in-store appearance at Odyssey Records in Honolulu. Looking on are Dot Luetke, area manager for the store and Kelly Conway, CBS' Honolulu sales manager.

Cap Bows Special Promo

LOS ANGELES—Capitol inaugurates a special two-week fall sales program on both catalog and newer product effective Monday (17).

The program consists of 68 titles, according to Dennis White, marketing vice president.

"It's about 100 fewer titles than were in last year's fall program," explains White. "What we did was carefully analyze last year's results to determine which product sold and which didn't." Product includes Capitol, UA and EMI-America titles.

Elements of the program, adds White, included extra dating, half in December and half in January; 5% off the face of the invoice and advertising allowances.

Also debuting from the label Monday is a new line of 14 LPs carrying a $5.98 suggested list (Billboard, Sept. 15, 1979). Those titles consist of newer material never before released in the U.S. and catalog product.

Sales Barometer

LOS ANGELES—How is business in the marketplace on a national level? According to Billboard's research department, sales of albums, singles and prerecorded 8-track tapes were stable last week compared to the previous week.

The two configurations which showed a sales rise over the previous week were prerecorded cassettes and blank tape.

The data compiled is based on major retailers reporting in to the publication from all over the nation.

RCA's Structure Now Comprises 4 Profit Centers

By STEPHEN TRAIMAN

NEW YORK—The organization of RCA Records into four distinct *profit centers reporting to president* Bob Summer "focuses responsibility clearly with people in whom I have the utmost confidence," he says.

The key restructuring, forecast with the promotion of Bob Fead to division vice president, RCA Records-U.S.A. (Billboard, Aug. 4, 1979), gives him and the other three managers "direction to operate with a commitment to creativity and control," the record division chief emphasizes.

Set up with the new organization are:

- RCA Records-U.S.A., headed by Fead, *responsible for all domestic* commercial record activities including a&r, promotion, marketing and the RCA & A&M Distributing Co.
- RCA Music Service, headed by Rod Starmer, responsible for the record and tape club operations and custom sales.
- RCA Records International, with Arthur Martinez responsible for operations abroad of the label's 14 subsidiaries and 29 licensees.
- Manufacturing, headed by Joseph McHugh, just joining from the picture tube division as new division vice president (see Executive Turntable), with responsibility for disk and tape manufacturing operations at Indianapolis.

Additional staff support for the four profit centers, also reporting directly to Summer, includes division vice presidents Mel Ilberman, business affairs, worldwide contract management, special product sales and master licensing; Herb Helman, public affairs; William O'Grady, industrial relations; John Mangini, finance, and the legal function

(Continued on page 68)

Chicago Area Retailers Deploring Labels' New Policies

CHICAGO — Recent industry belt-tightening measures and catalog price cutting have met with general endorsement from some Midwest users. However, other dealers express bitterness about cutbacks of retail support in the current industry trial period, and there is ridicule about the sudden outpouring of manufacturer concern over heavy return volumes.

"I'm not happy with the entire posture (of manufacturers)," says Carl Rosenbaum, head of the 10-store Flip-Side chain, one of Chicago's leading merchandisers of rock product. Rosenbaum thinks retailers are being penalized for a situation the manufacturers themselves created.

CBS and other suppliers habitually pressure dealers to stock excessive quantities, the retailer charges. Rosenbaum says last year's promises now are being ignored under the new CBS tight returns policy.

"We didn't put them in this position, they did," the retailer maintains. "They fight with us if we don't take enough product. I'm really upset with the way they're handling it."

The anger in Rosenbaum's voice mounted with mention of a recent Wall Street Journal article in which Polygram president Coen Solleveld called for a total elimination of industry return credits. "'Who are they fooling?" the retailer asks.

Lieberman Enterprises, one of the nation's largest racks, indicates that it will take a "wait and see" attitude before reacting on the CBS 20% returns policy.

"They're going to take 45s out of it, and they're going to take guaranteed product out; we don't know what percent it comprises," Harold Okinow, Lieberman president, calmly states.

On the whole, Okinow says Lieberman welcomed efforts at catalog price cutting.

Art Shulman at Laury's Discount Records, another of Chicago's major retail webs, also takes aim at the manufacturer's posture.

"All of a sudden record companies have gotten religion," Shul-

(Continued on page 6)

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Probe Mechanical Royalty Rule Amendments

Oct. 19 Set For C'right Discussions

By JEAN CALLAHAN

WASHINGTON—The Copyright Office of the Library of Congress has scheduled an open meeting here Oct. 19 to discuss amendments to its mechanical royalties rules.

The purpose of the meeting is to hold informal discussions on the various accounting methods which can be used to distribute mechanicals to copyrights owners.

Once the options are thoroughly explored, the Copyright Office will issue final regulations governing the compulsory licensees' privilege of holding mechanicals in reserve funds and accounting procedures.

Interim regulations currently provide for a one-year period allowed compulsory licensees to maintain reserve mechanical funds against product returns.

Within one year after the date of shipment, all recordings made under the statutory license must be considered "permanently" parted with and mechanicals on them must be paid to the copyright owner.

The Copyright Office proposes to keep this one-year cutoff date in effect as it stands, with the date figured from shipment, not from release.

The new proposals advocate use of the first-out-first-in method for determining when copyrighted product has been voluntarily distributed for the purposes of payment under the compulsory license. The Office plans no explicit provision for refunds on overpayments and leaves this issue to be resolved between record companies and music publishers.

Advance requests to participate in the Oct. 19 meeting are not required. To request participation, interested parties may write the Office of the General Counsel, U.S. Copyright Office, Library of Congress, Arlington, Va. 22272 or call the General Counsel's office at (703) 557-8722.

For those who cannot participate in person, the record of this meeting will be kept open until Nov. 19 for written comments which can be mailed to the General Counsel's office.

NEW PROJECT—Tom Jones signs a copy of the artwork on his debut "Rescue Me" LP for Eleanor Carlson of MCA Records promotion department as Larry King, vice president of promotion, looks on.

Super Dupers' Tucker Plea-Bargains

NEW YORK—George Tucker, indicted along with his company, Super Dupers following FBI raids last December, has offered to plead guilty to two charges in return for a dismissal of remaining counts.

Tucker made the offer Aug. 31 to U.S. District Judge Thomas C. Platt in Brooklyn to plead guilty to a felony charge of wire fraud and a misdemeanor charge of willful infringement of copyright if the remainder of the 21-count indictment would be dismissed.

If Judge Platt accepts the plea, Tucker could face a maximum of six years imprisonment and a fine of $26,000. His decision is expected within six weeks.

Assistant U.S. Attorney John Jacobs of the Joint Strike Force says that the investigation into other cases is continuing.

Lewis Grey Sued

LOS ANGELES—Local concert promoter Lewis Grey and Lewis Grey Productions are defendants in two separate Federal District Court suits brought by music publishing entities, charging him with infringement of songs during concerts the defendants backed.

BMI wants a judgment of $1,000 for each of 13 songs allegedly infringed upon during Forum, Inglewood, Calif., and Sports Arena, Denver, shows.

Far Out, Jobete and Black Bull Music ask $250 each for infringements of a single song from each's catalog.

SOUNDS & SOUNDS COMBINE

Country Music & Baseball Attract Half-Million Fans

By GERRY WOOD

NASHVILLE—The major league country music capital of the world and the minor league baseball capital of the world have merged successfully here.

The Nashville Sounds baseball club concluded its season Monday (10), drawing a minor league record attendance of more than 520,000 fans, thanks to a colorful, and winning team and a heavy leaning on country music and radio promotions.

Among the fan-drawing promotions have been WMAK-AM Disco Night, Country Music Night, CBS Records Night, Mercury Records Night, and LP giveaway promotions featuring WWKX-FM radio, 92Q Radio, WKDA-AM, RCA's Jerry Reed and MCA Records.

On 92Q Nights, LPs were given away every 92 seconds, helping to shove normally slow nights—such as Tuesday and Wednesday—to an average attendance of more than 6,500 at the Sounds' Greer Stadium. Because of the response, eight 92Q Teen Nights were held.

Some 8,160 fans, a Tuesday night record, attended the CBS/Sounds promotion. The label made up a special sampler EP with cover graphics depicting a model holding up a record album cover of the Nashville Sounds team. The record contained songs by Johnny Rodriguez, Charly McClain, Willie Nelson and Lynn Anderson. The sleeve of the record could be used as a coupon good for a $1 discount on any CBS product at the Port O'Call record store in Nashville.

Everyone who attended the game received a record, and CBS vice

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Executive Turntable

Record Companies

Gerald Falstrom named vice president-controller at WEA in Burbank. His former title was that of controller with the firm. . . . **Paula Gottschalk** is upped to corporate information vice president with CBS Inc. in New York. Formerly, she had been corporate relations director at CBS, Inc. . . . **Arnold Jay Smith**, former director of creative services at CTI Records in New York, is no longer with the company. . . . **Andy Allen** and **Danny Owen** are new field promotion managers for RCA Records. Allen covers St. Louis and had been RCA's Kansas City salesman. Owen, who joins the firm from Capricorn Records where he was Southwest regional promotion manager, covers Dallas. . . . **Jeff Scheible** moves to WEA as Los Angeles sales manager. He was recently with MCA Records as vice president and national sales director. . . . **Morty Gilbert** comes to Elektra/Asylum as East Coast regional sales manager. He was New York branch manager for Polygram Distributors and continues to be based in New York. . . . **Gary Rolfes** joins WEA in Burbank as director of accounting. He comes from the Hydril Co. where he was manager of corporate financial reporting. . . . **Hal Kaplan** joins Polydor Records as Midwest marketing manager. Based in Detroit, he held a similar post with Atlantic. . . . **Jill Christiansen** takes over as national tour publicity manager for Arista in New York. She had been director of publicity for Mike's Artist Management. . . . Also at Arista in New York, **Sheryl Gordon** steps up to publicity coordinator. She has been working in the firm's publicity department since 1978. . . . At Fantasy Records in Berkeley, Calif., **Dominic Silvi** joins as East Coast promotion manager. Formerly, he was Private Stock's Northeast director of promotion. Also, **Bruce Shindler** comes to the label as West Coast promotion manager. Previously, he was with Infinity Records as its Northern California promotion representative. **Laurie Sayres** is Shindler's assistant. She had been his assistant at Infinity as well as serving in various marketing department positions at RCA Records in New York in 1977-79.

Falstrom

Kaplan

Shindler

Gilbert

Marketing

At Lieberman Enterprises in Minneapolis, **Dennis Price** upped to product and promotion national director. After three years with Lieberman, he is responsible for Kansas City, Denver and Dallas though he remains in Minneapolis. Also at Lieberman in Minneapolis, **Tom Diehl** moves up to national sales manager. He was formerly a one-stop sales manager for the company. And **Bruce Lowry** expands his current Lieberman responsibilities as one-stop manager in St. Louis to include Indianapolis.

Related Fields

Joseph J. McHugh steps into the position of manufacturing division vice president at RCA Records in Indianapolis. He succeeds the 45-year veteran Ernie Ruggieri, who has been named special projects consultant to label president Bob Summer in New York. McHugh had been with RCA's picture tube division 13 years, most recently in Europe establishing a manufacturing facility. . . . **Dave Greenwald** joins Polydor as Western regional promotion manager. Now working from Los Angeles, he has held similar posts with Janus and GRT Record Group. . . . **Claire Rothman** is upped to vice president in charge of booking and arena management for the Inglewood, Calif., Forum. She was director of booking and general manager. . . . **Michael Lee** joins Tom Hayden & Associates as director of national disco promotion. Prior to joining Hayden, he was an independent disco consultant for special projects including demo production at United Artists Music Publishing. He also handled West Coast promotion for RPM & Associates, an independent promotion firm. Lee works in Los Angeles. . . . **Natalie Nielson**, former manager of Graham Central Station, is now with Day Five Productions as an artist manager based in San Fernando, Calif. . . . At JBL in Northridge, Calif., the firm's international division has added **Randy Patton** as consumer products sales manager. Formerly, Patton was on the European staff of Harman International. Also at the international division, **Ruth McNevin** is hiked to operations manager. She had held a variety of sales administration positions with JBL, most recently as assistant manager of the division. **Garry Margolis** is boosted in the division to sales manager of professional products. He had been applications engineer for JBL's professional products marketing teams. . . . **Jack McMurray** goes to Osawa & Co. in New York as audio division vice president in charge of marketing and sales. Formerly with BSR (USA) Ltd., he had been sales vice president in consumer products. He succeeds **Ed Healy** who has left the company. . . . **Kei Musumi** takes over as vice president, and member of the office of the president for Kenwood Electronics in Carson, Calif. Musumi is a former international marketing director for Trio-Kenwood in Japan. . . . **Paul P. Hoppe Jr.** is elevated to marketing-sales vice president for Switchcraft, Inc. in Chicago. Hoppe joined the company in 1977 as vice president of engineering. He succeeds **Gerald M. Mills**, who resigned. No replacement has been named for Hoppe in the engineering department. . . . **Richard "Dick" Mentzinger** replaces **Al Tate** as director of sales for the Quasar Co. in Franklin Park, Ill. Mentzinger was previously vice president of marketing for a division of Beatrice Foods Co. Tate left to enter the distributor business on the East Coast. . . . **Jack Eglash** is moved to vice president of entertainment for Nevada operations for Del Webb hotels. He had been director of the Hotel Sahara in Las Vegas. . . . **Larry Lee** has moved from the Tropicana Hotel in Las Vegas where he had been director of publicity, advertising and entertainment, to the Aladdin Hotel where he is entertainment director.

McHugh

Greenwald

SEPTEMBER 22, 1979, BILLBOARD

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IT'S A CRIME THAT YOU HAD TO WAIT THE TIME.

Cheap Trick's "Dream Police" album.
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MORE CONSERVATIVE

CBS Shifts Disco Pool System

By IRV LICHTMAN

NEW YORK—CBS Records has adopted a more conservative disco pool servicing policy, while, on the other hand, offering pool directors a chance to hear all new CBS pop product.

According to Vince Pellegrino, director of dance music marketing at Columbia Records, all CBS labels will, effective this week, offer an "initial allotment" to pools on new disco product.

CBS expects these pools to service key disco DJs in the their markets and report back to the label within two weeks as to the potential of the product. If there's a positive response, the label will ship a second allotment to the pools for deeper disco penetration.

"We've made these changes after analyzing the situation over the last few months, and we've determined that the current glut of product might hurt disco in general," Pellegrino explains. He estimates that 40 to 50 new disco albums are being marketed weekly.

Pellegrino says the decision to supply pool directors with the entire spectrum of pop product was based largely on the growing appeal of dance-oriented rock material.

MUSIC TALK—Nick Gilder, left, chats with Dick Clark after taping two tunes from his new Chrysalis LP called "Frequency" for Clark's "American Bandstand."

Chicago Retailers Protest New Policies

• Continued from page 3

man, who sees blame being unfairly shifted to the retailer, says.

Shulman endorses the ship tightening generally, but there is also irritation in his voice about the sudden sanctimoniousness of the industry.

"One of the first things they cut out is the advertising," says Shulman in a complaint seconded by Flip-Side's Rosenbaum. Shulman adds, "Cut out the beanies, cut out the satin jackets, cut out the love trips to Nassau, but don't cut out advertising and point of purchase."

Midwest dealers are divided in support of recent catalog price cuts to $4.98 and $5.98. There is doubt expressed about the unit volume to be gained through such cuts and several dealers are waiting to assess the new CBS program on the basis of titles to be offered.

Of course no one is pleased by the CBS decision disallowing returns at the higher price on program titles already in dealer stock.

Don Simpson, purchasing director for the Karma Records retail/Father's and Sun's one-stop operation in Indianapolis, says catalog sales have been down "drastically" in the last year.

"Variable pricing is something we've needed all along," says the buyer. "We gave away hits and made people pay for the old stuff. It caught up with us when we priced the old stuff out of reach."

Don Smith, buyer for Wisconsin's Galaxy of Sound retail/Rapid Sales rack operation headquartered in Madison, shows restrained enthusiasm for the new $5.98 line from CBS.

"If it isn't selling at $7.98, it isn't going to sell at $5.98," believes Smith. "The titles they select really will determine the value of the program," he adds.

"Obviously a CBS isn't going to take all the Bob Dylan or Barbra Streisand albums and drop them $2 in price."

Max Tuchten, Hear Here chain owner in Chicago, applauds the CBS catalog reductions as a good sales stimulus. On recent CBS policy shifts Tuchten is critical of new ordering procedures that have caused a slowdown in speed of product deliveries, he claims.

Rosenbaum at Flip-Side had modest enthusiasm for the price cuts.

"Mercury's titles have been available from surplus houses over the years with better discounts," says he.

"People are going to shop the old catalog regardless of price," declares Rosenbaum. "If they're not marketing and promoting the series, people are not going to know."

Rosenbaum also says his figures indicate gross profits will slump under the new programs unless unit sales are increased by 50%.

ALAN PENCHANSKY

Alabama Seminar Results In Binder

MUSCLE SHOALS—The Muscle Shoals music industry recently saw some direct fruit of its annual record producers seminar last May.

David Hitchcock, head of a&r for Charisma Records in London, brought Lee Curtis to Fame Studios for recording sessions in August.

"As soon as I heard Lee and signed him, I knew it was a question of finding the right producer. That was the reason I came to the seminar," Hitchcock says.

From that trip grew Hitchcock's relationship with Fame Studio manager and Curtis's producer, Mike Daniels.

State Sen. Charlie Britnell, of Russellville, whose district includes Muscle Shoals, welcomed Curtis, Hitchcock and Bowman to Alabama and the U.S.

INVOLVES 10 ORGANIZATIONS

Dance Schools Get ASCAP Licenses

By ROBERT ROTH

NEW YORK—ASCAP has formulated special license agreements to cover dancing schools following six months of negotiations with 10 organizations representing school owners.

Separate license forms cover schools whose owners belong to the "recognized dance associations" and others whom the Society will have to seek out.

Rates for association members are exactly half the rates for non-members, since according to an ASCAP attorney, the associations will take care of much of the paperwork and are obligated to provide ASCAP with 5,000 licensees within one year in order to keep the procedures in effect.

As with licenses involving discotheques and nightclubs, the new agreements employ combinations of variable factors to determine the rate applicable to a given location, with three types of dance instruction listed and for ranges of "average number of students per week."

Minimum rate under the association members form is $10 per year for a school teaching ballet only to not more 75 students per week. "Students taking more than five hours of instruction per week shall be counted as two students per week," the form adds.

For "combination" instruction defined as "jazz, classical, ballet, tap, modern ballet, acrobatic, gymnastic, square, folk, ethnic, baton and 'slimnastics'" the rate increases 50% to $15 in the same category.

"Ballroom" dancing, the highest rate at $20 in the 75 student section of the table, is termed "any ballroom, social, or round dancing, including any currently popular dance."

For the three remaining categories of students, up to 150, 300 and over 300, the rates are multiplied proportionately. The highest member rate is therefore $80 while non-members would pay $160.

ASCAP believes there are approximately 20,000 dance school locations nationwide which ought to be licensed.

Polygram's Classics Guidelines

NEW YORK—Polygram Distribution has implemented processing guidelines for use in conjunction with the price increase of all Classics International product, effective Oct. 1. Much of the $8.98 list product from DG and Philips will carry a $9.98 list (Billboard, Aug. 18, 1979).

According to Bert Franzblau, vice president of operations, the following interim period guidelines will apply: only classical orders received on or before Friday (21) will be guaranteed billing at the current price rates.

All classical orders received after that date will be held for shipment until Oct. 1 and will be billed at the new price schedule.

Back orders for product ordered on or before Sept. 21 that are not filled by Sept. 30 will be cancelled and must be resubmitted subject to the new price schedule.

Other Classics International lines include Mercury Golden, Archive and the mid-price line of Philips Festivo and DG Privilege.

POLYGRAM POSTPONES

NEW YORK—Polygram Distribution, Inc. has postponed a new sales strategy, said to involve a new returns policy, for what appears to be an indefinite period.

The move was viewed by a company spokesman as a need to "make sure we have fine-tuned every element of our presentation."

The company had originally planned to go public with the new program Sept. 7, but a press conference was cancelled.

One major racker said the program as initially outlined to him involved a new returns structure that he said would not "hit us as hard" as CBS' upcoming 20% returns policy, effective in January.

Some raised the issue of postponment as an internal matter involving more time for the distribution company's labels to digest the impact of the contemplated new directions in sales policies.

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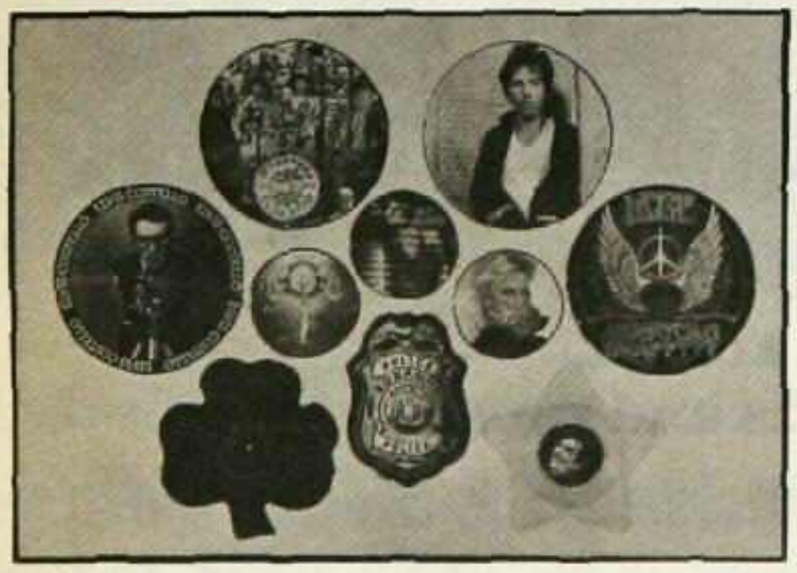

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Arista Enjoys Its Biggest Year

But 4th Qtr. Loss Hurts Label & Columbia Pictures

By STEPHEN TRAIMAN

NEW YORK—Arista Records had its biggest sales year in history for the 12 months ended June 30, but a significant $2.6 million fourth quarter loss wiped out most of the prior nine months' profits and also affected the bottom line of parent Columbia Pictures Industries.

Net revenues for Arista, including Arista U.K. and the distributed Savoy and Buddah labels, were $68.424 million, according to Elliot Goldman, label executive vice president.

However, fourth quarter revenues were down 14% to $13.24 million, though second only to the record $15.378 million for April-June 1978. Late shipment on Dionne Warwick and the Kinks were partly responsible, but GQ was on its way to recent platinum status and sales from Raydio, Tycoon and Patti Smith did help.

The separate Arista Music Publishing Group and Columbia Pictures Publications had record fiscal year revenues of $8.31 million, a 14% gain from the $7.292 million of 1978. But fourth quarter sales dipped about 11% to $1.736 million, from $1.932 million last April-June.

Combined records and music revenues of $76.734 million were 4.4% over the 1978 total of $73.49 million, while fourth quarter sales of $14.976 million were about 13.5% below the comparable year-ago figure of $17.31 million.

The April-June records/music loss of $2.668 million, compared with a $407,000 profit in 1978, dropped the year-end bottom line to only $385,000, versus a solid $3.646 million profit for fiscal 1978.

Coupled with dips in both revenues and income from last year's record fourth quarter levels for all other Columbia Pictures divisions—filmed entertainment, amusement games and broadcasting—operating income for the period was down 32.5% to $18.879 million on sales of $147.613 million, a 10% drop. Net income of $9.08 million was 43% below the April-June 1978 figure.

For the fiscal year, Columbia Pictures net income was $38.988 million, also 43% below the 1978 total of $68.824 million on record revenues of $613.296 million, up 6.7% from the prior year's $574.639 million.

None of the figures reflect the impending sale of Arista to the Ariola Eurodisc G.m.b.H. subsidiary of German's Bertelsmann conglomerate for approximately $50 million. This should result in after-tax profit of about $7 million, according to Columbia president Francis Vincent Jr. (Billboard, Aug. 4, 1979).

Commenting on the Arista figures which adversely affected corporate earnings for the fourth quarter and fiscal year, he cited "delays in releases of its established artists and the effect of the industry wide problem of high returns" as major contributing factors.

"While we believe in the long-term future of the record business and in addition see some signs that the industry conditions may be improving," Vincent says, "we still believe our decision to sell Arista to the Bertelsmann group is in the best interest of both Columbia and the purchaser."

Arista's Goldman also is bullish on the label's immediate prospect and beyond. "We look upon the fourth quarter adjustments as the biting of the bullet, and from our overall point of view, feel positive about the future."

Market Quotations

As of closing, September 13, 1979

1979 High	1979 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47⅞	32½	ABC	9	178	45⅛	45	45	– ⅛
41⅛	34⅛	American Can	6	60	39⅛	39⅛	39⅛	+ ⅛
18¾	14	Ampex	11	799	18⅛	17⅞	18	Unch
3⅝	1⅝	Automatic Radio	–	11	2⅛	2⅛	2⅛	+ ⅛
56⅝	44⅛	CBS	8	146	53⅛	52⅝	52⅝	+ ⅛
26⅛	18⅛	Columbia Pictures	6	191	25⅛	24⅛	24⅛	– ⅛
13⅛	7⅝	Craig Corp	13	50	7⅝	7¼	7¼	– ⅛
44⅛	33	Disney, Walt	12	297	41⅛	40⅝	40⅝	+ ⅛
3	2	EMI	14	107	2⅛	2	2⅛	+ ⅛
18⅛	12⅛	Filmways, Inc	11	173	15⅛	14⅛	14⅛	– ⅛
18⅛	13⅛	Gulf + Western	4	340	16⅛	15⅝	15⅝	– ⅛
17	10½	Handleman	6	45	13	12⅛	12⅛	– ⅛
32⅝	17	Harrah's	16	227	31⅝	31⅛	31⅛	+ ⅛
8½	3½	K-tel	51	53	6⅛	6	6⅛	+ ⅛
3⅛	2	Lafayette Radio	–	10	2	2	2	Unch
37⅛	28⅛	Matsushita Electronics	8	3	30⅛	30⅛	30⅛	– ⅝
50⅛	37⅛	MCA	9	1123	50⅛	40⅛	50⅛	+ 1⅛
39	23⅝	Memorex	4	226	24⅛	24⅛	24⅛	+ ⅛
66	52	3M	10	1260	53⅛	52	52⅛	– 1
50⅛	36	Motorola	11	355	50	48⅝	49⅛	+ 1⅛
32	24⅛	North American Philips	5	77	30⅛	29⅛	29⅛	– ⅛
22⅝	16	Pioneer Electronics	11	10	20⅛	20⅛	20⅛	+ 3⅛
28⅛	23	RCA	6	493	24⅛	24⅛	24⅛	– ⅛
10⅛	7⅛	Sony	17	617	8⅛	8⅛	8⅛	– ⅛
47⅛	30	Storer Broadcasting	11	24	47⅛	46⅛	47⅛	+ ⅛
8⅛	4⅛	Superscope	–	23	4⅛	4⅛	4⅛	– ⅛
31⅛	18⅛	Taft Broadcasting	9	56	30⅛	29⅛	30⅛	+ ⅛
29⅛	17⅛	Tandy	8	378	27⅛	26⅝	27	Unch
11⅛	4⅛	Telecor	3	1	4⅛	4⅛	4⅛	Unch
20⅛	16⅛	Transamerica	5	272	19⅛	18⅝	18⅝	Unch
46⅛	30	20th Century	7	43	44	43⅛	43⅝	+ ⅝
41⅛	32⅛	Warner Communications	7	694	40	38⅛	40	+ 2⅛
15⅛	12	Zenith	11	224	13	12⅛	12⅝	– ⅛

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	–	3	1⅝	2⅛	Koss Corp	8	1	5	5½
Electrosound Group	5	62	5⅝	6⅛	Kustom Elec	17	4	2⅛	2⅝
First Artists Prod	30	69	5⅛	6⅝	M. Josephson	7	102	14⅛	15⅛
GRT	–	16	⅛	⅜	Orrox Corp	15	36	6⅝	7
Integrity Ent	7	43	1⅛	2⅛	Recoton	5	–	1⅝	2⅛
					Schwartz Bros	3	8	2⅛	3⅛

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.

Storer's Board Asks Stock Split

LOS ANGELES—The board of directors of Storer Broadcasting Co. has recommended to its stockholders that the common stock of the company be split on a two-for-one basis and that the number of authorized shares be increased to 25 million, rather than the 20 million previously suggested by the finance committee.

There are about 5,200,000 shares of Storer stock outstanding out of an authorized total of eight million shares.

The board wants the greater increase in order to assure sufficient available shares for potential acquisitions in the company's expanding cable divisions.

The board also confirmed its intention to adjust the quarterly dividend to 18 cents per share for the fourth quarter of 1979 after the stock split. This is equivalent to an annual rate of 72 cents after the proposed split, or $1.44 per share on the pre-split shares, an increase of 10.8% over the current dividend rate of $1.30 per share, or 32½ cents per quarter.

These actions were taken on the recommendation of the finance and planning committee, which met Aug. 17. Nov. 2 is the date of a special meeting of stockholders to vote on the proposed split.

'Fun' Sparks Suit

LOS ANGELES—Chicago songwriter Paul Wilson is suing RSO Records and local songwriter A. Ciner, charging infringement of his copyright, "Hot Fun."

The Federal District Court filing alleges the defendants appropriated the Wilson song and used it without authority in the album "Hot Butterfly" by the Sweet Inspirations.

Springboard Decision Sept. 20?

NEW YORK—The possibility of a $3.35 million sale of financially strapped Springboard International/Apex Records Inc. to a joint venture of Jesse Selter's NMC Corp. and International Fastner Research Corp. has been raised again.

The matter may be determined as a result of a hearing Thursday (20) at Bankruptcy Court, U.S. District Court for the District of New Jersey at the Federal Court House in Newark.

Creditors have been directed to appear in Court to establish their claims. A creditors committee had previously turned down a previous offer by the two companies based on a plan of arrangement providing for payment to creditors.

However, it's understood that the current sale bid is no longer connected to a specific funding arrangement.

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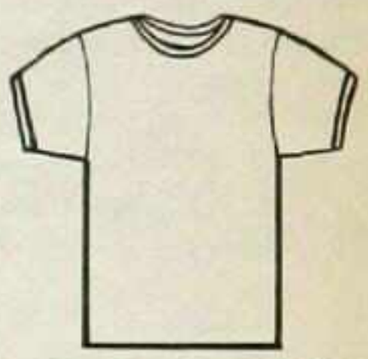

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TV FOR NEW ACTS

Motown Will Rev Up Marketing Push 5%-6%

LOS ANGELES—Motown plans to spend 5% to 6% more to market its product than it did in 1978. How much is that? The label won't say.

Part of its plan includes turning to television advertising for relatively new acts and increasing advertising in consumer publications. Also upcoming are plans to tie in Stevie Wonder's upcoming "The Secret Life Of Plants" release with floral shops and a variable pricing strategy on an undisclosed major artist whose effort is due in the fall.

"This is part of the old adage that you've got to spend money to make money," says sales vice president and general manager Mike Lushka. "It's difficult to spend it when times are bad or difficult. But we didn't want to wait for times to change."

Though the label recently trimmed its staff of 80 persons, Lushka says the marketing section of 35 was not touched.

Television has been used in the past by the label but not for such a new artist as Switch. The band's second LP, "Switch II," received a tv push.

The television experiment was conducted in Cleveland and Detroit. "The results made for a lot of additional sales," Lushka says.

"We're doing a lot of unconventional types of advertising and not going into what we call the record buyer type of guides," says Lushka. "We're looking at magazines like Good Housekeeping and Homes & Gardens. I think people will be shocked to see us advertise in these magazines." These periodicals are being used for Stevie Wonder because the subject matter of his LP is relatable to topics in these magazines.

West Germans Bow Va. Polyvinyl Plant

WASHINGTON — Kloeckner-Pentaplast of America, Inc., a subsidiary of a West German industrial conglomerate, has opened its first polyvinyl chloride plant in the U.S. near Charlotteville in Louisa County, Va.

The company decided to locate in the U.S. because of increasing ocean freight costs, lack of price stability in raw materials and exploration of new markets. The Kloeckner conglomerate has sales of about $8 billion and 90,000 employes and is one of the 10 largest industrial firms in West Germany, according to company reports.

CHEEK-TO-JOWL—Atlantic president Jerry Greenberg snuggles up with Miss Piggy, currently starring in "The Muppet Movie," the soundtrack of which is distributed by Atlantic. The pair were caught unaware in a Manhattan restaurant, or so we're led to believe, discussing business.

Kenny Rogers Exploitation By UA Covers Album & 45

By JIM McCULLAUGH

LOS ANGELES—United Artists is mounting a major campaign for "Kenny," Kenny Rogers' upcoming LP on the label due to ship next month along with a new single from it called "You Decorated My Life."

"It's one of the most ambitious the label has ever undertaken," according to label president Jim Mazza describing the multimillion-dollar, multi-media push.

"I think it would be a mistake now," he indicates, "to pull in our horns despite the down market. We've already seen some signs of a business pickup."

The campaign, which will include television, print and extensive point-of-purchase material, will run through Christmas.

Rogers, coming off two top 20 singles with "The Gambler" and "She Believes In Me" has recently passed the 20 million record sold mark for UA. His previous "The Gambler" album, still riding the Top LPs & Tape chart after nearly 40 weeks, is over the two million mark.

In addition to becoming one of the label's top priorities (particularly in light of Crystal Gayle's switchover to CBS), Rogers has become more than just a country crossover artist. He now enjoys a wide demographic appeal. The singer has a second television special also slated this fall.

It's been six months since Capitol acquired United Artists Records and merged the upper management of EMI-America (Capitol's pop label) and United Artists under Mazza. Mazza had been previously president of EMI-America.

Mazza indicates that all re-structuring of the label entities is complete.

"The transition was orderly," he indicates, "and we were able to do it without any major upheaval. Now we are ready to go forward with both labels and become more aggressive."

The label executive indicates that the present structure—the separate UA and EMI-America labels—will remain intact. Personnel at the UA headquarters is approximately 75.

"In fact," he adds, "we are adding an a&r person on both coasts."

Sales and distribution of UA and EMI-America product still go through the Capitol branch network with Capitol also handling a number of administrative duties. Artist campaigns and development, however, emanate from EMI-America/UA headquarters. EMI-America and UA maintains its own promotion staff.

Recently EMI-America/UA formed a separate r&b division (Billboard, Aug. 4, 1979) under Varnell Johnson. Part of that expansion move includes a special emphasis on the Blue Note catalog with a 10-LP "Back To Blue Note" push set for October. The division has inked Wilson Pickett.

The 10 LPs include "Sonic Boom" by Lee Morgan, "The Soothsayer" by Wayne Shorter, "Clubhouse" by Dexter Gordon, "Solid" by Grant Green, "You're Next" by Donald Byrd, "Confirmation" by Jimmy Smith, "New Time Shuffle" by Stanley Turrentine, "Consequences" by Jackie McLean, "A Slice Of The Top" by Hank Mobley and "Spiral" by Bobby Hutcherson. That campaign will tie-in also with releases from the Pacific Jazz catalog and UA black and jazz-oriented artists.

UA releases through October include LPs from artists Noel Pointer, Fischer-Z, Dirt Band, Cristy Lane, Ronnie Hawkins, Brass Construction, Ferrante & Teicher, Whitesnake, Kenny Rogers, Crystal Gayle (Best of), Billie Jo Spears (Best of), Bill Medley, Chris Rea, Wilson Pickett, "Fiddler On The Roof" soundtrack reissue, Southroad Connection, Ronnie Laws and the special 10-LP Blue Note release.

EMI-America releases through October include Breathless, Zwol, Michael Johnson, Pamala Stanley and the J. Geils Band.

Also recently inked to EMI-America/UA has been comedian Gallagher.

Mazza indicates that the EMI-America roster is now up to 12 artists and that negotiations are underway with several "established acts" which would put them on the label as well.

Movie For Apollo

LOS ANGELES—Motown artists Apollo are set to make their motion picture debut in "Die Laughing," with Jon Peters producing. Apollo will perform "Apollo" from its album of the same title and "Astro Disco," the group's current single.

B'nai B'rith Hears Music Personalities

NEW YORK—Bringing the Grammy Awards here, establishing a NARM regional office and a rundown of events for "New York Music Week" were the topics at Monday's (IC) meeting of the Music & Performing Arts Lodge, B'nai B'rith.

The vitality of the local music business was attested to by speakers such as Prelude Records' Stan Hoffman, producer/performer Michael Zager and engineer Al Vanderbilt, president of the local chapter of the National Academy of Recording Arts and Sciences.

Joe Cohen, executive director of NARM, says the organization plans to open a satellite office here, but he didn't say when. He noted that many NARM members have requested that a future convention be held here, but he says it depends on overall industry response.

Al Steckler, president of the New York Music Task Force, said a double page ad in The New York Times will launch a week-long celebration Monday (24). The ad lists a series of tributes in local clubs to the music business. Steckler said 50 retailers will have special window displays marking the event.

Lieberman Meet At Lake Geneva

CHICAGO—Employes of Lieberman Enterprises are meeting at the Playboy Resort in Lake Geneva, Wis., for the company's annual convention Monday through Friday (24-28).

Approximately 300 Lieberman personnel in addition to Lieberman suppliers are expected to be accommodated by the resort, site of past year's conventions.

Audio/visual presentations, supplier's product exhibits and managerial training seminars are on the agenda. Presenters include RCA, CBS, WEA, Capitol, Memorex, 3M and Disney.

Musical entertainment, a trademark of Lieberman meetings, will include Dave and Sugar (RCA), George Thorogood (Rounder), Firefall (Atlantic), Molly Hatchet (CBS), Barbara Mandrell and Poco Blank (MCA) and Steve Dahl (Ovation).

NARM Region Meets Rise 40%

NEW YORK—The NARM regionals so far this year have registered a 40% increase in attendance above a similar period last year. More than 800 industry members attended in the first two weeks of the road trip, with merchandiser attendance up 65%. Preregistration for the Denver, Minneapolis, Toronto and Boston regions (Sept. 10-14) totaled more than 600. The Toronto preregistration hit 200.

The 22-city schedule winds up in October with visits to Cincinnati, St. Louis, Atlanta, Cleveland, Detroit, Chicago, New York, Philadelphia and Washington.

Industry members may register for the free all-day meetings by calling NARM at (609) 795-5555.

NARM has also reported that its scholarship foundation program for 1980 is being expanded to include spouses of employes of NARM member companies. New scholarships have been increased to $6,000 or $1,500 for each academic year.

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NMPA's Board Goes To Canada

NEW YORK—The National Music Publishers Assn. board will meet outside of the U.S. for the first time when its directors hold an October meeting at the Four Seasons Hotel in Toronto.

NMPA directors from Los Angeles, Nashville, Atlanta and New York will arrive in Toronto Oct. 16 with their wives to attend a reception being held by CAPAC, the Canadian writer/publisher rights association.

The U.S. executives have been invited to visit the Canadian Mechanical Recording Rights Agency on the morning of the 17th. The 3-year-old agency was established when the Harry Fox Agency, NMPA's licensing service, discontinued its Canadian operation which had represented most American publishers many years.

NMPA board members and wives will also attend a luncheon as guests of PROCAN, the Performing Rights Organization of Canada, followed by an assemblage of the board for their meeting. A broad agenda includes current projects and problems affecting the music publishing community.

Leonard Feist, NMPA president, said the Toronto gathering recognizes "Canada's important role in the international music scene. . . ."

PRINT MATERIAL

Publishers At Forum Agree: Growing Profitable Market

By PAUL GREIN

LOS ANGELES—Milt Okun, owner/editor of Cherry Lane Music, sparked the monthly Music Publisher Forum at the Continental Hyatt House here Monday (10) with horror stories about the inaccuracies he uncovered in printed material by the Beatles and John Denver.

Okun recalled being hired by The New York Times to do what he thought would be a two-month job writing the piano charts for a Beatles songbook. The project took him two years, he says, because "literally 90% of the songs had gross mistakes in the prior printed editions.

"The songs had the wrong basslines, the wrong chords, the wrong melodies and even had verses left out. Some of these songs had appeared in 100 editions, and in every edition they're wrong.

"I thought the printed music would be a reflection of the records, but I had to go back and listen to the records and put the songs in the appropriate keys."

Okun's theory behind the inaccuracies: "Every time a new Beatles record came out, the print publisher wanted a songbook out in three days. But I'd have assumed that after the first edition went out, they'd go back and make corrections."

The upshot of all this to Okun: "Getting those arrangements right made little Cherry Lane big. We just got the Beatles catalog."

Cherry Lane has been a publishing company for 16 years, but got involved in print only 4½ years ago, after Okun looked at John Denver's printed material and found it "dreadful."

"I had licensed print rights on John's music to a big company," says Okun, "but it wasn't until I went to London for a month that I had time to look at the arrangements. And when I did I became physically sick over how bad they were. It was obvious the arranger had never listened to the records.

"So I spoke to John about doing it ourselves, even though it might mean a big loss financially. And he agreed.

"For many publishing companies, print is secondary," conceded Okun. "But we as publishers should pay more attention to accuracy and quality. Much of what we put out isn't carefully done.

"If a song is printed accurately and stylishly, the sheet music can have a life of its own, and sell for 10 years after the song was a hit. And if you get it into a good (song) book, it can receive 10 or 20 years of additional income and exposure."

As a result, Okun said, "After five or six years, the income from print can surpass the mechanical income. On a hit song, when the record is over, the mechanical income stops."

Fellow panelist Sandy Feldstein, executive vice president of Alfred Publishing, agreed. "There's a lot of long-term income to be made in print," he said. "It's a 'get-rich-slow' business."

Alfred Publishing does much of its business in educational print, according to Feldstein, who noted that in recent years popular music has been used in instruction to make it more relevant.

"Why not use what they know to teach about music in general?" asked Feldstein. "So instruction books now have hipper material than just marches and French folk songs."

Panel moderator Ronny Schiff, production manager of Almo Publications, stressed that the industry must demand respect of its copyrights by churches and schools which often duplicate printed material illicitly by photocopying.

"We have to educate them that the music is for sale and encourage them to fill out a permission letter. And if they continue with their flagrant and vagrant copying, send the information to the NMPA (National Music Publishers Assn.)."

Okun wrapped up the session by urging publishers to consider more factors than just the royalty rate in making deals for print. "Ask for as many uses of the song as possible," he said. "That's more important than the advance and the percentage.

"If you can get a guarantee of three or five or 10 uses of your song in different books and folios, even if you get a little less money upfront, you'll be better off in the long run."

The next meeting of the publishers group Oct. 16 will key in on jingles.

Philly Site For Jobbers Forum

By IRA LICHTMAN

NEW YORK—Covering an agenda of returns, cooperative advertising, credit, collections and finances, the second Publisher/Jobber Forum sponsored by the Music Jobbers Assn. is scheduled for Dec. 13, at a site yet to be determined in Philadelphia.

According to Linda Press, industry relations chief of the group, the meet, tagged Forum II, is expected to draw representatives from at least 70 publisher and jobber firms. This would be more than twice the number of companies present at the first forum in Atlantic City last April.

The organization is expected to unveil at the meet a "proposal" on the matter of print returns, seen as a growing problem among jobbers (Billboard, June 30, 1979). The "proposal," however, is yet to be developed.

Also, a detailed plan for co-op advertising will be presented.

"The sole purpose (of the meeting)," states an organization newsletter, "will be to end this event with concrete plans of action, commitments for cooperative advertising and ways of controlling returns.

"On the issue of returns, our goals are realistic. We cannot eliminate the word from our vocabulary; however, we can definitely arrive at ways and means of eliminating the losses resulting from them. We are also well aware that the losses are suffered at both ends, publishing and jobbing, and solutions to satisfy both will be considered."

In another development, the organization is investigating avenues for cooperative purchasing of cartons and shipping room supplies. "After preliminary investigation, we believe we can offer members savings of 25%-50%, and probably better," the newsletter states.

The Assn. requests that jobbers forward to Cherry Hill, N.J., a list of the exact size and quantity used and yearly requirements in other general shipping room supplies.

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EMI Publishing In U.K. Restructured

LONDON—EMI Music Publishing has restructured its popular repertoire division so as to encompass the Screen Gems catalog of U.S. compositions and U.K. writers.

Managing director Ron White says the increased volume of repertoire to be handled has made necessary shifts in responsibility for key personnel, aimed at utilizing available manpower to better effect.

Brian Hopkins, hitherto Screen Gems general manager, moves to director and general manager of popular repertoire, reporting to Roy Tempest, whose responsibilities as EMI Music general manager cover popular repertoire, international, the KPM recorded music library and the KPM studio.

Reporting to Hopkins are two teams headed by Brian Freshwater and Des McCamley charged with the acquisition and exploitation of U.K. and international pop repertoire respectively.

Other key roles—Fred Marks as international manager and Kay O'Dwyer as MOR general manager. Terry Slater remains as creative director.

Prize To Sorenson

LOS ANGELES—The Annual Jimmy McHugh Music Composition Award ceremony, held at the Univ. of Southern California, has given its honor to John Sorenson for his composition of "In Memoriam Donal Michalsky."

For the work, which is dedicated to a former teacher of Sorenson's, the composer is receiving a $600 prize.

Canal To Chappell

NEW YORK—Chappell-International has made a subpublishing agreement with Canal Music for the world market outside of the U.S. and Canada.

The Canal catalog, operated by Joe Halderman, contains the hit, "Dancing Shoes," and all other songs penned by members of the Faith Band. The Faith Band's current album, "Face To Face," is on Village Records, distributed via Mercury.

Fox For "Shirley'

NEW YORK—Charles Fox is scoring the new NBC television series, "Shirley," starring Shirley Jones. Norman Gimbel will write lyrics for the title song which Jones will sing on the show. Fox and Gimbel have also penned the theme song for the Miller-Milkus-Boyett series, "Out Of The Blue," on ABC-TV.

Ellis & Riddle Folios Released

NEW YORK—Among the new folios from Columbia Pictures Publications are two featuring the late Don Ellis and orchestrations by Nelson Riddle, both from Almo Publications.

The Ellis books, at $25 each, are said to present the last compositions and arrangements from the contemporary jazz figure, who died earlier this year. They include "Come Sail Away," "Loose As A Goose," "The Last Tangle Of Lord Boogie."

The Riddle folios are school-adapted, 17-piece stage band arrangements at $20 each. They include "Let Me Be The One," "An Old Fashioned Love Song," "Cherimoya," "Parana," "I Won't Last A Day Without You" and "You And Me Against The World."

From Columbia Pictures Publications itself are "McGuinn, Clark & Hillman" ($7.95), "40 New Love Songs" ($7.95) and "Universal Favorites/The Big Value Songbook" ($4.95).

Two reprints include "Dan Coates' 24 Golden Piano Solos" ($6.95) and "Dan Coates' 24 Golden Piano Solos, Vol. 2" ($6.95).

Roberts Relocates

LOS ANGELES—Gail Roberts Public Relations has relocated to 7250 Beverly Blvd., Los Angeles 90036. The new phone number is (213) 934-7765.

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Vol. 91 No. 38

Commentary

Breaking the Dump Cycle

By DWAYNE WITTEN

Let's talk about why business has been bad. No industry is recession proof, and I'm sure that accounts for part of it. But not all. Here are some of the other reasons. If not corrected, they may again throw us into a down period.

There is such a push by the artists, managers, labels and branch people to ship gold and platinum—sell, sell, load, load—that pressing time is limited for catalog, the bread and butter of the record industry.

Those labels which have survived over the years are the ones which built broad-based catalogs of all types of music, so that even in lean times they still have product that is in demand. But now, labels are being run by accountants who, with their computer printouts, are cutting out product regardless of regional activity. If it hasn't sold "x" amount within the last six months, get rid of it. Cut it out or dump it. And the catalog that remains is not being pressed to meet the demand.

Dwayne Witten: "It's the old throw-it-up-against-the-wall syndrome."

Business has been down because I can't get what I order. I have talked with people from various labels, all of whom should know what is going on. They all say they are aware of the problem. But no one seems to be able to do anything about it. Who the heck is in charge of pressing anyway?

There are two major labels from whom the fill is consistently 50% or less. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order.

Non-selling new releases do not take the place of good catalog, regardless of the amount of merchandising or advertising dollars spent. There isn't one major label free of guilt on this catalog problem. Labels which dump product still in their catalogs make a travesty of the industry. Okay, so they need some quick cash—the old flow isn't what it should be. Well, maybe they shouldn't have pressed so much in the first place, and forced so much into the market in the second place.

If I was a recording artist and found out that my LP had been dumped I would be mad as hell. I could use the rest of the space

Catalog . . . the bread and butter of the disk industry

in this issue to list all the current in-catalog merchandise being dumped. Some labels have dumped so much for so long that they have become standing jokes in the industry (I won't buy it from the label. I'll wait until next month and get it from Sutton or Countrywide). One quick look at any cutout catalog tells the story.

If I were asked to name the worst offenders, I would be hard pressed to choose just one label. And if you think this doesn't apply to your label, think again.

We have spoken to many high-level people from various labels about this, but they plead ignorance. Maybe they really don't know about it. But if they really don't, who the heck is dumping the product? There is only one major label I can think of which hasn't dumped catalog in the past six months. Maybe it is next.

When a label dumps a title, I discontinue that title as a full-line item and return it. I then buy the dump and continue to merchandise that LP as if it were still full-line, although putting a lower suggested retail on it. So who loses the sale? The label, that's who.

If they hadn't dumped it they would have gained more sales from our continued purchases. But as it is, they dump to get rid of excess floor stock. I return more and their inventory builds again, so they dump it again. Then they look at the computer run and see that they are getting lots of returns and are not selling enough. So they cut it out. They have just created their own cutouts, artificially.

I've often wondered if recording artists are aware of this, or if they even care. I sure wouldn't want my hard work as an artist to end up in some 99-cent bargain bin. Obviously, label people don't care. All whom I've talked to over the last five years express concern, some with furrowed brow, but do nothing. Quick cash is the name of the game.

Supposedly, a lot of us are in the business because we love music. It's great to watch and help a new artist gain stature. But setting aside the quality of the music, there are just too many new releases. How can any label release more product than it can reasonably work? It's the old "throw-it-up-against-the-wall" syndrome in full action.

Each of the majors releases so much product its salesmen can't even keep track of them, let alone the promotion people. If it is true that new artists are the life blood of the industry, we have allowed thousands to go down the tube already.

New artists succeed not because of us but in spite of us, even though we all sit around and pat ourselves on the back for getting a hit or two. For every hit there are 40 to 50 just as good that we lose.

In fact, we don't make the hits anyway. Radio does, and the buying public does. So if radio doesn't know about it or won't go with it, the public hasn't heard it. It won't sell no matter how many stand-ups there are in retail, how much was spent to promote it, or how attractive the jacket.

Cut back the number of new releases, and work them—there is a lot of crap released every year anyway. I'm not advocating releasing just superstar product, but rosters could be cut to workable levels.

Bidding for artists has gotten out of hand, just as it has in sports, and more and more artists are calling the shots at labels. The artist is guaranteed so much product shipped on release, a new wardrobe, new car, Perrier water at every concert, a billboard on Sunset Strip. The label feels it has to go along. After all, if Paul McCartney doesn't like the deal from Capitol, he knows he can get it from someone else, right? Even new artists are given hefty advances and guarantees.

Product should be shipped on demand. If there is no demand, don't ship any. There should be no guarantees of amounts to be shipped. If the labels quit overpressing new releases to fulfill contracts, then there would be more time to press catalog. And there would be less product to dump.

Inadequately pressed, or cut out before its time

Few people seem to care anymore about the quality of the music business—the overall, long-range quality. Doesn't anyone care about the music anymore? When I think about all the incredible music that we have lost over the past 70 or 80 years, I could cry.

Much of it is lost forever; much of it is sitting in warehouses around the country. We are keepers of a bit of history and we're prostituting it.

Dwayne Witten is the album buyer at Alta Distributing Co. in Phoenix.

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:

As one of the "younger guys who is new in the process" of the music industry, I would like to thank Clive Davis for his vote of confidence in the future of our industry.

And to Joe Smith's statement that the industry's problems be left to us younger guys, I have this to say:

There is nothing I want more than to eventually step into the shoes of the veterans. But if those veterans, the men with the power to make decisions, shirk their responsibilities prematurely, then I may never have that opportunity.

The music industry is not an entity beyond the control of the people in it, and all of us, newcomers and veterans alike, have to take a positive outlook and positive actions now to insure a healthy and stable industry in the future. If we don't, and if enough of us start declaring the patient dead or dying, then all the "new blood" in the world won't make a damn bit of difference.

K. Michael Sikkas
Soul City Records
Los Angeles

Dear Sir:

Listen to a record buyer who spends more than $100 a month on records. The most important reason record sales are slipping is home taping.

There has to be an invention that will not allow records or tapes to be copied on a home machine. Why should someone go out and purchase an album when he can tape it off the radio or at his friend's house? I have come across many people who never buy records, or buy only one or two a year, but tape the hit songs from the radio or a friend.

In inventing the tape machine, the industry has outdone itself and is slowly being killed by its own hand. It is time for record companies to awake and go back to the drawing board before it is too late. We need another Edison to invent an anti-copying device to keep record sales thriving.

Tiny Tim
New York

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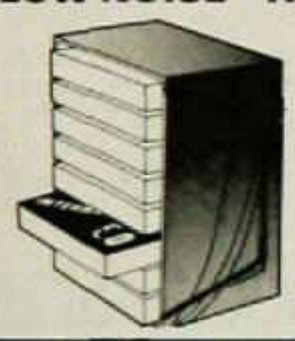

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Record Business Recovering, Says Lundvall

• *Continued from page 1*

Lundvall also pointed to a revival of rock which some, he noted, thought had been killed by disco. "There's a whole new breed of rock artists being embraced by the people."

And, he added, "Some people have the strange notion that disco is dead. If this is the case, I'll have to recall the gold records for Barbra Streisand and Michael Jackson."

Lundvall assured the gathering that "there's a new vitality out there that will hold us in good stead in 1980. There's no recession in music."

Sherwood advised, "You need us just as we need you," and he warned of home taping of music off the air.

"The blank cassette market is skyrocketing. This will adversely affect the record business and there will be less venture dollars to develop new talent."

Noting that it costs from $150,000 to $400,000 to tape an album, Sherwood suggested stations stop playing whole albums, which he reasoned encourages home duplication on tape.

A question and answer session centered on complaints of poor or non-existent service from record labels to stations in smaller markets. Sherwood advised programmers to be more aggressive. "Get into the trades as a reporting station. If you're in a small market, get some sales activity going at retail."

A number of programmers of adult contemporary format complained that Top 40 stations get undue attention service and credit from the record companies. Bob Hughes of WASH-FM, Washington, said he was "hurt and upset and getting more reluctant to break records. The record industry could learn a lot by talking to adult contemporary people," he added.

Bill Gavin of the Gavin Report, who moderated the session, said the adult contemporary stations can sell records "if they have them to play."

One programmer complained that too many record stores are "aimed at long-haired hippie freaks," and are not aware that the population is growing older. Lundvall said he was aware that "we are dealing with older demographics and the smarter retailers are restructuring their stores with specialized sections for classical music and jazz."

When one programmer asked if he might, in the future, have to pay for records, Fead said, "No one wants to charge for records." But Lundvall said, "You may have to pay a minimum price, but we do not want to cut off our nose to spite our face."

At an earlier session featuring record promotion executives, many of the same service complaints were voiced. John Betancourt of RCA Records, Ken Buttice of Elektra/Asylum, Jim Collins of Polydor, Ed Hynes of CBS and Al Moinet of A&M all advised the programmers to write and call the record companies with their problems.

Noting the belt-tightening in the industry, one programmer asked if the labels would stop giving the stations records for giveaways. Moinet said, "We will always give away records. It's a cheaper form of advertising than buying time. But the quantities will probably be cut back."

Panelists and programmers agreed that record quality was a problem. After one programmer commented, "The quality of vinyl really stinks," Betancourt said the comment was "bewildering. It's a serious problem."

Hynes said, "We've gone through some hard times. We've got some new people on the presses. Quality control has always been a problem."

Because of the current economic situation, Collins predicted there will be "fewer acts being recorded" with record companies being "more selective." Collins complained of a "sad, disturbing" development of records no longer being broken in secondary markets. "Secondaries used to be the trendsetters." Several programmers responded that they no longer received record service.

The Billboard story (Sept. 8, 1979) about Steve Lawrence and Eydie Gorme using psuedonyms to launch a new record brought comments from Collins that many programmers discriminate against MOR artists. He said such artists as Donny and Marie Osmond, the Carpenters and John Denver don't get played because "programmers don't think they are hip. I don't know how to deal with this," Collins said. "Radio killed them." The programmers "won't expose them no matter how good they are," Hynes added. "Radio is opinionated."

SEPTEMBER 22, 1979, BILLBOARD

Questionable Lyrics: An Enigma

Programmers Kick Around Problem With NAB Panel

ST. LOUIS—Knowing the listeners' tastes and what is acceptable to the listener is the key to walking the fine line radio programmers must walk in dealing with questionable record lyrics.

That was the consensus of a panel dealing with "Record Lyrics—Dirty, Dangerous Or Dynamite" Monday (10) at the National Assn. of Broadcasters programming conference here.

Jim Maddox of KMJQ-FM, Houston, warned, "You can't make up morals for others and you can go out of business if you become too pure and proper for your audience."

But Willie Davis of KACE-AM, Los Angeles advised, "You have a responsibility not to play a record if the audience does not want to hear it."

And industry record producer Mike Chapman of Chinnichap added, "If you promote anything that's illegal, you're in trouble." Chapman indicated that he was agreeable to work with radio in making adjustments—he changed a line in Blondie's "Heart Of Glass" from "pain in the ass" to "pain in the grass"—but he said he was confused.

"I don't know where to stop," he said. "Five years ago, Elton John sang 'The Bitch Is Back' and nobody said anything."

Chapman suggested that often the deejays are "more offensive than the records." Maddox said that he tells his jocks to "just let a record alone. Take the single 'Bad Girls,' I say, 'Don't dwell on it, and just let the listener enjoy the beats per minute.'"

Betty Breneman of the Music Advisory Service, the Breneman Review, said, "You have got to serve the listener, and know what is acceptable." Chapman, who excised such lines as "sit on your face" and "get into your pants" from the new Knack album, said he was offended by reference to "a spoon up your nose" in a Billy Joel song.

Chapman predicted that lyrics will get "stronger" and complaints will get worse. "I don't intend to stop making records with these lyrics.

"If they are wrong for you, don't play them." Maddox said the "key is to keep your ear to the ground. Suggestive lyrics might be in today and out tomorrow. Everything is objectionable to someone," he added, citing as an example the song "Short People."

Syndication Looming Big; Will It Jeopardize DJs?

ST. LOUIS—Feature programs produced outside local stations could take over 40% to 50% of a typical station's airtime within five years.

That was predicted Monday (10) at the second annual NAB Programming Conference by Ron Nickell, vice president and general manager of TM Special Projects, during one of two workshops on syndication.

"In fact, we're moving so fast in this direction, I could see outside programming fully taking over a station's time," Nickell said. He made the comment in answer to a broadcaster's point that major talent such as Dick Clark and Wolfman Jack might take over his station's broadcast time.

Such a development would bode ill for the average medium and small market disk jockey who apparently would be thrown out of work as slick productions move into these mar-

(Continued on page 33)

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P. Ds. Expostulate Rotation, Playlists

ST. LOUIS—A panel of program directors from three diverse formats—adult contemporary, AOR and Top 40—pointed out considerable similarities in the basics of their jobs as they discussed "rotation and playlists" at a National Assn. of Broadcasters Radio Programming Conference here Wednesday (12).

All asserted their independence from the influences of the record labels and each took pride in their ability to break album cuts not chosen by the record labels to be the hit singles.

Bill Tanner, program director of Top 40 WHYI-FM (Y-100) Fort Lauderdale, recalled how he selected and went on Chicago's "If You Leave Me Now" when CBS was programming "Rainy Day In New York" from the same Chicago album. "CBS went crazy," Tanner said.

Both he and Bob Hughes, programmer director of adult contemporary WASH-FM, Washington, pointed to their selection of "Sail On" by the Commodores and Hughes said he broke "Dance With Me" by Orleans against the wishes of the label.

Dave Sholin, national music director of RKO radio, said, "We went on 'Rubber Biscuit' by the Blues Brothers and the label begged us not to play it." Denise Oliver, program director of AOR WIYY-FM, Baltimore, noted: "It's normal for us to play several cuts. Sometimes the problem is that there is only one good cut in an album."

Discussing this year's summer slump in record sales, Hughes said he used to be able to track seven to 10 group selling albums but now only two or three albums are selling. Said Oliver: "Our audience is the record buyers, the white rock and roll buyers. The slowdown has made me feel insecure. There have been only four or five records selling this summer."

Tanner said he looks carefully at all kinds of sales, black, Latin and Angelo. He added that a record might show high sales, but "not be what we're looking for. Once a record gets on, if it fails in sales we'll keep it on until other research dictates it should come off." Tanner relies heavily on call-out research. He noted that phone requests are becoming less and less important because "they are dominated by 13-year-olds."

Sholin suggested AOR stations are planning to eliminate such artists as Linda Ronstadt and Billy Joel in favor of pure rock 'n' roll and Oliver agreed, saying, "We're already doing that. KLOS-FM, Los Angeles, and WYSP-FM, Philadelphia, got fat (with these artists) they got whiter and whiter and then Metro media (KMET-FM, Los Angeles and WMMR-FM, Philadelphia) blew them away.

"I'm whiter than the Loop (WLUP-FM, Chicago) but there are more AOR in Chicago." All panelists agreed on the importance of gold and all placed little importance on letting a burned-out hit rest. Oliver said, "We've learned from Top 40. We don't rest records. Some don't make it to be recurrents. What we did was slow down rotation."

Tanner also said he didn't rest records, either. The panelists agreed that exclusives—a record label giving one station an early break on a new release—were great, but all suggested that life might be easier without them. "Exclusives are great if I get them, but bad if the other guy does," said Hughes.

Said Oliver: "Exclusives really help but I don't encourage them. I don't want to beat my competition that way. There are fairer ways to win." Tanner said that exclusives are "important for certain groups. If I could get Fleetwood Mac, I'd get on it right now, but you have to live in the radio and record community."

'Austin' Show Begins Fifth PBS Season

By MIKE HYLAND

NASHVILLE—"Austin City Limits," the PBS TV music series, is beginning production of its fifth season and will appear on 243 stations around the country, 27 more than last year.

A dozen acts have been signed to appear with tapings beginning this month. The program has built its reputation, and a nationwide audience, by charting new directions in country music with a concert format. Willie Nelson and Charlie Daniels, among others, reached a national TV audience for the first time from the KRLN-TV studios in Austin.

"No matter how you look at it," says Terry Lickona, producer of "Austin City Limits," "it's shaping up to be our biggest year yet."

Scheduled to make appearances on the series is the Charlie Daniels Band, returning for its first appearance in four years. Also on tap is Roy Clark and Gatemouth Brown, Don Williams, Marty Robbins, Moe Bandy and Joe Stampley, and Jane Fricke.

Texas and the "Austin Sound" will be represented by Jerry Jeff Walker and Joe Ely, who will be making his tv debut. Banjo picker Ralph Stanley is set for a bluegrass segment and accordionist Flaco Jiminez will bring back his unique Tex-Mex "conjunto" style for an encore.

(Continued on page 33)

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October 10 • Corpus Christi, Texas
October 11 • Laredo, Texas
October 12 • Midland, Texas
October 13 • Lubbock, Texas
October 14 • Amarillo, Texas
October 22 • San Francisco, California
October 25 • Denver, Colorado

CONTAINS THE NEW SINGLE "MEAN TO YOUR QUEENIE"
(MCA-41119)

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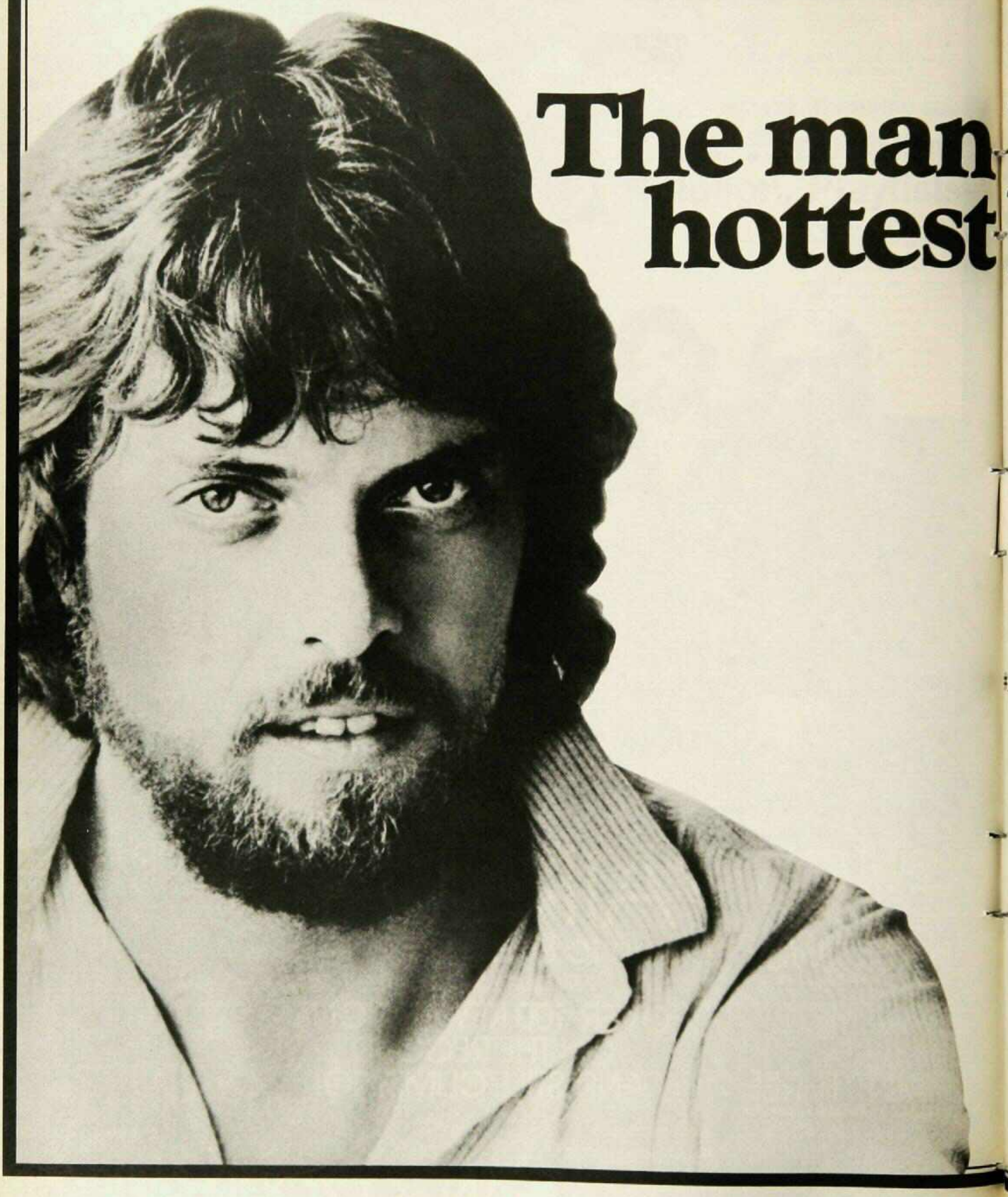

The man hottest

behind music's Project.

Alan Parsons. From The Beatles to Pink Floyd to Al Stewart, his work has won him acclaim as a towering figure in the recording industry. Now, following the sweeping multi-platinum worldwide success of "I Robot" and "Pyramid," the new album by The Alan Parsons Project is here—"Eve." Featuring an all-star cast of musicians performing nine breathtaking new songs, it's yet another dazzling musical vision—from the only man who could give it life.

