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Disco Print Field Accelerates, But Pitfalls Emerge

By IRV LICHMAN

NEW YORK—The sound of disco has accelerated its impact in the print field, replete with arrangements that simulate the beat of the booming sound.

While a number of single sheet music disco copies have been in the marketplace, the pace is quickening and a flow of folios tying-in with disco hits is on its way.

One of the pleasing aspects of this development, print executives state, is the appeal of disco among a broad age group, giving the print field broader demographics in hit material than it normally can capture.

Yet, the disco sound in print has not convinced some tradesters of its saleability unless the material has a strong melodic line.

"The disco beat is fine, but it doesn't lend itself to the piano," says Charles Dumont, president of Charles Dumont & Son, a major print distributor. "Our criterion is 'can it be played by an amateur musician?'"

Dumont admits that strong disco melodies like "I Will Survive" and "Last Dance," this year's Oscar winner, are selling well, but nowhere in the category of "You Light Up My Life," of which his firm has sold about 135,000 copies.

(Continued on page 20)

Supreme Court Rules Blanket License Okay

By IS HOROWITZ

NEW YORK—The Supreme Court's ruling Tuesday (17) that blanket licenses for the performance of music on network television do not constitute illegal price-fixing per se, brought closer the day when ASCAP and BMI will seek millions of dollars in readjustment fees from CBS Inc.

In a move that sent waves of jubilation through writer and publisher ranks, the court reversed a decision by a Federal Appeals Court here in August 1977 that blanket licenses violate antitrust laws and constitute copyright misuse.

While it left open narrower questions of possible antitrust violations which CBS may now take up with the appeals court, performing rights insiders express confidence that the High Court action left only the most fragile grounds for continued litigation by CBS.

The network on the other hand, signified that it will not abandon its fight and that it will shortly file appropriate briefs with the Appellate Court.

The Supreme Court decision brought to near climax the antitrust case launched in U.S.

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Studios Gear Up For Burgeoning Video Recording

By JIM McCULLAUGH

LOS ANGELES—With videodisk slowly emerging and a greater emphasis being placed on video in general for various applications, more recording studios are attuning themselves to this medium.

Any number of recording studio complexes around the country—in expansionary moves and future projections—already have, or are currently involving themselves in this audio/video marriage.

Key trends see a "total" 24-track, state-of-the-art recording studio and state-of-the-art broadcast quality video studio under one roof; recording studios building larger rooms which will be capable of accommodating the videotaping of live productions; and studios adding various hardware for sweetening audio to video and/or film.

The applications for the future are wide ranging, studio operators agree, including everything from videocassette, cable television and videodisk programming to "video coaching" for new acts.

Lola Scobey, vice president of Wishbone Studios, Muscle Shoals, Ala., indicates that operation is in the process of adding video equipment with future plans to build a separate

(Continued on page 102)

WABC N.Y. Turns To Disco

By DOUG HALL and BOB RIEDINGER JR.

NEW YORK—What would have seemed unthinkable only a few weeks ago has happened—WABC-AM, swept along on the wave of disco popularity, has changed its format to disco.

In an apparent all-out attempt to prevent WKTU-FM from beating it in the Arbitron ratings for a third rating period in a row, WABC has not just added some disco records to its playlist. It has virtually dismantled its contemporary hits format of more than 20

years. It is even breaking new records in the market.

The first figures in on the new format are not especially encouraging. The Mediatrend report for April, which is often an early indicator of what the April/May Arbitron report will show, discloses WABC slipping in audience for the sixth straight month to a 6.2 share, less than half of the 12.9 share the station enjoyed last November. The March Mediatrend gave WABC a 7.4 share.

(Continued on page 34)

WEA Establishes Swedish Base With Metronome Buy

By ADAM WHITE

RKO, Fox Agency Set 1st Mechanical Royalty

NEW YORK—RKO and the Harry Fox Agency have reached agreement for RKO's new syndication operation to pay mechanical royalties for at least one show, "The Beatles: From Liverpool To Legend." The deal is the first for a major syndicator to pay such royalties.

Neither Al Berman of the Fox office nor RKO general counsel Ken Frankl will disclose details of the agreement. Berman says the payments per song would be substantially higher than the 2½ cents levied on recordings for home use.

The agreement does not cover other RKO shows such as the ones

(Continued on page 42)

NEW YORK—WEA International has bought Sweden's Metronome Records, its licensee in that market for more than 20 years, from founders Borge Ekberg and Anders Burman. The purchase price was not disclosed.

This marks the first time that WEA has thus acquired an existing company in an overseas market, rather than start one from scratch.

And it comes as industry insiders in Scandinavia expect a similar takeover move by RCA, which is committed to open its own operation there by the year's end.

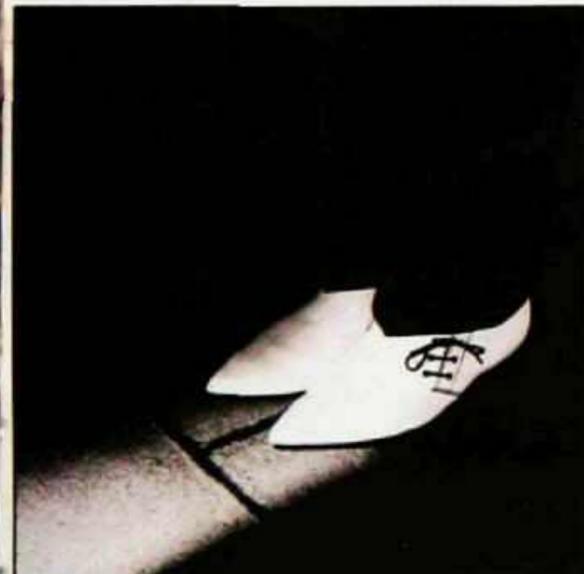
Arthur Martinez, division vice president of RCA Records International, declares that no final decision has yet been made (separate

(Continued on page 83)



Everybody's talking about the sensational new OHIO PLAYERS album "Everybody Up!" Over the counter sales have exploded with giant reorders totalling over 150,000 units nationwide in just 3 weeks. Already one of the fastest breaking albums of the year, it is quickly becoming their biggest hit ever! It's the album from the one group that gets "Everybody Up" faster and better than anybody else. The Ohio Players' EVERYBODY UP! (AB 4226) on Arista Records and Tapes.

(Advertisement)



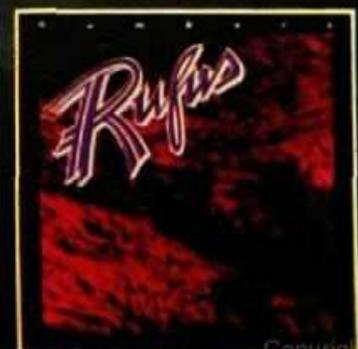
Sharp shoes. Sharp music. Sharp tour. 4/9, Boston; 4/12, Asbury Park, N.J.; 4/13, Poughkeepsie, N.Y.; 4/14, Rensselaer, N.Y.; 4/16, Pittsburgh; 4/17, Cleveland; 4/18, Rochester, N.Y.; 4/20-21, New York City; 4/23-24, Philadelphia; 4/26, Washington, D.C.; 4/28, Atlanta; 5/1, Dallas; 5/2, Austin; 5/3, Houston; 5/10-12, Los Angeles; 5/14, San Francisco. LOOK SHARP! JOE JACKSON SP 4743. Includes the single, "Is She Really Going Out With Him?" ON A&M RECORDS & TAPES AM2132. (Advertisement)

Rufus

ANNOUNCING RUFUS' NEW SINGLE 'AIN'T NOBODY'
FROM THE ALBUM 'NUMBERS' ON MCA RECORDS.

PRODUCED BY RUFUS AND ROY HALEE
DIRECTION: FITZGERALD HARTLEY

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- Everybody Needs
- Some Music
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- Love Away
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- To Love You
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ORLEANS
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Bob Schwab
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← KEEP MOVING →



Brooks

Over-30 Set Keeps Old Musicians Young

By IRV LICHMAN (Age: 43) & PAUL GREIN (Age: 24)

LOS ANGELES—Over 30? Take heart, your contemporaries are among today's top pop chartmakers.

Many of today's Hot 100 singles—an under-30 field for years—are rendered by talent born in the '40s or as far back as the '30s.

The over-30 chart triumphs now begin to parallel the country, soul and jazz field, where loyalty to artists has traditionally meant that age is no barrier to their recording careers.

The message is clear: if veteran acts stay in touch with current market trends, they can remain on top for much longer periods of time than was the case in the past.

A number of acts on the Hot 100 have been making hit singles for as many as 20 years. Several of these veteran artists have been revived by the disco surge, including Cher, Peaches & Herb and Herbie Mann.

This lengthening of the possible career span of a pop artist is likely a direct result of the continued interest in music by fans as they ease into their own middle-aged years. Audiences no longer leave the music scene to the kids down the block on turning 30.

Such acts as Fleetwood Mac, Jefferson Starship and Eric Clapton have benefited from this aspect of older listeners remaining fans by transforming their sound from its earlier fury to a more melodic, universal style.

There are a number of ironies here. Rock was born as a music of rebellion by youngsters against grownups and until now a close identification with those young listeners was a necessary ingredient for success.

But now artists in their 30s and beyond are creating music for audiences sometimes half their ages. These long-running acts are crafting

records for kids who were, in some cases, not even born or still in diapers when their first hits were issued.

Three of the week's top new entries on the Hot 100 are by acts which first started racking up hits in the '60s: Kenny Rogers, the Beach Boys and the Kinks. They join such already charted '60s-carryover acts as Paul McCartney, George Harrison, Cher, the Bee Gees and Ray Stevens.

Another factor in the escalating age of pop charters is that new acts—such as Eddie Money and Meat Loaf—are breaking through when they are no longer teenagers or even in their early 20s.

For every fresh-scrubbed Andy Gibb or Leif Garrett there are several older, more seasoned acts belatedly emerging from prior group affiliations, such as Gerry Rafferty popping from

Stealers Wheel, Bob Welch from Fleetwood Mac and Nick Gilder from Sweeney Todd.

The lingering careers many acts are having seem to mark a change from past attitudes. Ten years ago there was a tendency to consider pop artists over-the-hill as they hit 30.

Now the prevailing attitude seems to be that artists aren't getting older, they're getting better. Surely one's songwriting, production and recording skills are honed to a fine edge through years of experience, as in the case of Paul Simon, 37, and Barry Gibb, 32.

Of course there are critics who charge that this lengthening career span of veteran acts has led to a homogenization of rock; that the music industry has a bad case of tired blood.

The punk contingent, specifically, had hoped to drive out such affluent and allegedly out-of-

(Continued on page 88)

150 Stores In Stark Future Is Predicated

By JOHN SIPPEL

NORTH CANTON, Ohio—President/founder Paul David anticipates more than 200 management employees well into the '80s, visualizing approximately 150 Camelot and Grapevine stores along with an enlarged leased department by 1985.

Keynoting the opening of the firm's 10th annual convention, David envisioned a store moving strongly into visual with videodisk, videocassette and blank videotape.

Additional convention coverage appears on pages 15, 16.

"Don't discount the possibility of our even handling some hardware by the mid-'80s," David stated in an interview. And employees like Dwight Monjar, national accessories buyer, and Lew Garrett, classical chief, documented David's pitch that clientele will age into the 40 and 50-year range during seminars explaining how to basically improve accessory and classical salesmanship.

Fifteen new stores ranging from primarily mall Camelot stores to giant freestanding Grapevine stores will be added annually, David predicts. Mall locations will expand. As an example, David notes the 6,000

(Continued on page 15)

Country music publishers Jack Stapp and Buddy Killen are the subjects for our day in the life series. See pages 54-55.



MUSICAL OFFERING—Smiles grow on the faces of Chinese musicians as they examine a stack of classical recordings brought to mainland China by the Boston Symphony. The records, in scarce supply in the People's Republic, were presented as gifts during the orchestra's recent tour. (See related story on page 58.)

REVITALIZATION, EXPANSION UNDERWAY

Restructuring Of NAIRD Called For

By ALAN PENCHANSKY

CHICAGO—A revitalization and expansion of the National Assn. of Independent Record Distributors is being called for by its members.

The activities of the organization will be broadened in 1979, and NAIRD hopes to involve a wider spectrum of labels and wholesalers.

NAIRD's annual convention, held earlier this month in Boston, drew the largest attendance ever for

one of the gatherings. Attendance of foreign labels also was up.

The association, in existence since 1971, hopes to strengthen its organization this year in the wake of broad changes in the independent distribution business.

"Everybody agrees that there is a need for indies to get together, and NAIRD should be the place to do it," explains Hal Brody, one of the

group's trustees.

According to Brody, head of House Distributors, Kansas City, some of the larger independent distributors have begun to give consideration to joining NAIRD and attending the group's convention.

Recent shifts in the distribution field have greatly consolidated the position of major labels and branch

(Continued on page 61)

Fantasy Opening Doors To Pop, Top 40, AOR & Rock

By JEAN WILLIAMS

BERKELEY, Calif.—Although 90% of Fantasy's recording acts are r&b or disco, the label is also moving full force into pop, Top 40, AOR and back into rock, according to Phil Jones, the company's marketing vice president.

"We're actively looking for rock acts," says Jones, noting that, "We're presently listening to more than 10 tapes a week by rock acts, but we have not found the right band."

Fantasy, formed in 1949 by Max and Sol Weiss as mainly a jazz label, moved into rock with Creedence

Clearwater Revival (which firmly established the company in the rock market until the group disbanded in 1972).

Orrin Keepnews' (vice president of jazz activities) association with Donald Byrd resulted in the Blackbyrds joining Fantasy in 1973. And the company once again became known as somewhat of a specialty jazz label, but contemporary. Now, according to Jones, Fantasy is shedding its dominating jazz tag in favor of an all encompassing musical stance.

For example, the company is making strides in the AOR area with David Bromberg. "We're recording David live in four concerts. He has never totally broke out but we're trying to capture the live performance on record, which we hope will really launch him.

"We're after the Top 40 market also," Jones continues, "and our venture into this area is with a new artist Caren Armstrong." He notes that, with Hank Cosby, he will produce Armstrong.

Another Fantasy artist Toni

Brown is cutting an LP, with Henry Lewy producing, to be geared to Top 40 radio. Lewy has produced Joni Mitchell and Stephen Bishop.

Jones points out that although the artists are recording a variety of material aimed at different markets ("for a totally rounded label") practically all acts will be recording at least one disco cut on their LPs.

This includes Rance Allen, a gospel turned r&b artist. Jones admits Allen has had some trouble shedding his gospel image, but he's been

(Continued on page 18)

Duo Nashville Publishers In L.A. Expansion

By GERRY WOOD

NASHVILLE—The pitching of Nashville songs to producers and artists in Los Angeles will soon reach new highs.

Billboard has learned that two major Nashville publishers—Combine Music and Tree International—plan to open offices in Los Angeles to pitch pop-oriented material in that major recording capital.