INSTANT REACTION:
"Flashmaker Of The Week"—Record World
#1 Most Added and AOR Breaker—Radio & Records
"National Breakout"—Billboard
#1 New Action Album—Album Network
#1 Most Added—Cashbox
"Sales Chartmaker Of The Week"—Record World

Incredible chart jumps: BB-153*-39*/RW-70*-25*

"Eve." By The Alan Parsons Project.
His spectacular new album.
Featuring the single "Damned If I Do."
AS 0454
On Arista Records and Tapes.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/13/79)

TOP ADD ONS -NATIONAL

KENNY ROGERS—You Decorated My Life (UA)
(D) **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds)
NICK LOWE—Cruel To Be Kind (Columbia)

PRIME MOVERS-NATIONAL

HERB ALPERT—Rise (A&M)
COMMODORES—Sail On (Motown)
(D) **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)

BREAKOUTS-NATIONAL

ANNE MURRAY—Broken Hearted Me (Capitol)
LED ZEPPELIN—All My Love (Swan Song)
COMMODORES—Still (Motown)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed, as determined by station personnel
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

● TOP ADD ONS:

NICK LOWE—Cruel To Be Kind (Columbia)
(D) **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
LOBO—Where Were You When I Was Falling In Love (MCA/Curb)

★ PRIME MOVERS:

(D) **HERB ALPERT**—Rise (A&M)
MAXINE NIGHTINGALE—Lead Me On (Wind Song)
COMMODORES—Sail On (Motown)

BREAKOUTS:

J.D. SOUTHER—You're Only Lonely (Columbia)
IAN GOMM—Hold On (Stiff)
LED ZEPPELIN—All My Love (Swan Song)

KHJ—L.A.
- **IAN GOMM**—Hold On (Stiff/Epic)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **HERB ALPERT**—Rise (A&M) 14-9
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 7-2

KRTH (FM)—L.A.
- **LED ZEPPELIN**—All My Love (Swan Song)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 28-21

D★ **FRANCE JOLI**—Come To Me (Prelude) D-28

KFI—L.A.
- **DOLLY PARTON**—Sweet Summer Lovin' (RCA)
- **NICK LOWE**—Cruel To Be Kind (Columbia)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 21-12

D★ **HERB ALPERT**—Rise (A&M) 10-6

KCBQ—San Diego
- ★ **COMMODORES**—Sail On (Motown) 5-1
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (Capitol) 4-2

KFXM—San Bernardino
- **JOHN STEWART**—Midnight Wind (RSO)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 10-2
- ★ **M.**—Pop Muzik (WB) 6-11

KERN—Bakersfield

D● **DONNA SUMMER**—Dim All The Lights (Casablanca)

D● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 17-11
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 21-17

KOPA—Phoenix
- **IAN GOMM**—Hold On (Stiff/Epic)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 25-10
- ★ **BILLY THORPE**—Children Of The Sun (Polydor) 26-17

Pacific Northwest Region

● TOP ADD ONS:

KENNY ROGERS—You Decorated My Life (UA)
MARY MAC GREGOR—Good Friend (RSO)
DONNA SUMMER—Dim All The Lights (Casablanca)

★ PRIME MOVERS:

(D) **HERB ALPERT**—Rise (A&M)
COMMODORES—Sail On (Motown)
(D) **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)

BREAKOUTS:

IAN GOMM—Hold On (Stiff)
KISS—Sure Know Something (Casablanca)
J.D. SOUTHER—You're Only Lonely (Columbia)

KFRC—San Francisco

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 21-10
- ★ **HERB ALPERT**—Rise (A&M) 29-23

KYA—San Francisco
- ★ **HERB ALPERT**—Rise (A&M) 17-8
- ★ **COMMODORES**—Sail On (Motown) 19-12

KLIV—San Jose
- **JIMMY BUFFETT**—Fins (MCA)
- **SUZI QUATRO**—I've Never Been In Love (RSO)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 25-20
- ★ **HERB ALPERT**—Rise (A&M) 20-11

KROY—Sacramento
- **IAN GOMM**—Hold On (Stiff)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **COMMODORES**—Sail On (Motown) 17-13
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 27-19

KYNO—Fresno
- **BRENDA RUSSELL**—So Good, So Right (Horizon)
- **CARLY SIMON**—Spy (Elektra)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 24-18
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 23-16

KGW—Portland
- **MARY MacGREGOR**—Good Friend (RSO)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **COMMODORES**—Sail On (Motown) 18-9
- ★ **HERB ALPERT**—Rise (A&M) 23-16

KTKT—Tucson
- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 21-16
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 16-9

KQEO—Albuquerque
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **THE COMMODORES**—Sail On (Motown) 19-8
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 22-17

KENO—Las Vegas
- ● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ● **ROBERT JOHN**—Sad Eyes (EMI/America)
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 8-5

KFMB—San Diego
- ● **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
- ● **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **COMMODORES**—Sail On (Motown) 26-11
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 8-3

Pacific Northwest Region

● TOP ADD ONS:

KENNY ROGERS—You Decorated My Life (UA)
MARY MAC GREGOR—Good Friend (RSO)
DONNA SUMMER—Dim All The Lights (Casablanca)

★ PRIME MOVERS:

(D) **HERB ALPERT**—Rise (A&M)
COMMODORES—Sail On (Motown)
(D) **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)

BREAKOUTS:

IAN GOMM—Hold On (Stiff)
KISS—Sure Know Something (Casablanca)
J.D. SOUTHER—You're Only Lonely (Columbia)

KFRC—San Francisco

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 21-10
- ★ **HERB ALPERT**—Rise (A&M) 29-23

KYA—San Francisco
- ★ **HERB ALPERT**—Rise (A&M) 17-8
- ★ **COMMODORES**—Sail On (Motown) 19-12

KLIV—San Jose
- **JIMMY BUFFETT**—Fins (MCA)
- **SUZI QUATRO**—I've Never Been In Love (RSO)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 25-20
- ★ **HERB ALPERT**—Rise (A&M) 20-11

KROY—Sacramento
- **IAN GOMM**—Hold On (Stiff)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **COMMODORES**—Sail On (Motown) 17-13
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 27-19

KYNO—Fresno
- **BRENDA RUSSELL**—So Good, So Right (Horizon)
- **CARLY SIMON**—Spy (Elektra)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 24-18
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 23-16

KGW—Portland
- **MARY MacGREGOR**—Good Friend (RSO)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **COMMODORES**—Sail On (Motown) 18-9
- ★ **HERB ALPERT**—Rise (A&M) 23-16

KING—Seattle
- ★ **COMMODORES**—Sail On (Motown) 12-6
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 10-7

KJRB—Spokane
- ● **IAN GOMM**—Hold On (Stiff)
- ● **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 18-10
- ★ **M.**—Pop Muzik (Sire) 9-1

KTAC—Tacoma
- ● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 17-13
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 7-4

KCPX—Salt Lake City
- ● **DOOBIE BROTHERS**—Dependin' On You (WB)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 15-7
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 18-9

KRSP—Salt Lake City
- ● **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **COMMODORES**—Sail On (Motown) 13-3
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 23-17

KIMN—Denver
- ● **CHER**—Hell On Wheels (Casablanca)
- ● **J.D. SOUTHER**—You're Only Lonely (Columbia)

D★ **HERB ALPERT**—Rise (A&M) 20-12
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 13-8

KJR—Seattle
- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ● **KISS**—Sure Know Something (Casablanca)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 6-3
- ★ **SNIFF 'N THE TEARS**—Drivers Seat (Atlantic) 19-14

KYYX—Seattle

D● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ● **JOHN STEWART**—Midnight Wind (RSO)
- ★ **BLUE OYSTER CULT**—In Thee (Columbia) D-27

D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 29-20

KCBN—Reno
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- ● **CRYSTAL GAYLE**—Half The Way (UA)
- ★ **PAT TRAVERS BAND**—Boom Boom (Polydor) 26-19
- ★ **THE RECORDS**—Starry Eyes (Virgin) 28-23

North Central Region

● TOP ADD ONS:

DOOBIE BROTHERS—Dependin' On You (Warner Brothers)
(D) **ASHFORD & SIMPSON**—Found A Cure (Warner Brothers)
WINGS—Arrow Through Me (Columbia)

★ PRIME MOVERS:

COMMODORES—Sail On (Motown)
LITTLE RIVER BAND—Lonesome Loser (Capitol)
ROBERT PALMER—Bad Case Of Loving You (Warner Brothers)

BREAKOUTS:

BRENDA RUSSELL—So Good, So Right (Horizon)
ALAN PARSONS PROJECT—Damned If I Do (Arista)
ANNE MURRAY—Broken Hearted Me (Capitol)

CKLW—Detroit

D● **ASHFORD & SIMPSON**—Found A Cure (WB)
- ● **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 20-12
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 13-8

WDRQ—Detroit

D● **GLORIA GAYNOR**—Let Me Know (Polydor)
- ● **BRENDA RUSSELL**—So Good, So Right (Horizon)

D★ **G.Q.**—I Do Love You (Arista) 19-8

D★ **FUNKADELIC**—Knee Deep (WB) 12-6

WTAC—Flint
- ● **SUZI QUATRO**—I've Never Been In Love (RSO)
- ● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 17-10
- ★ **SNIFF 'N THE TEARS**—Drivers Seat (Atlantic) 15-7

Z-96 (WZZR-FM)—Grand Rapids

D● **BONNIE POINTER**—Heaven Must Have Sent You (Motown)

D● **HERB ALPERT**—Rise (A&M)

WAKY—Louisville
- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista) 27-15
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 26-16

WBGN—Bowling Green
- ● **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)
- ● **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 12-6
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 23-15

WGCL—Cleveland
- ● **DOOBIE BROTHERS**—Depending On You (WB)
- ● **ALAN PARSONS PROJECT**—Damned If I Do (Arista)
- ★ **COMMODORES**—Sail On (Motown) 22-14

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 11-4

WZZP—Cleveland
- ● **WINGS**—Arrow Through Me (Columbia)
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **NIGHT**—Hot Summer Nights (Planet) 12-6
- ★ **CHEAP TRICK**—Ain't That A Shame (Epic) 20-13

Q-102 (WKRQ-FM)—Cincinnati
- ● **WINGS**—Arrow Through Me (Columbia)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **COMMODORES**—Sail On (Motown) 15-11
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 20-16

WNCI—Columbus
- ● **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)

D● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (WB) 23-11
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 11-1

WCUE—Akron
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **COMMODORES**—Sail On (Motown) 18-12
- ★ **M.**—Pop Muzik (WB) 14-9

13-Q (WKTQ)—Pittsburgh
- ● **JEREMY SPENCER**—Cool Breeze (Atlantic)
- ● **BRENDA RUSSELL**—So Good, So Right (Horizon)

D★ **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (20th Century) 30-19

D★ **HERB ALPERT**—Rise (A&M) 19-9

WPEZ—Pittsburgh
- ● **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ● **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 32-25
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 24-20

Southwest Region

● TOP ADD ONS:

K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
KENNY ROGERS—You Decorated My Life (UA)
CHICAGO—Must Have Been Crazy (Columbia)

★ PRIME MOVERS:

FOREIGNER—Dirty White Boy (Atlantic)
(D) **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
HERB ALPERT—Rise (A&M)

BREAKOUTS:

LED ZEPPELIN—All My Love (Swan Song)
POINTER SISTERS—Blind Faith (Planet)
ANNE MURRAY—Broken Hearted Me (Capitol)

KILT—Houston

D● **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds)
- ● **POINTER SISTERS**—Blind Faith (Planet)

D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 20-9
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 39-23

KRBE—Houston
- ● **DIONNE WARWICK**—I'll Never Love This Way Again (Arista)
- ● **KISS**—Sure Know Something (Casablanca)
- ★ **MOON MARTIN**—Rolene (Capitol) 24-19

D★ **ASHFORD & SIMPSON**—Found A Cure (WB) 26-20

KLIF—Dallas
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ● **MOON MARTIN**—Rolene (Capitol)
- ★ **HERB ALPERT**—Rise (A&M) 25-18
- ★ **COMMODORES**—Sail On (Motown) 18-9

KNUS-FM—Dallas
- ● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **HERB ALPERT**—Rise (A&M) 22-12
- ★ **BOB DYLAN**—You Gotta Serve Somebody (Columbia) 16-2

KFJZ-FM (Z-97)—Ft. Worth
- ● **CHICAGO**—Must Have Been Crazy (Columbia)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 9-3
- ★ **CHEAP TRICK**—Ain't That A Shame (Epic) 18-11

KINT—El Paso
- ● **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic)
- ★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA) 18-16
- ★ **COMMODORES**—Sail On (Motown) 14-9

WKY—Oklahoma City
- ● **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds)
- ● **ANNE MURRAY**—Broken Hearted Me (Capitol)

KTFX—Tulsa
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ● **NEW ENGLAND**—Hello, Hello Hello (Infinity) X-38
- ★ **DOOBIE BROTHERS**—Dependin' On You (WB) 24-16

KELI—Tulsa
- ● **WINGS**—Arrow Through Me (Columbia)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 11-7
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 5-3

WTIX—New Orleans
- ● **JIMMY "BO" HORNE**—You Get Me Hot (Sunshine Sounds)
- ● **BRENDA RUSSELL**—So Good, So Right (Horizon)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds) 9-4
- ★ **THE KNACK**—Good Girls Don't (Capitol) 36-16

WNOE—New Orleans

D● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ● **LOUISE GOFFIN**—Remember Walking In The Sand (Elektra)

D★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds) 15-3

D★ **PATRICK HERNANDEZ**—Born To Be Alive (WB) 20-9

KEEL—Shreveport
- ● **MOON MARTIN**—Rolene (Capitol)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **M.**—Pop Muzik (Sire) 24-13
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 28-22

Midwest Region

● TOP ADD ONS:

IAN GOMM—Hold On (Stiff)
(D) **DONNA SUMMER**—Dim All The Lights (Casablanca)
ROBERT PALMER—Bad Case Of Loving You (Island)

★ PRIME MOVERS:

COMMODORES—Sail On (Motown)
LITTLE RIVER BAND—Lonesome Loser (Capitol)
HERB ALPERT—Rise (A&M)

BREAKOUTS:

LED ZEPPELIN—All My Love (Swan Song)
DOOBIE BROTHERS—Dependin' On You (Warner Brothers)
CRYSTAL GAYLE—Half The Way (Columbia)

WLS—Chicago
- ● **ROBERT PALMER**—Bad Case Of Loving You (WB)

D● **HERB ALPERT**—Rise (A&M)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 22-17
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 17-10

WEFM—Chicago

D● **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (20th Century)
- ● **COMMODORES**—Sail On (Motown)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 23-17

WROK—Rockford

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

D● **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (RCA)
- ★ **EDDIE RABBITT**—Suspicions (Elektra) 18-8

D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 20-14

WIFE—Indianapolis
- ● **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- ● **CRYSTAL MANSION**—Talk To Me (20th Century)

(Continued on page 24)

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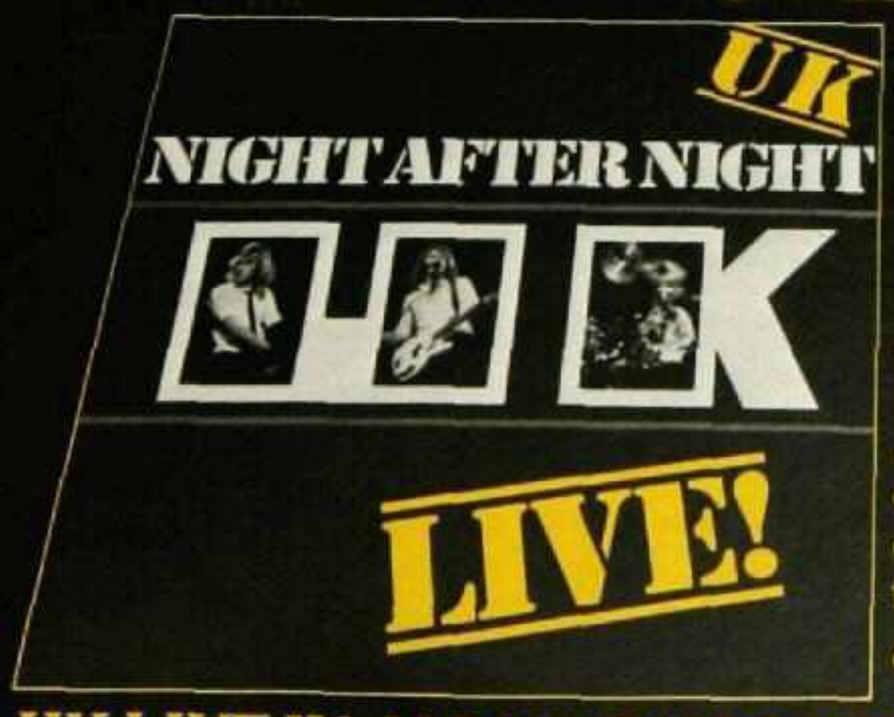
NIGHT AFTER NIGHT

UK LIVE

IN THE LAND OF THE RISING SUN



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Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (9/13/79)

• Continued from page 22

WNDE–Indianapolis
- ● **EDDIE MONEY**–Get A Move On (Columbia)
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ★ **NICK LOWE**–Cruel To Be Kind (Columbia) 14-9
- ★ **COMMODORES**–Sail On (Motown) 13-8

WOKY–Milwaukee
- ● ***LED ZEPPELIN***–*All My Love (Swan Song)*
- ★ **ROBERT PALMER**–Bad Case Of Loving You (WB) 9-5
- ★ **MICHAEL JOHNSON**–This Night Won't Last Forever (Capitol) 19-13

WZUU-FM–Milwaukee
- ● **DONNA SUMMER**–Dim All The Lights (Casablanca)
- ● ***LED ZEPPELIN***–*All My Love (Swan Song)*
- ★ **COMMODORES**–Sail On (Motown) 9-4
- ★ **PATRICK HERNANDEZ**–Born To Be Alive (Columbia) 22-14

KSLQ-FM–St. Louis
- ● **KANSAS**–Reason To Be (Kirshner)
- ● **NEIL YOUNG WITH CRAZY HORSE**–Hey, Hey, My, My (Reprise)
- ★ **HERB ALPERT**–Rise (A&M) 25-9
- ★ **KENNY ROGERS**–You Decorated My Life (UA) 34-27

KXOK–St. Louis
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ● **MICHAEL JOHNSON**–This Night Won't Last Forever (Capitol)
- ★ **BRENDA RUSSELL**–So Good, So Right *(A&M) 28-11*
- D★ ***HERB ALPERT***–*Rise (A&M) 30-17*

KIOA–Des Moines
- ● **SNIFF 'N' THE TEARS**–Drivers Seat (Atlantic)
- ● **ATLANTA RHYTHM SECTION**–Spooky (Polydor)
- ★ **LITTLE RIVER BAND**–Lonesome Loser (Capitol) 13-4
- ★ **DIONNE WARWICK**–I'll Never Love This Way Again (Arista) 15-6

KDWB–Minneapolis
- ● **CARS**–Dangerous Type (Elektra)
- ● **LED ZEPPELIN**–All My Love (Swan Song)
- ★ **WINGS**–Arrow Through Me (Columbia) 22-16
- ★ **LED ZEPPELIN**–*Hot Dog (Swan Song)* 29-21

KSTP–Minneapolis
- ● **DOOBIE BROTHERS**–Depending On You *(WB)*
- ● **CRYSTAL GAYLE**–Half The Way (Columbia)
- ★ **COMMODORES**–Sail On (Motown) 16-10
- ★ **RITA COOLIDGE**–One Fine Day (A&M) 25-19

WHB–Kansas City
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ● **SNIFF 'N' THE TEARS**–Drivers Seat (Atlantic)
- D★ **DONNA SUMMER**–Dim All The Lights (Casablanca) 25-13
- ★ **JENNIFER WARNES**–I Know A Heartache When I See One (Arista) 14-9

KBEQ–Kansas City
- ● **THE KNACK**–Good Girls Don't (Capitol)
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ★ **ELECTRIC LIGHT ORCHESTRA**–Don't Bring Me Down (CBS) 3-2
- ★ **ROBERT JOHN**–Sad Eyes (EMI/America) 7-3

KKLS–Rapid City
- D● **DONNA SUMMER**–Dim All The Lights (Casablanca)
- ● **COMMODORES**–Still (Motown)
- ★ **NICK LOWE**–Cruel To Be Kind (Columbia) 18-11
- ★ **PATRICK HERNANDEZ**–Born To Be Alive (Columbia) 21-13

KQWB–Fargo
- D● ***DONNA SUMMER***–*Dim All The Lights* (Casablanca)
- ● **KENNY ROGERS**–You Decorated My Life *(UA)*
- ★ **RICKIE LEE JONES**–Youngblood (WB) 19-14
- ★ **ATLANTA RHYTHM SECTION**–Spooky (Polydor) 27-18

KLEO–Wichita
- ● **FOREIGNER**–Dirty White Boy (Atlantic)
- ● **LED ZEPPELIN**–All My Love (Swan Song)
- ★ **J.D. SOUTHER**–You're Only Lonely (Columbia) X-25
- ★ **IAN GOMM**–Hold On X-21

Northeast Region

● TOP ADD ONS:

KENNY ROGERS–You Decorated My Life (UA)
ROBERT PALMER–Bad Case Of Loving You (Island)
MICHAEL JOHNSON–This Night Won't Last Forever (EMI)

★ PRIME MOVERS:

(D)**MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic)
M.–Pop Muzik (Sire)
GERRY RAFFERTY–Get It Right Next Time (UA)

BREAKOUTS:

FOREIGNER–Dirty White Boy (Atlantic)
(D)**CHER**–Hell On Wheels (Casablanca)
JIMMY BUFFETT–Fins (MCA)

WABC–New York
- ● **ROBERT PALMER**–Bad Case Of Loving You (Island)
- ● **M.**–Pop Muzik (Sire)
- ★ **ELECTRIC LIGHT ORCHESTRA**–Don't Bring Me Down (JET) 13-11
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 16-9

WXLO 99-X–New York
- ● **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic)
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **ROBERT JOHN**–Sad Eyes (EMI) 12-7
- ★ **FRANCE JOLI**–Come To Me (Prelude) 30-23

WPTR–Albany
- ● **ATLANTA RHYTHM SECTION**–Spooky (Polydor)
- ● **BRENDA RUSSELL**–So Good, So Right (Horizon)
- ★ **MICHAEL JOHNSON**–This Night Won't Last Forever (EMI) 21-16
- ★ **LITTLE RIVER BAND**–Lonesome Loser (Capitol) 24-13

WTRY–Albany
- ● **THE KNACK**–Good Girls Don't (Capitol)
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **HERB ALPERT**–Rise (A&M) 12-4
- ★ **M.**–Pop Muzik (WB) 23-12

WKBW–Buffalo
- ● **JIMMY BUFFETT**–Fins (MCA)
- ● ***LOBO***–*Where Were You When I Was Falling In Love (MCA)*
- ★ **ABBA**–Voulez Vous (Atlantic) 18-10
- ★ **ROBERT JOHN**–Sad Eyes (EMI America) 7-1

WYSL–Buffalo
- ● **DONNA SUMMER**–Dim All The Lights (Casablanca)
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ★ ***LITTLE RIVER BAND***–*Lonesome Loser* (Capitol) 11-2
- ● **MICHAEL JOHNSON**–This Night Won't Last Forever (EMI-America) 27-12

WBBF–Rochester
- ● **ALAN PARSONS PROJECT**–Damned If I Do (Arista)
- ● **THE RECORDS**–*Starry Eyes (Virgin)*
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 33-22
- ★ **CHRIS THOMPSON**–If You Remember Me (Elektra) 26-16

WRKO–Boston
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ● **FOREIGNER**–Dirty White Boy (Atlantic)
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 26-16
- ★ **M.**–Pop Muzik (WB) 13-6

WBZ-FM–Boston
- ● **CHARLIE**–Killer Cut (Arista)
- ● **FUNKADELIC**–*Knee Deep (WB)*

F-105 (WVBF)–Boston
- D★ **DONNA SUMMER**–Dim All The Lights (Casablanca) 30-16
- ★ **M.**–Pop Muzik (WB) X-26

WDRC–Hartford
- ● **MICHAEL JOHNSON**–This Night Won't Last Forever (EMI)
- ● **KENNY ROGERS**–You Decorated My Life (UA)

WPRO (FM)–Providence
- ● **CHER**–Hell On Wheels (Casablanca)
- ● **DOOBIE BROTHERS**–Depending On You (WB) 15-10
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 20-12

WPRO-AM–Providence
- ★ **DOOBIE BROTHERS**–Depending On You (WB) 15-10
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 20-12

WICC–Bridgeport
- ● **LED ZEPPELIN**–All My Live (Swan Song)
- ● **ANNE MURRAY**–Broken Hearted Me (Capitol)
- ★ **HERB ALPERT**–Rise (A&M) 17-10
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 29-22

Mid-Atlantic Region

● TOP ADD ONS:

KENNY ROGERS–You Decorated My Life (UA)
DOOBIE BROTHERS–Dependin' On You (WB)
JENNIFER WARNES–I Know A Heartache When I See One (Arista)

★ PRIME MOVERS:

COMMODORES–Sail On (Motown)
MICHAEL JOHNSON–This Night Won't Last Forever (EMI)
(D)**DONNA SUMMER**–Dim All The Lights (Casablanca)

BREAKOUTS:

BOB DYLAN–You Gotta Serve Somebody (Columbia)
(D)**K.C. & THE SUNSHINE BAND**–Please Don't Go (Sunshine Sounds)
ANNE MURRAY–Broken Hearted Me (Capitol)

WFIL–Philadelphia
- ● **BOB DYLAN**–You Gotta Serve Somebody (Columbia)
- ● **TOBY BEAU**–Then You Can Tell Me Goodbye (RCA)
- ★ **MICHAEL JOHNSON**–This Night Won't Last Forever (EMI) D-20
- ★ **LOBO**–Where Were You When I Was Falling In Love (Curb/MCA) 12-9

WZZO–Philadelphia
- ● **KOOL & THE GANG**–Ladies Night (Delite)
- ● **JIMMY "BO" HORNE**–You Get Me Hot (Sunshine Sound)
- ★ **M.**–Pop Muzik (Sire) 33-23
- D★ **BRUNI PAGAN**–Fantasy (Elektra) 32-21

WBFI-FM–Philadelphia
- ★ **DIONNE WARWICK**–I'll Never Love This Way Again (Arista) 13-9
- ★ **COMMODORES**–Sail On (Motown) 18-13

WPGC–Washington
- ● **DOOBIE BROTHERS**–Depending On You (WB)
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **EDDIE RABBITT**–Suspicions (Elektra) 23-17
- D★ **DONNA SUMMER**–Dim All The Lights (Casablanca) 28-18

WGH–Norfolk
- ● **JENNIFER WARNES**–I Know A Heartache When I See One (Arista)
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **ROBERT JOHN**–Sad Eyes (EMI/America)
- ★ **HERB ALPERT**–Rise (A&M) 17-6

WYRE–Annapolis
- ● **K.C. & THE SUNSHINE BAND**–Please Don't Go (Sunshine Sounds)
- ● **THE KNACK**–Good Girls Don't (Capitol)
- ★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 21-12
- ★ **COMMODORES**–Still (Motown) 27-19

WCAO–Baltimore
- ● **K.C. & THE SUNSHINE BAND**–Please Don't Go (Sunshine Sounds)
- ● ***ANNE MURRAY***–*Broken Hearted Me* (Capitol)
- ★ **COMMODORES**–Sail On (Motown) 10-3
- ★ **MAUREEN McGOVERN**–Different Worlds (Warner/Curb) 10-3

WLEE–Richmond
- ● **DOOBIE BROTHERS**–Dependin' On You *(WB)*
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **COMMODORES**–Sail On (Motown) 14-6
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 19-15

WRVQ–Richmond
- ● **FOREIGNER**–Dirty White Boy (Atlantic)
- D● **BONNIE POINTER**–Heaven Must Have Sent You (Motown)
- ★ **COMMODORES**–Still (Motown) X-16
- ★ **JOHN STEWART**–Midnight Wind (RSO) 20-12

WAEB–Allentown
- ● **JENNIFER WARNES**–I Know A Heartache When I See One (Arista)
- ● **KISS**–Sure Know Something (Casablanca)
- ★ ***JOHN STEWART***–*Midnight Wind (RSO)* 23-17
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 22-16

WKBO–Harrisburg
- ● **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic)
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ★ **HERB ALPERT**–Rise (A&M) 25-11
- ★ **ASHFORD & SIMPSON**–Found A Cure (WB) D-24

Southeast Region

● TOP ADD ONS:

LOBO–Where Were You When I Was Falling In Love (Curb/MCA)
K.C. & THE SUNSHINE BAND–Please Don't Go (Sunshine Sounds)
CRUSADERS–Street Life (MCA)

★ PRIME MOVERS:

(D)**MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic)
HERB ALPERT–Rise (A&M)
COMMODORES–Sail On (Motown)

BREAKOUTS:

COMMODORES–Still (Motown)
LOUISE GOFFIN–Remember Walking In The Sand (Elektra)
ANNE MURRAY–Broken Hearted Me (Capitol)

WQXI–Atlanta
- ● **FOREIGNER**–Dirty White Boy (Atlantic)
- ● **COMMODORES**–Still (Motown)
- ★ **COMMODORES**–Sail On (Motown) 8-1
- ★ **LED ZEPPELIN**–All My Love (Swan Song) 28-18

Z-93 (WZGC-FM)–Atlanta
- ● **COMMODORES**–Still (Motown)
- ● **J.D. SOUTHER**–You're Only Lonely (Columbia)
- ★ **LED ZEPPELIN**–All My Love (Swan Song) 30-18
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 9-3

WBBQ–Augusta
- D● **PATRICK HERNANDEZ**–Born To Be Alive (Columbia)
- D● ***GLORIA GAYNOR***–*Let Me Know I Have A* Right (Polydor)
- ★ **MICHAEL JOHNSON**–This Night Won't Last Forever (EMI-America) 25-16
- ★ **JIMMY BUFFETT**–Fins (MCA) 28-15

WFOM–Atlanta
- ● **ANNE MURRAY**–Broken Hearted Me (Capitol)
- D● **GLORIA GAYNOR**–Let Me Know (Polydor)
- ★ **COMMODORES**–Sail On (Motown) 5-2
- D● **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 6-3

WSGA–Savannah
- ● **JENNIFER WARNES**–I Know A Heartache When I See One (Arista)
- ● **COMMODORES**–Still (Motown)
- ★ **SNIFF 'N' THE TEARS**–Drivers Seat (Atlantic)
- D● **MASS PRODUCTION**–Firecracker (Atlantic)

WFLB–Fayetteville
- ● **JIMMY BUFFETT**–Fins (MCA)
- D● **GLORIA GAYNOR**–Let Me Know I Have A Right (Polydor)
- D★ **K.C. & THE SUNSHINE BAND**–Please Don't Go (TK) 14-10
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 4-1

WQAM–Miami
- ★ **LITTLE RIVER BAND**–Lonesome Loser (Capitol) 3-1
- D★ **FRANCE JOLI**–Come To Me (Prelude) 28-22

WMJX (96X)–Miami
- ● **CRUSADERS**–Street Life (MCA)
- ● **DOUBLE EXPOSURE**–I Got The Hots For You (Salsoul)
- ★ ***DESTINATION***–*Move On Up (Butterfly)* 23-11
- D★ **HERB ALPERT**–Rise (A&M) 14-8

Y-100 (WHYI-FM)–Miami
- ● **SNIFF 'N' THE TEARS**–Drivers Seat (Atlantic)
- ● **DOOBIE BROTHERS**–Depending On You (WB)
- ★ **DIONNE WARWICK**–I'll Never Love This Way Again (Arista) 16-6
- ★ **HERB ALPERT**–Rise (A&M) 18-10

WLOF–Orlando
- D● **DONNA SUMMER**–Dim All The Lights (Casablanca)
- ● **KANSAS**–Reason To Be (Kirshner)
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 20-13
- ★ **ROBERT JOHN**–Sad Eyes (EMI America)

Q-105 (WRBQ-FM)–Tampa
- D● **BONNIE POINTER**–Heaven Must Have Sent You (Motown)
- ● **COMMODORES**–Still (Motown)
- ★ **COMMODORES**–Sail On (Motown) 15-10
- ★ **DIONNE WARWICK**–I'll Never Love This Way Again (Arista) 9-2

B-105 (WBJW-FM)–Orlando
- ● **LOBO**–Where Were You When I Was Falling In Love (MCA)
- ● **ANNE MURRAY**–Broken Hearted Me (Capitol)
- ★ **DAVE EDMUNDS**–Girl Talk (Swan Song) 40-26
- ★ **FOREIGNER**–Dirty White Boy (Atlantic) 36-27

WQXQ–Daytona Beach
- D● **GLORIA GAYNOR**–Let Me Know (Polydor)
- ● **ABBA**–Angel Eyes (Atlantic)
- ★ **M.**–Pop Muzik (WB) 34-14
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 29-19

WAPE–Jacksonville
- ● **JOURNEY**–Lovin', Touchin', Squeezin' (Columbia)
- ● **LED ZEPPELIN**–All My Love (Swan Song)
- ★ **JIMMY BUFFETT**–Fins (MCA) 30-25
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 29-23

WAYS–Charlotte
- D● **ASHFORD & SIMPSON**–Found A Cure (WB)
- ● **LOBO**–Where Were You When I Was Falling In Love (MCA)
- ★ **HERB ALPERT**–Rise (A&M) 14-9
- ★ **DOOBIE BROTHERS**–Depending On You (WB) 22-16

WKIX–Raleigh
- ● **KENNY ROGERS**–You Decorated My Life *(UA)*
- ● **LED ZEPPELIN**–All My Love (Swan Song)
- ★ **HERB ALPERT**–Rise (A&M) 22-16
- ★ **MARY MacGREGOR**–Good Friend (RSO)

WTMA–Charleston
- ● **IAN GOMM**–Hold On (Stiff/Epic)
- ● **JOHN STEWART**–Midnight Wind (RSO)
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 7-2
- D★ **MASS PRODUCTION**–Firecracker (Atlantic) 15-8

WORD–Spartanburg
- ● ***EDDIE MONEY***–*Get A Move On (Columbia)*
- ● **COMMODORES**–Still (Motown)
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 18-8
- ★ **M.**–Pop Muzik (WB) 6-

WLAC–Nashville
- D● **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic)
- ● **WINGS**–Arrow Through Me (Columbia)
- ★ **JOURNEY**–Lovin', Touchin', Squeezin' (Columbia) 28-17
- ★ **KENNY ROGERS**–You Decorated my Life (UA) 33-16

(WBYQ) 92-Q–Nashville
- D● **K.C. & THE SUNSHINE BAND**–Please Don't Go (TK)
- ● **LOUISE GOFFIN**–Remember Walkin' In The Sand (Asylum)
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 25-16
- D★ **BONNIE POINTER**–Heaven Must Have Sent You (Motown) 16-11

WHBQ–Memphis
- ● **THE KNACK**–Good Girls Don't (Capitol)
- ● **LOUISE GOFFIN**–Remember Walking In The Sand (Asylum)
- D★ **BONNIE POINTER**–Heaven Must Have Sent You (Motown) 28-15
- D★ **MICHAEL JACKSON**–Don't Stop Till You Get Enough (Epic) 12-8

WRJZ–Knoxville
- D● **K.C. & THE SUNSHINE BAND**–Please Don't Go (TK)
- ● **CRUSADERS**–Street Life (MCA)
- ★ **COMMODORES**–Sail On (Motown) 9-1
- ★ **M.**–Pop Muzik (WB) 13-4

WGOW–Chattanooga
- ● **CARLY SIMON**–Spy (Elektra)
- D● ***ANNE MURRAY***–Broken Hearted Me (Capitol)
- ★ **ATLANTA RHYTHM SECTION**–Spooky (Polydor) 24-19
- ★ **MARY MacGREGOR**–Good Friend (RSO) 20-14

WERC–Birmingham
- ● **FOREIGNER**–Dirty White Boy (Atlantic)
- ● **COMMODORES**–Still (Motown)
- ★ **WINGS**–Arrow Through Me (Columbia) D-16
- ★ **M.**–Pop Muzik (WB) 10-1

WSGN–Birmingham
- ● **K.C. & THE SUNSHINE BAND**–Please Don't Go (TK)
- ● **GLORIA GAYNOR**–Let Me Know (Polydor)
- ★ **M.**–Pop Muzik (WB) 6-1
- ★ **G.Q.**–I Do Love You (Arista) 10-5

WHHY–Montgomery
- ● **JIMMY BUFFETT**–Fins (MCA)
- ● **ABBA**–Angel Eyes (Atlantic)
- ★ ***HERB ALPERT***–*Rise (A&M)* 15-8
- ★ **LED ZEPPELIN**–All Of My Love (Swan Song) 29-20

KAAY–Little Rock
- ● **WINGS**–Arrow Through Me (Columbia)
- ● **MOON MARTIN**–Rolene (Capitol)
- ★ **HERB ALPERT**–Rise (A&M) 24-13
- ★ **JENNIFER WARNES**–I Know A Heartache When I See One (Arista) *13-8*

WSEZ (Z-93)–Winston-Salem
- ● **KENNY ROGERS**–You Decorated My Life (UA)
- ● **BOB DYLAN**–You Gotta Serve Somebody (Columbia)
- D★ ***MICHAEL JACKSON***–*Don't Stop Till You* Get Enough (Epic) 23-14
- ★ ***LOUISE GOFFIN***–*Remember Walking In* The Sand (Asylum) 34-27

WAIV–Jacksonville
- ● **CHARLIE**–Killer Cut (Arista)
- ● **LAUREN WOOD**–Please Don't Leave (WB)
- ★ **MOON MARTIN**–Rolene (Capitol) 33-23
- ★ **GERRY RAFFERTY**–Get It Right Next Time (UA) 26-19

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BILLBOARD'S SPOTLIGHT ON HOME VIDEO

THE HOME VIDEO ROCKET IS TAKING OFF... DON'T GET LEFT BEHIND!

NOW'S the time to position yourself for the full flight... up front, in First Class...where you can see and be seen!

Billboard's Spotlight on Home Video is the ideal place for your advertising message.

A new entertainment era is in the making as the music industry lends its creative ingenuity and marketing muscle to the home video technology.

And Billboard is there when it counts... in the beginning... to explain the technology and consider its implications for the marketplace.

And what a technology! A new generation of pickup heads brings alive the excitement of in-person performance from the rainbow-shimmering surface of videodisks...

Digital audio tapes, using the infinite precision of the computer, reproduce sound with a fullness and accuracy never before known...Feather-light cameras bring studio-quality color into the home...

A technology with new wonders being added every day...A technology strong enough to change end-user habits, to restructure the entire entertainment industry.

Now is the right time and this Spotlight is the right place to define *your* market, establish *your* place!

Tell the pros...tell the world where you fit in with your *Spotlight-ed* advertising message.

Billboard's Spotlight on Home Video is sure to become the read and re-read primary source on this new entertainment era, with interesting, authoritative articles on all of the key topics.

- ☐ **Creative Input of Artist and Producer** the evolution of a totally new video music entertainment form necessary for a mass market...
- ☐ **Marketing the New Products** initial experiences of music retailers, rack-jobbers, one-stops, and branch distributors marketing videotape, and how to prepare for the videodisk...
- ☐ **The Copyright Problem** how to deal with the music synchronization and "videogram" performance rights and the growing piracy situation...
- ☐ **The International Scene** global progress in Europe and Japan, and the potential for international video-music networks...
- ☐ **Video Programming** opportunities TODAY for the music industry, as seen by major distributors...
- ☐ **Recording Studios** the growth of video capability, an equipment update...
- ☐ **Video D.J.** tomorrow's spinners will offer multi-channel videodisk with digital audio sounds...
- ☐ **The Need for Standards** synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...
- ☐ **The Future for The Industry** complementary digital audiodisks, cable and pay TV, syndicated and network TV, and a large share of the home market...all derived from live, studio and "visually enhanced" performances by top artists and musical groups...
- ☐ **The Expanding Video Software Market** family-oriented videocassettes, blank videotapes and video game cartridges will sell more than $600 million list in 1979...and with new higher price points and profit margins, the potential is staggering...

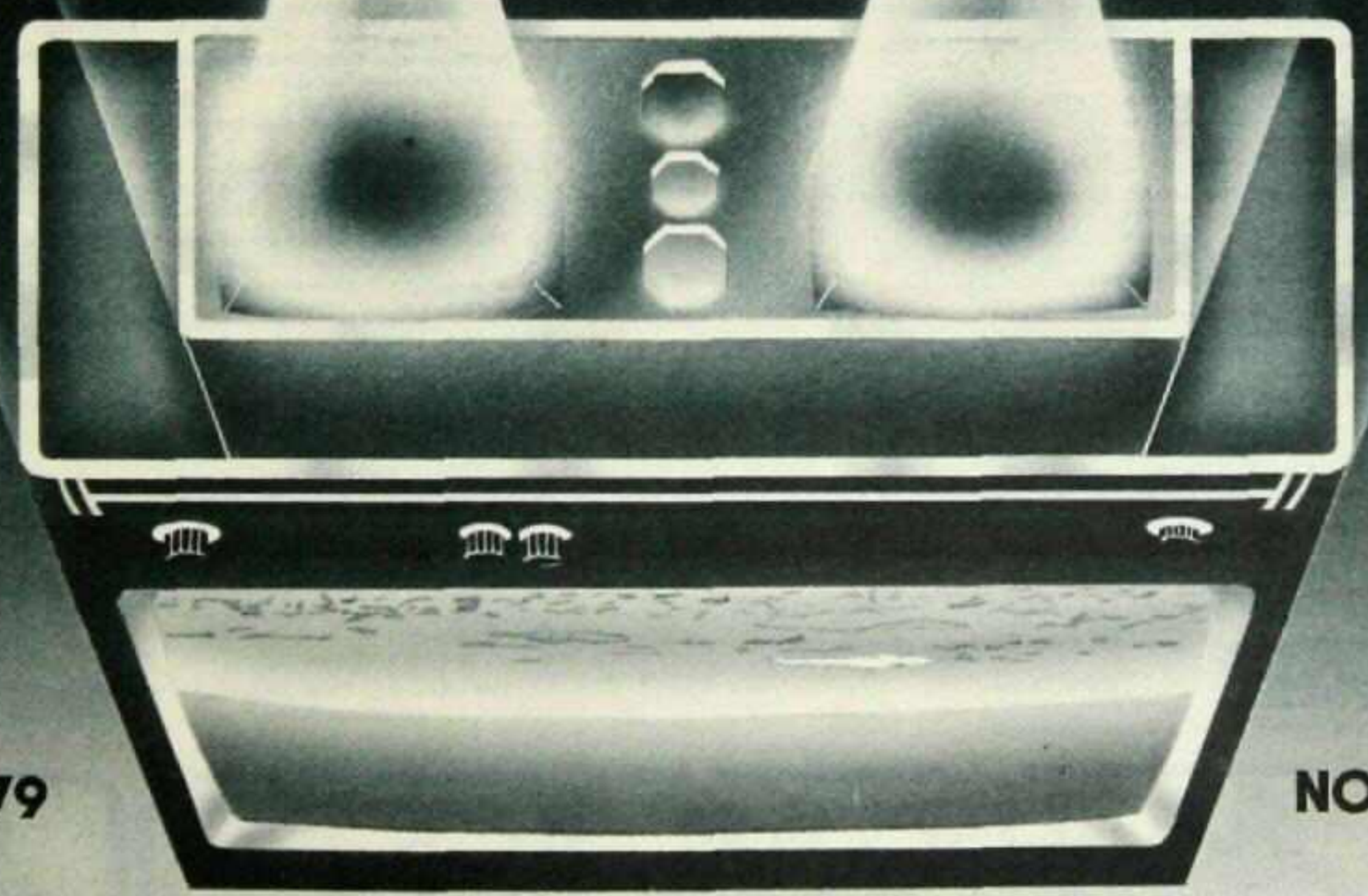
All of this and more will receive in-depth coverage in **Billboard's Spotlight on Home Video.**

So skyrocket your own message with a *Spotlight-ed* ad.

There's no better time than now, no better place than **Billboard's Spotlight on Home Video.**

Act today for the best possible placement of your advertising message!

Bonus Distribution:
Billboard's International Video Music Conference:
November 15–18, 1979/Sheraton-Universal/Los Angeles.



AD DEADLINE:
OCTOBER 24, 1979

ISSUE DATE:
NOVEMBER 17, 1979

Billboard.

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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—Marilu 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 Operation: *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, Etess, 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 Plumback, 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

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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 Avent
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 Bemmel, 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
Ton 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

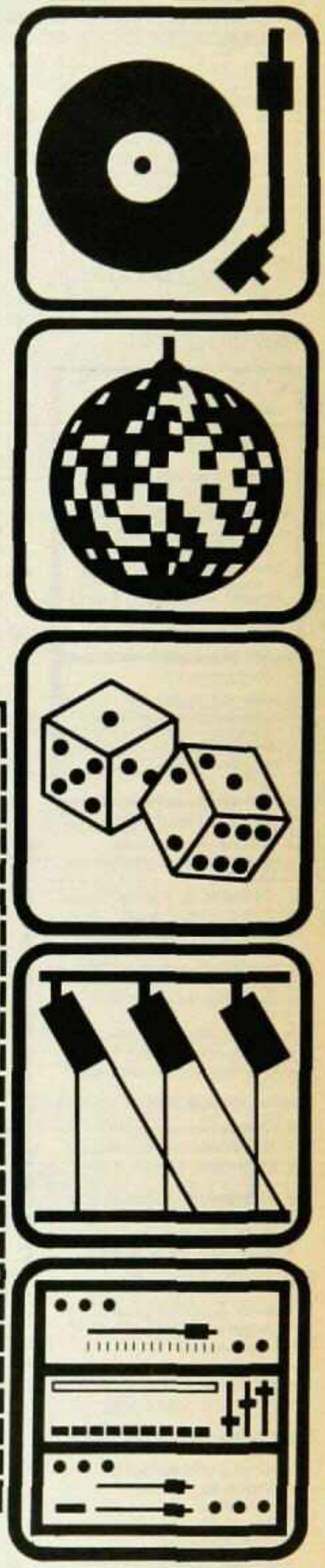
36. Safety Standards: *Thursday, 4:30-6:00 pm*
James Elliot, Audio Unlimited
Charlie Moore, Dimension Five Sound
Larry Jaffe, DBX-Moderator
Barry Brownell, Brownell Sound
Clair Ford, Ford Audio

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

Exhibit Categories
Lighting Equipment, Video Systems, Audio Equipment, Game Rooms, Disco Equipment, Theatrical Stage Equipment, Casino Gambling Equipment, Outdoor Amusements, Decor Products, Movies, Live Entertainment, Coin-Operated Machines, Tour Equipment, and Live Concert Equipment

See hundreds of exhibit booths!



International Entertainment Exposition Registration Form

- ☐ I wish to attend exhibits only (FREE)
- ☐ I wish to attend Conference and Exhibits; Conference Fee—$325.00 per person
- ☐ Conference Fee for IEA Members (Members registered by August 31, 1979) and Exhibiting Companies—$250.00 each person

Payable to: American Expositions, Inc.
One Lincoln Plaza
New York, New York 10023
Tel: 212 691 5454

☐ Check or Money Order Enclosed ☐ Master Charge ☐ VISA

Credit Card Number _____

Expiration Date _____

Signature _____

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Names for Exhibit Badges Only:

_____

_____

_____

_____

For Seating Purposes at the Conference, Please Circle Seminar numbers you plan to attend.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
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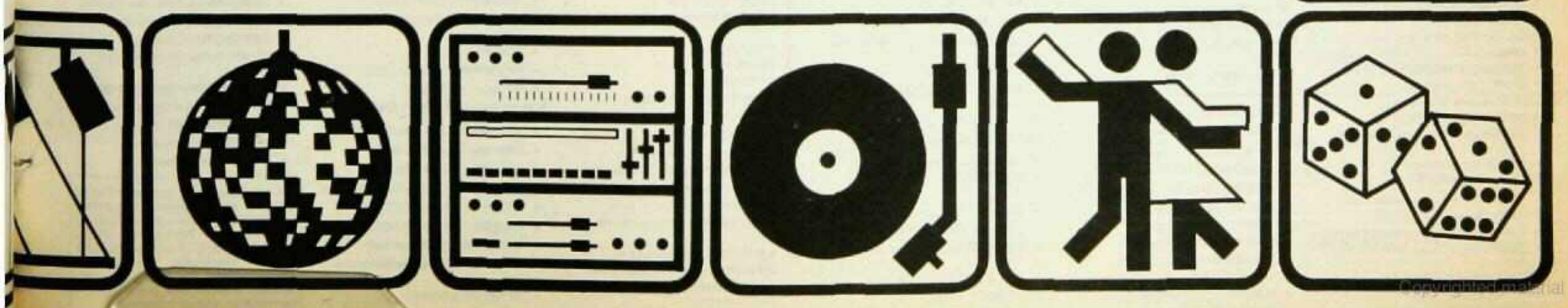

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (9/12/79)

Top Add Ons-National

FOREIGNER—Head Games (Atlantic)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
CITY BOY—The Day The Earth Caught Fire (Atlantic)

Top Requests/Airplay-National

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

National Breakouts

KARLA BONOFF—Restless Nights (Columbia)
GOLDEN EARRING—No Promises-No Debts (Polydor)
FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
YACHTS—S.O.S. (Polydor/Radar)

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

Western Region

• TOP ADD ONS:
FOREIGNER—Head Games (Atlantic)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
CITY BOY—The Day The Earth Caught Fire (Atlantic)

★TOP REQUEST/AIRPLAY:
LED ZEPPELIN—In Through The Out Door (Swan Song)
THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
AC/DC—Highway To Hell (Atlantic)

BREAKOUTS:
YACHTS—S.O.S. (Polydor)
GOLDEN EARRING—No Promises No Debts (Polydor)
RORY GALLAGHER—Top Priority (Chrysalis)
NINE NINE NINE—High Energy Plan (PVC/Radar)

KSAN-FM—San Francisco (David Perry)
- **FOREIGNER**—Head Games (Atlantic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **NINE NINE NINE**—High Energy Plan (PVC/Radar)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- ★ **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
- ★ **GREG KIHN**—With The Naked Eye (Beserkley)
- ★ **THE CARS**—Candy O (Elektra)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)

KHJ-FM—Los Angeles (Pamela May)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **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)

KPRI-FM—San Diego (Ernesto Gladden)
- **HOUNDS**—Puttin' On The Dog (Columbia)
- **TIM CURRY**—Fearless (A&M)
- **BUCKEYE**—(Polydor)
- **FOREIGNER**—Head Games (Atlantic)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **LITTLE RIVER BAND**—First Under The Wire (Capitol)
- ★ **SNIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- ★ **ROBERT PALMER**—Secrets (Island)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)

KOME-FM—San Jose (Dana Jang)
- **FOREIGNER**—Head Games (Atlantic)
- **CLASH**—(Epic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **GARY NUMAN & TUBEWAY ARMY**—Replicas (Atco)
- **YACHTS**—S.O.S. (Polydor/Radar)
- ★ **AC/DC**—Highway To Hell (Atlantic)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy O (Elektra)

KZAP-FM—Sacramento (Chris Miller)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **AC/DC**—Highway To Hell (Atlantic)
- ★ **THE CARS**—Candy O (Elektra)
- ★ **THE KNACK**—Get The Knack (Capitol)

KFML-AM—Denver (Ira Gordon)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **RICHIE FURAY**—I Still Have Dreams (Asylum)
- **FOTOMAKER**—Transfer Station (Atlantic)
- **LARRY RASPBERRY & THE HIGHSTEPPERS**—No Accident (Mercury)
- **GRAHAM PARKER & THE RUMOUR**—Live Sparks (Arista)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **SAD CAFE**—Facades (A&M)
- ★ **VAN MORRISON**—Into The Music (WB)

KZEL-FM—Eugene (Chris Kovarik)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **1994**—Please Stand By (A&M)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- ★ **RITA COOLIDGE**—Satisfied (A&M)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **POINTER SISTERS**—Priority (Planet)
- ★ **ALAN PARSONS PROJECT**—Eve (Arista)

KZOK-FM—Seattle (Brad Hoffman)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **JULES & THE POLAR BEARS**—Feneliks (Columbia)
- **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:
FOREIGNER—Head Games (Atlantic)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
HOUNDS—Puttin' On The Dog (Columbia)
CITY BOY—The Day The Earth Caught Fire (Atlantic)

★TOP REQUEST/AIRPLAY:
LED ZEPPELIN—In Through The Out Door (Swan Song)
THE KNACK—Get The Knack (Capitol)
BOB DYLAN—Slow Train Coming (Columbia)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

BREAKOUTS:
RORY GALLAGHER—Top Priority (Chrysalis)
BLUE STEEL—No More Lonely Nights (Infinity)
KARLA BONOFF—Restless Nights (Columbia)
SINCEROS—The Sound Of Sunbathing (Columbia)

KZEW-FM—Dallas (Doris Miller)
- **HOUNDS**—Puttin' On The Dog (Columbia)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **FOREIGNER**—Head Games (Atlantic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **DIRE STRAITS**—Communique (WB)
- ★ **WINGS**—Back To The Egg (Columbia)

KTXQ-FM—Dallas/Ft. Worth (Tim Spencer)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)
- ★ **AC/DC**—Highway To Hell (Atlantic)
- ★ **GAMMA**—Gamma 1 (Elektra)

KBBC-FM—Phoenix (J.D. Freeman)
- **CRYSTAL GAYLE**—Miss The Mississippi (Columbia)
- **RITA COOLIDGE**—Satisfied (A&M)
- **BEN SIDRAN**—The Cat And The Hat (Horizon)
- **DR. JOHN**—Tanga Palace (Horizon)
- **ANDY PRATT**—Motives (Nemperor)
- **KENNY ROGERS**—Kenny (UA)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **MICHAEL JOHNSON**—Dialogue (EMI/America)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **JIMMY BUFFETT**—Volcano (MCA)

KLBJ-FM—Austin (G. Mason/T. Quarles)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **1994**—Please Stand By (A&M)
- **JULES & THE POLAR BEARS**—Feneliks (Columbia)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **FOREIGNER**—Head Games (Atlantic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)

KRST-FM—Albuquerque (S. Cornish/J. Zalewski)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **FOREIGNER**—Head Games (Atlantic)
- **TEARS**—(Backstreet/MCA)
- **HOUNDS**—Puttin' On The Dog (Columbia)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **AC/DC**—Highway To Hell (Atlantic)
- ★ **KINKS**—Low Budget (Arista)
- ★ **THE KNACK**—Get The Knack (Capitol)

KY102—Kansas City (M. Floyd/J. McCabe)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **CHEAP TRICK**—Dream Police (Epic)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **MISTRESS**—(RSO)
- **GAMMA**—Gamma (Elektra)
- **JOURNEY**—Evolution (Columbia)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

Midwest Region

• TOP ADD ONS:
FOREIGNER—Head Games (Atlantic)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
CITY BOY—The Day The Earth Caught Fire (Atlantic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)

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

BREAKOUTS:
GOLDEN EARRING—No Promises No Debts (Polydor)
BLUE STEEL—No More Lonely Nights (Infinity)
JULES & THE POLAR BEARS—Feneliks (Columbia)
YACHTS—S.O.S. (Polydor/Radar)

WWWW-FM—Detroit (J. Urbiel/M McEwen)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

WABX-FM—Detroit (Ted Ferguson)
- **SAD CAFE**—Facades (A&M)
- **TIM CURRY**—Fearless (A&M)
- **FOREIGNER**—Head Games (Atlantic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE KNACK**—Get The Knack (Capitol)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **BLACKFOOT**—Strikes (Atco)

WLVQ-FM—Columbus (Steve Runner)
- **FOREIGNER**—Head Games (Atlantic)
- **MOON MARTIN**—Escape From Domination (Capitol)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **GARY NUMAN & TUBEWAY ARMY**—Replicas (Atco)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE KNACK**—Get The Knack (Capitol)
- **JOURNEY**—Evolution (Columbus)
- **THE CARS**—Candy O (Elektra)

WMMS-FM—Cleveland (John Gorman)
- **FOREIGNER**—Head Games (Atlantic)
- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **MARSHALL CHAPMAN**—Marshall (Epic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE KNACK**—Get The Knack (Capitol)
- **BREATHLESS**—(EMI/America)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **FRANK ZAPPA**—Joe's Garage Act 1 (Zappa)
- **GAMMA**—Gamma 1 (Elektra)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **KANSAS**—Monolith (Kirshner)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- ★ **TRIUMPH**—Just A Game (RCA)

WQFM-FM—Milwaukee (Paul Kelly)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE KNACK**—Get The Knack (Capitol)
- **REO SPEEDWAGON**—Nine Lives (Epic)
- **THE CARS**—Candy O (Elektra)

KSHE-FM—St. Louis (Ted Habeck)
- **FOREIGNER**—Head Games (Atlantic)
- **JULES & THE POLAR BEARS**—Feneliks (Columbia)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **STREETHEART**—Under Heaven Over Hell (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)
- ★ **CHARLIE**—Fight Dirty (Arista)

Southeast Region

• TOP ADD ONS:
MOLLY HATCHET—Flirtin' With Disaster (Epic)
FOREIGNER—Head Games (Atlantic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
J.D. SOUTHER—You're Only Lonely (Columbia)

★TOP REQUEST/AIRPLAY:
LED ZEPPELIN—In Through The Out Door (Swan Song)
THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
JIMMY BUFFETT—Volcano (MCA)

BREAKOUTS:
GOLDEN EARRING—No Promises No Debts (Polydor)
FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
SHIRTS—Street Light Shine (Capitol)
JULES & THE POLAR BEARS—Feneliks (Columbia)

WKLS-FM—Atlanta (Rich Piombino)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **MICHAEL NESMITH**—Infinite Rider On The Big Dogma (Pacific Arts)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **SAD CAFE**—Facades (A&M)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **J.J. CALE**—5 (MCA)
- **THE CARS**—Candy O (Elektra)
- **JOHN COUGAR**—(Riva)
- **THE KNACK**—Get The Knack (Capitol)
- **ALAN PARSONS PROJECT**—Eve (Arista)

WRAS-FM—Atlanta (Cledra White)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **JULES & THE POLAR BEARS**—Feneliks (Columbia)
- **FRANK ZAPPA**—Joe's Garage Act 1 (Zappa)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—The Jukes (Mercury)
- **RANDY NEWMAN**—Born Again (WB)

WQXM-FM—Tampa (Rick Van Cleve)
- **FOREIGNER**—Head Games (Atlantic)
- **CHEAP TRICK**—Dream Police (Epic)
- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **JIMMY BUFFETT**—Volcano (MCA)
- **FOREIGNER**—Head Games (Atlantic)
- ★ **MOLLY HATCHET**—Flirtin' With Disaster (Epic)

ZETA-4 (WINZ-FM)—Miami (K. Isley/R. Martin)
- **IAN GOMM**—Gomm With The Wind (Stiff/Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **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)

WSHE-FM—Ft. Lauderdale (Michelle Robinson)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **SHIRTS**—Street Light Shine (Capitol)
- **B-52'S**—(WB)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **TALKING HEADS**—Fear Of Music (Sire)
- ★ **JIMMY BUFFETT**—Volcano (MCA)
- ★ **IAN GOMM**—Gomm With The Wind (Stiff/Epic)

WHFS-FM—Washington, D.C. (David Einstein)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **TEARS**—(Backstreet/MCA)
- **HOUNDS**—Puttin' On The Dog (Columbia)
- **TOM VERLAINE**—(Elektra)
- **WEATHER REPORT**—8:30 (ARC/Columbia)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **RANDY NEWMAN**—Born Again (WB)
- ★ **ELLEN FOLEY**—Nightout (Cleveland International)

Northeast Region

• TOP ADD ONS:
FOREIGNER—Head Games (Atlantic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
1994—Please Stand By (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)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

BREAKOUTS:
JEFF LORBER FUSION—Wafer Sign (Arista)
FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
KARLA BONOFF—Restless Nights (Columbia)
POINTER SISTERS—Priority (Planet)

WNEW-FM—New York (Maryanne McIntyre)
- **1994**—Please Stand By (A&M)
- **JEFF LORBER FUSION**—Wafer Sign (Arista)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **MARSHALL CHAPMAN**—Marshall (Epic)
- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- **FOREIGNER**—Head Games (Atlantic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **RECORDS**—(Virgin)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **THE CARS**—Candy O (Elektra)

WCMF-FM—Rochester (B. Martin/T. Edwards)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **CHEAP TRICK**—Dream Police (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **FRANK ZAPPA**—Joe's Garage Act 1 (Zappa)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **REO SPEEDWAGON**—Nine Lives (Epic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **THE CARS**—Candy O (Elektra)
- **THE KNACK**—Get The Knack (Capitol)

WBAB-FM—Long Island (Bernie Bernard)
- **FOREIGNER**—Head Games (Atlantic)
- **J.J. CALE**—5 (MCA)
- **JEFF LORBER FUSION**—Wafer Sign (Arista)
- **B-52'S**—(WB)
- **POINTER SISTERS**—Priority (Planet)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **THE CARS**—Candy O (Elektra)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)

WMMR-FM—Philadelphia (Dick Hungate)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **MOTELS**—(Capitol)
- **FRANK ZAPPA**—Joe's Garage Act 1 (Zappa)
- **GAMMA**—Gamma 1 (Elektra)
- **GARLAND JEFFREYS**—American Boy & Girl (A&M)
- **FOREIGNER**—Head Games (Atlantic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **THE CARS**—Candy O (Elektra)

WGRQ-FM—Buffalo (Irv Goldfarb)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **DAVE EDMUNDS**—Repeat When Necessary (Swan Song)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **JOURNEY**—Evolution (Columbia)
- ★ **TRIUMPH**—Just A Game (RCA)

WLIR-FM—New York (D. McNamara/L. Kleinman)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **CLIMAX BLUES BAND**—Live (WB)
- **1994**—Please Stand By (A&M)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **CAROLYNE MAS**—(Mercury)
- **VAN MORRISON**—Into The Music (WB)

WYSP-FM—Philadelphia (Steve Sutton)
- **FOREIGNER**—Head Games (Atlantic)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **TIM CURRY**—Fearless (A&M)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

WPLR-FM—New Haven (G. Weingarth/E. Michaelson)
- **FOREIGNER**—Head Games (Atlantic)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **SAMMY HAGAR**—Street Machine (Capitol)
- **RITA COOLIDGE**—Satisfied (A&M)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)

WSAN-FM—Allentown (Rick Harvey)
- **KARLA BONOFF**—Restless Nights (Columbia)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **POINTER SISTERS**—Priority (Planet)
- **JIMMY BUFFETT**—Volcano (MCA)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **GARLAND JEFFREYS**—American Boy & Girl (A&M)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **ROBERT PALMER**—Secrets (Island)
- **THE CARS**—Candy O (Elektra)

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JUDGMENT TIME—WWRL-AM, New York judges for a talent contest in front of Lincoln Center include from the left: Wayne Cooper and Larry Blackman of Chocolate City group Cameo; Ruben Rodriguez, Casablanca Records; Casablanca artists Cindy Hund and Roy Wallerman and RCA's Evelyn "Champagne" King.

IT'S KABC LEADING IN L.A.

WBLS Paces WKTU In N.Y.

LOS ANGELES—Advance Arbitron Monday through Sunday metro shares for New York and Los Angeles show Frankie Crocker's "disco and more" WBLS-FM pulling ahead of the pack and outdistancing rival WKTU-FM. On the West Coast, positions remain fairly steady with talk KABC-AM, AOR KMET-FM and beautiful KBIG-FM continuing to dominate the numbers.

WBLS pulls itself from a 6.4 in the April/May book to its current 8.7. WKTU-FM, which was showing dramatic gains last year at this time, continues its recent decline as it falls from its previous 7.6 to the current 6.6. Despite the steady fall, WKTU was the leader in its market in the last book.

The continued climb of WBLS, and parallel decline of WKTU is also shown in the recent Mediatrend ratings (Billboard, Sept. 8, 1979).

Underneath the New York disco battle but still getting good numbers are talk WOR-AM with a 5.9 down from a 7.0 in the last boom, and Top 40 WABC-AM with a 5.8, a slight drop from its 5.9. Beautiful WRFM-FM moved up from a 4.7 to a 5.5.

Drops included AOR WNEW-FM from a 2.8 to 2.2, adult contemporary WNEW-AM from a 3.4 to 2.6, and similarly formatted WYNY-FM which went from a 2.0 to 1.1.

In Los Angeles, KABC drops from an 8.9 to an 8.0 though it is still the leader. KMET moves from a 5.8 to a 6.2 and KBIG dips slightly from 5.5 to a 5.0. Below these three which held the top positions in April/May, are beautiful KJOI-FM with a 4.9, up from 4.0 and all-news KFWB-AM which moves up to 4.2 from a 3.7.

Disco did well for Crocker in New York but his "disco and more" KUTE-FM sank from a 3.1 to a 2.4. KIIS-FM, another disco outlet, jumped from 2.2 to a 2.8.

Top 40 does well for KFI-AM as it shoots from 2.1 to a 3.0 after several periods of decline. However, ailing KHJ-AM is still dropping as it slips from a 2.1 to a 1.8. Top 40 KRTH-FM showed a gain as it moves from a 3.3 to a 3.8.

AOR rock is having a tough time competing with KMET as KLOS-FM holds with a 2.6 while KWST-FM drops from a 1.3 to a 1.0. Soft rock KNX-FM plummets from a 4.2 position to a 2.8 spot while similarly formatted KZLA-FM drops to a 1.4 from a previous 1.6.

Big Names Of Past Attract Top Ratings

NEW YORK—Most programmers don't think of Glenn Miller, Harry James, Bing Crosby or Rosemary Clooney when they are after a big audience, but there's a new radio format out there that in the few markets where it has been installed is building astounding ratings numbers with these older artists.

Called "The Music Of Your Life," the format is now on WHLI-AM Hempstead, N.Y., and WMAS-AM Springfield, Mass. Both stations have made giant steps in gaining audience. WHLI, according to a June/July Mediatrend, showed a 867% audience gain since April/May.

WMAS jumped 660% in the April/May Arbitron market share. Among listeners who are 18 years old and older the format registers a 7.3 share. WMAS introduced the format in December.

WHLI switched to the format in April and climbed from a .9 in April/May to a 6.0 share in June-July. Among listeners 25 and older WHLI wins a 8.7 share.

WMAS general manager Zack Land says he has been in the Springfield market since 1946 and "has never lived through such an excitement of mail, phone calls and visits. We've opened up a whole new listening audience."

Part of the appeal of the format is listener involvement and both stations have fan clubs. WMAS has 5,000 members while WHLI has 10,000. WHLI's daytime signal barely gets into New York City, but it draws members from the nearby city and scored a 1.6 in a New York Mediatrend among listeners 25 and older.

WHLI computerizes its fan club member list and these listeners have been asked to name their favorite songs. The top three winners: "Stardust," "My Way" and "Begin The Beguine."

The format, put together by composer-musician Al Ham, a former CBS a&r man, is not just nostalgia. It includes current non-rock artists such as Anne Murray and Engelbert Humperdinck. The closest it comes to rock is a few Platters hits of the '50s.

Ham first installed the format on WUJZ-AM Bridgeport, Conn., but that station is being sold and the format has been considerably modified there.

Six Tony Bennett Specials For U.K.

LOS ANGELES—Singer Tony Bennett has taped six 30-minute "theme" specials for initial airing on London's BBC-2. The shows began airing Sept. 13 and will continue for six consecutive weeks. Under the overall title "Tony Bennett Sings . . ." the programs are themed to Tin Pan Alley, saloon songs, movies, Broadway musicals, song stories and Bennett's own hits.

Produced by Yvonne Littlewood, the shows are backed by a string quartet and trio. BBC owns the series in England, with Bennett and BBC equal partners elsewhere around the world. No U.S. release has been set.

KNJO-FM Sold

THOUSAND OAKS, Calif.—KNJO-FM, an MOR stereo outlet, has been sold by Alan Fischler and John H. Poole to Bob Jacobson, pending Federal Communications Commission approval. Station serves the Conejo Valley north of Los Angeles and was one of the first stereo stations in this part of the country. No format change is announced.

KYA-AM And FM Expands Facilities

SAN FRANCISCO—KYA-AM-FM is moving to larger facilities which will include 4-track and 8-track studios and a Ward-Beck stereo console to give the AM outlet the capability for stereo broadcasting.

The 10,000-square foot new location, at 300 Broadway St., also includes King Productions which will be made available for commercial production. According to assistant *program director and music director* for KYA-FM Bill Minckler, the old facilities were only half as large and the AM did not have stereo capabilities.

'Austin' Show

• *Continued from page 18*

Among this year's highlights is a one-hour "Songwriters Special," featuring Hank Cochran, Sonny Throckmorton, Floyd Tillman, Whitey Shafer and Red Lane. Fiddler Johnny Gimble has helped to assemble another cast of top rated musicians for "The Texas Swing Pioneers," contemporaries and predecessors of the late Bob Wills who were the innovators of the swing style that has undergone a revival today.

"Austin City Limits" is produced by the Southwest Texas Public Broadcasting Council, with tentative airdates on PBS due to begin in early 1980. In addition to producer Lickona, Howard Gutin serves as executive producer.

Smith For Cable

LOS ANGELES—Air personality Frazer Smith of Los Angeles' KLOS-FM had his comedy routine at Madame Wong's here taped by Crush Toy Productions. The show is being carried by local cable carrier Theta Cable which also carried his former weekly show, "The Frazer Smith Television Show."

Tobias Available

LOS ANGELES—Veteran songwriter Harry Tobias, whose compositions include "No Regrets," "Wait For Me Mary" and "Miss You," celebrated his 84th birthday Sept. 11 and is available for radio interviews. He can be reached at (213) 761-8026.

Syndication Looming Big

• *Continued from page 18*

kets. Such an example was illustrated by Paul Ward Jr., vice president and general manager of Audio Stimulation, who described his company's syndicated Harrigan and Charlie show.

This sophisticated collection of wild and customized tracks permits a secondary market station to hire a "$175,000 a year deejay team that doesn't get sick, go on vacation or take a different job," Ward explained.

This team's taped voice tracks are prerecorded for all situations, comments on the home team winning, or losing, hurricane warnings and time checks.

With the deejay out of a job, the program director may not be far behind as management of a typical station in the future will have a wide variety of block programming from supergroups in concert and features on various artists to be chosen from. Satellite transmission was seen as a welcome move by all speakers because it will give radio programming greater flexibility and immediacy as programs are fed across the country live.

Nickell said that bartered shows—shows offered free to a station with some national advertising included—will become the "way of life in the future of radio."

Jim Kefford, executive vice president and general manager of Drake-Chenault Enterprises, explained that his company created "Weekly Top 30" because "we got so many inquiries and Watermark's 'American Top 40' were not available to all of these stations."

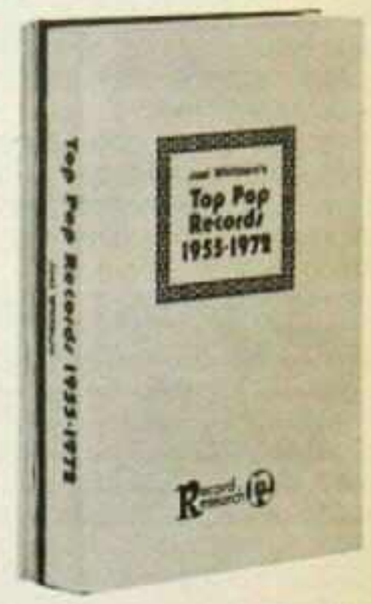
Tom Rounds, president of Watermark, was on the same panel and traced how "American Top 40" was originated nine years ago.

Kefford suggested that when satellite transmission for radio is fully in place, producers like Drake-Chenault will probably work as independent producers with networks just as Norman Lear now does in television.

2 Boone Specials

LOS ANGELES—Debby Boone has been signed by NBC-TV to star in two one-hour variety specials. The first will air next Feb. 4 and the second in the fall of 1980.

Top Pop RECORDS 1940-1977



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Vox Jox

By DOUG HALL

NEW YORK—**Steve Dahl**, the bad boy of Chicago radio and arch enemy of disco in the Windy city, might have a hit on his hands with the release of the single "Do You Think I'm Disco" on the Ovation label.

The morning jock on WLUP-FM Chicago, has made some local appearances to boost the record, which has reportedly shipped 100,000 units and has been added at 200 stations.

Dahl becomes another in a growing line of DJs who cuts records instead of merely spinning them.

It all goes back to **Jim Lowe's** "Green Door," according to a list compiled by Ovation's **Carry Baker.** Lowe's record came out on Dot in 1956.

Following is Baker's list: **Wink Martindale's** "Deck Of Cards" on Dot. **Tom Edwards'** "What Is A Teenage Girl" on Coral. **Murray the K's** "It's What's Happening" on Red Bird. **Lloyd Thaxton's** "Image Of A Surfer." **Casey Kasem's** "No Blade Of Grass" on MCM. **Wolfman Jack's** two LPs on Wooden Nickel. **Byron McGregor's** "The Americans." **Terry Knight's** "Better Than I" on Lucky II. **Victor Lundberg's** "Open Letter To My Teenage Son" on Liberty.

Also **Barney Pip's** "You Can't Sit Down" on Smash. **Dick Biondi's** "The Pizza Song" and "Letter To Mom" on IRC. **Jerry G. Bishop's** "She's Gone." **Big Ron O'Brien's** "Everyone Loves Matilda" on Ovation. **Kris Eric Stevens'** "Training Wheels" on Sunlight. **Larry Lujack's** "Ballad Of The Mad Streaker" on Curtom. **E. Rodney Jones'** "I Can't Believe I Ate The Whole Thing" on Brunswick. "Soul Heaven" on Tuff and "Right On" on Westbound. **Lucky Cordell's** "If Jesus Came To Your House" on M-Pac. **Ken Nordine's** "Stare With Your Eyes" LP on Snail. **Rick Dees'** "Disco Duck" on RSO and **Larry Rand's** "Dust Up His Nose" on Fiction.

* * *

KLAC-AM Los Angeles saluted John Wayne and raised $3,000 for the Wayne Memorial Fund by giving away 200 autographed copies of "So Long, Duke" by **Rex Allen** on MCA. . . . **Tim Kendall** has joined KXRQ-AM Truman, Ark. in the mid-day slot. **James Bragg,** general manager of the station reports better record service is needed.

* * *

WQWQ-FM Muskegon, Wis., has switched from its own beautiful music to the syndicated service from TM. The station is, however, keeping live jocks. . . . CFGM-AM Toronto is in the midst of its Country Music Week and the station is taping its "Opry North" show, to be syndicated to 20 markets.

* * *

KAKE-AM all-night jock **Mike Matson** has been giving away record albums to listeners who call up and perform over the phone. He's had singers, poets, yodelers and a John Wayne imitator. . . . **John Low** returns to the Raleigh, N.C., market with a new job at WKIX-AM Raleigh. He previously was in the market before going to Washington to work at WCTN-AM and WLEL-AM Washington. . . . **Matt Borland** has joined KDRO-AM Sedalia, Mo., to work weekends. KXEL/KCNB Waterloo, Iowa, general manager **J.R. Hall** is looking for a news director. He can be reached at the station at P.O. Box 1540, Waterloo, Iowa 50704.

* * *

Bruce Dodge continues as manager of WVEZ-FM Louisville and will do so until the station, now owned by Stoner, is sold to Multimedia. When Multimedia takes over, Dodge expects to go to WBIR-AM-FM Knoxville, also Stoner stations. **George Francis,** new manager of WAKY-AM Louisville, will probably run WVEZ when it is under Multimedia ownership as the stations will be put together in an AM-FM combination.

* * *

Tim Williams, who used to work for a music industry trade paper, has joined WFAI-AM Fayetteville as music director. The station's on-air lineup is **Denny "McGuire-In-The-Morning,"** 6 to 10 a.m.; p.d. **Terry Jordan,** 10 a.m. to 2 p.m.; Williams, 2 to 6 p.m.; **Mike Berry,** 6 p.m. to midnight; and **Mike Hankey,** midnight to 6 a.m. . . . KFYO-AM, mentioned in these columns recently, is located in Lubbock, Tex.

WCCI-FM, a country-adult contemporary formatted outlet in Savanna, Ill., installs **Pat Chambers** as program and music director. Chambers comes from KICO-AM in St. Anthony, Idaho where he held the same titles.

* * *

KBPI-FM Denver installed the new morning drive team, **Baxter** and **Hawkins,** with a "Baxter And Hawkins Are Missing" campaign that included a hoax kidnapping. . . . Just as WHIZ-AM Zanesville, Ohio, celebrated its 50th anniversary p.d. **Dave Crist** became the father of an eight-pound boy.

* * *

WLIR-FM Garden City, N.Y., celebrated its 20th anniversary with a giant "Party In The Park" at Belmont Park, attended by 30,000. The noon-to-9 p.m. event featured performances by the Good Rats, **Earl Scruggs** Review, **Charlie Daniels, David Bromberg** and Southside Johnny and the Asbury Jukes. The event was broadcast by both WLIR and WRCN-FM Riverhead, N.Y.

* * *

Toronto correspondent David Farrell reports CLIQ-FM (Q-107) Toronto has a new evening man weeknights, 7:30 p.m. to midnight, with **Bobby Gale,** who moves from afternoon drive at CHOM-FM Montreal. Gale succeeds **John Donabie,** who moves into CBC television as host of an afternoon show.

* * *

WNTN-AM Newton, Mass., has a new oldies format and a new on-air lineup. **Gary Clancy** is the morning jock while promotion and publicity director **Mike Morrissey** doubles in the midday slot. **Dave Mack** from WVNH-AM Salem, N.H., is handling music director responsibilities as well as afternoon drive.

* * *

Tom Prestigiacomo joins WMC-FM in Memphis for the 3 p.m. to 7 p.m. air shift. He comes from WAKY-AM in Louisville, Ky. . . . **Dave Martin** returns to his native Oklahoma City to join the air staff at country KEBC-FM. He had been on air and program director for KYNN-AM in Omaha and KWKH-AM in Shreveport, La. Martin holds down the noon to 3 p.m. slot at KEBC.

* * *

John E. Douglas moves from being assistant program director at WGOW-AM in Chattanooga, Tenn., to program director. . . . **Randy Rose** joins KRSP-FM in Salt Lake City as program director. Formerly, he was production director at KRSP-FM-AM. At KRSP-AM, Steve Carlson moves up to program director. He had been with the station for nine years in various capacities.

* * *

Robert X. Brown joins adult contemporary KOLE-AM in Port Arthur, Tex., as program director, having worked the past three years as afternoon drive air talent at KTRM-AM in Beaumont, Tex. . . . **Joe Requena,** formerly air talent at Los Angeles' KACE-FM until August 1978 and who has worked in Far East disco situations since then, is looking for placement on an r&b or disco outlet. He can be reached at (213) 295-4170.

* * *

KIIS-FM afternoon air personality **Bruce Phillip Miller** of Los Angeles is featured in the October issue of the Japanese edition of Playboy magazine. He was interviewed by Japanese journalists on American radio.

* * *

Dave Martin has been named p.d. at RKO's WFYR-FM Chicago. He moves over to RKO from Westinghouse where he was p.d. at WBZ-AM Boston, but he previously worked at WFYR. . . . **Ellen Rand** has joined the on-air lineup at WHMP-AM-FM Northampton, Mass.

* * *

WRCN-AM-FM Riverhead production director **Paul Harris** moves up to music director. **Tom Tango,** who had been serving as interim music director, remains assistant p.d. **Malcolm Gray** has been named production director. . . . **T. Ballard Morton,** who began his broadcasting career as an announcer in Green Bay, Wis., in 1956, has been named president and general manager of WAVE-AM Louisville.

* * *

Tom Gongaware has been promoted to p.d. at WECQ-FM Geneva, N.Y. He succeeds **Russ Aykroyd,** who left the station to program WUPE-FM Pittsfield, Mass. Added to on-air personalities is **Marla Zippay,** who comes from WXLR-FM State College, Pa. She will work Monday to Friday 10 a.m. to 2 p.m.

* * *

Midday jock **Terry Cavin** at KCBW-FM Sedalia, Mo., has taken on the added duties of music director. The station recently raised $1,500 for local charity with "A Day In The Park" with its sister station KSIS-AM. The event featured CBS recording act Morningstar.

* * *

WNOR-FM Norfolk p.d. **Bruce Garraway** has been promoted to operations director for both this station and WNOR-AM. **Ron Reger,** assistant p.d. and music director under Garraway, has been promoted to p.d. of the FM. **Dave Hale** was appointed WNOR-AM p.d. . . . **Joel Cash** has joined WINX-AM Rockville, Md., as announcer and special projects director. He comes from WWDC-AM-FM and WEEL-AM Fairfax, Va. **Bob Crockett** is the station's new weekend announcer.

* * *

Andy Barber has resigned as air talent at KULF-AM in Houston to become program director and afternoon drive personality at adult contemporary KASH-AM in Eugene, Ore. . . . **Lynn Hampton** has left r&b/disco WMBM-AM in Miami for a 10 a.m. to 3 p.m. slot at black-oriented WIGO-AM in Atlanta. . . . KGAR-AM in Vancouver, Wash., a country formatted station, is looking for an air personality for its morning drive slot.

* * *

Mike Taylor has joined KYA-FM San Francisco to do morning drive. He comes from WDRC-FM Hartford, Conn., where he also handled the morning slot. Taylor joins the following lineup: **Bill "The Wolfmink" Minckler,** 10 a.m. to 2 p.m.; **Mark Donahue,** 2 to 6 p.m.; **Candice,** 6 to 10 p.m.; **Steve Moore,** 10 p.m. to 2 a.m.; and **Laura Ashton,** 2 to 6 a.m. Candice also does a Saturday night 6 to 10 show of "Golden Gate Greats."

Jack Friday shifts from afternoon drive jock at KIQI-AM San Francisco to midday personality at NBC's KYUU-FM. . . . **Michael Pi-cozzi** joins WMMR-FM Philadelphia as morning drive DJ. He succeeds **Dick Hungate,** who moves back to his old 10 a.m. to 2 p.m. slot on the Metromedia outlet.

* * *

Tony Martino's and **Alan Harris'** Alant Enterprises, which produces the "Studio 92" program and put together the first "Fourth Of July Disco Special" for WKTU-FM New York, has begun a new series on the station called "Neighborhood Specials" featuring disco DJs from various neighborhoods of the New York market. The program airs Wednesdays from 11:30 a.m. to 1 p.m.

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MOR Format Holding Own In Buffalo Ratings

BUFFALO, N.Y.—MOR is holding steady and holding the largest share of listeners in this market according to an exclusive Billboard analysis of April/May Arbitron data.

Among all listeners 12 years old and older MOR holds a 29.0 share, virtually unchanged from the 29.1 share registered a year ago.

MOR is followed by AOR with a 17.1 share, Top 40 with a 15.3 share and beautiful music with a 14.9 share.

AOR, overall, is up from 10.2 a year ago while Top 40 is down from 17.8. The usual strong point for AOR, men 18 to 24, stands at a substantial 40.0 share in this market, up from 30.5 a year ago.

Top 40 is the favorite among men 25 to 34 with a 27.6 share followed closely by MOR with 24.4 and AOR with 22.8. Among men 35 to 44 MOR wins with a 35.7 share.

Among men 45 to 54 it's a close race between beautiful music with a 35.0 share, up from 17.4 a year ago, and MOR with a 33.0, down from 41.3 a year ago.

Women 18 to 24 tune in AOR for a 35.2 share while women 25 to 34, 35 to 44 and 45 to 54 prefer MOR with 37.1, 32.8 and 32.5 shares respectively.

Teens give their ears to AOR for a 42.0 share.

Looking at actual listeners per average quarter hour MOR is the top format overall with 497 listeners. This is followed by AOR with 293, Top 40 with 262, beautiful with 256 and black with 98.

'CULTURE' ON NBC-TV SLATE

NEW YORK—A quarterly series of live prime time cultural specials will premiere next January on NBC-TV with a 90-minute program featuring the New York Philharmonic under the baton of Zubin Mehta.

"Live From Studio 8-H" using the network's largest New York production facility, will pay tribute to Arturo Toscanini in its first program, commemorating the many radio concerts he conducted in that facility from 1937-1954.

Although the three other 1980 programs have not been revealed, the scope of the offerings are said to be in "symphonic music, ballet and opera" by major artists with the studio especially adapted to suit the needs of each production.

Studio 8-H is currently the home of "Saturday Night Live."

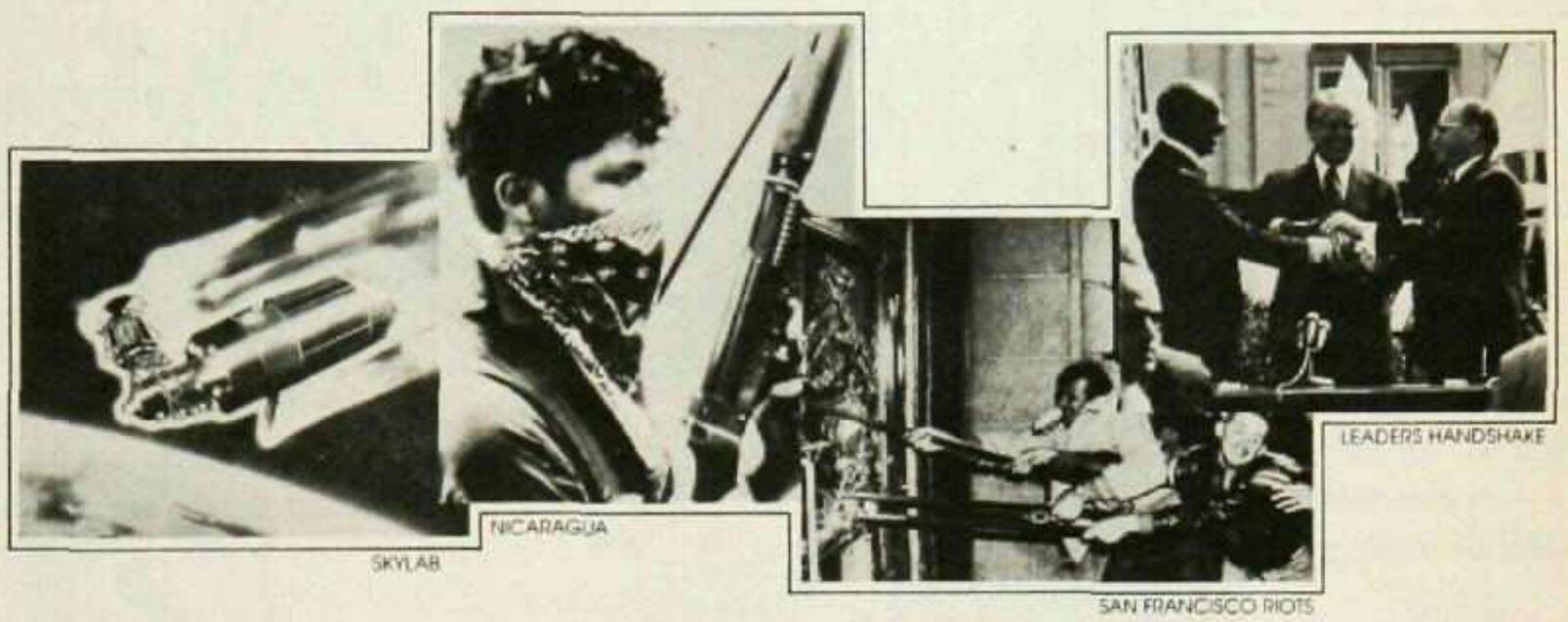
Bubbling Under The HOT 100

101—**STARRY EYES, The Records,** Virgin 67000 (Atlantic)
102—**YOU CAN DO IT, Al Hudson & The Partners,** MCA 12459
103—**LEGEND, Poco,** MCA 41103
104—**WHEN YOU'RE #1, Gene Chandler,** 20th Century 2411 (RCA)
105—**FOOLED BY A FEELING, Barbara Mandrell,** MCA 41077
106—**GET IT UP, Ronnie Milsap,** RCA 11695
107—**FAMILY TRADITION, Hank Williams Jr.,** Elektra/Curb 46046
108—**LOVE IS ON THE WAY, Sweet Inspirations,** RSO 932
109—**TOUCH ME WHEN WE'RE DANCING, Bama,** Free Flight 11629 (RCA)
110—**AFTER THE FIRST ONE, Yonah,** Free Flight 11696 (RCA)

Bubbling Under The Top LPs

201—**GENYA RAVAN, And I Mean It,** 20th Century T-595 (RCA)
202—**DAVID JOHANSON, In Style,** Epic JZ-36082
203—**PRISM, Armageddon,** Ariola SW-50063
204—**STANLEY TURRENTINE, Betcha,** Elektra 6E-217
205—**PINK LADY, Pink Lady,** Elektra 6E-209
206—**VARIOUS ARTISTS, Propaganda,** A&M SP 4786
207—**ELLEN FOLEY, Night Out,** Epic JE 36052
208—**BARBARA MANDRELL, Just For The Record,** MCA 3165
209—**CRYSTAL GAYLE, Miss The Mississippi,** Columbia JC 36205
210—**ISAAC HAYES, Don't Let Go,** Polydor PD 1-6224

Out of Space, Into War, Violence and Peace...



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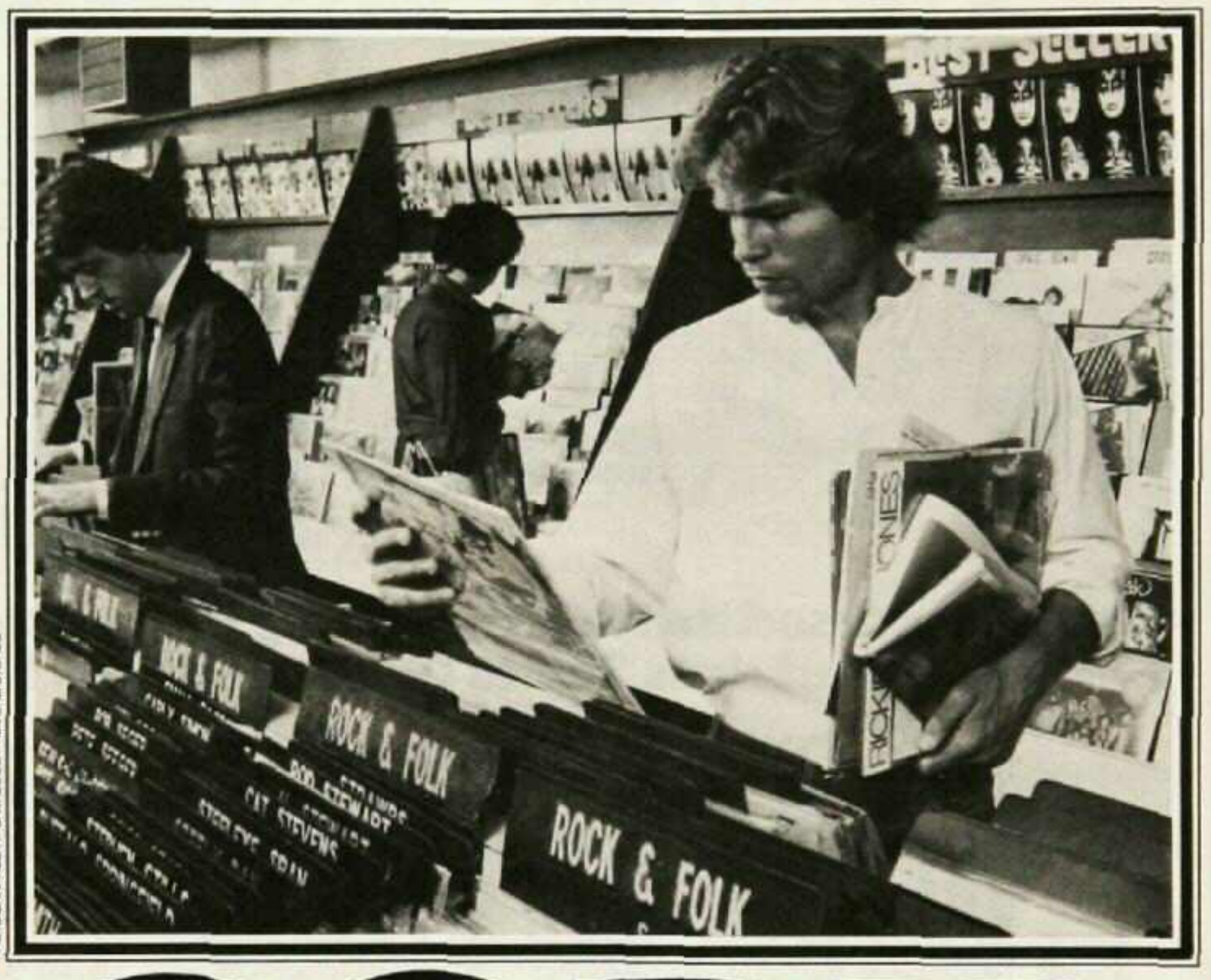

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Our W.R. Simmons Readership Study, conducted last year, reveals that each ROLLING STONE reader (and there are 3,200,000 of them) buys an average of 86.4 LP's a year. Their average household income is $19,000+ and because they aren't bogged down with mortgages and family responsibilities (69% are single) almost all of their income is discretionary.

Rolling Stones readers aren't afraid to spend.

In a tight economy, ROLLING STONE readers aren't afraid to spend for the things they want. You shouldn't be either.

When you think about ad dollars, think about this: During the past 3 years, while numerous magazines folded, ROLLING STONE's circulation jumped 42%. The timid spending habits of the average recession-wary American just don't reflect those of the ROLLING STONE reader. Even when our cover price went from $1.00 to $1.25, circulation continued to make rapid gains (20% in the last 6 months), proof that our audience is hungry for news about music, movies, and lifestyles. And when they want quality music reportage, ROLLING STONE is what they read.

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- 85% of ROLLING STONE readers who purchase a record play it for friends.
- 80.9% recommend it to others.
- 87.9% give records as gifts.
- 85.5% attended concerts in the past year.

Music is their way of life.

Music is the ROLLING STONE reader's way of life. That's why there will be a special December double issue, "The Year in Music & Entertainment," that will be on sale four weeks throughout the heaviest record buying season of the year. A "Reader's and Critic's Poll" in January, and in late February—"Jazz III"—an issue that provides the low down on the upbeat world of jazz. Editorial features in ROLLING STONE continue to fine tune reader taste.

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BILLBOARD TOP 50

Billboard SPECIAL SURVEY For Week Ending 9/22/79

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Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	13	**RISE** Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
2	1	13	**DIFFERENT WORLDS** Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
3	3	10	**WHERE WERE YOU WHEN I WAS FALLING IN LOVE** Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
4	5	11	**AFTER THE LOVE HAS GONE** Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
5	4	20	**LEAD ME ON** Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
6	8	13	**ALL THINGS ARE POSSIBLE** Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
7	7	13	**IF YOU REMEMBER ME** Chris Thompson, Planet 45984 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)
8	12	18	**I'LL NEVER LOVE THIS WAY AGAIN** Dionne Warwick, Arista 419 (Irving, BMI)
9	9	7	**THEN YOU CAN TELL ME GOODBYE** Toby Beau, RCA 11670 (Acuff-Rose, BMI)
10	10	8	**THIS NIGHT WON'T LAST FOREVER** Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
11	15	7	**GOOD FRIEND** Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
12	6	14	**MAIN EVENT** Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
13	18	6	**SAIL ON** Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
14	13	15	**SUSPICIONS** Eddie Rabbitt, Elektra 46053 (DebDave/Briarpatch, BMI)
15	19	8	**LONESOME LOSER** Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
16	16	19	**SAD EYES** Robert John, EMI-America 8015 (Careers, BMI)
17	21	7	**LIFE GOES ON** Charlie Rich, United Artists 1307 (MakaMillion, BMI)
18	NEW ENTRY		**YOU DECORATED MY LIFE** Kenny Rogers, United Artists 1315 (Music City, ASCAP)
19	11	15	**MAMA CAN'T BUY YOU LOVE** Elton John, MCA 41042 (Mighty Three, BMI)
20	17	19	**SHADOWS IN THE MOONLIGHT** Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
21	26	8	**COOL BREEZE** The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
22	34	5	**ONE FINE DAY** Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
23	32	5	**GET IT RIGHT NEXT TIME** Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
24	20	15	**I KNOW A HEARTACHE WHEN I SEE ONE** Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
25	27	8	**DANCIN' 'ROUND AND 'ROUND** Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
26	38	4	**SPOOKY** Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
27	14	22	**MORNING DANCE** Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
28	36	5	**SO GOOD, SO RIGHT** Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
29	24	18	**HEART OF THE NIGHT** Poco, MCA 41023 (Tarantual, ASCAP)
30	22	22	**WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN** Dr. Hook, Capitol 4705 (Deb Dave, BMI)
31	23	18	**UP ON THE ROOF** James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
32	33	6	**GOODBYE STRANGER** Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
33	40	3	**WHEN I THINK OF YOU** Leif Garrett, Scotti Bros. 502 (Atlantic) (Shephard's Fold/Saber Tooth, BMI)
34	35	6	**BRIGHT EYES** Art Garfunkel, Columbia 1-11050 (Blackwood, ASCAP)
35	43	4	**FOOLED BY A FEELING** Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
36	28	12	**SWEETS FOR MY SWEET** Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
37	29	9	**AS LONG AS WE KEEP BELIEVING** Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
38	31	10	**GOOD TIMES** Chic, Atlantic 3584 (Chic, BMI)
39	25	14	**GIVE A LITTLE** Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
40	NEW ENTRY		**CRUEL TO BE KIND** Nick Lowe, Columbia 3-11018 (Anglo-Rock/Albion, BMI)
41	44	4	**GHOST DANCER** Addrisi Brothers, Scotti Bros. 500 (Atlantic) (Music Ways/Flying Addrisi, BMI)
42	46	4	**SPY** Carly Simon, Elektra 46514 (C'Est, ASCAP/Country Road, BMI)
43	NEW ENTRY		**HALF THE WAY** Crystal Gayle, Columbia 1-11087 (Chrisalis, BMI/Murfreesongs, ASCAP)
44	NEW ENTRY		**DEPENDIN' ON YOU** Doobie Bros., Warner Bros. 49020 (Soquel Songs, ASCAP/Smug, BMI)
45	NEW ENTRY		**LADY LYNDA** Beach Boys, Caribou 99030 (Brother/Jardine, BMI/Wellojarston/Mesa Lane, ASCAP)
46	NEW ENTRY		**RAINBOW CONNECTION** Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
47	NEW ENTRY		**BROKEN HEARTED ME** Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
48	48	4	**SEE YOU IN SEPTEMBER** Debby Boone, Warner/Curb 49042 (Vibar, ASCAP)
49	49	4	**TOUCH ME WHEN WE'RE DANCING** Bama, Free Flight 11629 (RCA) (Hall Clement, BMI)
50	NEW ENTRY		**ARROW THROUGH ME** Wings, Columbia 111070 (MLP/Welbeck, ASCAP)

SEPTEMBER 22, 1979, BILLBOARD

Sound Business

Digital Enthusiast: Producer Giorgio Moroder behind the board at Rusk Sound Studios, Los Angeles. He's just released a "live to digital" LP called "E = MC²."

ON CASABLANCA

Digital For Disco Via Moroder LP

By JIM McCULLAUGH

LOS ANGELES—Disco meets digital recording on producer Giorgio Moroder's just released "E=MC²" LP from Casablanca. It's being touted at the industry's first all-disco digital album as well as the first electronic live-to-digital project.

"I decided to call it 'E=MC²' because it's the year of Albert Einstein," says Moroder, "and in a sense I relate him to electronics a little bit."

The digital project, explains the producer of Donna Summer who also won an Oscar last year with the "Midnight Express" soundtrack, actually came about by chance.

"I was at the Los Angeles hi fi show at the Universal Sheraton a few months ago," says Moroder, "and I saw a digital display from the Soundstream people. I was attracted and it triggered the impulse to do the project."

In fact, so enthused is Moroder, who also operates the Musicland Studios complex in Munich, Germany, about digital that he wants to get more involved in the research and development of digital recording technology. And Donna Summer's next studio LP, slated to begin in January or February, may be done digitally.

"It's going to be the way records are recorded in the future," says Moroder. "It's not quite there now but in a few years digital will be all over."

What makes this LP so unique, according to Moroder, is the heavy use of computers and electronics married to the digital process.

The process involved uses 25 computerized synthesizers, four computerized keyboards, three micro-computers, and electronic percussion, drums and vocals.

"We had about 30,000 bits of information programmed onto computer," explains Moroder, "and we programmed it to play all the electronic instruments on the LP."

It took a week to set up the process, according to Moroder, and another five days to get everything in sync. The entire project took about six weeks with recording done at Rusk Sound in Los Angeles. Additional work was done at Soundstream in Salt Lake City.

Moroder and Harold Faltermeyer, who programmed the computer, acted as coproducers while the computerized digital editing was done by Soundstream's J. Bloomenthal and B. Rothar. The disk was mastered at Allen Zentz.

Moroder describes the music on the disk, three lengthy tracks on each side, as "electronic disco with a little pop. It's not rock'n'roll."

Disco, he believes, is heading towards a more rock sound. "I think," he observes, "that Donna Summer established a new direction with 'hot Stuff'. The rock buyers are beginning to accept it as a form of music. I think the direction will be more rock and less, typical, formularized disco."

He points out that the group is currently producing, Sparks, will have a "disco electronics sound with lots of heavy guitar."

Moroder also indicates he is working on the soundtrack to the upcoming movie "Foxes." Recently Gary Klein and he produced a disco duet single with Barbra Streisand and Donna Summer called "Enough Is Enough" which will be on both new LPs by those artists.

Studio Track

LOS ANGELES—Action at **Rusk Sound** includes: **Pete Bellotte** producing **Elton John** with engineer **Peter Luedemann; Kenny Nolan** and **Jeurgen Koppers** producing **Silk** with Koppers also engineering, and Koppers also producing and engineering **Linda Clifford.**

Joel Diamond producing **Engelbert Humperdinck** at **United Western.** . . **Grey & Hanks** working on a new RCA LP at **Total Experience.**

. . . **One Step Up** action sees: Elektra/Asylum's **Shado** finishing up a debut LP, **Williams, Beck & Willis** producing, and **Chuck Jackson** recording an LP for Capitol with **Gavin Christopher** producing.

* * *

The **Automatt,** San Francisco, threw a studio bash Thursday (23) to celebrate the automation of Studio A, making the entire complex now fully automated. The party also welcomed engineer/producer **Jim Gaines** to the staff.

At **Muscle Shoals Sound Studios,** Muscle Shoals, Ala., **Barry Beckett** producing the **Starland Vocal Band** for Windsong. **Greg Hamm** engineering.

Firefall back into **Criteria,** Miami, to complete a fourth Atlantic LP, **Ron** and **Howard Albert** producing with **Don Gehman** engineering, assisted by **Rick Allison.** . . . **Jeff Lane** finishing **Brass Construction** at **Sound Works,** N.Y., for United Artists.

Roy Segal producing **Snail** for Cream at the **Music Annex,** Menlo Park, Calif. The facility's Studio A has just added UREI time align monitors. . . . **Joe Campellone** named general manager for **Queens Village** recording studios, Philadelphia. The studio recently installed a 40-track Neve board.

Brian Eno producing himself at New York's **RPM Sound, Neal Teeman** engineering, **Hugh Dwyer** assisting. **New Christy Minstrels** also there recording with engineer **Ron Johnsen,** Dwyer assisting. . . . **Larry Butler** producing **Charlie Rich** for United Artists at **Jack Clement Studios,** Nashville. **Billy Sherrill** engineering. Also there, **Don Williams,** co-producing a new LP with **Garth Fundis** for MCA, **Gary Laney** and Fundis at the board.

Mac Davis recording his first album for Casablanca Records at **Jack Clement Studios,** Nashville, with producer **Larry Butler** and **Billy Sherrill** engineering. It's the first time **Davis** and **Butler** have worked together.

Sound Waves

By IRWIN DIEHL

NEW YORK—The new Society of Professional Audio Recording Studios was organized in the midst of an MCI-sponsored workshop held earlier this summer in Fort Lauderdale, Fla., aimed at illuminating goals important to both studio owners and manufacturers.

The workshop would appear to have been just the right catalyst to organize owners for the purpose of representing and protecting their interests in all facets of the industry.

Founding board members are a "who's who" of the recording industry. Acting president and chairman is Joe Tarsia, Sigma Sound, Philadelphia; vice presidents include Chris Stone, Record Plant, Los Angeles. West Coast regional chairman: Mac Emerman, Criteria.

(Continued on page 52)

WHEN THE SCENE IS THE STUDIO, THE TRADE IS BILLBOARD.

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Flute Player And Pianist Provide Good Fall Reading

"James Galway: An Autobiography," published by St. Martin's Press, 181 pages, $8.95.

"Pianist's Progress," by Helen Drees Ruttencutter, published by Thomas Y. Crowell, 158 pages, price unlisted.

LOS ANGELES—Unlike most books which are overwhelmingly concerned with long-deceased composers, or aged pianists and violinists, these new entries center around the uncommon lives and careers of young virtuosi who will be around for decades to come.

Galway, the Belfast-born flutist who records for RCA and who performs hundreds of concerts annually, writes in the first person—and well—of his Northern Irish upbringing and how he doggedly rose to first chair eminence in the mighty Berlin Philharmonic under Herbert von Karajan before he daringly elected to attempt a solo career against the advice of his associates.

A miserable first marriage and, more recently, a near-fatal accident which for more than a year threatened to end his career as a musician are among the many roadblocks overcome by Galway. He weaves a myriad of incidents together skillfully, admits to his own eccentricities candidly and comes up with an entertaining little volume which many classical music buffs will surely enjoy.

Ruttencutter is an editor of New Yorker magazine. Her manuscript delineates the progress of pianist Robin McCabe, a Vanguard artist whose keyboard conceptions of Stravinsky's "The Firebird" and Mussorgsky's "Pictures At An Exhibition" have just been issued. Like Galway, McCabe's battle to achieve success in an overcrowded, cutthroat field provides fascinating reading.

McCabe came out of Puyallup, Wash., an unlikely site for music prominence, attended the Univ. of Washington and, in time, succeeded brilliantly at New York's Juilliard School. But every week, every month, was a struggle.

McCabe's family had much to do with her steady rise in the concert field. Ruttencutter compassionately documents the young woman's progress through the classroom, the horrors of competitions, her first tour down to South America with U.S. government support, her audition for a recording contract with Vanguard's Seymour and Maynard Solomon (she impishly veered off into "Night And Day" while playing Beethoven's "Moonlight" sonata) and her emergence, only a year or so ago, as a nationally recognized and acclaimed concert soloist.

Both books are bolstered by attractive photographic illustrations. And both deserve wide readership.

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Classical Notes

Ralph Grierson, a leading interpreter of contemporary keyboard works, has recorded commissioned pieces by **Morton Subotnick, Frederick Lesemann** and **William Kraft** for TownHall Records. . . Violin music of Ukranian composers **Boris Lyatoshinsky, Victor Kosenko, Leonid Hrabovsky** and **Yevhen Stankovych**—all new names to the Schwann catalog—has been taped in L.A. by Orion Master Recordings.

A new profit center looms in the **RCA Records Red Seal** division, which successfully is marketing one of its recent promotional giveaway items—the **Sweeney Todd** barbecue apron. Both Bloomingdale's in New York and the San Francisco Opera gift shop have ordered large quantities of the chef's apron, which was seen in an RCA ad for the original cast recording. **Irwin Katz,** Red Seal marketing director, is continuing to make available the accessory, which some smaller gift shops also have picked up.

ALAN PENCHANSKY

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• *Continued from page 1*

Berlin Philharmonic, the Royal Philharmonic and the Orchestra of Paris will be presented in the first release.

Ward Botsford, veteran classical producer who served 14 years with Vox Productions before joining Caedmon, is carefully shaping the new line and says it will be slanted to the serious collector.

"We're appealing directly to the collector, of which there are thousands and thousands in this country," Botsford explains.

Initial releases come to Caedmon under license, but a substantial in-house recording program could be underway within a year. Says Botsford: "We plan to do quite a bit of recording, beginning in the next 12 months."

Initial Arabesque releases come from EMI International, Electrola, La Voce Del Padrone and other sources.

More than 1,000 spoken word records have been released by Caedmon since its 1952 inception—almost all still listed in the catalog. However, music until now has played only the most incidental role in Caedmon productions.

The new Arabesque line will join offerings from Phillips, DG and Telefunken (London) in the classical mid-price stratum.

According to Bob Knox, Caedmon marketing director, traditional Caedmon distribution is planned, with direct sales to large users augmented by independent distributor stocking, and with heavy emphasis on institutional and school market sales.

"We expect to have a heavy institutional sale on this, aside from the Sam Goodys, Rose Records and Tower Records," observes Knox.

Adds Knox: "It was a perfectly logical extension to move from classical literature to classical music."

A heavy historical slant is being built into the series, notes Botsford. There will be a separate category for recordings of historical interest as well as one for opera. Additionally there will be recordings of orchestral, choral, chamber music and solo performances.

"For the hardcore collector we have a lot of historical EMI material from the 1930s," says Botsford.

Complete Gilbert and Sullivan operetta recordings made by the famous D'Oyly Carte company at the reputed height of its powers in the '20s and '30s will number among the historical issues. Unique new compilations of recordings by famous singers of the past also have been prepared for Caedmon under EMI license.

Broader appeal titles such as the Brahms "First Symphony," Dvorak's "New World Symphony," Offenbach's "Gaite Parisienne," and Saint-Saens' "Cello Concerto" are offered in the initial release.

Recordings by conductor/keyboardist Denis Vaughan, who operates his own production company, also are on tap, including the complete Schubert "Symphonies" and a Haydn symphony series along with Vaughan's solo clavichord "Bach After Midnight" LP.

According to Botsford, a total of 80 titles will appear within the first year.

Marketing through retail and institutional channels will be supplemented with direct mail solicitation using Caedmon's list of an estimated 25,000 names. Knox indicates that strong interest is expected from the traditional spoken work customers cultivated by the label.

Caedmon's recently introduced cassette pak 4¼ by 7-inches packaging design for tape will be utilized, notes Knox.

"It gives a lot of sell space on the front and back and looks like a paperback book," he explains. The "cassette pak" can be pegboarded too.

Botsford says that only three titles among the first five months releases have been issued domestically before this time. A new three disk recording of Beethoven's opera "Fidelio" in its original version under the title "Leonora," and recent complete recordings of operettas by Lehar and Kalman are among the premier U.S. issues.

Recordings by Sir Thomas Beecham, famous British maestro who did most of his work for EMI, also have been picked up by Botsford. Botsford is a former president of the U.S. chapter of the Beecham Society. He says he resigned to avoid conflict of interest.

A distinctive graphic hook has been provided for each of the series, relates Botsford.

For the historic Gilbert and Sullivan editions, Caedmon has secured cooperation from the Morgan Library, said to be the world's principal repository of Gilbert and Sullivan memorabilia. Original opening night posters will be reproduced for album cover art, with "Mikado" and "HMS Pinafore" launching the reissue series.

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Crossover Ignored By Growing Group Of Acts

• Continued from page 1

traditional kinds of country songs are also racking up substantial sales and airplay.

Artists like Gene Watson, Vern Gosdin, John Conlee, Moe Bandy, Cliff Cochran, Margo Smith and the Kendalls are carving impressive careers out of singing decidedly non-crossover material while managing to make consistent forays into the upper regions of the country charts.

"Play Together Again, Again," Buck Owens' biggest chart single in years, reached number 11 on the Billboard Hot Country Singles chart, while Conlee's last three records have all zoomed to No. 1.

Bandy cracks the country top-10 regularly (even hitting number 2 with his "It's A Cheatin' Situation"), while Watson, Smith, Gosdin and the Kendalls are prime chart contenders in a strictly country vein.

Though sales figures for artists who don't cross over haven't reached the heights obtained by those who appeal to mass audiences, indications are strong that these sales patterns are on the rise.

Statistics show a solid contingent of country artists now selling in excess of 200,000 units per single, among those Conlee, Loretta Lynn, Conway Twitty, Mel Tillis and the Kendalls.

"Country is getting back to basics," comments Joe Ladd, music director of KIKK-AM in Houston. "This happened before, when rock'n'roll came in big in the 1950s, and we're seeing a similar trend now. Maybe it's a backlash to disco."

Backlash seems to be the common denominator in reasons cited for this trend, most notably a backlash aimed at the predominance of pop-oriented program directors manning the controls these days at various country radio stations.

"A lot of country deejays came from backgrounds in rock radio," observes Hank Thompson, a longtimer in country recording. "They're not really familiar with true country music, so when they choose their playlists, they lean toward country-flavored pop and pop-flavored country."

Agrees KIKK's Ladd. "What we've got now are rock programmers in country, dictating their tastes to the American public."

Perhaps crossover country, in an excess of activity, may have worn its welcome a bit thin, as a heavy emphasis on MOR-styled production has often resulted in bland and diluted country product.

Says Conlee, "The sound and feeling of crossover records sometimes gets watered down in the production. Crossover tends to straddle the fence, and often it isn't either really good pop or really good country."

Pointing the finger at over-production directly engineered toward creating crossover product, singer Owens states, "Progress means change, but change isn't always progress. There's the chance that we may be producing ourselves right out of country. So much music sounds alike today, and there's too much effort spent on attracting fans to country through diluted songs."

Other key factors mentioned in the resurgence of traditional country music are its emphasis on the individual personality of the artists and the genuine emotion contained within the standard country lyric.

"Feeling is what sells any song," notes producer Ray Baker, who holds a string of successes with Moe Bandy to prove his point. "And pure country music contains the strongest feeling of all."

Is crossover on the wane?

Probably not. After all, country does owe a big debt to the impact of MOR-flavored country artists.

"Crossover opened the door to bring a lot of country fans into liking country music in the first place," reasons Bandy, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to older artists as well."

Steve Thrapp, assistant program director at KLAC-AM in Los Angeles, feels that country is moving in a definite traditional direction these days but attributes part of this toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charlie Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country sound which seem brand new to today's younger country audience."

This younger demographic profile of the country crowd has also paved the path back toward the basics.

Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," cautions against the danger of measuring an artist's success by his ability to cross onto diversified charts. "It's not right for every artist, and program directors shouldn't force this guideline onto each performer."

Adds Andy Wickham, president of Warner Bros. country operation, "Even if an artist does cross over, he may have one success and then fade away. Traditional country acts seem to accumulate steady sales and loyal listeners which can be more valuable in the long run."

Eying the strength of his new single, "I Hear The South Calling Me," now at number 42 with a star, Hank Thompson reflects that not only the recording techniques but also the public's tastes have changed.

"People are talking about what they call my 'new image,' but I'm doing the exact same things I've always done. Maybe it's the recent economically troubled times, but people seem readier to accept basic downhome country. I'll bet half the folks buying my new record don't realize that I was one of the first country acts ever to play Vegas back in the '50s."

"Country music is splintering, sure," says Owens. "People are starting to realize that if a song crosses over, fine, but if it doesn't, so what? It's still great music, and it doesn't have to sell 500,000 copies to be successful."

SEPTEMBER 22, 1979, BILLBOARD

Designated Singers: MCA's Barbara Mandrell gives some assistance to fellow label artist Conway Twitty, part owner of the Nashville Sounds, in a charity ball game.

Baseball & Music Draw Half-Million

• Continued from page 4

president Rick Blackburn took to the mound to make the ceremonial first pitch of the game. Blackburn terms the response "very good."

Mercury gave out 150 LPs on its night that was combined with one of the most popular promotions of the season—advertiser's night, when gifts ranged from color tvs to a case of beer. On that night, 20,316 fans crowded into the ballpark that holds 12,000 fans.

The MCA album giveaway centered on product by Conway Twitty and the Oak Ridge Boys. Twitty owns a large percentage of the Nashville Sounds, and Richard Sterban of the Oaks is another owner.

Other country music stars with a financial share of the Sounds are Jerry Reed, Cal Smith and L.E. White.

The country/baseball tie-in ranged from pitching the first ball to singing the national anthem. Among those heaving the first pitch were Kitty Wells, Roy Acuff and Reed. Charlie McCoy has blown the national anthem on harmonica, Danny Davis on brass and Dickey Lee tried it vocally.

A farm team of the Cincinnati Reds, the Nashville Sounds, champions of the Southern League, are dropping their Reds affiliation in favor of the New York Yankees starting next season.

In the Southern League All-Star game against the Atlanta Braves, the ceremonial starting lineup included Roy Acuff, pitcher; Bobby Goldsboro, catcher; and Bill Anderson, batter. Ronnie Milsap had volunteered to be the umpire, but his singing career interrupted his plans to become the first blind umpire.

The country music stars are regularly interviewed on the Sounds' radio network. Besides being on the field for promotions, a galaxy of country music stars and executives populate the stands. The box seats look like a miniature Music Row.

"Grand Ole Opry" star Justin Tubb is a regular customer, prodding "Opry" manager Hal Durham to schedule him on the first "Opry" show when the Sounds are in town, so he can slip out quickly to the game after his performance.

Jim Ed Brown and Jerry Clower have also been honored by nights at the ballpark.

Why the success for this sports and music/radio tie-in? Larry Schmittou, president of the Sounds feels country music and baseball go hand in hand: "It's amazing the things in common they have. They appeal to the same type audience—the average middle-class person."

Schmittou terms the promotions "very successful," and has some more on the drawing boards for the 1980 season. "We hope to enlarge it next year and put together a good music show between the games of a doubleheader, and attract tourists as well as the baseball fans."

If Schmittou's promotional track record is a guide, that baseball game/country music show could become Nashville's first Woodstock.

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SIZZLING ACT SIGNED

Bellamy Bros. To Top Billing

By KIP KIRBY

NASHVILLE—Once saddled with the label of pop-artists-turned-country, the Bellamy Brothers recently managed to clear up the issue conclusively by cresting the country charts with a smash No. 1 single under the unlikely title, "If I Said You Had A Beautiful Body Would You Hold It Against Me?"

Now, with the duo's follow-up record, "Ain't Just Whistlin' Dixie," promising to duplicate its predecessor's success and now at no. 15 with a star on the Billboard Hot Country Singles chart, while its newest Warner/Curb album, "The Two And Only," is racing up the Country LP chart at no. 13 with a star, the Bellamys have made another move designed to reinforce their country commitment.

Last week, the brothers signed a booking agreement with Nashville's Top Billing, Inc., resulting in immediate plans for the act to begin headlining dates and opening concerts for major country artists.

Already scheduled are a late November tour of New Zealand and Australia, a 22-city, 15-day European spring tour that includes an appearance at the Wembley Music Festival in England, and a Warner Bros.-Top Billing showcase with fellow label artist Big Al Downing during October's deejay convention in Nashville.

The Bellamy Brothers—who officially consist of David and Howard Bellamy and their five-piece band—also plan to begin work on their fourth Warners album with producer Michael Lloyd at the controls in mid-October, sandwiched in-between their constant road dates.

Although they work a total of nearly 250 days a year touring, the brothers are prolific songwriters. The upcoming album will contain all new original material they've written recently, with the exception of one tune written by local Nashville writers Rafe VanHoy and Deborah Allen.

A self-contained act relying primarily on distinctively soft vocal harmonies for its sound, the Bellamys also use the same group of musicians in the recording studio that they use on the road, rehearsing all the material in advance.

Visually, the Bellamys are slightly more reminiscent of Woodstock than of Hank Williams, with their shoulder-length hair, blue jeans and flowered shirts. And they first sprang onto the national music scene with a top-40 hit in 1976 called "Let Your Love Flow."

But with roots firmly entrenched in country music from a childhood spent on a Florida farm—"Our father was a country dobro and fiddle player" the brothers continued to think of themselves as country.

(Continued on page 42)

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Billboard SPECIAL SURVEY For Week Ending 9/22/79

Billboard Hot Country Singles™

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	**JUST GOOD OL'BOYS—Moe Bandy & Joe Stampley** (A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI)
2	3	8	**IT MUST BE LOVE—Don Williams** (B. McDill), MCA 41069 (Hall Clement, BMI)
3	6	8	**LAST CHEATER'S WALTZ—T. G. Sheppard** (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)
4	5	8	**FOOLS—Jim Ed Brown & Helen Cornelius** (J. Duncan), RCA 11672 (Pi-Gem, BMI)
5	1	11	**YOU'RE MY JAMAICA—Charley Pride** (K. Robbins), RCA 11655 (Pi-Gem, BMI)
6	4	11	**I MAY NEVER GET TO HEAVEN—Conway Twitty** (B. Anderson, B. Killen), MCA 41059 (Tree, BMI)
7	8	10	**ONLY LOVE CAN BREAK A HEART—Ronny Dale** (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)
8	9	10	**MY SILVER LINING—Mickey Gilley** (R. Murrah, T. Murrah), Epic 8-50740 (Blackwood/Magic Castle, BMI)
9	11	7	**BEFORE MY TIME—John Conlee** (B. Peters), MCA 41072 (Ben Peters, BMI)
10	13	7	**FOOLED BY A FEELING—Barbara Mandrell** (K. Fleming, D.W. Morgan), MCA 41077 (Pi-Gem, BMI)
11	12	7	**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)
12	15	6	**DREAM ON—The Oak Ridge Boys** (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)
13	16	6	**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)
14	14	10	**DADDY—Donna Fargo** (D. Fargo), Warner Bros. 8867 (Prima Donna, BMI)
15	17	6	**YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers** (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)
16	24	5	**ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band** (L. Gatlin), Columbia 1-11066 (Larry Gatlin, BMI)
17	19	8	**ROBINHOOD—Billy "Crash" Craddock** (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)
18	29	4	**SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton** (B. Tosti)/(D. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI/Chappell, ASCAP)
19	20	8	**IF I FELL IN LOVE WITH YOU—Rex Allen Jr.** (R. VanHoy), Warner Bros. 49020 (Tree, BMI)
20	22	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)
21	28	6	**I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey** (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)
22	23	8	**GOODBYE—Eddy Arnold** (L. Butler, B. Killen), RCA 11668 (Tree, BMI)
23	35	4	**HALF THE WAY—Crystal Gayle** (B. Wood, R. Murphy), Columbia 1-11087 (Chrisalis, BMI/Murfeezongs, ASCAP)
24	25	8	**LIVIN' OUR LOVE TOGETHER—Billie Jo Spears** (B. Peters), United Artists 1309 (Ben Peters, BMI)
25	26	7	**ANOTHER EASY LOVIN' NIGHT—Randy Barlow** (F. Kelly), Republic 044 (Frebar, BMI)
26	32	6	**CRAZY ARMS—Willie Nelson** (R. Mooney, C. Seals), RCA 11673 (Tree/Cham, BMI)
27	31	5	**SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane** (B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)
28	48	2	**YOU DECORATED MY LIFE—Kenny Rogers** (D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)
29	30	8	**DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John** (A. Mitchell), MCA 41074 (Warner-Tamerlane/Ten Speed, BMI)
30	36	5	**WHAT MORE COULD A MAN NEED—Tommy Overstreet** (C. Rains), Elektra 46516 (ATV/Rainsongs, BMI)
31	37	4	**PUT YOUR CLOTHES BACK ON—Joe Stampley** (B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)
32	33	7	**EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner** (J. Marks), RCA 11671 (St. Nicholas, ASCAP)
33	39	4	**HOUND DOG MAN—Glen Campbell** (T. Stuart), Capitol 4799 (Cohn/Fancy That, ASCAP)
34	38	5	**LOVE ME NOW—Ronnie McDowell** (P. Kelly), Epic 9-50753 (Tree, BMI)
35	40	3	**BABY MY BABY—Margo Smith** (M. Smith, N.D. Wilson, M. David), Warner Bros. 49038 (Calamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)
36	42	3	**SAIL ON—Tom Grant** (L. Richie, Jr.), Republic 045 (Jobete/Commodores, ASCAP)
37	43	3	**NO MEMORIES HANGIN' ROUND—Roseanne Cash & Bobby Bare** (R. Crowell), Columbia 1-11045 (Coolwell/Granite, ASCAP)
38	50	2	**SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson** (J. Allen), Capitol 4772 (Tree, BMI)
39	55	2	**MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard** (M. Haggard, R. Lane)/(S.D. Shafer), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff Rose, BMI)
40	NEW ENTRY		**COME WITH ME—Waylon Jennings** (C. Howard), RCA 11723 (First Lady, BMI)
41	NEW ENTRY		**BLUE KENTUCKY GIRL—Emmylou Harris** (J. Mullins), Warner Bros. 49056 (Sure Fire, BMI)
42	52	5	**I HEAR THE SOUTH CALLIN' ME—Hank Thompson** (R.C. Bannon, J. Bettis), MCA 41079 (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP)
43	53	4	**SEE YOU IN SEPTEMBER—Debby Boone** (Edwards, Wayne), Warner/Curb 49042 (Vibar, ASCAP)
44	44	7	**THAT RUN-AWAY WOMAN OF MINE—Freddy Weller** (C. Putnam, D. Cook), Columbia 1-11044 (Tree, BMI/Cross Keys, ASCAP)
45	49	6	**MY EMPTY ARMS—Ann J. Morton** (K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)
46	60	2	**I'D RATHER GO ON HURTIN'—Joe Sun** (B. Reneau, D. Goodman), Ovation 1127 (Pi-Gem, BMI/Chess, ASCAP)
47	7	10	**YOUR KISSES WILL—Crystal Gayle** (V. Stephenson), United Artists 1306 (House Of Gold, BMI)
48	10	13	**I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes** (R. Bourke, N. Chater, C. Black), Arista 0430 (Chappell, ASCAP)/(Unichappell, BMI)/(Tri Chappell, SESAC)
49	18	12	**TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West** (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)
50	21	12	**ALL I WANT AND NEED FOREVER—Vern Gosdin** (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)
51	34	8	**WE GOT LOVE—Mundo Earwood** (M. Earwood), GMC 107 (Music West Of The Pecos, BMI)
52	41	12	**HEARTBREAK HOTEL—Willie Nelson & Leon Russell** (M. Axton), Columbia 3-11023 (Tree, BMI)
53	63	3	**HANGIN' IN AND HANGIN' ON—Buck Owens** (B. Owens), Warner Bros. 49046 (Blue Book, BMI)
54	74	2	**YOU'RE A PART OF ME—Charly McClain** (K. Carnes), Epic 9-50759 (Chappell/Brown Shoes, ASCAP)
55	47	13	**THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band** (C. Daniels, F. Edwards, I. Marshall, C. Hayward, T. Crain, T. DiGregorio), Epic 8-50700 (Hat Band, BMI)
56	46	10	**WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis** (C. Rich), Elektra 46067 (Knox, BMI)
57	57	6	**LET YOUR LOVE FALL BACK ON ME—David Houston** (J. Lee), Dimick 126 (United Artists, BMI)
58	59	5	**SOAP—O.B. McClinton** (O.B. McClinton), Epic 9-50749 (Cross Keys, ASCAP)
59	54	7	**PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett** (J. Pruett, J. Volinkaty), IBC0002 (Jeanne Pruett/Champion, BMI)
60	62	3	**MIDNIGHT LACE—Big Al Downing** (B.A. Downing), Warner Bros. 49034 (Al Gallico/Metaphor, BMI)
61	51	12	**FOOLS FOR EACH OTHER—Johnny Rodriguez** (J. Rodriguez, B. Boling), Epic 9-50735 (Hallnote/Bug Ride, BMI)
62	56	12	**HERE WE ARE AGAIN—The Statler Brothers** (D. Reid), Mercury 55066 (American Cowboy, BMI)
63	27	10	**THE LETTER—Sammi Smith** (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)
64	45	7	**EASY—Bobby Hood** (J. Fuller), Chute 0008 (Blackwood/Fullness, BMI)
65	61	15	**COCA COLA COWBOY—Mel Tillis** (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Peso/Malkyle/Senor, BMI/ASCAP)
66	58	11	**LOW DOG BLUES—John Anderson** (J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)
67	64	9	**THE ROOM AT THE TOP OF THE STAIRS—Stella Parton** (E. Stevens, D. Tyler), Elektra 46502 (DebDave/Bearpatch, BMI)
68	71	3	**HOT STUFF—Jerry Reed** (J.R. Hubbard), RCA 11698 (Vector, BMI)
69	66	13	**STAY WITH ME—Dave & Sugar** (J. Pennington), RCA 11654 (Chinnichap/Careers, BMI)
70	80	2	**THE SUN WENT DOWN IN MY WORLD TONIGHT—Leon Everette** (R. Murrah, S. Anders), Orlando 104 (Magic Castle/Blackwood, BMI)
71	NEW ENTRY		**YOU'RE MY KIND OF WOMAN—Jacky Ward** (M. Sherrill, J. Whitmore, L. Kimball), Mercury 57004 (Al Gallico, BMI/Galleon, ASCAP)
72	75	4	**I NEVER LOVED ANYONE LIKE I LOVE YOU—Louise Mandrell** (R.C. Bannon), Epic 9-50752 (Warner/Tamerlane, BMI)
73	76	6	**TAKE GOOD CARE OF MY LOVE—Max Brown** (M. Brown), Door Knob 9-105 (WIG) (Chip "N" Dale, ASCAP)
74	78	3	**THAT'S YOU, THAT'S ME—Dawn Chastain** (B. Springfield, V. Stephenson), SCR 178 (House Of Gold, BMI)
75	79	5	**THANK YOU FOR THE ROSES—Kitty Wells** (J. Anglin), Ruboca 122 (Ruboca, BMI)
76	87	2	**LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut** (J. Chestnut), MCA/Hickory 41106 (Acuff Rose, BMI)
77	77	4	**HERE I GO AGAIN—Dorsey Burnette** (D. Burnette, J. Cunningham), Elektra 46513 (Six Continents, BMI/World Song, ASCAP)
78	81	2	**RED NECK DISCO—Glen Sutton** (L. Dresser), Mercury 57001 (Starship, ASCAP)
79	NEW ENTRY		**FIRST THING EACH MORNING (Last Thing At Night)—Cliff Cochran** (K. Fleming, D.W. Morgan), RCA 11711 (Pi-Gem, BMI)
80	NEW ENTRY		**WINNERS AND LOSERS—R.C. Bannon** (K. Bell, T. Skinner, J.L. Wallace), Columbia 1-11081 (Hall Clement, BMI)
81	84	2	**ANY WAY THAT YOU WANT ME—Juice Newton** (C. Taylor), Capitol 4768 (Blackwood, BMI)
82	85	4	**MAYBE I'LL CRY OVER YOU—Arthur Blanch** (E. Britt), Ridgetop 00479 (Century 21) (Southern, ASCAP)
83	97	2	**THE COWBOY SINGER—Sonny Curtis** (S. Curtis), Elektra 46526 (Shel, BMI)
84	NEW ENTRY		**THAT OVER THIRTY LOOK—Faron Young** (R. Klang, B. Arr), MCA 41086 (Rightsong, BMI)
85	NEW ENTRY		**SWEET DREAMS—Reba McEntire** (D. Gibson), Mercury 57003 (Acuff Rose, BMI)
86	NEW ENTRY		**GOOD TIME CHARLIE'S GOT THE BLUES—Red Steagall** (D. O'Keefe), Elektra 46527, (Warner Tamerlane/Road Canon, BMI)
87	NEW ENTRY		**GET YOUR HANDS ON ME BABY—Dale McBride** (D. McBride), Con Brio 158 (Con Brio, BMI)
88	NEW ENTRY		**I WANNA GO BACK—Nick Noble** (B. Martin, P. Coulter), TMS 612 (September, ASCAP)
89	NEW ENTRY		**I GOTTA GET BACK THE FEELING—Sheila Andrews** (M. Kosser, R.J. Jones), Ovation 1128 (Terrace/Blue Lake, ASCAP/BMI)
90	90	2	**THE VISITOR—J.W. Thompson** (T. Hardan), Southern Star 309 (NSD) (Queen Of Hearts, BMI)
91	95	3	**LOVE DON'T CARE—Charlie Louvin & Emmylou Harris** (D. Wayne, H. Bynum), Little Darlin' 7922 (Andite/Invasion, BMI)
92	93	2	**I'M PUTTIN' MY LOVE INSIDE YOU—Shylo** (R. Williams, L. Rogers, R. Scaife), Columbia 1-11048 (Bill Black/Red Williams, ASCAP/Partner, BMI)
93	NEW ENTRY		**WHAT THE WORLD NEEDS NOW—Ron Shaw** (Bacharach, David), Pacific Challenger 1636 (Blue Seas/Jac, BMI)
94	98	2	**LITTLE BIT MORE—Jeris Ross** (B. Gosh), Door Knob 9-108 (WIG) (By Gosh, ASCAP)
95	68	14	**DON'T LET ME CROSS OVER—Jim Reeves** (P. Jay), RCA 11564 (Troy Martin, BMI)
96	67	13	**PLAY HER BACK TO YESTERDAY—Mel McDaniel** (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)
97	72	9	**I'M JUST A HEARTACHE AWAY—Dickey Lee** (D. Lee, W. Holyfield), Mercury 55068 (Hall-Clement/Maplehill/Vogue, BMI)
98	65	5	**I KNOW A GOOD THING WHEN I FEEL IT—Pia Zadora** (B. Springfield), Warner/Curb 49065 (House Of Gold, BMI)
99	99	4	**UNBREAKABLE HEARTS—Hargus Pig Robbins** (A.J. Morton, D. Morgan), Elektra 46513 (Me And Sam, ASCAP/Annetta, BMI)
100	92	2	**QUICKSAND—Bill Wence** (B. Wence), Rustic 1003 (Iron Skillet, ASCAP)

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Nashville Scene

By KIP KIRBY

The White Animals have been busy on the concert scene recently. Members opened for Epic artist **Marshall Chapman** at the **Vanderbilt Univ.** "Welcome Back Students" show, and topped that off by opening up for **Pure Prairie League** Thursday (20) at the **Tenn. State Fair.**

Also on the Nashville homefront, wasn't **J.J. Cale** seen laying down some tracks in early September with the master of space and time, **Leon Russell,** at Studio By The Pond here? Could Russell be seeking to duplicate his duet success a la **Willie Nelson** with Cale?

Dolly Parton honored by the **Nashville City Club** for her efforts in assisting the local Chamber of Commerce with its advertising during the past year. Parton appeared in both convention and tourism advertising in newspapers and magazines at no charge, drawing "record responses."

Ronnie McDowell named an "honorary member" of the **National Drug Enforcement Officers Assn., Inc.** The singer is the only person to have received this citation from the association, whose membership in 47 states totals more than 1,000 officers.

Capitol's **Kenny Dale** dropped by to visit pal **Jerry Reed** onstage recently at Reed's Palace Club in Nashville and sang a few tunes. . . . Also in the **Surprise Visits Department, Lobo** surprised the crew at Nashville's **92Q Radio** with a quick stop-in. Lobo, in town to finish an album, did a live on-air interview at the station.

Margo Smith's personal survey of her concert crowds has turned up information proving that the gasoline crisis isn't keeping her fans away and that fair dates are drawing record numbers of persons.

T.G. Sheppard has just finished taping a new tv show in Vienna, Va. Titled **"Country Roads,"** it's an **Osmond Production Co.** venture due for syndication this year.

Dave and Sugar headlining the "Grand Ole Opry's" two shows at the 43rd Mountain State Forest Festival to be held Oct. 5 in Elkins, W. Va.

Latest in the **Buddy Holly Dept.** is news that Nashville producer-publisher **Bob Montgomery** has been invited by **Paul McCartney** to attend a bash in London honoring the late singer. Montgomery will speak twice at the week-long event, reminiscing about the years he and Holly were friends. Didja know that Montgomery and Holly, who grew up together in Lubbock, Tex., once had a duo called **"Buddy and Bob?"**

The **Oak Ridge Boys** start a tour with **Kenny Rogers** at the end of Sept. that will take them to 14 cities. . . . And the **Nashville Scene's Most Original Concept of the Month Award** goes to producer **Joe Cates** for deciding to film an updated **Country** version of Dickens' classic, **"A Christmas Carol."** The show, done in 1979 style with a brilliant cast of country characters, will feature **Mel Tillis** and **Hoyt Axton** in leading roles, with **Barbara Mandrell, Lynn Anderson, Larry Gatlin** and the **Statler Brothers** also in starring parts. Show will air on NBC in December.

Bellamy Brothers, Top Billing Collab

• *Continued from page 40*

"We've recorded a lot of different material in the past," explains David Bellamy, "but we always felt strongest about country. Our pop tag came from other people—we've always thought of ourselves as country musicians."

After the "overnight success" spawned by the success of "Let Your Love Flow," nearly three years elapsed in which the duo released several singles with unnoticeable results. Yet though the momentum they had built with the hit single seemed to evaporate in the U.S., the Bellamys found themselves highly in demand abroad.

"We got two gold albums and a platinum album overseas and toured all the time," says David Bellamy. "Singles that bombed for us *here were big hits in Europe.*"

When they decided to release David's self-penned "If I Said You Had A Beautiful Body Would You Hold It Against Me?" as the first single from their "Two And Only" LP early this year, the brothers claimed they intended it simply as a melodically appealing love ballad. Never mind that the obvious tongue-in-cheek double entendre hook line tickled the imaginations of both country and pop fans alike.

And while the song crossed over onto the pop charts, it was in country markets that it showed its strongest impact, retaining the No. 1 position for three consecutive weeks on the Billboard country chart.

With increased exposure planned for the act in television, and more concentrated and effective touring schedules to boost the sales figures of their records, the Bellamys feel they are now establishing themselves securely in country.

"*At least,*" *notes David Bellamy,* "people don't ask us if we're really a rock band playing country music any more."

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For Week Ending 9/22/79

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★1	2	18	**MILLION MILE REFLECTIONS—Charlie Daniels Band,** Epic JE 35751
2	1	21	**GREATEST HITS—Waylon Jennings,** RCA AHL1 3378
★3	4	41	**THE GAMBLER—Kenny Rogers,** United Artists UA-LA 934-H
4	3	14	**ONE FOR THE ROAD—Willie Nelson and Leon Russell,** Columbia KC 2 36064
5	5	12	**FAMILY TRADITION—Hank Williams Jr.,** Elektra/Curb 6E 194
6	6	17	**LOVELINE—Eddie Rabbitt,** Elektra 6E 181
★7	11	20	**THE BEST OF DON WILLIAMS, VOL. II—Don Williams,** MCA 3096
8	7	14	**GREAT BALLS OF FIRE—Dolly Parton,** RCA AHL 13361
9	9	7	**3/4 LONELY—T.G. Sheppard,** Warner/Curb BSK 3353
10	10	7	**THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb,** Cachet CL 33001
11	8	14	**IMAGES—Ronnie Milsap,** RCA AHL 13346
★12	14	5	**OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley,** RCA AQL1 3448
★13	18	11	**THE TWO AND ONLY—Bellamy Brothers,** Warner/Curb BSK 3347
14	15	72	**STARDUST—Willie Nelson,** Columbia JC 35305
15	12	20	**BLUE KENTUCKY GIRL—Emmylou Harris,** Warner Bros. BSK 3318
★16	20	5	**YOU'RE MY JAMAICA—Charley Pride,** RCA AHL1 3441
17	19	10	**WE SHOULD BE TOGETHER—Crystal Gayle,** United Artists UA LA 969-H
18	17	23	**CLASSICS—Kenny Rogers & Dottie West,** United Artists UALA 946H
19	13	87	**TEN YEARS OF GOLD—Kenny Rogers,** United Artists UA LA 835-H
20	16	65	**WHEN I DREAM—Crystal Gayle,** United Artists UALA 858 H
21	22	16	**CROSS WINDS—Conway Twitty,** MCA 3086
22	21	7	**MR. ENTERTAINER—Mel Tillis,** MCA 3167
23	27	7	**THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY,** MCA 3164
★24	34	24	**THE OAK RIDGE BOYS HAVE ARRIVED,** MCA AY-1135
25	25	6	**RANDY BARLOW,** Republic 6024
26	29	45	**ROSE COLORED GLASSES—John Conlee,** MCA AY-1105
★27	NEW ENTRY		**JUST FOR THE RECORD—Barbara Mandrell,** MCA 3165
28	30	3	**SILVER—Johnny Cash,** Columbia KC 36086
29	24	42	**WILLIE AND FAMILY LIVE—Willie Nelson,** Columbia KC 2 35642
30	31	4	**SHOT THROUGH THE HEART—Jennifer Warnes,** Arista AB 4217
★31	38	2	**VOLCANO—Jimmy Buffett,** MCA 5102
32	26	53	**EXPRESSIONS—Don Williams,** MCA AY-1069
33	33	32	**LEGEND—Poco,** MCA AA 1099
34	23	31	**NEW KIND OF FEELING—Anne Murray,** Capitol SW 11849
35	28	6	**EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West,** United Artists UA LA 864 H
36	32	84	**LET'S KEEP IT THAT WAY—Anne Murray,** Capitol ST 11743
37	37	3	**TOTALLY HOT—Olivia Newton-John,** MCA 3067
38	39	2	**STAY WITH ME/GOLDEN TEARS—Dave & Sugar,** RCA AHL1 3360
39	40	4	**A RUSTY OLD HALO—Hoyt Axton,** Jeremiah JH5000
★40	NEW ENTRY		**JIM ED & HELEN—Jim Ed Brown & Helen Cornelius,** RCA AHL1 3258
41	43	43	**PROFILE/BEST OF EMMYLOU HARRIS,** Warner Bros. BSK 3258
42	48	16	**SERVING 190 PROOF—Merle Haggard,** MCA 3089
43	49	28	**OUR MEMORIES OF ELVIS—Elvis Presley,** RCA AQL 13279
44	46	88	**THE BEST OF THE STATLER BROTHERS,** Mercury SRM 1-1037 (Phonogram)
45	45	86	**WAYLON & WILLIE—Waylon Jennings & Willie Nelson,** RCA AFL 12686
46	47	20	**REFLECTIONS—Gene Watson,** Capitol SW 11805
47	35	32	**THE BEST OF BARBARA MANDRELL,** MCA AY-1179
48	NEW ENTRY		**DON'T LET ME CROSS OVER—Jim Reeves,** RCA AHL1 3454
49	41	49	**MOODS—Barbara Mandrell,** MCA AY-1088
50	42	49	**I'VE ALWAYS BEEN CRAZY—Waylon Jennings,** RCA AFL1 2979

Landers Slated For Network TV

NASHVILLE — Singer/actress Audrey Landers has been inked for upcoming roles in several network television shows, including "B.J. and the Bear," "Charlie's Angels," "Love Boat" and "Young Mavericks."

Landers' current single for Epic is titled "You Thrill Me," written by Mike Chapman and Nicky Chinn and produced by Buddy Killen. It is her second single for the label.

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KLAC: 1970-1980

A Reflection Of The Changing Face Of Country Music

By RON TEPPER

Perrier Water, KLM airlines, Lancia automobiles and Heinekens beer.

They're products geared to the middle and upper income buyer. Ten years ago there was no question you'd reach that buyer through an all-news, all-talk or, perhaps, even a classical music station.

But that was 1970 and in the decade that has gone by, Los Angeles' (as well as many other major metro markets) listening habits have not only changed, they've done a complete flipflop.

Last week, for instance, those three sponsors were all on KLAC, L.A.'s premier country outlet which is in the midst of its 10th anniversary. Even more revealing is KLAC's rating—7th (ARB) overall among the 44 out of 88 stations that are surveyed in the Los Angeles market. Ten years ago, country stations in large markets were struggling to stay alive, let alone attain a high rating. And, in that 10 years the number of country outlets have gone from just over 500 to more than 1,300.

What's happened? Have that many more country fans moved into large markets? The simple explanation is that country music has changed. The twang and fiddles once the trademark of country stations are long gone and in its place are such contemporary artists as Kenny Rogers, Crystal Gale, Anne Murray, Waylon Jennings and Willie Nelson. In many cases, they're just as high on the pop charts as the country. It's not that traditional country music has disappeared from the big city. In fact, it's alive and well but it only comprises about 25-30% of the playlist.

Additionally, two other significant events have taken place. First, stations once referred to as MOR (middle-of-the-road) have been changing and moving away from the MOR format in an effort to compete with the growing number of succesful rock stations on both AM and FM. Nowhere is this more evident than in Los Angeles where at least two leading MOR stations have shifted towards rock and are battling for an audience.

Thus there's been a growing void, particularly in Los Angeles for mellow—or MOR type—sounds. In the midst of that void has stepped KLAC, the only full-time, all-country AM or FM station in a market of more than seven million.

Secondly, there's a loyalty factor among those "hard core" traditional country listeners. They listen to KLAC regardless of whether the music is contemporary or traditional country and when they're not listening to KLAC their radios are off. Unlike rock fans, they are not 'dial punchers." (In fact, even if they were, there is no other country station for them to tune to on a regular basis.)

Don Langford, KLAC's program director, estimates that of the station's listenership, about 30% fall into the hard-core category. "We can tell from the telephone calls and response to certain promotions and contests. That 30% may prefer the more traditional sounds but the contemporary movement doesn't turn them off."

Langford can tell something else, too. "Listenership on this station has gotten younger during the past 10 years. We have the core that's grown up with the music but there's also a segment that has turned to country because of people like Willie, Waylon and Kenny Rogers. They tune in to hear them and they stay with the station. About one-third of our listeners fall into that category." The other third, theorizes Langford, are among the ranks of the "newly indoctrinated. They've tuned to the station for a special sports show or the news and we keep them even after the event is over."

Attracting those additional listeners has not just been chance. When KLAC entered the market as a country station 10 years ago, the challenge was to educate listeners as to what country music was becoming. "One of the best ways," recalls Bill Ward, KLAC's second country program director (1971) and now senior vice president of Metromedia Radio, "was to present a spectrum of programming that would not only satisfy the hard-core listener but also help us draw people who had never heard country before."

That spectrum is in evidence today—auto racing; Jim Healy, one of the most controversial sportscasters in Los Angeles; a full-line of personalities, professional basketball, Indie 500, and a well-staffed news department.

That news department, headed by Dean Sander, is recognized as one of the finest in the city. Through its comprehensive coverage that includes a full-time reporter in the field, the station has garnered six awards for news excellence. Adding to that appeal is Jim Healy's sports broadcast, the only daily 15-minute sports commentary in the entire city.

"Much of our growth," says Ward, "came from that combination. It was a way to introduce them to country. That was one of the ways our listener base grew."

Thus, the program mixture is credited as being partially responsible for the high ratings. "People don't have to be looking for country. It might be sports and they'll still find us," Ward says.

Does variety hurt in a market that is increasingly headed towards specialized stations? "Not really," explains Sam Benson, the station's director of public affairs. Benson, who has been with KLAC since the 1950s, has watched the station progress since it entered a highly competitive country market in 1970. "There were three full-time stations and it was a battle. It took us time to find the right direction and combination. Originally we were 'wall to wall' country. During the past few years we've become 'a sophisticated' station with personalities. The variety of different segments we have enables us to constantly expose the station to potential new listeners.

"Take, for example, the Indianapolis 500. Someone tuning that in for the first time is going to discover our station and find that country music really isn't what they thought it was. It's listenable; it's what MOR sounded like five years ago. The same's true of someone tuning in on a Laker basketball game. We have shots at listeners who may never have related to country music before."

Sports has become a powerful addition to the station. In ad-

(Continued on page KLAC-10)

At left, the personalities that have helped to make the station's ratings go are, from left, Don Hinson, Harry Newman, Art Nelson, Gene Price, Jerry Naylor, Dick Haynes and, seated, Sammy Jackson. Below, Sammy Jackson welcomes Glen Campbell with a cup of coffee. Campbell is one of many well-known artists who are regular visitors to the 570 spot.

Ray Price and Molly Bee are only two of the country stars often seen at the annual Jamborees.

Co-sponsoring concerts and jamborees has always been a part of the station's format. Above, Marty Robbins makes eyes during a 1974 Hollywood Palladium Jamboree.

For several years, KLAC has promoted its sound and the artists it plays with full-size billboards. Willie Nelson poses in front of his with the KLAC gang.

Ron Tepper is a frequent contributor to Billboard, based in Los Angeles.

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Since 1947

A History Of Going Against The Pack

It was 1947. Harry Truman was on the verge of a historic battle with Tom Dewey; the Marshall Plan to aid a war-ravaged Europe was about to be launched and "Zip-A-Dee-Doo-Dah" won the Academy Award for the song of the year.

Elsewhere in Hollywood, a little-known station on the far left end of the Los Angeles radio dial was about to change its call letters from KMTR (570) to KLAC. At the same time, KLAC was about to introduce some new personalities and programming concepts that would not only prove to be successful but revolutionize Los Angeles radio as well.

The cause of all this was Dorothy Schiff, owner of the New York Post who had just purchased the 23-year-old station and with the buy she brought in as its general manager, one of the most innovative programmers in the country, Don Fedderson from KYA in San Francisco.

Fedderson was bright, young and had no fear of experimentation. During the next few months he would shock and dominate the L.A. radio world with a music/news/sports format built around five personalities who went on to become legends: Peter Potter, Gene Norman, Alex Cooper, Bob McLaughlin and a witty, wisecracking youngster named Dick Haynes.

Fedderson's concept might be commonplace today, but 30 years ago it was revolutionary to take a group of five divergent personalities and build a radio format around them. Fedderson was betting on the appeal of each and he was right. Within a short time, the five genial disk jockeys, each with his own unique style, cornered the ratings in the L.A. market for their respective time periods.

That, however, was only the beginning of a series of innovative radio ideas that the station would introduce. During the next two decades, KLAC would pioneer such "unheard of" ideas as an established musical group (The Modernaires) singing station jingles; the introduction of one of the most controversial talk personalities ever heard on radio and the creation of one of radio's funniest comedy teams.

Much of this took place in the mid-1960s. It started with the purchase of the station by Metromedia (1963) and with that buy came the pairing of a program director and disk jockey to form one of the funniest comedy teams ever—Lohman and Barkley.

In 1966, Metromedia Radio and KLAC introduced the "two-way-talk" format through such personalities as Mort Sahl, Roy Elwell, Ray Briem, Bob Grant, Joel A. Spivak and, of course, the man whose name become synonymous with talk radio and controversy, Joe Pyne.

Pyne, a tough, hard-fisted personality, had the ability to attract and repel enormous numbers of people. The Pyne magic was such that even the formidable Los Angeles Dodgers radio broadcast, perennially a number one ratings attraction, took second place to the irascible Pyne.

But the two-way-talk heyday lasted only two years before, as Sam Benson, one of the station's mainstays puts it: "We began to float. At first we went back to MOR . . . it was as if we didn't have a direction."

The station found its direction September 28, 1970 when it went full-time country. It faced some formidable opposition from two country rivals: KIEV and KFOX. In 1971, however, Bill Ward came in as program director and KLAC started to carve a niche in the market.

Ward's approach surprised many in an industry where formula radio and automation ruled. Instead of following the pack, Ward went the opposite way. Fedderson had built the station with personalities intermixed with music/news/sports and Ward was going to do the same thing. Only his music was country. Along the way he picked up auto racing in 1972 and eventually the Indianapolis 500. Today, KLAC broadcasts more than a dozen major USAC and NASCAR races in addition to the Long Beach Grand Prix.

Eventually, the station added professional basketball (L.A. Lakers).

(Continued on page KLAC-10)

KLAC's Big Five disk jockeys circa 1953. They are, from left, Peter Potter of Potter Parade fame; Alex "Pick-Up-a-Couple-of-Bucks" Cooper; Bob McLaughlin, originator and host of the "570 Club;" "Gentleman" Gene Norman, and seated, Dick "Haynes at the Reins."

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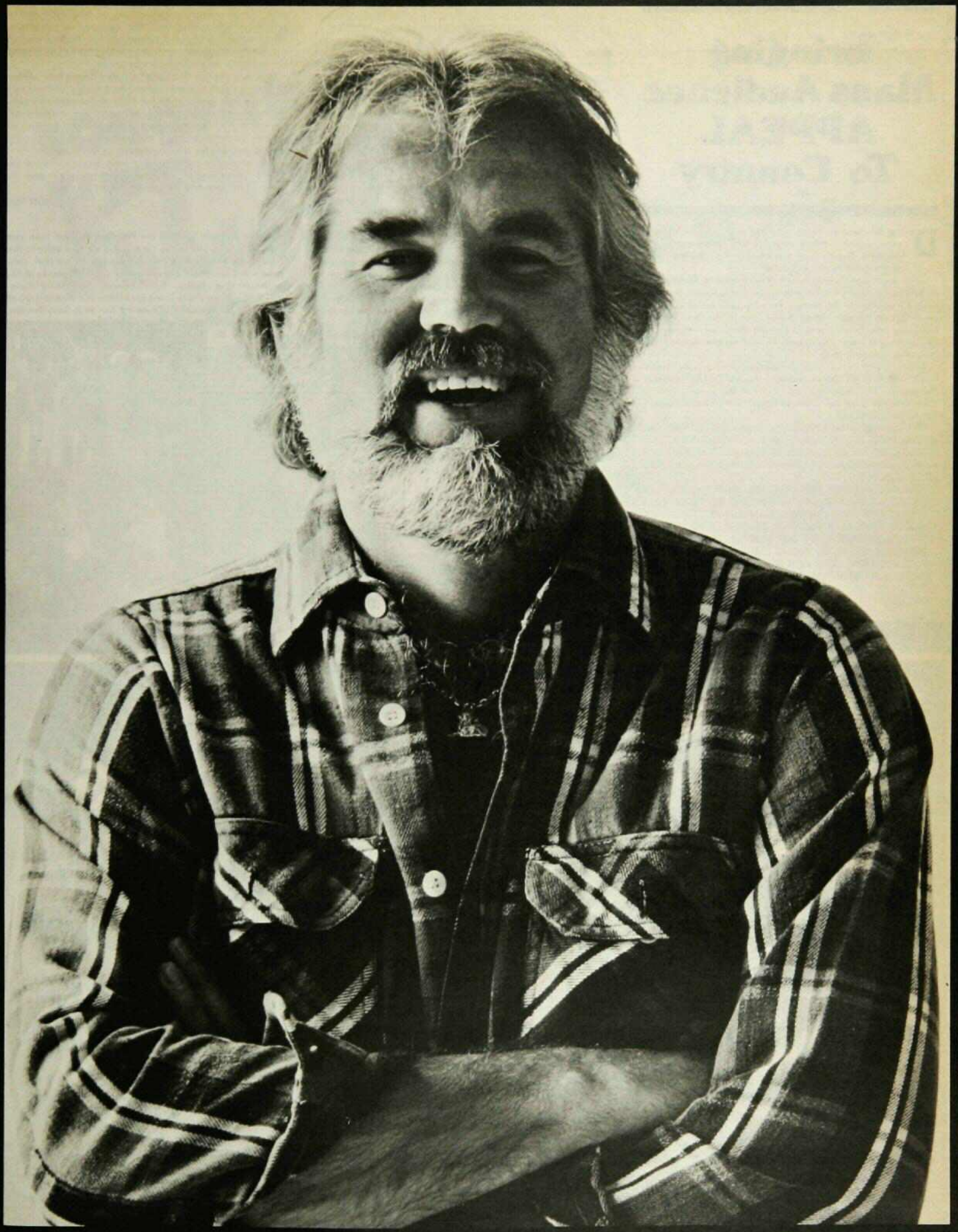

KLAC— *Thanks for making me number one so often. You're always number one with me!*

—KENNY ROGERS

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Bringing Mass Audience APPEAL To Country

During the past 10 years country music and KLAC have gone through many changes but undoubtedly the greatest change of all can be seen through the "eyes of the country music listener."

"Ten years ago," recalls Jerry Naylor, one of KLAC's personalities, "country listeners in major metropolitan markets used to 'apologize' for being a country fan. We used to call them 'brown baggers'—they'd play country on the car radio but every time they'd come to a street corner where they had to stop they'd lower the volume so that no one would know they were listening to it."

Today, the country sound has changed dramatically to what Naylor refers to as "Mass Audience Appeal (MAA)." I resent the term MOR: it's derogatory. I think of the music as something that everyone can listen to from the traditional country fan to the newcomer.

"It's a process of better instrumentation and studios," says Art Nelson, the station's afternoon man. "It has made country acceptable to all segments of listeners. It's also given those people who are being driven out of their skull by hard rock a place to go.