Another Nashville pubbery, House of Gold, has been using an independent songplugger to crack the L.A. market, and other Nashville publishers are intensifying their Hollywood push by scheduling more frequent trips to the Coast.

And, these enterprising publishers admit, the reverse competition is on the rise with more L.A. songpluggers than ever before hitting the streets of Nashville, lured by the platinum and gold success of country cross-overs.

Reasons for the L.A. assault include the importance of personal contact in a highly competitive field, falling music barriers, more cross-overs and the expanding base of the

(Continued on page 53)

Pope Visit Spurs Mexico Hit Disks

By MARV FISHER

MEXICO CITY—Since his visit to this country in late January, Pope John Paul II has been something more than a spiritual inspiration. His Holiness has triggered an unprecedented spree of record and tape manufacturing.

Spotlighted in the surge of public demand for anything resembling the memory of the pontiff's five days in the nation is the Roberto Carlos song, "Amigo."

The title translates to "friend," and the composition has been just that for a dozen companies, with close to 30 covers. Total sales are expected to reach two million units before the end of this month.

Although Carlos etched the original on CBS more than two years ago, sales kudos this time around belong to Musart. It latched onto the elements most closely related to the

(Continued on page 84)

RCA International Arm Hits 1st Quarter Peak To Expand With 3 New Subsidiaries

By ADAM WHITE

NEW YORK—First quarter results at RCA Records, like those of several of its major competitors, demonstrate how international business is lending color and contrast to an otherwise pale profit picture for the year so far.

While the company's domestic earnings declined (Billboard, April 21, 1979) through sluggish U.S. market conditions, their overseas counterparts reached a new first quarter peak.

This continues the momentum built up last year when RCA Records International posted 19% and 33% gains in sales and profits, respectively. No figures are broken out for the international sales activities.

And the acceleration is expected to continue, with the debut this year of new, wholly owned disk subsidiaries in Holland, Belgium and Scandinavia.

"It's been a highly satisfying quarter for us" is how division vice president Arthur Martinez quietly alludes to his operation's performance. "One of the major contributors has been our Japanese joint venture which, a year ago, was experiencing rough waters. This year, the situation has turned out nicely, with good success for local product, which had been an area of grave concern to us in 1978."

Specifically, the label registered its first Japanese No. 1 single with

(Continued on page 84)

Labels Eye Date For \$10.5 Million Antitrust Lawsuit

WASHINGTON—A trial date needs to be set in the \$10.5 million antitrust suit filed by former distributor Jack Solinger against A&M, Motown, Transamerica Corp. and others as a result of the U.S. Supreme Court refusing to review a 1978 California Appeals Court ruling. This now clears the way for Solinger to pursue his suit, filed in 1974.

The case is pending in District Court in San Francisco based on the same allegations as his federal complaint.

The record companies hoped that the Supreme Court would consent to review the decision of the U.S. Court of Appeals for the ninth circuit. But the Justices decided Monday (16) that the issues raised were not broad enough to be addressed by the Supreme Court.

Solinger claimed that as a prospective buyer of Independent Music Sales Inc., an independent record and tape distributor servicing Northern California, he was the target of anti-competitive acts by the defendants which also include distributors Eric-Mainland, Record Merchandising and Music Isle of America.

Claiming antitrust violations under the Sherman Act and Clayton Act, Solinger alleged that Motown and A&M refused to deal with him and with the company because it had refused to comply with a territorial allocation plan established by the labels.

The record companies, Solinger



Billboard photo by Is Horowitz
Digital Dialog: Jules Blumenthal, Soundstream engineer, right, clarifies a technical point with Paul Goodman, center, RCA mixer, during the label's first prime digital recording session in Philadelphia last week. Classical producer Jay David Saks, left, and Thomas Shepard, Red Seal vice president, lend an ear.

DOCUMENT DIGITAL PROCESS

2 Blue Boxes the Difference At RCA

By IS HOROWITZ

PHILADELPHIA—It was those two blue boxes off to the side of the improvised control room that made the difference, subtly altering the pace and tension of an otherwise routine symphonic session.

RCA Records was producing its first digital recording Monday (16) using the Thomas Stockham Soundstream process, with the LP slated for release in June. It will also be the first digital album recorded by a major U.S. label to bid for attention in the accelerating audiophile market.

The Soundstream apparatus in the blue boxes, dwarfed by more conventional equipment in the crowded control room, was there to capture a performance of Bartok's "Concerto For Orchestra" by the Philadelphia Orchestra and its veteran conductor, Eugene Ormandy.

Two 16-track tape recorders were also on hand, as was a 2-track unit, but they played a supportive role. Because of channel distribution strategy, the 16-track machines could provide only approximate safety should the digital taping be faulted.

Two complete stereo signals were being fed to the Soundstream's four channels, each pair slightly different in orchestral balance to allow choice options later.

Scene of the session was the seventh floor auditorium at the Scottish Rite Cathedral here, RCA's favored location for recording the orchestra, as it was for Columbia years earlier.

Two complete readings of the 14-minute fifth movement of the Bartok opened the session at 11 a.m., the first as a balance run-through, and the second as a take. The take, however, was judged unusable. There was a discrepancy between input and output at the Soundstream. Heat in the stuffy control room was tagged as the culprit.

For the remainder of the session, during which the Soundstream performed nobly, the state-of-the-art equipment was cooled by an ordinary steel fan of pre-air-conditioning vintage.

At the mixing console was veteran RCA engineer Paul Goodman. Classical producer Jay David Saks, left,

charge, with Thomas Shepard, Red Seal chief, present to provide counsel. Also on hand was senior producer Jack Pfeiffer, just back from taping a live concert in Chicago featuring Vladimir Horowitz. Pfeiffer will contribute technical data to the liner notes of the digital package.

Ministering to the Soundstream was Jules Blumenthal; he and others in the crew huddled frequently to review progress.

Rhythm of the session tempo was "syncopated" to allow for the special requirements of the digital tape deck. With a relatively slow rewind

(Continued on page 100)

Executive Turntable

Record Companies

Patrick M. Mellilo appointed vice president of finance at Arista, New York. Mellilo comes from Columbia Pictures Industries Inc. where he served as corporate controller since 1973. . . . **Chuck Crossen** named director of sales, artists development for Columbia Records, New York. He was previously Minneapolis branch manager for MCA Records. . . . **Pat Siciliano** tagged vice president of creative services for Jet Records, Los Angeles. Siciliano joined the Jet staff in 1978 as national publicity director after working with CBS Records in publicity. . . . **Helen Pine** picked as director of artist development for MCA Records International division, Los Angeles. Prior to joining MCA, she headed ABC Records International division. . . . **Michael Atkinson** selected to the newly created position of director of a&r West Coast for Infinity Records, Los Angeles. He recently was director of West Coast a&r at Epic. . . . **Robert Walker** named national promotion specialist coordinator at Ariola, Los Angeles. He was formerly associated with Hogarth Inc. as a media consultant. . . . **Frank Wisner** appointed director of royalties for Elektra/Asylum, Los Angeles. He served in the same capacity with ABC Records. **Tim Burruss** appointed local promotion manager for Columbia Records, Charlotte. His most recent position was artist development manager with CBS Records. . . . **Mark Murphy** chosen disco representative for Warner Bros. and Warner/RFC product, New York. . . . **Bob Paiva** named pop product, promotion manager for London Records, New York. . . . **Harvey Rosen** upped to branch manager for Polygram Distribution, Baltimore/Washington. He joined the firm in 1976 as a branch salesman in New York. **Jeff Brody** promoted to branch sales manager, New York for Polygram. He was an account salesman 18 months with the company. . . . **Joe Bravo** appointed sales representative for CBS Records Sales in the New Mexico and El Paso market. Bravo formerly was an inventory specialist for Tower Records. . . .



Atkinson



Siciliano

Barbara Cooke appointed director of merchandising, East Coast, for Columbia Records, New York. She has been East Coast director product manager for Columbia. . . . **Scott Folks** named East Coast associated product manager for Epic, Portrait, Associated Labels, New York. He was field merchandiser since 1977 at CBS Records Detroit branch. **Susan Erlichman** selected to the newly created position of traffic coordinator East Coast for Infinity Records, New York. She formerly held several assignments in artist development at Arista Records. . . . **Denise St. Louis** promoted as West Coast LP promotion director at Ariola Records. She was assistant to LP promotion vice president Bill Bartlett. . . . **Jon Markus** tagged director of merchandising for NJP Records, Nashville. . . . **Rod Linnum** tabbed branch manager for MCA Distribution, Detroit. For the past year he has been regional promotion manager, Midwest region, for 20th Century-Fox Records. . . . **Tom Jodka** upped to Northeast single promotional director for Ariola Records, Boston. Previously he was national secondaries promotion director in Los Angeles. . . .



Walker



Pine

Horst Ankermann is the new president of Sennheiser Electronic Corp., New York. He joined the firm in 1954 as a research/development engineer and was last vice president of engineering. . . . **Karen Sherry** named director of public relations for the American Society of Composers, Authors and Publishers, New York. She once was associated with Morton D. Wax as director of publicity. . . . **Marion Liles** appointed publications assistant for the Country Music Foundation's Foundation Press division, Nashville. She formerly was with the Rokeby Corp. of Nashville and V.R. Halter & Assoc. of Atlanta. . . . **John J. Hess** joined Audio-Technica, Fairlawn, Ohio, as marketing manager of StandardDisc Recordings. . . . **Ellen Smith** promoted to tour publicist at The Howard Bloom Organization, Ltd., New York. She joined the firm in 1978 as administrative assistant. . . . **C. Victor Campos** named director of marketing services for the audio division of Electronics Industries Assn., Washington, D.C. He has been the director of technical services and marketing for Acoustic Research. . . . **Laurie Hersch** appointed head of the West Coast office for Howard Bloom Organization, Ltd. She was director of publicity for Cream Records three years. . . . **Ric Aliberte** named vice president of Aucoin Management, Inc. He was director of promotion for more than a year at the firm.



Mellilo



Ankermann

Related Fields

Steve Rand appointed vice president for domestic sales at James B. Lansing Sound, Inc., Los Angeles. He served as assistant vice president for audio markets at Marantz/Superscope. . . . **Jeff Berkowitz** named vice president of Panasonic, in New Jersey, retaining his current titles and responsibilities as general manager of Technics and the home video division. . . . **Peter Anthony**, veteran Las Vegas entertainer, appointed assistant director of entertainment at the Hotel Sahara. He has been seen on numerous Las Vegas stages as a performer. . . . **Mike Wheeler** selected booking director for Nashville's Exit/In. Formerly Jimmy Buffet's road manager, he will also handle publicity at the club. . . . **Evan Jones** tapped as Musexpo '79 Nashville representative to stimulate registration and first-time participants. . . . **Margie Platt** elevated to publicist at Hanson & Schwam. Formerly associated with Playboy Hotels and the Shefrin Co., she serves as administrative assistant to Skip Heinacke executive vice president. . . . **Kevin J. Byrne** named national sales manager for Tandberg of America Inc., Armonk, N.Y. He was assistant sales manager for the company. . . . **Deborah Pardee** named artist development director for the Southern region for Elektra/Asylum Records, Nashville. Previously she was Warner Bros. Records assistant development manager for the Southwest since 1974.

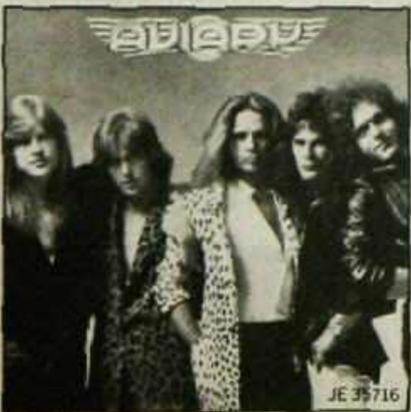
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APRIL 28, 1979, BILLBOARD

AVIARY.
Rock of the rarest breed.

Ships this week.



A production of Park Lane Records, on Epic Records and Tapes.

Produced by Gary Lyons. Management: BRIAN LANE. "Epic" and  are trademarks of CBS Inc. © 1979 CBS Inc.



FOR JULE—Former New York Mayor John Lindsay greets composer Jule Styne at a party at Sardi's to celebrate publication of Styne's biography, "Jule." At far right is lyricist Sheldon Harnick.

Sony's Not Only Target Of Lawsuit

LOS ANGELES—Universal Pictures and Walt Disney Productions, in a post-trial brief filed here in Federal District Court, indicate they will bring suit against the other manufacturers of videotape recorders if they win their suit against Sony.

Both parties in the historic case, in which Universal and Walt Disney contend that home videotaping is a violation of producer's copyrights, filed extensive briefs with Federal Judge Warren J. Ferguson.

The case produced five weeks of testimony that ended last month. June 14 is the date set for oral argument with a decision expected sometime before the end of the summer.

In the brief, Universal and Disney state, "The court may rest assured that if plaintiffs prevail in this lawsuit, plaintiffs do not intend to allow unauthorized uncompensated recordings of their motion pictures to be made on non-Sony VTRs in the future."

Sony counters in its brief: "If Betamax were ordered to be built without a tuner, the consumer would simply connect an outboard tuner to it. If Betamax were ordered off the market altogether, consumers would simply select from one of the 15 other off-the-air VTR brands.

"If all off-the-air VTRs were ordered off the market, consumers would build their own from components. It is futile for plaintiffs to ask the court to deny the American public the right and ability to record off-the-air television."

10-Inch Double LP on Jackson

LOS ANGELES—A&M has issued a commercial limited edition 10-inch double pocket collectors version of Joe Jackson's "Look Sharp" album.

Each record contains three and two cuts per side and also bears a "look sharp" button compressed into the jacket on the upper left corner.

The album configuration plays at 33 1/3 r.p.m. and carries a \$7.98 list price, the same as the standard 12-inch edition.

The label's initial pressing was 15,000 although due to demand it's now in its second pressing with sales reportedly in excess of 20,000.

TRACKS RACE TO CONCERTS

By ROMAN KOZAK

NEW YORK—Live contemporary music has found a new home among horse players in the New York area following last year's successful "Sunset Series" of 20 concerts at Belmont Park in Queens.

The New York Racing Assn., in a report, has found that live music attracts a new audience to the track without alienating the regular patrons. This summer it will sponsor a new series of 30 concerts during weekends after the regular day's racing.

In addition, nearby Monmouth Park, in suburban Northern New Jersey, also will be putting on 10 shows this summer, says Richard

(Continued on page 44)

DEMAND MAZEL EQUIPMENT

WB & ABC Team In Pirate Lawsuit

LOS ANGELES—In a suit filed jointly by Warner Bros. and ABC Records against perennial tape pirate Bernard Phillip Mazel, Federal District Judge William P. Gray has granted a writ of seizure for an estimated \$80,000 in equipment and alleged pirated recordings held by Torrance suburban police.

The pleading urged the judge to order a writ of seizure so that Mazel, who has defaulted in three prior civil actions where he was accused of copyrighted recording infringement, would be without equipment to resume alleged pirating.

Mazel first surfaced in a Superior Court action here in which Arthur Leeds, an attorney then representing unauthorized duplicators, was sued by record label plaintiffs in 1973.