"The days of Tom T. Hall being ostracized for bringing a grand piano into the Grand Ole Opry are over," says Gene Price, one of the station's evening personalities. "The same's true for Bob Wills who was never accepted by the Opry because he used brass. Today, both could be mainstream."

There's no greater example of how country has changed than a song called "Blue Eyes Crying in the Rain." The first version, recorded in the 1930s by Roy Acuff, would be smashed to pieces by rock program directors. The last version (in between there was one by Elvis) by Willie Nelson was not only played on country stations but rock outlets as well.

"Blue Eyes" is not the only oldie found on country stations today. Nostalgia is in and a brief look at a current KLAC's hit list shows that of the 57 songs posted approximately 12 are remakes. Interestingly, 10 of those 12 were originally pop hits which indicates the extent of crossover between the two forms.

Crossover hits—those that make it in both the pop and country markets—"are not planned," says Naylor. "I've never seen any artist purposely try and record a song that would hit both markets. It doesn't work. You can't dictate to the buyer. If a record hits in both it is because it just happened."

Hitting in both markets is happening more frequently today than ever before. "It's evidence," theorizes Harry Newman, KLAC's late afternoon personality, "that pop fans are buying country. They like what they hear. That crossover has given us the ability to walk a 'thin' line. On that line we have the ability to reach and keep new listeners."

Naylor puts it bluntly: "We're taking advantage of two strong trends in the country—nostalgia and the consumer's desire to get away from hard, amplified rock. You can go down the AM dial and everything sounds the same. When you get to a country station there's a radical change."

KLAC's personalities are steeped in country but they are not against rock. In fact, every one of them has experience as a disk jockey in the rock field. "There's no comparison," says Newman. "On a country station you have more freedom. There's not one of us that doesn't pick something we personally like."

"Don't get the idea," says Gene Price, the station's evening man, "that country programming is free form. With the growth in listenership and the increase in contemporary songs, we've developed a tighter playlist. There's formula to the approach but it leaves room for the disk jockey to relate to the audience and not just shout at him."

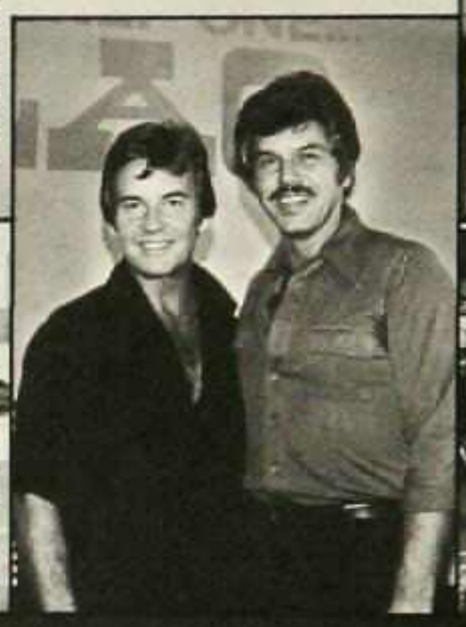
Program director Don Langford does have a formula for the station. It's split between oldies, No. 1 songs (of the past), recent hits and classics. About 70% of the station's playlist, however, remains in the contemporary vein. "That's what's coming out of Nashville and Hollywood. About 70% of all country records released today are contemporary. That's helped account for the broadening of the market."

Contemporary doesn't mean rock, though. "It's a slicker sound," says Nelson. "Better instrumentation and studio work. The heart and soul of it is still the same."

RON TEPPER

Below, a historic Sons of the Pioneers reunion took place at the 1975 KLAC Jamboree. On hand to lend his voice to the festivities was Roy Rogers, fourth from left. Below that, contests galore and community involvement are focal points of KLAC's programming policy. Sportscaster Jim Healy calls the action as winner Patty Davis gets three minutes to grab all she can at the supermarket. Cheering her on is Sam Benson, the station's public affairs director.

Below, KLAC's mobile broadcasting booth is at every race. The station covers more than a dozen key auto races every year including the Indianapolis 500 and the Long Beach Grand Prix. Right, from the realm of rock comes a surprise visitor and old country fan, Dick Clark.



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KLAC Personalities

DICK HAYNES ←

The dean of Los Angeles personalities, his morning "Haynes at the Reins" show has been *entertaining listeners for more than 32 years.* . . . Haynes' characters—Sir Chester Draws, Wilhelmina Mildrew and Gumdrop Gus lend a light touch to the morning drive time.

Haynes, a native of Texas, recognizes the change in audiences. "I just try to keep them happy and I've been lucky." With Haynes, however, it is more than luck. He knows his audience ("it's younger") and the varying tastes ("nostalgia is certainly in")

HARRY NEWMAN ↑

Aside from being KLAC's afternoon and early evening man, Harry is the auto racing expert on the station and does the local pre-and-post race show interviews. Newman, however, is more than just an expert on racing, he's also an articulate spokesman for his music and sees a parallel between the growth of modern jazz from Dixieland and the emergence of contemporary country music from traditional.

"We play what's available but we're all choosy about our music. I think that's one of the reasons why the station has done well—we're really interested in what we play and who's out there."

ART NELSON →

The "Silver Fox" of KLAC's crew specializes in remote broadcasts and his sessions from Universal to the Santa Anita racetrack have become trademarks of his early afternoon broadcasts.

Nelson started as a 16-year-old in broadcasting at a small 250-watt station in Corsicana, Texas. He spent 13 years at KLIF (Dallas) and then six years at WJJD (Chicago), the first large Metro area country station.

"Not only has the music changed but the performers have as well. The big stars of a few years ago aren't there today. The sound has been upgraded and country has visibility it never had before."

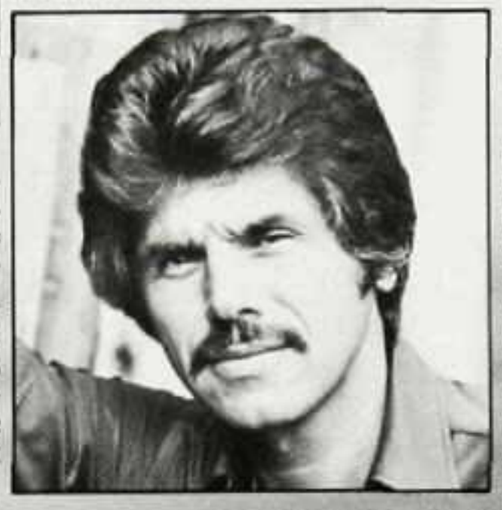
SAMMY JACKSON →

The one-time star of television's "No Time For Sergeants" conducts one of the most popular of the station's shows—an hour-long "coffee with" session in which he gets some of the top performers in the country to stop by and in good old country fashion share a cup of coffee and talk about their careers (10 a.m.-11 a.m.) each morning. Jackson's guests have included everyone from Clint Eastwood and Dolly Parton to Burt Reynolds and Glen Campbell.

DON HINSON →

King of the truckers (his Phantom 570 Club has more than 8,000 truck members) runs things from midnight to 5:45 in the morning. "My audience enables me to play more traditional country music and this is the time period when we focus in on it.

"In reality I'm a country traditionalist but I recognize the change in the music. At the same time I see contemporary country as a great way to introduce younger people to traditional country and artists like Bob Wills and Jim Reeves."



GENE PRICE

Comedian, entertainer and one of the station's most knowledgeable personalities. Price runs things from 7 p.m. until midnight and gets "more of a chance to experiment" with music and new songs. "Our biggest advantage is the 'hard core' base of listeners we have. As for the contemporary country music that's played today on this (and other) stations, I think you can credit a lot of the younger program directors who were brought up on rock music and then went to country. They've got that rock influence and they're automatically looking for music that will appeal to a broader country audience." →

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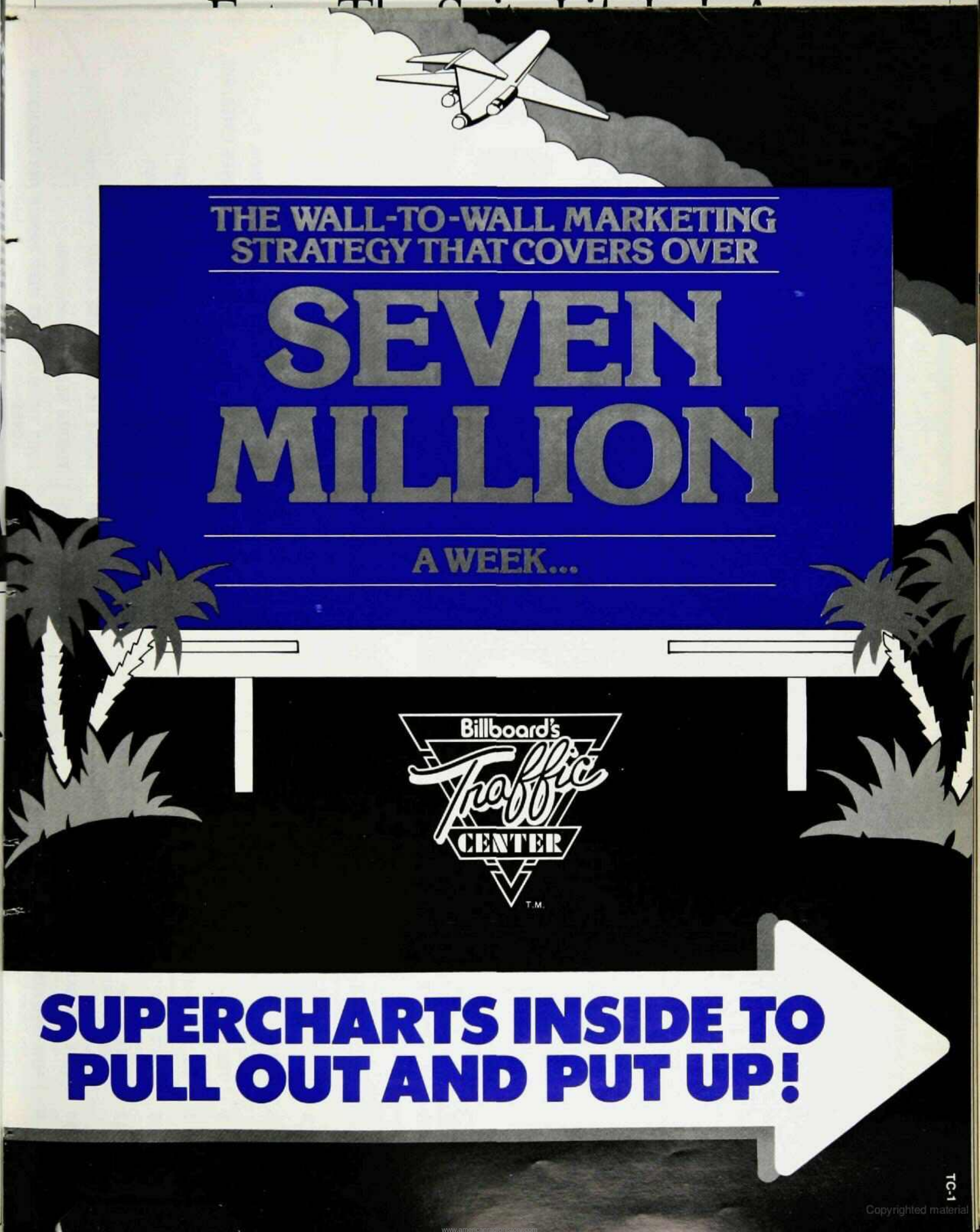

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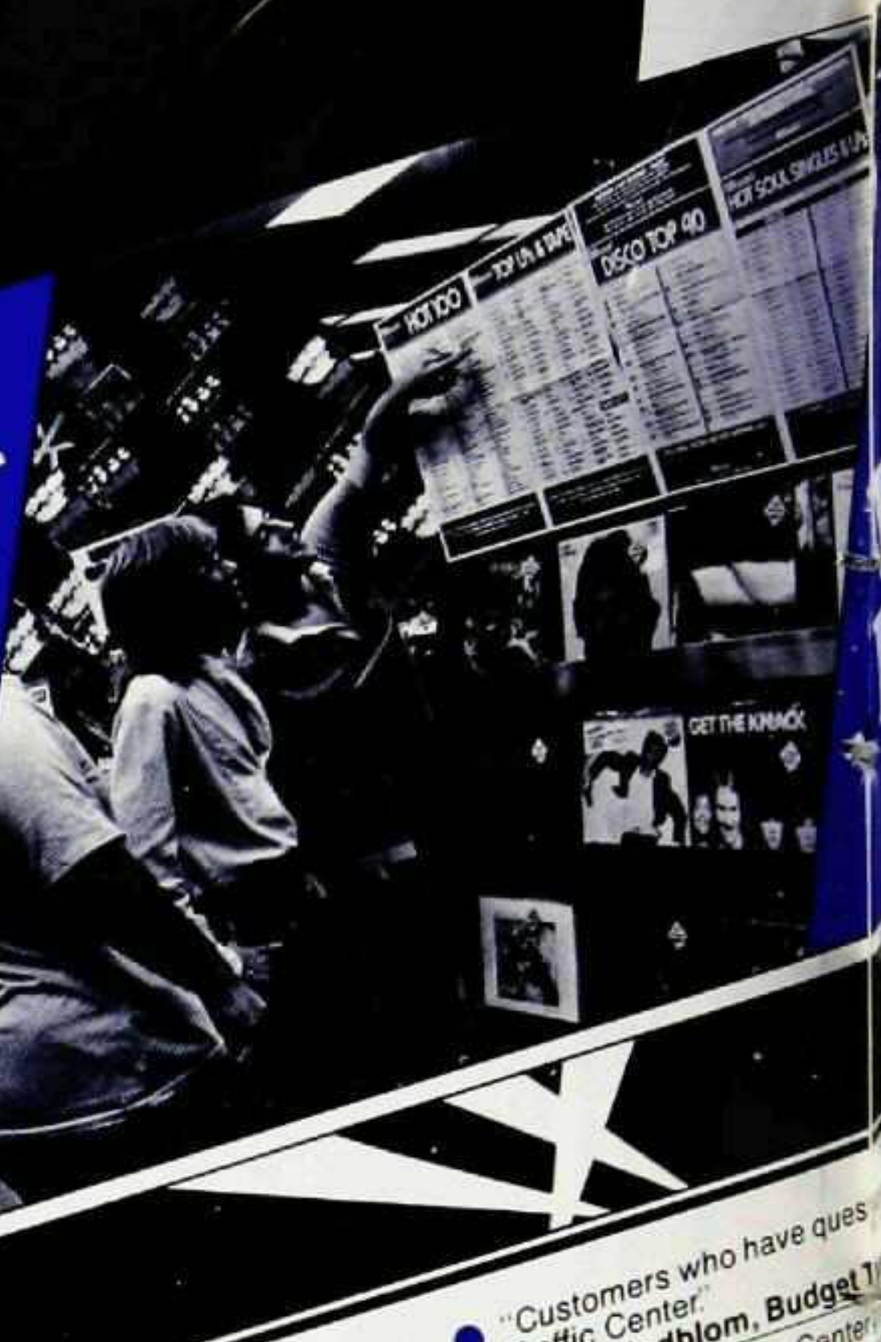
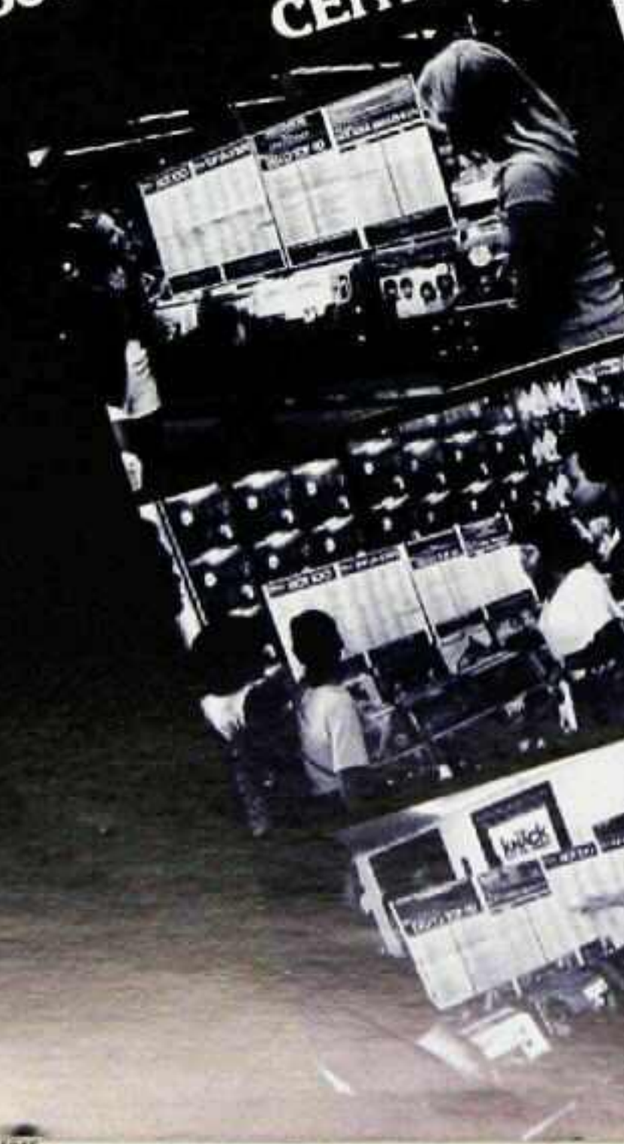
KLAC-8

← **DICK HAYNES**
The dean of Los Angeles personalities, his

REACHING OVER SEVEN MILLION RECORD/TAPE BUYERS.*



No wonder retail managers and buyers everywhere are talking about BILLBOARD'S TRAFFIC CENTER:



- "Customers used to walk out when they couldn't find something. Now they stay and find it on Billboard's Traffic Center." **Pamela Goodfellow, Record Shack / Manistee, MI**
- "More people look at Billboard's Traffic Center than at any other charts." **Gary Trail, Record Factory / Santa Cruz, CA**
- "Our store's very large, but everybody can still see Billboard's Traffic Center." **Charles Safdiah, Record Factory, Inc. / Brooklyn, NY**
- "Billboard's Traffic Center makes customers aware of records . . . they pay attention to it and tell us they like it." **Essa Hall, Korbs Music Co. / Bakersfield, CA**
- "We post Billboard's Traffic Center in front of the store and update the display every week." **Jim DiGuiseppe, Jim Dandy's Records / Westchester, PA**
- "We post Billboard's Traffic Center in our back room, and people walk right to it." **Bill Asnin, Korvettes #73 / Springfield, VA**
- "Checking Billboard's Traffic Center is helpful in making out our own charts we distribute to retail stores for ordering." **Frances Martin, Handleman Co. / Charlotte, NC**
- "Billboard's Traffic Center looks great in our store." **L. Jackson, Honest John's Record Shop / Knoxville, TN**
- "Billboard's Traffic Center? It's the first place people look when they come into our store." **Rex L. Hult, Shady Grove, Inc. / Alexandria, MN**
- "Billboard's Traffic Center has really promoted sales." **Jane Kirby, Ye Olde Music Shoppe / New Braunfels, TX**
- "We display Billboard's Traffic Center all over . . . The Disco Charts in our Disco section, the Top LPs and Tapes in our Rock Section . . ." **D. Essick, Boogie Records / Toldeo, OH**
- "Our customers refer to Billboard's Traffic Center for all kinds of information." **George Vivian, Music Center / Ashland, WI**
- "A lot of people look at the charts . . . they're large and readable." **Earl S. Rivers, Bear Book & Record Shop / Springfield, MO**
- "Billboard's Traffic Center helps customers make choices." **Dale Cardem, Cartridge City / Burlington, IA**
- "We've devised a frame for Billboard's Traffic Center and slip the new one in every week." **Marshall Miller, Musicsmith / Portsmouth, NH**
- "The name 'Billboard' has an air of credibility that gains the trust of the customer. And the Traffic Center gains their attention." **Sound Masters / South Bend, IN**

- "Customers who have ques… Traffic Center." **Kevin Lindblom, Budget T…**
- "Billboard's Traffic Center… and that saves our salesr… **C. Alverson, Jr., Audio C…**
- "I like Billboard's Traffic… **Diane Simpson, Mod…**
- "I look forward to Bill… **Irene Hapes, Album…**
- "We display Billboa… customers and our… **Arthur Fischer, R…**
- "Thanks to Billboa… see what's on to… **Larry McCallur…**
- "Customers lo… decide to buy… **J. Schreiber,…**
- "Billboard's… a real sales… **Russell Ko…**
- "When a c… Traffic Ce… my orde… **Robert …**
- "When… **Vince…**
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..., L-M Sound / Fairmont, NC
...k at The Traffic Center charts, see what's hot, and
...t."

...Buncha Tapes & Records / Lafayette, LA
...Traffic Center goes up on our bulletin board...It's
...help."

...ehler, West Wind Records / Sonoma, CA
...customer can't remember an artist or a title, Billboard's
...nter is there to remind him...It also helps me with
...ing."

...Hoshaw, Sounds Unlimited / Crown Point, IN
...the kids can see the charts, they'll come in and look around."

...nt Bono, Giant Records, Rochester, NY
...hang Billboard's Traffic Center up over the records, so customers
...see the charts as they browse."

...mas Becker, Music Merchant / York, PA
...rrange the walls around Billboard's Traffic Center, in front
...the store where everyone can see it."

...m Grufmiller, Turntable, Inc. / Fairfax, VA
For display purposes, radio charts don't compare with Billboard's Traffic Center. The Center's print is easier to see."

C.A. Embree, Port O'Call #4 / Murfreesboro, TN
"Billboard's Traffic Center saves us a lot of time in serving our customers."

D. Wolfe, Music Mart / Mt. Vernon, OH
"The Traffic Center's on our walls...they reflect what's sold in our store..."

John Mandelker, St. Side Records / Webster Groves, MO
"We been displaying Billboard's Traffic Center on our walls and numbering the records to correspond to the chart."

Jack Wynn, Easley Records & Novelty / Easley, SC

- "We hang up Billboard's Traffic Center on our walls every week." **L. Fox, Mushroom Monday / Manitou, CO**
- "Billboard's Traffic Center makes a nice display every week." **Ken Elkis, Tapesville, Inc. / Hialeah, FL**
- "Billboard's Traffic Center makes my record ordering easier." **Henry Suito, Jr., Ray's Accident / New Orleans, LA**
- "I'm able to take our inventory from the Traffic Center charts." **J. Green, Poo Bah Record Shop / Pasadena, CA**
- "We use Billboard's Traffic Center both for ordering purposes and display." **Eddie Dupree, Jr., Reflections Records / Houston, TX**
- "Billboard's Traffic Center helps customers decide what they want." **Ken Scandlyn, Budget Tapes & Records / Vancouver, WA**
- "We put Billboard's Traffic Center on the walls above the racks." **David Espy, Disco Mart / New Martinsville, WV**
- "Billboard's Traffic Center makes it easier to find out—positively—what the current hits are." **Gary Apter, The Musicworks / Boise, ID**
- "We're in the process of opening another store...reserving a posting spot for Billboard's Traffic Center right on the door." **F. Woods, Bop Shop / Ypsilanti, MI**
- "Billboard's Traffic Center helps customers find things for themselves." **Martha Hatley, White Dog Inc. / Jonesboro, AR**
- "I put Billboard's Traffic Center charts up on the counter and find myself reading them often." **Kay Cox, Kay's Music World / Lake City, FL**
- "I post Billboard's Traffic Center on the counter and let customers help themselves." **V. Martin, Martin's Record Shop / Gary, IN**
- "Billboard's Traffic Center's on the wall for customer reference and to help me when I'm ordering." **Lawrence Petrillo, Piano People / Flushing, NY**
- "Billboard's Traffic Center is a great asset...It helps customers find selections." **Lee Fomalont, Record Retreat / Los Angeles, CA**
- "I put two on my doors and two on my counters...Customers can see Billboard's Traffic Center right away when they want to buy." **Emma Leach, The Music Center / Raleigh, NC**
- "Billboard's Traffic Center is easier to read...and has all the information we need." **Julia Lang, Top Ten Sounds, Inc. / Miami, FL**
- "Billboard's Traffic Center is an attention-getter." **Bob Harper, Harper's Record Shop / De Ridder, LA**
- "They're eye-catching...they're attractive...they're great." **John Brenes, Music Coop / Petaluma, CA**
- "We display Billboard's Traffic Center as a convenience to our customers." **G. Harrison, Darlington Music Co. Inc. / Darlington, SC**

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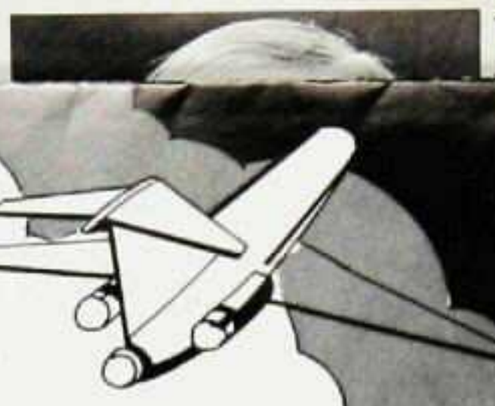
KLAC-8



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Country Reflection

• *Continued from page KLAC-3*

dition to the Indie 500, the station does exclusive lap-by-lap coverage of more than a dozen auto races a year from every section of the country. But, the key sports attraction is Healy, the Walter Winchell-type sportscaster who runs the market's only 15-minute sports commentary show. Healy's segment has accounted for as much as a 30% jump in ratings for the station.

Harry Newman, the disk jockey who programs around Healy's sports show puts it this way: "When I program around him, I've got to play Anne Murray or Kenny Rogers as a lead-on or a leadout. By doing that we keep hold of that new listener and introduce him to what contemporary country music is like."

Apparently, sponsors have become fans, too. "When we launched this format 10 years ago," Ward says, "most ad agencies and sponsors thought all our listeners were from the South or drove trucks. And, to be truthful, years ago the country audience was from the South but the music has changed and so has the audience. We're not predicting the change, only reflecting it. Once upon a time you couldn't get an airline to advertise on a country station; today we have 14 major airlines as sponsors. They're aware, too, that this market has changed."

Stu Levy, KLAC's recently appointed vice president-general manager puts it bluntly. "Airlines used to tell us 'sure, we know your people fly—but they fly to Texas, not to Greece.' We were talking to media buyers who were brought up on rock music. To them, country stations played 'redneck' music—whatever that was. The thing that finally swung them around was when New York and Chicago got country stations. That was the first time the buyer had a chance to hear what country was all about."

What the buyer is listening to are songs that "would not have been on the country playlist 20 years ago," says Gene Price, one of the station's evening personalities. "But things have changed. Today's country producers were brought up on rock music. That influence has modified and updated the country sound."

Much of the credit, however, for country (and KLAC's) growth belongs to "hard rock when it came in during the mid and late 1960s," says Price. "People didn't relate to it and they started looking for music—and stations—they could listen to and understand. That search benefited this station."

"The seeds were planted long ago for this station's success," says Jerry Naylor, another of KLAC's personalities. "Go back to the crisis country had when Elvis came along. He dominated the charts and killed traditional country for nearly

(Continued on page KLAC-12)

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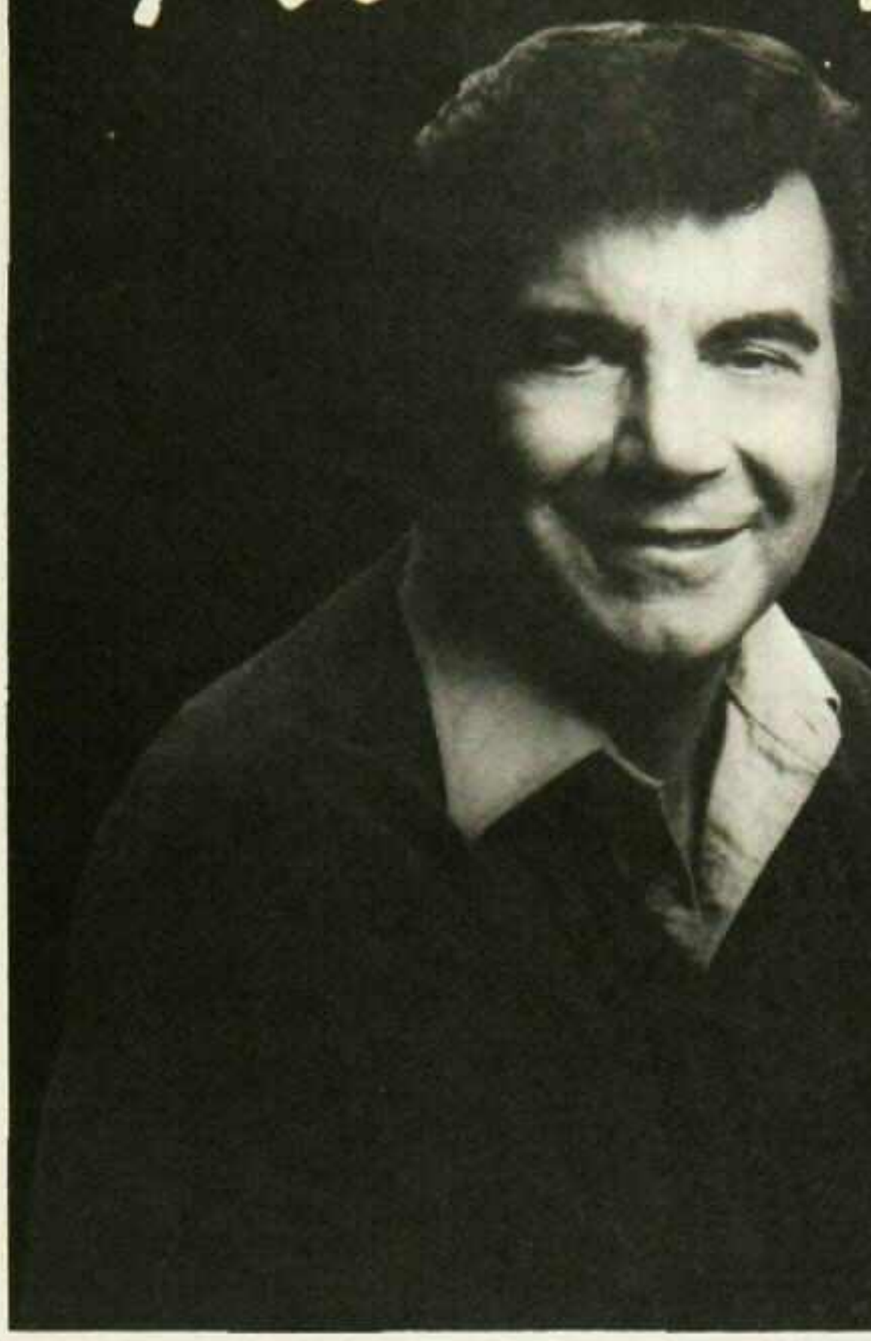

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HAPPY 10TH ANNIVERSARY TO KLAC COUNTRY

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Country Reflection

• *Continued from page KLAC-10*

two years. That's when CMA, the Nashville based Country Music Assn., was formed. It was an organization that tried to get country stations together and keep them from dying.

"That was the beginning of contemporary country music and it was the first sign that a country station could exist in a major metro market," explains Don Hinson, the station's all-night man. "Everyone was searching for a sound—they were trying to emulate Elvis—and stay in business. Eventually, it was the young producers, the kids who were brought up on rock, that brought the contemporary influence into country studios. By the late 1960s, contemporary country was on the way."

And, so was KLAC. It introduced country on September 28, 1970 and early the next year Bill Ward became the station's program director. Those first years found the new station battling some old images. In its 46-year history, KLAC had run the gamut from talk personalities to comedians. Carving a country niche wasn't easy.

"To be successful in country music you've got to be steeped in it," says Ward. "I don't know how we would have done (or how I would have done) if I didn't have an extensive country radio background. You've got to be able to relate to the music as well as the listeners."

And, few stations have done a better job at relating than that station at the left end of the Los Angeles radio dial.

Against The Pack

• *Continued from page KLAC-4*

horse racing recaps, remote broadcasts from a variety of well-known attractions (Universal Studios) and even an hour-long coffee/interview session (10:05 to 11 a.m.) with celebrities.

This mixture, which would repel most programmers, did some astounding things for KLAC. It not only made the station one of the highest rated in the market, but it also was proof that there's not only a need but a real desire for contemporary country music in a major metropolitan market.

RON TEPPER

CREDITS
Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Gribbitt!
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while listening to

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on

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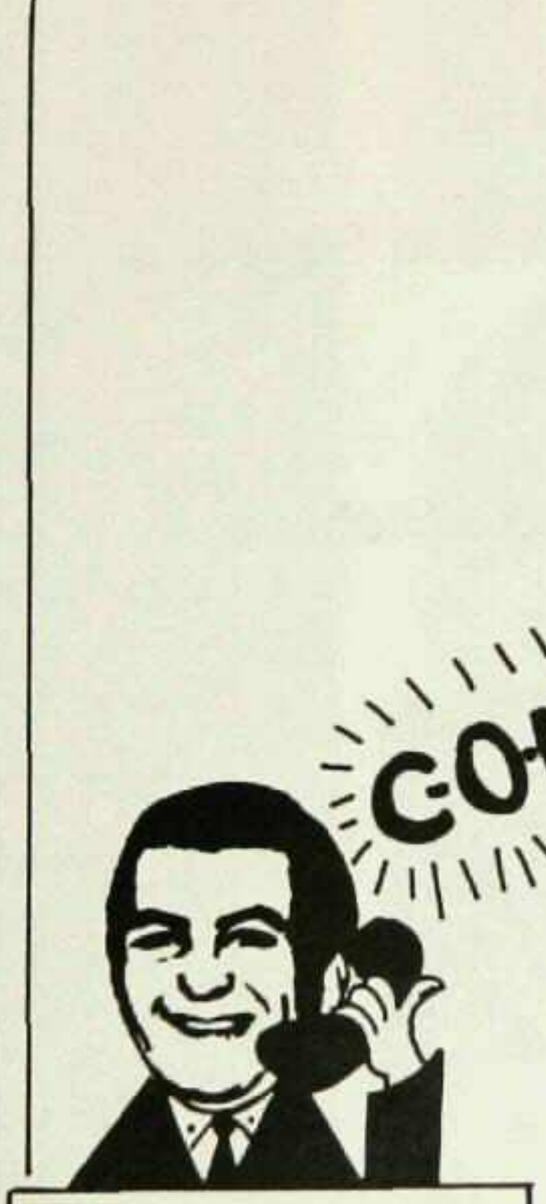

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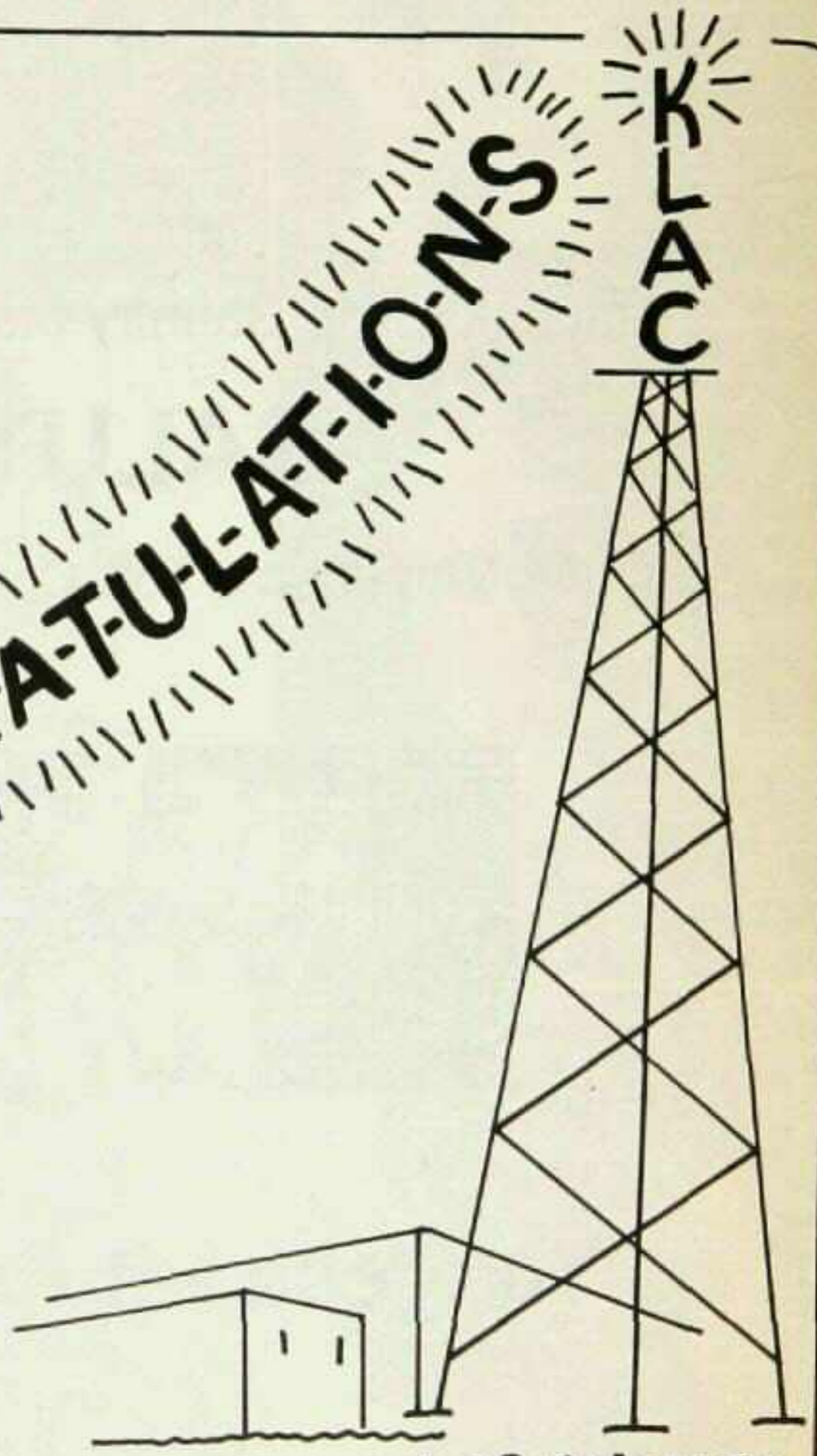

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Some of them just aren't that old.

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Some of our good ol' boys aren't even boys.

Like **Susie Allanson** and **Stella Parton**, proving that the country in Nevada and the country in Tennessee have a lot more in common than you might think. Like the music.

And some of our good ol' boys are the men who've been making country music America's music.

There's Mr. **Mel Tillis**, who comes to Elektra with what just might be the finest album he's ever made. And **Vern Gosdin**, who's been doing a lot more than just hangin' on ever since he and brother Rex started working the circuit some twenty years back. We've got **Tommy Overstreet**, too, Mr. Country Music Ambassador himself, who's been taking America's music to all of the countries—and then bringing it right back home again. And then, of course, there's **Sonny Curtis**, who started out with the Crickets and has been writing hits for himself and everybody else *ever since.*

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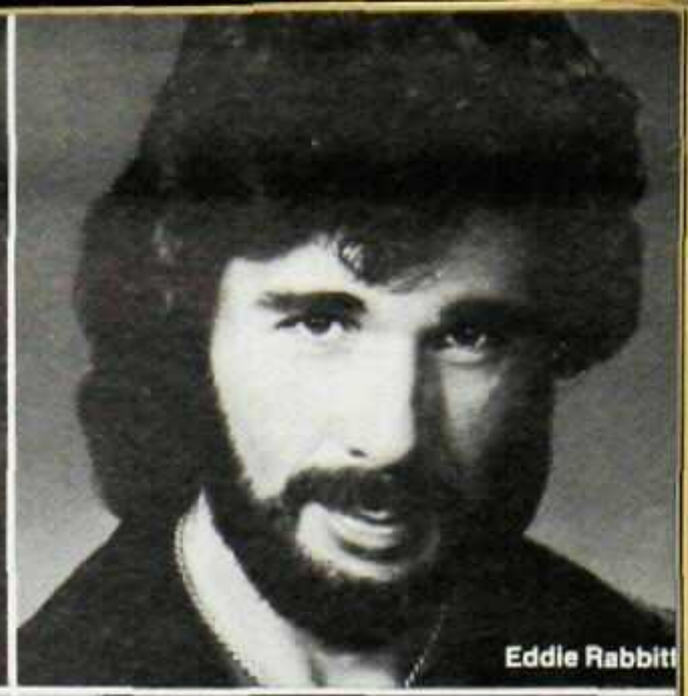
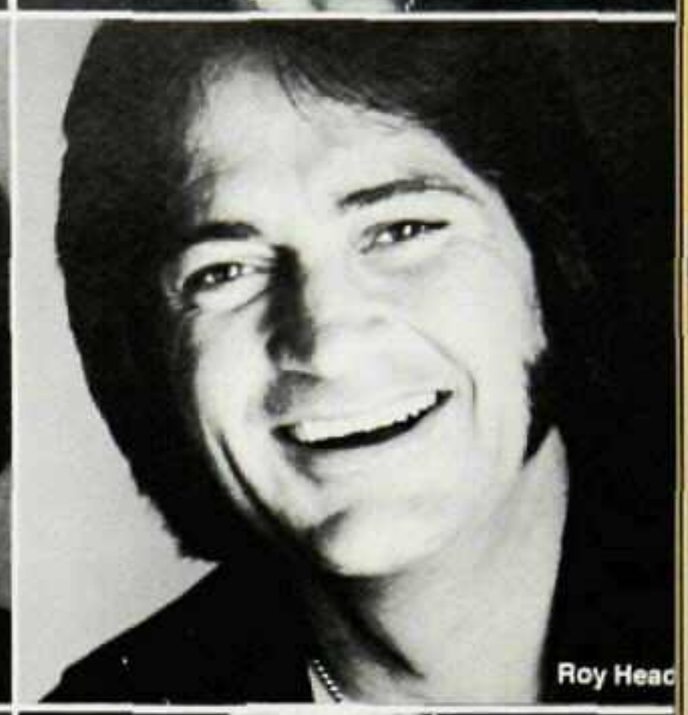
Dennis William Wilson

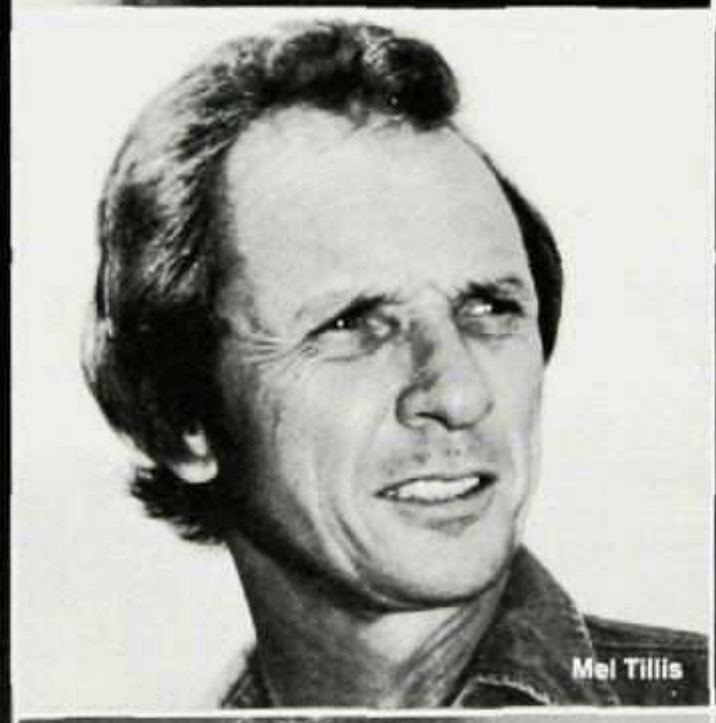

Eddie Rabbitt

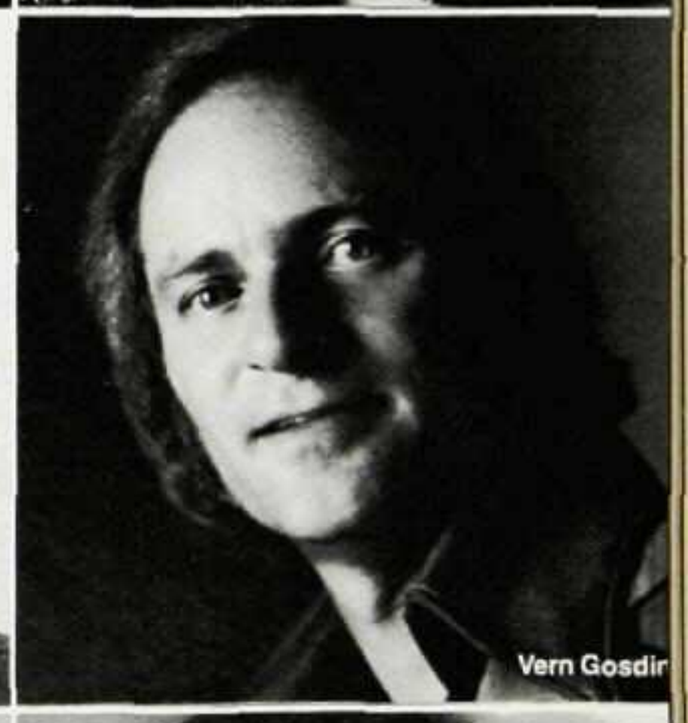
Hank Williams, Jr.


Roy Head

Susie Allanson

Stella Parton


Mel Tillis


Vern Gosdin

Tommy Overstreet

Sonny Curtis

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Not at KLAC, this year celebrating a Decade of Country Music.

Besides the likes of Linda and Willie, Waylon and Dolly and a whole host of other country-music "regulars," there are KLAC exclusives like the Indy 500, Championship NBA Los Angeles Lakers basketball, award-winning news and sports.

No, country isn't just country at KLAC, it's a whole lot more.

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Soul Sauce

Peacock To Be Revived Via MCA??

By JEAN WILLIAMS

LOS ANGELES–Is MCA Records gearing up to officially launch its black gospel division? Although it was believed that the label's Songbird gospel division would eventually handle the Peacock line, reports are that an announcement is forthcoming concerning Peacock as a separate division, complete with its own top executive–probably Sonny Carter.

Sources claim MCA is putting together a budget to re-launch peacock (which at one time boasted some of the top ranking gospel acts in the country) with a national marketing compaign. Reportedly, the first product to be released will be an LP by Tessie Hill.

* * *

After 10 years with Columbia Records, singer Ronnie Dyson has left that company. Dyson, 29, managed by Buddy Allen, who also handles the Spinners, is negotiating a new label deal.

* * *

The recording reunion of Chaka Khan and Rufus has culminated in an LP for MCA, "The Masterjam," with a single "Do You Know What You Feel" to be released shortly.

The single features a duet by Chaka and Tony Maiden, and according to label reps, the tune is an uptempo ditty, not disco, but highly danceable. The vacation the two took away from each other supposedly has brought about a new energy in their recordings.

The LP, produced by Quincy Jones, includes two tunes written by Rod Temperton, former member of Heatwave who continues to write for the group; Jones' "Body Heat" and a tune by Billy Myers plus band-penned numbers. Since leaving Heatwave as an active member, Temperton has been working closely with Jones.

Rufus, featuring Chaka, is gearing up for a three-week European tour to begin around Nov. 1. The group will follow the tour with a U.S. jaunt after the first of the year.

Jones is working on the Brothers Johnson LP, "Light Up The Night," which will follow release of the title track in January. The project is produced by Quincy and arranged by Jones and the Brothers.

* * *

Billy Eckstine's daughter Gina Eckstine has entered the entertainment arena.

Gina recently appeared with her father at San Francisco's Fairmont Hotel, where she was such a hit that Billy is taking her on a six-month national tour of nightclubs and hotels. He is 65, she is 19.

For the past 18 months, Gina has been enrolled at Phil Moore's workshop, Get Your Act Together, for an entertainment preparation course.

The Eckstines' show includes duets and in particular, an outstanding version of "You Don't Bring Me Flowers."

* * *

Arista Records Angela Bofill is reviving the practice of liner notes on the back of LP jackets for her upcoming album "Angel Of The Night."

President Clive Davis reportedly

(Continued on page 45)

SEPTEMBER 22, 1979, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 9/22/79

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)
1	1	9	**DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson (M. Jackson, G. Phillinganes), Epic 9-50742 (Mizan, BMI)
2	2	12	**FOUND A CURE**–Ashford & Simpson (N. Ashford, V. Simpson), (Nick O Val, ASCAP) Warner Bros. 8870
3	3	13	**I JUST WANT TO BE**–Cameo (G. Johnson), L. Blackman), Chocolate City 019 (CasaBlanca) (Better Days, BMI/Better Nights, ASCAP)
4	5	14	**FIRECRACKER**–Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)
5	4	14	**GOOD TIMES**–Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)
6	6	12	**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)
7	7	8	**SING A HAPPY SONG**–O'Jays (K. Gamble, L. Huff), P.I.R. 9 3707 (CBS) (Mighty Three, BMI)
8	9	12	**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
9	17	5	**KNEE DEEP**–Funkadelic (G. Clinton), Warner Bros. 49040 (Mal Biz, BMI)
10	14	6	**SAIL ON**–Commodores (L. Richie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)
11	8	16	**TURN OFF THE LIGHTS**–Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)
12	12	16	**THE BOSS**–Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick O Val, ASCAP)
13	10	20	**WHY LEAVE US ALONE**–Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)
14	18	8	**RISE**–Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)
15	11	17	**BAD GIRLS**–Donna Summer (D. Summer, B. Sudano, E. Hokenson, J. Esposito), Casablanca 988 (Starnie/Earbors/ Sweet Summer Night, BMI)
16	13	9	**OPEN UP YOUR MIND**–Gap Band (R.J. Wilson, C.R. Wilson), Mercury 74089 (Total Experience, BMI)
17	15	11	**DO IT GOOD**–A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/De Time, BMI)
18	19	9	**STREET LIFE**–Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)
19	16	15	**CRANK IT UP**–Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)
20	20	22	**WHAT CHA GONNA DO WITH MY LOVE**–Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)
21	21	13	**FULL TILT BOOGIE**–Uncle Louie (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finurphy, BMI/Hitalutin, ASCAP)
22	28	6	**BREAK MY HEART**–David Ruffin (D. Garner), Warner Bros. 49030 (Groovesville/Forgotton, BMI)
23	22	19	**I'M A SUCKER FOR YOUR LOVE**–Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)
24	24	17	**I'LL NEVER LOVE THIS WAY AGAIN**–Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)
25	23	20	**YOU GONNA MAKE ME LOVE SOMEBODY ELSE**–The Jones Girls (K. Gamble, L. Huff), P.I.R. 8 3680 (CBS) (Mighty Three, BMI)
26	40	4	**COME GO WITH ME**–Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9 3717 (CBS) (Mighty Three, BMI)
27	26	18	**BEST BEAT IN TOWN**–Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)
28	27	12	**THIS TIME BABY**–Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3 10993
29	29	7	**GROOVE ME**–Fern Kinney (R. Floyd), Malaco 1058 (T.K.) (Malaco/Reflgnal, BMI)
30	37	7	**STRATEGY**–Archie Bell & The Drells (C. McFadden, J. Whitehead, J. Cohen), P.I.R. 9 3710 (CBS) (Mighty Three, BMI)
31	41	6	**BETWEEN YOU BABY AND ME**–Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)
32	32	6	**I LOVE YOU**–New Birth (J. Baker, L. Washburn), Arista 7760 (Sky Diver/Like Bette, BMI)
33	42	5	**LOVER AND FRIEND**–Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier), Capitol 4761 (Minnie's/Bull Pen, BMI)
34	34	7	**OUT THERE**–Evelyn "Champagne" King (S. Peake, T. Life), RCA 11680 (Mills & Mills/Six Continents, BMI)
35	43	6	**FOOL ON THE STREET**–Rick James (R. James), Gordy 7171 (Motown) (Jobete, ASCAP)
36	44	4	**LOVE ON YOUR MIND**–Con Funk Shun (F. Pirate), Mercury 76002 (Val-le-Joe, BMI)
37	30	10	**BETTER NOT LOOK DOWN**–B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)
38	33	9	**I GOT THE HOTS FOR YA**–Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)
39	47	8	**I FEEL YOU WHEN YOU'RE GONE**–Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)
40	31	8	**WHEN YOU'RE #1**–Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)
41	50	4	**DIM ALL THE LIGHTS**–Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)
42	48	5	**SMILE**–The Ronnie Allen Group (R. Allen, S. Allen), Stax 3221 (Fantasy) (Stora/Roxatlanta Lane, BMI)
43	62	3	**IT'S A DISCO NIGHT**–The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2287 (CBS) (Bovina, ASCAP)
44	54	5	**SO GOOD, SO RIGHT**–Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)
45	64	4	**CRUISIN'**–Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)
46	36	10	**THE WAY WE WERE/MEMORIES**–Manhattans (M. Hamlisch, A&M Bergman), Columbia 3-11074 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)
47	35	8	**LOST IN MUSIC**–Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)
48	58	5	**LADIES ONLY**–Aretha Franklin (A. Franklin), Atlantic 3605 (Pundit, BMI)
49	39	11	**WE'VE GOT LOVE**–Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren Vibes, ASCAP)
50	60	5	**YOU GET ME HOT**–Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)
51	61	5	**READY FOR YOUR LOVE**–Chapter 8 (D. Washington), Arista 7763 (Woodsong/Chapter 8/U.S. Arabella, BMI)
52	53	5	**YOU CAN DO IT**–Al Hudson & The Partners (A. Myers, K. McCord), MCA 12459 (Pevko, BMI)
53	63	3	**LADIES NIGHT**–Kool & The Gang (G.M. Brown/Kool & The Gang), De Lite 801 (Mercury) (Delightful/Gang, BMI)
54	55	6	**FANTASY**–Bruni Pagan (N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)
55	65	4	**MORE THAN ONE WAY TO LOVE A WOMAN**–Raydio (R. Parker Jr.), Arista 0441 (Raydiola, ASCAP)
56	66	5	**REACHIN' OUT**–Lee Moore (P. Moore), Source 41068 (MCA) (Ascent, BMI)
57	57	5	**DO IT WITH YOUR BODY**–7th Wonder (J. Weaver, K. Ehcoll), Parachute 527 (Casablanca) (Weapob, BMI/Echo Puma, ASCAP)
58	67	4	**I BETCHA DIDN'T KNOW THAT**–KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Moonsung East Memphis/Two Knight, BMI)
59	81	2	**I JUST CAN'T CONTROL MYSELF**–Nature's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Girl, BMI)
60	59	5	**GROOVE CITY**–Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon), RCA 11689 (Marsaint, BMI)
61	52	18	**RADIATION LEVEL**–Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)
62	72	6	**ROCK BABY**–Tower Of Power (G. Crockett, M. Jeffries), Columbia 3 11812 (Michael Jeffries, ASCAP)
63	73	3	**STAR GENERATION**–James Brown (B. Shapiro/R. Mc Mcormick), Polydor 2005 (Polyette, BMI)
64	74	3	**IS IT LOVE YOU'RE AFTER**–Rose Royce (Miles Gregory), Whitfield 49049 (Warner Bros.) (May Twelfth/Warner Tamertane, BMI)
65	75	3	**I LOVE TO SING THE SONGS I SING**–Barry White (B. White, P. Polib, V. Wilson, E. Wilson), 20th Century Fox 2416 (RCA) (Seven Songs/Ba Dake, BMI)
66	76	3	**LET'S TURN IT OUT**–Skyy (R. Muller), Salsoul 2102 (RCA) (One To One, ASCAP)
67	77	3	**YOU'RE MY CANDY SWEET**–Fatback (G. Thomas/B. Curtis), Spring 199 (Polydor) (Dita/House Of Gemini, BMI)
68	78	3	**WE GOT TO HIT IT OFF**–Millie Jackson (B. Lattimore), Spring 3082 (Polydor) (Sherlyn, BMI)
69	69	4	**TALK THAT STUFF**–ADC Band (J.M. Mathews, A. Mathews Jr.), Cotillion 45003 (Atlantic) (Woodsongs/Bus, BMI)
70	71	8	**CATCH ME**–Pockets (R. Wright, C. Fearing), Arc Columbia 3-10954 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)
71	80	4	**DON'T YOU WANT MY LOVE**–Debbie Jacobs (P. Sabo), MCA 41102 (Unichappell/Reinvers, BMI)
72	82	2	**RRRRROCK**–Foxy (I. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)
73	83	2	**AFTER A NIGHT LIKE THIS**–Shirley Brown (T. Jarrett, C. Marshall), Stax 3222 (Fantasy) (Stax/Pincello/Forest Wolf, ASCAP)
74	84	2	**DON'T LET GO**–Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)
75	70	6	**CAN'T LIVE WITHOUT YOUR LOVE**–Tomiko Jones (R. Muller), Polydor 14580 (One To One, ASCAP)
76	NEW ENTRY		**NEVER CAN FIND A WAY (HOT LOVE)**–Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson), Chocolate City 3201 (Casablanca) (Rick's/Sand B., BMI)
77	79	3	**FUTURE NOW**–Pleasure (M. Hepburn, M. McClain, C. Detnam), Fantasy 864 (Three Hundred Sixty, ASCAP)
78	88	2	**CLOSER**–Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandro), Epic 8 50737 (Vanas, BMI/Arnas, ASCAP)
79	NEW ENTRY		**SHARE MY LOVE**–LTD (A.M. Bennett, H.E. Davis), A&M 2176 (Almo/McRavscod, ASCAP/Irving/McDonsboy BMI)
80	NEW ENTRY		**I WANNA BE YOUR LOVER**–Prince (Prince), Warner Bros. 49050 (Econp, BMI)
81	NEW ENTRY		**MY FLAME**–Bobby Caldwell (B. Caldwell), Clouds 18 (T.K.) (Sherlyn, Lindseyanne, BMI)
82	NEW ENTRY		**DOIN' THE DOG**–Creme D'Cocoa (T. Camillo, C. Barker), Venture 112 (Barcam, BMI)
83	NEW ENTRY		**COME TO ME**–France Joli (T. Green), Prelude 8001 (Cicada PRO/Trumor, BMI)
84	NEW ENTRY		**WHILE WE STILL HAVE TIME**–Cindy & Roy (T. Wortham, C. Biggs), Casablanca 2202 (Mighty Three, BMI)
85	89	6	**YOU PUT A CHARGE IN MY LIFE**–Brainstorm (J. Peter, L. Mack), Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
86	87	2	**TIL THE DAY I STARTED LOVIN' YOU**–Dalton & Dubarri (G. Dalton, K. Dubarri), Hilltak 7902 (Atlantic) (Dalton & Dubarri/Anndale, ASCAP)
87	NEW ENTRY		**(OOH-WEE) SHE'S KILLING ME**–Johnnie Taylor (M. Buckins, R. McCormick), Columbia 1 11084 (Muscle Shoals Sound, BMI)
88	NEW ENTRY		**LET ME DANCE**–Ronn Matlock (R. Matlock, M. Stokes), Cotillion 45002 (Atlantic) (Willow Girl, BMI)
89	NEW ENTRY		**SUMMER LOVE**–David Oliver (C. Womack, M. Wells), Mercury 76006 (Relaxed/Wellcom, BMI)
90	NEW ENTRY		**OPEN UP FOR LOVE**–Siren (J. Davis), Midsong 513 (Midsong/Monclemus, ASCAP)
91	93	2	**IT'S BEEN COOL**–Dexter Wansel (D. Wansel), P.I.R. 9 3702 (CBS) (Mighty Three, BMI)
92	91	5	**ROCK ME**–Frank Hooker & Positive People (F. Hooker), Panorama 11634 (RCA) (Duchess/Innersalf, BMI)
93	38	22	**MEMORY LANE**–Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)
94	68	5	**HOMEMADE LOVIN'**–The Whispers (L. Sylvers), Solar 11685 (RCA) (Rizy, ASCAP)
95	56	12	**THAT'S MY FAVORITE SONG**–Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056
96	45	15	**SUPER SWEET**–Wardell Piper (M. Brown, J. Fitch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)
97	46	21	**CHASE ME**–Con Funk Shun (M. Cooper, F. Pirate), Mercury 74059 (Val-le-Joe, BMI)
98	49	17	**WHEN YOU WAKE UP TOMORROW**–Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Lewis/Stacey Lynne/ Stacey, ASCAP)
99	51	9	**BOOTSY GET LIVE**–Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)
100	25	15	**DANCE "N" SING "N"**–L.T.D. (J. Osborne, J. Riley), A&M 2142 (Rinc-M-Sound, ASCAP/Irving-McCrosby, BMI)

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Billboard SPECIAL SURVEY For Week Ending 9/22/79

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)
★	1	6	**MIDNIGHT MAGIC** Commodores, Motown M8 926
2	2	5	**RISQUE** Chic, Atlantic SD 16003
★	5	4	**OFF THE WALL** Michael Jackson, Epic FE 35745
4	4	10	**SECRET OMEN** Cameo, Chocolate City CCLP 2008 (Casablanca)
5	3	13	**TEDDY** Teddy Pendergrass, P.I.R. FZ 36003 (CBS)
★	7	4	**STAY FREE** Ashford & Simpson, Warner Bros. HS 3357
★	21	2	**IDENTIFY YOURSELF** O'Jays, P.I.R. FZ 36027 (CBS)
8	8	14	**I AM** Earth, Wind & Fire, Arc/Columbia FC 35730
9	6	16	**STREET LIFE** Crusaders, MCA MCA 3094
10	10	24	**IN THE PUREST FORM** Mass Production, Atlantic SD 5211
11	11	26	**DISCO NIGHTS** G.Q., Arista AB 4225
12	12	19	**MINNIE** Minnie Riperton, Capitol SO 11936
13	13	14	**THE BOSS** Diana Ross, Motown M7 923
14	16	14	**DIONNE** Dionne Warwick, Arista AB 4230
15	15	20	**WHATCHA GONNA DO WITH MY LOVE** Stephanie Mills, 20th Century T 583 (RCA)
16	9	18	**SWITCH II** Switch, Gordy G7 988 (Motown)
★	20	7	**PLEASURE** Future Now, Fantasy 9578
18	14	19	**BAD GIRLS** Donna Summer, Casablanca NBLP 2 7150
19	19	18	**CANDY** Con Funk Shun, Mercury SRM 1 3754
20	18	15	**WINNER TAKES ALL** Isley Brothers, T-Neck PZ 2 36077
21	23	9	**HEARTBEAT** Curtis Mayfield, RSO RS 1 3853
22	22	5	**TAKE IT HOME** B.B. King, MCA MCA 3151
★	27	2	**RAINBOW CONNECTION IV** Rose Royce, Whitfield HS 3387 (Warner Bros.)
24	17	12	**DEVOTION** L.T.D., A&M SP 4771
25	24	8	**FIVE SPECIAL** Five Special, Elektra 6E 206
26	26	13	**DO YOU WANNA GO PARTY** KC & The Sunshine Band, T.K. TK 611
27	25	9	**DO IT ALL** Michael Henderson, Buddah BDS 5719 (Arista)
28	29	6	**BACK ON THE STREETS** Tower Of Power, Columbia JC 35784
29	28	23	**ROCK ON** Raydio, Arista AB 4212
30	30	22	**GAP BAND** Mercury SRM 1 3758
31	31	19	**McFADDEN & WHITEHEAD** McFadden & Whitehead, P.I.R. JZ 35800 (CBS)
★	40	3	**HAPPY FEET** Al Hudson & The Soul Partners, MCA MCA 1087
33	32	9	**ANOTHER TASTE** A Taste Of Honey, Capitol SOO 11951
34	33	19	**THE JONES GIRLS** The Jones Girls, P.I.R. JZ 35757 (CBS)
35	35	7	**MAXINE NIGHTINGALE** Lead Me On, Windsong BXL1 3404 (RCA)
36	34	11	**DESTINATION** Sun, Capitol ST 11941
★	NEW ENTRY		**KOOL & THE GANG** Ladies' Night, De Lite DSR 9513 (Mercury)
38	37	8	**A NIGHT AT STUDIO 54** Various Artists, Casablanca NBLP 7 7161
39	39	21	**WILD & PEACEFUL** Teena Marie, Gordy G7 986 (Motown)
40	42	14	**WHERE THERE'S SMOKE** Smokey Robinson, Tamla T7 366 (Motown)
41	36	11	**THIS BOOT IS MADE FOR FONK-N** Bootsy's Rubber Band, Warner Bros. BSK 3295
42	38	10	**WHEN LOVE COMES CALLING** Deniece Williams, Arc/Columbia JC 35568
43	43	24	**MORNING DANCE** Spyro Gyra, Infinity INF 9004
44	44	31	**WE ARE FAMILY** Sister Sledge, Cotillion SD 5209 (Atlantic)
★	55	6	**I'M ON MY WAY** Jackie Moore, Columbia JC 35991
46	46	42	**DESTINY** Jacksons, Epic JE 35552 (CBS)
47	45	11	**CHANCE** Candi Staton, Warner Bros. BSK 3333
48	47	20	**ANY TIME, ANY PLACE** Dramatics, MCA AA 1125
49	48	16	**LET ME BE GOOD TO YOU** Lou Rawls, P.I.R. JZ 36006 (CBS)
50	50	11	**LOVE CURRENT** Lenny Williams, MCA MCA 3155
★	NEW ENTRY		**BOBBY BLAND** I Feel Good, I Feel Fine, MCA MCA 3157
52	41	19	**SONGS OF LOVE** Anita Ward, Juana 200 004 (T.K.)
53	53	4	**OUTRAGOUS** Richard Pryor, LAFF A 206
54	49	5	**I LOVE TO SING THE SONGS I SING** Barry White, 20th Century T 590 (RCA)
55	58	25	**LOVE TALK** Manhattans, Columbia JC 35693
56	51	24	**INSPIRATION** Maze, Capitol SW 11912
57	56	3	**BROWNE SUGAR** Tom Browne, Arista/GRP GRP 5003
58	54	33	**BUSTIN' OUT OF L SEVEN** Rick James, Gordy G7 984 (Motown)
★	NEW ENTRY		**BRENDA RUSSELL** Brenda Russell, Horizon SP 739 (A&M)
60	60	7	**PATRICK HERNANDEZ** Born To Be Alive, Columbia JC 36100
61	61	10	**I WANNA PLAY FOR YOU** Stanley Clarke, Nemperor #2 2 35680 (CBS)
62	52	5	**WHEN YOU'RE #1** Gene Chandler, 20th Century/Chi Sound T 598 (RCA)
63	59	16	**THE ADVENTURES OF CAPTAIN SKY** Captain Sky, AVI 6042
64	64	18	**FEVER** Ray Ayers, Polydor PD 1 6204
65	NEW ENTRY		**HEAVEN & EARTH** Fantasy, Mercury SRM 1 3763
66	66	19	**HEART STRINGS** Earl Klugh, United Artists UALA 942 (Capitol)
67	69	4	**TALK THAT STUFF** ADC Band, Atlantic SD 5216
68	67	26	**IN THE MOOD WITH TYRONE DAVIS** Tyrone Davis, Columbia JC 35723
69	62	44	**2 HOT** Peaches & Herb, MVP/Polydor PD 1 6172
70	NEW ENTRY		**KINSMAN DAZZ** Dazz, 20th Century T 594 (RCA)
71	71	23	**SKYY** Skyy, Salsoul 8517 (RCA)
72	72	17	**BETTY TRAVELIN' IN THE WRIGHT CIRCLE** Betty Wright, Alston 4410 (TK)
73	73	5	**THE GOOD LIFE** Bobbi Humphrey, Epic JE 35607
74	65	12	**INVITATION** Norman Connors, Arista AB 4216
75	68	3	**HERE COMES THAT SOUND** Love De Luxe, Warner Bros. BSK 3342

General News

WILSON SOLOING *Former Supreme On Own '2 Years Behind Schedule'*

By ADAM WHITE

NEW YORK—To paraphrase the title of a Broadway hit, Mary Wilson has finally got her act together and is taking it on the road.

Two years behind schedule, the former Supreme has embarked upon a solo career. Her first album has just been issued by Motown, to which, under a new contract, she's signed for five years, and she's off on an extensive round of live appearances, mostly in Europe.

This also marks the "official" end of the Supremes, of which Wilson was a founder member 20 years ago in Detroit. "No one's said that up to now," she observes, "not Motown, not the press, not anyone." Now she's saying it.

Wilson, Scherrie Payne and Susaye Green gave their farewell performance as the post-Diana Ross Supremes in London in May 1977. Wilson was then to have started her solo career, but there proved to be some unbreakable foreign concert commitments for the group, so she and two different women took off to fulfill them.

After that delay, she became locked in a legal fight over the ownership of the Supremes' name, often an issue with Motown after an act's demise or its departure from the label.

The out-of-court outcome of that is that Wilson herself now owns 50% of the identity, and Motown the other half. The conclusion, though she's not the one to articulate it, is that neither party can do anything with "the Supremes," unless the other concurs. Notes Wilson: "There'll probably never be another Supremes, unless Motown and I agree that there should be."

The singer also feels that the label continues to be the right outlet for her recordings, explaining that all the outstanding lawsuits (at one point, the action even reached back to the very earliest days of the Supremes, over contractual arrangements and due royalties) are now settled.

She considered leaving the Berry Gordy empire, but decided against it because she would simply have to get to know new people at another label, make new business and personal relationships. "Record companies are all alike," she suggests.

She can always go directly to Gordy, because they've known each other for almost as long as Motown has been in existence. "Now that our business affairs are straightened out, they're 100% behind me."

Her first solo album was to have been produced by Marvin Gaye, but his other commitments eventually prevented that. Instead, the disk was helmed by Hal Davis, known for his successful work with Thelma Houston.

Davis recruited new songwriters Frank Busey and John Duarte, with whom Wilson is well pleased. The lyrics, in particular, are ones "which I'd have wanted to write myself, if I could."

Actually, she has been dabbling with composing, and hopes to have a couple of songs on her next LP. When that will be, and what form it'll take, depends largely on the success of the current one, as do prospects for a special reissue project by Motown, featuring Wilson's solo recordings as a member of the Supremes, such as "Baby Don't Go," "Come And Get These Memories" and "Can't Take My Eyes Off You."

That's another advantage of being with her original label home, she adds: the opportunity to have some say, some creative control over what's done in the way of re-releases.

For the moment, Wilson is concentrating on her first solo concerts—accompanied by her own rhythm section from Detroit, plus musical director Teddy Harris—and looking forward to the dates abroad, where audiences were warm and responsive to her and the Supremes in the past.

And, yes, the act does include some of those vintage '60s hits, with Wilson taking the vocal parts long associated with Diana Ross.

Soul Sauce

• *Continued from page 44*

had 50,000 covers pressed when he stopped the presses following a telephone call from a noted figure asking to write the liner.

All of the LPs to be released will carry the liner notes—so what happens to the 50,000 jackets? That's anybody's guess.

* * *

The establishment of the Donny Hathaway Scholarship Fund is set to be officially launched Monday (17) at the Bel Air Bay Club, Pacific Palisades, Calif.

Dick Griffey, president of Solar Records and chairman of the Scholarship Fund, will have the Whispers on hand to perform its new single "A Song For Donny."

The group took the melody from a tune made popular by Hathaway, coupled it with new lyrics penned by Solar artist Carrie Lucas and recorded as "A Song For Donny."

All proceeds from the single will be given to Hathaway's widow and children, who are expected to attend the Monday night affair.

Board of directors of the Hathaway Scholarship Fund are Griffey, David Franklin, Ray Harris, Glenda Gracia, Virgil Roberts and Marty Leance.

* * *

Is all well in the Kenny Gamble/Leon Huff stable or will we soon hear an announcement?

* * *

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

ELVIS SEANCE ON U.K. LP

LONDON—An album recorded during a seance at which an attempt was made to contact Elvis Presley was released in Britain on the second anniversary of the singer's death.

Retailing at $6.65, "The Elvis Presley Seance" comes from Shadow Records, distributed by Decca's Selecta arm. It was put together by Shadow's Barry Murray, who set up the seance in July with a respected medium, Carmen Rogers.

Among those also present were BBC Radio 1 deejay Stuart Colman, who acts as commentator, and Theresa Currie, representing the official Presley fan club in the U.K.

"We simply let the tapes roll and recorded everything as it happened," says Murray. "Nothing has been added. The proviso for releasing a record was that something genuinely unique and interesting happened. You will hear all the questions and answers from the spirit world of Elvis Presley."

Scelfo a Winner

NEW YORK—Joseph Scelfo has won a publishing contract with the Entertainment Co. and a cash award after winning the finals of the New York Task Force Songwriters' Contest.

Scelfo won the top prize for his original composition, "Picture These Eyes" in the contest sponsored by the Manhattan borough president's office.

University Offers Rock, Black Music

LOS ANGELES—The Univ. of Nevada at Las Vegas is offering two classes on the history of contemporary music. "The History Of Rock Music," began Tuesday (11) and surveys the rise and growth of rock from its beginnings with Elvis Presley to rock of the 1970s. Instructor is Arnold Shaw. The class runs through Dec. 18, 1979.

"The History Of Black Popular Music" looks at its topic from spirituals to disco. Shaw is the instructor in this class as well. It began Wednesday (12) and runs through Dec. 19, 1979.

Dan & Coley Jingle

LOS ANGELES—Big Tree artists England Dan & John Ford Coley have composed and recorded a television jingle for Maxwell Blendy Coffee and General Foods. Titled "Keep Your Smile," it is a current single release in Japan.

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General News

BLUES TIME—B.B. King chats with "American Bandstand" host Dick Clark about his blues music for the stanza which airs Saturday (22).

Mail-Order Baron Eyes Jazz Mart

By ALAN PENCHANSKY

CHICAGO—Classical record and tape mail-order baron Andre Perrault has his eye on the jazz market. According to the head of the Montreal-based U.S. and Canadian direct marketing outfit, the next major move of the company will be into jazz.

A 700-page catalog of classical records is published by Perrault's U.S. operation. Now Perrault plans to issue a mail-order catalog for the jazz connoisseur.

The classical catalog, which sells for a few dollars and is updated with regular supplements, has been advertised on classical radio stations. Perrault says an average of 76 new catalog orders is processed daily by the U.S. operation.

"We are going to do the same thing for jazz as we did for classical," relates Perrault, who sees parallels between the jazz and classical customer. Perrault does not indicate how soon the book will appear.

"There is a great future in jazz," adds the direct marketer. Perrault's Canadian operation was begun almost 10 years ago, and less than two years ago the U.S. mail-order house in Winooski, Vt., was opened.

Because of the listing of many exotic titles and imports not cataloged by Schwann, the Perrault catalog is of interest to classical buffs. Perrault claims to stock all of the tens of thousands of titles listed.

The typical mail-order buyer is profiled by Perrault as "a busy person or one who has no access to record shops."

According to Perrault, the U.S. operation today handles as much volume as the older Canadian business.

$800,000 To Glenn Miller's Kids

NEW YORK—A lawyer described as a long-time friend of the late bandleader Glenn Miller and his widow, Helen, was ordered by a New Jersey Superior Court judge to return $800,000 to the Millers' adopted children on the grounds it was money derived from a "sweetheart" contract involving the administration of the Miller estate.

Glenn Miller's plane went down over the English Channel in 1945 and was never found. The popular bandleader's widow was named executrix of the estate and subsequently negotiated a deal with lawyer David MacKay that gave him a third of the royalties on many of Miller's recordings.

Upon her death in 1966, MacKay became executor of the estate and entered into a similar agreement with the Millers' children, Steve and Jonnie.

But Judge Thomas Dalton of Hackensack ruled that, unlike the contract with Mrs. Miller, this one was important due to the alleged naivete and lack of business acumen on the part of the children.

MacKay was allowed to keep the estimated $535,000 he earned from the Miller estate during the years 1945-1966.

Jazz Back At L.A.'s Ford Theatre

LOS ANGELES—The free Pilgrimage Jazz Concert Series at the John Anson Ford Theatre here has returned this fall with dates by Roland Vasquez, Jeff Lorber, Jakob Magnusson, Toshiko Akiyoshi and Lew Tabackin, plus Med Flory with Supersax.

Sponsored by the Los Angeles County Board of Supervisors through the music and Performing Arts Commission in cooperation with the Dept. of Parks and Recreation, the music performance trust funds of the Recording Industries and Musicians Local 47, the Sunday afternoon concerts were cancelled in 1978 due to the impact of Proposition 13. Produced by Bill Gerber and Gary Weiss, the new series is made possible through the combination of county and private subsidy.

The first concert was Sunday (16) with Roland Vasquez and Jeff Lorber. With dates running through Oct. 28, when Med Flory with Supersax performs, Jakob Magnusson plays Oct. 7 while Toshiko Akiyoshi and Lew Tabackin play Oct. 14. Remaining dates are yet to be filled. Shows begin at 2 p.m.

Tickets are available through Tower Records outlets.

Coast Reps Firmed

NEW YORK—MUSEXPO has beefed up advance marketing of its scheduled meeting in Miami Beach, Nov. 4-8, with the appointment of Michele Elyzabeth & Associates as West Coast representative, and Frank Newman as East Coast rep.

Jazz

SUMMER EVENTS ATTRACT CROWDS

See Spain As Emerging Jazz Site

MADRID—A spate of successful jazz events has confirmed the music has a good future and sizable market potential in Spain, though observers believe much will depend on the continuing exposure of Spanish audiences to live jazz in performance.

Two separate festivals took place in the troubled Basque country at the end of July, within the space of a few days. B.B. King and Dave Brubeck headlined the 14th San Sebastian Jazz Festival, which this year moved to the 9,000-capacity Polideportivo after outgrowing its previous home, the Plaza de la Trinidad.

Also performing were Spanish bands Musica Urbana, a jazz-rock outfit; Jordi Sabates and the quartet of saxophonist Vladimiro Bass. With three-day season tickets cheaper, at $15, than in previous years, attendances were good.

Stars of the two-day Vittoria festival, the third to be held in the city, included Czech band Star of Dixie Prague, the Tony Lee Quintet from Britain, West Germany's Quartet Ana Brass and Kai Winding with the Tete Montoliu Trio, together with local band Locomotora Negra.

Meanwhile, Herbie Hancock and Chick Corea performed their acoustic duo set in Madrid's Las Ventas bullring and Barcelona's Sport Palace on successive nights, with Spanish jazz-rock band Iceberg supporting. Organization was handled by Gay and Co., with piano-makers Hazen hosting the concerts.

Some 10,000 watched Weather Report, Stanley Clarke and Jeff Beck share a bill at the Monumental bullring in Barcelona. Though not SRO, the crowd gave standing ovations to these world famous names.

Ronnie Scott Rates Salute

LONDON—This year's untypical spate of U.K. jazz events continues in October with the first Magnus Records Jazz Festival, to be held over five days in London's Wembley Conference Center.

Sole sponsor Magnus is the recording arm of specialist distributor Quadramail. Since it was set up last year the label has released two albums by British jazz artists, both using the binaural or dummy head stereo method.

The company intends to promote an annual series of festivals, each with its own theme. For 1979 the theme is a salute to Ronnie Scott on his club's 20th anniversary. Scott himself will host events and perform with his quartet.

Other artists booked include Oscar Peterson, Pharoah Sanders, Art Blakey, Semuta, the Morrissey/Mullen Band, Humphrey Lyttelton and the big bands of Louis Bellson and Gerry Mulligan.

Program comprises one matinee and five evening concerts running Oct. 16-20. The organizers have opted for cabaret style presentation with table seating and meals, so capacity at each show is limited to 2,000. Tickets are available from the Wembley Conference Center.

In keeping with its house-style of natural sounding album productions, Magnus aims to offer similar qualities in the p.a. used, and there are plans to record live at the festival using the binaural method, subject to artist clearances.

Jazz Beat

LOS ANGELES—The eighth annual Peninsula Music Fair in Rancho Palos Verdes, Calif., Oct. 7 will include the Akiyoshi-Tabakin band and the Junior Gantz dixieland band. The event is held on the campus of the Chadwick School. ... Eccentric saxophonist Sonny Rollins makes one of his rare national television guest appearances Monday (24) on the "Tonight Show" on NBC-TV which will be hosted by Bill Cosby. Rollins' next Fantasy LP, incidentally, is due for release later this month and is titled "Don't Ask." Guitarist Larry Coryell guests.

Ray Barretto launches the "Highlights In Jazz" series at NYU's Loeb Student Center Oct. 4. This is the series' seventh season and producer Jack Kleinsinger has lined up Arnett Cobb, Buddy Tate, Eddie Vinson, Ray Bryant, George Duvivier and Panama Francis to play with Barretto. ...

Yusef Lateef is currently on a European tour; CTI is supposed to release his next LP, "In A Temple Garden." ... Spanish bebop pianist Tete Montoliu is on a U.S. tour which began with the Monterey Jazz Festival over the weekend and will continue for four weeks. He has four LPs released in the U.S. on Timeless Muse and Inner City. ... Tenorman Joe Henderson has signed with Contemporary and played with Chick Corea, Richard Davis and Tony Williams on his debut LP date. ...

Joe Pass is at Fat Tuesday's in lower Manhattan. ... Willie Bobo, Jack Wilson, Ray Pizzi and Shelly Manne have all played the fourth season of free noontime concerts on the pool plaza area of the downtown L.A. Bonaventure Hotel. ... Bob Florence has been taking his band around L.A. for gigs, working Pasquale's in Malibu in mid-August. ... Carmelos Club in Sherman Oaks, Calif., is attempting to build a following and has been playing local musicians like Richie Cole, Ross Tompkins, Victor Feldman, Larry Gales, Don Menza, Tommy Tedesco, Jimmy Witherspoon, Monty Budwig, Pete Cristlieb, Jack Nimitz, Pete and Conte Candoli, Frank Strazzeri and Abe Most, among others.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Billboard SPECIAL SURVEY For Week Ending 9/22/79

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	16	**STREET LIFE** Crusaders, MCA MCA 3094	26	26	33	**CARMEL** Joe Sample, MCA AA 1126
2	2	25	**MORNING DANCE** Spyro Gyra, Infinity INF 9004 (MCA)	27	23	9	**CONCEPTION: THE GIFT OF LOVE** Bobby Hutcherson, Columbia JC 34814
3	3	6	**LUCKY SEVEN** Bob James, Columbia/Tappan Zee JC 36056	28	27	15	**IN MOTION** Heath Brothers, Columbia JC 35816
4	4	11	**MINGUS** Joni Mitchell, Asylum 5E 505	29	25	19	**TOGETHER** McCoy Tyner, Milestone M 9087 (Fantasy)
5	5	10	**I WANNA PLAY FOR YOU** Stanley Clarke, Nemperor KZ 2 35680 (CBS)	30	28	3	**TALE OF THE WHALE** Matrix, Warner Bros. BSK 3360
6	7	20	**HEART STRING** Earl Klugh, United Artists UALA 942 (Capitol)	31	24	5	**ARROWS** Steve Kahn, Columbia JC 36129
7	13	3	**FEEL IT** Noel Pointer, United Artists UALA 973	32	31	37	**ANGIE** Angela Bofill, GRP/Arista GRP 5000
8	6	12	**BROWN SUGAR** Tom Browne, Arista/GRP GRP 5003	33	29	28	**FEETS DON'T FAIL ME NOW** Herbie Hancock, Columbia JC 35764
9	8	22	**PARADISE** Grover Washington Jr., Elektra 5E 182	34	37	60	**PAT METHENY** Pat Metheny, ECM 1-1114 (Warner Bros.)
10	9	13	**LIVE AT THE HOLLYWOOD BOWL** Chuck Mangione, A&M SP 6701	35	32	10	**THE LOVE CONNECTION** Freddie Hubbard, Columbia JC 36015
11	11	9	**EUPHORIA** Gato Barbieri, A&M SP 4774	36	36	16	**FEEL THE NIGHT** Lee Ritenour, Elektra 6E 192
12	12	6	**THE GOOD LIFE** Bobbi Humphrey, Epic JE 35607	37	35	41	**TOUCHDOWN** Bob James, Tappan Zee/Columbia JC 35594
13	20	4	**WATER SIGN** The Jeff Lorber Fusion, Arista AB 4234	38	NEW ENTRY		**BOBO** Bobo, Columbia JC 36108
14	14	4	**DUET** Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)	39	38	11	**COUNTERPOINT** Ralph MacDonald, Marlin 2229 (T.K.)
15	33	2	**A SONG FOR THE CHILDREN** Lonnie Liston Smith, Columbia JC 36141	40	39	11	**DREAMER** Caldera, Capitol ST 11952
16	34	2	**ROOTS IN THE SKY** Oregon, Elektra 6E 224	41	41	9	**DELIGHT** Ronnie Foster, Columbia JC 36019
17	16	18	**FEVER** Roy Ayers, Polydor PD-1-6204	42	42	19	**LIVE** Jean-Luc Ponty, Atlantic SD 19229
18	18	5	**HOT** Maynard Ferguson, Columbia JC 36124	43	43	23	**LAND OF PASSION** Hubert Laws, Columbia JC 35708
19	10	8	**BETCHA** Stanley Turrentine, Elektra 7E 217	44	NEW ENTRY		**KEEPER OF THE FLAMES** Rickie Cole, Muse MR 5192
20	30	4	**HIGH GEAR** Neil Larsen, Horizon AP 738 (A&M)	45	45	23	**BRAZILIA** John Klemmer, MCA AA 1116
21	19	12	**PART OF YOU** Eric Gale, Columbia JC 35715	46	44	10	**DELPHI I** Chick Corea, Polydor PD-1-6208
22	17	27	**LIVIN' INSIDE YOUR LOVE** George Benson, Warner Bros. 2BSK 3277	47	47	27	**HOT DAWG** David Grisman, Horizon SP731 (A&M)
23	15	20	**NEW CHAUTAUQUA** Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	48	40	12	**EYES OF THE HEART** Keith Jarrett, ECM ECM-1150 (Warner Bros.)
24	21	8	**KNIGHTS OF FANTASY** Deodato, Warner Bros. BSK 3321	49	48	25	**THE JOY OF FLYING** Tony Williams, Columbia JC 35705
25	22	12	**PARADE** Ron Carter, Milestone M 9058 (Fantasy)	50	NEW ENTRY		**WITH SOUND REASON** Sonny Fortune, Atlantic SD 19239

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20,000 See 'Woodstock Reunion' Gig In N.Y.

By BOB RIEDINGER

NEW YORK—A crowd of 20,000 flocked to a former racetrack in Suffolk, Long Island, Sept. 8, as producers John Morris and Richard Nader finally staged their one-day exercise in late '60s nostalgia.

Labeled "The Reunion Concert" (celebrating the 10th anniversary of the Woodstock Festival), the Parr Meadows event ran with virtually no snafus, aside from occasional delays between acts. But the concept of bringing performers from the original Woodstock rather than presenting a lineup of today's superstars attracted a manageable and, for the most part, well-behaved crowd.

Early birds camping overnight on a major roadway to the site created some concern, but the fears held by many prospective townships regarding traffic congestion and inadequate facilities never materialized.

The 13-hour show began when Canned Heat took the stage at noontime. Led by Bob Hite, who is still maintaining his "Big Bear" figure, the group turned out a satisfying 45-minute set of blues-rock, even though the distinctive vocals of the late Alan Wilson were missed on Heat hits "On The Road Again" and "Goin' Up The Country."

For this new generation bred on high decibel amplification, Woodstock's folkier representatives left something to be desired. Country Joe MacDonald and John Sebastian both opened their sets with acoustic guitar, and the sound of the wind rumbling across the mikes only emphasized the unfilled spaces. Sebastian's solo 40-minute set was received politely, though hardly with enthusiasm, even after his switch to electric guitar.

Still, Country Joe's cocky wit and energy got him by during his own 12-song set, along with the addition midway of ex-Fish Barry Melton on electric guitar. Melton's tasteful tone colorings and effortlessly jolting style added the necessary magic to Fish classics "Not So Sweet Martha Lorraine" and "Colors For Susan."

MacDonald's 65-minute set closed on a mildly embarrassing note, however, as producer-MC Morris threw subtlety to the wind when the blanket-to-blanket crowd didn't call for an encore.

"It's awfully quiet out there," he said, at which the crowd mustered up adequate noise, and allowed Country Joe to return for a five-minute encore.

It wasn't until the fourth act that the crowd really started hopping, as a 50-minute Rick Danko-Paul Butterfield pairing brought together Danko's band-flavored rock with Butterfield's gritty blues. The two co-leaders were sparked by their on-the-money rhythm section and some solid material that highlighted Danko and Butterfield's exhilerating musicianship.

A welcome addition to the group was John Sebastian, whose country style blues harp on several songs was in interesting contrast to Butterfield's Chicago roar.

Johnny Winter followed with just a drummer and bass player, but proved to be the unquestionable crowd-pleaser of the entire affair. Winter's blistering guitar work on the classic blues "Rollin' And Tumblin'" and "Hello Little Friend" whipped the crowd into a frenzy. The nine-song, 70-minute set closed with "Jumpin' Jack Flash" and encored with the oldie, "Boney Moroney."

The crowd had thinned out noticeably by 8 p.m., when Steve Stills arrived. A chill autumn wind and full moon accompanied his 10-song offering, as sporadic bonfires dotted the grounds. With four-man support and also joined for several songs by John Sebastian, Stills tipped his hat to the 60s and rocked "For What It's Worth." The anthem of a generation, "Woodstock" was given a hard-edged, almost vicious treatment that Stills footnoted, singing "I'm still gonna keep myself high just like you do."

Mike Shrieve, Jorma Kaukonch and Leslie West were the closing acts, performing for the hearty holdouts, who were wrapped in blankets or warm coats.

Executive producer Nader said he was "personally satisfied" with the turnout. Nader, whose specialty is '50s revival concerts, came to the reunion project after John Morris had repeated difficulty in securing a location.

Because of the "on again off again" media exposure, it became difficult to demonstrate that the show was for real, said Nader following the concert. "The credibility factor was lacking." Nader approached Morris with the idea of doing a three-day event at Madison Square Garden. Those dates, he said, were snatched by the Grateful Dead and the concert finally found a home in Brookhaven, L.I.

Hold the Beamers

HONOLULU—Tom Moffatt, Hawaii's leading concert promoter, is keeping the Beamer Brothers in his leased nightclub, the Ocean Showroom in the Reef Hotel in Waikiki. The duo does well with local patrons. Moffatt, in his role as disk producer, has cut his first LP with a Somoan band called Avva.

BOOKED BY STEPHANIE LOPES

Vegas Silverbird Hotel Builds Own Talent Roster

By HANFORD SEARL

LAS VEGAS—The new policy of booking name stars into the $10 million remodeled Silverbird Hotel continues under the guidance of the Strip's second female entertainment director, Stephanie Lopes.

Initiated last January, the upgraded mainroom showcases such celebrities as Bobby Goldsboro, Ray Charles, Jerry Lee Lewis, Jackie Gayle, Tina Turner and Roger Miller.

"We're trying to appeal to every type of musical taste here, from MOR, jazz, rock'n'roll to disco," reports Lopes. "Like other hotels, we're building our own roster of talent."

Freddy Fender, George Lindsey, Brenda Lee and Trini Lopez also have been featured in the hotel's 725-capacity Continental Theatre. Totally refurbished six months ago, the venue presently houses the held-over, all-black African review "Ipi Tombi."

According to Lopes, formerly with the Del Webb Corp. for a year booking entertainment, two shows a night, usually at 9 p.m. and midnight, are set for the larger theatre.

A $12.50, two-drink minimum is charged for most shows depending on the act booked, adds Lopes. She also signs talent to play the 250-capacity Silver Star Lounge which has no cover or minimum.

Lopes has booked the Checkmates, Freddie Bell, Sonny King and Denise Clemente into the hotel lounge while also giving unknowns a chance, such as Aureus, Linda Bailey and Command Performance.

A smaller mini-lounge, which seats 75, also showcases various groups and artists at the Silverbird on a no-cover or minimum basis.

Like her female counterpart at the Aladdin Hotel, Nancy Engler, Lopes has gained valuable experience at other hotels, namely the Sahara and as assistant to Silver City's general manager.

She also directs entertainment operations from her office in the Silverbird for the new downtown Holiday International.

"Showgirls U.S.A.," a Steve Rossi-produced show, plays days in the 250-capacity showroom while "Burlesque '79" takes over at night.

"The 80-capacity Silver City lounge features duos, trios and some disco groups. We use it as a stepping stone to try out groups," says Lopes.

Top Name MOR Performers Booked Into Ariz. Registry

SCOTTSDALE, Ariz.—A variety of top name MOR performers have been booked into the Phoenician Room of the Registry Resort here for the 1979-'80 season.

The Phoenician Room, which has dual-leveled seating for 300, is the only Las Vegas-style showroom of its kind in the Phoenix area.

Lena Horne is to open the season with a nightly series of shows that begins Sept. 27. Other acts booked include Joel Gray (Oct. 23), Ella Fitzgerald (Nov. 13), the Mills Brothers (Nov. 27), Donna Fargo (Dec. 11), Frank Gorshin (Dec. 27), Four Girls Four (Jan. 8), Robert Goulet (Feb. 12), Vikki Carr (Feb. 19), and Marilyn McCoo/Billy Davis Jr. (March 11).

The remaining schedule of shows, which extends from September through May, will include Diahann Carroll, Vic Damone, Bernadette Peters, Sandy Duncan, Ray Charles, Jim Stafford, Anthony Newley, Roy Clark and perhaps others. Specific dates have not yet been set.

The performers generally appear nightly except Mondays for a two-week period. There are two shows nightly with dinner seating beginning at 6:30 p.m. The show begins at 8:30 p.m. The second show is at 10:30 p.m.

For the new season, Registry management intends to offer the show, cocktails and dinner in a special package rather than a la carte, as was done last season. Prices will range from $18 for the weekday cocktail show to $35 for the weekend dinner shows.

The Phoenician Room has attracted large numbers of local residents, as well as tourists, since January 1978. Many of the surrounding resort hotels have been referring guests to the Registry for the entertainment, which is the only regular talent series of its kind in the area.

Solar Benefits In New York Attract Names

NEW YORK—A series of benefit concerts beginning Wednesday (19) at Madison Square Garden is expected to net advocates of solar power more than $500,000 with more money expected from a possible commemorative LP.

A star-studded cast of rock talent, featuring Jackson Browne, Bruce Springsteen, the Doobie Bros., James Taylor, Chaka Khan and a dozen other acts, are headlining four nights (19-22) at the Garden, with tickets priced at $15.50 and $18.50, plus a limited number of special seats going for $100 each. The gross is pegged at $1.4 million, with expenses running close to $400,000.

In addition Browne, Bonnie Raitt, John Hall, Jesse Colin Young, Graham Nash and several others are appearing at an outdoor rally Sunday (23) at Battery Park City, a landfill area adjacent to the World Trade Center.

A fifth Garden concert is not being ruled out, according to spokesmen for Musicians United For Safe Energy Inc., the sponsoring organization created by the musicians themselves.

Although only two nights were initially booked at the Garden, the demand for tickets and the desire of other acts to participate caused the group to add a third and fourth show.

Demand for tickets from record company executives prompted the sponsors to set aside a block of "choice" reserved seats with the $100 price tag, which is tax deductable. A section has also been reserved for the press, who will be required to pay for their tickets, but at the $18.50 rate.

Madison Square Garden has a capacity 18,000-20,000, depending on the location and design of the stage.

The musicians are donating their time and talent and so are the road crews. Musicians United picks up the tab for travel, lodging and expenses. Showco and promoter Ron Delsener are also working for expenses. The Garden is charging the group a rate slightly lower than normal, but union costs for the Garden staff and the nightly rental is running close to $100,000 nightly, according to the sponsoring group.

Among the other acts set to appear at one or more of the shows are Tom Petty, Gil Scott-Heron, Peter Tosh, Graham Nash, Bonnie Raitt, Jon Hall, Ry Cooder, the E Street Band and appearances by unnamed "friends" of James Taylor and Peter Tosh.

DICK NUSSER

14th MD Telethon Scores $30 Million

LAS VEGAS—The 14th annual Jerry Lewis Telethon notched a record $30 million gross this year. More rock music was offered than in previous years.

Disco also was prominent in the 21½-hour show.

Credit for the event's success, to benefit research into muscular dystrophy, went to Lillian Mizrahi, Joe Rogosin, Joshua White, Astrid Wyman and, of course, to the indefatigable Lewis, who said this year's receipts were the highest ever recorded by the telethon.

Singer Lorna Luft and her husband, Jake Hooker, also helped in luring rock and disco groups to the program.

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ARIZONA PARTY *Checker Checks In For Phoenix Club's Anniversary*

By AL SENIA

PHOENIX—This city's only regular '50s live rock show lounge, the Golden Rock, celebrates its first anniversary Monday (24) with an 8 p.m. concert by Chubby Checker.

Purchased by two Phoenix residents, Howard and Barry Peters, last March 23 from Tower Enterprises of Orlando, Fla., the lounge has expanded to seat more than 500.

An estimated 40,000 early rock fans have come to hear groups like Clutch, Grease Lightning, Tom Slick, Teen Angels, the Del Pompadours, Terry Turner, Spun Gold, Frankie Cashmere & the Sweaters and Spider & Legacy. The Coasters appeared for a week in June.

The lounge is open Tuesday through Saturday with cover prices ranging from $1.50 to $4 on weekends.

Tickets for Checker are $7.50.

The anniversary celebration will include contests, prizes and a midnight champagne celebration. Prizes include cash and Chubby Checker records, as well as an original 1950 jukebox filled with 50 of the greatest rock songs.

The club features a '50s decor with chairs and tables arranged cabaret style around a well-lighted performing stage and runway.

DJ Bob Costello spins disks between live sets and fires the crowd with dance and trivia contests and prize give-aways. Costello is also the club manager.

Memorabilia from rock's early days is scattered throughout the room. Posters adorn the walls.

The sound system features 2 Technic 1800 manual turntables, JBL speakers with Emylar horns and Electravoice tweeters and two BGW 750 amps and BGW crossover with a Meteor Clubman 2 plus 2 control panel.

The owners are using extensive radio advertising on oldies stations and television ads to promote the club.

A four-page newsletter about club activities is also mailed several times a year to those who request it as a means of keeping patrons interested in the Golden Rock's progress and bookings.

Capacity crowds are frequent on weekends and on Tuesdays and Thursdays when there is no cover before 8:30 p.m. Lines around the facility are not unusual.

Patrons range in age from 19 to 50 and there is little complaint about the cover charges, claims assistant manager Bob Pallenich.

"The age is varied. It doesn't seem like there's any happy medium," Pallenich says. "Everybody comes. It shocks me that we have so many different people."

Corea And Burton Teaming For Tour

LOS ANGELES—Following up on their "Duet" LP on the ECM label, Chick Corea and Gary Burton will team up for a tour that will cover much of the U.S. and Europe.

The dates on the continent begin Oct. 23 in Paris and conclude Nov. 2 in Berlin, a trek which includes gigs in Holland, Germany, Switzerland and Yugoslavia, capped by a New York Carnegie Hall appearance Nov. 4 and a string of U.S. concerts with Corea at the grand piano and Burton playing vibes.

The duo will probably record for ECM while in Germany. "Duet" marks their first recorded appearance together since "Crystal Silence" was issued by ECM in 1972.

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HE'S A SERIOUS PAINTER

Sniff's Star Roberts Balances Music & Art

By ED HARRISON

LOS ANGELES—There are few performers who professionally excel in both music and art, yet Paul Roberts, writer/singer/guitarist and guiding light behind Britain's Sniff 'N' the Tears is one.

In fact, there was a time when Roberts had given up on music to devote full-time to painting. In addition to one of his paintings adorning the front cover of the band's "Fickle Heart" debut on Atlantic, Roberts' work has been on display at the Nicholas Tredwell Gallery in London for the last three years and before that on exhibition in Paris.

"The painting was suitable for the cover because it had a certain mood to it," states Roberts. And it didn't commit itself in any wrong direction. When the album was recorded we weren't sure of the lineup and therefore had no photography."

Roberts says there are different approaches to his painting and music but finds some correlation between them. Despite his commitment to music, he feels that his painting will outlast the music.

"With painting, it's how striking it can be visually," says Roberts. "With a song it's easier to relate personal ideas and color them with music. There is more freedom to express ideas with music."

Even though "Fickle Heart" was recently released, and the first single "Driver's Seat" is a top 20 record, the album was recorded nearly 1½ years ago. Roberts says Sniff 'N' the Tears was a band he formed years back, but broke up before ever reaching the studio.

About two years later, a demo tape made with drummer/producer Luigi Salvoni was received enthusiastically by Cheswick Records which then licensed it to Atlantic for North America and Canada.

The band's moniker, says Roberts, "was a facetious attempt at satire. Mock heroic names seemed ludicrous so in the end we went with something completely absurd. We made a bit of a joke out of the sentimentality that creeps into our songs."

The band's unique sound, encompassing various styles, has been likened to Dire Straits, although Roberts feels the only similarity is in "the motivation behind what we're doing."

Roberts' first influences were ethnic forms of music including blues, r&b and traditional folk.

A long-time admirer of Bob Dylan, Roberts says that any vocal similarity to him on the acoustic numbers are coincidental. "They are intimate personal songs which make them sound like him. They relate to that style but I'm not copying him."

Roberts adds that Sniff 'N' the Tears has no intention of becoming a faceless band. "We will have an identity for the band even if it's not an outrageous one. We won't hide ourselves away."

The band begins its first U.S. tour in October and are gearing up for a total commitment. Roberts already has the material for the second album which will be recorded after the tour. The six-man band will be traveling with an additional percussionist who will supply harmonies as well.

Will Hear Monopoly Suit

PHILADELPHIA — The long standing suit, originally filed in 1977 by local attorney Steven M. Kramer against Electric Factory Concerts and the Spectrum on behalf of four other rock concert promotion firms in this area, will come to trial Oct. 2 in U.S. District Court here before Judge Edward R. Becker.

In an antitrust action seeking multimillion-dollar damages, specially listed for jury trial, it is alleged that Electric Factory Concerts entered into an exclusive arrangement with the 19,500-seat Spectrum for promoting concerts at the facility that kept out other promoters.

The plaintiffs, who also alleged that Electric Factory Concerts monopolized the rock concert business to the extent that made it impossible for them to book the big names, include Midnight Sun Co. (Rick and Stu Green), of Philadelphia; Willow Weep Productions (Claire Risoldi), of Cherry Hill, N.J.; Main Street Productions (Celeste Murphy), of New Hope, Pa.; and Danny Kresky Enterprises (Danny Kresky), of Pittsburgh, Pa.

The action is also directed individually against Larry Magid and Alan Spivak, who head up Electric Factory; and against Edward N. Snider, who heads the Spectrum corporation.

The trial, sure to be sensational in that the focus of the plaintiffs will be the machinations of the rock music booking industry, is expected to take approximately two months. The plaintiffs intend to call approximately 100 witnesses to testify, and will introduce testimony from managers of Electric Light Orchestra, David Bowie, Steve Miller Band, Genesis, Ted Nugent, Aerosmith and others.

The trial had been listed twice before, but two other judges turned it down because of the length of the trial and other reasons. Judge Becker agreed to take it all in.

Front Line East

LOS ANGELES—Front Line Management has opened temporary East Coast offices under the direction of Michael Klenfner at 3 West 57th St., New York 10019, (212) 751-3601.

SEPTEMBER 22, 1979, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 9/9/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**GRATEFUL DEAD**—Monarch Entertainment, Madison Sq. Garden, N.Y.C., N.Y., Sept. 4-6 (3)	59,267	$9-$11	$625,011*
2	**JONI MITCHELL/PERSUASIONS**—Bill Graham Presents, Civic Aud., San Francisco, Calif., Sept. 7 & 8 (2)	13,056	$8-$10	$123,516*
3	**KISS/JUDAS PRIEST**—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 7	13,524	$7.50-$10	$123,334
4	**CHARLIE DANIELS BAND**—Intimate Productions, Pinecrest Hall, Shelton, Ct. Sept. 3	10,303	$9-$10	$98,736
5	**SHA NA NA/GLENN SUPER**—Allentown Fair Board, Fair, Allentown, Pa., Sept. 3 (2)	14,140	$5-$9	$81,186
6	**KISS/JUDAS PRIEST**—Cross Country Concerts, Col., New Haven, Ct., Sept. 3	8,008	$9-$10	$79,640
7	**SANTANA**—Feyline Presents, Red Rocks, Denver, Co., Sept. 3	8,500	$8.50-$9.50	$79,337*
8	**FOREIGNER/BRAM TCHAIKOVSKY**—Contemporary Productions/Chris Fritz Co., Col., Wichita, Kansas, Sept. 8	9,319	$8-$9	$76,843
9	**KISS/JUDAS PRIEST**—Cross Country Concerts, Civic Center, Springfield, Mass., Sept. 5	7,650	$9.50	$73,079
10	**FOREIGNER/BRAM TCHAIKOVSKY**—Contemporary Productions/Chris Fritz & Co., Civic Aud., Omaha, Neb., Sept. 7	9,516	$7.50-$8.50	$72,006
11	**FOREIGNER/BRAM TCHAIKOVSKY**—Contemporary Productions/Chris Fritz & Co., Assembly Center, Tulsa, Okla., Sept. 9	7,977	$8.50-$9.50	$70,002
12	**CHARLIE DANIELS BAND/PAT TRAVERS**—Entam/Sunshine Promotions, Hulman Center, St. Univ., Terre Haute, Ind., Sept. 6	9,600	$6-$8	$65,000
13	**KINKS/MOON MARTIN**—Feyline Presents, Red Rocks, Denver, Co., Sept. 9	6,916	$8-$9	$61,992
14	**SANTANA/GAMMA**—Feyline Presents/JAM Productions, Conventions Center Arena, San Antonio, Tx., Sept. 7	7,284	$7.50	$54,630
15	**LA FERIA MUSICAL KOOL CONCERT**—Bill Graham Presents, Cow Palace, San Francisco, Calif., Sept. 7	4,625	$11-$13	$53,447
16	**AC/DC/PRISM/ROY LONEY**—Bill Graham Presents, Aud. Arena, Oakland, Calif., Sept. 5	6,500	$7.50-$8.50	$49,150*
17	**CHARLIE DANIELS BAND/HENRY PAUL BAND**—Entam Civic Center, Wheeling, W. Va., Sept. 5	6,264	$7-$8	$46,717
18	**BENEFIT—ALLMAN BROTHERS BAND/HENRY PAUL BAND**—Albert Promotions/Florida Concert Co., Bayfront Center, St. Petersburg, Fla., Sept. 9	5,195	$8.50	$44,158
19	**CHARLIE DANIELS BAND/POINT BLANK**—Sound Seventy Productions/Contemporary Productions, Noble Center, Norman, Okla., Sept. 8	5,756	$7.75	$43,470
20	**SANTANA/GAMMA**—Feyline Presents/JAM Productions, Col., Corpus Christi, Tx., Sept. 8	4,380	$8.50-$9.50	$37,142
	Auditoriums (Under 6,000)			
1	**SHA NA NA/JAY LENO**—Music Fair, Music Fair, Westbury, N.Y., Sept. 7-9 (5)	13,500	$10.50	$141,750*
2	**SHA NA NA/GLENN SUPER**—Ben Segal, Music Thea., Wallingford, Ct. Sept. 4-6 (5)	15,000	$8.50-$10.50	$139,500*
3	**JONI MITCHELL/PERSUASIONS**—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Sept. 9	4,700	$10.50-$12.50	$54,678*
4	**RUSH/PAT TRAVERS**—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Sept. 5	5,500	$7.25-$8.25	$38,000*
5	**RUSH/PAT TRAVERS**—Brass Ring Productions, Central Mich. Univ., Mt. Pleasant, Mich., Sept. 9	4,170	$7.50-$8.50	$34,281
6	**ALLMAN BROTHERS BAND/DIRT BAND**—Mid-South Concerts, Aud. N. Hall, Memphis, Tenn., Sept. 4	4,333	$8	$33,264*
7	**KINKS/HERMAN BROOD**—Avalon Attractions/Marc Berman Concerts, St. Univ. Amp., San Diego, Calif., Sept. 3	4,000	$7.75-$8.75	$32,939*
8	**ALLMAN BROTHERS BAND/DIRT BAND**—Albert Promotions/Florida Concert Co., Civic Center, Dothan, Ala., Sept. 5	3,505	$7.50-$8.50	$28,309
9	**CHARLIE DANIELS BAND**—Contemporary Productions/Chris Fritz & Co., Mem'l. Aud., Kansas City, Kan., Sept. 7	3,314	$8.50-$9	$27,315*
10	**MAX WEBSTER/F.M.**—Perryscope Concert Productions, Col. Bowl, Alberta, Canada, Sept. 9	3,581	$7	$25,764
11	**DIRE STRAITS**—Don Law Co., Orpheum Thea., Boston, Mass., Sept. 8	2,829	$7.50-$8.50	$23,661*
12	**STANLEY CLARKE/LEE RITENOIR**—Bill Graham Presents, Comm. Thea., Berkeley, Calif., Sept. 9	2,777	$6.50-$8.50	$22,820
13	**NANA MOUSKOURI**—Bill Graham Presents, Paramount Thea. Oakland, Calif., Sept. 7	1,992	$9.50-$10.50	20,625
14	**MAX WEBSTER/F.M.**—Perryscope Concert Productions, P.N.E. Gardens, Vancouver, B.C., Sept. 7	2,213	$7.50-$8.50	$17,412
15	**AC/DC/PRISM**—Avalon Attractions, Warner's Thea., Fresno, Calif., Sept. 8	2,100	$8	$16,800*
16	**AC/DC/PRISM**—Bill Graham Presents, Civic Aud., Santa Cruz, Calif., Sept. 7	1,964	$8.50-$9.50	$16,694*
17	**HOTEL/LITTLE RIVER BAND**—Stamford Univ., Stamford Univ., Birmingham, Ala., Sept. 5	3,000	$5	$15,000*

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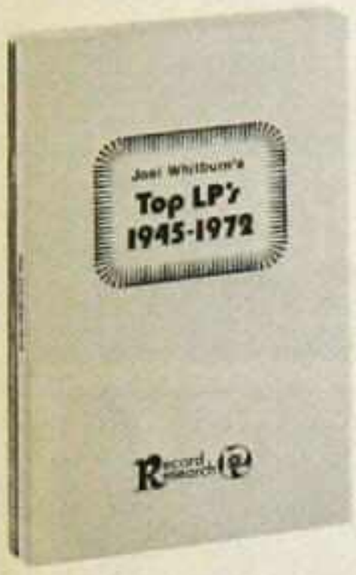

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Talent In Action

GRATEFUL DEAD

Madison Square Garden, New York

Perhaps more interesting than a Grateful Dead performance is the uniqueness of its following, whose devotion rises far beyond the peaks of mere passion. Dead fans arrived extra early Sept. 4, overflowing into the aisles while eagerly anticipating the first of three soldout performances.

With adulation built in for this lingering residue of the San Francisco acid rock scene, the crowd leaped on every song-closing chord with an uproar of applause. In between selections, fans raised enough ruckus and match lightings to surpass encore appeals for just about any other band.

Musically speaking, a Dead concert now involves a trade-off. As with this evening's two-hour, 15-minute total playing time, the listener has to sit through some outright tedious treks to capture the pearls this band has built its reputation on.

If jams were hardly inspired, at least classic Dead material "Tennessee Jed" and "China Cat Sunflower" were especially pleasing. The latter segued into "Know You Rider" with the tension-and-release finesse that characterizes its expansive rolling-flow rock style.

The Dead closed shop with a 15-minute encore devoted to "Shakedown Street," the title tune from its last Arista record. Given a snappy treatment, it's about as traditonally funky as the Dead will get. The song ended abruptly however, and one couldn't shake the feeling that Garcia's crew has seen better days and done better things.

BOB RIEDINGER JR.

LIZA MINNELLI

Carnegie Hall, New York

From her a cappella start on George and Ira Gershwin's "How Long Has This Been Going On," walking onto a lightening stage, to her final encore, "Harvest Moon," it was Minelli's audience all the way at the opening of an 11-night SRO stand Sept. 4.

The talented singer has turned into a truly consummate artist, and the slick production offers an array of attributes encompassing singing, dancing, clowning and that indefinable aura that has made her one of a kind.

Comparisons with mother Judy Garland are unfair and unneeded, as Minnelli has cut her own niche in a much harsher entertainment scene, and can stand on her own feet.

The simple but effective staging, with the band on a series of pedestals joined by tubing, was a big plus, as the instruments joined in one by one for the opening number. Duets between Minnelli and Ross Konikoff's trumpet on "Everybody Gets The Blues" and with Roger Minami in a song and dance sequenece on "Arthur In The Afternoon" from her Broadway hit "The Act" were just two high spots.

What brought the house down was her rousing solo finish of "New York, New York" that wound up a Manhattan medley to close the first half, and "Come To The Cabaret" that won her a Tony in the starring role that climaxed the evening of some 25 numbers.

Her choreographed pieces with Minami and Obba Babatunde were worked nicely into the overall scheme, particularly a lively "Let's Do It!" that opened the second half, and the big "City Lights" hit from "The Act."

A wireless mike provided full stage freedom for Minnelli, who learned early the knack of reaching all corners of the audience by ranging the length and breadth of the stage to take advantage of intimacy with the orchestra members as well.

Standing ovations opened and closed the show, and there were several during the performance. They were as much a testament to personal perseverance as to talent—both of which have come fully into their own.

STEPHEN TRAIMAN

KANSAS
FRANK MARINO & MAHOGANY RUSH

Madison Square Garden, New York

Featuring every cut off its new "Monolith" album, Kansas, a six-member band, built its performance around new material, interweaving older songs from six previous albums into its Aug. 28 set.

While this was a fine way to promote the latest release, it made for an uneven performance. Such Kansas hits as "Dust In The Wind," "Point Of No Return" and "Carry On" got excellent response and were well played. The same can be said of the band's last single, "People Of The Southwind."

But most of Kansas' material lacks the lyrical and musical hooks that distinguish its more commercial compositions. Instead, the bulk of the music tends toward "art rock," featuring two keyboards and long rambling instrumental passages. This kind of material once formed the greatest portion of a Kansas performance. At this 16-song, 90-minute concert, there was an almost 50/50 split between the pop tunes and this other material.

Lead singers Steve Walsh and Robbie Steinhardt guided Kansas through its paces, providing the between-song patter. But musically, the most interesting band member was keyboardist-songwriter-guitarist Kerry Livgren. His guitar work added a sharp cutting edge to Kansas' more obtuse arrangements.

Kansas' stage setup was interesting. There was a curtain surrounding the stage at the set's start, which pulled back to reveal a two-layered stage. The drum set revolved and had white lights planted in the floor. Lazer lights, explosions and other gimmicks were all used well.

Opening act Frank Marino & Mahogany Rush is a durable but dull four-member band. Marino has some of the fastest hands in the world of rock guitar, but his creativity was minimal. In that area, he makes Ted Nugent sound like George Benson. His version of the Bob Dylan song "All Along The Watchtower" owes everything to Jimi Hendrix' famous cover of that same tune. The 40-minute, eight-song stay had little to recommend it.

NELSON GEORGE

WALTER EGAN
BLACKJACK

Bottom Line, New York

Egan's performance here Aug. 29 showed a remarkable dichotomy between his biggest hit and his true musical direction.

Last year's "Magnet And Steel" was a big pop hit with a solid hook and engaging lyrics. In contrast, every other tune in Egan's 11-song, 55-minute set was in a rock mold with prominent lead guitar parts. Egan himself was quite adapt on guitar, playing in a crisp and forceful manner.

His musicianship came across particularly well in comparison with the efforts of his five-member band. For most of the set it was merely adequate and at other times incredibly sloppy.

Strangely enough the band was much better on material written by others. Its version of the new Stevie Nicks' song "Sister Of The Moon" was sultry and smooth. The closing song, "Hot Summer Nights," originally recorded by the Malibus, was truly brilliant. Egan's blazing guitar was as powerful an example of rock 'n' roll as one might desire. Still, it was clear that Egan and company could use a lot more rehearsal time.

Polydor group Blackjack opened with a cliched but well played eight-song, 40-minute appearance. This five-member rock aggregation needs a fresher approach if it is to make a dent commercially. Making more effective use of its talented organist would be a move in the right direction. Blackjack's closing song was interesting, using bass and guitar riffs from Sly Stone's "Sex Machine" in an effective manner.

NELSON GEORGE

JOHN COUGAR

Starwood, Los Angeles

Playing before a packed house Aug. 20, Cougar proved he is an up and coming talent that is worth watching. The Riva recording artist, backed by an exceptionally tight five-piece band, generated enough energy in his 75-minute, 12-song set to solve the world's current problems.

Opening with the Springsteen-flavored "A Little Night Dancin'," which features a three-part acoustic guitar break that is nothing short of rousing, Cougar strutted and danced across the stage and never let up all evening.

Although Cougar's ragged vocals have their own distinction, at times he sounded a bit too much like Springsteen, as did some of the arrangements. Also, the loudness of the band obscured his streetwise lyrics which are part of his appeal. However, the band is worth noting as guitarists Larry Krane, Mike Wanchic and bassist Robert Frank can more than hold their own.

CARY DARLING

Talent Talk

The **Patti Smith Group** was booted off the stage in the closing moments of a concert in Bologna, Italy, when an American flag was unfurled behind the band. Smith tried singing "The Internationale" to calm the crowd, but it began throwing things instead. . . . **Queen** has purchased the studio in Montreux where it recorded the recent "Jazz" LP. . . . Simmering feud between owners of New York's Bottom Line and Gotham promoter **Ron Delsener** is perking again amidst persistent reports that Delsener is opening a club of his own. Bottom Line is the town's only major rock showcase, and its owners were reportedly so stung by the Delsener move they began negotiating to buy the Palladium, where Delsener is resident promoter. Negotiations there are continuing, but Delsener bought the old Hudson Theatre in the meantime, hoping to turn it into a cabaret-type club. Remodeling costs were too much, so now he's holding the Hudson as a "real estate investment" and looking elsewhere for a venue.

The **Cars** balked when officials for the universal Amphitheatre demanded that the group's hand-picked opening act for three recent soldout shows, the New York new wave band **Suicide,** be dropped for alleged "obscenity." We told them that if Suicide couldn't go on, neither would we," says **Fred Lewis,** the Cars' manager. The two-man act deals with nuclear disaster, fathers killing their families and sexual perversity in its material. "They're the band you love to hate," notes **Rick Ocasek,** the Cars' lead singer and songwriter, who has produced a single for Suicide.

Martin Mull has been set to star in "My Bodyguard," a film for Melvin Simon Productions. Mull recently completed his starring role in Paramount's "The Serial." . . . **The Helen King Festival of New Music** is set for Sept. 29 at the Wilshire Ebell Theatre at 8 p.m. Twelve new writers will be featured, selected from nearly 1,000 amateur and professional applicants who submitted tapes to the Songwriters Resources & Services. This is the sixth festival produced by the organization, a non-profit group dedicated to the protection and education of songwriters and the expansion of social awareness through music.

Mars rehearsal studio in Hollywood has been turned into a new wave dance club on weekends. . . . **The Cutthroats** staged a benefit performance for Vietnamese boat people at Pipe Dream on Long Island. . . . The **Tom Robinson** Band has disbanded.

Alice Cooper's Indian art store in Scottsdale, Ariz., a present to his parents, was firebombed, causing $200,000 damage, including some original Indian art.

Signings

Willie Mitchell to a recording and production contract with Bearsville Records. Mitchell, who has just produced his first LP for the label on Elizabeth Barraclough, will retain his Memphis base of operation at Royal Recording Studios. . . . **Ken Scott** to Charta Records, with his first release, "Cuttin' Close To The Heart." . . . **Dan Tyler** to a songwriting agreement with ATV Music Group in Nashville. Tyler, an attorney with Cheatham and Palermo, was formerly a staff writer with DebDave/Briarpatch Music. . . . Keyboardist/songwriter **Michael Rowe** to a personal management deal with Kessler-Grass Management. . . . The ATV Music Group's 9th Creation to Hilltak Records, with a single "Let's Dance" produced by **J.D. Burrise.** . . . Republic Records **Randy Barlow** to Thunderbird Artists, a division of the Jim Halsey Co., for booking. . . . Singer **Saundra Steele** to EMI/America. . . . Warner Bros. artists the **Bellamy Brothers** to Top Billing, Inc., in Nashville for booking.

Singer/composer **Linda Williams** to Arista with a single and album due shortly. She was conductor/arranger for Natalie Cole a while back. . . . Singer/songwriter **Dick St. Nicklaus** to Epic. . . . The **Now,** new wave band, to Midsong, with **Bobby Orlando** producing. . . . The **Cramps,** New York power pop group with a female singer fronting, to Illegal Records, part of the IRS complex of labels signed to A&M. . . . **Tiny Tim** tiptoes over to Roy Radin for management. . . . Ovation Records' **Mark Gaddis,** folk rocker from Minneapolis, to Variety Artists International for booking.

Students Resume Booking Concerts At Mich. State

By ED HARRISON

LOS ANGELES—Michigan State Univ. in East Lansing is returning to student-promoted shows after a year of leaving concert production to professional promoters.

According to Carl Bressler, pop entertainment productions director of booking, the reason for using promoters last year was to make up a deficit of $25,000 recorded the previous year.

Bressler states that many of this term's shows will be non-promoter ones so that trained students can learn to become professionals to the point of making money. Because Michigan State operates without a budget, the school must be careful in its bookings. One poorly attended show could put the concert program in financial jeopardy for the entire year.

This year the new positions of office manager, advertising director and assistant director of promotion were inaugurated to relieve some of the areas of responsibility. Bressler shares promotion responsibilities with Bob Martin, director of production.

"Now I'm on the phones only two hours a day booking shows since I don't have to bid for spotlights and staging for another two hours," says Bressler.

Bressler is eying Michigan's first stadium show next spring with one possibly during the summer. Its stadium has a seating capacity of 80,000.

Michigan's three prime venues are the 3,600-seat MSU Auditorium, the 5,700-6,700 seat Munn Ice Arena and the 7,800-10,000 seat Jenison Field House.

Hindering bookings the most is sports, claims Bressler, as Michigan State's NCAA champion basketball team begins practice Oct. 15 and takes precedence when it comes to facilities. Due to basketball practice, Michigan State will probably miss an opportunity to bring in the Eagles.

The only confirmed date this term is Styx Oct. 5 which will be promoted with Brass Ring Productions. Bressler is awaiting routing schedules as well as making sure the shows booked are money makers.

Last year Michigan State presented Bad Company, Waylon Jennings, Little River Band/Ambrosia, Heart/Exile, Genesis, Bruce Springsteen, John Denver and a self-produced Hall & Oates show. All other concerts were promoted by Concerts West, Belkin Productions and Brass Ring.

Average ticket price ranges from $9.50-$8.50. Bressler says that in order to get acts, ticket prices have to be on the high side. Tickets for the John Denver show were as high as $10.75.

Michigan State, says Bressler, has no problem as far as competition with other nearby markets. Those closest are Ann Arbor and Detroit, both a few hours away. The 5,500-seat Lansing Civic Auditorium, however, does compete for acts.

Firm Clint Holmes

ATLANTIC CITY—Singer Clint Holmes has a three-year, six-week per year deal with Resorts International Hotel Casino here. This agreement, one of the hotel's first multi-year contracts, will have Holmes both headlining and guest starring at the Superstar Theatre.

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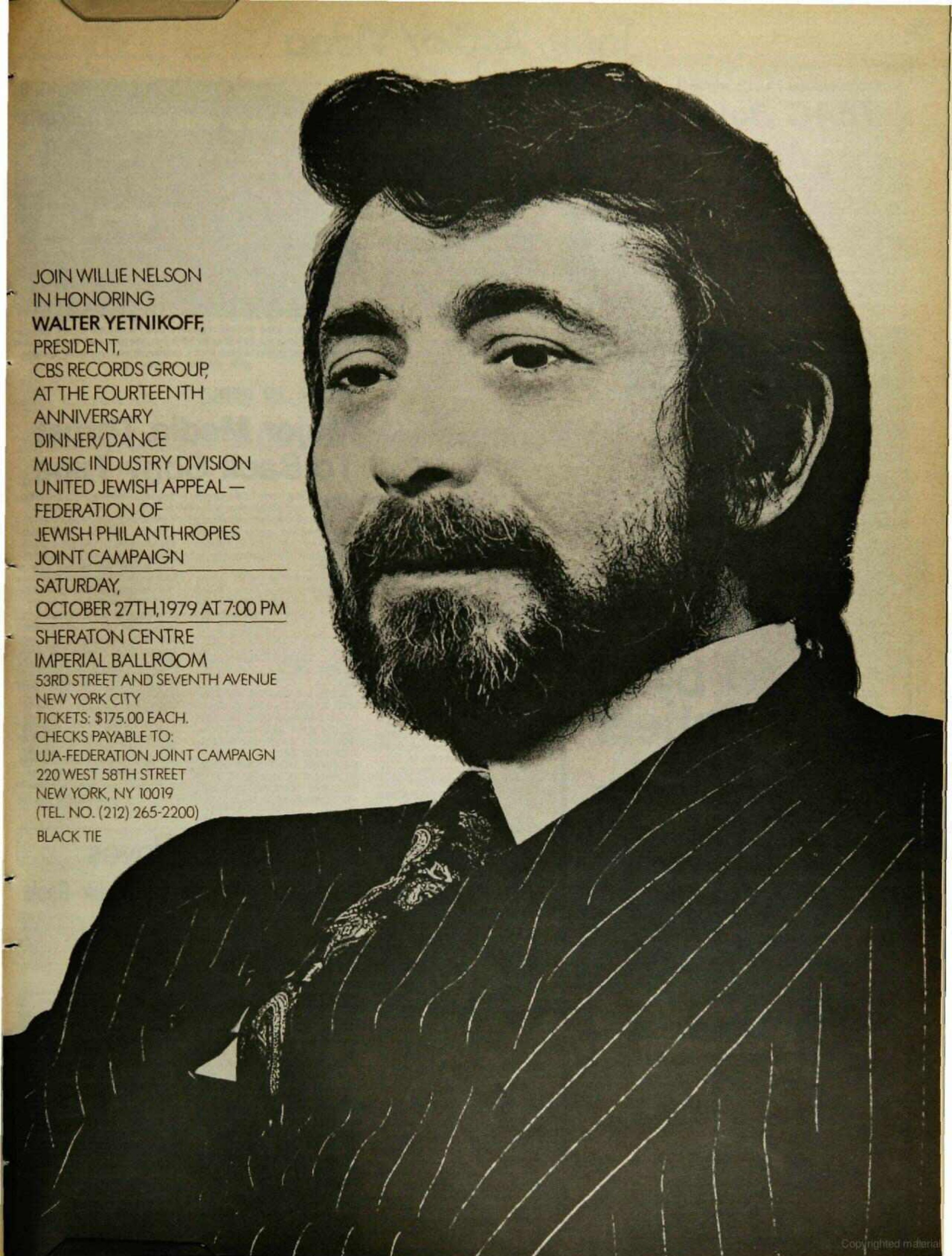

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TEAC Bows Mini Portastudio

By JIM McCULLAUGH

LOS ANGELES—TEAC Tascam is calling it the "first 15-inch by 18-inch studio" and it begins shipping Oct. 1 to a selected number of pro audio dealers around the country with a $1,100 suggested list.

Officially dubbed the M-144 Portastudio, the new device, shown for the first time here at a special demonstration at the Airport Marina Hotel (Billboard, Sept. 15, 1979), on Monday (10), is, in essence, a complete portable studio that combines a four-in, two-out mixer with a multi-track cassette recorder that weighs less than 20 pounds. The device, resembling a large cassette deck, is entirely self-contained.

The unit allows the user to record basic tracks, overdub in sync and remix to stereo all on standard cassette tape.

Up to 10 musical instruments, or vocals, can be recorded using TEAC's simul-sync "ping pong" recording with only one-time dubbing for each instrument. For example, a user may record material on one, two or three of the tracks and mix and send it or "ping pong" it to the fourth track.

The Portastudio records only two tracks in sync at one time but will play back all four tracks simultaneously.

In addition, the Portastudio has a new tape head configuration that is not compatible with other audio products on the market. While the unit can use standard Philips cassettes, material recorded on the unit cannot be played on regular cassette decks. Conversely, material recorded on regular cassette decks cannot be played on the Portastudio. Tape speed is 3¾ i.p.s.

"The Portastudio is really a musical instrument," explains Bill Mohrhoff, national sales manager for the Montebello, Calif.-headquartered TEAC Tascam Series, under whose banner the M-144 will be marketed in the U.S. Several years ago TEAC Tascam became a prime mover in the so-called semi-pro and creative audio field when it began to make and market aggressively its Tascam line of reasonably-priced mixers and multi-track tape machines. The Portastudio is not intended to replace other audio products in the Tascam or TEAC multi-track lines.

"You can pack it under your arm," continues Mohrhoff, "plug it in anywhere and record merely by plugging in a microphone and a headphone. The Portastudio is not forcing the musician to pay for specifications and other features he doesn't want to need. But it does fulfill the needs of the songwriter/composer. What the Portastudio is not, however, is an audio/high fidelity product."

Mohrhoff adds the applications for the Portastudio are widespread. In addition to the obvious creative advantages for musician, he indicates there would be high school and colleges that may want to purchase multiple units for their music departments.

"It's going to whet the appetites," he points out, "of aspiring recording enthusiasts. This will be their entry level exposure. Also, with home entertainment becoming a much bigger factor, this unit will be purchased and used by anyone who's ever played an instrument for home production and use. About 20% of the U.S. population of some 250 million is involved in music in some form or another."

Because of the need initially, emphasizes Mohrhoff, to educate Tascam reps, 16 nationwide, and dealers, approximately 200 nationwide, manufacture and distribution of the M-144 will be limited. He sees perhaps three to six dealers per the 18 Tascam territories in the beginning with marketing and distribution to flesh out in 1980.

The suggested retail price of $1,100, TEAC also points out, is approximately one-third the cost of getting started with a basic four-track, semi-pro recording system.

Among technical specifications of the Portastuidio are: the mixer has four line or microphone inputs, a pan pot, individual bass and treble controls on each track, track-to-track dubbing without cabling, mixdown from four to two channels for dubbing to an external recorder or audio system, tape cue monitoring, stereo auxiliary return input for external echo unit hook up and four VU meters.

The Portastudio's cassette section has a two-motor, soft-touch logic control transport, pitch control for precise tuning or special effects, full-time Dolby noise reduction, and the faster than normal cassette tape speed of 3¾ i.p.s. for wider dynamic range. The cassette has a reported less than .04% wow and flutter; 20 to 18,000 Hz frequency response; 63 dB signal to noise ratio with Dolby; and pitch control of plus or minus 15%.

A $150 pro carrying case is available also for the M-144.

Creative Audio: View of TEAC Tascam's new Portastudio M-144. Self-contained and measuring 15-inches by 18-inches, the new multi-channel format allows the user to record basic tracks, overdub in sync and remix to stereo—all on standard cassette tape.

METAL TO DEBUT

Major Media Thrust To Back Sony Tape

NEW YORK—One of the largest advertising and promotional budgets ever committed in the blank tape industry will highlight the expanded line of Sony audio tapes, including a new Metallic formulation bowing next month.

A multimillion-dollar major media campaign involving national and local ads in television, radio and print, as well as two big fall promos for the six lines have been announced by Michael Schulhof, president of Sony Industries, and Eiji Tanaka, recently named general manager of the magnetic tape division.

While not linked to the audio news, Tanaka confirms that Sony's critical three-hour L-750 Beta tapes are now in full supply to dealers, usable on the new 4½ and five-hour machines on slow speed. And the Alloy Powder MC-90 Micro-cassette, recording three hours in the 15/16 i.p.s. speed for the two-speed units, will be imported from Japan as soon as a reasonable supply is assured for the U.S.

With the theme "Sony Tape, Full Color Sound," the audio campaign encompasses a full-color ad designed by graphics specialist Milton Glaser with the opening bars of Beethoven's "Fifth Symphony" in a full sampling of consumer and key trade publications.

Waring & La Rosa, Sony's ad agency, had a 30-second tv commercial airing last week in major markets for its initial views, with a symphony creating a rainbow of sound, and three different radio spots in 30 and 60-second lengths built around blues and disco beats with a test pattern of colorful music.

A year-round series of promos and special events will tie-in with the theme, with premiums such as T-shirts, frisbees, and umbrellas for local dealer/distributor campaigns.

First two promos through Nov. 30

(Continued on page 54)

CANCEL U.K. HI FI EXPO

LONDON—The High Fidelity '79 autumn show scheduled here in late October has been cancelled through lack of support. However, organizers Emberworth will go ahead with plans for a spring 1980 event April 23-27 at the same venue, London's Cunard International Hotel, where extensive new exhibit facilities were recently completed.

"We're obviously sorry the industry feels unable to support the autumn show," comments Don Quillen of Emberworth. "But it's a clear indication there is no longer a need for a consumer-oriented audio event here coinciding with the beginning of the major buying period. When our previously agreed cutoff point arrived, there were simply not enough committed exhibitors to make the show worthwhile."

Quillen points out that the 1979 spring exhibition had been by far the most successful todate, and expressed optimism that with the new facilities and increased space at the Cunard, next year's would be even more effective.

Sound Waves

New Studio Group Has Major Goals

• Continued from page 38

Miami, East Coast; Bob Liftin, Regent Sound, New York, Northeast; Mark Evans, Master Fonics, Nashville, Midwest; Kent Duncan, Kendun Recorders, Los Angeles, treasurer, and Dave Teig, Atlantic Recording Studios, New York, secretary.

A half dozen other owners joined in the formative meeting and since that time, the first board session was held Aug. 10-11 during a 3M sponsored conclave in St. Paul (Billboard, Sept. 15, 1979).

Membership since June has nearly doubled to 25 major studios nationwide, and applications for the organization were recently mailed to other studio owners in the U.S.

A stiff $2,000 annual membership dues might be expected to stifle the membership drive, but board member Teig terms that figure "a trifling sum compared with the dollar savings an owner might realize by our counseling and guidance."

"When an owner can receive advice and information based on the experience of a comember and that advice allows him to securely decide, for example, in favor of a $200,000 investment instead of $250,000 to 300,000, he's well ahead," Teig observes.

The stated purposes of the society are quite extensive but some of the more significant are: to establish a forum for professional audio studios as a positive and creative force; to establish a code of professional engineering practices; to act as a voice to address manufacturers and others concerning the industry's equipment needs; to analyze, evaluate and comment on professional audio equipment; and to educate the organization members in matters affecting professional audio. The last point was cited to be a prime objective of the group.

The general areas being studied for educational efforts are: business management, methods of employe training, creative audio engineering, computers in audio recording, digital recording and studio acoustic design.

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Video Takes

Windsong artist **Helen Schneider** (distributed by RCA) is co-starred with **Steve Landesberg** in her first television special, airing Sept. 18-Oct. 4 on the 450-station Showtime pay tv network. She also appeared in Vienna on the "Gala Performance For UNICEF" along with **Manhattan Transfer, Vicki Carr, Billy Paul** and **Rod McKuen** with performances videotaped for viewing via Home Box Office (U.S.), Eurovision (Continental Europe) and the BBC (U.K.). . . . **KTK Video Consultants,** headed by Lee Kaminski and Doug Tishman in New York, recently completed the first independently produced complete segment acquired by ABC-TV's "20/20," a feature on Casablanca's **"Kiss,"** produced by Barbara and Dan Lewis.

* * *

Public Television Library is offering a special sale for direct, non-commercial use on two 60-minute music specials in October at $79.95 on Beta or VHS, a 60% saving over the usual $200 price. **"Greaseband"** is a concert of 50s and 60s classics by a top East Coast revival group, and **"A Beethoven Festival: Symphony No. 5"** features the Detroit Symphony *with Antal Dorati. Toll free* info from 800-424-7963. . . . **Instant Replay** video taped an outdoor jazz jam session with Frankie Man, Duffy Jackson and Dolph Castellano that video publisher Chuck Azar took to the recent Berlin Radio-TV Fair for a stereo video demo. The company recently moved to expanded headquarters at 2980 MacFarlane Rd., Suite 210, Coconut Grove, Fla. 33133, phone (305) 666-6787.

* * *

Sony Video Products introduced new U-Matic and Betamax pro units in New York last week, with president K. Tsunoda doing the honors.

In U-Matic, the VO-4800 at $3250 suggested list is called the lightest ¾-inch Recorder at under 20 pounds with precise editing, and the VO-2611 recorder at $2350 offers random access capability. In Betamax one-hour format, the advanced SLO-323 recorder at $1595 and the SLP-303 player (to be announced) both offer the Beta Scan rapid fast-forward or rewind modes and two-channel audio for stereo or bilingual programs. The new DXC-1640 color camera (at 10%-15% above the $4250 DXC-1610) has a new MF ⅔-inch Trinicon tube with a new 6:1 zoom lens and LED-based warning system. It is a more sophisticated version of the 6-pound unit shown at the Berlin Radio-TV Fair that will sell for about $2,000 in the U.S. for the high-end consumer mart.

* * *

The **ITA Home Video Programming Seminar** Oct. 24-25 in New York is a complete sellout, executive director Larry Finley reports, with no other registrations accepted. Finley gave a slide presentation at the recent Venice Film Festival on "The New Videotape Dimension" focusing on technical developments that are having effect on how future entertainment programs will be made.

* * *

U.S. market sales to dealers of home VTR units in August zoomed 61% over 1978 to 22,748 units, the EIA/CEG marketing services department reports. For the first 34 weeks of 1979, sales of 240,877 units are up nearly 30% from the first eight months last year. . . . **Dupont** is going nationwide with its **Primetime** blank Beta videocassettes this month, L-125, 30/60 min., $11.95; L-250, 60/120, $12.95; L-500, 120/290, $16.95; L-750, 90/180/270, $21.95. In bulk, dupers have an L-370 and L-625 (150 min.). . . . **Fuji** has begun shipping its new line of improved long-playing Beridox VHS and Beta videocassettes, designed for the slower speeds of the LP and EP machines. Included are an L-125, L-250, L-370 and L-500 Beta ($11.95-$17.50 list), and T-30, T-60, T-90 and T-120 VHS tapes ($15.50-$25.50).

STEPHEN TRAIMAN

Pickering Action On Stylus Patent

NEW YORK—Pickering & Co., Plainview, N.Y.-based manufacturer of phono cartridges, stylus assemblies and other audio units, has filed suit against E.V. Game Inc., alleging patent infringement and three counts of unfair competition.

Filed Aug. 8 in U.S. District Court, Eastern District of New York, the civil action charges that E.V. Game has infringed on five Pickering patents relating to replacement stylus assemblies, and arranged for and participated in the manufacture, distribution and sale of replacement styli inferior in quality but otherwise direct copies of the Pickering units.

The complaint further alleges that E.V. Game has falsely represented to the trade and public that its replacement styli are compatible with Pickering cartridges, and has published and distributed an "interchangeability" table which purports to set forth equivalent stylus assemblies from various cartridges manufactured by Pickering, with a copy of the table attached as an exhibit.

It is also charged that these replacement styli claimed as interchangeable are not, and do not permit the plaintiff's cartridges to operate to their capabilities, with some documented cases of a Pickering cartridge supplied with one of defendant's "interchangeable" styli that would not work at all.

The complaint asks an injunction against further acts of infringement, an accounting of damages and payment of a treble sum, and confiscation and destruction of all E.V. Game catalogs and infringing replacement styli.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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Billboard photo by Audiomatic

TOP EXPORTS—Milt Gelfand, right, president of Audomatic Corp., international sales agent for tape duplicating/record pressing equipment, accepts an "E" pennant for outstanding export services from Commerce Dept. deputy assistant secretary J. Raymond DePaulo, second left; Art Rutzen, Commerce New York office director, left, and Rep. William Green (R.—N.Y.).

Finland's Salora Into U.K. Audio

By NICK ROBERTSHAW

LONDON—Newest name in the U.K. audio market is Salora, Finnish consumer electronics company, which held a reception Sept. 7 to mark the establishment of its wholly-owned subsidiary Salora U.K. Location was the firm's new British servicing/marketing headquarters in Swindon, Wiltshire.

Salora already operates marketing subsidiaries in Sweden, Denmark, Norway, Switzerland, West Germany and Austria. In the U.K., attention will focus initially on marketing of a color television line, though the company will be looking to increased its audio penetration too.

(As one of seven European companies to adopt the new Philips Video 2000 four/eight-hour VCR home video system (Billboard, Sept. 8, 1979), Salora also may introduce that unit here after initial marketing begins on the Continent next year.)

"Although Salora (U.K) has only been operating since March this year, audio products have been available in this country for seven or eight years," general manager Arthur Cornwell explains. "At the moment we have the 6000A and 6600 music centers (compact stereos), plus a few speakers, but for two main reasons it's been a fairly low-profile business.

"First, the parent company has in the past marketed through wholesalers, which has been rather ineffective and achieved little penetration, largely I think because wholesalers generally have too many irons in the fire. Second, we are short on audio because, in common with most European manufacturers, our design and technology have outstripped our competitiveness, which is to say we have become too expensive compared to the Japanese."

Moves to overcome these problems are already underway. U.K. distribution is now through independent dealers. First year target of 120 outlets has already been met, and over the next two years it is planned to build a dealer network 350-strong.

Cornwell points out, however, that this will be a selective process. "We have no intention of going through multiples (chain stores). It is intended to be a coveted agency for dealers—one of the few left in today's market."

BEST PRODUCED ALBUMS

Audio Excellence Cited

CHICAGO—Eight album releases have been cited for outstanding technical achievement in the 1979 Audio-Technics Audio Excellence Record Awards competition, with RCA, Arista, Telarc and Mobile Fidelity Sound Lab garnering top honors.

The awards to record labels for outstanding production quality are in four categories, including conventional and advanced technology audiophile recordings in both classical and rock/pop music divisions.

RCA receives the 1979 award for best conventional process classical recording. The citation goes to producer Jay David Saks for the Philadelphia Orchestra recording of Mahler's "Fifth Symphony" conducted by James Levine.

Arista Records wins in the convention pop/rock category with the citation of its Alan Parsons Project "Pyramid," produced by Alan Parsons and Eric Woolfson.

Selections are made on the basis of CPA-certified balloting by music critics, audio writers and radio programmers, polled under Audio-Technica's supervision.

Winners in the audiophile categories are Telarc Records for classical and Mobile Fidelity Sound Lab for pop/rock.

The Telarc digital Atlanta Symphony recording of the Stravinsky "Firebird Suite" and orchestra excerpts from Borodin's "Prince Igor" was selected. The producer is Robert Woods.

Mobile Fidelity Sound Lab's pressing of Supertramp's "Crime Of The Century" took top audiophile honors in the pop/rock category. Ken Scott is the producer.

Runners-up in each category also were announced by Audio-Technica, which is the awards sponsor for a third consecutive year. Audio-Technica is a major distributor of phono cartridges, audio accessories and direct disk and digital recordings. The competition was begun to single out for consumers records of outstanding sonic quality, based on critical opinion.

The classical runners-up are Rachmaninoff's "Symphony No. 1" recorded by Vox with the St. Louis Symphony using conventional processes, and "Frederick Fennell Conducts The Cleveland Symphonic Winds, Vol. 1" (Telarc Digital) in the audiophile column.

Rock/pop runners-up are "The Cars" (Elektra) and in the audiophile category, "A Cut Above," with Dave Brubeck and the New Brubeck Quartet issued by Direct Disk Labs.

ALAN PENCHANSKY

AT U.K. SALES MEET

RCA's Glancy Predicts Video Impact

LONDON—The introduction and marketing of videodisks and videotapes will provide the same stimulus to the music industry that the LP has done in its time.

This was the confident prediction of RCA U.K. managing director Ken Glancy at the recent annual sales meeting where he reiterated that RCA was only a year away from producing a videodisk at an economic price—not much more expensive than that of the current album.

Reflecting the industry's current state, the Gatwick gathering was less grand in previous years, billed simply as the RCA annual general meeting 1979. It came just a week after the label announced 30 layoffs, yet Glancy's message was one of "careful optimism."

He said in his many years in the industry (including a stretch as president of RCA Records) he had seen and survived several periods of recession. He feels the business already is moving in technological terms toward a marriage with video and that this should provide an exciting future.

Despite the current recession, companies are still investing in and developing new talent. The introduction of video technology would, he said, provide a whole new area of creativity in which new talent could be marketed.

While the first RCA videodisk release will not be announced until sometime later this year in the U.S., the first digital recording from the company, just shipped in America, was unveiled. Set for release here Oct. 12 is the Red Seal "Bartok: Concerto For Orchestra" by the Philadelphia Orchestra with Eugene Ormandy.

German Electronics Hit $3.4 Bil

BERLIN—Sales of electronic hardware in the German Federal Republic last year were worth $3.4 billion according to figures released here, just 3.1% over the 1977 total of about $3.3 billion.

In 1978, some 85,000 videotape records were sold, a total which is expected to double this year, with a greater range of prerecorded video software available.

The in-car market was buoyant, thanks to steady traffic growth, with German makers selling 2.3 million car radios and stereo units to domestic drivers. As elsewhere, there was steady trend to higher quality, as users upgraded their equipment.

In the television market, also reflecting solidity, German manufacturers were able to sell 3.65 million sets.

Major Sony Blank Tape Thrust

• *Continued from page 52*

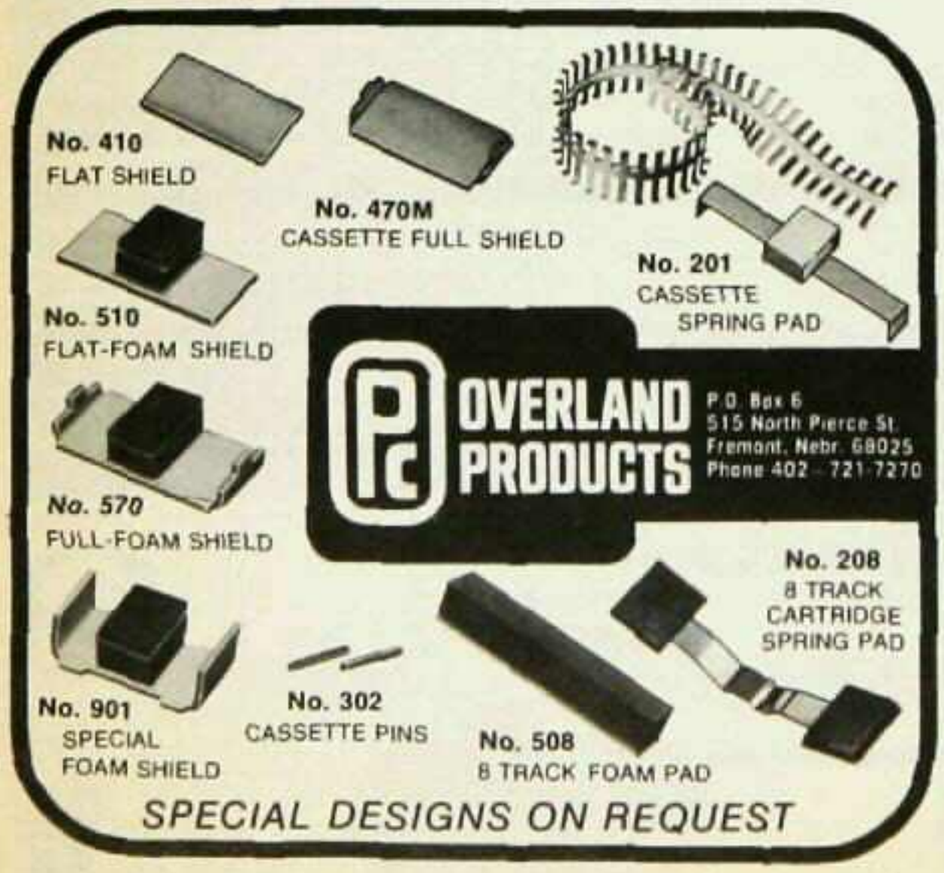
offer a 10-cassette carrying case with the purchase of three HFX premium ferric oxide music tapes packed inside in any of the four lengths—46, 60, 90 and 120 minutes, according to Don Unger, national sales manager. The new EHF cobalt-absorbed, high-bias chrome equivalent formula is being introduced with a "buy two-get one free" offer in 46, 60 and 90 minute lengths.

The new Metallic formula, previewed quietly at the Summer CES in June, bows next month as a C-46 at suggested $8 list, with a C-60 and C-90 in the near future, Tanaka reports. The metal particles offer approximately twice as much remanance and coercivity as conventional tape, with extended dynamic range and greatly reduced modulation noise and print-through.

With the Metallic, Sony has six audio lines, all of which now feature the "SP Mechanism," an internal improvement for smoother and quieter tape travel. The SP incorporates a new hub with an inner rim raised to extend beyond the tape edge for positive contact with the shell, a custom-formed slip-sheet to keep the tape wound in an even disk for better tracking, larger windows and label areas.

Sony debuted the improved EHF high-bias and the SHF premium normal bias formulations at the June CES. Rounding out the line are the Ferri-Chrome, first introduced by Sony; the HFX (renamed from High Fidelity) for mid-price cassette decks, and the LNX (Low Noise) for general purpose recording.

The company will be concentrating further on the record/tape dealer market and through rackjobbers and onestops, with Don England, who joined last year from ABC, handling that key area.



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SEPTEMBER 22, 1979, BILLBOARD

JOSEPHSON & HEAPS LEAP IN

Fusion Disco Sound Spurs Firm

NEW YORK—In a reflection of the disco industry's gradual shift toward a fusion disco type sound, a pair of New York enterpreneurs have started Rockpool Promotions, described as the music industry's first national record pool for dance-oriented music.

Rockpool, headed by Mark Josephson and Danny Heaps, will function in much the same way that conventional disco record pools do, except that the thrust of its operation will be directed at the growing number of rock disco deejays emerging on the scene. It will also service college and commercial radio stations.