The federal pleading describes Mazel as a "persistent record and tape pirate."

The latest litigation against Mazel stems from a May 1978 raid by Torrance police, armed with search warrants, on residential premises at 1250 Capri on the grounds of the Riviera Country

Club, Pacific Palisades. Police also raided a business location operated by Mazel at 20710 Earl, Torrance, where the prime portion of the manufacturing equipment and finished product were confiscated.

Mazel, according to the federal and a local municipal court filing, was making country tapes with only recordings by Margo Smith, Barbara Mandrell, Loretta Lynn, Rex Allen Jr., Dolly Parton and Elvis Presley enumerated in the suit.

The action singles out five recordings, asking no less than \$50,000 damages for each infringement.

Four-year Recording Industry Assn. of America piracy investigator Bud Richardson in a deposition estimated the Mazel equipment/product cache at \$80,000.

The police inventory of the take showed 16 boxes of masters, 80 boxes of labels, 19 pieces of equipment to make tapes, 14 Bech reel-to-reel machines, six boxes of equipment to make tapes and various other equipment and materials which go into running a tape duplicating plant.

Weekly Conference Calls To Distributors Tried By AVI

NEW YORK—AVI Records has started a biweekly series of conference calls among its distributors in key markets.

"We're attempting to overcome one of the industry's greatest problems—communication—and I believe we're the first independent label of our size to institute an approach like this, maintains Vito Samela, chief of East Coast operations for the Los Angeles-based operation.

Samela joins Ray Harris, president, and John Jossey, general manager, in these conferences between distributor owners and managers.

The first conference call took place April 14 with executives from Universal (Philadelphia), Malverne (New York), AMT (Detroit), M.S. (Chicago) and Zamoiski (Washington-Baltimore). This phone contact continues Thursday (26) and every other Thursday thereafter at 2 p.m.

According to Samela, the first conference took 45 minutes to accomplish, but, he adds, "we hope to iron the bugs out so that we take no more than 15 minutes out of each distributor's day."

The main agenda, the executive explains, is a "factual, no hype plug list" of product movement and any new product due for release.

"We followup these conferences with Mailgrams to each distributor confirming the product discussed."

One immediate benefit, Samela

cites, involved AVI's album "Le-panplemousse." "During the conference call, when AMI was told how well the album was doing for M.S. in Chicago, it redoubled its efforts on the package."

After a few months, the AVI executives will evaluate the system in order to make it more streamlined and effective.

While the five distributors in on the first call will form the basic nucleus, others in the AVI network of 20 distributors will be called, most likely this week the Pickwick branches in Miami, Atlanta, Dallas and Los Angeles.

Samela says the conference call idea was an outgrowth of the company's private meetings at the recent NARM convention to discuss the possibility of a corporation to find new producers and their labels (Billboard, April 7, 1979).

He claims this idea is "coming along nicely" and another meeting is being planned.

Ship Seger LP

LOS ANGELES—Capitol is shipping 1,800 copies of a 12-inch promotional disk featuring the Bob Seger cut "Old Time Rock & Roll" from the singer's "Stranger In Town" LP. The LP was sent to key AOR stations around the country, according to the label.

Elton John Awaits Russian Trip

LONDON—Elton John will perform in Russia soon. British promoter Harvey Goldsmith is handling the trip, and says that it will probably take place next month.

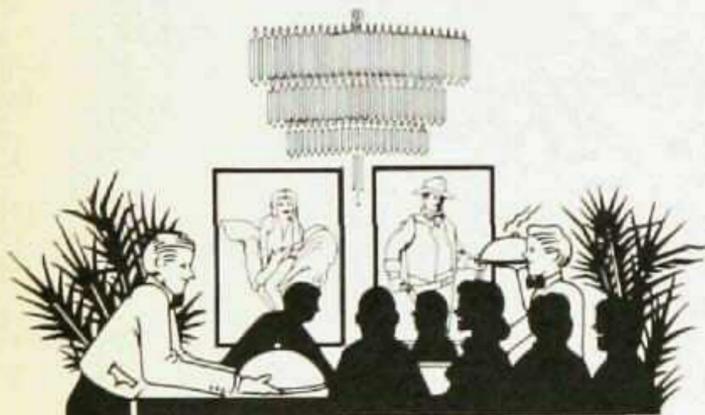
The concerts, close to finalization, will span five performances at a 2,500-seat Moscow theatre, and four in a Leningrad hall which seats 3,500.

Goldsmith, who returned from Moscow recently, adds that the venue facilities he inspected there are "much better" than most in the U.K.

Meanwhile, sources here say that Paul McCartney and Wings will visit the Soviet Union in a pre-Olympics concert in Red Square—but no details are available.

If your banquet, meeting or press conference is routine, have it anywhere.

If it's important, have it in the Derby's new DeMille Room.



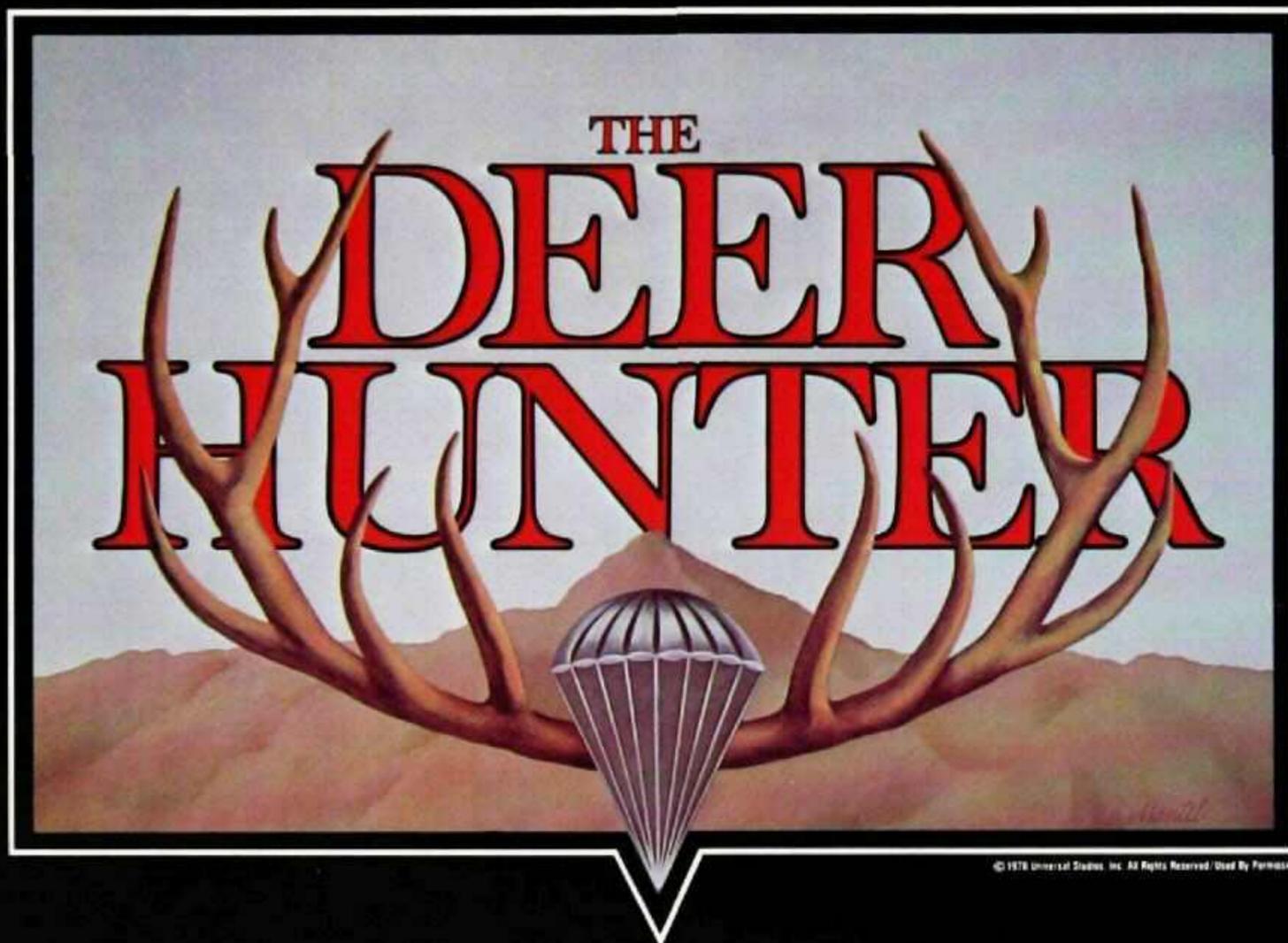
It's been a tradition since 1926. The most important goings-on in Hollywood go on at The Brown Derby. § Now the opening of the sumptuous, new Cecil B. DeMille Room gilds that tradition. § There is no room anywhere in Southern California that provides a more elegant surrounding for your meeting, banquet, party or press conference. From the handmade Austrian crystal chandelier to the gorgeous carpet, the DeMille Room imparts an aura of importance. § If your meeting is routine, have it anywhere. If it's important, have it in the DeMille Room. At The Brown Derby, in Hollywood.



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Labels Await \$10.5 Million Antitrust Suit Date

• Continued from page 4

alleged, then took their business to Eric Mainland Distributing Co., which replaced Independent as the main distributor for both A&M and

Motown product in Northern California.

Solinger said in his suit that the company could not survive without business from A&M and Motown.

Solinger alleged conspiracy and

an attempt to monopolize on the part of the record companies and asked the court for treble damages totaling \$10.5 million.

The record companies claimed Solinger lacked standing under the

Clayton Act. The Ninth District Court ruled that the case was not an antitrust action and dismissed Solinger's motion.

Solinger appealed to the Ninth Circuit Court of Appeals. On Nov.

27, 1978, the Appeals Court held that Solinger did not have standing under section seven of the Clayton Act since, as a prospective buyer, he was not a member of the competitive infrastructure of the record industry.

Assistance in preparing this story provided by Jean Callahan and Ed Harrison.

However, the Appeals Court reversed the remainder of the District Court's ruling and held that Solinger could have standing to assert his claims under the Sherman Act for lost prospective profits of Independent because he had engaged in negotiation for the purchase of the firm from its owner, even though Solinger never signed an agreement, spent any money or otherwise acquired any legal interest in the company.

The questions raised in the petition to the Supreme Court concerned whether the "foreseeability" of an antitrust injury would be sufficient to meet the statutory requirement of injury "by reason of" an antitrust violation and whether a plaintiff, who has no business or property in the area of competition allegedly restrained, can have standing to maintain a private antitrust action, based solely on his claim of "intention and preparedness" to enter the market.

KJH First In West To Beam AM Stereo

LOS ANGELES—KJH became the first West Coast station to broadcast in AM stereo Tuesday (17) as part of a 90-day impact study for the Federal Communications Commission.

Testing the Kahn/Hazeltine system, the 5,000 kw station is limited promotionwise regarding the unique trial-basis operation and can only announce the testing of it and seek listener comments.

"Before January of next year we will see AM stereo receivers on the market," says Robert Canner, chief engineer for KJH-AM. "At this point we can only test it out on an experimental basis."

The same Kahn/Hazeltine system is being tried out at WABC-AM New York and WFIL-AM Philadelphia. One of such five systems, the Kahn design is under consideration by the FCC for manufacturer implementation.

The others include Harris, Belar, Magnavox and Motorola. WJR-AM Detroit is testing the Belar system, WGN-AM Chicago both the Harris and Motorola types and WTAQ-AM La Grange, La. the Motorola design.

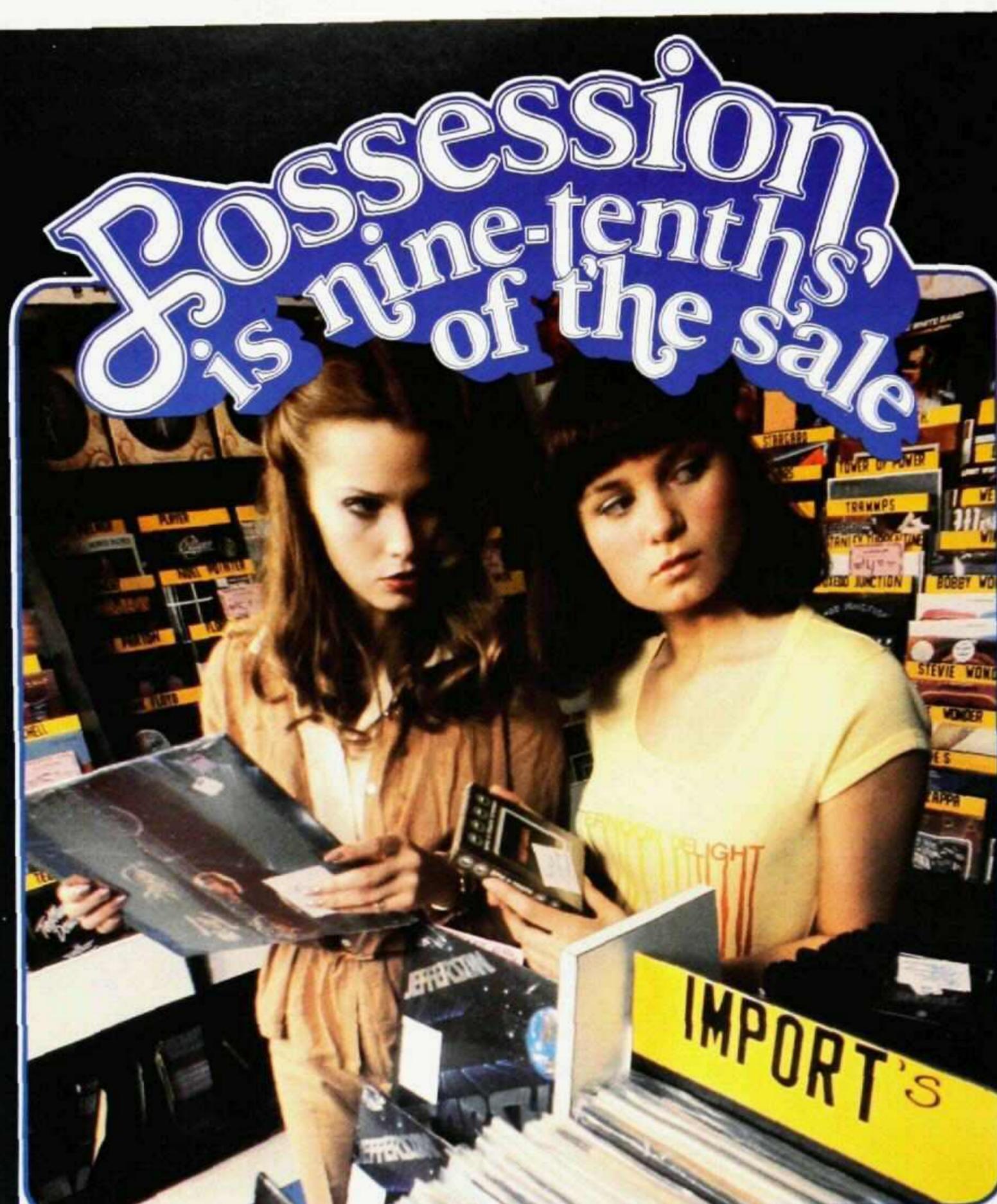
RSO Picture Disk

LOS ANGELES—RSO is releasing its first picture disk of the Bee Gees' "Spirits Having Flown." The commercially available record will be a "limited edition" with a \$12.98 list price.