According to Heaps and Josephson, because of the newness of the industry's shift to fusion disco sounds, most record companies have not yet firmly established and developed departments to promote and market what they define as dance-oriented music. Rockpool, they feel, will bridge that gap.

Explains Josephson: "With New York as our base, we have our fingers on the pulse of the dance-oriented music movement."

Heaps and Josephson both feel that the timing on the establishment of Rockpool is on target because it offers grassroots access to the emerging fusion disco sounds, and because it offers an opportunity to pick up the slack created by record company cutbacks.

Heaps insists that dance-oriented music will complement rather than detract from conventional disco sounds. He states that rock and country music-oriented discotheques have long flourished in areas of the country outside of the major disco strongholds of New York, Los Angeles, San Francisco, Boston and Miami, and that these have never been adequately serviced with the products they need for their format.

"In addition, there is a trend, especially in the major cities, toward rock discos. New York is a classic example with such rooms as Hurrah's, the Mudd Club, Trude Heller's Now, the New York Rocker, Studio 10, Club 57, Tomato, Heat and Stick Ball," he states.

In addition to working with domestic manufacturers of dance-oriented music, Rockpool will also extend its services to foreign record labels specializing in new wave, rock and other dance-oriented type music. Josephson and Heaps feel that in this way they can fully service the needs of this growing segment of the industry.

The timeliness of the establishment of Rockpool is mirrored in a recent statement by Ray Caviano of RFC Records. Once considered one of the leading disco labels in the

(Continued on page 58)

N.Y. And L.A. Doctors Decry Skating Accidents

By ROBERT ROTH

NEW YORK—Hospital emergency room physicians say they are seeing an increasing number of patients with injuries sustained while rollerskating in discotheques or the streets.

Dr. Anthony C. Mustalish, chief of emergency services at Lenox Hill Hospital here, says that skating related injuries have "quite significantly" increased over the past year, with a "tremendous number of such injuries in the young adult population."

"They generally fall backwards on outstretched arms," notes the physician, and those falls most commonly result in injuries such as Colle's fracture of the wrist which is unusual in young adults. Other traumas include dislocation of the shoulder and fracture and dislocation of the elbow.

Lenox Hill's ambulances service Central Park, which has three skate-rental services as well as occasional roller disco events, and "for the last four months," Mustalish goes on, "the number of injuries has been horrendous; we've had models with broken wrists." The hospital sometimes gets as many as four such patients an afternoon or evening, he adds.

The situation in Los Angeles is similar, according to Dr. Charlotte Yeh, a senior resident in emergency medicine at UCLA Medical Center.

"In two months we've had a 100 such patients," she notes, "and we're not even near a major roller skating center."

(Continued on page 57)

Swedes Will Hold An Annual Parley

By RADCLIFFE JOE

NEW YORK—The overwhelming success of Sweden's first disco deejay forum held in Stockholm Aug. 5-7 has paved the way for an annual event beginning in April next year with the Scandinavian Disco Forum 1980.

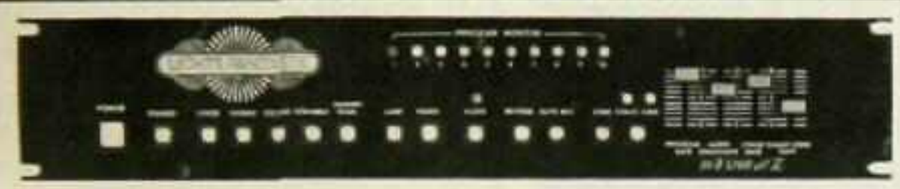
The convention, designed as an event for untangling Sweden's troubled disco industry, is being coordinated by Swedish disco deejay H. Goran Noreen with the blessings of the Swedish Deejays Union.

Noreen, in the U.S. to drum up local support for the project, states that the proposed forum will address itself to disco problems affecting all of Scandinavia including Denmark, Norway and Finland.

A regional committee of 12 has been established to look into problems affecting disco spinners throughout the area. This committee will in turn report to Noreen, and its feedback will be utilized in structuring the format of the convention.

In addition to looking for record label support here in the U.S., Noreen also will explore the possibilities of getting top U.S. disco entertainers to appear at the forum.

(Continued on page 56)



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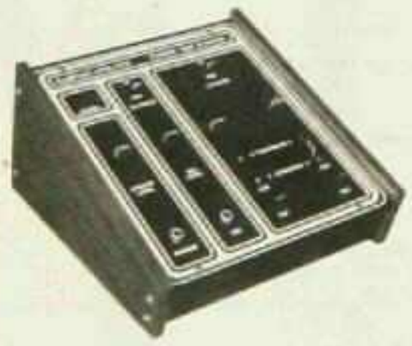

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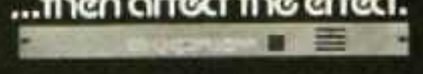

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Swedes Hold Annual Meet

• *Continued from page 55*

Noreen is hoping to attract 2,000 registrants from all over Europe to the convention for which an exact date and venue are to be decided.

In addition to workshops and entertainment, the show will also feature exhibits by both European and U.S. equipment and accessory manufacturers.

Part of the proceeds from the show will go into a fund for the training of disco deejays in Scandinavia.

Noreen is also looking into the feasibility of creating an exchange program between Scandinavian countries and the U.S. in the hope of elevating the standard of services offered by spinners in his country.

Noreen, who has worked as a deejay in Sweden for 15 years, decries the fact that most spinners in his country are so underpaid that they must hold other jobs in order to exist.

He feels the forums, and the awareness they will bring to the disco industry generally and disco deejays in particular, will help change the pattern of things.

The disco industry in Sweden alone is reported to net about $25 million a year. Noreen believes that this figure can easily be doubled through careful, strategic development of the business.

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SEPTEMBER 22, 1979, BILLBOARD

Billboard's Disco Action

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ATLANTA

This Week
1. **THE BREAK**–Kat Mandu–TK (12 inch)
2. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
3. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
4. **FOUND A CURE**–Ashford & Simpson–Warner (12 inch)
5. **I'VE GOT THE NEXT DANCE**–Deniece Williams–ARC (12 inch)
6. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)
7. **GET UP AND BOOGIE**–Freddie James–Warner (12 inch)
8. **PUT YOUR BODY IN IT/YOU CAN GET OVER/ WHATCHA GONNA DO WITH MY LOVIN'**–Stephanie Mills–20th Century (LP/12 inch)
9. **THE GROOVE MACHINE**–Bohannon–Mercury (LP)
10. **COME TO ME–all cuts**–France Joli–Prelude (LP)
11. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
12. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
13. **BACK STREET**–Patti Whatley–Warner/RFC (12 inch)
14. **CRANK IT UP**–Peter Brown–TK (12 inch)
15. **DANGER**–Gregg Diamond–TK (12 inch)

BALT./WASHINGTON

This Week
1. **FANTASY**–Bruni Pagan–Elektra (LP/12 inch)
2. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
3. **THE BREAK**–Kat Mandu–TK (12 inch)
4. **COME TO ME**–France Joli–Prelude (LP)
5. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
6. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)
7. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
8. **LOVE DANCIN'**–MMarlena Shaw–Columbia (LP/12 inch)
9. **CAN'T LIVE WITHOUT YOUR LOVE**–Tamiko Jones–Polydor (12 inch)
10. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
11. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)
12. **ON YOUR KNEES**–Grace Jones–Island (12 inch)
13. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
14. **HARMONY**–Suzi Lane–Elektra (LP/12 inch)
15. **WHEN YOU TOUCH ME**–Taana Gardner–West End (12 inch)

BOSTON

This Week
1. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
2. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (LP/12 inch)
3. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)
4. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
5. **YOU CAN DO IT**–Al Hudson & The Partners–MCA (LP/12 inch)
6. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
7. **COME TO ME–all cuts**–France Joli–Prelude (LP)
8. **WHEN YOU'RE #1**–Gene Chandler–20th Century (12 inch)
9. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
10. **FANTASY**–Bruni Pagan–Elektra (LP/12 inch)
11. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
12. **LADIES NIGHT**–Kool & The Gang–Mercury (12 inch)
13. **GOT TO GIVE IN TO LOVE**–Bonnie Boyer–Columbia (12 inch)
14. **PUT YOUR FEET TO THE BEAT/BAD REPUTATION**–Ritchie Family–Casablanca (LP)
15. **HANDS DOWN**–Dan Hartman–Blue Sky (12 inch)

CHICAGO

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **THE BOSS**–all cuts–Diana Ross–Motown (LP/12 inch)
3. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
4. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
5. **IT'S A DISCO NIGHT**–Isley Bros.–T Neck (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. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
8. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
9. **NEVER GONNA BE THE SAME**–Ruth Waters–Millennium (LP/12 inch)
10. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
11. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
12. **THE BREAK**–Kat Mandu–TK (12 inch)13
13. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
14. **POP MUZIK**–M–Sire (12 inch)
15. **ROCK IT**–Lipps Inc.–Casablanca (12 inch)

DALLAS/HOUSTON

This Week
1. **COME TO ME–all cuts**–France Joli–Prelude (LP)
2. **THE BREAK**–Kat Mandu–TK (12 inch)
3. **GOT TO GIVE IN TO LOVE**–Bonnie Boyer–Columbia (12 inch)
4. **GROOVE ME**–Fern Kinney–TK (12 inch)
5. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
6. **RISE**–Herb Alpert–A&M (12 inch)
7. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
8. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)9
9. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
10. **HANDS DOWN**–Dan Hartman–Blue Sky (12 inch)
11. **FANTASY**–Bruni Pagan–Elektra (12 inch)
12. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
13. **NEVER GONNA BE THE SAME**–Ruth Waters–Millennium (LP/12 inch)
14. **HARMONY**–Suzi Lane–Elektra (LP/12 inch)
15. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)

DETROIT

This Week
1. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
2. **GROOVE ME**–Fern Kinney–TK (12 inch)
3. **COME TO ME**–France Koli–Prelude (LP)
4. **DON'T YOU WANT MY LOVE/UNDER COVER LOVER/ HOT, HOT**–Debbie Jacobs–MCA (LP/12 inch)
5. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
6. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
7. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)
8. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
9. **YOU CAN DO IT**–Al Hudson & The Partners–MCA (LP/12 inch)
10. **THE BREAK**–Kat Mandu–TK (12 inch)
11. **ON YOUR KNEES**–Grace Jones–Warner (12 inch)
12. **GOT TO GIVE IN TO LOVE**–Bonnie Boyer–Columbia (12 inch)
13. **PUT YOUR FEET TO THE BEAT/BAD REPUTATION**–Ritchie Family–Casablanca (LP)
14. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
15. **WHEN YOU TOUCH ME**–Taana Gardner–West End (12 inch)

LOS ANGELES

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
3. **THE BREAK**–Kat Mandu–TK (12 inch)
4. **GROOVE ME**–Fern Kinney–TK (12 inch)
5. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
6. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)7
7. **HARMONY**–Suzi Lane–Elektra (12 inch)
8. **RISE**–Herb Alpert–A&M (12 inch)
9. **YOU CAN DO IT**–Al Hudson & The Partners–MCA (12 inch)
10. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
11. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
12. **THE BOSS–all cuts**–Diana Ross–Motown (LP/12 inch)
13. **FANTASY**–Bruni Pagan–Elektra (LP/12 inch)
14. **YOU CAN DO IT/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'**–Stephanie Mills–20th Century (LP/12 inch)
15. **POP MUZIK**–M–Sire (12 inch)

MIAMI

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (12 inch)
3. **GROOVE ME**–Fern Kinney–TK (12 inch)
4. **FOUND A CURE**–Ashford & Simpson–Warner (LP/12 inch)
5. **THE BREAK**–Kat Mandu–TK (12 inch)
6. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
7. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
8. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)
9. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
10. **THE BOSS**–all cuts–Diana Ross–Motown (LP/12 inch)
11. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
12. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
13. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
14. **PUT YOUR BODY IN IT/YOU CAN GET OVER/ WHATCHA GONNA DO WITH MY LOVIN'**–Stephanie Mills–20th Century (LP/12 inch)
15. **HANDS DOWN**–Dan Hartman–Blue Sky (12 inch)

NEW ORLEANS

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **THE BREAK**–Kat Mandu–TK (12 inch)
3. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (12 inch)
4. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
5. **MUSIC MAN/REVENGE**–Revanche–Atlantic (LP/12 inch)
6. **FEVER**–all cuts–Fever–Fantasy (LP)
7. **HARMONY**–Suzi Lane–Elektra (LP/12 inch)
8. **OPEN UP FOR LOVE/MORNING MUSIC**–Siren–Midsong (12 inch)
9. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
10. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
11. **WORLD WIDE PARTY**–Max Berlins–Emergency (LP)
12. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
13. **HOLD ON I'M COMIN'**–Karen Silver–Arista (12 inch)
14. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
15. **KEEP IT ON ICE**–Croisette–AVI (12 inch)

NEW YORK

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
3. **FANTASY**–Bruni Pagan–Elektra (LP/12 inch)
4. **THE BREAK**–Kat Mandu–TK (12 inch)
5. **THE BOSS**–all cuts–Diana Ross–Motown (LP/12 inch)
6. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
7. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
8. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
9. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
10. **GROOVE ME**–Fern Kinney–TK (12 inch)
11. **POP MUZIK**–M–Sire (12 inch)
12. **HARMONY**–Suzi Lane–Elektra (LP/12 inch)
13. **WHEN YOU TOUCH ME**–Taana Gardner–West End (12 inch)
14. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
15. **WHEN YOU'RE #1**–Gene Chandler–20th Century (12 inch)

PHILADELPHIA

This Week
1. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
2. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
3. **FANTASY**–Bruni Pagan–Elektra (12 inch)
4. **COME TO ME**–all cuts–France Joli–Prelude (LP)
5. **GROOVE ME**–Fern Kinney–TK (12 inch)
6. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
7. **THE BREAK**–Kat Mandu–TK (12 inch)
8. **CAN'T LIVE WITHOUT YOUR LOVE**–Tamiko Jones–Polydor (12 inch)
9. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)
10. **RISE**–Herb Alpert–A&M (12 inch)
11. **WE ALL NEED LOVE**–Trisano–Capitol (12 inch)
12. **PUT YOUR BODY IN IT/YOU CAN GET OVER**–Stephanie Mills–20th Century (LP/12 inch)
13. **THIS TIME BABY**–Jackie Moore–Columbia (12 inch)
14. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
15. **LADIES NIGHT**–Kool & The Gang–Mercury (12 inch)

PHOENIX

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
3. **TUMBLE HEAT**–Michele Freeman–Polydor (12 inch)
4. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
5. **GIMME BACK MY LOVE AFFAIR**–Sister Power–Ocean (12 inch)
6. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
7. **PUT YOUR FEET TO THE BEAT/BAD REPUTATION**–Ritchie Family–Casablanca (LP)
8. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)
9. **LET YOUR BODY RUN**–Francie Simone–B.C. Records (12 inch)
10. **HARMONY/OOH LA LA**–Suzi Lane–Elektra (LP/12 inch)
11. **MUSIC MAN/REVENGE**–Revanche–Atlantic (LP)
12. **THE BREAK**–Kat Mandu–TK (12 inch)
13. **GET LOOSE/SEXY THING**–Bob McGilpin–Butterfly (LP/12 inch)
14. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
15. **IF ALL WE'RE GONNA DO IS DANCE/AIN'T LOVE GRAND**–Hott City–Butterfly (LP/12 inch)

PITTSBURGH

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. **GOT TO GIVE IN TO LOVE**–Bonnie Boyer–Columbia (12 inch)
4. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
5. **COME TO ME**–all cuts–France Joli–Prelude (LP)
6. **DON'T STOP TIL YOU GET ENOUGH**–Michael Jackson–Epic (12 inch)
7. **THE MAIN EVENT**–Barbra Streisand–Columbia (12 inch)
8. **THE BOSS**–all cuts–Diana Ross–Motown (LP/12 inch)
9. **STAND UP, SIT DOWN**–AKB–RSO (12 inch)
10. **GET LOOSE/SEXY THING**–Bob McGilpin–Butterfly (LP/12 inch)
11. **GROOVE ME**–Fern Kinney–TK (12 inch)
12. **LOVE THANG**–First Choice–Salsoul (12 inch)
13. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
14. **FANTASY**–Bruni Pagan–Elektra (12 inch)
15. **HOLD ON I'M COMIN'**–Karen Silver–Arista (12 inch)

SAN FRANCISCO

This Week
1. **COME TO ME**–all cuts–France Joli–Prelude (LP)
2. **FOUND A CURE/STAY FREE/NOBODY KNOWS**–Ashford & Simpson–Warner (LP/12 inch)
3. **HARMONY/OOH LA LA**–Suzi Lane–Elektra (LP/12 inch)
4. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)
5. **THE BREAK**–Kat Mandu–TK (12 inch)
6. **LOVE INSURANCE**–Front Page–Panorama (12 inch)
7. **FEVER**–all cuts–Fever–Fantasy (LP)
8. **GROOVE ME**–Fern Kinney–TK (12 inch)
9. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
10. **THE BOSS**–all cuts–Diana Ross–Motown (LP/12 inch)
11. **DON'T YOU FEEL MY LOVE**–George McCrae–TK (12 inch)
12. **CAN'T LIVE WITHOUT YOUR LOVE**–Tamiko Jones–Polydor (12 inch)
13. **OPEN UP FOR LOVE/MORNING MUSIC**–Siren–Midsong (12 inch)
14. **TAKE A CHANCE**–Queen Samantha–TK (12 inch)
15. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)

SEATTLE/PORTLAND

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. **GIMME BACK MY LOVE AFFAIR**–Sister Power–Ocean (12 inch)
4. **CAN YOU FEEL IT**–Cindy & Roy–Casablanca (LP/12 inch)
5. **GET LOOSE/SEXY THING**–Bob McGilpin–Butterfly (LP/12 inch)
6. **THE BREAK**–Kat Mandu–TK (12 inch)
7. **PUT YOUR FEET TO THE BEAT/BAD REPUTATION**–The Ritchie Family–Casablanca (LP)
8. **COME TO ME**–all cuts–France Joli–Prelude (LP)
9. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–Warner (LP/12 inch)
10. **GET UP AND BOOGIE**–Freddie James–Warner (LP/12 inch)
11. **I DON'T WANT THE NIGHT TO END**–Sylvie Vartan–RCA (12 inch)
12. **FEVER**–all cuts–Fever–Fantasy (LP)
13. **POW WOW/GREEN LIGHT**–Cory Daye–New York Intl (LP/12 inch)
14. **THE GROOVE MACHINE**–Bohannon–Mercury (LP)
15. **MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**–Destination–Butterfly (LP/12 inch)

MONTREAL

This Week
1. **EVERYBODY GET UP AND BOOGIE**–Freddie James–RCA (12 inch)
2. **POP MUZIK**–M–WEA (12 inch)
3. **SAVAGE LOVER**–Ring–London (12 inch)
4. **THE BREAK**–Kat Mandu–RCA (12 inch)
5. **COME TO ME**–France Joli–Capitol (12 inch)
6. **THE BOSS**–Diana Ross–Motown (12 inch)
7. **HERE COMES THAT SOUND AGAIN**–Love Deluxe–WEA (12 inch)
8. **PUT YOUR BODY IN IT**–Stephanie Mills–RCA (12 inch)
9. **NEVER GONNA BE THE SAME**–Ruth Waters–RCA (12 inch)
10. **INTRO DISCO**–Discotheque–Solo (LP)
11. **YOU CAN DO IT**–Al Hudson & The Partners–MCA (12 inch)
12. **HOLD ON I'M COMIN'**–Karen Silver–Quality (12 inch)
13. **THIS TIME BABY**–Jackie Moore–CBS (12 inch)
14. **PUT YOUR FEET TO THE BEAT**–Ritchie Family–London (LP)
15. **LOCOMOTION**–Ritz–CBS (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.

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Industry Study Indicates Clubs a Good Risk

By MAURIE ORODENKER

PHILADELPHIA — A comprehensive study of the discotheque industry conducted by leisure-time industry specialist Bjorn Hanson concedes that while disco management is not for everyone, "a properly conceived, planned, managed and promoted discotheque could be a highly profitable venture."

Hanson, a management advisory services manager with the locally-based accounting firm of Lavanthol and Horwath, bases his opinion on statistics compiled from his survey of major discotheques nationwide.

His figures show that the ratio of income available for depreciation, amortization and debt service related to sales is favorable at 31.4%. This compares with about 8% for restaurants. Also, based on these ratios and typical project costs, the return on investment in a disco is favorable.

Although still considered a fad in some segments of the leisure-time business, disco has nonetheless emerged as an important sector of this burgeoning industry which also includes hotels, casinos, theme amusement parks and resorts.

According to Hanson, while the character of discotheques is likely to change in the future, the types of entertainment they have popularized is likely to remain.

The accounting firm executive points out that there are a variety of businesses with a large financial stake in keeping discos alive and prospering.

Hanson points to a variety of factors that have added to the momentum currently enjoyed by discos, including the fact that at least three Broadway musicals with discotheque themes are being planned for the coming season. Also significant is the proliferation of disco fashions with a variety of costume styles for men and women. There is even a special shoe being offered equipped with unusual flashing lights.

In its "Perspective," Lavanthol & Horwath figures estimate there are some 15,000 discos throughout the country with revenues estimated as between $4 billion and $8 billion annually. The firm's study is based on its experience with major discotheques, especially those in New York City, which are generally the most extravagant and most expensive. However, they are the discos that set the trend for the entire industry and represent financial investment opportunities for the large investors.

Hanson reports that New York's Studio 54 and Xenon range in project cost from $1 million to $2 million in a leased building, with a capacity of 1,000 to 1,500 persons. In an analysis of cost components for such an operation, Hanson says that the biggest bite of the $1 million plus start-up costs, about 40%, goes to general leasehold improvements. The all-important sound system takes 15%, with another 15% for interior decorations. Lighting and other visual effects account for 9%, dance floors cost just 1%, and the remaining 20% is used for pre-opening expenses including fees, advertising, rent, and payroll.

Smaller facilities will cost less, primarily due to decreased leasehold improvements (structural, electrical, plumbing) and decreased interior decoration costs because of smaller space. However, sound and lighting systems and dance floor costs are reduced to a lesser extent.

In refining the characteristics of what makes a discotheque, Hanson singles out the use of recorded music rather than live entertainment, special lighting and visual effects and a disk jockey to select and play records.

This concludes part one of this article. Part two will appear in next week's issue.

N.Y. & L.A. Doctors

• *Continued from page 55*

Agreeing that there is "no question" of the great increase in skating injuries, Yeh and another resident, Dr. Richard Ferkel, have begun research into the causes and effects of roller skating injuries with the results to be published in a medical journal article.

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Disco

Disco Mix

By BARRY LEDERER

NEW YORK—TMJ is the simple title of an elaborate and well-coordinated effort from Tom 'n' Jerry Records, distributed by Casablanca. This studio orchestra is the concept of producer Tom Moulton. The vocals are provided by Brotherhood, a new group which shows potential on its first album.

"I Don't Need No Music," and "Small Circle Of Friends" are two of the cuts receiving extensive play. However, the favorite and the most likely candidate for a single should be "Put Yourself In My Place," at 8:55 minutes. This selection has been previewed at 12-West discotheque here by deejay Alan Dodd, and has proven itself peak evening material.

The Brotherhood reaches exciting levels in its vocalizations with percussion break and orchestra arrangements that are in rare form. This cut was written by former New York deejay Alfie Davison, who, on his own, has recorded his second record titled, "Love Is Serious Business" on Mercury. Davison's single has been extended as a 12-inch disk and will be available shortly.

The liner notes on the Fever LP on Fantasy Records give thanks to the San Francisco Record Pool, as well as to other deejays and disco promotion personnel. Former San Francisco area disco deejays Marty Blecman and John Hedges are associate producers who have combined their talents with producer Dale Reed to make this release especially notable.

Both sides (listed as this side and that side) are segued together with the material moving from beginning to end. Highlighting the LP is "Treat Me Right," "Fever Rock" and "Over The Edge." This work comes across best when shying away from vocals and placing more emphasis on the rhythm tracks. Overall production and arrangement are fine, though a tighter and hotter remix should result in a needed 12-inch single from the album.

Both New York radio stations, WKTU-FM and WBLS-FM, have been featuring disco deejays for their Saturday night non-stop party programs, as well as for their lunch-time specials. Richard Brezner, deejay at the Blue Parrot in New York, has been featured on these two stations. In addition to highlighting current material, his selections have caught the attention of numerous record promotion heads.

Included on his programs have been such cuts as "Crying" by Instant Funk on Salsoul; "I Love You" by Bumble Bee Unlimited, RCA; "Our Day Will Come" by Esther Philips; and "Motapo" by Manu Dibango, a London import. It is encouraging to find a deejay willing to play the hits, yet adventureous enough to experiment with music which may have chart potential but has somehow been overlooked.

Keith Carlos, disco promoter at De-Lite Records is receiving reaction in clubs from the Kool & the Gang's 12-inch, 33⅓ r.p.m. disk, "Ladies Night," taken from the LP of the same name. A laidback tempo, perfectly suited for late evening entertainment, is combined with smooth vocalization which works with building rhythm tracks and a hand clapping backbeat. Produced by Deodato and Kool & the Gang, this entry is one of the group's finer efforts.

Isaac Hayes has his hands on all aspects of his latest LP for Polydor Records. From production credit to vocal, horn and string arrangements, Hayes' sensitivity turns "Don't Let Go," a 12-inch, 33⅓ r.p.m. from the LP into a sizzling rendition of this classic song. A steady, funky beat lays the groundwork for the artist's heavy, yet sensuous voice which churns out a disk that is intense in feeling with a catchy melody line.

The classic melody line and haunting flavor are kept intact with a hot bongo break combined with echo effects and moving orchestration which should insure its durability. Also "Sway" and "New Orleans" show potential. These selections were mixed by Jim Burgess. Produced by John Driscoll and arranged by Gino Soccio, the entire production works well.

Fusion Disco

• *Continued from page 55*

country. Caviano revealed a subtle shift away from the disco label by announcing that his disco department will now be known as the dance music department.

"The expanding musical tastes and trends for the future show that America wants to dance to all forms of music," he said. "This includes disco, new wave, rock, r&b, reggae, jazz and fusion."

Underscoring Caviano's observation is the fact that in the past year, a number of traditionally pop and rock acts have issued disco-oriented records. They include Barbra Streisand, Blondie, Rod Stewart, Bette Midler, Shirley Bassey and Ethel Merman.

For the Record

NEW YORK—A caption on page 44 of Billboard's Aug. 11 issue inadvertently identified Casablanca recording artists the Ritchie Family as the group Musique.

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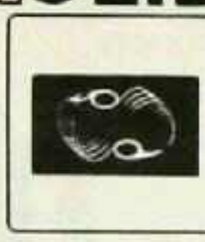

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Billboard Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 9/22/79

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	7	**COME TO ME—all cuts**—France Joli—Prelude (LP) PRL 12170
2	1	11	**FOUND A CURE/STAY FREE/NOBODY KNOWS**—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874
3	5	7	**THE BREAK**—Kat Mandu—TK (12-inch) TKD 155
4	3	14	**THE BOSS—all cuts**—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1
5	16	6	**DON'T STOP TIL YOU GET ENOUGH**—Michael Jackson—Epic (LP/12-inch*) FE 35745
6	12	5	**MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST**—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934
7	14	6	**LOVE INSURANCE**—Front Page—Panorama/RCA (12-inch) YD 11677
8	9	8	**POW WOW/GREEN LIGHT**—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408
9	11	7	**FANTASY**—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423
10	15	6	**HARMONY/OOH LA LA**—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417
11	4	14	**THIS TIME BABY**—Jackie Moore—Columbia (12-inch) 23-10994
12	13	10	**STAND UP, SIT DOWN**—AKB—RSO (12-inch) RSS 302 AS
13	6	8	**GROOVE ME**—Fern Kinney—TK (12-inch) TKD 401
14	7	12	**GET UP AND BOOGIE**—Freddie James—Warner (12-inch) DWBS 8857
15	8	17	**PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103
16	10	13	**HERE COMES THAT SOUND AGAIN**—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827
17	17	9	**RISE**—Herb Alpert—A&M (12-inch) SP 12022
18	38	3	**POP MUZIK**—M—Sire (12-inch) DSRE 8887
19	24	5	**MUSIC MAN/REVENGE**—Revanche—Atlantic (LP) 19245
20	21	8	**OPEN UP FOR LOVE**—Siren—Midsong (12-inch) MD 513
21	18	15	**YOU CAN DO IT**—Al Hudson & the Partners—MCA (LP/12-inch) AA 1136/13926
22	22	8	**GOT TO GIVE IN TO LOVE**—Bonnie Boyer—Columbia (12-inch) 43-11026
23	31	7	**CAN'T LIVE WITHOUT YOUR LOVE**—Tamiko Jones—Polydor (12-inch) PDD 513
24	30	5	**PUT YOUR FEET TO THE BEAT**—The Ritchie Family—Casablanca (LP) NBLP 7166
25	26	6	**WHEN YOU'RE #1**—Gene Chandler—20th C. (12-inch) TCD 80
26	27	6	**HANDS DOWN**—Dan Hartman—Blue Sky (12-inch) ZS8-2778
27	32	5	**SEXY THING/GET LOOSE**—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940
28	35	6	**ON YOUR KNEES**—Grace Jones—Island (12-inch) DISD 8869
29	42	3	**HOLD ON I'M COMIN'**—Karen Silver—Arista (12-inch) CP 707
30	43	4	**ROCK IT**—Lipps, Inc.—Casablanca (12-inch*)
31	20	15	**I'VE GOT THE NEXT DANCE**—Deniece Williams—ARC/Columbia (12-inch) 23-10991
32	23	17	**DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT**—Debbie Jacobs—MCA (LP/12-inch) 13920/3156
33	25	8	**DON'T YOU FEEL MY LOVE**—George McCrae—TK (12-inch) SSD 212
34	28	10	**NEVER GONNA BE THE SAME**—Ruth Waters—Millennium (12-inch) YD 11777
35	48	3	**E=MC²—all cuts**—Giorgio—Casablanca (LP) NBLP 7169
36	40	6	**GIMME BACK MY LOVE AFFAIR**—Sister Power—Ocean (12-inch) OR 7501
37	41	4	**TUMBLE HEAT**—Michele Freeman—Polydor (12-inch) PDD 514
38	19	14	**GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER**—Chic—Atlantic (LP/12-inch) 16003/DSKO 192
39	29	7	**AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE**—Hott City—Butterfly (LP/12-inch) FLY 3103/13924/13923
40	60	3	**WHEN YOU TOUCH ME**—Taana Gardner—West End (12-inch) WES 22122
41	56	3	**BEAT OF THE NIGHT/PUMP IT UP**—Fever—Fantasy (LP) F-9580
42	72	3	**LADY'S NIGHT**—Kool & The Gang—Delite (LP/12-inch*) DSR 9513
43	50	5	**CATCH THE RHYTHM**—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
44	47	5	**IT'S A DISCO NIGHT**—Isley Brothers—T-neck (LP/12-inch) PZ 36077/4Z8-2289
45	55	4	**DANGER**—Greg Diamond—TK (12-inch) TKD 408
46	36	9	**WHATCHA GONNA DO ABOUT IT**—Rozalin Woods—A&M (12-inch) SP 12921
47	39	6	**WE ALL NEED LOVE**—Troiano—Capitol (12-inch) 8518
48	33	11	**THE MAIN EVENT**—Barbra Streisand—Columbia (LP/12-inch*) JS 36115
49	49	7	**SHOE SHINE**—Jim Capaldi—RSO (12-inch) RSS 370
50	34	13	**SAVAGE LOVER**—The Ring—Vanguard (12-inch) SPV 23
51	59	3	**ANOTHER CHA CHA**—Santa Esmeralda—Casablanca (LP) NBLP 7175
52	53	6	**LOVE THANG**—First Choice—Salsoul (12-inch) GG 502
53	54	4	**LOVE DANCIN'**—Marlena Shaw—Columbia (LP/12-inch*) JC-35632
54	66	3	**LOOKING FOR LOVE**—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137
55	61	10	**THE GROOVE MACHINE**—Bohannon—Mercury (LP) SRM 1 3778
56	58	6	**ROCK ME**—Cerrone—Atlantic (12-inch) SDKO 194
57	96	2	**TAKE A CHANCE**—Queen Samantha—TK (12-inch) TKD 415
58	83	2	**THAT'S WHAT YOU SAID**—Loleatta Holloway—Salsoul (12-inch) GG 503
59	NEW ENTRY		**SADNESS IN MY EYES/BOYS WILL BE BOYS**—Duncan Sisters—Earmarc (LP) EMLP 4001
60	NEW ENTRY		**SWEET BLINDNESS**—Mighty Pope—Warner/RFC (12-inch) DRCS 8885
61	37	8	**I GOT THE HOTS FOR YA**—Double Exposure—Salsoul (12-inch) SG 304
62	62	3	**I DON'T WANT THE NIGHT TO END**—Sylvie Vartan—RCA (12-inch) PD 11594
63	63	3	**I JUST WANT TO BE**—Cameo—Chocolate City (12-inch*) NBLP 2008
64	64	3	**OOOH WHAT A LIFE**—Gibson Bros.—Island (12-inch) CP 706
65	46	16	**CRANK IT UP**—Peter Brown—TK (12-inch) TDK 151
66	44	8	**LET YOUR BODY RUN**—Francie Simone—B.C. Records (12-inch) BC 4001
67	45	19	**BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12-inch) 23-10987
68	86	3	**GOT TU GO DISCO**—Patti Brooks—Casablanca (12-inch*)
69	52	10	**GIVE YOUR BODY UP TO THE MUSIC**—Billy Nichols—West End (12-inch) WES 22118
70	51	5	**WORLD WIDE PARTY**—Max Berlins—Emergency (LP) EMLP 7502
71	NEW ENTRY		**THIS IS HOT**—Pamala Stanley—EMI (12-inch) SPRO 9181
72	80	3	**FORCES OF THE NIGHT**—D.C. La Rue—Casablanca (LP) NBLP 7160
73	97	3	**HAVE A REAL GOOD TIME**—Afro-Cuban—Arista (12-inch) CP 706
74	76	13	**SHINING/NIGHT RIDER**—Venus Dodson—Warner/RFC (LP/12-inch*) 3348
75	NEW ENTRY		**DON'T STOP**—L.A.X.—Prelude (LP) PRL 12171
76	77	6	**BOOGIE CITY**—Phil Hurt—Fantasy (12-inch) D-134
77	78	4	**KEEP IT ON ICE**—Croisette—AVI (LP) 6066
78	87	3	**SWEET RELEASE/BOOGIE MAN**—Direct Current—TEC (LP) TEC 159
79	85	6	**DO IT GOOD**—Taste Of Honey—Capitol (LP/12-inch*) SOO 11951
80	NEW ENTRY		**CATCH ME**—Pockets—ARC (LP) JC 36001
81	67	8	**I WANNA TESTIFY/CAN YOU FEEL IT**—Cindy & Roy—Casablanca (LP/12-inch*) NBLP 7159
82	57	16	**H.A.P.P.Y. RADIO**—Edwin Starr—20th Century (12-inch) TCD 76
83	NEW ENTRY		**J'OUVERT**—John Gibbs/Jam Band—TEC (12-inch) 61A
84	NEW ENTRY		**SHARE MY LOVE**—D'Llegance—RSO (12-inch) RSS 306
85	65	21	**LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12-inch) SP 12014
86	68	5	**SAVE YOUR LOVE FOR ME**—Space—Casablanca (LP/12-inch*) NBLP 7131
87	90	2	**TELL ME, TELL ME**—Curtis Mayfield—RSO (LP/12-inch) RS-1-3053
88	NEW ENTRY		**DEPUTY OF LOVE**—Don Armando's Second Avenue Rhumba Band—Buddah (12-inch) ZEA 12-003
89	NEW ENTRY		**I DON'T WANT TO BE A FREAK**—Dynasty—Solar (12-inch) YD 11693
90	NEW ENTRY		**QUE TAL AMERICA**—Two Man Sound—JDC Records (12-inch) 12-4
91	69	21	**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12-inch) M00020
92	95	3	**MUSIC MACHINE**—Joel Diamond—Casablanca (LP) NBLP 7168
93	79	11	**TELL EVERYBODY**—Herbie Hancock—Columbia (12-inch) 43-11019
94	70	18	**WHEN YOU WAKE UP TOMORROW**—Candi Staton—(LP/12-inch) BSK 333/WBSD 8820
95	71	23	**BAD GIRLS—all cuts**—Donna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167
96	73	11	**COME AND GET IT ON**—Soccer—Salsoul (12-inch) SG 217
97	92	17	**BOOGIE WONDERLAND**—Earth, Wind & Fire/Emotions—ARC (12-inch)
98	82	10	**GET UP BOOGIE**—Leroy Gomez—Casablanca (LP) NBLP 7154
99	88	3	**I JUST CAN'T STOP DANCING**—Jean Wells—TEC (12-inch) TEC 60
100	94	3	**MAINLINE**—Black Ivory—Buddah (12-inch) BDS 5722

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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RAK'S SMOKIE

Wax LP In Aussie Studios

SYDNEY—Smokie, British band with international chart credentials, recently departed Australia after a month-long recording jaunt in EMI's new Studio 301 complex.

The group opted to put down its forthcoming album at the Sydney studio after utilizing the location's mixdown suite midway through its June tour to finish off its latest Australian (and worldwide) single release, "Do To Me."

Two weeks after the tour, Smokie flew back here to begin recording, though the quartet's presence in the country was not widely known.

"We always record away from England because of the tax situation," explains singer Chris Norman, "so we had thought about using Montreux again. Then, before we came here for the tour, we decided it was going to be Hamburg; but after remixing the single at EMI, we all wanted to come back here and do it.

"Studio 301 compares well to any major studio in the world. We really like the separate mixdown suite, because it gets very tiresome being in the same room all the time."

Smokie's Australian album will be the first to contain no Chinn/Chapman compositions, and to be entirely self-produced. "We learned a lot from Mike Chapman," says Norman, "but now we're much more self-contained. We wrote so many songs for this album that we had to leave some of them off."

Norman feels that, finally, the band is on the verge of breaking into

(Continued on page 60)

Into Dreamland

LONDON—Mike Chapman and Nicky Chin will launch their own label, Dreamland Records, next year, as they phase out their long-established Chinnichap production and publishing identity.

First Dreamland release will be a single and album from Chapman's latest act, rock band Nervous Wrex. No U.S. or U.K. *distribution* has yet been firmed, but talks are in progress.

From Dec. 31, says Chapman, Chinnichap will be no more, and its activities will be assumed by Dreamland. "It's a logical step for Nicky and I to start our own label, and what better time than the beginning of the '80s?"

Polygram Plant In Mexico?

By MARV FISHER

MEXICO CITY—Polygram Mexico is said to be studying the viability of setting up its own pressing plant, as part of its future under a new general director, Alejamdro Parodi.

Firm is the only major in this market without such facilities, although it recently added a new, 16-track studio, plus tape duplication equipment.

Polygram is also looking to strengthen its local catalog, and develop more new artists than before (label currently has only a handful, including Victor, Oscar Chaveczez, Yndio and Yturbe "Piruli").

Parodi is replacing Luis Baston, and comes from another link in Polygram's Latin American chain, El Virrey in Peru, where he's been general manager.

Baston leaves after leading Polygram's Mexican operation for the past 10 years. Though he officially resigned in late August, he is being retained as a "special consultant" during the interim, *and until the company is fully* functioning under its new chief. Other plans include his own independent production firm, with "first options going to Polygram for all repertoire and artist development."

Parodi is presently here for preliminary familiarization with the market—it's approximately 40 times larger in retail turnover than Peru, and one of the top two territories for sales in Latin America (other is Brazil)—with Baston and Claus Petermann, latter acting as temporary head from Germany. The new general director is expected to take over on a full-time basis no later than Jan. 1, 1980.

It's also expected that Andre Poffel, onetime Polygram Latin American coordinator, will have his duties expanded, with extra local emphasis in Mexico. He'll be setting up headquarters at Polygram's recently refurbished two-story location in the south side of the city. Previously, he was based at Intersong, *Polygram's publishing offshoot.*

Intl Talent Set For Yamaha Song Festival

TOKYO—Disco repertoire has been prevalent in the 1,750 entries from 53 countries submitted for the 10th World Popular Song Festival, to be staged here Nov. 9-11 at the Nippon Budokan Hall. As usual, it's sponsored by the Yamaha Music Foundation.

Screening has yielded a total of 23 songs from 17 countries for the event so far, and Yamaha will announce the full and final lineup next month, most likely 31 or 32 entries from 20 nations. These will include at least six Japanese entries from the all-Japan, semi-annual Popular Song Contest organized by the Foundation.

Among this year's contenders are: Elton John, who has penned "I'll Stop Living If You Stop Loving Me" for fellow Briton Peter Noone—though Noone, onetime leader of Herman's Hermits, will actually be representing the U.S.;

West Germany's Gilla, from the Frank Farian (Boney M) stable, who will perform Fred Jay and Helmut Ruloffs' "Take The Best Of Me";

Mexico's Armando Manzanero, composer of Perry Como's 1971 worldwide hit, "It's Impossible," whose "Corazon Amigo (True Friend)" is being performed by Maria Medina, for Mexico;

Britain's Bonne Tyler, with "Sitting On The Edge Of The Ocean," composed by Ronnie Scott and Steve Wolfe, responsible for the singer's 1978 international million-seller, "It's A Heartache";

America's Eric Carmen, writer of "Fooling Myself," which Britain's Paul Nicholas will sing as a U.S. entry (Carmen will also perform more of his own work as special guest at the Festival);

Hong Kong's Teresa Carpio, star of the Crown Colony's "City Of Broken Promises" musical that's going to the U.S. soon, performing "You're In My Life," written by Andy Bautista and Fernando Carpio;

America's Cissy Houston, veteran soul star, with Phil Vear and Victor Davis' "*You're The Fire.*"

Other nations represented include Argentina, Brazil, Czechoslovakia, France, Holland, Italy, Norway, New Zealand, Australia, Peru, Hungary and Belgium.

Apart from disco, entries featured contemporary rock, country, folk and Latin material. There were even submissions from the Congo, Guatemala and Guyana, though these didn't survive the final screening process.

The World Popular Song Festival was launched by Yamaha in 1970, drawing 351 entries from 47 nations (winner of the Grand Prix that year was Israel's "I Dream Of Naomi," written by David Krivoshei and performed by Hedva and David).

In subsequent years, international entrants (as either songwriters or performers) have included Paul Mauriat, Francis Lai, Elton John (1975), Peggy March, Andre Popp, Bobby Solo, Glen Campbell, Karel Gott, Astrud Gilberto, Scott English and Suzanne Klee.

Last year's Grand Prix winners were "Love Rocks," written by Biddu and sung by Tina Charles, and "Fly On All The Way," composed and performed by Hiroshi *Madoka.*

Piracy Sentences In Portugal

OPORTO — The Portuguese record industry's determination to stamp out cassette piracy has been underlined by prison sentences passed in the correctional courts of Lisbon and Oporto, the first judgments of the kind in this pirate-ridden territory.

One pirate received two months and the other three, and both were ordered to make financial restitution to Sociedade Portuguesa de Autores, SPA, the local copyright society.

Judgment against another 40 alleged pirates in Oporto has been postponed until December for a recheck of certain graphological material.

And a new initiative here came when Francisco Rebello, specialist lawyer in copyright and a director of SPA, accompanied by Jerge Abreu, general secretary of the Portuguese IFPI branch, attended the judge in court in Figueira da Foz, a central region, and delivered an accusation against local "pirate" Amilcar Rodriques Pereira.

The judge ordered immediate confiscation of Pereira's equipment and the sealing of the factory doors.

The build-up of strong action against piracy is now clearly paying off. Orthodox cassette sales are said to be increasing substantially, so opening new horizons for the local record industry.

NO ADVERTISING CAMPAIGNS

U.K. Labels Suffer As TV Still Dark

LONDON—With the collapse of recent peace talks aimed at ending Britain's commercial television strike, the record industry here remains without one of its most important promotional media.

The dispute, between the Independent Television (ITV) network management and three unions over wages, began early last month, and forced the postponement of several disk advertising campaigns (Billboard, Sept. 8, 1979).

These casualties have included product by Kenny Rogers (United Artists), Manfred Mann (EMI), 10cc (Mercury) and Don Williams (K-tel).

But now the long-term plans of record companies and tv merchandisers are threatened, as the industry prepares for the first phase of the vital fall/Christmas sales season.

When the blackout is eventually over, not thought likely much before October, there will be substantially increased advertising rates, and the ITV network stations will be seeking to recoup their losses by enforcing peak-time options; there'll also be heavy competition for airtime itself, from within and without the record business.

Last fall, some $14 million was spent here to hypo more than 60 album packages, spanning almost every type of music from MOR to contemporary rock, and involving most major disk acts and labels.

Return on this massive investment was thought to be minimal in most cases, but there are no signs that companies *will* be reducing their commitment to this type of promotion.

Among the big names thought likely to get small screen promotion are Abba (a second volume of greatest hits, it's thought) and Rod Stewart, plus compilations from EMI, including "The Last Dance" with Motown stars.

These and others originate from mainstream record firms, but it's the merchandisers who've been particularly hurt by the strike. Warwick, label offshoot of Multiple Sound Distributors, has 11 albums scheduled for airtime commercials, including "The Bitch" soundtrack, timed to coincide with the movie's U.K. premiere Sept. 18. Initial shipping has been completed, but the push is clearly going to be delayed. (Warwick's problems have been slightly eased by the sale of its new Chevron budget line into 1,100 Woolworth stores).

K-tel has turned to alternative promotion, using independent firm, Record Sales, and mounting a "Sounds In Motion" drive in the North of England using local buses. Nevertheless, the tv dispute has hurt the American-owned company, and managing director, Colin Ashby, notes: "We're disappointed, and that's putting it mildly."

More fortunate is Ronco, which had opted, with unconscious foresight, to stay out of the market in September, following last year's experience.

However, managing director, Barry Collier, warns: "I can't begin to list the repercussions that could result from this strike. There's no question that it will have an effect on our cost structure."

Of future prospects for progress in the dispute, Alan Sapper, leader of the technicians' union, comments: "We are nowhere near a settlement, or even on the road to a settlement," adding that management is putting up "more and more hoops for the unions to jump through."

Paul Fox, leader of the ITV management team, confirms, "It looks as if it will be a long time before the service will be resumed."

EMI Changes

BRUSSELS—Charles Andrews is the new managing director of EMI Belgium, following the resignation of Ted DeKlerk (and his deputy, Andre Sarboer) because of what EMI's Central Europe chief, Wilfried Jung, describes as "disagreements over local policy."

DeKlerk became managing director of EMI's operation here last year, after several years as head of the Negram company in Holland, a now-defunct EMI affiliate.

Andrews joined EMI in 1975 as assistant to the managing director in the Mexican company, then became manager responsible for planning and production there. In June, 1978, he became resident director in Iran; since that country's political upheaval, Andrews has been London-based.

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MORE ANTIPIRACY $

BPI Votes Extra Indies To Council

LONDON—In an annual meeting *notable for its brevity (about 30 minutes)* and tranquility, the British Phonographic Industry unanimously voted to increase its council to 17, by the addition of two representatives of independent record companies, Stephen James (DJM) and Monty Presky (Damont).

Surprisingly, no reference was made to the reason for the increase: discontent on the part of the independents over the allegedly disproportionate voting rights of the majors (*Billboard, June 16, 1979*). Neither was there any further reference to the proposal made at the BPI's extraordinary general meeting last June that the majors should have permanent council membership.

There was agreement that over $800,000 annually would be taken from Phonographic Performance ("needletime") funds over the next couple of years for an antipiracy campaign, with an anticipated $100,000-plus also coming from the Mechanical Copyright Protection Society.

Four council members due to retire (WEA's John Fruin, Polydor's Tony Morris, Chrysalis' Chris Wright and Pye's Walter Woyda) were re-elected, and two co-opted council members, Arista's Charles Levison and A&M's Derek Green, were also re-elected.

Chairman Len Wood closed the meeting by paying tribute to director general Geoffrey Bridge, whose term of office ended that day. "Everyone in this room has very considerable reason to be grateful for all he's done for us," said Wood. "He made an enormous contribution to the undoubted success of our trade association."

Wood noted that Bridge, who has been succeeded by John Deacon, will remain a full-time officer of the BPI until the end of the year, and will then continue as a consultant.

• In his last annual report as the BPI's director general, Geoffrey Bridge implores the British government to recognize records as "a cultural medium," thus freeing them from the imposition of Value Added Tax, currently at 15%.

He says: "It is a total nonsense that a pornographic magazine should be exempt from VAT on cultural grounds, whereas a superb recording of a Beethoven symphony is taxed."

The BPI now has 94 member companies, compared with just 32 in 1972, and this represents 95% of the British industry. Bridge lists achievements of the BPI on behalf of the business, but accepts that "there is more to be done in many areas, including home taping and piracy."

Bridge says he would like the international music industry to take a

(Continued on page 61)

GERMAN HIT: ALAN'S 'EVE'

NEW YORK—West Germany must be Alan Parsons' favorite foreign market. His fourth album under the Alan Parsons Project identity, "Eve," has climbed to the top of that nation's charts in two weeks, reportedly selling 400,000 units in the process.

Disk entered the best-selling lists last week at No. 2, and now steps to the summit (see Hits Of The World, this issue).

"Eve" joins all three previous Project albums, which are still occupying slots on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramid" (67 weeks). And this has been generated without benefit of touring by Parsons, though he and his collaborator, Eric Woolfson, jetted to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista.

It's also interesting to note that one of the acts with whom Parsons worked as an engineer, Pink Floyd, rivals the Project as a consistent, multi-million seller in Germany ("Dark Side Of The Moon" is still charted after 94 weeks).

Elsewhere in the world, "Eve" is generating some solid sales, notably *in Canada, New Zealand and Austria.*

Combined international sales of the four Project albums to date is estimated at over five million, with best results (Germany apart) in Italy, Argentina, Spain, Portugal, Canada and Australia. Ironically, the act is not a major chart factor in its British homeland.

Kruger Returns With Bulldog

LONDON—Jeffrey Kruger has disclosed the new structure of his production, publishing and concert promotion interests, following the closure of the Ember Leisure group, including Ember Records, earlier this year (Billboard, May 26, 1979).

The Kruger Organization is to be the new name for the umbrella corporation controlling activities in Europe. Key changes involve the reactivation of the Bulldog record label. Owned by a Kruger company outside the Ember group, this is primarily a catalog outlet with around 40 titles currently available. Formed around five years ago, it will be distributed by *President Records, as before,* while Kruger will license current pop product on an individual artist basis to majors.

Label head and director of international business affairs will be Leslie Lewis, long with *Kruger's operations;* joining the label as head of promotion and creative affairs will be Howard Kruger. Repertoire will include recordings by Jimi Hendrix, Gene Autry, Bill Haley and Louis Armstrong.

Licensing deals for most territories, excepting France and Japan, have been set or renewed. Lewis and Kruger recently returned from South America, where various deals were firmed.

Other aspects of Kruger's activities will continue more or less as before. Publishing comes under the Florida Music banner, Ember Management & Agency will continue to handle acts such as Teddy Pendergrass, Marvin Gaye and Glen Campbell for the U.K. and Europe; concert promotion will continue under the style, "Jeffrey S. Kruger Presents," with Barry White's Love Unlimited tour of Europe first on *the itinerary.*

PREMIER LOOKALIKE—RCA Records in Britain enlists the aid of Janet Brown, lookalike of the country's prime minister, Margaret Thatcher, to present fall product at its recent sales conference. She's pictured here, from left, with RCA managing director Ken Glancy; Geoff Hannington, managing director of RCA-distributing Logo Records; John Howes, RCA commercial marketing manager; Dave Harmer, RCA U.K. sales manager; and, kneeling, record producer, Martin Lewis.

Imports Down Under: Often Esoteric Fare

SYDNEY—While April Music's recent move against Australian importers (Billboard, Sept. 15, 1979) is seen in some quarters as an attempt, possibly blueprinted by the firm's CBS Records parent, to reduce the *flow of overseas product coming* into the country, this sector of the business represents only a small percentage of the retail market.

This, at least, is how the importers view the landscape. Allan Shepherd, manager of Sydney-based Anthem Records, notes: "We are only two of 1,400 record stores in the state, and would sell no more than 30 copies of a popular new import.

"Our customers don't come in for the new Neil Diamond album, they come in mostly for some rare, small-label jazz album that the average retailer hasn't even heard of, let alone put into stock."

At $2 to $4 over regular Australian list prices of $8.50 (itself one of the highest pricings worldwide for recorded product), imports do not shape up as a discount threat to the majors.

"Landed stock from England has to be retailed at around $12 to $13, and even American albums come in over the resistible $10 line," says Brian Northam of Festival Records, which has imported product from its licensors (among them, A&M, Crysalis, Fantasy, Virgin and Island) and asked of its retail customers that it be the only source for such imports. Yet he agrees that this isn't a "lucrative" concern.

Import stores sprung up in Australia in the early '70s, answering a weighty cry from record collectors for an informed, aware service. In an era when local licensees of foreign firms chose to release (sometimes up to a year later) no more than a third of available product, importers did much to broaden consumer taste.

Many platinum sellers were initially broken in this market by importers, *and it's a widely held belief* that the Australian record industry only came of age when these firms highlighted local shortcomings in packaging, pressing quality, choice and speed of availability.

The majors have engaged in periodic dispute with the importers through the '70s, including Festival. Now, however, it attracts praise for its "fair play" attitude.

As a non-aligned independent, Festival is the only company with any real reason to stop importers operating, says Allan Shepherd, but "it's gone out of its way to be helpful."

Adds Brian Northam: "Importers are enormously important to us. They've created demands for product and artists which have then carried over into the general market, and they're helping to build local artists with their total awareness of product."

As to the copyright situation, Jack *Turner, director of the ANZ* (Australia and New Zealand) Musical Copyright Society, explains, "We enter into a representative agreement with users of copyright, on behalf of our members, though a publisher has the right to cancel or increase the scope of the licensing agreement that we conduct on its behalf.

"Unlike the government-fixed mechanical royalty rate of 5%, our licensing fee of 6¼% was decided some years ago, by the publishers themselves, to be a suitable rate of levy. There is no way that we can force all importers to abide by the agreement, but most do accept it—although there were some strong objections when we first tried to apply it. The rate has been in use for many years, in relation to many varied uses of copyright."

Turner also reveals: "Since Festival began importing on behalf of the stores, it has cleared all copyrights through this office."

EMI Unveils Disco Label

COLOGNE—EMI here has launched a new disco label, Sidewalk, as an outlet for EMI-owned international disco repertoire, and as an opportunity for new producers and artists to establish themselves in foreign markets.

This follows a similar move by EMI in Britain—though it's yet to yield any major chart action—where Sidewalk comes under the company's group repertoire division.

Head of the equivalent division at *EMI Germany, Walter Putz, will* be responsible for the choice of product in this market, promotions and release schedules.

Among artists featured in the first batch of 45s are Australian femme duo Cheetah, with "Deeper Than Love;" English singer Jackie, discovered by Cliff Richard, with "Under Fire;" French jazz stylist La Velle, with "Playgirl;" and successful U.K. band Gonzalez, with "Ain't No Way To Treat A Lady."

First Sidewalk product was supported by a special information/music cassette mailed to retailers and discos. A similar mailshot at the end of last month showcased the "Sidewalk Sampler," previewing releases planned between now and year's end.

Charity $ From Live Prison LP

SYDNEY—The initiative of a prisoner in Sydney's Parramatta Jail has eventuated an exciting live rock *album, and the raising of considerable* funds for the International Year of the Child cause.

Prisoner's representative, George Crawford, contacted Albert Prods. some months ago, requesting that the company consider releasing a live LP culled from three rock concerts being staged at the jail in conjunction with radio station 2JJ, with all proceeds to go to IYC.

The legendary Vanda/Young team was so impressed with the suggestion *that they agreed to oversee* the recording, selection and release of material, with the actual live recording and mixdown being handled by 2JJ engineer, Keith Walker.

The three concerts took place Aug. 5 and 12, and Sept. 9. A strong cross-section of Sydney rock outfits donated their services, including the Kevin Borich Express, Rose Tattoo, Feather, Dallymore and the Reels.

"It will shape up as a pretty good rock album," observes George Young. "The guy organizing it, George Crawford, really knows what he's doing; I wish some 'outside' people were as easy to work with."

The disk, tentatively titled "Canned Rock," is Albert's second contribution to the IYC. Earlier in the year, it donated all profits from a gold chart single, "Care For Kids," to the cause (Billboard, May 19, 1979).

Correspondingly, station 2JJ has a commendable record of jail work over the past five years, with live concerts, broadcasts from cells and a weekly hard-hitting "Prisoners' Program."

Smokie Waxes

• *Continued from page 59*

the lucrative U.S. market, partly as a result of his top 10 duet hit with Suzi *Quatro. "It was very exciting to* crack the American charts with 'Stumblin' In,' but we're careful not to get too excited.

"I remember when 'Living Next Door To Alice' got to No. 16 there in 1977, we thought it had all started—but nothing else worked. It's a very big market, and we do want to break into it, but if we don't, we won't be too broken-hearted."

Norman also reveals the likelihood of more duet singles with Quatro, and plans to enter the Japanese market in the near future. He admits that Smokie's biggest-by-far market is in Germany, where "it's like Beatlemania for us." (The band's Australian-mixed "Do To Me" *has just been a top 10 hit there).*

Smokie is signed to veteran producer Mickie Most's RAK label for most world territories, and is one of its most consistent chart acts, together with Hot Chocolate and, more recently, Racey, whose "Some Girls" is currently a major hit in Australia and New Zealand.

Disco Matilda

SYDNEY—Australia's "first lady *of culture," Dame Edna Everage,* has transformed the country's unofficial national anthem, "Waltzing Matilda," into a disco hit. "Disco Matilda," credited to the Dame, with backing by the Everage White Band and Abbo, has been issued by Wizard Records.

SEPTEMBER 22, 1979, BILLBOARD

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International Briefs

• LENINGRAD—U.K. representatives of Bronze, Chrysalis, Island, Pye and Sonet were among those attending the semi-annual international meeting of the Scandinavian Sonet group in this Soviet city Aug. 22-23. The confab, first of its kind to be held in Russia by a Western record company, was hosted by Scandia Music, Finnish member of the group. Among the deals announced were Sonet Music subpublishing for material by U.S. artists Patti Smith, Johnny Nash and Leon Russell, and its acquisition of Rockin' Music, Chiswick's publishing division, for Scandinavia.

• ROME—One of the first recording dates for the new Mammuth Studios, on the outskirts of this Italian capital, was a new album by Antonello Venditti, tentatively titled "Buona Domenica," for Philips; guest musician was saxophonist Gato Barbieri. Venditti remains one of this nation's top recording artists, with whom Barbieri jammed in Rome in local clubs for many years. Album is to be mixed in London by Arun Chakraverty.

• CASTLEBAR—More than 1,000 entries have been received for the Castlebar International Song Contest, staged Oct. 1-6 in this Irish town's Traveller's Friend Hotel. Prize money totals $22,000. Despite problems caused by a prolonged Irish postal dispute, the entry is the highest of the event's history, with submissions from 28 countries. Of the 27 finalists, eight song titles are from England, seven from Ireland, four from the U.S., and one each from Austria, Bulgaria, Hungary, Israel, Norway, Poland, Sweden and Switzerland. Sponsors are Berger Paint, the Irish Tourist Board and Radio Telefeis Eireann. Latter will broadcast the finals live on television.

• KUALA LUMPUR—Coh Boon Hoe, former EMI producer who was fired with others as part of the company's recent house-cleaning, has joined Shodancer, backup band for Singapore's "queen of disco," Anita Sarawak. Boon was formerly leader of another local group, Discovery, at that time under the direction of EMI's now-defunct Artist Management Division. He plans to work on arrangements for Sarawak, and compose.

• ZURICH—A new company, BAPH Records & Record Distribu-

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Urge Watch On Ethnic Piracy

LONDON—Pirate and counterfeit ethnic repertoire is appearing "on a considerable scale" in the U.K. market, according to the British Phonographic Industry, and it represents a new and growing threat.

"This umbrella term includes the music of various nationalities," says the organization, in its latest antipiracy report, "but the majority is currently Indian and Greek. The industry is in no doubt that today's ethnic pirate will become the international pop pirate of tomorrow, and it's therefore essential that this activity should be halted as soon as possible."

The BPI's antipiracy squad has carried out several successful actions against ethnic pirates, and reveals it expects to receive "special financial contributions" from the overseas record companies most affected by this form of illegal operation.

HAIR PIECE—Flower power is recreated especially for Russell Power, music director of Australia's Radio 2SM, as RCA and Festival Music staff pay a visit to highlight the "Hair" movie soundtrack album. From left, Al Thompson and Annie Wright of RCA Promotions, Festival Music's David Hayes, and Power.

Triple Threat Faces Greek Disk Industry

By JOHN CARR

ATHENS—Tough times are ahead for Greece's record companies, now facing the triple spectres of soaring radio advertising costs, rampant piracy, and a copyright law that languishes in the planning stages at the Ministry of Culture.

"We have difficult days ahead of us," warns Michael Matsas, managing director of Minos Matsas Records, who has acted as industry spokesman and coordinator in antipiracy drives and union disputes.

The six majors—EMI, Polygram, Minos Matsas, CBS, Music Box and Lyra—have been paying at least $2 million annually to the Hellenic Radio and TV network (ERT) for exclusive 30-minute slots on radio.

This was a main reason for their outrage earlier this year when ERT made an attempt at qualitative censorship that produced an 80% rejection rate for new local repertoire releases.

Later ERT backed down causing a rush for slots, with smaller independent labels bidding inflated figures. One such, Gina, is said to have upped its radio budget from $60,000 a year to $600,000.

Similar moves by other smaller labels forced the majors to raise their own bids, until ERT felt confident enough to raise rates by 30%, it's said.

"Radio sucks our blood," says an EMI executive. His company has apparently upped its own budget from $150,000 to $350,000. Figures for the other majors are: Polygram $155,000 to $400,000; Minos Matsas $200,000 to $500,000; Music Box $150,000 to $400,000; Lyra $60,000 to $150,000 and CBS $200,000 to $450,000.

Concurrently, at a time when official cassette sales are only 25% of the Greek total, and piracy is rampant, local executives are up in arms over the lack of progress on a comprehensive copyright law.

They are bitter about the months-long delay in drawing up a bill to go before parliament, the responsibility of the Ministry of Culture. Some suspect the government is bowing to pressure groups such as theatrical unions, who don't want to have to pay performing rights to composers and artists. Observers expect the draft bill will remain tied up in bureaucratic thickets for many months to come.

Joining Forces

HELSINKI—Three Finnish majors—EMI, CBS and PSO-Musiikki—have joined forces to set up a new distribution company, as yet unnamed, to start operations January 1980.

Commenting on the venture, EMI general sales director Rolf Kronqvist said: "The matter was up for consideration for a long time; we just needed the final impetus. I feel that dealers will be very happy with the new set-up, which will operate from the EMI premises in Arinatie."

Via existing arrangements with the majors, local labels such as Ponsi Records, Johanna Records, Rokit and Topphits-Finnhits will also be handled by the new company, whose main rivals are Finnscandia Oy, Discolux Oy, Polarvox Oy, and Discophon Oy.

Form Label For Canton Opera

By HANS EBERT

HONG KONG—A recently formed local record company is all set to tap the potentially lucrative market in China with its Cantonese opera recordings, to be produced in Hong Kong.

Already signed up to Lily Records are top opera stars, Lam Ka-sing and Chan Howe-kau. Both haven't recorded for nearly eight years, but recently completed tracks for their first album with the new label.

Also signed to Lily are Lee Po-ying and Law Ka-ying, while other top Cantonese opera stars will probably join the roster soon.

Cantonese opera has regained popularity in Hong Kong of late, underlined by the performances here two months ago by the Guangdong Opera Troupe from China.

"This is the main reason for the setting up of the Lily Record Co.," according to Ho Suet-ying, one of the founders. "We shall be the only firm in Hong Kong producing Cantonese opera recordings."

He also adds that the government's success in eradicating piracy, which, in turn, has put the local record industry back on its feet, was another reason to launch the new company.

"What's more, we now have an additional market: China, which is now allowing albums and cassettes to be imported," she notes. "Locally produced recordings are in big demand, and we plan to cater to this."

NEW BUSINESS REPORT

Profitability Under U.K. Microscope

LONDON—CBS Records in Britain made a profit of $17.7 million during 1977-78, almost double that of the previous 12 months.

This rare insight into the precise profitability of individual record companies in the U.K. comes courtesy of the second music industry report published here by ICC Business Ratios.

In addition to CBS, the document cites WEA (around $2.2 million profit in 1977-78, against $38,000 in 1975-76), Phonogram (loss of $2.37 million in 1977-78 after a profit of $302,000 in the previous year) and Virgin (profits of $480,000 in 1977-78 after losses of $300,000 the year before).

But the overall report paints a depressing picture of decreasing sales, declining profit margins and miserable returns on assets, gloom compounded by the fact that the period under review (1975-78) was before the industry's current sales slump.

ICC Business Ratios surveyed the business activities of 99 companies in Britain, including record manufacturers, distributors, retailers and music publishers, plus musical instrument producers, distributors and dealers.

The results? Growth in sales declined during this time, average manufacturer profit margins fell to 5.6% and distributors' profit margins were down to 0.6%. The average return on assets during 1977-78, the document says, was a mere 2%.

It criticizes the firms for not holding down controllable costs, and comments that "performances from this creative industry have not been inspired."

Acknowledging that the music industry has been rapidly hit by rising costs, some of which are beyond its control, the report nevertheless specifically targets the practice of extending credit periods to customers, and observes that "in the manufacturing sector, none of the major companies has produced a consistent pattern of increased profitability."

The study analyzes individual company results on a ratio basis, expressing profitability as a percentage of assets and sales, sales in relation to assets, and profit as a percentage of capital.

Only retailers experienced an improvement in margins, from 2.7% to 3.4%, and their returns on assets went up from 10% to 11.9%.

Of the 16 music publishers surveyed, the report notes that their profit margins increased from an average of 32.7% in 1975-76 to 35.9% in 1977-78. The return on assets during the three-year period rose by 0.4% from 23.1% to 23.5%.

Comments the study: "Publishers can't help earning money, whether in the domestic or export markets."

Extra Indies

• *Continued from page 60*

long, hard look at itself. "Many a young person of 20 to 35, who has committed a career to the record industry, has the right to know that something is being done. A strong, united industry association can work wonders for all its members if they are prepared to forget their parochial, competitive differences when it comes to a united front against a potential common foe."

GENEROUS 2SM PRIZES

Sending Listeners Abroad

By GLENN BAKER

SYDNEY—This city's 2SM radio station has taken promotional giveaway stunts to new heights, with a recent spate of competitions featuring overseas trips as prizes.

During July, three listeners to the premier-rated rock station were flown to England with free tickets to see Led Zeppelin at the Knebworth Festival. Each secured the prize by answering three questions about the group.

In August, spurred by the response, a more ambitious exercise was undertaken on much the same basis. In this case, 10 listeners were offered a 14-day jaunt to the U.S. with tickets to five concerts (the Cars in Los Angeles, the Bee Gees in New York, Earth Wind & Fire in St. Louis, Little River Band in Miami and Bette Midler in San Francisco) and all accommodation and internal fare costs taken care of, plus $200 spending money each. Project was given the title, "Rocklift."

In each case, the station took no advantage of airline contra-deals, and picked up virtually all the tabs. Only exception was provision by Atlantic U.K. of Knebworth locality accommodation for the Zeppelin winners. Total cost to the station is estimated at more than $25,000.

The giveaways were the brainchild of 2SM executives David White and Barry Chapman. During an American visit, White lined up U.S. concert tickets with various record companies, for the "Rocklift" venture. He claims these exercises have been "just the beginning," and confidently predicts, "just wait for Rocktober."

2SM also scored a coup here by sponsoring a free concert presentation of the Knack Aug. 19, reportedly the first time that Australian audiences were able to see an international act while it was holding down the top slots in both the U.S. singles and album charts.

When EMI announced a flying visit by the group for promotional purposes, 2SM swiftly jumped in with the free concert offer, and, subsequently, considerable promotion. 6,000 free tickets were snapped up from station headquarters, and Light & Sound record stores, within six hours of announcement.

The Knack agreed to perform without fee, and 2SM bore only the costs of light, sound and hall hire (venue was the Hordern Pavilion). During its stay, group also appeared at three Sydney small-scale venues.

Australia was the first territory where the Knack's debut Capitol album went gold (20,000 copies) outside the U.S.