One side will feature artwork from the album cover with the other side containing the record sleeve graphics.

Firm Scharf Opus

LOS ANGELES—Film / television composer, Walter Scharf, will have his "Symphony For a String Trio" performed at the Univ. of Wyoming June 20. Scharf serves as music consultant to the school where he also lectures monthly.



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WCI INCOME

Record Profits Reflect Rise In Revenue, Operating Cost Decline

By STEPHEN TRAIMAN

NEW YORK—With recorded music and music publishing revenues up 26% while operating income declined 6%, parent Warner Communications Inc. set records for any quarter in revenues, net income and earnings per share in the first quarter ended March 31.

For the Warner Bros., Elektra/Asylum and Atlantic labels; WEA Corp., WEA International and Warner Bros. Music, January-March revenues hit \$174.827 million, compared with \$138.695 million the prior year.

Domestic record sales were up 14% and foreign revenues rose 47%, with half the latter resulting from

consolidation of Japanese record company revenues as WCI's controlling interest in Warner-Pioneer took effect in the first quarter, as disclosed earlier. Solid U.S. chart activity was a big assist.

The dip in operating income to \$20.51 million, versus \$21.867 million the year before, was significantly less than those estimated for the music divisions of CBS and RCA, neither of which breaks out quarterly sales or profits figures. WCI blamed continuing cost pressures in royalties, and advertising and promotion expenses as primarily responsible for lower profit margins.

Helping pick up the slack was filmed entertainment, which had the highest revenues and operating income for any quarter in that division's history, primarily due to box-office success of "Superman" and "Every Which Way But Loose." Television series revenues also were up sharply, with the ABC-TV network showing of "Roots: The Next Generations" a key factor.

As a result, the music division's contributions to the corporate sales totals and bottom line were down substantially for the first quarter, compared with 1978. Music provided 30% of operating income, down from 48% the prior year, and 34% of revenues, versus 44% in 1978.

WCI income from continuing operations for the first quarter rose 60% to \$30.818 million, on a 45% rise in revenues to \$453.795 million. Fully diluted earnings per share from continuing operations were 54% above the \$1 reported last year, adjusted to reflect the recent four-for-three stock split voted by the board on Feb. 14 and distributed March 30.

Telecor Sells Wing To Panasonic

LOS ANGELES—Telecor, Inc. has confirmed the liquidation and sale of its Newcraft subsidiary to Panasonic Corp.

Before the announced plan of sale by Telecor stockholders, the Newcraft subsidiary was merged into Telecor. Net proceeds of Telecor will be distributed to Telecor stockholders.

Initial cash distribution will be

made within 60 days and the stock and debentures of Electro Rent, another Telecor firm, will be distributed within one year.

Cash proceeds distributed to stockholders over the next 48 months was estimated to be approximately \$7.95 per Telecor share.

For the nine month period ended Feb. 28, revenues were \$101,516,000 with net income of \$7,344,000.

For information regarding major market quotes, please call:

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CBS Execs Give Bullish Outlook To Stockholders

By GERRY WOOD

NASHVILLE—Top executives of CBS Inc., including the CBS/Records Group, gave the firm's stockholders a bullish outlook at the CBS annual shareholders meeting.

Held in the Nashville studios of its affiliate WTVF-TV, Wednesday (18), the meet opened with remarks by William S. Paley, chairman and John D. Backe, president. An audio/visual slide presentation highlighted the Nashville CBS Records operations.

See related story on page 53.

Paley praised the company's diversification strategy that began with the acquisition in 1938 of the American Record Corp: "We have built what was then a small company operating in the red, into what is now the CBS/Records Group whose revenues last year were nearly \$1 billion and whose pretax profits approached \$194 million."

Paley reminded the shareholders that he had predicted a year ago that CBS would be a \$3 billion corporation by the end of the year. Total 1978 revenues ran \$3.3 billion with net income rising to \$198.1 million, according to Paley.

Backe also touched on the potentially touchy subject of the first quarter earnings decline, claiming it should be viewed "in the context of the corporation's strong performance in 1978 and our very good prospects for the balance of 1979 and beyond."

First quarter 1979 earnings were 64 cents per share, a decrease of 48% from the \$1.22 earned in the same 1978 period. First quarter net income of \$17.8 million was down 47% from 1978's \$33.8 million despite an 11% rise in first quarter revenues from \$744.2 million to \$828.3 million.

Backe attributed part of the decline to "difficult industry conditions, particularly in the recorded music field."

"Revenues grew to very near the \$1 billion goal originally set for 1980, with profits rising to nearly \$94 million," advised Backe. He

(Continued on page 18)

Market Quotations

1978		As of closing, April 19, 1979									
High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change			
37%	32%	ABC	7	459	36%	35%	35%	- 1/4			
38%	34%	American Can	6	94	37%	37%	37%	+ 1/4			
17%	14	Ampex	10	232	15%	14%	15%	- 1/4			
3%	- 1%	Automatic Radio	-	4	2%	2%	2%	Unch.			
24	21	Beatrice Foods	6	387	21%	21%	21%	Unch.			
55%	44%	CBS	6	329	45%	45%	45%	- 1/4			
26%	18%	Columbia Pictures	5	181	24%	24%	24%	- 1/4			
13%	9%	Craig Corp.	7	4	10%	10%	10%	Unch.			
44%	36%	Disney, Walt	12	599	38%	37%	37%	- 1/4			
3	2%	EMI	20	55	2%	2%	2%	Unch.			
23%	15%	Gales Learjet	7	453	17	15%	16	- 1/4			
15%	13%	Gulf + Western	3	356	14%	14%	14%	- 1/4			
17	13%	Handleman	5	53	13%	13%	13%	- 1/4			
6%	3%	K-tel	20	161	8	7%	7%	- 1/4			
3%	2	Lafayette Radio	-	71	2%	2%	2%	- 1/4			
37%	30%	Matsushita Electronics	9	4	33%	33%	33%	+ 1/4			
46%	38%	MCA	7	255	39%	38%	39%	+ 1/4			
37%	28%	Memorex	6	338	36%	35%	35%	- 1/4			
66	55%	3M	12	942	56%	55%	55%	- 1/4			
42%	36	Motorola	10	170	42%	41%	41%	- 1/4			
29	24%	North American Philips	5	46	28	28	28	+ 1/4			
22%	18	Pioneer Electronics	16	5	21%	21%	21%	+ 1/4			
25%	14%	Playboy	26	239	21	20	20	- 1/4			
28%	25	RCA	7	1179	27%	26%	27%	+ 1/4			
10%	7%	Sony	18	402	10%	10%	10%	- 1/4			
8%	5%	Superscope	-	17	5%	5%	5%	Unch.			
29%	22%	Tandy	8	1168	24%	23%	23%	- 1/4			
10%	8%	Telecor	8	8	10%	10%	10%	Unch.			
7%	4%	Telex	10	356	5%	5%	5%	- 1/4			
3%	2%	Tenna	-	5	2%	2%	2%	Unch.			
18%	16%	Transamerica	6	433	18%	18	18%	+ 1/4			
42%	30	20th Century	6	40	40%	40%	40%	+ 1/4			
37%	32%	Warner Communications	8	121	36%	35%	35%	- 1/4			
15%	12%	Zenith	12	309	14%	14%	14%	+ 1/4			

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Koss Corp.	7	10	4%	5%
Electrosound Group	4	40	5	5%	Kustom Elec.	-	-	2%	2%
First Artists	-	-	-	-	M. Josephson	9	18	16%	17
Prod.	31	14	5%	6	Orrox Corp.	36	140	7%	7%
GRT	-	16	%	1%	Recoton	6	6	2%	3
Integrity Ent.	4	254	2%	3	Schwartz Bros.	4	-	3%	4%

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

REPORT 32.4% INCREASE

Global Sales Upsurge Aids Bertelsmann's Ariola Arm

By WOLFGANG SPAHR

MUNICH—The burgeoning international fortunes of Germany's Ariola Records are reflected in a turnover upsurge of 32.4% in the music/film/television division of the giant Bertelsmann group, of which it is part.

Consolidated sales of the Bertelsmann Corp. totalled \$1.8 billion in fiscal year 1977-78, an increase of 20.4% over the previous 12 months.

The music/film/tv division registered 10% of the overall total, compared with 9.1% the year before. Book and record clubs, accounting for 33.6% of sales, paced all other divisions.

The growth of the international market was a vital factor in the re-

sults, with more than a billion marks of revenue recorded outside West Germany for the conglomerate, the first time this has occurred.

Ariola Records, leading area of the music/film/television operation, scored heavily in sales and earnings. Starting expansion from a strong position in the German market only eight years ago, the disk division now operates 10 companies in Germany, Austria, Switzerland, Holland, Belgium, Spain, France, Britain, Mexico and the U.S.

Ariola president Monti Leuftner attributes the rapid expansion to Bertelsmann management policies, which guarantee maximum delega-

(Continued on page 83)

'Home Again' Dies On the Road

NEW YORK—The bleak Broadway musical season got another jolt with the closing out of town in Toronto April 14 of "Home Again, Home Again."

The show, which was to open Thursday (26), was an effort by Cy Coleman (music), Barbara Fried (lyrics) and Russell Baker (book). Warner Communications took a loss of \$245,000 on its investment in the \$1,250,000 production. The cast album was to go to Atlantic Records, one of the label wings of Warners.

This season has seen only one big winner, "They're Playing Our Song." Others that played Broadway for brief periods include "Grand Tour," "Ballroom," "A Broadway Musical," "Platinum" and "King Of Hearts." Remaining from this sea-

son are "Carmelina," considered shaky and "Whoopie," a revival of the 1928 Eddie Cantor musical.

Interestingly, CBS marketed the cast albums of "Ballroom" and "Grand Tour" following their departures from Broadway.

Craig's Dividend

LOS ANGELES—The board of directors for the Craig Corp., car stereo and home audio manufacturer, have declared a quarterly cash dividend of .125 cents per share.

The quarterly dividend is payable July 30, 1979, to shareholders of record on June 29, 1979.

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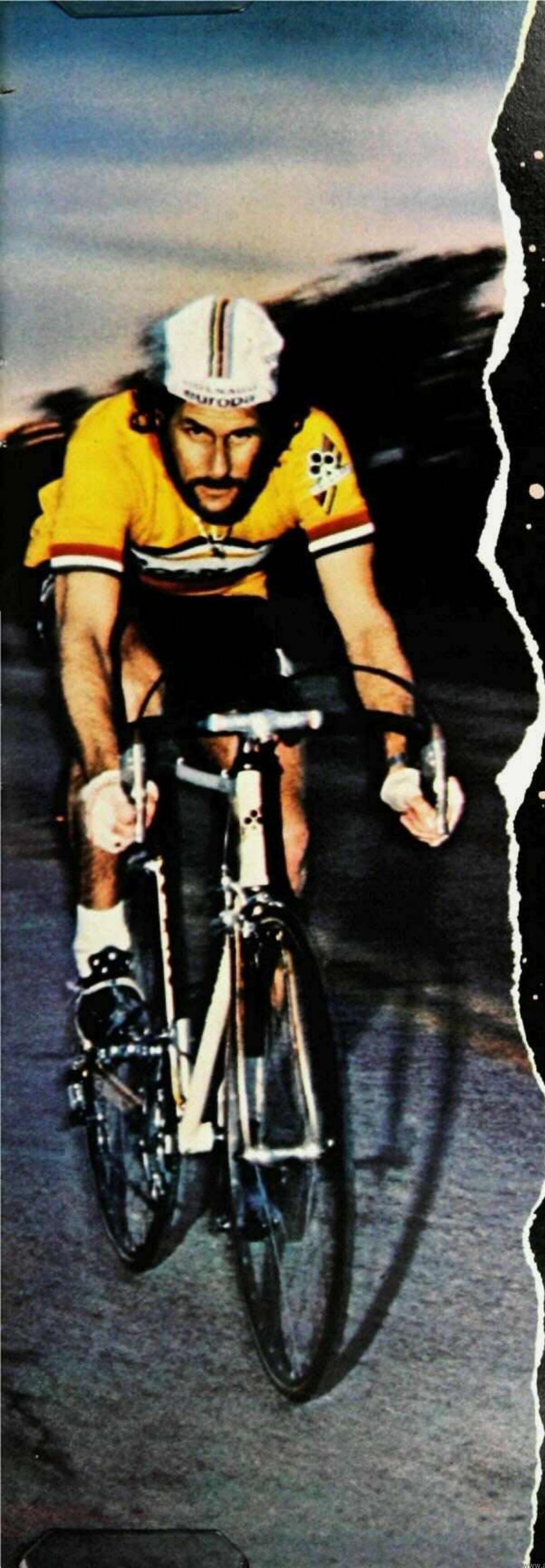


Joe Lipsher

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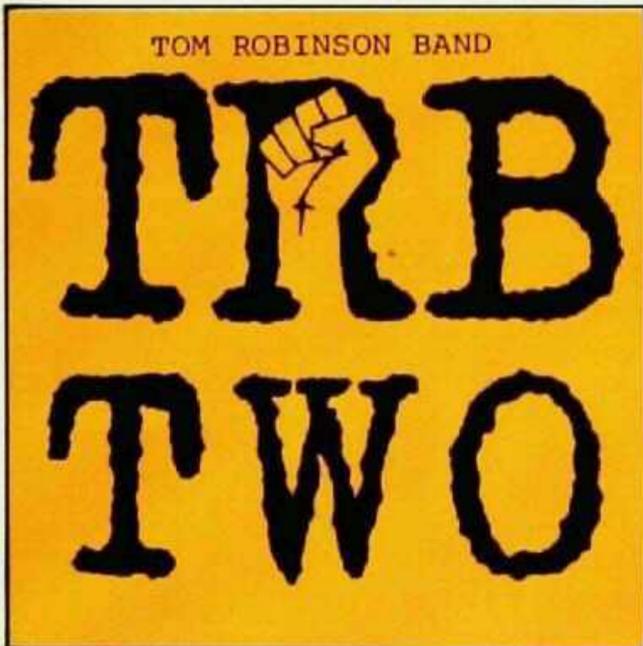
THIS MONTH'S



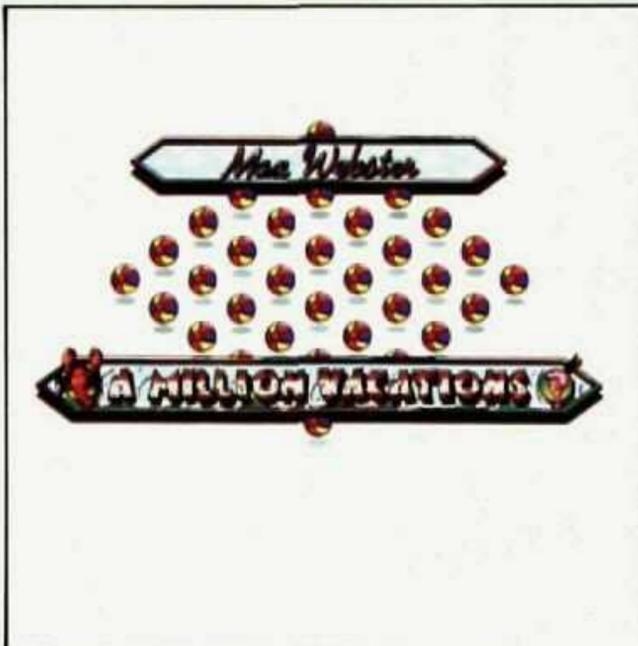
SWEET/Cut Above The Rest
SO-11929 • 8XO-11929 • 4XO-11929



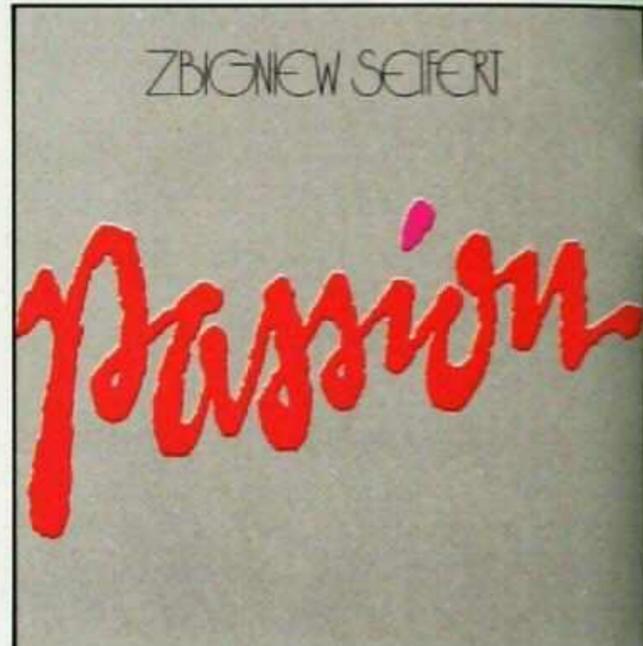
MINNIE RIPERTON/Minnie
SO-11936 • 8XO-11936 • 4XO-11936



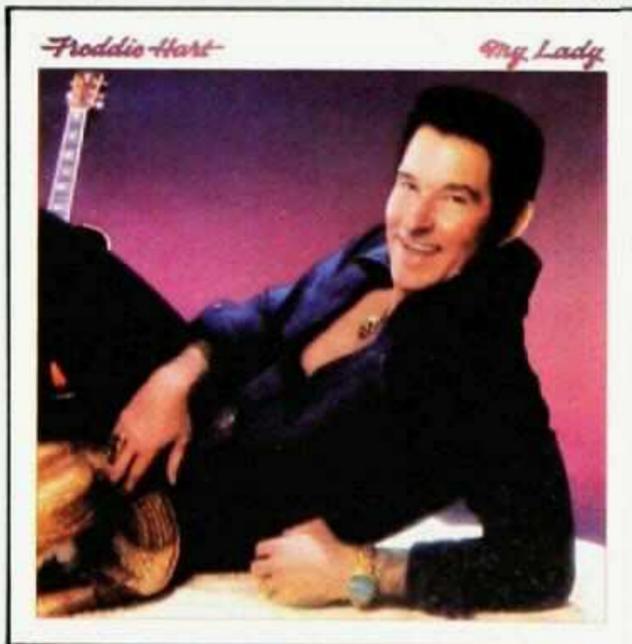
TOM ROBINSON BAND/TRB Two
ST-11930 • 8XT-11930 • 4XT-11930



MAX WEBSTER/A Million Vacations
ST-11937 • 8XT-11937 • 4XT-11937



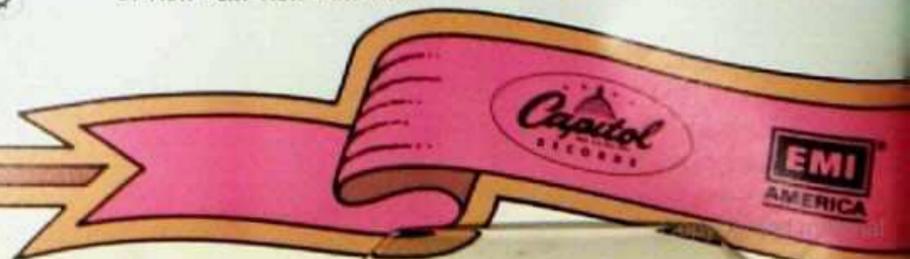
ZBIGNIEW SEIFERT/Passion
ST-11923 • 8XT-11923 • 4XT-11923



FREDDIE HART/My Lady
ST-11911 • 8XT-11911 • 4XT-11911

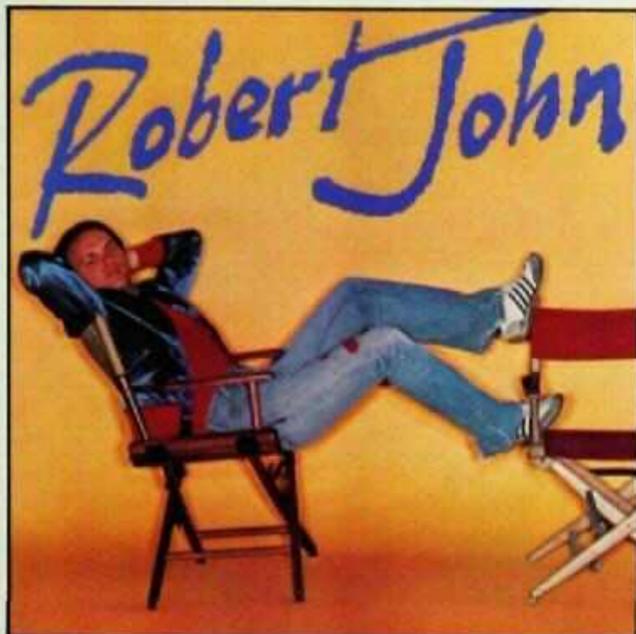


ORIGINAL TEXAS PLAYBOYS/Under the Direction of Leon McAuliffe
ST-11917 • 8XT-11917 • 4XT-11917

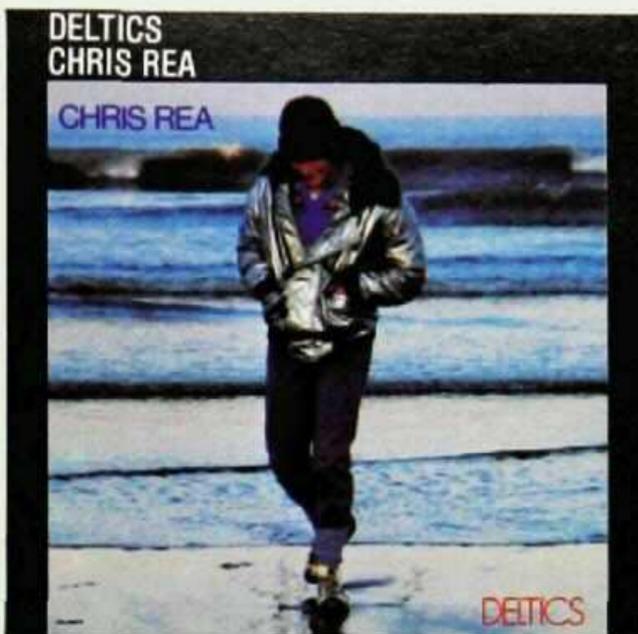


MARKET

RELEASES NOW IN STOCK



ROBERT JOHN/Robert John
SW-17007 • 8XW-17007 • 4XW-17007



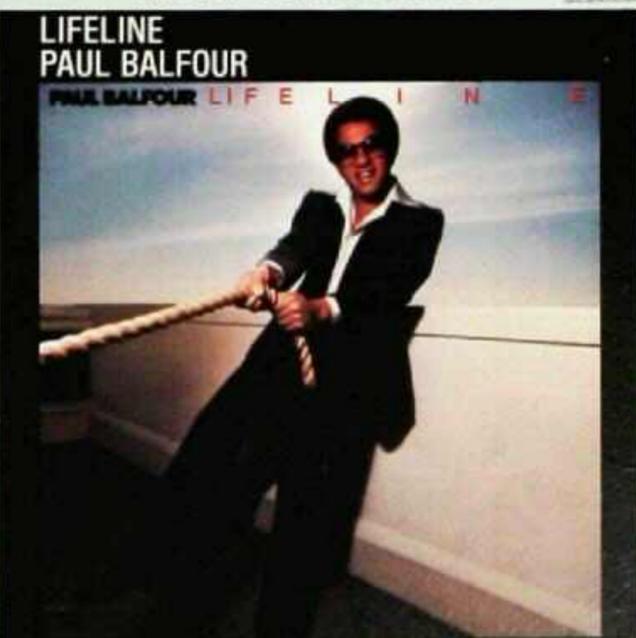
CHRIS REA/DelTics
UALA-959-H • UAEA-959-H • UACA-959-H



EARL KLUGH/Heartstring
UALA-942-H • UAEA-942-H • UACA-942-H



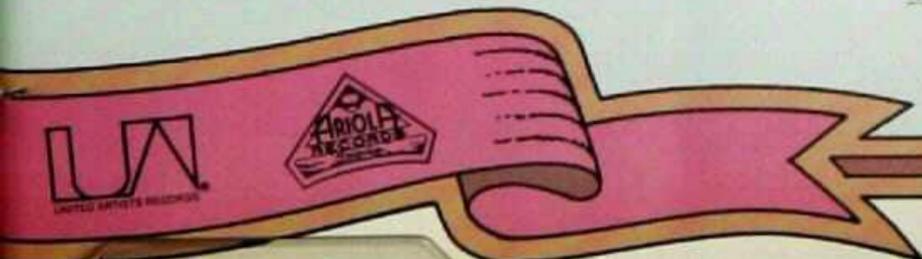
MICHAEL CHRISTIAN/Boy From New York City
UALA-936-H • UAEA-936-H • UACA-936-H



PAUL BALFOUR/Lifeline
UALA-947-H • UAEA-947-H • UACA-947-H



JERRY GOLDSMITH/The Great Train Robbery (Soundtrack)
UALA-962-1 • UAEA-962-1 • UACA-962-1





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Issue Date: July 7, 1979

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Billboard

Camelot, Grapevine Stores Will Move Heavily Into Visual Product

• Continued from page 3

square foot Camelot in Mellett Mall near here which the firm terms "the flagship store." David forecasts considerable growth for the 12-staffed and 60-unstaffed leased departments.

Using the convention theme, "Breaking The Sound Barrier," Stark conventioners were advised the entire four days to strengthen basics and gird for the future.

A group of 3M Co. executives, headed by Del Eilers, prefaced by an excellent summary of magnetic recording by Monjar, dwelt on the greater potential of metal-particle tape and its application to improved audio and possibly visual.

Monjar, using visuals, chronologically followed the evolution of magnetic recording through present day usage.

Rich Mueller of 3M explained that Metafine tape, introduced in 1978, will impact on general record-tape retailing late this year when more of the new product is available.

By year's end the speakers see more new and reconditioned old tape decks ready to handle the greatly improved pure metal-particle tape. Store clerks must be wary in handling consumer purchase of tape like Metafine because special bias and other requirements, not available on old machines, are necessary to use it properly.

While consumer research today indicates the person buying VTR equipment and cassettes is predomi-

nately a married male with college or college graduate educational background, earning \$20,000 or more annually, Mueller said forecasts are for an eventual ratio of 66% male buyers and 34% female.

All persons in VTR, Mueller said, own stereo playback. Eighty percent of all adults are aware of VTR, Mueller added, stating that 20% learned of it via word-of-mouth.

Of those buying today, 50% report they wish to record tv shows, 24% wish to use it with a video camera and 22% to show prerecorded movies. The videodisk will complement VTR, Mueller forecast. More than 1.8 million annually will buy a video

playback configuration unit by 1983, pushing the market to above \$1.7 billion at that time, Mueller predicted.

Research of buying habits of VHS and Beta owners indicate they buy numerous blank cassettes yearly. By 1983 Mueller predicted a 43 million unit blank cassette sale of \$773 million annually.

While VTR owners buy blank and prerecorded cassettes first in discount, tv and appliance stores where they purchase equipment, eventually they tend to buy the blanks where they buy their software, i.e., record and tape stores, Mueller added.



HISTORIC MOMENT: Session percussionist Farrell Morris, center, listens to a playback during the first digital recording session to be done on Sony equipment in Nashville. The session which took place at Woodland Sound Studios, was produced by Tom Semmes, left, of Audio Directions and engineered by Rex Collier, right. Also featured on Morris' digital LP were Ron Carter and Stan Getz.

STORES TO HEADQUARTERS Accurate & Legible Reports Imperative

NORTH CANTON, Ohio—Accurate, legible reports from stores to the Stark Record & Tape headquarters are the basic key to retail success, Mike Allison national store operations supervisor and district managers Jack Profant and Dan Denino stressed at a seminar here Tuesday (17).

While correct, pertinent reports to the home office support better general accounting, the reports themselves provide store managers and district supervisors with a constant critique of individual store operations.

When unusual circumstances involve a report, managers were urged to write lengthy explanations. "Hire intelligent people, people whom you've questioned about their math backgrounds and possible accounting. Have them working at a neat desk area in a good environment in your small backroom," Denino encouraged.

"Explain logically the cash register operation to all personnel. It's basic. Check the register occasionally. See that all cash and balance sheets are double-checked and initialed. If you find mistakes, find the person responsible and correct them.

"Let your people know you can find a security error. Make them aware of security. Don't let money be borrowed or stolen. Check the register at midday. Look for voids, refunds, overings and determine who was responsible.

"Plan ahead for end-of-the-month reports. Get them in on time," Denino advised.

"Cash and sales reports are a tool. Look at your key breakdown. They're good only if they're accurate. Check it out carefully," Denino closed.

Stark lost \$60,000 in 1978, Allison warned. Of that amount, \$12,000 was in bad checks and \$30,000 from charge accounts. Allison did not ex-

plain the remainder. He encouraged store clerks to follow company procedure which requires that employees get full documentation from customers.

With more direct store ordering impending, managers were warned that shipping reports will become more important. Breakage and shortages must be fully reported to the home office.

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Marketing Is Stressed At Stark Parley

By JOHN SIPPEL

NORTH CANTON, Ohio—Camelot/Grapevine Stores will become increasingly more dominant in their own merchandising, the chain's operations executives informed its management corps here Wednesday (18) during the chain's national convention.

With the creation of a plexiglass LP cover cube display and a four by five-foot wood framed, cork core wall plaque, Larry Mundorf, operations vice president, illustrated the methodology with which the Stark Record & Tape retail outlets will spur traffic to purchase product.