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Billboard Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 9/15/79
SINGLES

This Week	Last Week	
1	1	WE DON'T TALK ANYMORE, Cliff Richard, EMI
2	3	CARS, Gary Numan, Beggars Banquet
3	2	BANG BANG, B.A. Robertson, Asylum
4	11	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
5	7	STREET LIFE, Crusaders, MCA
6	4	ANGEL EYES, Roxy Music, Polydor
7	19	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
8	9	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Island
9	16	LOVE'S GOTTA HOLD ON ME, Dollar, Carrere
10	5	MONEY, Flying Lizards, Virgin
11	6	GANGSTERS, Specials, 2 Tone
12	13	GOTTA GO HOME, Boney M, Atlantic/Hansa
13	12	OOH WHAT A LIFE, Gibson Brothers, Island
14	15	DUCHESS, Stranglers, United Artists
15	10	AFTER THE LOVE HAS DONE, Earth, Wind & Fire, CBS
16	8	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
17	24	LOST IN MUSIC, Sister Sledge, Atlantic
18	27	REGGAE FOR IT NOW, Bill Loveday, Charisma
19	18	DUKE OF EARL, Darts, Magnet
20	15	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
21	25	GONE, GONE, GONE, Johnny Mathis, CBS
22	17	WHEN YOU ARE YOUNG, Jam, Polydor
23	26	STRUT YOUR FUNKY STUFF, Frantique, Philadelphia Intl.
24	34	SAIL ON, Commodores, Motown
25	28	BOY OH BOY, Racey, RAK
26	32	CRUEL TO BE KIND, Nick Lowe, Radar
27	40	TIME FOR ACTION, Secret Affair, I-Spy
28	NEW	TOMORROWS GIRLS, U.K. Subs, Gem
29	NEW	SOMETHING THAT I SAID, Ruts, Virgin
30	32	GET IT RIGHT NEXT TIME, Gerry Rafferty, United Artists
31	37	SPIRAL SCRATCH, Buzzcocks, New Hormones
32	NEW	SLAP AND TICKLE, Squeeze, A&M
33	NEW	SINCE YOU'VE BEEN GONE, Rainbow, Polydor
34	22	HERSHAM BOYS, Sham 69, Polydor
35	NEW	LIVE ON STAGE, Kate Bush, EMI
36	21	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista
37	NEW	THE PRINCE, Madness, 2 Tone
38	38	IN THE BROWNIES, Billy Connolly, Polydor
39	20	REASONS TO BE CHEERFUL, Ian Dury & The Blockheads, Stiff
40	29	ANGEL EYES/VOULEZ VOUS, Abba, Epic

LPs

1	1	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
2	2	SLOW TRAIN COMING, Bob Dylan, CBS
3	3	DISCOVERY, Electric Light Orchestra, Jet
4	4	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros.
5	6	I AM, Earth, Wind & Fire, CBS
6	7	BREAKFAST IN AMERICA, Supertramp, A&M
7	5	VOULEZ VOUS, Abba, Epic
8	8	PARALLEL LINES, Blondie, Chrysalis
9	9	OUTLANDOS D'AMOUR, Police, A&M
10	17	STREET LIFE, Crusaders, MCA
11	11	REPLICAS, Tubeway Army, Beggars Banquet
12	22	MANILOW MAGIC, Barry Manilow, Arista
13	18	NIGHT OWL, Gerry Rafferty, United Artists
14	16	TUBEWAY ARMY, Beggars Banquet
15	10	DOWN TO EARTH, Rainbow, Polydor
16	15	SOME PRODUCT CARRI ON SEX PISTOLS, Virgin
17	26	MIDNIGHT MAGIC, Commodores, Motown
18	19	MORNING DANCE, Spyro Gyra, Infinity
19	13	HIGHWAY TO HELL, AC/DC, Atlantic
20	14	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
21	28	INTO THE MUSIC, Van Morrison, Vertigo
22	21	BRIDGES, John Williams, Lotus
23	23	MANIFESTO, Roxy Music, Polydor
24	12	THE BEST OF THE DOOLEYS, GTO
25	20	EXPOSED, Mike Oldfield, Virgin
26	37	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
27	24	LIVE KILLERS, Queen, EMI
28	35	BAD GIRLS, Donna Summer, Casablanca
29	NEW	ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI
30	28	COMMUNIQUE, Dire Straits, Vertigo
31	27	20 GOLDEN GREATS, Beach Boys, Capitol
32	32	OUT OF THE BLUE, Electric Light Orchestra, Jet
33	NEW	FEAR OF MUSIC, Talking Heads, Sire
34	NEW	DRUMS AND WIRES, XTC, Virgin
35	25	DO IT YOURSELF, Ian Dury, Stiff
36	36	DIRE STRAITS, Vertigo
37	38	THE VERY BEST OF LEO SAYER, Chrysalis
38	NEW	STRING OF HITS, Shadows, EMI
39	NEW	EDDIE COCHRAN SINGLES ALBUM, United Artists
40	NEW	LAST THE WHOLE NIGHT LONG, James Last, Polydor

CANADA

Courtesy Canadian Recording Industry Assn.)
As of 9/5/79
SINGLES

This Week	Last Week	
1	2	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
2	1	BORN TO BE ALIVE, Patrick Hernandez, Columbia
3	6	MY SHARONA, The Knack, Capitol
4	3	RING MY BELL, Anita Ward, TK
5	4	BAD GIRLS, Donna Summer, Casablanca
6	7	GOODBYE STRANGER, Supertramp, A&M
7	NEW	LEAD ME ON, Maxine Nightingale, RCA
8	9	GOLD, John Stewart, RSO
9	13	LOGICAL SONG, Supertramp, A&M
10	20	MAMA CAN'T BUY YOU LOVE, Elton John, MCA
11	19	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
12	5	GOOD TIMES, Chic, Atlantic
13	12	DOES YOUR MOTHER KNOW, Abba, Atlantic
14	16	MAIN EVENT, Barbra Streisand, Columbia
15	17	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
16	8	SHINE A LITTLE LOVE, ELO, Jet
17	NEW	LET'S GO, The Cars, Elektra
18	15	YOU CAN'T CHANGE THAT, Raydio, Arista
19	10	I WANT YOU TO WANT ME, Cheap Trick, Columbia
20	18	MAKIN' IT, David Naughton, RSO

LPs

1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	GET THE KNACK, Capitol
3	3	CANDY-O, Cars, Elektra
4	6	DISCOVERY, ELO, Jet
5	4	AT BUDOKAN, Cheap Trick, Epic
6	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Atlantic
7	7	BAD GIRLS, Donna Summer, Casablanca
8	5	THE CARS, Elektra
9	9	VOULEZ-VOUS, Abba, Atlantic
10	17	HOT SHOT, Trooper, MCA
11	19	ARMAGEDDON, Prism, Magnum
12	8	DYNASTY, Kiss, Casablanca
13	10	THE GAMBLER, Kenny Rogers, United Artists
14	NEW	I AM, Earth, Wind & Fire, Columbia
15	13	RICKIE LEE JONES, Warner Bros.
16	16	NIGHT FLIGHT TO VENUS, Boney M, Atlantic
17	11	BACK TO THE EGG, Wings, CBS
18	14	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
19	15	FIRST UNDER THE WIRE, Little River Band, Capitol
20	NEW	ROSES AND SUNSHINE, Nana Mouskouri, Cachet

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/17/79
SINGLES

This Week	Last Week	
1	1	EL LUTE, Boney M, Hansa
2	2	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	4	SO BIST DU, Peter Maffay, Telefunken
4	3	RING MY BELL, Anita Ward, TK
5	5	MOSKAU, Dschinghis Khan, Jupiter
6	10	A WALK IN THE PARK, Nick Straker Band, Decca
7	6	POP MUZIK, M, MCA
8	7	BRIGHT EYES, Art Garfunkel, CBS
9	9	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
10	15	WE DON'T TALK ANYMORE, Cliff Richard, EMI
11	NEW	BOY OH BOY, Racey, RAK
12	11	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
13	14	KNOCK ON WOOD, Amii Stewart, Hansa
14	8	GLORIA, Umberto Tozzi, CBS
15	12	DAS LIED VON MANUEL, Manuel Und Pony, Polydor
16	19	ONE TWO THREE FOUR REDLIGHTS, Teens, Hansa
17	16	DO TO ME, Smokie, RAK
18	20	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
19	21	VOULEZ VOUS, Abba, Polydor
20	17	BAD GIRLS, Donna Summer, Casablanca
21	13	HOT STUFF, Donna Summer, Casablanca
22	NEW	MY SHARONA, The Knack, Capitol
23	22	SUNDAY GIRL, Blondie, Chrysalis
24	NEW	UNDER FIRE, Clout, Carrere
25	27	I WANT YOU TO WANT ME, Cheap Trick, Epic
26	29	LIGHT MY FIRE, Amii Stewart, Hansa
27	18	HOW COULD THIS GO WRONG, Exile, RAK
28	23	SOME GIRLS, Racey, RAK
29	28	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
30	24	BORN TO BE ALIVE, Patrick Hernandez, Aquarius

LPs

1	2	EVE, Alan Parsons Project, Arista
2	1	STEPPENWOLF, Peter Maffay, Telefunken
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	NEW	ZAUBER DER GITARRE, Ricky King, CBS
5	4	TRAEUMEREIEN, Richard Clayderman, Telefunken
6	5	COMMUNIQUE, Dire Straits, Vertigo
7	6	DIRE STRAITS, Vertigo
8	7	VOULEZ VOUS, Abba, Polydor
9	8	LIVE KILLERS, Queen, EMI
10	9	DYNASTY, Kiss, Casablanca
11	11	DSCHINGHIS KHAN, Jupiter
12	10	FATE FOR BREAKFAST, Art Garfunkel, CBS
13	15	DISCOVERY, Electric Light Orchestra, Jet
14	14	ANGEL STATION, Manfred Mann's Earthband, Bronze
15	12	HAIR, Soundtrack, RCA
16	13	BAD GIRLS, Donna Summer, Casablanca
17	17	HIGHWAY TO HELL, AC/DC, Atlantic
18	16	GONE TO EARTH, Barclay James Harvest, Polydor
19	NEW	DOWN TO EARTH, Rainbow, Polydor
20	18	PYRAMID, Alan Parsons Project, Arista

ITALY

(Courtesy Germano Ruscitto)
As of 9/11/79
SINGLES

This Week	Last Week	
1	2	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
2	1	GLORIA, Umberto Tozzi, CGD-MM
3	12	FORSE, Pupo, Baby/CGD-MM
4	3	SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM
5	4	IO SONO VIVO, Pooh, CGD-MM
6	7	SPLENDIDO SPLENDENTE, Donatella Rettore, Ariston
7	16	BALLA, Umberto Balsamo, Polydor/Phonogram
8	5	GOODNIGHT TONIGHT, Wings, EMI
9	14	E LA LUNA BUSSO', Loredana Berte, CGD-MM
10	8	SOLI, Adriano Celentano, Clan/CGD-MM
11	6	RICOMINCIAMO, Adriano Pappalardo, RCA
12	13	ELECTRIC DELIGHT, Rockets, Rockland/CGD-MM
13	9	HOT STUFF, Donna Summer, Durium
14	18	FINE DIUN VIAGGIO, Le Orme, Philips/Phonogram
15	11	LADY NIGHT, Patrick Juvet, Barclay/Ricordi
16	15	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS/CGD-MM
17	10	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram
18	17	PARANTE, Alunni Del Sole, Ricordi
19	NEW	E SALUTALA PER ME, Raffaella Carra', CBS/CGD-MM
20	19	AUTOSTOP, Patty Bravo, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/10/79
SINGLES

This Week	Last Week	
1	1	MY SHARONA, Knack, Capitol
2	3	UP THERE CAZALY, Two-Man Band, Fable
3	2	SOME GIRLS, Racey, RAK
4	5	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
5	4	RING MY BELL, Anita Ward, TK
6	7	YOU CAN'T CHANGE THAT, Raydio, Arista
7	6	COOL FOR CATS, UK Squeeze, A&M
8	8	REUNITED, Peaches & Herb, Polydor
9	12	GOLD, John Stewart, RSO
10	11	ONE WAY TICKET, Eruption, RCA
11	9	POP MUZIK, M, MCA
12	10	BRIGHT EYES, Art Garfunkel, CBS
13	15	HIT AND RUN, Jo Jo Zep & Falcons, Mushroom
14	14	LIGHT MY FIRE, Amii Stewart, RCA
15	17	BAD GIRLS, Donna Summer, Casablanca
16	13	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
17	NEW	BAD CASE OF LOVIN' YOU, Robert Palmer, Island
18	NEW	DON'T BRING ME DOWN, ELO, Jet
19	NEW	BORN TO BE ALIVE, Patrick Hernandez, CBS
20	19	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M

LPs

1	1	GET THE KNACK, Knack, Capitol
2	2	DISCOVERY, ELO, Jet
3	5	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	4	ENGLISH HISTORY, Jon English, Mercury
5	3	FIRST UNDER THE WIRE, Little River Band, Capitol
6	6	THE VERY BEST OF LEO SAYER, Chrysalis
7	11	DYNASTY, Kiss, Casablanca
8	8	BREAKFAST IN AMERICA, Supertramp, A&M
9	9	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
10	7	BACK TO THE EGG, Wings, MPL
11	10	FATE FOR BREAKFAST, Art Garfunkel, CBS
12	15	BOMBS AWAY DREAM BABIES, John Stewart, RSO
13	14	5, J.J. Cale, Shelter
14	12	BAD GIRLS, Donna Summer, Casablanca
15	13	SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom
16	16	NO EXIT, The Angels, Albert
17	17	I AM, Earth, Wind & Fire, CBS
18	18	COOL FOR CATS, UK Squeeze, A&M
19	20	GRAFFITI CRIMES, Mi-Sex, CBS
20	19	THE BOB SEGER COLLECTION, Capitol

SWEDEN

(Courtesy GLF)
As of 9/14/79
SINGLES

This Week	Last Week	
1	2	BOBBY BROWN, Frank Zappa, CBS
2	1	BORN TO BE ALIVE, Patrick Hernandez, Mariann/Aquarius
3	4	RING MY BELL, Anita Ward, TK
4	3	BRIGHT EYES, Art Garfunkel, CBS
5	5	HOT STUFF, Donna Summer, Casablanca
6	6	POP MUZIK, M, MCA
7	10	BALLADE POUR ADELINE, Richard Clayderman, Sonet
8	9	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
9	NEW	KNOCK ON WOOD, Amii Stewart, Hansa
10	NEW	GOTTA GO HOME, Boney M, Ariola

BELGIUM

(Courtesy Billboard Benelux)
As of 9/16/79
SINGLES

This Week	Last Week	
1	1	I WAS MADE FOR LOVING YOU, Kiss, Casablanca
2	9	GOTTA GO HOME/EL LUTE, Boney M, Ariola
3	2	VOULEZ-VOUS, Abba, Vogue
4	6	QUIEREME MUCHO, Julio Iglesias, CBS
5	4	GLORIA, Umberto Tozzi, CBS
6	8	THIS IS MY LIFE, Shirley Bassey, EMI
7	NEW	WE DON'T TALK ANYMORE, Cliff Richard, EMI
8	7	RING MY BELL, Anita Ward, TK
9	3	ALINE, Christophe, Vogue
10	5	BAD GIRLS, Donna Summer, Casablanca

LPs

1	1	DYNASTY, Kiss, Casablanca
2	5	EMOCIONES, Julio Iglesias, CBS
3	6	BREAKFAST IN AMERICA, Supertramp, A&M
4	2	VOULEZ-VOUS, Abba, Vogue
5	7	FATE FOR BREAKFAST, Art Garfunkel, CBS
6	NEW	I AM, Earth, Wind & Fire, CBS
7	3	BAD GIRLS, Donna Summer, Casablanca
8	NEW	HIGHWAY TO HELL, AC/DC, Atlantic
9	10	A VOUS LES FEMMES, Julio Iglesias, CBS
10	4	COMMUNIQUE, Dire Straits, Vertigo

SPAIN

(Courtesy El Gran Musical)
as of 9/1/79
SINGLES

This Week	Last Week	
1	1	GLORIA, Umberto Tozzi, Epic
2	2	RING MY BELL, Anita Ward, Epic
3	3	BORN TO BE ALIVE, Patrick Hernandez, CBS
4	4	SUPER SUPERMAN, Miguel Bose, CBS
5	NEW	STUMBLIN' IN, Suzi Quatro & Chris Norman, EMI
6	7	RAMA LAMA DING DONG, Rocky Sharpe & the Replays, Movieplay
7	6	IN THE NAVY, Village People, RCA
8	NEW	LADY LAURA, Roberto Carlos, CBS
9	9	VOULEZ VOUS, Abba, CBS
10	8	ESTOY BAILANDO, Hermanas Goggi, Hispavox

LPs

1	1	DISCO DE ORO DE EPIC VOL. 3, Various, Epic
2	2	16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox
3	3	24 EXITOS DE ORO, Julio Iglesias, CBS
4	4	BREAKFAST IN AMERICA, Supertramp, A&M
5	5	VOULEZ VOUS, Abba, CBS
6	8	ROCIO DURCAL CANTA A JUAN GABRIEL VOL. 3, Rocio Durcal, Ariola
7	9	CHICAS, Miguel Bose, CBS
8	7	BAD GIRLS, Donna Summer, Fonogram
9	NEW	SOMBRA Y LUZ, Triana, Movieplay
10	10	COMMUNIQUE, Dire Straits, Fonogram

FINLAND

(Courtesy of Seura)
As of 9/10/79
SINGLES

This Week	Last Week	
1	2	CUBA, Gibson Brothers, CBS
2	1	VALO YOSSA, Tuomari Nurmio, Love
3	3	ONE WAY TICKET, Eruption, Hansa
4	5	RING MY BELL, Anita Ward, TK
5	10	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
6	4	HAN ON TAALA TANAAN, Tuomari Nurmio, Love
7	8	MENOLIPPU, Satu Pentikainen, CBS
8	NEW	HOT STUFF, Donna Summer, Casablanca
9	NEW	EL LUTE, Boney M, Hansa
10	7	I WILL SURVIVE, Gloria Gaynor, Polydor

LPs

1	NEW	MOPOTT SHOW, Sleepy Sleepers, CBS
2	NEW	EN HYVASTELLYT SUA, Jamppa Tuominen, CBS
3	3	BAD GIRLS, Donna Summer, Casablanca
4	2	CUBA, Gibson Brothers, CBS
5	10	YRSINAINEN, Reijo Kallio, CBS
6	NEW	THE VERY BEST OF LEO SAYER, Chrysalis
7	1	VOULEZ VOUS, Abba, Polar
8	8	SO MEAN, Kojo, Digit
9	4	DISCOVERY, ELO, Jet
10	NEW	KOHDUSTA HAUTAAN, Tuomari Nurmio, Johanna

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 9/1/79
LPs

This Week	Last Week	
1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	VOULEZ VOUS, Abba, Epic
3	3	GAZOZ, Hed-Artzi
4	5	ORIGINS, Natural Gathering, Israbloc
5	4	52ND STREET, Billy Joel, CBS
6	6	SUPER SMASH, Various, Epic
7	7	GET DANCING, Various, K-tel
8	8	DISCOVERY, Electric Light Orchestra, Jet
9	NEW	MIDNIGHT EXPRESS, Soundtrack, Casablanca
10	NEW	SPIRITS HAVING FLOWN, Bee Gees, RSO

Capitol Inks 2

TORONTO—Capitol Records has signed two new Canadian acts to its North American roster: Private Eye and Graham Shaw.

The Private Eye quartet yields a debut LP in a matter of weeks, the label informs. The band is helmed by two former Canadian recording stars, Hughie and Gordy Leggat, from the Foot In Coldwater band.

In a separate deal, the Graham Shaw Band is signed out of Winnipeg with LP sessions to be firmed up shortly. The band is to be managed by Bernie Finkelstein, who also handles affairs for True North acts Murray McLauchlan and Bruce Cockburn.

International Briefs

• *Continued from page 61*

tion, has been formed to handle "unusual" artists. First signings are Swiss all-female new wave band, Kleenex, already doing well in Britain; local band, Hertz; San Francisco-based act, Novak; and Belfast's Stiff Little Fingers, via the album, "Inflammable Material."

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Canada

BLACK 'MOUTHPIECE'

DJ Pool Gaining Label Credibility

By DAVID FARRELL

TORONTO—The two-year-old West Indian DJ Pool has announced plans to stage its first major awareness show in this city Oct. 30, with the emphasis on promoting local soca, calypso and reggae talents.

The loose-knit umbrella organization has become the mouthpiece for close to 30 black disk operators here, as well as a pool of 15 Caribbean clubs and, in part, the black community which is some 200,000 strong, taking in the arc that runs from Windsor to the west and Buffalo to the south.

Major labels have shown increasing awareness of the group's activities in the past six to seven months, some companies extending credit to the small, low-volume black retailers in an effort to expand r&b and funk repertoire sales.

Currently only CBS employs a black repertoire product manager, Dominique Zgarka, who doubles as disco product manager as well. The aggressive rep reports that the label has done some market research in an effort to expand black music sales in Canada, which are pitifully low at all labels, including Motown.

Unlike the disco pools, which have grown increasingly outspoken against the industry here, the West Indian record pool has contented itself with a conservative, low profile image while it organizes and identifies goals.

Principal leader is Daniel Caudeiron who, along with his wife, Margo, publishes the monthly 24-page DJ magazine, Cheer. The pocket size mag is packed with chart information pertaining to jazz, soul, reggae, soca and funk releases; also providing mini-news packages, reviews and bio updates on new acts. While the aim of the magazine is to boost local talent, Caudeiron says, he is careful not to do so at the expense of blanking out major stars such as Toots Hibbert and Bob Marley.

One of the goals set out by the Assn. earlier in the year was to gain a more active voice with the general public, and in this the membership has been successful. In addition to the Cheer magazine, Caudeiron has been contracted to host a weekly "Black World" television program this fall on the all-new CFMG-TV network. Through the magazine, several Carib and funk-oriented music shows broadcast on local stations are also well promoted.

Caudiron is of the belief that if West Indian music, indeed all black music, is promoted well enough in this country it will sell. The product is rarely ever promoted, however, thus retailers and radio stations have not shown a great interest in handling such repertoire beyond the obvious choices, as in Stevie Wonder and Earth, Wind & Fire.

With the large West Indian population in the southern Ontario market, reggae stars such as Peter Tosh (who opened his current North American tour in Canada) and Bob Marley have done well in sales proportionate to U.S. figures, and a growing number of smaller labels in this country are testing the water with domestic West Indian rhythm acts.

Generation Records is one such label with releases by Ken Boothe ("Reggae For Lovers") and Ernie Smith and the Roots Revival. Perhaps more prominent is the teaming of singer/guitarist Bruce Cockburn with the Ishan Band (put together by David-Clayton Thomas) for a commercial single effort, entitled "Wondering Where The Lions Are."

Chalawa, another local aggregation, recently cut the single "Hop, Skip & Jump" on the local Micron Music label, which is reported to have sold over 150,000 copies in Holland and Belgium as an export item.

It is these acts that the West Indian DJ Pool is emphasizing in its award program, in its Cheer magazine and, whenever given the opportunity, on local radio.

While regular chain record outlets as yet do not carry a wide assortment of these local productions, Caudeiron regularly keeps tabs with buyers to let them know what is happening in West Indian market. The musicians themselves, meantime, have been successful in getting bookings and attracting audiences to local showcase spots like The Edge and the El Mocambo on a fairly regular basis.

"We are slowly growing as an organization and people seem to like what they hear," notes the publisher, "so I think time will tell if we work the through the system works."

From The Music Capitals Of The World

TORONTO

Rush will record its next album at Le Studio in Quebec with producer **Terry Brown**, but final mixes are to be completed at the Trident centre in the U.K. Brown is also scheduled to produce the next **Klaatu** LP in this city, sometime in November.

The trio **FM** and disco singer **Gino Soccio** have both attained gold sales status on their debut LPs in Canada. **Trooper's** greatest hits package, "Hot Shots," has chalked up triple platinum sales for MCA (300,000 units), however.

Western Canada music tabloid, Music Express, has teamed with the Western Express Lottery, spanning three provinces, to offer $2 discount coupons on 10 current LPs per issue. Under terms of the deal, record companies must buy one page of advertising in the paper at a 50% discount and the lottery board pays the difference to the paper. Waxes the tab's publisher, "it was a deal too good to refuse."

Patsy Gallant has just completed her first LP session for CAM Productions in Montreal at Studio Experience. . . **Sweet** has been recording its next Capitol LP at Eastern Sound in the city. **Roy Kenner** has joined the **Domenic Troiano Band** as singer and the new line-up is currently on a mini Ontario/Quebec tour in support of the "Fret Fever" LP on release by Capitol.

Pressing plants continue to run at capacity here, with a long list of new album product failing to hit the street as yet and retailers moaning about thinning catalogue inventories. The pressing crisis has forced WEA to cancel disco 12-inch releases for the balance of the year, in an apparent attempt to utilize valuable pressing time for album and single product.

Local concert promoters seem undaunted by lacklustre box office sales recently, announcing up-coming dates for the likes of **Bob Seger**, two nights at the 18,000 seat Maple Leaf Gardens (Oct. 28-29); **Jethro Tull**, who kicks off his North American tour in the city at the Gardens, Sept. 17; **Little River Band**, Maple Leaf Gardens; **Elton John**, two nights at O'Keefe Centre, Oct. 30-31.

DAVID FARRELL

General News

Pickwick Cutouts

• *Continued from page 1*

"If the customer wants to cherry pick, then we'll have a bowl of cherries," Worthen says.

Worthen, however, describes the Albany merchandise as disks and tapes "that have been round-tripped many times."

Pickwick allowed local wholesalers to have first crack at the sale, under the same price structure as the public. Prices began at $1 one item to $12 for purchases of 20.

Local wholesalers reportedly walked away with nearly 10,000 pieces, including product by the Allman Brothers, Marshall Tucker Band, the Grateful Dead, the Beach Boys, a Jim Croce tv package, Kama Sutra pressings of Charlie Daniels LPs, an assortment of K-tel cutouts, boxed sets of Philips classical product, and the inevitable copies of the Beatles' "Let It Be."

Pickwick "weighed the cost of moving it or selling it locally," Worthen says, opting for the latter after deciding the merchandise was product its own accounts and other cutout dealers "had seen before."

Initial reports indicate the company did the right thing, with crowds of shoppers showing up early and apparently spending money at a brisk pace. One observer estimates Pickwick was taking in $4,000 an hour during the first half day of the sale.

If the public responds in sufficient numbers, Pickwick says it may repeat the sale in other areas of the country where cutouts are stocked.

"It's premature to say we'll repeat it," Worthen cautions. "There are bets all over here as to how the sale will go over, but it was an ideal situation so we thought we'd try it."

The "ideal situation" is that the lease on the warehouse was expiring, Worthen says, and the cutout business at Pickwick was in the process of being "consolidated."

"We're keeping a sales office in Albany," Worthen adds. "And we'll maintain a smaller warehouse there to service our man-in-the-van program."

The van program is akin to a mobile one-stop that will be used to service rack accounts in the area. Pickwick has had success with a similar program in its U.K. operation, and a few indie rackjobbers and one-stops have used a similar approach in this country from time to time.

What will happen to items left over from the Albany sale? Will the company try to dump them overseas, or, as one label is rumored to have done, actually bury them in the ground?

"We haven't done any of that yet," Worthen says. "We'll probably move them back to Minnesota."

Brooklyn Dealer Awaits Sentence

NEW YORK—A Brooklyn record shop owner was found guilty recently of willful infringement of copyright in a case involving Fania Records product.

The eight-count verdict was returned by a federal court jury against Radames Millan, owner of the San German Record Shop at 89 Moore St.

A team of FBI investigators, headed by special agent Richard Reinhardt, conducted raids in February and December 1978 and seized alleged counterfeit and bootleg product pursuant to a search warrant.

BROADWAY MUSICAL REVIEW

Duncan 'Peter Pan' Most Credible Of All

NEW YORK—Although many other able actresses have, over the years, portrayed "Peter Pan" with varying degrees of success, Sandy Duncan, in this year's revival of the show, emerges as the most credible. She fits the role of the indomitable, carefree waif as a cliched glove fits a hand.

Watching her soar joyously, with the reckless abandon of a trusting innocent, one cannot help feeling that the role was created especially for her.

Peter Pan has been around for 75 years. The character was dusted off, given a new dress and set to music in 1954 by Jerome Robbins, with music and lyrics by Mark Charlap and Carolyn Leigh. Additional music and lyrics have since been provided by Jule Styne, Betty Comden and Adolph Green.

The story, although essentially geared to the palates of children, is appealing to people of all ages. It is a fanciful tale of a little boy who refuses to grow up and deal with the harried world of the responsible adult. Preferring instead to fly away to a never-never land inhabited by fairies and a small but equally determined group of youngsters who look to Peter Pan for guidance.

It is a charming little musical, played with impish enthusiasm by Duncan, and roguish delight by George Rose as a cut-throat pirate.

In spite of its frivolous theme and the fact that it runs for about 2½ hours, the show trips breezily along throughout. Much of this can be credited to Duncan's sparkling personality.

The score, directed by Jack Lee, with additional orchestrations by Ralph Buros, breezes along, complementing the show and enhancing the imagery of the fantasy it seeks to project. No new cast album is planned, but RCA does hold title to the original cast music.

RADCLIFFE JOE

Billboard SPECIAL SURVEY For Week Ending 9/22/79

Billboard Special Survey Hot Latin LPs™

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LOS ANGELES (Salsa)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	**W. COLON & R. BLADE** Siembra Fania 537	1	**ROBERTO CARLOS** Fe Caytronic's 1540
2	**CHARANGA 76** TR 119	2	**CHIRINO** Oliva cantu 211
3	**MARVIN SANTIAGO** TH 2061	3	**CAMILO SESTO** Los mas grandes exitos Pronto 1058
4	**MONGO SANTAMARIA** Red Hot Columbia 35696	4	**JOSE DOMINGO** Con motivos Mericana Melody 5628
5	**OSCAR DE LEON** TH 2063	5	**NELSON NED** Mi manera de amar Westside latino 4120
6	**FANIA ALL STARS** Cross over Columbia 36109	6	**DENNIS DECALAF** Pronto 1053
7	**W. COLON & R. BLADE** Metiendo la mano Fania 500	7	**JOSE JOSE** Lo pasado pasado Pronto 1046
8	**CELIA CRUZ & J. PACHECO** Eternos Vaya 180	8	**CLOUD** Disco tango Common cause 003
9	**LARRY HARLOW** Albino divino Fania 533	9	**JULIO IGLESIAS** Emociones Alambra 3122
10	**ORQUESTA HARLOW** New York City Salsa Coco 140	10	**LISSETTE** Yo te amo Boringuen 1377
11	**EDDIE PALMIERI** Lucumi macumba Epic 35523	11	**BRAULIO** A tu regreso a casa Alambra 6055
12	**CELIA CRUZ & W. COLON** Vaya 66	12	**ELIO ROCA** En Mexico Mercurio 1914
13	**DIMENSION LATINA** Tremenda dimension Velvet 8012	13	**ESTRELLAS DE ORO** America 1005
14	**BOBBY VALENTIN** La boda de ella Bronco 107	14	**SUSY LEMAN** Pronto 1051
15	**LA SONORA PONCENA** Explorando Inca 1060	15	**ALBERTO CORTEZ** Los grandes exitos Alambra 142
16	**FANIA ALL STARS** Fania 515	16	**JOSE LUIS RODRIGUEZ** Por si volvieras TH 2057
17	**TITO ALLEN** Alegre 6020	17	**PABLO ABRAIRA** Visiones Pronto 1047
18	**ISMAEL RIVERA** Tico 1424	18	**LOLITA** Caytronic's 1539
19	**CHARLIE PALMIERI** The heavyweight Alegre 6009	19	**TUPA BAND** Compas 6003
20	**JOHNNY PACHECO & MELON** Llego melon Vaya 70	20	**JOSE VELEZ** Seguimos Alambra 48
21	**HECTOR LAVOE** Fania 492	21	**LOS JOAO** Disco samba Musart 1769
22	**RAY BARRETO** Live Fania 528	22	**ROBERTO JORDAN** El sol se fue Arcano 3446
23	**CHARANGA AMERICA** El sonido 2079	23	**JULIO IGLESIAS** Todos los dias un dia Alambra 3151
24	**CELIA CRUZ** A todos mis amigos Pico 1423	24	**SOPHY** Balada para un loco Velvet 8016
25	**SAOCO** Salsoul 4117	25	**ISABEL** Sobrevivire 3R Records 7901

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General News

New Companies

Frontier Booking International, Inc. formed by Ian Copeland, former agent at Paragon. The agency will specialize in new rock music, representing such artists as Police, Squeeze, John Cale, Iggy Pop, Buzzcocks, Siouxie & the Banshees, 999, Magazine and Ultravox. Address: 250 W. 57th, New York 10019. (212) 245-5587.

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Aurum Records formed by Richard Bradley, president of RBR Communications. First release is a country disco album, "Silver Spurz Orchestra." Address: 43 W. 61st St., New York, (212) 757-8805.

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Shake Books & Records formed by Alan Betrock, former editor and publisher of New York Rocker. First release by the label will be singles by Schris Stamey and Peter Holsapple. Address: 186 Fifth Ave., New York, 10010. (212) 260-2119.

Music City Warehouse, Inc., a mail order firm handling country records, set up by James D. Scott, president, and Jim Chapman, vice president/marketing and operations. Address: 34 Rutledge Ave., Nashville 37210. (615) 256-8293.

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Spectrum Sound, Inc., a sound reinforcement company, formed by president Ken Porter and vice president Bob Leffler. Firm will handle sales, installation and servicing of most major lines of sound equipment. Address: P.O. Box 40562, Nashville 37204. (615) 385-0947.

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W.P. Donnelly & Associates and Wrightwood Films International, Ltd. launched by the former executive vice president of 20th Century-Fox Records. The former firm is a management consultant concern; the latter will be active in the creation of soundtrack albums for independent film producers. Address: 1900 Ave. Of the Stars, Suite 1630, Los Angeles 90067. (213) 557-2902.

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Platinum Promotions formed by Jerry Lembo as an independent record promotion company specializing in local promotion in New Jersey and regional promotion in the mid-Atlantic states. Address: P.O. Box 276 160-B Hamilton Ave., Fairview, N.J. 07022. (201) 943-6438.

* * *

New Hat Studio, 8-track production facility; **New Hat Productions,** a jingle production arm; and **Big Wheel Records,** a country label, formed as new arms of the Decision Group Ltd., which retains the Decision Records label and publishing division Winter Oak Music (ASCAP). Company was reorganized after purchase by Michael Morgan from founder Hogan Smith last March. Address: P.O. Box 1382, Prescott, Ariz. 86302.

* * *

Black Silk Productions formed by Seth Zachary. First project is a new radio show, "Club L.A.," featuring unsigned bands from local nightclubs. Address: 3325 Wilshire Blvd., Suite 1206, L.A. 90010. (213) 651-2480.

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Forum Production formed by Jerry Warner and Gary Foster as offshoot of Forum Studios in Covington, Ky. First signing is Highwind. Address: 2656 Crescent Springs Road, Covington, Ky. 41011. (606) 331-5200.

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White Clay Productions formed by E. Michael Fisher and Nicholas C. Norris. The company includes White Clay Music (BMI), White Clay Management, Straight-Face Music (ASCAP), and Straight-Face Records. Address: Box 324, Newark, Del. 19711. (302) 366-8459 and (215) 274-8803.

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Richard E. Gowell Music formed. Operation will also include sales and lease of masters. Address: 45 7th St., Auburn, Me. 04210. (207) 783-0207.

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Studio One Ent. established for audio and lighting design for discotheques by Christopher Leitz and Diego Gomez Jr. at 2916 Frankford Ave., Philadelphia 19134.

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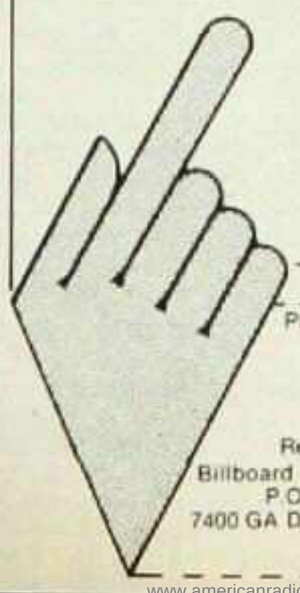

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For the Record

LOS ANGELES—The Andy Gibb & Olivia Newton-John single "Rest Your Love On Me" on Polydor was inadvertently reviewed as a commercial seven-inch single. The single was issued as a promotional 12-inch only, is not for sale and is not being promoted as a seven-inch single.

Davis For Benefit

LOS ANGELES—Sammy Davis Jr. performed in concert for the benefit of Temple Emet to help its building fund. Temple Emet? Yes, that's a small Reform synagogue in suburban Woodland Hills. Davis performed at the $125 a ticket concert at the Century Plaza Saturday (15). It's a case of the big time entertainer helping out a small synagogue.

Raposo Composing

LOS ANGELES—Joe Raposo, the "Sesame Street" composer, will compose music for the television series "The Ropers" and "Three's Company."

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/22/79 Number of LPs reviewed this week 48 Last week 22

Pop

SUZI QUATRO—Suzi And Other Four Letter Words, RSO RS13064. Produced by Mike Chapman. Quatro rocks out on this album more than any previous effort, evidenced primarily in "I've Never Been In Love," a memorable, hook-laden rocker in which Quatro lets loose with some of her most convincing vocals. Mike Chapman applies his production genius again and the result is a steamy collection of catchy, no nonsense melodic rock. Quatro's bass guitar is ably supported by her band which keeps the rhythms blazing. This album is a righteous followup to an album that produced a top five record "Stumblin' In" and returned Quatro to the rock ranks.

Best cuts: "I've Never Been In Love," "Mind Demons," "She's In Love With You," "Mama's Boy."

Dealers: "I've Never Been In Love" is a hot chart number.

TOM JOHNSTON—Everything You've Heard Is True, Warner Brothers BSK3304. Produced by Ted Templeman. Johnston, a founding member of the Doobie Brothers, now departed, is the force behind such Doobie classics as "Listen To The Music," "China Grove," "Eyes Of Silver" and others. On his solo debut, Johnston shows just how good a blues guitarist and singer he is. His identifiable vocals sparkle on the high energy rockers that contain just the right balance of gut soul. Backing Johnston is a host of renowned players including Jim Keltner, Dave Garibaldi, David Paich, Billy Payne, Rick Schlosser and Nicolette Larson.

Best cuts: "Down Along The River," "Savannah Nights," "Man On The Stage," "Reachin Out For Some Livin' From You."

Dealers: Emphasize Johnston's association with the Doobies.

CARLENE CARTER—Two Sides To Every Woman, Warner Bros. BSK3375. Produced by Lance Quinn, Tony Bongiovi. Although Carter has a twang of country in her raw-edge vocals, she's become a real rocker. Most of the tunes here have upbeat, spirited nature as when Bruce Springsteen sax man Clarence Clemons lets loose on "Lies." Drums, bass, guitar and keyboards, courtesy of a new band, as well as a little pedal steel, provide the driving musical tapestry. Lyrics are also biting and straightforward.

Best cuts: "Do It In A Heartbeat," "Lies," "Two Sides To Every Woman," "One Good Lover," "Radio Sweetheart."

Dealers: Carter is one of a growing breed of new female rockers.

Soul

ARCHIE BELL & THE DRELLS—Strategy, Philadelphia International JZ36096. Various producers. Bell and his crew have been offering dance-oriented music for 10 years, so it's no surprise that they master the disco form, yet invest it with their own distinctive touch. That derives from an r&b base, and is delightfully old-fashioned; sample the piano and brass, for example, on cuts like "Tighten Up At The Disco" and "We Got 'Em Dancin'," both cut in Bell's homeground, Houston. Rest of the material was made in Philly, including a couple of striking ballads, "How Can I" and "You're The Only One," and features that town's smooth but soulful musicianship.

Best cuts: "Strategy," "Tighten Up At The Disco," "We Got 'Em Dancin'."

Dealers: Veteran group has a loyal following, and a hit with this album's title cut.

Country

KENNY ROGERS—Kenny, United Artists LWAK979. Produced by Larry Butler. Kenny's latest release features 11 songs ranging from country ballads, uptempo pop and rhythmic rockers. A well-produced set accents Rogers' vocal ability and style on each track. A variety of instruments and tasty strings throughout give the Nashville recorded LP a nicely balanced sound. Butler and Rogers have a knack to select songs that will enhance Rogers' one-of-a-kind voice, and create an album that stimulates the listener. The album should attract strong pop appeal.

Best cuts: "You Decorated My Life," "She's Still A Mystery," "In And Out Of Your Heart," and "Coward Of The Country."

Dealers: Rogers garners more and more fans with each release. Display this much anticipated release throughout the store.

CRYSTAL GAYLE—Miss The Mississippi, Columbia JC36203. Produced by Allen Reynolds. Crystal's debut album for the label features a countryish-MOR sound with first rate production by Reynolds. Strings highlight most of the tracks, surrounding the vocals in lush style. From the opening "Half The Way" to the closing "Miss The Mississippi And You," Crystal shines with a variety of material. "The Blue Side" is reminiscent of "Don't It Make Your Brown Eyes Blue," but the remainder of the LP is fresh. Some of the writers she chose to represent include Dave Loggins, Marcia Routh, Neil Sedaka and Roger Greenaway. A finely crafted package of music and graphics.

Best cuts: "Don't Go My Love," "Dancing The Night Away," "Danger Zone," "It's Like We Never Said Goodbye."

Dealers: Fast becoming a major cross-over star, and with excellent graphics, this LP should be displayed prominently.

Spotlight

FOREIGNER—Head Games, Atlantic SD29999. Produced by Roy Thomas Baker, Mick Jones, Ian McDonald. Foreigner plays its full throated, rich brand of hard rock again on its third album, which may wind up being the most successful of the lot. The band has all the commercial riffs down pat, but this time around there seems to be more excitement and a sense of energy missing from much of Foreigner's previous work. This revved up style, probably due to Roy Thomas Baker's contribution, enables Foreigner to make the switch to the more basic styles demanded by today's audiences while retaining its traditional choral dynamics. This LP could have been overblown and pretentious to no end, and it is to the band's credit that it isn't. But the hooks are still there.

Best cuts: "Dirty White Boy," "Seventeen," "Head Games," "Blinded By Science," "Rev On The Red Line."

Dealers: They started coming in for Led Zep, and they will come again for Foreigner.

CHEAP TRICK—Dream Police, Epic FE35773. Produced by Tom Wermin. This LP was actually finished several months ago but Epic decided to hold it when the group's double "Live At Budokan" and the singles from it "I Want You To Want Me" and "Surrender" began soaring like rockets. With this new studio set the four-piece unit doesn't lose any momentum whatsoever. Using primarily a three guitar and drum approach the band weaves as exciting and energetic a power pop sound there is. Members Rick Nielsen, Robin Zander, Tom Peterson and Bun E. Carlos all contribute words and music and that's one of the band's key strengths, four strong members. Lyrics and music both are clever and inventive.

Best cuts: "Dream Police," "Way Of The World," "The House Is Rockin' (With Domestic Problems)," "Gonna Raise Hell," "Voices."

Dealers: Band has mushroomed into a major attraction.

Jazz

WEATHER REPORT—8:30, ARC/Columbia PC236030. Produced by Joe Zawinul, Jaco Pastorius. Weather Report's ninth LP in as many years features the stellar musicianship of Joe Zawinul on keyboards and Wayne Shorter on soprano and tenor saxophones, bassist Jaco Pastorius and the newest member, drummer Peter Erskine. The first three sides offer the group's incredible live show with nine compositions that include solo performances by Shorter on "Thanks For The Memory," and Pastorius with his own number, "Slang." Side four consists of four new compositions recorded in the studio.

Best cuts: "Sightseeing," "Scarlet Woman," "Badia/Boogie Woogie Waltz Medley," "Brown Street," "Birdland." Zawanul's best known work.

Dealers: Play in-store.

First Time Around

THE SIMMS BROTHERS BAND—Elektra 6E220. Produced by Mike Stone. From the opening track, "Take Me As I Am," this album burns with rock passion. Produced by Mike Stone the seven member Simms band, paced by vocalists George (percussion) and Frank (guitars) Simms combines strong rock riffs with a keen sense of melody. The band plays nearly the same kind of high energy rock as Boston, which may not be so surprising since Boston's manager Paul Ahern also manages the Simms Brothers.

Best cuts: "Take Me As I Am," "Back To School," "Must Say Now," "Get Her ('Fore She Gets Away)," "This Time It's Over."

Dealers: AOR airplay could help break this one.

THE BOTTLES—MCA MCA3177. Produced by Jefery Levy. The Bottles are Peter Bayless and Jefery Levy who together play exciting power pop. Each tune is a well crafted, melodic song, many containing witty lyrics and a sense of humor. Levy handles lead and rhythm guitar while Bayless is vocalist and plays bass and guitar. Piano, drums and a sax solo on "Too Late" give the arrangments depth. The duo's youthful looks and themes could result in mass adulation. The ballads, especially "Too Late To Dance," show another side to these talented players.

Best cuts: "I Don't Wanna Be Your Man," "Look At Julie," "Too Late To Dance," "Elaina," "She's A Mystery."

Dealers: Play in-store.

RICHARD STEPP—Holiday In Hollywood, Infinity INF9012. Produced by Al DiMartino. Stepp has the distinction of being the first release in Infinity's "Rising Star" $5.98 series. The Canadian-born writer/singer writes some irresistible pop songs all with catchy melodies that leave you humming. Stepp's unassuming delivery injects a buoyant feel to the songs. Stepp's vocals are backed by the Waters Family while the musical support comes from Stepp's supporting players.

Best cuts: "We Got Tonight," "Holiday In Hollywood," "We Meet Again," "If I Could Write A song."

Dealers: Pricing on this one should be prominently displayed.

Billboard's Recommended LPs

pop

DESMOND CHILD & ROUGE—Runners In The Night, Capitol ST11999. Produced by Richard Landis. Whereas the quartet's debut release featured short vignettes about life on the city streets and some subtle disco rhythms, this release showcases songs about love and there is no disco in sight. Vocals by Maria Vidal, Myriam Valle and Diana Grasselli, who make up Rouge, and Child are strong although it is the arrangements and melodies which stand out. **Best cuts:** "Goodbye Baby," "The Night Was Not," "Tumble In The Night," "Imitation of Love."

MOLLY HATCHET—Flirtin' With Disaster, Epic JE36110 (CBS). Produced by Tom Werman. Jackhammer rock mixed with Southern boogie is the main ingredient here, and it's produced and played with obvious skill. The songs are pretty standard fare, dealing with whiskey, wild women and good times for the most part, with a decidedly macho point-of-view prevailing. A powerful sextet is backed up with some extra keyboards, and vocals are strong enough to sustain the blast. **Best cuts:** "It's All Over Now," "Whiskey Man."

HARRY CHAPIN—Legends of the Lost And Found, Elektra BB703. Arranged by Stephen Chapin; no producer listed. Chapin enjoyed solid sales several years ago on "Greatest Stories Live" and here is again presented in concert doing 10 new songs and six old favorites. Chapin is best as a live performer, working the audience with his charming, self-effacing comments, and these moments are among the highlights here. Chapin is backed by a five-man band on this album, recorded at eight cities throughout the Western U.S. **Best cuts:** "Corey's Coming," "If My Mary Were Here," "Stranger With The Melodies."

THE BEAT—Columbia, NJC36195. Produced by Bruce Botnick. The beat is another in the long line of power pop bands that are jumping out of the woodwork since the success of the Knack. Like the Knack, this is a California foursome who seem to have the Beatles as idols. The Beat's sound is even sparer and rawer than that of the Knack's and is at times like that of a garage band. Lyrics are of the usual power pop variety—girls and work. **Best cuts:** "Work A Day World," "Don't Wait Up For Me," "Let Me Into Your Life," "I Don't Fit In."

HOUNDS—Puttin' On The Dog, Columbia JC36098. Produced by Jeffrey Lesser. Quintet shows some growth from its relentlessly head-banging debut last year. Two ballads, "Along The Lane" and "The Moth And The Fire," work well. However, this band proves it can still live up to its heavy metal excesses and be sexist and nearly pornographic as well. Why this group would do cover versions of "Do Wah Diddy Diddy," "Under My Thumb," and "Who'll Be The Next In Line" is also a mystery as its versions make the listener only long for the originals. **Best cuts:** "Gotta Find A Way To Meet You," "Along The Lane," "Workin' On My Cool," "Spiders," "The Moth And The Fire."

RICHIE FURAY—I Still Have Dreams, Asylum 6E231. Produced by Val Garay. This ex-Poco member is still ensconced in that laidback California rock style and he does it well. The melodies and rhythms are mellow with the beat kicking up now and again. Vocally, Furay still has that pleasing high-pitched style. Standouts like Waddy Wachtel and Dan Dugmore lend electric guitar support. **Best cuts:** "Oooh Child," "Lonely Too Long," "Come On," "I Still Have Dreams," "Headin' South."

TEARS—Backstreet/MCA MCA3172. Produced by John Stronach, J.S. Soles. Threesome plays a very credible brand of blue-eyed rock. In fact, at times some of the tunes have the biting rock/disco edge of the Rolling Stones' "Some Girls" LP. Vocals are loose and inviting while the music—from bass guitars, keyboards and percussion—have good dramatic hooks. **Best cuts:** "More Than A Miracle," "Urban Girl," "My Temptation," "I Cover The Waterfront," "Horizontal Boogie."

HAMMER—Asylum 6E232. Produced by Jan Hammer. Listeners don't expect a quartet containing keyboardist Jan Hammer to jump into the power pop fray but this is exactly what Hammer does. However, instead of following the Beatles, Hollies or anyone else, Hammer takes a primitive rock sound and shapes into its own form. Vocals by Colin Hodgkinson, Glenn Burtnick and Hammer are just distinctive enough so that their mid '60s sound can't be labeled slavish. **Best cuts:** "Goodbye," "Forever Tonight," "Sister Louisiana," "I Got You," "One Day."

JOHN PRINE—Pink Cadillac, Asylum 6E222. Produced by Knox Phillips, Jerry Phillips. Prine's voice still has an eerie resemblance to early Bob Dylan—the same kind of timbre, expression and sincerity in the tunes. It's a five-piece band that plays straight ahead folkish/rock music that can be complex. Prine handles rhythm, electric and acoustic guitars as well as vocals while other musicians add bass, keyboards, harmonica, sax, lead guitar and drums. **Best cuts:** "Chinatown," "Automobile," "No Name Girl," "Down By The Side Of The Road," "Ubangi Stomp."

MARSHALL CHAPMAN—Marshall, Epic 36192 (CBS). Produced by Pete Drake. This is Chapman's strongest outing so far, and it's full of solid, sensuous rockers that indicate she has finally crossed the big river. The 11 tunes she has coauthored vibrate with the tension of the new wave, rather than the country outlaw image she leaves behind. Some of the vamps are too stiff, too long and predictable, but this LP proves Chapman has what it takes. Pete Drake's production is flawless. **Best cuts:** "Rock And Roll Clothes," "Why Can't I Be Like Other Girls," "Don't Make Me Pregnant," "Rock And Roll Girl."

RORY BLOCK—You're The One, Chrysalis CHR1233. Produced by Bobby Eli. Singer moves more into disco and soul with this satisfying set of eight songs. The title cut is the standout with its thumping disco track and Block's considerable vocal skills. Other tracks of interest are the ballads "Someone Like You" and "If I Can't Have Good Love." Production is strong and the musicianship, featuring lots of strings and synthesizers, lends a full sound. **Best cuts:** Those mentioned above.

soul

DAVID RUFFIN—So Soon We Change, Warner Bros. BSK3306. Produced by Don Davis. The former original member of the Temptations debuts on WB with a set balancing funky dance numbers like "Sexy Dancer," mellow jazzy cuts like "Let Your Love Rain Down On Me" and pretty slow ballads like "Break My Heart." Davis, whose past work includes Johnnie Taylor and Marilyn & Billy, shares credit for his tasteful, varied production work. Great sax and alto sax solos highlight several of the cuts. **Best cuts:** those cited plus "Let's Stay Together," "Chain On The Brain."

VICKI SUE ROBINSON—Movin' On, RCA AFL13080. Produced by T. Life. The lady who made "Turn The Beat Around" one of disco's most classic singles in 1976 returns here with a set produced and arranged by the man who put Evelyn "Champagne" King's "Shame" into the top 10 last year. Life even joins Robinson on a soulful duet of "Never Stop Loving Me." Robinson's rich, emotive vocals should give this an edge at securing airplay. Strong string and horn arrangements by George Andrews highlight the cuts. **Best cuts:** "Movin' On," "Never Stop Loving Me," "It's Too Late," "What's Happening In My Life."

LOLEATTA HOLLOWAY—Gold Mind GA9504. Various producers. Holloway is showcased on this album's seven cuts by both disco-oriented material ("The Greatest Performance Of My Life," "That's What You Said") and rap-filled ballads, the latter type far better suited to her soulful torch style: "There Must Be A Reason," "Sweet Mother Of Mine," "There'll Come A Time." Arrangements are gritty and r&b-rooted, with prominent keyboards, guitar and percussion. **Best cuts:** "Sweet Mother Of Mine," "There Must Be A Reason," "Baby It's You."

(Continued on page 71)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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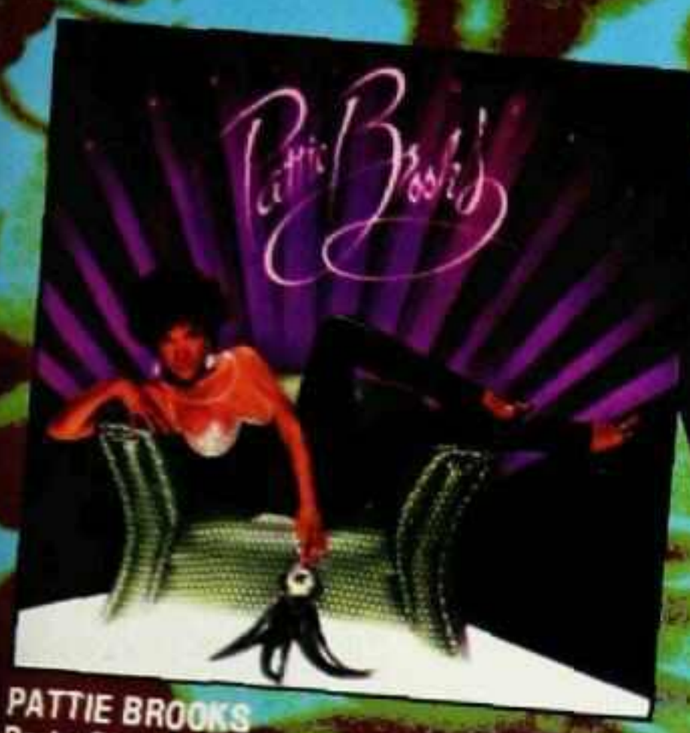
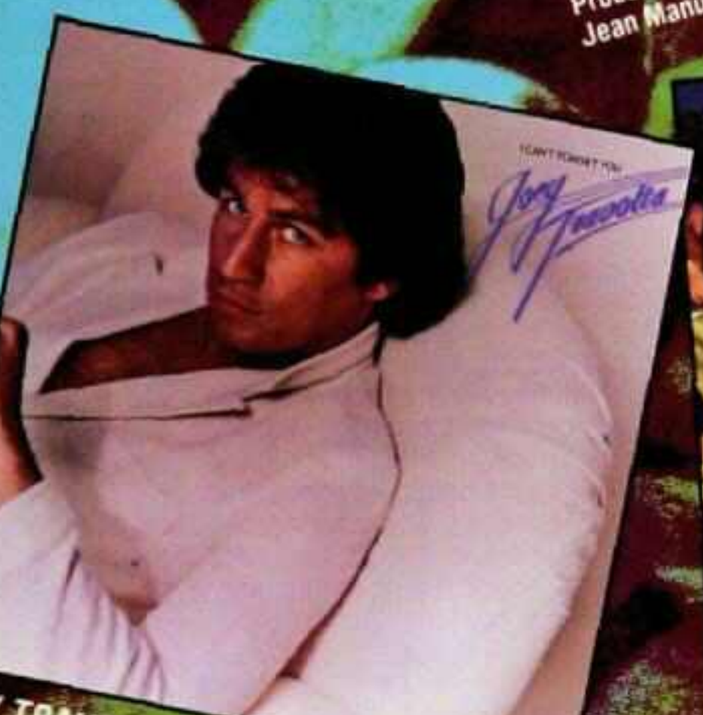
THE MOST VALUABLE PLAYERS!



PATTIE BROOKS
Party Girl NBLP 7158
Produced by Bunny Sigler for Bundino Productions
Executive Producer: Cecil Holmes

SANTA ESMERALDA
Another Cha-Cha NBLP 7175
Produced by Nicolas Skorsky and
Jean Manuel De Scarano

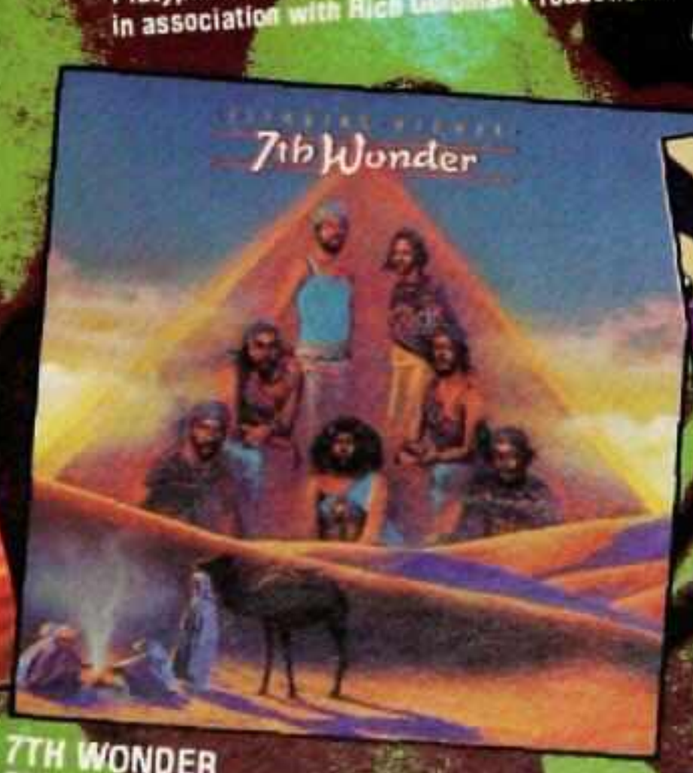


JOEY TRAVOLTA
I Can't Forget You NBLP 7176
Produced, Arranged and Conducted by John Davis

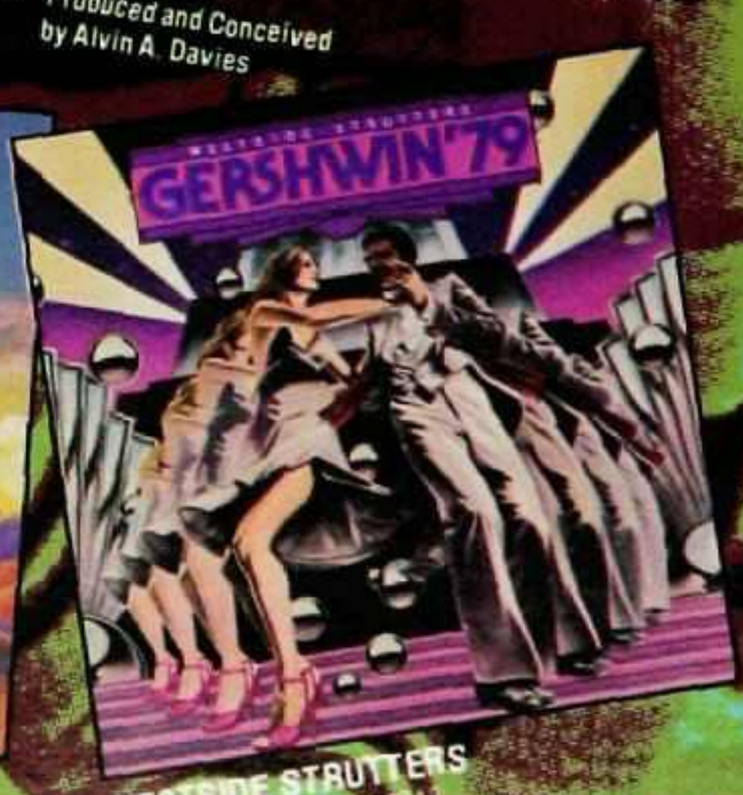
PLATYPUS
NBLP-7171
Produced and Arranged by
Platypus for Duckbill Productions
in association with Rich Goldman Productions

J. MICHAEL REED
NBLP 7177
Produced and Conceived
by Alvin A. Davies

LIGHTNING
Produced by Lewis Merenstein & Ralph Moss



7TH WONDER
Climbing Higher RRLP 9014
Produced and Arranged by Jerry Weaver



WESTSIDE STRUTTERS
Gershwin '79 RRLP 9013
Produced by Ross Salomone

PARACHUTE

Casablanca Record and FilmWorks

from Casablanca Record and FilmWorks

www.americanradiohistory.com

CBS 380-LP Salvo

• *Continued from page 1*

lected product by Karla Bonoff, Chicago, Charlie Daniels Band, Neil Diamond, Bob Dylan, Pink Floyd, Santana, Simon & Garfunkel, Bruce Springsteen and Barbra Streisand, Al Dimeola and Leonard Cohen.

CBS has no comment on why these albums were held back from the new pricing category, but speculation covers a number of avenues they involve higher royalty payments, contractual obligations prevent a lower pricing and sales remain at a point where a $7.98 list is not deemed a deterrent to a consistently good sales pattern.

Also, the 27 LPs may have significant international sales and CBS may have not included them among the $5.98s to prevent large purchases by exporters.

In addition to the new $5.98s, CBS has a catalog of more than 400 albums that carry a suggested list of $4.98, but these lean heavily in the MOR area.

In revealing its $5.98 line (Billboard, Sept. 8, 1979), CBS said its top rock superstars would be represented in the series. With a few exceptions, the label has kept its promise.

Set Runaways Film

LOS ANGELES—Production has started on the feature motion picture "We're All Crazy Now," loosely based on the career of the all-girl rock act the Runaways. The Zane-Helpern independent production stars Arte Johnson, Runaways' member Joan Jett and former Herman's Hermits leader Peter Noone. Cheryl Smith, Karen and Kathy Fallentine round out the cast as the remainder of the original Runaways.

Tag Norm Winter

LOS ANGELES—MUSEXPO has appointed Norm Winter/Associates, Los Angeles, as public relations representative for this year's MUSEXPO set for Nov. 4-8 in Miami.

IN RE SPRINGBOARD INTERNATIONAL, INC./ APEX RECORDS, INC., ET AL.

NOTICE TO COMPOSERS, PUBLISHERS, MUSICIANS, OWNERS OF MASTER RECORDINGS AND OTHER INTERESTED PARTIES.

The Bankruptcy Court, United States District Court for the District of New Jersey has scheduled a hearing for **September 20, 1979 at 10 o'clock A.M., in court room #6, Federal Court House, Federal Square, Newark, New Jersey,** to determine whether the Court should permit the sale of the assets of Springboard International, Inc./Apex Records, Inc., and its affiliates, to a joint venture consisting of NMC Corporation and International Fastner Research Corporation, for the sum of $3.35 million.

The Court has further directed all composers, publishers, musicians, owners of master recordings, and other parties similarly situated, who assert royalty rights, contract rights or interests of any other nature in the assets of Springboard/Apex to appear in Court at the above time and place to establish their claims.

If you claim any such rights or interests and do not appear in Court on the scheduled date, an Order may be entered by the Court either barring you from receiving any monies paid to Springboard/Apex as a result of sale or limiting you to a pro rata share of the total monies paid to Springboard/Apex.

Springboard/Apex has also asked the Court for permission to reject all executory contracts in existence with composers, publishers, musicians, owners of master recordings, etc. If you fail to appear at the above time and place the Court may permit the rejection of these contracts.

Parties desiring further information concerning this matter may contact the undersigned co-attorneys for Springboard/Apex, and its affiliates, debtors in possession.

RAVIN, KATCHEN & GREENBERG, ESQS.
744 Broad Street
Newark, NJ 07102
(201) 642-1540

LEVIN & WEINTRAUB, ESQS.
225 Broadway
Newark, NJ 10007
(212) 962-3300

SEPTEMBER 22, 1979, BILLBOARD

This Week's Legal Action

$400,000 'Day By Day' Settlement

NEW YORK—The composer and publishers of "Day By Day" will split more than $400,000 as a result of a copyright infringement action against NBC, among others, involving the "Today Show" theme.

After a non-jury trial, Judge L. Goettel of U.S. District Court of New York found in favor of composer Stephen Schwartz and publishers Harald Square Music and New Cadenza Music, writer and publishers, respectively, of the score to "Godspell," featuring "Day By Day."

The plaintiffs had charged that a theme, "This Is Today," written by Ray Ellis and published by NBC's Living Music, infringed on the Schwartz copyright (Billboard, Dec. 2, 1978).

After Judge Goettel's decision, the lawyers for both parties were ordered to reach a monetary settlement, and a figure of close to $500,000 was reached.

Schwartz and Harald Square & New Cadenza will reportedly share more than $400,000 after the payment of legal fees.

Seon Wants Out Of MCA Binder

LOS ANGELES—Seon Musikfilm is asking out of its licensee agreement with MCA Records because it claims the ABC move shook up its entire relationship.

In a Superior Court filing, the German licensee claims that when MCA acquired ABC, its licensor, in the first quarter of 1979, both ABC and MCA failed to perform contractually.

It's claimed ABC failed to account properly and pay royalties on time. The plaintiff alleges the Dec. 31, 1978, accounting was eight months tardy. Both defendant MCA and ABC didn't exploit sales of plaintiff's masters, it is charged.

Seon claims the drastic changes in personnel occasioned by the shift to MCA legally terminated the deal, because it had made its agreement with a totally different group of individuals.

U.S. Government Suing Sly Stone

LOS ANGELES—Sylvester Stewart, also known as Sylvester Stone and Sly Stone, Majoken Corp. and Kenneth Roberts, transferees of Stone, are being sued for recovery of alleged unpaid tax liabilities in foreclosure of Federal tax liens in Federal District Court here.

The suit, instituted by the Internal Revenue Service, charges the defendants owe $116,254.15 in unpaid balances, penalties and interest for the years 1972, 1973 and 1975.

The Court is asked to judge tax liens against the defendants' Warner Bros. Records royalty payments to be valid.

Vermont One-Stopper Expanding Warehouse

LOS ANGELES—Altec Distributing, Burlington, Vt., one-stop which is gradually building a rackjobbing division, last week completed an expansion of warehousing facilities for its recorded product.

The 10-year-old one-stop, headed by Martin Gold, expanded from 2,500 square feet to 4,000 square feet at its 36 Church St. address there.

Gold says Altec serves approximately 150 active accounts and 100 peripheral ones plus five racked locations. Thrust of the physical growth is to provide stronger drive behind its rackjobbing in the upper Northeast.

Test Rink Music

LOS ANGELES—Veteran record executive Buck Reingold and Ronald Blitzer have formed a company which will initially test and promote records in roller rinks. Firm is called National Audience Demographic Marketing. Among the firm's first clients is Casablanca Records, for whom Reingold formerly toiled plus TK Records.

Feyline Asking $84,428 Payment

LOS ANGELES—Feyline, Inc., the Denver management firm, wants the Superior Court here to force George Clinton and Parliament/Funkadelic to repay $84,428.68, allegedly due the plaintiff.

Under a January 1977 promissary note for $134,509.42, it is alleged the defendants paid $102,859.44, with $31,649.98 still unpaid.

In still another provisal, Feyline is owed $52,778.70, it's claimed, for 15% commissions due on bookings from Jan. 1, 1977 to May 31, 1977. Feyline allegedly earned commissions of $143,180.21, paying $90,401.51 of that amount.

Schuster Claims $1½ Mil Damages

LOS ANGELES—Veteran music publishing executive Wallace Schuster seeks in excess of $1½ million in damages and back pay in a Superior Court pleading filed here against Koppelman-Bandier Music, Gerold Rubinstein and Artie Mogull, known as Bungalow 5 Music.

The defendants sacked Schuster arbitrarily and without reason, Schuster alleges, on Feb. 13, 1979 as chief administrator of the partnership, formed in September 1978.

Under provisions of the partnership Schuster was to receive $1,250 per week through Sept. 10, 1981; 10% of the net profits and a 2% partnership percentage annually up to a maximum of 10%. Schuster claims he got $27,500 totally. He also complains he left a good job as vice president of UA Music for the job.

Publisher Hits Coco With Suit

NEW YORK—Gramophone Music is suing Coco Records in U.S. District Court here for allegedly using two of its copyrighted tunes illegally.

The suit charges Coco with unauthorized manufacture and distribution of "Se Acabo La Malange" by Pedro Calzedo and "Como Yo Te Quiero" by Joe Barrios. Calzado's tune had previously been licensed to Tico Records. Barrios' tune has never been licensed in this country, the plaintiff says.

Gramophone Music, a subsidiary of Audio International Inc. of Beverly Hills, is seeking a permanent injunction against further exploitation of its copyrights, destruction of all masters and finished product involved, with damages to be fixed by the court.

Gramophone says it notified Coco of the alleged infringements in June but received no reply.

CBS Seeks $1 Mil Mushroom Payment

LOS ANGELES—CBS Inc. is seeking a Superior Court judgment here which would force Mushroom Records to repay $1 million.

The pleading includes a copy of a promissory note dated March 14, 1978 signed by Walter M. Vogel in which the defendant promises to pay by April 1, 1979. The suit states that nothing has been paid.

In the body of the note, payment is guaranteed by a letter of credit from California Canadian Bank, which is "unconditional and irrevocable."

Lawsuit On Sail

LOS ANGELES—Bounty Productions, Inc., New York, wants Superior Court here to determine who is legally to release a recorded product by the group, Sail.

The New York production company claims that the defendants, UA Music and Records Group, misled it in the signing over the group, pledging promotion and advertising effort which never materialized.

Former Bounty executive Ronald Wakeel is named as a defendant. It's claimed Wakeel signed a second contract, purporting to terminate an earlier one which the plaintif wants the court to declare the authorized operating agreement.

Sues His Employer

LOS ANGELES—Former Kevsor Century Corp. sales executive Russell W. Peters is suing his former employer and its executives Howard Hill and Everett Scott for $1 million damages, claiming he was libeled and slandered.

Peters' filing alleges the defendants published a personal action notice discharging Peters, which allegedly stated Peters was joining a competing company with prior knowledge and failed to disclose his move.

RCA Structure

• *Continued from page 3*

headed by Jonathan Walton, staff vice president, senior counsel.

"The supporting staff is experienced and prepared to assist in the planning, analysis and evaluation of each of the business units," Summer says.

"Each of the new organizations is committed to selling hard and selling quality—the latter an important feature of our strategy," the label chief observes.

The restructuring, with much more defined responsibility and accountability for revenues and profits, is seen reflecting the overall record industry economic crunch that hit RCA hardest the second quarter.

Although sales were up about 10% for the April-June period, a records division loss estimated at more than $10 million significantly affected the profits of the consumer electronics group to which it belongs. Along with the continuing decline of NBC profits, this was cited as a key factor in the lower RCA Corp. bottom line.

"We are now staffed and structured to perform in the tough environment presented by today's worldwide recording industry," Summer says.

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Closeup

JOE SUN—Out Of Your Mind, Ovation 1743. Produced by Brien Fisher.

Joe Sun isn't a household word in country music—yet. But if he continues to put out product as strong and powerful as this album, he will be—soon.

Sun shines on Ovation, an independent record company with a successful country operation so active on the charts that it's earned itself a reputation as "the little label that could."

Under the superior production skills and unshakable determination of Brien Fisher, Ovation managed to turn an obscure father-daughter country duet named the Kendalls into one of the industry's top-selling acts. And it was Fisher who Svengali'd the renaissance of Sun from a label promotion man to a label recording artist whose very first single out of the starting gate ("Old Flames Can't Hold A Candle To You") went to number 14 on the Billboard Hot Country Singles chart.

Sun's approach to country music is both unconventional and individualistic. At first listen, he sounds like a spirited renegade from the rock world, but his roots are definitely country—albeit laced with r&b and blues—and his gravelly voice evokes images of smoke-filled barrooms, one-night honky tonks and one-night stands, too many cigarettes and too many bottles of brew.

A barrenly desolate storysong like Adam Mitchell's "Out Among The Stars" seethes with barely-harnessed emotion when delivered in Sun's style, while "Shotgun Rider" finds him exuberantly uptempo as he's backed for the ride by piano, acoustic and electric guitars, steel and solid drumwork.

From high energy to classical country, Sun makes the transition easily in the tuggingly beautiful "Out Of Your Mind." The lyrical twist of the refrain, *"I know I ain't crazy/I'm just out of your mind,"* is fashioned through Sun's deliberate phrasing and in the balance caught between emphatic bass and percussion and the slender silvery whines of dobro and steel that shiver behind his heart-torn vocal.

"(Home Away From Home) I'll Find It Where I Can" rings with the traditionally defiant authority of spurned pride and struts with bold honky tonk sassiness, a mood which quickly shifts as side one closes out with "A Little Bit Of Push," written by Don Schlitz of "The Gambler" fame.

Joe Sun

"I'd Rather Go On Hurtin'" kicks off side two with a churning heated pace established by feisty guitars, bass and drums and Sun's own warm bassy voice. The energy keeps *this number rolling forward.*

Out of nowhere comes next a genuine gem of a song titled, "Mysteries Of Life," more accurately subtitled, "My First Truckin' Song." It's a trucking song that's in a class all by itself, winningly appealing and bittersweet. Intro'd by French accordion, the slowed-down pace and lonely echoes of steel guitar take on extra meaning as Sun cries, *"When I was young/I had Gene Autry guns/But I never had a Lionel train/Now I got a truck/If I keep payments up/And it weighs 30 tons in the rain."*

Another trucker's delight, "Why You Been Gone So Long," raises the roof (and the energy level) with some downhome rollicking good feeling before Sun springs another jewel of a song, "I'm Still Crazy About You." Written by newcomer Arti Portilla, this is an effective sleeper that works perfectly with Sun's personal stylization and becomes an album highlight.

Finishing up is a spunky number called "One Timers," which sashays saucily to its own inventive arrangement and gives a nice closing boost to the LP.

KIP KIRBY

WEA Fall Season Plans

• *Continued from page 3*

Top in three years, "Just For You" by Donna Fargo, the soundtrack from Neil Young's movie, "Rust Never Sleeps," "Boogie Motel" by Foghat, and untitled albums from Gilda Radner, Stargard and Prince and a "Best Of Rod Stewart."

WEA executive vice president Vic Faraci stressed the importance of selling catalog, citing this segment of repertoire as having carried the distribution mammoth through the early ailing months of 1979.

Alan Perper stated advertising allocations would be provided individual branch managers at the end of the meeting, with instructions to implement prime print, radio and tv buys immediately to get the most advantageous opportunities. Bob Moering presented a 25-minute narrated slide presentation of the merchandising efforts of WEA's growing national team of in-store display specialists. Three versatile Santa-oriented merchandising pieces, which can cover either a two-foot area individually or an eight-foot area when used together, were unveiled by Moering.

The WEA roadshow, originally slated as a national convention early this year in New Orleans, broke up into regionals staged in New Orleans, Chicago and New York prior to Los Angeles.

The audio/visual portions of the show which played throughout the day were guided by Tom Gamache heading a traveling six-person team of sight-sound-lighting specialists for the first time.

Black Caucus Bow For CBS' Taylor

WASHINGTON—The Congressional Black Caucus honors LeBaron Taylor, vice president of black music marketing at CBS Records, with one of its first annual Chair's Awards Saturday (22) at the Caucus' ninth annual legislative weekend.

Along with Xerox's Kent B. Amos and General Motors' Abraham S. Venable, Taylor is being honored for his outstanding support of the Black Caucus' goals and his significant work with young people.

Lifelines

Births

Son, Nicholas Daniel, to Nancy and Michael Lippman in Los Angeles Sept. 10. Father is personal manager.

* * *

Son, Michael Graham, to Kris and Bill Martin in Nashville Aug. 28. Father is songwriter and partner in Rokblok, a publishing firm.

* * *

Daughter, Elizabeth Mitchell, to Jennifer and Doug Thiele Aug. 30 in Los Angeles. Father is songwriter who is affiliated with Songwriters Resources & Services.

* * *

Son, Mason Williams, to Sandy and Tim Krekel in Nashville Sept. 10. Father is artist with Capricorn Records.

* * *

Son, Cory Manning, to Janet and Bob Younts in Nashville Sept. 1. Father drums in Mel Tillis' band.

Marriages

Harold Childs, A&M Records senior vice president of promotion, to Carol Pinckes, West Coast a&r director at American Recording Co., Sept. 16 in Sherman Oaks, Calif.

* * *

Bill Gavin, founder-publisher of the Gavin Report, to Josette Horst Aug. 25 in Mill Valley, Calif.

* * *

Leo Robin, songwriter, to Cherie Redman in Los Angeles Aug. 26.

* * *

Earl Young, leader of the Trammps on Atlantic, to Sylvia Swain in East Brunswick, N.J., Sept. 1.

* * *

Gary Myers, singer-songwriter, to Carolyn Haney in Burbank, Calif. Aug. 20.

Deaths

Nat Simon, 79, composer, lyricist, pianist and conductor, Sept. 5 in New York. He was an ASCAP member 45 years. "Poinciana" was one of his biggest hits. He is survived by three daughters and a son.

* * *

Herman Spero, 55, of a heart attack in New York City Sept. 7. A Clevelander, he was prominent as executive producer of "Upbeat," a weekly syndicated rock television series that aired for about seven years until 1972. More recently, he served as talent consultant for the Cleveland Convention Center and the Cleveland AFM local. He is survived by two sons, David, a veteran air personality in Cleveland, and Harry, a personal manager residing in New York; a daughter, Cheri, manager of three Disc Records stores in the Cleveland area, and his widow, Shirley, who was his production assistant on "Upbeat."

* * *

Linda Kennedy, 32, executive vice president of Gene Kennedy Enterprises, in Nashville Sept. 10, a victim of murder by multiple gunshot wounds. Charged with the crime is her son, Michael Watts, 12. She also is survived by her husband, Gene.

* * *

Kathy Keegan, 39, singer, in New York Sept. 5. She left no survivors.

* * *

Leslie A. Boosey, 92, at his home in Hampshire, England, Sept. 5. He was president of the parent company of Boosey & Hawkes Ltd., a major supplier of classical music in print.

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Gil Askey
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Paramount & EMI Collapse Not a Surprise

• *Continued from page 1*

audit, say informed sources, pointed to a purchase price (it was to have been for 50% of EMI's music interests) of approximately $100 million, dramatically short of the original asking price. When it offered this sum, EMI declined.

Architect of the deal, it's believed, was Lord Bernard Delfont, appointed chief executive of the EMI Group after the May disclosure that the music division would show second-half losses. Insiders put the deficit at around $25 million, dragging the division's pre-tax profits for the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

Delfont's proposal was seen as a bold, *painful but necessary step to* counter the financial crisis. Commenting in London on the deal's demise, he noted, "We have been considering a number of alternative plans and a further announcement will be made in due course."

Yet these "alternative plans" are not being lent full credence, partly because it's thought unlikely that EMI was talking to anyone else while negotiating with Paramount, and partly because of the pressure building within the company for self-resolution of the crisis.

There was an absence of enthusiasm for the proposal among many in EMI Music's worldwide management team, with apprehension about the changes and influence which Paramount and its parent might exert over the long-term.

Company morale has been boosted lately by hit product from the Knack (Capitol) and Cliff Richard (EMI)—respectively No. 1 in the U.S. and U.K. charts this week, with additional sales activity in key global markets—and from Robert John (EMI America), Little River Band (Capitol) and Kenny Rogers (United Artists).

If EMI doesn't look for another "partner" in music, observers expect more streamlining of this division (cutbacks have already been implemented in the U.K.) and possible divestiture of other, non-music interests from its inventory of hotels, cinemas, restaurants, electronics, medical equipment and television.

For the 12-month 1978 calendar year, the EMI Group's music division topped $1 billion in sales, including $328 million for the July-December period, and $513 million the preceding January-June. Total group sales are around $2.4 billion annually.

Assistance in preparing this story provided by Jim McCullaugh, John Sippel and Stephen Traiman.

Its financial difficulties have not been restricted to the universal slump in record sales. There have been losses attributable to the medical division's body scanner, while group debt has increased considerably in recent years: from $93 million in 1976-77, a further $58 million the following year, and an additional $67 million in the first half of 1978-79 alone.