Printed guidelines for stores, covering label-motivated merchandising and employe participation in label-sponsored contests were previewed at the two-hour meeting.

Stores in the '80s will require a cleaner, sleeker look, Mundorf predicted. The trend toward more window space affording stronger magnetic exposure from mall concourses necessitates heightening eye appeal in the future, Mike Allison, key Stark operations executive, added.

Expanding store space, such as the 6,000 square foot Mellett Mall location here and the first three more than 10,000 square foot Grapevines compelled the chain to formulate a national point-of-purchase policy.

Slides illustrated how the custom made transparent plastic cubes can be pyramided on risers to provide aisle or end row traffic stopping displays. The wood plaques with cork centers are to be posted above

(Continued on page 16)

New CBS Offer

LOS ANGELES—Accounts can purchase CBS r&b and jazz albums in a program offering 10 free with 110 with an extra 30 days' billing through May 4.

The more than 300 LP and tape albums will be bolstered merchandisingwise with 250-capacity browser bins with special header cards, artist posters and a special display piece.

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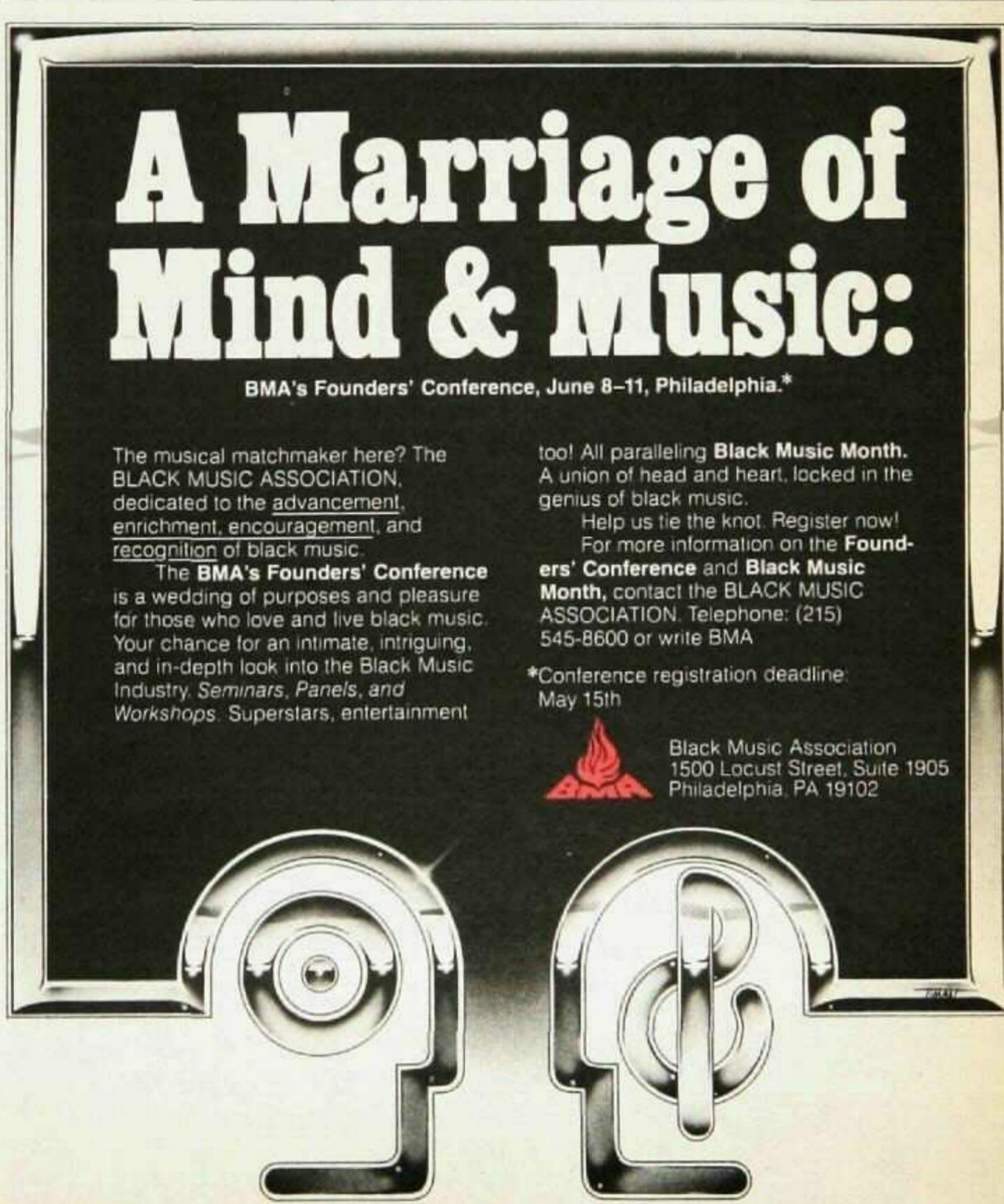
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*Conference registration deadline: May 15th



Black Music Association
1500 Locust Street, Suite 1905
Philadelphia, PA 19102



17,200 SQUARE FEET

New Offices For Ohio Chain's Staff

NORTH CANTON, Ohio—Stark Record & Tape Service here will move its home office staff into new, enlarged quarters by September. The expanded 17,200 square foot area, almost tripling its previous site will accommodate approximately 80 employees, congregated into areas where full equipment to handle specific projects will also be located.

More than 1,200 square feet will be devoted to a new training room area, equipped with projectors, screens and other paraphernalia devoted to training office and store employees.

The largest physical growth is evi-

denced in the general accounting area overseen by vice president of finance Joe Schott and controller Jim Brelish.

Stark's home office here has grown from 12,000 square feet in 1968 to more than 60,000 square feet with this expansion. At present, 80% of product in the Camelot/Grapevine/leased departments is centrally warehoused. Executive Jim Bork predicts that in the future that ratio will be 70% centrally warehoused, because Stark has had excellent response to its direct buying of current hit product by its stores nationally.

Post Guidelines for Label Displays

NORTH CANTON, Ohio—Separate guidelines for future in-store display contests and cooperating with local label merchandisers have been established by Stark Record & Tape Service here.

Due to the increasing number of label contests being offered, Larry Mundorf, operations vice president, announced specific rules covering stores' participation in label display contests.

Employees were cautioned to minimize time and money in constructing point-of-purchase projects.

A contest display must be limited to one authorized area in the store.

Placement of the display itself should provide space for complementary shoppable product.

In coordinating with label "paper-hangers," Mundorf ruled their displays must be limited to the designated decor plaques, with the possibility of mass displays behind counter area and on front inside wall. No displays will be permitted on rear walls. Hanging mobiles are limited to a few located near the display of the same product on a side wall. Album cover cubes are permissible, but must be encased in Stark's plastic cubes when used on the floor.

Stark Web Merchandising

• Continued from page 15

mal wall displays, providing a neat area in which store employees or label merchandisers can build merchandising centers.

Right after the convention the 74 Camelots, 72 leased departments and three Grapevine superstores will receive first shipments of the Stark-manufactured new display pieces.

Mundorf, aided by Larry Hodgson and Tom Young, indicated that present accessories pegboard display walls will probably remain consistent through the early '80s. Stark is contemplating a revision which will provide more folio and sheet music merchandising in its stores. Because of the profitability ensuing from the introduction of books and magazines in the Grapevine and several larger Camelot stores, Mundorf envisioned the chain considering more such product areas in old and new stores.

The problem of the label merchandiser seeking adequate space and longevity for his own conceived display was explained by Dave

Rachitch and Mark Anelli, customer service representatives for Capitol Records, Cleveland. To afford Stark stores better communication, a phone number, (800) 321-0790 can be called to immediately order display materials. Both men indicated easy mailable materials, such as streamers, paper 4 by 4s and LP jackets would be supplied more readily than giant plastic displays, "which are too large for UPS to carry."

David Lucas, WEA, Cleveland, said his distribution firm is making available videocassettes of their acts in performance together with a Beta-max unit to those stores which will utilize them.

Mundorf said that Stark is negotiating with Promovision to supply tapes which would showcase a variety of pertinent labels' product. Stark will test video merchandising in several of its larger stores to start.

A plexiglass prototype of a counter display, designed to handle smaller units of miscellaneous product was shown by Mundorf. It is currently being tested in key Stark stores.

RCA Launches Triumph In U.S.

LOS ANGELES—Dart boards, magic cubes, dice and picture postcards are among the merchandising aids being used by RCA in its effort to break Triumph, a Canadian heavy metal rock trio, in the U.S.

The label recently issued the act's first LP of new material, "Just A Game." It follows "Rock And Roll Machine," an RCA collation of songs from its earlier albums on Attic Records in Canada, distributed by CBS.

The band, which includes guitarist Rik Emmett, bass player Mike Levine and drummer Gil Moore, begins its third U.S. tour in June, to be

handled by the DMA Agency of Detroit.

RCA will tie into those markets by supplying merchants with mobiles, empty album jackets and in-stock and in-concert posters, according to Mort Weiner, director of pop merchandising, West Coast.

It will also support the tour with 30-second television spots being edited from a 20-minute film of the group in concert which was produced by the Toronto-based firm 25th Frame. Print advertisements, 30 and 60-second radio time buys, prepared ads, minis, T-shirts and baseball caps will also be available.

Studer announces the ultimate cassette QC machine

The new Studer A80RQC cassette pancake tape reproducer with dual capstan tape drive provides bi-directional playback to a level of quality previously unattainable in volume cassette production. In addition to flat frequency response to 16kHz, the A80RQC delivers Studer's traditionally superior signal-to-noise performance with negligible flutter, wow and distortion. Need record capability? It's available too! To improve your pancake inspection, call or write for complete information on the Studer A80RQC.

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26, 27—Aragon Ballroom, Chicago
28—Checkerdome, St. Louis
29—Convention Center, Indianapolis

April 30—Agora, Cleveland (without Van Halen)
May 1, 2—Masonic Auditorium, Detroit
3—Wing Stadium, Kalamazoo
5—River Front Coliseum, Cincinnati
6—Garden, Louisville
7—Stanley Theatre, Pittsburgh
8—Sports Arena, Toledo
9—Memorial Auditorium, Buffalo
11—Washington D.C.

May 12—Palladium, NYC
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INTERNATIONAL EXPANSION

Cream Publishing Triples Profit

By HANFORD SEARL

LOS ANGELES—The Cream Publishing Group entered its third prosperous year in March, tripling profits and expanding international subpublishers in Europe, Asia and Latin America, the company reports.

"Every year our catalog and chart listings far exceed each year's estimates," says Bob Todd, vice president of the Cream Publishing Group. "We're setting up our international level for product now."

The publishing firm is part of the Cream/Hi Records company.

Todd lists numerous artists-writers enjoying business with the publishing firm, which also has scored with non-Cream artists making Cream material popular, like Ariola's Amii Stewart with "Knock On Wood."

Steve Cropper, Isaac Hayes and Doug Done are still active in the music business today, maintains Todd, who adds they've displayed "staying power." He also includes in the list of writer-artists Booker T. Jones, Eddie Floyd, William Bell and Hampton Banks.

"We're always searching out new writers and songs, especially self-contained groups, like Snail and Brenton Wood," reports Todd.

Such songs as "Soul Man," "Dock Of The Bay," "Take Me To The River," and "Shaft" have been made popular recently with about 8-10 LPs on the charts now.

Licensed material also is appearing in numerous film projects such as MCA's "American Graffiti 2," Columbia's \$5-million animated effort "Bakshi," 20th Century-Fox's "Brubaker" and Paramount's "Soft Explosion."

Todd has been researching some 5,000 songs in Cream's catalogs during his first two years of tenure, picking out old unrecorded hits and original songs that "would stand up today."

"In the last year, artists have been writing more for themselves, getting us farther away from the message

songs of the 1960s," reveals Todd. "They're filling a void the public wants: happy songs."

Another major step includes setting up shop in Nashville with a publishing office, while the international publishing arm, under Bob Wise's direction, also expands.

Wise, vice president and director of Cream Publishing's international division, notes how the firm works on the double thrust of coordinating information on LP releases and published work to double our chance of success.

Wise notes the remaining key markets to be wrapped up in the next 60-90 days for subpublishers are Mexico, Argentina and South Africa.

Newport Jazz Fete Kicks Off June 22

NEW YORK—The 26th annual Newport Jazz Festival gets underway here and at several other locations June 22 for a 10-day run in what promises to be one of impre-

sario George Wein's more ambitious undertakings.

As in past years, the festival will also stage events at Saratoga Springs, N.Y.; New Jersey's Waterloo Village; aboard the Staten Island Ferry and a free concert in Newbridge Road Park, Bellmore, L.I.

Highlights of the festival include a disco dance party featuring Atlantic's Chic at the Roseland Ballroom, a midnight tribute to Muddy Waters at Radio City Music Hall featuring B.B. King, James Cotton, Johnny Winter and Waters; a special program produced by Bobby Short and Robert Kimball entitled "Black Broadway 1900-1945" a series of solo piano concerts at the Carnegie Recital Hall, concerts honoring Billie Holiday (who is the subject of this year's Newport/New York commemorative poster) and Hoagy Carmichael and a series of concerts devoted to avant-garde jazz, including one featuring Anthony Braxton, Oliver Lake and Leroy Jenkins.

McDonald's restaurants joins the Jos. Schlitz Brewery as a sponsor this year, presenting a high school jazz ensemble from metropolitan area schools.

In addition to such traditional venues as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Radio City and Roseland, the festival expands this year into Lincoln Center's Damrosch Park for a women's jazz program; Art D'Lugoff's Village Gate; Hunter College; the Cathedral of St. John the Divine; the Ethical Culture Society; Symphony Space, where most of the avant-garde events will be held; the Carnegie Recital Hall, where the piano solos will be held, and 52nd St., where a free, five-hour concert will be offered July 1.

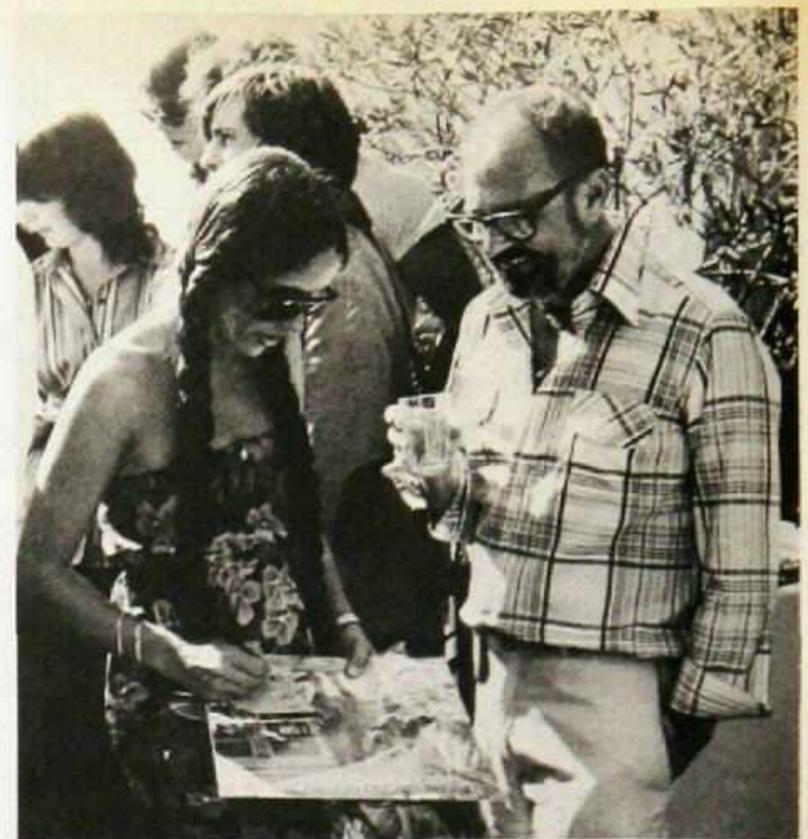
(Continued on page 102)

CBS Outlook Good

• Continued from page 10

cited a compound growth rate in the last five years of 19% in revenues and 21% in profits.

"Unfortunately, the first quarter of 1979 saw a sharp drop in pressing demand due to an unusually small number of new releases by the entire industry, CBS included," added Backe. "This hurt us in our ability to press on a cost-efficient basis and was a major factor in our first quarter earnings decline."



WEA COPY—Nicolette Larson signs a copy of her hit Warner Bros. LP for a WEA employe as Mo Ostin, Warner Bros. Records board chairman observes during an outdoor bash for the vocalist at the WB-WEA headquarters in Burbank.

Fantasy Opening Its Door

• Continued from page 3

coupled with Hank Cosby, a former Motown producer.

The Originals will take on its original harmony with the return of C.P. Spencer to the group. The Originals have also recorded a disco ditty. Bill Summers, a jazz-oriented percussionist, "was a natural for disco because of his rhythms as a percussionist," says Jones. WMOT's disco product by Sweet Thunder and Philly Cream has also been shipped.

Martha Wash and Izora Rhodes, known as Two Tons of Fun, are in the studio with Harvey Fuqua producing, recording their first LP. Wash and Rhodes accompany Sylvester, Fantasy's first major artist in the disco area.

Side Effect is in Fantasy's studio mixing its newest LP, which includes several disco cuts. Pleasure also has an LP shipping next month.

As Fantasy is going about the business of building in several musical areas, Jones claims its independent distributors "are doing a terrific job for us."

"My feeling about the independents is good. Since some of the other labels have left the independents they (independents) have improved

1,000%. If they can stay solvent and do the job they are doing now, the future for independents looks bright.

"They have tightened their belts. Some are consolidating, some are cutting back here and there but they're doing the job, and we couldn't be happier.

"Fortunately enough labels thought enough of the independents to not let these distributors go down the drain.

"It's now like the old days. When you call the independents you get a response. Fantasy is important to the independents and that's a good position to be in."

Sales, Retailers: 'Trivia Contest'

NEW YORK—"In 1965 this record was heralded as the first successful rock single to break the three-minute pop radio barrier. What record was it?"

This and 89 other questions form the "First Singles Trivia Contest" by Polydor Records/Polygram Distribution.

Devised by Randy Roberts and Rick Bleiweiss, singles sales chiefs of Polydor and Polygram Distribution, respectively, the contest is open to all Polygram personnel in the field, and retail accounts. A mailing was made on March 30 to more than 4,000 individual names and accounts. Contest ends May 4.

Five prizes will be awarded in the following manner: there will be two duplicate sets of prizes awarded: one set going to the winners who are affiliated with record accounts, and the second set going to the winners who are employed by Polygram Distribution.

The first place winner will have his/her choice of any of the five prizes. The second place winner will have his/her choice of the four remaining prizes once the first place winner has selected his/her prize, and so on.

The prizes are: 1. an Accutrac +6 stereo turntable; 2. a Phonemate telephone answering machine; 3. a Mickey Mouse telephone; 4. a varsity sweater; 5. a choice of any 10 albums from the Polydor catalog.

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Pitfalls Emerging As Disco Print Accelerates

• Continued from page 1

"It was the same with hard rock," he adds. "We're basically looking for MOR material, although a group like the Beatles did supply great, beautiful melodies."

Dumont says material like "Le Freak" "went out fast, and came back just as quickly."

A number of print companies, however, are stepping lively in producing folios filled with top disco material.

Big 3 Music, according to Herman Steiger, is working on several disco folio projects, after having marketed single sheet music copies of such disco hits as "Goodnight Tonight," "Dance To Dance" and "Dancer,"

"Forbidden Love" and the Meco version of "Over The Rainbow" and "We're Off To See The Wizard."

"We try to interpret the disco record as much as one can for piano," says Steiger. Steiger does point out that melody remains a key element, disco material or otherwise.

Joe Levin, chief editor at Big 3, describes the simulation of a disco sound: "We adapt for piano the basic part played by the bass guitar and put it together with other instrumentation on the record. We try to give the arrangement more syncopation, and in order to achieve an alla breve tempo, we'll take the heavy 4/4 beat to two beats to a bar."

"Disco is important to us because

of its acceptance by the young and over-35 market," maintains Steiger.

Although it's been represented with disco material since 1975's "The Hustle" by Van McCoy, Warner Bros. Music's Steve Spooner, sales, advertising and media chief, claims that "it's beginning to come into its own, but it won't be a major part of our business."

The problem, Spooner adds, is that as much as "we try to get as close to the record as you can. It's difficult to get the real feel of a disco record."

The company, however, is planning a number of disco folios to complement a release of "McArthur Park"/"Le Freak And Other Great Disco Hits," and "Dancing Queen

And 12 Dynamite Hits." Coming is "Disco Hits Of The Superstars," which will feature material released in single sheet form.

This includes "Last Dance," "Do You Think I'm Sexy," "Le Freak" and "I Want Your Love," among others.

Spooner points out, though, that
(Continued on page 89)

New Companies

Dusksongs Music (BMI) formed by management of Dusk Recording Studios to exploit song talent in the San Francisco Bay Area. Paul Blote is professional manager. Address: 2217-A The Alameda, Santa Clara, Calif. 95050. (408) 727-2840.

Superstar Advertising Agency Inc. launched by Sandi Stein, J. Powers and Frank Glendon as a music business-oriented firm handling publicity, record promotion, media planning, marketing and advertising. Addresses: 822 Madison Ave., New York 10021. (212) 472-0828 and P.O. Box 817, Coconut Grove, Miami 33133.

DG Records, an indie label, formed with the signing of Green's Friends and the Crunch Band. Address: 301 Midland Ave., Port Chester, N.Y. 10573. (914) 967-4219 and (914) 937-2086.

50/50 Record Productions Inc. formed as a division of LTD Promotions. First signing is vocalist Howard Porter. Address: 11 E. 26 St. 21st floor, New York 10010. (212) 686-7010.

Platinum Pen Music Publishing Company, a subsidiary of Cloud Born Productions Inc., launched by Ken Sands and Barry Praeg. Address: 18000 Mack Ave., Grosse Pointe, Mich. 48224. (313) 882-0566.

Alternatives In American Music is the correct name of the record company listed in a recent issue. Address: 826 Kains Ave., Albany, Calif. 94706. (415) 524-0222 and (415) 647-9543.

Cresta Productions formed by Don Gere and J. Clark Scott, principals of Banner Records Inc. The umbrella company will direct the activities of those two corporations in addition to its related publishing and marketing divisions. Address: 6515 Sunset Blvd., Los Angeles 90028. (213) 467-8172.

Octave Higher Music launched by Phillip Kelly to publish works of Peter Damian. Address: 524 N. Keystone Blvd., Burbank, Calif. 91506. (213) 846-3326.

Sound Image Studios opened by Michael Pardiso and Keith Klawitter for video showcasing, musical productions, television commercials, pilots and inserts. Address: 1041 N. Orange Dr., Los Angeles 90038. (213) 464-9179 and (213) 766-9932.

David Hubert & Associates launched by the former vice president of international at A&M. Address: 541 Continental Court Bldg., 201 N. Orange Grove Blvd., Pasadena, Calif. 91103.

Desert Productions formed by

Greg Brittain for staging and production of musical concerts and events. Address: P.O. Box 1224, Ft. Smith, Ark. 72902. (501) 783-4770.

Marbert Publishing Co. established by Robert and Mary M. Anstrom for the publishing and record production. Address: 5763 Nassau St., Philadelphia 19131. (215) 477-4417.

Motoboy Motions, engaged in promotion and booking, set up by Alan Moss at 1145 E. Horner St., Philadelphia 19150. (215) 424-3394.

Sneaker Productions formed by Robert Schaeffer for the distribution, promotion, exhibition and marketing of films and recordings. Address: 1021 Green Valley Road, Bryn Mawr, Pa. 19010.

N/J International Record Co. set up by J.J. Williams and Nathaniel Williams, for writing, recording and publishing at 2337 Neshaminy Blvd., Cornwell's Heights, Pa. 19020.

Intrepid Enterprises, a management/marketing firm, launched by Bryan Blatt, along with fellow executives Jerry Bix, Dean McDougall and Hugh Surratt. Address: 1515 Crossroads of the World, Suite 108, Los Angeles 90028. (213) 464-4375.

Global Productions Ltd. formed to handle concert tour concessions and merchandising for rock'n'roll groups in addition to their fan club administration. Address: 1271 Spring St., Atlanta 30309. (404) 892-1876.

Sound Image Studios, an audio/video concern, founded by partners Keith Klawitter and Michael Pardiso. Address: 1041 No. Orange Dr., Los Angeles 90038. (213) 464-9179.

Visual Records, Inc. launched by Frank L. Touch, president of Creative Image Productions, Inc. as that company's marketing support firm. Address: 1265 N. Grove St., Anaheim, Calif. 92806. (714) 632-8970.

Muscle Shoals West Productions, a concert promotion firm specializing in progressive and country rock music, launched by Rodney L. Murray. Address: P.O. Box 686, Lake Tahoe, Crystal Bay, Nev. 89402. (916) 546-2161.

Perelandra Artist Agency, a Nashville-based booking and management company, formed by Ray Newnow, formerly with the Tame Agency. Artists signed to the agency include Bonnie Bramlett, Chris Christian, Benny Hester and Turley Richards. Address: P.O. Box 110570, Nashville 37211. (615) 331-7001.

The Berry Hill Group, formed by Woody Bowles in conjunction with Buzz Cason. The company will have three separate divisions: Berry Hill Artists for artist development, Berry Hill Public Relations and Woody Bowles & Associates, a management firm. Already signed as clients to the public relations wing are Moe Bandy, Dotts, Freddy Weller and Leroy Van Dyke; the management branch is handling T.K. Records' Steve Gibb. Address: 612 West Iris Drive, Nashville 37204. (615) 383-5306.

John Curb Promotions, a national independent country promotion firm, formed by the former Warner-Curb staffer and first cousin of Calif. Lt. Gov. Mike Curb. Initial clients include Mike Curb Productions and House Of Gold, the BMI firm in Nashville which handles publishing for Bobby Goldsboro and Bob Montgomery. Address: P.O. Box 898, Brea, Calif. 92621. (213) 694-8302.

Rumble Records launched by Craig Moore. Gary Becka and Bill Knight with an LP by bluesman Luther Allison and country and new wave singles releases. Address: P.O. Box 84, Peoria, Ill. 61650.

Platinum Sound Records and Platinum Sound Productions founded by K.H. Smith, president and S.C. Scott, vice president. Address: 502 1/2 So. Berendo St., Los Angeles 90026. (213) 387-6450.

Wong Design Company, a graphic and advertising design service, launched by Ron Wong, who is also supervising the art department of Norman Winter Associates new creative services division. Address: the Winter offices, 6255 Sunset Blvd., Los Angeles 90028. (213) 462-7453.

Dusk And Dawn Records launched by Andre Roman, to specialize in record production and graphic services. Initial releases include Andy Roman's "The Gospel Song," Starlight's "The Cossack Song" and Jerry Wilson's "I Like The Music." Address: 1810 Elton Road, Adelphi, Md. 20783. (301) 445-1348.

Ferst Steppe Productions established for concert promotion by Bruce Traney and Francene Oliver at 1714 Pine St., Philadelphia 19103.

London Debut Enterprises, engaged in entertainment promotion, formed by James R. Adler with offices at St. 814, Parkway House, 2201 Pennsylvania Ave., Philadelphia 19130.

Monstrous Music, publisher, established by John E. Davis at 1919 Cobden Road, Laverock, Philadelphia 19318.

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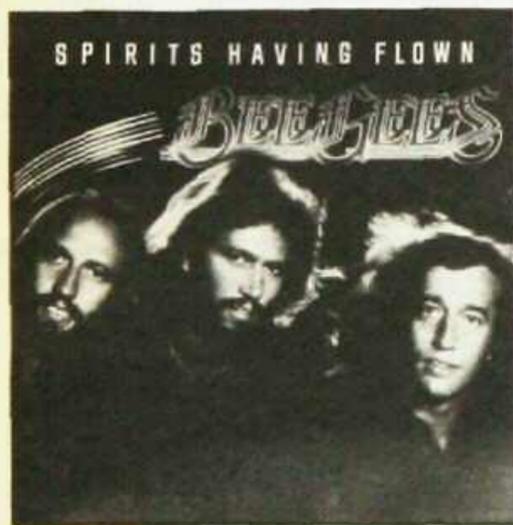
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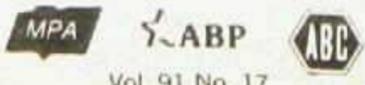
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Vol. 91 No. 17

Piracy: a Malaysian Overview

By S.S. GOH

If there is 90% piracy in Malaysia then we are surely guilty of supporting at least 50% of the pirates in the area, since our company supplies approximately 60% to 70% of the total market in Malaysia. As such, we search our conscience to do the right thing.

Our company, UNI Enterprise, was established in Kuala Lumpur eight years ago to import and manufacture all products used by the music industry. We are suppliers, and the future growth or decline of the music business is of interest to us.

Three years ago I formed the Malaysia Records and Magnetic Tape Dealers Assn., which I currently serve as president.

'I don't want to be known as the supporter of piracy'

And for the past three years I have been trying to get foreign-owned companies to join our association so that all in the trade can sit down and find a formula to combat piracy to suit our market conditions.

I regret that none of these foreign companies recognize our association. We are recognized only by those companies which record local artists.

Three years ago supplies to most of the dealers were dominated by foreign companies. We could not compete against these giants. But we worked hard and concentrated on offering quality and service after sales.

There is also a total of 57½% import duties for all tape and plastic products brought into Malaysia. Somehow, if we brought in the same products as our competitors, we found we still could not compete, even selling at our landed cost. We had no choice but to undervalue, so as to pay less taxes.

In 1976 we were caught by the Malaysian custom authorities. We admitted our guilt and paid a total fine of M\$400,000.