As for Paramount, it had been reported in early August, though denied then, that the 16-member Gulf + Western board was sharply divided over the EMI venture.

An exhaustive series of independent consultant studies was ordered, with the emphasis on the U.S. operation of Capitol Records. There was analysis of existing artist contracts and recent album sales, inventory in the distribution and retail pipeline and a look at future prospects.

Now Barry Diller's declaration that the firm still wants to return to the music business will spark industry speculation. Acquisition opportunities on the scale of EMI are few and far between in the light of recent developments, such as Arista's sale to Ariola-Eurodisc. Diller's only comment: "What the future holds, we can't say."

But the possibility that Gulf + Western topper Charles Bluhdorn may eventually resuscitate the EMI acquisition cannot be ruled out, if the British firm agrees. Historically, Bluhdorn has made an initial try to acquire a firm, investigated fully, then backed off, only to return and make the purchase.

The company's bid for EMI may also have been daunted by the continuing litigation, now pending in the Ninth Circuit Court of Appeals, San Francisco, in which a class action seeks a possible $40 million payout to disgruntled Capitol Records stockholders.

The action was originally filed in Los Angeles Federal District Court by Rocco Catena, former Capitol marketing executive. But federal judge William Gray decided in favor of Capitol, holding that it had not misled stockholders during a period in the late '60s and early '70s.

It's expected that well over a year will transpire before any definite decision is handed down by the federal appeals court. That court's calendar is overloaded for some time in the future.

Pinkish Theme For 'Bama' Exploitation

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album and single, "Touch Me When We're Dancing."

Cover graphics employ full-color photo of a girl on a bed draped in hot pink satin sheets, and this color theme is being utilized throughout the promotion.

Singles were shipped to radio stations in pink satin sleeves emblazoned with the Bama logo in contrasting black. Promotional copies of the LP will go to radio and selected press and account personnel on hot pink vinyl keyed to the colors of the album jacket.

Bryn Mawr's Pope LPs

• *Continued from page 3*

advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mail-order campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says recordings by the Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the license deals.

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.

Greenspan is a former Chicago branch executive for Capitol and Warner Bros. and also has worked independent distribution in a long marketing career here. Other Bryn Mawr principals are music attorney Joel Carlins, Allen Marrinson and John Wendland.

The Pontifical Mission Society of the Catholic Church, in cooperation with a Boston-based financial organization, Infinity Records and MCA Distributing Corp. will release and distribute a Church-sponsored album of religious songs sung by the Pope.

SEPTEMBER 22, 1979, BILLBOARD

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/22/79

Number of singles reviewed this week **81** Last week **92**

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Pop

GLORIA GAYNOR—Let Me Know (I Have A Right); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes ASCAP. Polydor PD2021. This is another uplifting self-assertive disco rhythm number by the lady who has the most beloved anthem hit of 1979. A rousing sax break highlights the tune, which is perhaps too reminiscent of "I Will Survive."

THE WHO—5:15 (4:51); producer: John Entwhistle; writer: Pete Townshend; publisher: Towser Tunes, BMI. Polydor PD2002. From the upcoming "Quadraphenia" soundtrack, this Who standard is a driving, uptempo rocker. Strong horn section and Daltrey's equally able vocals standout.

THE CHARLIE DANIELS BAND—Passing Lane (3:16); producer: John Boylan; writers: C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio; publisher: Hat Band, BMI. Epic 950768. Tune doesn't have the offbeat approach of "Devil Went Down To Georgia" but is a consistently good mix of Southern rock/boogie. Both upbeat instrumentation and vocals really cook.

POINTER SISTERS—Blind Faith (3:45); producer: Richard Perry; writers: Gerry Rafferty, Joe Egan; publisher: none listed. Planet P45906A (Elektra). Group serves an uptempo rocker with an early '60s feel due to the backing vocals. Guitar break also lends a nostalgic quality.

recommended

JIMMY MESSINA—New And Different Way (3:30); producer: Jimmy Messina; writer: J. Messina; publisher: Jasperilla ASCAP. Columbia 111094.

PAGES—I Do Believe In You (3:19); producer: Bobby Colomby; writers: R. Page, J. Lang, S. George, J. Manfredi; publishers: Almo/Pa-Giz ASCAP. Epic 950769.

HOT CHOCOLATE—I Just Love What You're Doing (3:58); producer: Mickie Most; writers: Brown, Connor, Hinsley, Olive; publishers: Finchley ASCAP. Infinity INF50033.

PRIVATE EYE—Your Place Or Mine (3:33); producer: Eddie Leonetti; writers: H. Leggat, G. Leggat; publishers: Magnetic Movements CAPAC/ASCAP. Capitol P4779.

ORLEANS—Forever (2:33); producer: Orleans; writers: B. Leinbach, M. Mason, L. Hoppen; publishers: Lucid, BMI/Orleansongs ASCAP. Infinity INF50036.

AMERICA—All My Life (3:02); producer: George Martin; writer: Beckley; publisher: Twenty Nine ASCAP. Capitol P4777.

MOLLY HATCHET—Jukin' City (3:35); producer: Tom Werman; D.J. Brown, S. Holland, D. Hlubek; publisher: Kags BMI. Epic 36110.

ELLEN FOLEY—Stupid Girl (3:50); producers: Ian Hunter, Mick Ronson; writers: M. Jagger, K. Richards; publisher: ABCO BMI. Epic 36052.

FOTOMAKER—Love Me Forever (3:32); producer: Barry Mraz; writers: Frankie Vinci, Lex Marchesi; publishers: Fotomaker/Adrian Leighton BMI. Atlantic 3621.

AC/DC—Highway To Hell (3:26); producer: Robert John Lange; writers: Young, Young & Scott; publisher: Edward B. Marks BMI. Atlantic 3617.

DAVID JOHANSEN—Melody (3:02); producers: Mick Ronson, David Johansen; writers: D. Johansen, R. Guy; publisher: Buster Poindexter BMI. Blue Sky ZS92781 (CBS).

RICHIE FURAY—Lonely Too Long (3:28); producer: Val Garay; writers: Felix Cavaliere, Eddie Brigati; publisher: Downtown ASCAP. Asylum E46534A.

THE LAUGHING DOGS—Reason For Love (2:17); producer: Bruce Botnick; writers: R. Carle, J. Leonard; publishers: Blackwood/Mocus Jocus/We BMI. Columbia 11108.

WHA-KOO—Don't Say You Love Me (2:52); producer: Alan V. Abrahams; writers: D. Palmer, C. Cochran; publisher: Chuckran ASCAP. Epic 950772.

Soul

A TASTE OF HONEY—Rice (3:54); producers: Fonce Mizell, Larry Mizell; writers: P. Kibble, T. Aldridge; publisher: On Time BMI. Capitol P4776. This tune has some of the same effervescent spunk of the group's smash "Boogie Oogie Oogie." The rhythm section percolates with both soul and disco elements while the vocals have spark as well.

THIRD WORLD—Always Around (3:56); producer: Third World; writer: I. Jarrett; publisher: Island BMI. Island IS49059. Reggae and soul meet halfway on this slow ballad, which is sparked by a sweet, tender melodyline.

recommended

SUN—Pure Fire (3:57); producers: Beau Ray Fleming, Byron Bird; writer: Kym Yancey; publishers: Glenwood/Detente ASCAP. Capitol P4780.

TRIPLE "S" CONNECTION—Dance The Night Away (4:00); producer: Bunky Sheppard; writer: Chauncey Matthews; publishers: ATV/Fox Fanfare BMI. 20th Century-Fox TC2424.

NORMAN CONNORS—Handle Me Gently (3:32); producer: Norman Connors; writers: McKinley Jackson, Shirley Jones, Brenda Jones, Valorie Jones; publisher: Aandkia BMI. Arista AS0460.

LOU RAWLS—Tomorrow (3:30); producer: Dexter Wansel; writers: M. Charnin, C. Strouse; publishers: Edwin H. Morris, Div. of MPL/Charles Strouse ASCAP. Philadelphia Int'l ZS93715 (CBS).

SWITCH—I Call Your Name (3:56); producer: Bobby DeBarge, G. Williams; publisher: Jobete ASCAP. Gordy G7175F (Motown).

TEENA MARIE—Don't Look Back (3:03); producers: Rick James, Art Stewart; writers: W. Robinson, R. White; publisher: Jobete ASCAP. Gordy G7173F (Motown).

BREAKWATER—You Know I Love You (3:56); producer: Rick Chertoff; writer: G. Scott; publisher: Breaksongs BMI. Arista AS0457.

AFRO CUBAN BAND—Something's Gotta Give (3:40); producer: Michael Zager; writers: D. Frank, D. James, E. Weathersby; publisher: Sumac BMI. Arista AS0461.

HIGH ENERGY—Skate To The Rhythm (3:58); producer: Tommy Gordy; writers: T. Gordy, G. Gooden, M. Torrence; publisher: Jobete ASCAP. Gordy G7174F.

SILK—Midnight Dancer (3:35); producers: Joseph B. Jefferson, Charles B. Simmons; writers: J. B. Jefferson, R. Roebuck; publisher: Mighty Three BMI. Philadelphia Int'l ZS93691 (CBS).

CHARLES JACKSON—I'm Gonna Get Your Love (3:51); producer: Gavin Christopher; writers: G. Christopher, J. Knight; publishers: Almo/AOPA/Mocrisp ASCAP. Capitol P4774.

DAVID SIMMONS—Holdin' Back (3:46); producer: Butch Ingram; writers: G. Diamond, S. Love; publishers: Arista/Diamond Touch ASCAP. Fantasy/WMOT F873AM.

Country

recommended

DIANA—Lonely Together (3:42); producers: Bob Montgomery and Ben Hall; writer: Bobby Springfield; publisher: House of Gold, BMI. Elektra E46539.

WENDEL ADKINS—If This Is Just A Game (3:23); producer: Don Shafer; writer: David A. Coe; publisher: Warner-Tamerlane, BMI. Texas 5407.

MARY LOU TURNER—Caught With My Feelings Down (3:06); producer: Brien Fisher; writers: David Byrd, Mary Lou Turner; publishers: Plum Creek/Churchill, BMI. Churchill CR7744. Flip: You Can't Remember, And I Can't Forget (3:23), producer: Brien Fisher; writer: Ted Purvin; publisher: Temar/Zoobe, ASCAP.

MEL STREET—The One Thing My Lady Never Puts Into Words (3:08); producers: Nelson Larkin, Jim Prater, D. Heard; writers: Mike Huffman; publisher: Prater/Merilark/April, ASCAP. Sunset 100.

STEPHANIE WINSLOW—Say You Love Me (3:12); producer: Ray Ruff; writer: Christine McVie; publisher: Michael Fleetwood/Warner-Tamerlane, BMI. Warner Bros. WBS 49074.

DR. BEE—Fool Look Who's Got Her Now (3:00); producer: Wayne Hodge; writer: Dennis R. Baird; publisher: Newwriters, BMI. Stargem 2012.

ROGER NASH—The First Few Days Of Love (2:05); producer: Joe Deaton; writers: Sanger D. Shafer-Eddy Raven; publisher: Acuff Rose, BMI/Milene, ASCAP. Tandem 014.

KARL EVERETT—Life Was Right For The Taking (3:13); producer: Ted Barton; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, BMI. Hidaway 101.

Disco

recommended

PAMLA STANLEY—This Is Hot (3:25); producer: Joachim Heider; writers: J. Heider, P. Stanley; publisher: Alfie GEMA. EMI-America SPR09183 (Capitol).

THE BODY SHOP—Never (2:50); producer: Cy Coleman; Larry Fallon; writers: Cy Coleman, Betty Comden, Adolph Green; publishers: Notable/Betdolph ASCAP. Buddah BDA613 (Arista).

FREDA PAYNE—Red Hot (4:00); producers: John Florez, Dr. Cecil Hale; writers: N. Fortier, C. Wyatt; publisher: Universe SESAS. Capitol P4775.

Adult Contemporary

recommended

ORSA LIA—I Can't Hold On (3:47); producers: Hal David, Archie Jordan; writers: Hal David, Archie Jordan; publishers: Casa David/Chess ASCAP. Infinity INF50032.

First Time Around

SIMMS BROTHERS BAND—Back To School (3:32); producer: Mike Stone; writer: R. Sabino; publisher: Flexible BMI. Elektra E46529A. Seven-member group combines high energy instrumentation with powerful lead vocals, smooth harmonies and a keen sense of melody. The timely title is another strong hook.

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 66*

BAKER-HARRIS-YOUNG—Salsoul SA8524. Produced by Ron Baker, Norman Harris, Earl Young. Team responsible for much of the Trammps' output (Young is actually leader of that group) and much else from Philly steps into its own spotlight, here offering an eight-tune package which spans prevailing trends in soul and disco. Instrumentation is powerful, with torrid keyboards, percussion and horns, plus some infectious guitar, while the gritty vocals are divided up between the combo. **Best cuts:** "Take My Body Now," "Handle Me With Love And Care," "Come As You Are."

disco

GIORGIO MORODER—E=MC2. Casablanca NBLP7169. Produced by Giorgio Moroder, Harold Faltermeyer. Moroder's latest album was recorded by digital process and edited by computer. The disk features 25 computerized synthesizers and four computerized pianos. The overall sound extends the Munich Machine style Moroder pioneered with such Donna Summer hits as "I Feel Love." Unlike on Summer's material, there is very little emotion or human contact in these grooves. But the chilling, icy perfection does have a certain spacey appeal. **Best cuts:** "Baby Blue," "If You Weren't Afraid," "E=MC2."

JOHN DAVIS & MONSTER ORCHESTRA—The Monster Strikes Again, SAM JC36074 (CBS). Produced by John Davis. Accomplished arranger Davis turns in a set of rock-oriented disco cuts, powered by pulsating percussion, fiery guitar work and chant-like vocals (including Ashford & Simpson on their own "Bourgie, Bourgie"). Material is sometimes forgettable, but the enthusiasm and energy compensates, particularly on "Baby I've Got It," "Holler" and "That's What I Get." **Best cuts:** those cited.

jazz

BILLY TAYLOR—Jazz Alive, Monmouth Evergreen MES7089. Produced by Billy Taylor, Bill Borden. Taped live in Austin, Tex., for an NPR broadcast, Taylor receives backup from Vic Gaskin, string bass, and Freddie Waits, percussion, as he displays his superior pianistic talents. One entire side is devoted to six Ellington melodies. The other offers the three-movement "Suite For Jazz Piano And Orchestra" composed by Taylor. **Best cuts:** Take your pick.

MARY LOU WILLIAMS—Solo Recital, Pablo Live 2308-218. Produced by Mary Lou Williams. She's survived six decades of jazz, yet Williams still plays solid, swinging contemporary jazz beautifully. She taped this piano exhibition 14 months ago in Switzerland and it confirms her mastery of the 88 on a wide variety of material. Repertoire includes several choice standards as well as a batch of Williams originals. **Best cuts:** "Over The Rainbow," "Little Joe From Chicago" and "Six-Tune Medley."

HAROLD DANKO—Coincidence, Dreamstreet DR104. Produced by Howard Kenyon. It's been a rewarding year for pianist Danko, sweeping out of obscurity to emerge as a prominent recording artist. Here he leads a quintet which includes Frank Tiberi, Tom Harrell, Rufus Reid and Joe LaBarbera, with Tiberi (out of the Woody Herman reed section) impressing on tenor pipe and bassoon. **Best cuts:** "In Your Own Sweet Way," "Stardust," "Softly."

TRAVIS BIGGS—Solar Funk, Source SOR3154 (MCA). Produced by Travis Biggs. Harpist and violinist Biggs offers a serving of tame disco-funk jazz instrumentals. Although the musicianship of Biggs and his five-piece band is above average, the arrangements are pedestrian and shackled to well worn disco rhythms. "Ven A Bailar Conmigo" brightens proceedings with its Latin flavor while "Tibetian Serenity" has an entrancing though danceable quality. This cut also features an exotic sound which makes the track live up to its title. **Best cuts:** Those mentioned.

HELEN HUMES—Sneakin' Around, Classic Jazz (Inner City) 110. Produced by Disques Black & Blue. Taped almost six years ago in Paris, this welcome LP showcases the lady from Kentucky singing eight songs backed by an instrumental quartet spotting Eddie Thigpen's drums. Humes made her name with Count Basie 40 years ago; she remains a delightful, effective entertainer. **Best cuts:** "Every Now And Then," **"Sneakin' Around With You."**

LOUIE BELLSON—Jam, Pablo 2310-838. Produced by Louie Bellson. None of the tunes are well known, but Bellson's septet comes off well nonetheless thanks to his splendid drumming and contributions by Blue Mitchell, Pete Christlieb, Bob Bain, Ross Tompkins, Gary Pratt and Emil Richards. Taped a year ago in Los Angeles, tracks include a medley which brightens up the programming smartly. **Best cuts:** "Melody For Thelma," "Shave Tail," "Blue Invasion."

HANK JONES—Hanky Panky, Inner City IC6020. Produced by Yasohachi Itoh, Kiyoshi Itoh. Another recital at the piano by Jones, with Ron Carter on bass. They serve up nine melodies with spirit, including Gary McFarland's title tune, with Grady Watts adding a lift from his drums. Jones plays well, as always. **Best cuts:** "As Long As I Live," "Hanky Panky."

classical

MASCAGNI: CAVALLERIA RUSTICANA—Scotto, Domingo, Elvira, National Philharmonic, Levine, RCA CRL13091. There will be outrage from super sound buffs at the set's small number of technical glitches, the result of squeezing something like 72 minutes of music onto one LP. Stellar voices are accorded to the principal roles, with dark-toned Pablo Elvira making an impressive Red Seal debut. Levine gets authentic Italian feeling from the British players and choristers.

SIBELI US: VIOLIN CONCERTO: SCHNITTKE: CONCERTO GROSSO—Kremer, Grindenko, London Symphony, Rozhdestvensky, Vanguard VSD72155. Soviet composer Alfred Schnittke writes in an exquisite neo-baroque idiom in this 1976-77 Concerto Grosso, scored brilliantly for two violins, prepared piano, harpsichord and strings. The popular Sibelius Concerto is given top billing here, but it is really the stunning 28-minute Schnittke piece, in its premier recording, that deserves customer attention.

ZARZUELA—Jose Carreras, English Chamber Orchestra, Ros-Marta, Philips 9500649. Opera's popularity has zoomed in the '70s, but for most classical buffs the traditional Spanish musical theatre, Zarzuela, remains unexplored terrain. In today's climate there should be considerable interest in this program of 10 big tuneful Zarzuela arias sung beautifully and robustly by Carreras. But doesn't Zarzuela merit texts and translations?

Roseman To Open New York Branch

LOS ANGELES—Jon Roseman Productions, a company here specializing in American and international film and video promotions for record companies, has opened offices in New York.

Two other offices are maintained, Los Angeles and London. The Gotham wing is headed by Jerry Bergh. Apart from dealing with New York-based record firms, Bergh will also be an associate producer on the upcoming television series "Juke Box" which Jon Roseman Productions is producing in association with American International Television.

Shows begin airing this fall with Britt Ekland as the new host. The 26-week series, which is being syndicated throughout the country, will feature mostly promotional material shot by Roseman Productions.

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*Chart Bound

5:15—The Who
Polydor 2002

PASSING LANE—The Charlie Daniels Band
Epic 950768

SEE TOP SINGLE PICKS REVIEWS, page 71

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★ 1	1	14	MY SHARONA—The Knack ● (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	WBM
2	2	12	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 311833 (CBS)	ALM
3	3	14	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band ● (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700	WBM
★ 4	12	9	RISE—Herb Alpert (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 7151	ALM
5	5	18	LEAD ME ON—Maxine Nightingale (Denny Diante), A. Willis, D. Lasley, Windsong 11530 (RCA)	ALM
★ 6	19	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	CPP
★ 7	10	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748	WBM
8	8	14	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	ALM
★ 9	10	7	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	CPP
10	4	8	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)	B-3
11	9	15	GOOD TIMES—Chic ● (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584	WBM
★ 12	28	9	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742	
★ 13	21	9	CRUEL TO BE KIND—Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018	CPP
★ 14	16	15	*HEAVEN MUST HAVE SENT YOU*—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459	CPP
★ 15	17	10	BAD CASE OF LOVING YOU—Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.)	B-3
★ 16	18	10	DRIVERS SEAT—Sniff 'N' The Tears (Luigi Saluoni), P. Roberts, Atlantic 3604	WBM
★ 17	19	7	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	CPP
★ 18	20	14	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanlou), P. Hernandez, Columbia 310986	CPP
19	11	15	MAIN EVENT/FIGHT—Barbra Streisand ● (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	WBM
★ 20	22	13	I DO LOVE YOU—G.Q. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0426	B-3
★ 21	23	12	DIFFERENT WORLDS—Maureen McGovern (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	HAN
★ 22	25	11	THE BOSS—Diana Ross (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462	WBM
★ 23	27	10	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	
★ 24	26	10	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	CPP
25	15	12	GOODBYE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162	ALM
★ 26	30	7	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharpe, Middlebrooks, Polydor 2001	CPP
★ 27	39	5	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	WBM
★ 28	32	7	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	CPP
29	14	13	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063	WBM
★ 30	37	7	DEPENDIN' ON YOU—The Doobie Brothers (Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029	WBM
★ 31	49	4	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	WBM
★ 32	36	9	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, Curb/MCA 41065	CPP
33	24	14	HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum)	WBM
34	13	16	MAMA CAN'T BUY YOU LOVE—Elton John ● (Thom Bell), L. Bell, C. James, MCA 41042	CPP
★ 35	50	3	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	WBM
36	38	8	AIN'T THAT A SHAME—Cheap Trick (Cheap Trick), A. Domino S. Bartholomew, Epic 9-40743	B-3
★ 37	60	3	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315	
★ 38	42	6	ROLENE—Moon Martin (Craig Leon), M. Martin, Capitol 4765	
★ 39	56	5	ARROW THROUGH ME—Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070	B-3
★ 40	43	13	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	CHA
41	41	9	CHILDREN OF THE SUN—Billy Thorpe (Spencer Proffer), S. Proffer & B. Thorpe, Polydor 2018	CPP
★ 42	46	8	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol)	CPP
43	44	8	FIRECRACKER—Mass Production (Ed. A. Ellerbe, Mass Production), R. Williams Cotillion 44254 (Atlantic)	
★ 44	47	7	GOOD FRIEND—Mary MacGregor (Elmer Bernstein & Norman Gimbel), E. Bernstein, N. Gimbel, RSO 938	B-3
★ 45	48	5	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000	CHA
★ 46	51	6	REMEMBER WALKING IN THE SAND—Louise Goffin (Danny Kortchmar), G. Morton, Asylum 46521	
★ 47	52	6	FOUND A CURE—Ashford & Simpson (Nickolas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870	WBM
★ 48	53	5	GET A MOVE ON—Eddie Money (Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chiate, Lorimar/Columbia 1-11064	ALM
★ 49	58	5	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	CPP
★ 50	55	6	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)	ALM
★ 51	59	4	HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747	
52	31	18	BAD GIRLS—Donna Summer ● (Giorgio Moroder), D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988	ALM
53	29	16	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	CPP
★ 54	64	3	I'VE NEVER BEEN IN LOVE—Suzi Quatro (Mike Chapman), M.A. Connell, RSO 1001	
55	33	24	*WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN*—Dr. Hook ● (Ron Haffkine), E. Stevens, Capitol 4705	CPP
56	57	6	GROOVE ME—Fern Kinney (Carson Whitsett Wolf Stephenson, Tommy Couch), K. Floyd, Malaco 1048 (TK)	
★ 57	62	5	IF YOU REMEMBER ME—Chris Thompson (Richard Perry), C. B. Sager, M. Hamlisch, Planet 45904 (Elektra/Asylum)	CHA
58	61	7	THEN YOU CAN TELL ME GOODBYE—Toby Beau (Norbert Putnam), J.D. Loudermilk, RCA 11670	
★ 59	65	5	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	ALM
★ 60	68	4	SURE KNOW SOMETHING—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205	ALM
★ 61	67	4	BOOM BOOM—Pat Travers (Pat Travers & Tom Allom), S. Lewis, Polydor 2003	
★ 62	76	3	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 3-11079	
★ 63	69	4	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	WBM
★ 64	70	3	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McColl, B. Chance, T. Corcoran, MCA 41109	B-3
★ 65	71	3	REASON TO BE—Kansas (Kansas), R. Livgren, Kirshner/CBS 9-4285	ABP/BP
66	66	4	GIRLS TALK—Dave Edmunds (Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic)	
★ 67	74	3	KILLER CUT—Charlie (Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449	
★ 68	80	3	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072	WBM
69	63	5	WHERE WILL YOUR HEART TAKE YOU—Buckeye (Ronn Price), R. Price, Polydor 14578	CPP
70	73	4	HELLO, HELLO, HELLO—New England (Paul Stanley, Mike Stone), John Fannon, Infinity 50021 (MCA)	CPP
71	72	4	ONE FINE DAY—Rita Coolidge (D. Anderle, B.T. Jones), J. Goffin, C. King, A&M 2169	B-3
★ 72	81	2	*HELL ON WHEELS*—Cher (Bob Esty), M. Aller, B. Esty, Casablanca 2208	ALM
73	75	3	STILLSANE—Carolyne Mas (Steve Burgh), C. Mas, Mercury 76004	
74	45	7	GHOST DANCER—Addrisi Brothers (Freddie Perren), D&D Addrisi, Scotti Brothers 500 (Atlantic)	CPP
75	34	15	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Calandra), J. Beckenstein, Infinity 50011 (MCA)	CPP
★ 76	NEW ENTRY		BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	CPP
77	40	12	OH WELL—Rockets (Johnny Sandlin), P. Green, RSO 935	
★ 78	88	2	RAINBOW CONNECTION—The Muppets (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	
79	85	3	IN THEE—Blue Oyster Cult (Tom Werman), A. Lanier, Columbia 1-11055	WBM
★ 80	NEW ENTRY		PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	
★ 81	NEW ENTRY		LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, *Polydor 2021*	
★ 82	NEW ENTRY		I'M SO ANXIOUS—Southside Johnny & The Asbury Jukes (Barry Beckett), B. Rush, Mercury 76007	
83	84	3	FOR LOVE—Pousette-Dart Band (Norbert Putnam), D. Finnerty, Capitol X764	
★ 84	NEW ENTRY		DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (John Ferrer), A. Mitchell, *MCA 41074*	
★ 85	NEW ENTRY		ANGEL EYES—Abba (Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609	
86	89	2	BEAUTIFUL GIRLS—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 49035	WBM
87	87	2	PLAIN JANE—Sammy Hagar (Sammy Hagar), S. Hagar, Capitol 4757	
★ 88	NEW ENTRY		DO YOU THINK I'M DISCO—Steve Dahl (Tom Pabich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132	
★ 89	NEW ENTRY		HOLD ON TO THE NIGHT—Hotel (Dain Eric, Debra L. Townsley), M. Phillips, B. Mann, MCA 41113	
90	90	2	ALL THINGS ARE POSSIBLE—Dan Peek (Chris Christian), D. Peek, C. Christian, Lamb & Lion 814 (Word)	
91	96	4	MUST HAVE BEEN CRAZY—Chicago (Phil Ramone & Chicago), D. Dacus, Columbia 1-11061	CPP
92	92	2	IF YOU WANT IT—NiteByte (Sandy Turano & Barry Mraz), S. Turano, H. Johnson, Arista 7747	
93	98	2	YOU STEPPED INTO MY LIFE—Wayne Newton (Robert Cullen & Wayne Newton), Aires II 101	CPP
94	35	11	SATURDAY NIGHT—Herman Brood & His Wild Romance (Herman Brood), Lademacher & Brood, Ariola 7754	CPP
95	95	20	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	WBM
96	54	9	YOUNGBLOOD—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 49018	WBM
97	77	22	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	WBM
98	78	14	HIGHWAY SONG—Blackfoot (Al Nalli, Henry Weck), R. Medlocke, J. Spires, ATCO 7104 (Atlantic)	CPP
99	83	12	GIRL OF MY DREAMS—Bram Tchaikowsky (Peter Ker, Nick Garvey, Bram Tchaikowsky), R. Thomas, Polydor/Radar 14575	WBM
100	86	6	CRANK IT UP—Peter Brown (Cory Wade, Peter Brown), P. Brown, R. Rams, Drive 6278 (TK)	

★ **STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.** Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z–(Publisher-Licensee)

After The Love Has Gone (North/Garden Rake/Irving/Foster Frees BMI/Jobette, ASCAP) 2
Ain't That A Shame (Unart, BMI) 36
All Things Are Possible (Christian Soldier, ASCAP/Home Sweet Homie, BMI) 90
Angel Eyes (Countless, BMI) 85
Arrow Through Me (MPL, ASCAP) 39
Bad Case Of Loving You (Rocklam, BMI) 15
Bad Girls (Chappell, BMI) 52
Beautiful Girls (Van Halen, ASCAP) 86
Boom Boom (Arc, BMI) 61
Born To Be Alive (Radmus/Zeidgeimus, ASCAP) 18
Broken Hearted Me (Chappell/Sailmaker, ASCAP) 76
Children Of The Sun (Rock Of Ages/Carrers, BMI) 41
Come To Me (Cicada/Trumar, BMI) 63
Crank It Up (Sherlyn/Decibel, BMI) 100
Cruel To Be Kind (Angels Rock/Attson, BMI) 13
Dancin' 'Round And 'Round (Warner Tamerlane/Ten Speed, BMI) 84
Dependin' On You (Sequel Songs, ASCAP/Snug, BMI) 30
Different Worlds (Bunn, BMI) 21
Dim All The Lights (Sweet Summer Night, BMI) 27
Dirty White Boy (Somerset/Evansongs, ASCAP) 35
Do You Think I'm Disco (Rive/Warner Bros./Nile Stalk/Cohn, ASCAP) 88
Don't Bring Me Down (Unart/Jet, BMI) 10
Don't Stop 'Til You Get Enough (Mizen, BMI) 12
Drivers Seat (Complacent Toonz, ASCAP) 16
Fins (Coral Reefer, BMI) 64
Firecracker (Two Pepper, ASCAP) 43
For Love (Closed Door, ASCAP) 83
Found A Cure (Nick O'Val, ASCAP) 47
Get A Move On (Grapevine, BMI/Dayalex, ASCAP) 48
Get It Right Next Time (Colgems/EMI, ASCAP) 28
Ghost Dancer (Musicways/Flying Addrisi, BMI) 74
Girl Of My Dreams (Tchaikowsky, ASCAP) 99
Girls Talk (Plangent Visions, ASCAP) 66
Goodbye Stranger (Almo/Delicate, ASCAP) 29
Good Friend (Bernal/ASG/Halliburton/Summer Camp/ASCAP/BMI) 44
Good Girls Don't (Eighties, ASCAP) 31
Good Times (Chic, BMI) 11
Gotta Serve Somebody (Special Rider, ASCAP) 68
Groove Me (Malaco/Rollegrue, BMI) 56
Heaven Must Have Sent You (Stone Agate, BMI) 14
Hell On Wheels (Rick's/Allee & Esty, BMI) 72
Hello, Hello, Hello (Rock Steady, ASCAP) 70
Highway Song (Bobrisk, BMI) 98
Hold On (Allison, MBI) 51
Hold On To The Night (ATV/Manor & Well/Blue/Bell Hop, BMI) 89
Hot Summer Nights (April/Swell Sounds/Melody Deluxe/Sebilake, ASCAP) 95
I Do Love You (Chevis, BMI) 66
If You Remember Me (Chappell/Red Bullett, ASCAP/Unichappell/Begonia/BMI) 29
If You Want It (Face, BMI) 44
I Know A Heartache When I See One (Chappell, ASCAP/Unichappell, BMI TRI/Chappell, SESAC) 31
I'm So Anxious (War/Ansundo, ASCAP) 56
In Thee (B. O'Cult, ASCAP) 82
I've Never Been In Love (Big Neck, ASCAP) 14
I'll Never Love This Way Again (Irving, BMI) 72
Killer Cut (Heavy Music, Inc.) 70
Lead Me On (Almo, ASCAP) 98
Let Me Know (I Have A Right) (Perren Vibes, ASCAP) 51
Let's Go (Lido, BMI) 69
Lonesome Loser (Screen Gems/EMI, BMI) 81
Lovin', Touchin', Squeezin' (Weed High, Nightmare, BMI) 29
Main Event (Primus Artists/Diana/Rick's, BMI) 33
Mama Can't Buy You Love (Mighty Three, BMI) 57
Midnight Wind (Dugie/Stigwood/Unichappell, BMI) 92
Morning Dance (Harlen/Crosseyed Bear, BMI) 40
Must Have Been Crazy (Donnie Dacus, ASCAP) 82
My Sherona (Eighties/Small Hill Est., BMI) 79
Oh Well (Southeath, ASCAP) 54
One Fine Day (Screen Gems/EMI, BMI) 8
Pain Jane (Big Band/Warner Tamerlane, BMI) 67
Please Don't Go (Sherlyn/Harrick, BMI) 5
Please Don't Leave (Creeping Licking, BMI) 81
Pop Muzik (Robin Scott, ASCAP) 29
Rainbow Connection (Welbeck, ASCAP) 7
Reason To Be (Don Kirshner/Blackwood, BMI) 24
Remember Walkin' In The Sand (Trio/Robert Mellin/Tender Tunes, BMI) 19
Ring My Bell (Two Knight, BMI) 34
Rise (Almo/Badazz, ASCAP) 4
Rolene (Rocklam, BMI) 75
Sad Eyes (Carrers, BMI) 39
Sail On (Jobette/Commodores, ASCAP) 91
Saturday Night (Radmus/S.D.R., ASCAP) 1
So Good, So Right (Ruttant Road, ASCAP) 94
Spooky (Lowery Music, BMI) 50
Sure Know Something (Mad Vincent, BMI/Kiss, ASCAP) 26
Stillsane (Eggs And Coffee/Chappell, ASCAP) 60
Street Life (Four Knights/Irving, BMI) 73
Suspicions (DebDave/Briar Patch, BMI) 59
The Boss (Nick O'Val, ASCAP) 53
The Devil Went Down To Georgia (Hat Band, BMI) 22
Then You Can Tell Me Goodbye (Acuff-Rose, BMI) 58
This Night Won't Last Forever (Captain Crystal, BMI) 42
What Cha Gonna Do With My Lovin' (Scarab, BMI) 23
When You're In Love With A Beautiful Woman (DebDave, BMI) 55
Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold, ASCAP/BMI) 32
Where Will Your Heart Take You (Prisongs, BMI) 69
You Can't Change That (Raydiola, ASCAP) 97
You Decorated My Life (Music City, ASCAP) 37
Youngblood (Easy Money, ASCAP) 96
You're Only Lonely (Ice Age, ASCAP) 62
You Stepped Into My Life (Stigwood/Unichappell, BMI) 93

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard

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Billboard's First International Video Music Conference

November 15-18, 1979

The Sheraton-Universal Hotel Los Angeles

Billboard's First International Video Music Conference...

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- The copyright problem—how to deal with the music synchronization and "videogram" performance rights and the growing piracy situation...
- The international scene—global progress in Europe and Japan, and the potential for international video-music networks...
- Video programming—opportunities TODAY for the music industry, as seen by major distributors...
- Recording studios—the growth of video capability and an update on sophisticated new audio/video equipment...
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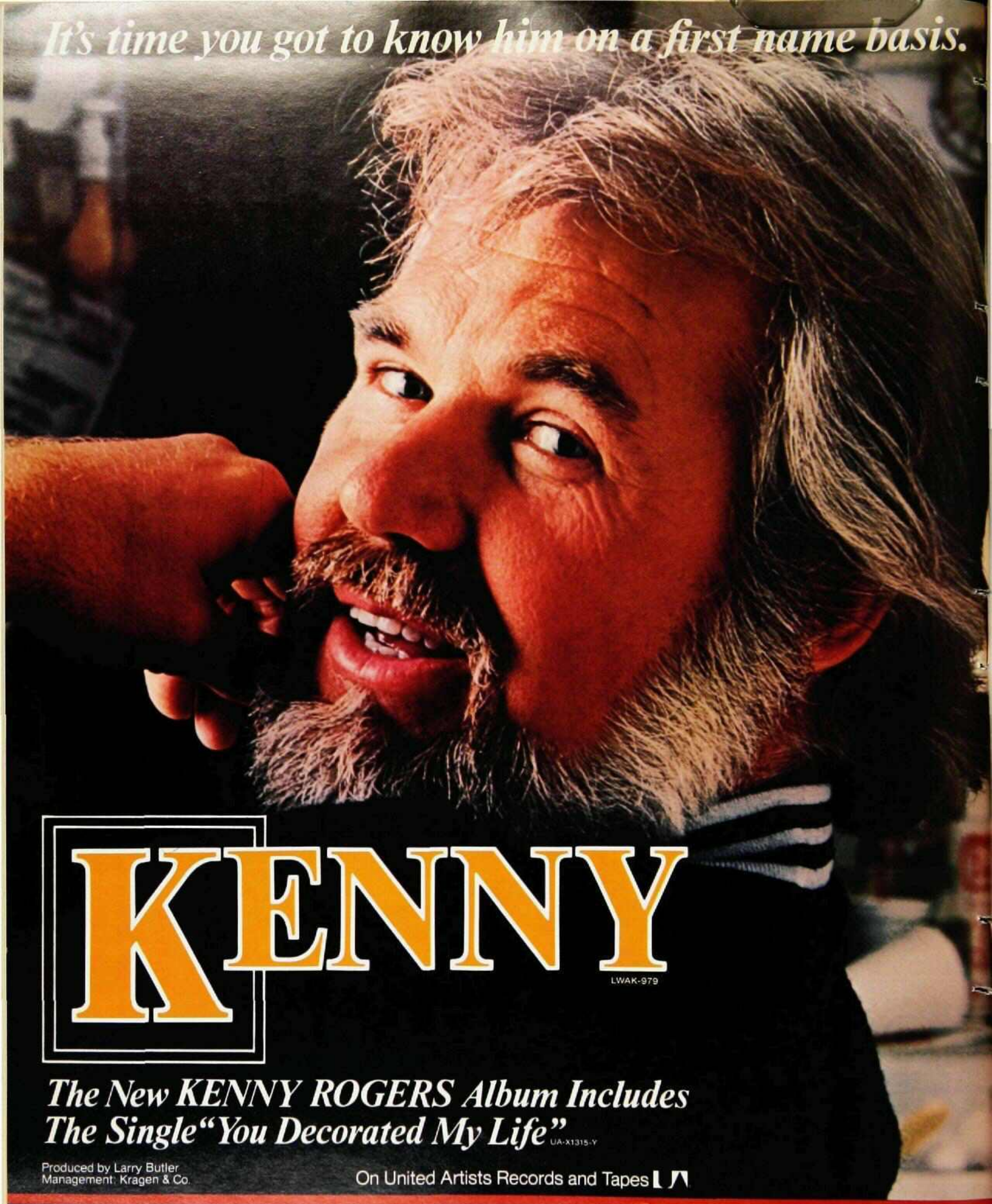

KENNY

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Compiled from National Retail Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE ALBUM	8-TRACK	CASSETTE
★	1	3	**LED ZEPPELIN** In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98
2	2	13	**THE KNACK** Get The Knack Capitol SO 11948	▲ 7.98	7.98	7.98
★	14	3	**BOB DYLAN** Slow Train Coming Columbia FC 36120	8.98	8.98	8.98
4	4	26	**SUPERTRAMP** Breakfast In America A&M 3708	▲ 7.98	7.98	7.98
★	6	5	**CHIC** Risque Atlantic SD 16003	8.98	8.98	8.98
★	9	4	**MICHAEL JACKSON** Off The Wall Epic FE 35745	8.98	8.98	8.98
★	8	6	**COMMODORES** Midnight Magic Motown M 8526	8.98	8.98	8.98
8	7	15	**EARTH, WIND & FIRE** I Am Arc FC 35730 (CBS)	▲ 8.98	8.98	8.98
9	3	13	**CARS** Candy-O Elektra 5E-507	▲ 8.98	8.98	8.98
10	10	10	**ROBIN WILLIAMS** Reality What A Concept Casablanca NBLP 7162	• 8.98	8.98	8.98
11	11	10	**NEIL YOUNG & CRAZY HORSE** Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	• 8.98	8.98	8.98
★	12	8	**LITTLE RIVER BAND** First Under The Wire Capitol SOO 11954	8.98	8.98	8.98
13	5	20	**CHARLIE DANIELS BAND** Million Mile Reflections Epic JE 35751	▲ 8.98	8.98	8.98
14	13	14	**ELECTRIC LIGHT ORCHESTRA** Discovery Jet FZ 35769 (CBS)	▲ 8.98	8.98	8.98
15	15	15	**DIANA ROSS** The Boss Motown M7-923	7.98	7.98	7.98
16	17	9	**KINKS** Low Budget Arista AB 4240	7.98	7.98	7.98
17	18	16	**DIONNE WARWICK** Dionne Arista AB 4230	7.98	7.98	7.98
18	19	16	**CRUSADERS** Street Life MCA 3094	• 7.98	7.98	7.98
19	16	20	**DONNA SUMMER** Bad Girls Casablanca NBLP-2 7150	▲ 13.98	13.98	13.98
20	20	25	**RICKIE LEE JONES** Rickie Lee Jones Warner Bros. BSK 3296	▲ 7.98	7.98	7.98
21	21	65	**THE CARS** Elektra 6E-135	▲ 7.98	7.98	7.98
22	22	10	**ROBERT PALMER** Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98
★	26	4	**CHICAGO** Chicago 13 Columbia FC 36105	8.98	8.98	8.98
24	25	19	**STEPHANIE MILLS** What Cha Gonna Do With My Love 20th Century T-583 (RCA)	• 7.98	7.98	7.98
★	28	4	**ASHFORD & SIMPSON** Stay Free Warner Bros. HS-3357	8.98	8.98	8.98
26	24	14	**TEDDY PENDERGRASS** Teddy P.I.R. FZ 36003 (CBS)	▲ 8.98	8.98	8.98
27	27	25	**SPYRO GYRA** Morning Dance Infinity INF-9004 (MCA)	7.98	7.98	7.98
★	67	2	**JIMMY BUFFETT** Volcano MCA MCA-5102	8.98	8.98	8.98
29	30	10	**PAT TRAVERS BAND** Go For What You Know Polydor PD1-6202	7.98	7.98	7.98
30	31	12	**ABBA** Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98
★	35	11	**NICK LOWE** Labour Of Lust Columbia IC 36087	7.98	7.98	7.98
★	36	5	**AC/DC** Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
★	38	4	**TALKING HEADS** Fear Of Music Sire SD 6076 (Warner Bros.)	7.98	7.98	7.98
34	34	7	**REO SPEEDWAGON** Nine Lives Epic FE 35988	8.98	8.98	8.98
★	148	2	**O'JAY'S** Identify Yourself P.I.R. FZ 36027 (CBS)	8.98	8.98	8.98
★	36	32	9	**VARIOUS ARTISTS** Studio 54 Casablanca NBLP 2 7161	• 13.98	13.98	13.98
37	37	31	**CHEAP TRICK** Cheap Trick At Budokan Epic FE 35795	▲ 8.98	8.98	8.98
★	45	24	**JOURNEY** Evolution Columbia FC 35797	• 8.98	8.98	8.98
★	153	2	**THE ALAN PARSONS PROJECT** Eve Arista AL 9504	8.98	8.98	8.98
★	43	25	**G.Q.** Disco Nights Arista AB 4225	• 7.98	7.98	7.98
41	41	15	**BILLY THORPE** Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98
42	42	5	**BOB JAMES** Lucky Seven Tappan Zee JC 36056 (CBS)	7.98	7.98	7.98
43	44	26	**BAD COMPANY** Desolation Angels Swan Song SS 8506 (Atlantic)	▲ 7.98	7.98	7.98
★	47	9	**SNIFF 'N' THE TEARS** Fickle Heart Atlantic SD 19242	7.98	7.98	7.98
★	49	10	**MASS PRODUCTION** In The Purest Form Cotillion SD 5211 (Atlantic)	7.98	7.98	7.98
★	50	10	**MAXINE NIGHTINGALE** Lead Me On Windsong BXL1 3404 (RCA)	7.98	7.98	7.98
★	51	9	**CAMEO** Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
48	48	24	**VAN HALEN** Van Halen II Warner Bros. HS 3312	▲ 7.98	7.98	7.98
★	54	4	**RANDY NEWMAN** Born Again Warner Bros. HS-3346	8.98	8.98	8.98
50	52	6	**SOUTHSIDE JOHNNY & ASBURY JUKES** The Jukes Mercury SRM 1-3793	7.98	7.98	7.98
51	23	19	**JOHN STEWART** Bombs Away Dream Babies RSO RS1-3051	7.98	7.98	7.98
52	33	13	**WINGS** Back To The Egg Columbia FC 36057	▲ 8.98	8.98	8.98
53	53	12	**JONI MITCHELL** Mingus Asylum SE 505	8.98	8.98	8.98
54	59	13	**CHUCK MANGIONE** An Evening Of Magic A&M SP 6701	13.98	13.98	13.98
55	55	41	**KENNY ROGERS** The Gambler United Artists UALA 934	▲ 7.98	7.98	7.98
56	40	12	**SOUNDTRACK** *The Main Event* Columbia JS 36115	8.98	8.98	8.98
57	57	40	**DOOBIE BROTHERS** Minute By Minute Warner Bros. BSK 3193	▲ 8.98	8.98	8.98
58	58	13	**DIRE STRAITS** Communique Warner Bros. HS-3330	• 8.98	8.98	8.98
★	70	3	**VAN MORRISON** Into The Music Warner Bros. HS-3390	8.98	8.98	8.98
60	56	14	**KISS** Dynasty Casablanca NBLP 7152	▲ 7.98	7.98	7.98
61	63	9	**PATRICK HERNANDEZ** Born To Be Alive Columbia JC 36100	7.98	7.98	7.98
62	60	10	**LTD** Devotion A&M SP 4771	7.98	7.98	7.98
★	68	5	**THE RECORDS** Virgin VA 13130 (Atlantic)	7.98	7.98	7.98
★	71	8	**DAVE EDMUNDS** Repeat When Necessary Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98
★	77	9	**SCORPIONS** *Love Drive* Mercury SRM 1-3795	7.98	7.98	7.98
66	39	13	**THE WHO** The Kids Are Alright MCA 2-11005	• 12.98	12.98	12.98
★	NEW ENTRY		**FRANK ZAPPA** Joe's Garage Zappa SRZ1-1603 (Mercury)	7.98	7.98	7.98
68	69	7	**RY COODER** Bop Till You Drop Warner Bros. BSK 3358	7.98	7.98	7.98
★	80	5	**RAINBOW** Down To Earth Polydor PD 1-6223	7.98	7.98	7.98
★	81	7	**B-52's** Warner Bros. BSK 3355	7.98	7.98	7.98
★	83	7	**HEARTBEAT** Curtis Mayfield RSO RS-1-3053	7.98	7.98	7.98
72	62	10	**NILS LOFGREN** Nils A&M SP 4756	7.98	7.98	7.98
73	75	25	**JOE JACKSON** Look Sharp A&M SP 4745	7.98	7.98	7.98
74	64	21	**TRIUMPH** Just A Game RCA AFL1-3224	7.98	7.98	7.98
75	65	53	**BLONDIE** Parallel Lines Chrysalis CHR 1192	▲ 7.98	7.98	7.98
76	66	32	**BEE GEES** Spirits Having Flown RSO RS1-3041	▲ 8.98	8.98	8.98
77	61	14	**ATLANTA RHYTHM SECTION** Underdog Polydor PD1 6200	• 7.98	7.98	7.98
★	134	3	**ROSE ROYCE** Rainbow Connection IV Whitfield HS-3387 (Warner Bros.)	8.98	8.98	8.98
★	169	3	**FRANCE JOLI** France Joli Prelude PRL 12170	7.98	7.98	7.98
★	158	4	**DAVID WERNER** David Werner Epic JE 36126	7.98	7.98	7.98
★	92	4	**CHARLIE** Fight Dirty Arista AB-4239	7.98	7.98	7.98
82	72	81	**VAN HALEN** Warner Bros. BSK 3075	▲ 7.98	7.98	7.98
★	94	10	**SOUNDTRACK** The Muppets Atlantic SD 16001	7.98	7.98	7.98
★	98	7	**SOUNDTRACK** More American Graffiti MCA 2-11006	11.98	11.98	11.98
85	85	21	**WAYLON JENNINGS** Greatest Hits RCA AHL1-3378	▲ 7.98	7.98	7.98
86	89	16	**KANSAS** Monolith Kirshner FZ 36008 (CBS)	• 8.98	8.98	8.98
87	88	8	**LOUISE GOFFIN** Kid Blue Asylum 6E-203	7.98	7.98	7.98
88	46	17	**SWITCH** Switch II Gordy G7-988 (Motown)	7.98	7.98	7.98
★	97	4	**GEORGE THOROGOOD WITH THE DESTROYERS** Better Than The Rest MCA MCA 3091	7.98	7.98	7.98
90	82	44	**POCO** Legend MCA AA 1099	• 7.98	7.98	7.98
91	29	19	**MINNIE RIPERTON** *Minnie* Capitol SO 11936	7.98	7.98	7.98
92	95	13	**BRAM TCHAIKOVSKY** Strange Man, Changed Man Polydor/Radar PD1 6211	7.98	7.98	7.98
93	73	12	**BLUE OYSTER CULT** Mirrors Columbia JC 36099	7.98	7.98	7.98
94	84	52	**STYX** Pieces Of Eight A&M SP 4724	▲ 7.98	7.98	7.98
95	96	15	**ISLEY BROTHERS** Winner Takes All T-Neck PZ 36077 (CBS)	• 13.98	13.98	13.98
96	76	17	**CON FUNK SHUN** Candy Mercury SRM 1-3754	• 7.98	7.98	7.98
97	79	12	**QUEEN** Queen, Live Killer Elektra 6E 702	• 12.98	12.98	12.98
★	NEW ENTRY		**LED ZEPPELIN** Led Zeppelin IV Atlantic SD 19129	7.98	7.98	7.98
★	108	3	**SAMMY HAGAR** Street Machine Capitol ST-11983	7.98	7.98	7.98
100	90	24	**RAYDIO** Rock On Arista AB 4212	• 8.98	8.98	8.98
101	102	20	**BLACKFOOT** Strikes Atco SD 38117 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY		**POINTER SISTERS** Priority Planet P 9003 (Elektra Asylum)	8.98	8.98	8.98
103	103	54	**DONNA SUMMER** Live And More Casablanca NBLP 7119	▲ 12.98	12.98	12.98
104	74	13	**ELTON JOHN** The Thom Bell Sessions MCA 13921	3.98	3.98	3.98

★ **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.

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TOP LPs & TAPE

POSITION 105-200

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Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	104	8	**MICHAEL HENDERSON** Do It All Buddah BDS 5719 (Arista)	7.98	7.98	7.98
★	NEW ENTRY		**BETTE MIDLER** Thighs And Whispers Atlantic SD16004	7.98	7.98	7.98
107	87	15	**GERRY RAFFERTY** Night Owl United Artists UALA 958	• 8.98	8.98	8.98
108	111	7	**TOWER OF POWER** Back On The Streets Columbia JC 35784	7.98	7.98	7.98
109	110	20	**JAMES TAYLOR** Flag Columbia FC 36058	• 8.98	8.98	8.98
110	99	12	**K.C. & THE SUNSHINE BAND** Do You Wanna Go Party TK 631	7.98	7.98	7.98
111	86	11	**A TASTE OF HONEY** Another Taste Capitol SO 11955	8.98	8.98	8.98
112	105	10	**STANLEY CLARKE** I Wanna Play For You Nemperor P2Z 35680 (CBS)	11.98	11.98	11.98
113	115	7	**NIGHT** Planet P-2 (Elektra/Asylum)	7.98	7.98	7.98
114	118	5	**B.B. KING** Take It Home MCA 3151	7.98	7.98	7.98
★	122	5	**ROBERT JOHN** EMI America SW 17007	7.98	7.98	7.98
★	174	3	**MOON MARTIN** Escape From Domination Capitol ST 11933	7.98	7.98	7.98
117	120	6	**DENIECE WILLIAMS** When Love Comes Calling Arc JC 35568 (CBS)	7.98	7.98	7.98
118	121	7	**FIVE SPECIAL** Elektra 6E-206	7.98	7.98	7.98
119	119	22	**IAN HUNTER** You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98
120	100	13	**WILLIE & LEON** One For The Road Columbia KC2 36064	• 13.98	13.98	13.98
121	91	16	**EDDIE RABBITT** Loveline Elektra 6E-181	7.98	7.98	7.98
122	107	14	**PETER FRAMPTON** Where I Should Be A&M 3710	• 7.98	7.98	7.98
123	109	48	**BILLY JOEL** 52nd Street Columbia FC 35609	▲ 8.98	8.98	8.98
124	93	14	**DR. HOOK** Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98
125	114	7	**GREG KIHN** With The Naked Eye Berserkley BZ 10063	7.98	7.98	7.98
126	112	19	**EARL KLUGH** Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98
127	116	7	***GATO BARBIERI*** Euphoria A&M SP 4774	7.98	7.98	7.98
128	128	7	**CRYSTAL GAYLE** We Should Be Together United Artists UALA 969-H	7.98	7.98	7.98
129	126	18	**HERMAN BROOD & HIS WILD ROMANCE** Arista SW 50059	7.98	7.98	7.98
130	130	9	**SOUNDTRACK** Manhattan Columbia JS 36020	8.98	8.98	8.98
131	135	42	**GEORGE THOROGOOD** Move It On Over Rounder 3024	7.98	7.98	7.98
132	133	3	**THE CLASH** The Clash Epic JE 36060	7.98	7.98	7.98
133	113	21	**MARSHALL TUCKER BAND** Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98
134	123	43	***EARTH, WIND & FIRE*** The Best Of Earth, Wind & Fire Columbia PC 35641	▲ 8.98	8.98	8.98
135	139	13	**SMOKEY ROBINSON** Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98
136	136	5	**JOURNEY** Infinity Columbia JC 34912	• 7.98	7.98	7.98
137	141	3	**J.J. CALE** 5 Shelter/MCA ST-3163	7.98	7.98	7.98
138	138	4	**NOEL POINTER** Feel It United Artists UALA 973	7.98	7.98	7.98
139	140	9	**JENNIFER WARNES** Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
140	131	38	**DIRE STRAITS** Dire Straits Warner Bros. BSK 3266	▲ 7.98	7.98	7.98
141	127	31	***SISTER SLEDGE*** We Are Family Cotillion EDT 5209 (Atlantic)	▲ 7.98	7.98	7.98
★	NEW ENTRY		**LED ZEPPELIN** Houses Of The Holy Atlantic 19130	7.98	7.98	7.98
143	144	4	**NEIL LARSEN** High Gear Horizon AP 738 (A&M)	7.98	7.98	7.98
★	NEW ENTRY		**KOOL & THE GANG** Ladies Night De Lite DSR 9513 (Mercury)	7.98	7.98	7.98
145	125	16	**THE JONES GIRLS** The Jones Girls P.I.R. JZ 35757 (CBS)	7.98	7.98	7.98
146	78	7	**PLEASURE** Future Now Fantasy F-9578	7.98	7.98	7.98
147	149	5	**BILL CONTI** Rocky II United Artists UALA 972	7.98	7.98	7.98
★	187	2	**SAD CAFE** Facades A&M SP 4779	7.98	7.98	7.98
★	182	2	**GARY NUMAN & TUBEWAY ARMY** Replicas Atco SD 38117 (Atlantic)	7.98	7.98	7.98
★	177	2	**SUPERTRAMP** Crime Of The Century A&M SP 3647	7.98	7.98	7.98
★	166	3	**ARTHUR FIEDLER & THE BOSTON POPS** Saturday Night Fiedler Mobiwing International MS 1011	7.98	7.98	7.98
152	152	3	**TIM CURRY** Fearless A&M SP 4773	7.98	7.98	7.98
153	154	3	**JOHN PRINE** Pink Cadillac Asylum 6E 272	7.98	7.98	7.98
154	155	70	**BOB SEGER & THE SILVER BULLET BAND** Stranger In Town Capitol SW 11698	▲ 7.98	7.98	7.98
155	145	44	**PEACHES & HERB** 2-Hot Polydor/MVP PDI-6172	▲ 7.98	7.98	7.98
156	146	41	**THE JACKSONS** Destiny Epic JE 35552	▲ 7.98	7.98	7.98
157	157	4	**DEBBIE JACOBS** Undercover Lover MCA MCA-3156	7.98	7.98	7.98
158	160	4	**GRACE JONES** Muse Island ILPS-9538 (Warner Bros.)	7.98	7.98	7.98
★	NEW ENTRY		**J.D. SOUTHER** You're Only Lonely Columbia JC 36893	8.98	8.98	8.98
160	147	17	**McFADDEN & WHITEHEAD** P.I.R. JZ 35800 (CBS)	• 7.98	7.98	7.98
161	142	19	**PATTI SMITH** Wave Arista AB 4221	7.98	7.98	7.98
★	173	2	**MICHAEL JOHNSON** Dialogue EMI America SW 17010	7.98	7.98	7.98
163	150	24	**ROCKETS** RSO RS1-3047	7.98	7.98	7.98
164	151	8	***PETER TOSH*** Mystic Man Rolling Stone COC 3911 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY		**GARLAND JEFFREYS** American Boy And Girl A&M SP 4778	7.98	7.98	7.98
166	163	20	**BOB DYLAN** Bob Dylan At Budokan Columbia PC2 36067	13.98	13.98	13.98
167	106	18	**ANITA WARD** Songs Of Love Juana 20004 (TK)	7.98	7.98	7.98
168	137	14	**DOLLY PARTON** Great Balls Of Fire RCA AHL1 3361	7.98	7.98	7.98
169	159	21	**EMMYLOU HARRIS** Blue Kentucky Girl Warner Bros. BSK 3318	7.98	7.98	7.98
★	180	3	**JEFF LORBER FUSION** Water Sign Arista AB 4234	7.98	7.98	7.98
★	181	2	**LED ZEPPELIN II** Atlantic SD 19121	7.98	7.98	7.98
172	172	3	**MAUREEN McGOVERN** Maureen McGovern Warner Bros. BSK 3327	7.98	7.98	7.98
★	186	2	**LED ZEPPELIN** Physical Graffiti Swan Song SS 200 (Atlantic)	11.98	11.98	11.98
174	175	8	**MICHAEL NESMITH** Infinite Rider On The Big Dogma Pacific Arts Pac 7 135	7.98	7.98	7.98
★	NEW ENTRY		**CAROLYNE MAS** Mercury SRM1 3783	7.98	7.98	7.98
176	176	3	**RICHARD PRYOR** Outrageous Laff A 206	7.98	7.98	7.98
★	185	2	**MISTRESS** RSO RS-1-3059	7.98	7.98	7.98
178	124	15	**DAVID BOWIE** Lodger RCA AQL1 3254	8.98	8.98	8.98
★	NEW ENTRY		**GAMMA** Elektra 6E 219	7.98	7.98	7.98
180	117	8	**RACHEL SWEET** Columbia JC 36101	7.98	7.98	7.98
181	132	6	**BARRY WHITE** I Love To Sing The Songs I Sing 20th Century T-590 (RCA)	7.98	7.98	7.98
182	162	6	**JOHN COUGAR** John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98
183	129	13	**CARLY SIMON** Spy Elektra 5E 506	8.98	8.98	8.98
★	NEW ENTRY		**RITA COOLIDGE** Satisfied A&M SP 4781	7.98	7.98	7.98
185	167	5	**ELVIS PRESLEY** Our Memories Of Elvis Vol. II RCA AQL1-3446	8.98	8.98	8.98
★	NEW ENTRY		**BRENDA RUSSELL** Horizon HZ 739 (A&M)	7.98	7.98	7.98
187	183	21	**PAT METHENY** New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98
188	101	17	**TED NUGENT** State of Shock Epic FE 36000	• 8.98	8.98	8.98
189	164	96	**SOUNDTRACK** Saturday Night Fever RSO RS 2-4001	▲ 12.98	12.98	12.98
★	NEW ENTRY		**IAN GOMM** Gomm With The Wind Stiff/Epic JE 36102	7.98	7.98	7.98
191	156	6	**JIMI HENDRIX** The Essential Jimi Hendrix Volume II Reprise MS 2293 (Warner Bros.)	7.98	7.98	7.98
192	197	43	**BARBRA STREISAND** Greatest Hits Vol. II Columbia FC 35679	▲ 8.98	8.98	8.98
193	196	66	**ROLLING STONES** Some Girls Rolling Stones COC 39108 (Atlantic)	▲ 7.98	7.98	7.98
194	161	5	**OLIVIA NEWTON-JOHN** Totally Hot MCA 3067	7.98	7.98	7.98
195	195	277	**PINK FLOYD** Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲ 7.98	7.98	7.98
196	193	103	**BILLY JOEL** The Stranger Columbia JC 34987	▲ 7.98	7.98	7.98
197	191	43	**CHIC** C'Est Chic Atlantic SD 19209	▲ 7.98	7.98	7.98
198	171	24	**GRAHAM PARKER** Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98
199	178	10	***SUN*** Destination Sun Capitol SF 11941	7.98	7.98	7.98
200	200	64	**FOREIGNER** Double Vision Atlantic SD 19999	▲ 7.98	7.98	7.98

★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.

TOP LPs & TAPE

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Singles

Barbra Streisand's "Main Event/ Fight" on Columbia. Disk is her fourth gold single.

Robert John's "Sad Eyes" on EMI. Disk is his second gold single.

Donna Summer's "Bad Girls" on Casablanca. Disk is her second platinum single.

Gold LPs

Neil Young's "Rust Never Sleeps" on Reprise. Disk is his ninth gold LP.

Platinum LPs

Waylon Jennings' "Greatest Hits" on RCA. Disk is his second platinum LP.

Dolph's Workshop Will Resume Oct. 4

NEW YORK—Lyricist Norman Dolph opens a fall edition of his six-week songwriter workshop Thursday, Oct. 4, at the headquarters here of the American Guild Of Authors & Composers.

The lecture and business section of the series will be followed by a 1½-hour dinner break, after which the workshop will resume with feedback/critique continuing until 10 p.m.

Dolph initiated his "Strategy Of The Hit Single" classes through AGAC in 1976. He claims that since then dozens of his students have signed publishing contracts, and have obtained disk coverage of their material.

The workshop is limited to 20 active writers. Details are available from AGAC, 40 W. 57th St. or via phone at (212) 757-8833.

ARISTA'S HERO—Sam Jackson, of Arista's finance department, receives the Mayor's Award for Heroism from New York Mayor Ed Koch for saving a child who was falling from a fourth story window in the Bronx.

Value-Added Tax

• *Continued from page 3*

In Washington, observers note that any drastic, wholesale change in the nation's tax structure will not be quickly passed, particularly with an election year around the corner.

Still, while the odds for passage this year or in 1980 are unlikely, the value-added tax is a serious proposal which may be viewed as an effective method to relieve the nation's tax burden over the next several years.

Rep. Ullman plans to begin hearings on the subject next month with the goal of having a preliminary measure ready for consideration by Congress in 1980.

Waterhouse Canada

CHICAGO – Minneapolis-based Waterhouse Records is reaching the Canadian market through a new license arrangement with Attic Records.

Waterhouse's "Duck Fever" by James Montgomery and "El Cee Notes" by Lamont Cranston Band will be released in Canada on the Attic label.

Inside Track

CBS branch managers and the regional sales staff are meeting with label brass early this week in Las Vegas. Wonder if they'll talk over the displeasure of many accounts which were well stocked on $7.98 albums, almost 400 of which were dropped in price approximately $1.15 each at wholesale when CBS inaugurated the $5.98 series? . . . Look for some delivery lag on the hot **Led Zeppelin** album. **Dave Glew of Atlantic** warned of the crucial period and noted that the artwork (multiple covers) was making it additionally difficult at the WEA Los Angeles regional confab. . . . **RCA Records'** fall program covers 75 pop-oriented album titles, with a 5% discount and no deferred billing. Deal is current with the finale Tuesday (24). And there's no **A&M** product in the plan.

The Joel M. Friedman Building, the multi-story structure off the corner of Hollywood Way and Olive in Burbank, now has a move-in date for February 1980, according to **WEA vice president Stan Harris,** honcho of housing. Cranes were pouring the concrete footings of the three-story subterranean garage last week. The building will house WEA domestic and international brass. . . . **The Internal Revenue Service** is selling four **Bergen County, N.J.,** properties belonging to the **Isley Bros.** to satisfy $660,000 in tax claims. Advertising soliciting bids announce an Oct. 5 opening. The five brothers, **Ronald, Rudolph, Marvin, O'Kelly and Ernest,** allegedly owe for 1977 income and the three oldest fraters, O'Kelly, Ronald and Rudolph, are charged with nonpayment for other years since 1970.

Ironic Item: Knack drummer Bruce Gary is the brother-in-law of **Rocco Catena,** plaintiff in the class action against Capitol Records, alleging the label misled stockholders in its reporting to the **SEC. Federal Judge William Gray** ruled in favor of Capitol in 1978. The plaintiffs have appealed the decision to the **Ninth Circuit Court of Appeals.** . . . It's comeback time. **Herb Alpert, Dionne Warwick, Michael Jackson, Elton John, Diana Ross, Lobo, Maxine Nightingale, Robert John and Maureen McGovern** are enjoying their biggest hits in years. . . . **Bob Seger, J.D. Souther and Eagles Don Henley and Glenn Frey** collaborated to write the first single, **"Heartache Tonight,"** from the Eagles' forthcoming album, **"The Long Run."** LP's slated for Thursday (27) release.

Cliff Richard's U.K. charter, "We Don't Talk Any More," will be out on **EMI-America, Don Grierson,** a&r boss of the label, states in early October, after last week's Track item. Rights to Richards have reverted to EMI in the U.S. . . . Tough times at **Record Merchandising,** Los Angeles. **California Record Distributing, Los Angeles,** has **Fantasy** now. **Bob Kirstein,** formerly with Fantasy as a regional manager, is California's new buyer. **Pickwick, Los Angeles,** took **TK Productions'** product. . . . Though **KIIS-FM** is programming the **Knack** and the **Commodores,** the L.A. disco citadel is taking out billboards on the heavily Latin East Los Angeles area proclaiming "todo disco," meaning "all disco." . . . The Sunday (9) entertainment section of The **New York Times** carried an as-long-as-one-can-recall low amount of record/tape advertising. Will the approaching fourth quarter unloosen labels' ad budget purse strings?

With all the heavies set for release before Santa Claus' sleigh ride, will **Motown** issue the long-delayed **"Secret Life Of Plants"** by the **Wonderkindt?** . . . If you see a portly chap with beard who looks like Elektra/Asylum's sales nabob, it is **Dave Marshall.** And if you see a svelt blonde, who looks like **JoAnn Pell,** 'tis she. Mrs. Pell is now full-time travel coordinator for WEA. . . . Speaking of WEA, at the L.A. regional meeting **Atlantic's Ahmet Ertegun and Jerry Greenberg** surprised with a visit. Top brass from **Warner Bros. and E/A** were absent throughout. **Marketing vice president Rich Lionetti** aped **Sinatra** again, doing a parody on **"You'll Never Walk Alone,"** but it didn't match his 1978 stint.

At a recent four-day meeting of **operational managers of Pickwick International,** chaired by **Tom Worthen, vice president/operations,** the following awards were made: best master branch, **Des Moines;** best satellite branch, **Chicago;** while **Wayne Olson of Des Moines** was named best operations manager. . . . **Computerization on publishing** gets the spotlight at the Thursday (20) meeting of the **Assn. of Independent Music Publishers** at the **Holiday Inn, Hollywood,** at noon. **Irwin Coster** of the Universal Studios' music library, business manager **Marvin Mattis,** BMI's computer services manager **Bill Okie** and **Harold Peck** of Halan Computer Services share the dias.

Disco diva Grace Jones surprised all with news she's pregnant. . . . **Jimmy's Music World** ran a $3.99/$4.99 full page ad in the New York Daily News last week, offering "Over 1,000,000 LPs & Tapes Must Be Sold." Jimmy's is also retailing from its **Rahway** warehouse. The sale, insiders say, is another step in the continuing process of paying its bills according to the strict timetable set by the creditors committee in the Chapter XI proceeding.

MCA's often discussed roof for its Universal Amphitheatre concert hall is now tied into the results of a study by the Los Angeles County Regional Planning Commission which will shortly vote on whether MCA can level three big hills around the theatre. If it's a go, then the land will be leveled to provide for parking lots and new sound stages. But the leveling will increase the sound levels from rock groups which comprise the bulk of the Amphitheatre's bookings, and local home owners have already filed complaints about too much rock rolling through the nights. But if the hills go down, the roof on the Amphitheatre can go up as part of the expansion plans. **Al Dorkind,** MCA vice president, is quoted as saying if MCA is allowed to do the grading "we'll ether cover the Amphitheatre or discontinue it."

A possible trend on the **Las Vegas Strip** may involve the booking of Broadway-type shows at various hotels such as the **Tropicana,** as well as putting in spectacular production shows at the **Desert Inn.** According to entertainment sources, the reason behind this shift from booking headliners to large scale productions may be the soaring costs sought by mainroom stars as well as scheduling conflicts. At this point in time a smaller spinoff to this trend is the inclusion of minor name opening acts by established Strip headliners.

Henry Stone's TK Productions raised its prices about 3% last week, joining the parade of such increases. . . . The Casablanca music publishing wing has purchased the song catalog of the **Ohio Players.** . . . Ovation Records' **Cary Baker** contends WLS, Chicago, is charting the **Steve Dahl** disk, "Do Ya Think I'm Disco" at number eight, but it's not being played. Baker feels WLS is not spinning the Dahl disk because Dahl is the notorious anti-disco DJ at competing WLUP-FM there. A WLS spokesperson says "we list 45 songs and we play selected cuts from the list. Everything on the list is not being played."

ABC is offering $335 million for **Macmillan Inc.,** which would include music interests **G. Schirmer** and **Macmillan Theatre Arts** print/publishing/rental affiliates. . . . Unless a label comes through soon for a post-run cast album, **Richard Rodgers'** score for **"I Remember Mama"** will be his first show without a cast album starting with **"Oklahoma"** in 1943.

NARM Behind Disk Ad Contest

NEW YORK—NARM and the Newspaper Advertising Bureau, Inc. will jointly sponsor an annual "Front Page Awards" competition for the best retail newspaper ads for recordings.

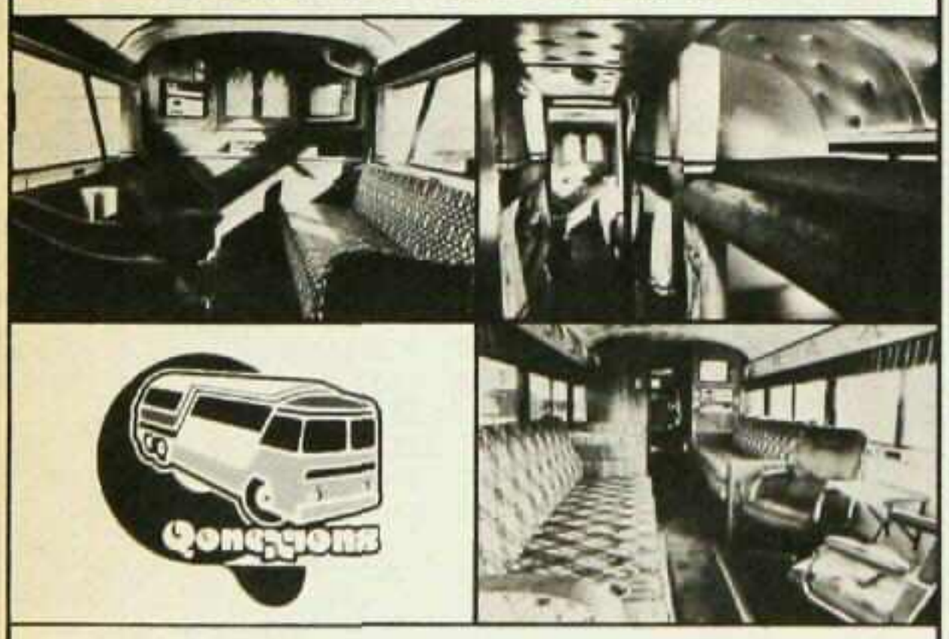
Ads published between Dec. 1, 1978 and Nov. 30, 1979 in daily or Sunday newspapers of the U.S. and Canada may enter this year's competition.

Winners will be named in two categories, retailers and rackjobbers, at NARM's annual convention in Las Vegas starting March 25.

Contestants will compete for first, second and third prizes plus honorable mentions in each category. The Newspaper Advertising Bureau will design the awards and certificates.

Entries for this year's competition should be mailed to NARM/Newspaper Contest, 1060 Kings Highway North, Cherry Hill, N.J. 08034, to be received by Jan. 10, 1980.

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance . . . they're backing their service and your tour—to the hilt! And they don't stop there!



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It's not just an album.
It's a celebration of the
good life
and the good music
of The Impressions.

Produced by Carl Davis

Manufactured and Distributed by RCA Records

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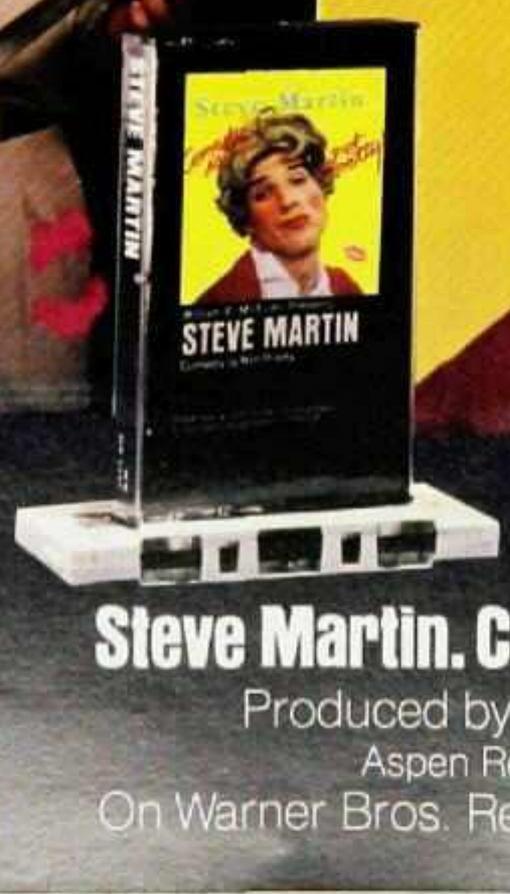
"Last time Steve Martin released an album, I couldn't handle it. Store traffic was like the freeway at 5:30. I ran out of stock. I reordered till I turned blue. Then my cash register broke...I loved it!"

- A Chicago Retailer



8-TRACK STEREO

Steve Martin. Comedy Is Not Pretty.

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