We tried to convince the custom authorities to understand that if smuggling of tapes and plastic parts into Malaysia is not contained, we might as well close down our company. Within six months a Singapore-owned company was caught for smuggling and undervaluing. I believe they have yet to pay the estimated fine of M\$1.5 million.

We were encouraged by the government action and we started importing expensive molds and a tape splitter for local manufacturing of all plastic parts and the splitting of webs into reels for the Malaysian market only. We even employed a qualified engineer from the U.S., with 24 years of experience in the field, to be our technical advisor.

However, we observed that imitation goods and originals are sold side by side in the same shop. Most shocking of all, we found that if we don't supply them other so-called respectable international companies will—and they are people who are combatting piracy.

My question is, how can piracy be contained when companies are supplying parts and tape to the people who will pirate their product?

In January 1979 we were the first association to announce our cooperation with the Malaysia sales tax department.

All our members are being told to conduct their business legitimately and pay what is required to the government or to the singer/composers for their royalties. Whether they follow or not is another question. However, our association will expel any member who brings a bad reputation to other members.

I have a total of 20 years in the music business and I don't want to be known as the supporter of piracy in Malaysia. Beside products for the music industry, we are trading with many types of respectable companies in office and industrial products.

What our Hon. Deputy Minister Dato Lew Sip Hon said at the opening of Billboard's Kuala Lumpur conference is absolutely correct. We feel his advice was sound and sensible when he asked legitimate companies to reduce their prices to fight piracy.

When I spoke about this in private discussion with some people at the conference, they seemed to fear re-export opportunities from Malaysia to other parts of the world. This, however, I think is easily solved by our ministry of trade and industry.

I have read in Billboard for years that even the giant record companies sometimes are not cooperative among themselves. When Dick Asher (CBS Records International) spoke hinting at a reduction in prices, Nesuhi Ertegun (WEA International) rejected the idea.

Music is no longer a luxury, but a commodity or a necessity for the public. None of the music products in developing countries is considered luxurious.

It is really frightening, then, to hear that a company's president is getting a \$500,000 salary plus other fringe benefits, and an artist is being bought up by another "friendly" competitor for twice that amount to come out with one LP a year.

In short, don't these offers and reckless counter-bidding have something to do with high prices, besides explaining 75% losses for artists that cannot come up with a hit?

If watch manufacturers and textile manufacturers can compete against imitations, I don't see why the music people cannot.

Have you heard of watch and textile manufacturers going around the world 365 days a year requesting governments to pass legislation against imitations? Are they also not spending millions to set up a watch or textile factory?

Governments are not easily convinced on a subject with so many different sides. Let us help ourselves first. I sense a lack of sincerity, and I stand to be corrected. I also sense that foreign-owned companies want to make profits in Malaysia without any real investment.

Here is a proposal, which I am also forwarding to our deputy minister of trade and industry:

'We search our conscience to do the right thing'

Consider a law requiring all factories duplicating sound to have a professional studio, and to record and have in their catalogs local songs or albums on a one-to-one basis with foreign material. Every album should have at least one local song. The latter may be accomplished by an informal agreement between manufacturers in their own studios or through joint ventures with local people in Malaysia.

Our company is one which supports steps against piracy, as we prefer to sell our parts and tape to people like EMI, Polygram, etc. In the meantime, however, I will supply anyone who can be a good paymaster.

S.S. Goh is managing director of UNI Enterprise, Kuala Lumpur, Malaysia.

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

Letters To The Editor

Dear Sir:

I am writing this to comment on an article which appeared in the March 3, 1979, issue entitled "Omaha's K000 AM-FM Adds Jazz With New Calls." I feel that this article gives an inaccurate impression of the state of jazz programming in Omaha.

Ric Judson, operations manager of K000, is quoted as saying that he "suggested the station begin a jazz program because, outside of a college station, there was no jazz to be heard on Omaha radio on a regular basis."

The college station to which he referred is KVNO-FM, the radio station of the Univ. of Nebraska at Omaha. I am concerned that this article minimizes KVNO's substantial contribution to jazz in Omaha and may damage its image in the eyes of the industry, your readers.

KVNO is far superior to the average amateurish college station. KVNO has a full time jazz director and excellent program hosts, and has broadcast its jazz format for well over a year now. It broadcasts jazz seven nights a week, 38 hours per week.

It offers a number of excellent special features in which historic albums, live albums, new releases, avant garde music, and the music of big band jazz are

featured, as well as the Sunday night program which is devoted entirely to fusion.

As a musician, educator and jazz listener, I am very happy to see K000-FM add jazz to its format, and naturally I will be delighted if a commercial radio station can succeed with jazz. I only hope your coverage of this new experiment will not overshadow the proven product of KVNO.

Incidentally, I am a part time instructor in music at the Univ. of Nebraska at Omaha and am in no way affiliated with KVNO.

Anita Clark
Omaha, Neb.

Dear Sir:

Read your article in Billboard dated April 21 and we wholeheartedly agree with Teddy Powell and Joe Meachum that the so-called black promoter is becoming extinct due to the fact that we feel there has been a new breed of so-called accountants and lawyers that have turned managers.

It is unfortunate that we black promoters have been labelled rip-off artists by our own peers. We have heard many stories about various black promoters skipping

out the back door with the night's receipts. Unfortunately those stories about the white promoters just refusing to pay when they have a bad date get suppressed.

Unfortunately we must take seconds and sometimes even thirds and fourths in order to survive in the promotion business. We the black promoters of America are promoters first who just happen to be black.

Black acts must begin to get themselves together and seek out qualified black promoters as well as managers. We respect the right of any black artist to choose who they want to have represent them, but we do not respect the right of them to count us out.

Sparkie Martin
Sparkie Martin Enterprises
New York

Editors Note:

Martin's letter is in response to a story in our talent section last week in which several major black concert promoters spoke out about their vocations being in jeopardy as white promoters move into the black music field.

TOM ROBINSON BAND

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Billboard Singles Radio Action

Playlist Top Add Ons ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (4/19/79)

TOP ADD ONS - NATIONAL

- SUPERTRAMP—The Logical Song (A&M)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville)

PRIME MOVERS - NATIONAL

- PEACHES & HERB—Reunited (MVP/Polydor)
- WINGS—Goodnight Tonight (Columbia)
- BLONDIE—Heart Of Glass (Chrysalis)

BREAKOUTS - NATIONAL

- REX SMITH—You Take My Breath Away (Columbia)
- ROD STEWART—Ain't Love A Bitch (WB)
- KENNY ROGERS—She Believes In Me (UA)

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.

KOPA—Phoenix

- RICKIE LEE JONES—Chuck E's In Love (WB)
- VAN HALEN—Dance The Night Away (WB)
- PEACHES & HERB—Reunited (MVP/Polydor) 12-1
- INSTANT FUNK—I Got My Mind Made Up (Salsoul) 23-19

KTKT—Tucson

- ROGER VOUDOURIS—Get Used To It (WB)
- BEACH BOYS—Good Timin' (Caribu)
- GEORGE BENSON—Love Ballad (WB) 21-13
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 28-16

KQED—Albuquerque

- THELMA HOUSTON—Saturday Night, Sunday Morning (Motown)
- VAN HALEN—Dance The Night Away (WB)
- POLICE—Roxanne (A&M) 25-14
- SUPERTRAMP—The Logical Song (A&M)

KENO—Las Vegas

- SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- BEE GEES—Love You Inside Out (RSD)
- BELL & JAMES—Livin' It Up (A&M) 28-20
- SUPERTRAMP—The Logical Song (A&M) 24-13

Pacific Northwest Region

- TOP ADD ONS:
 - DONNA SUMMER—Hot Stuff (Casablanca)
 - ORLEANS—Love Takes Time (Infinity)
 - ROD STEWART—Ain't Love A Bitch (WB)

- PRIME MOVERS:
 - PEACHES & HERB—Reunited (MVP/Polydor)
 - BEE GEES—Love You Inside Out (RSD)
 - SUPERTRAMP—The Logical Song (A&M)

- BREAKOUTS:
 - TOTO—Georgie Porgy (Columbia)
 - KENNY ROGERS—She Believes In Me (UA)
 - VAN HALEN—Dance The Night Away (WB)

- KFRC—San Francisco
 - ORLEANS—Love Takes Time (Infinity)
 - TOTO—Georgie Porgy (Columbia)
 - BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song) 30-24
 - SUPERTRAMP—The Logical Song (A&M) 29-21

- KYA—San Francisco
 - ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree)
 - PEACHES & HERB—Reunited (MVP/Polydor) 16-9

- KLIV—San Jose
 - REX SMITH—You Take My Breath Away (Columbia)

- KRIV—San Jose
 - CLAUDIA BARRY—Bongie Waogie Dancin' Shoes (Chrysalis)
 - CHIC—I Want Your Love (Atlantic) 12-7
 - GEORGE HARRISON—Blow Away (Dark Horse) 17-12

- KROY—Sacramento
 - ALLMAN BROTHERS BAND—Crazy Love (Capricorn)
 - BOSTON—Feelin' Satisfied (Epic)

- KYNO—Fresno
 - CHIC—I Want Your Love (Atlantic) 14-6
 - SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD) 11-7

- KYNO—Fresno
 - BEE GEES—Love You Inside Out (RSD)
 - DONNA SUMMER—Hot Stuff (Casablanca)
 - POLICE—Roxanne (A&M) 29-23
 - GEORGE HARRISON—Blow Away (Dark Horse) 26-21

- KGW—Portland
 - KENNY ROGERS—She Believes In Me (UA)
 - FIREBALL—Sweet And Sour (Atlantic)
 - BLONDIE—Heart Of Glass (Chrysalis) 19-12
 - BEE GEES—Love You Inside Out (RSD) 22-17

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

KING—Seattle

- DONNA SUMMER—Hot Stuff (Casablanca)
- KENNY ROGERS—She Believes In Me (UA)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) X-23
- BILLY JOEL—Big Shot (Columbia) 24-20

KJRB—Spokane

- BILLY JOEL—Honesty (Columbia)
- KENNY ROGERS—She Believes In Me (UA)
- SUPERTRAMP—The Logical Song (A&M) 28-20
- DONNA SUMMER—Hot Stuff (Casablanca) HB-21

KTAC—Tacoma

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 6-1
- BEE GEES—Love You Inside Out (RSD) 23-16

KCPX—Salt Lake City

- BEACH BOYS—Good Timin' (Caribu)
- VAN HALEN—Dance The Night Away (WB)
- SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 16-11
- BEE GEES—Love You Inside Out (RSD) 28-15

KRSP—Salt Lake City

- ROGER VOUDOURIS—Get Used To It (WB)
- BILLY JOEL—Honesty (Columbia)
- THE JACKSONS—Shake Your Body (Epic) 21-12
- PEACHES & HERB—Reunited (MVP/Polydor) 5-1

KIMN—Denver

- STYX—Renegade (A&M)
- BEE GEES—Love You Inside Out (RSD)
- ORLEANS—Love Takes Time (MCA) 27-17
- PEACHES & HERB—Reunited (MVP/Polydor) 10-2

KJR—Seattle

- DONNA SUMMER—Hot Stuff (Casablanca)
- ROD STEWART—Ain't Love A Bitch (WB)
- BELL & JAMES—Livin' It Up (A&M) 13-7
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 20-14

KYYX—Seattle

- BOB SEGER—Old Time Rock & Roll (Capitol)
- DOOBIE BROTHERS—Minute By Minute (WB)
- CHIC—I Want Your Love (Atlantic) 12-6
- PEACHES & HERB—Reunited (MVP/Polydor) 6-1

KCBN—Reno

- RICKIE LEE JONES—Chuck E's In Love (WB)
- KENNY ROGERS—She Believes In Me (UA)
- BEE GEES—Love You Inside Out (RSD) 28-18
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) AD-24

- WINGS—Goodnight Tonight (Columbia)
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 35-27

- WNCI—Columbus
 - GEORGE BENSON—Love Ballad (WB)
 - GEORGE HARRISON—Blow Away (Dark Horse)
 - PEACHES & HERB—Reunited (MVP/Polydor) 12-5
 - MELISSA MANCHESTER—Theme From Ice Castles (Arista) 15-8

- WNCI—Columbus
 - WINGS—Goodnight Tonight (Columbia)
 - ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 35-27
 - VILLAGE PEOPLE—In The Navy (Casablanca)

- WNCI—Columbus
 - WINGS—Goodnight Tonight (Columbia)
 - ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 35-27
 - VILLAGE PEOPLE—In The Navy (Casablanca)

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- WNCI—Columbus
 - WINGS—Goodnight Tonight (Columbia)
 - ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 35-27
 - VILLAGE PEOPLE—In The Navy (Casablanca)

WDRQ—Detroit

- POUSSEZ—Boogie With Me (Vanguard)
- ANITA WARD—Ring My Bell (Juana/TR)
- GARY'S GANG—Keep On Dancin' (Columbia) 18-12
- McFADDEN & WHITE HEAD—Ain't No Stoppin' Us Now (P.R.) 13-8

WTAC—Flint

- BEE GEES—Love You Inside Out (RSD)
- ROD STEWART—Ain't Love A Bitch (WB)
- PEACHES & HERB—Reunited (MVP/Polydor) 5-1
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 27-12

WZZR-FM—Grand Rapids

- BEE GEES—Love You Inside Out (RSD)
- STYX—Renegade (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 15-4
- GEORGE BENSON—Love Ballad (WB) 20-13

WAKY—Louisville

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- SUPERTRAMP—The Logical Song (A&M)
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 28-21
- BEE GEES—Love You Inside Out (RSD) 28-23

WBGH—Bowling Green

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- BEACH BOYS—Good Timin' (Caribu)
- DONNA SUMMER—Hot Stuff (Casablanca) HB-15
- POLICE—Roxanne (A&M) 17-8

WGCL—Cleveland

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- POINTER SISTERS—Happiness (Planet)
- EUCLID BEACH BAND—I Need You (Clev. Int'l) 19-12
- VILLAGE PEOPLE—In The Navy (Casablanca) 13-7

WZZP—Cleveland

- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ROXY MUSIC—Dance Away (Atco)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 35-29
- POINTER SISTERS—Happiness (Planet) 28-21

Q-102 (WKRP-FM)—Cincinnati

- FRANK MILLS—Music Box Dancer (Polydor)
- CHIC—Take Me Home (Casablanca)
- ROD STEWART—Ain't Love A Bitch (WB) 35-28
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 35-27

WNCI—Columbus

- GEORGE BENSON—Love Ballad (WB)
- GEORGE HARRISON—Blow Away (Dark Horse)
- PEACHES & HERB—Reunited (MVP/Polydor) 12-5
- MELISSA MANCHESTER—Theme From Ice Castles (Arista) 15-8

WCUE—Akron

- RANDY VANWARMER—Just When I Needed You The Most (Bearsville)
- SUPERTRAMP—The Logical Song (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 13-1
- VILLAGE PEOPLE—In The Navy (Casablanca) 17-10

13-Q (WTKQ)—Pittsburgh

- ROD STEWART—Ain't Love A Bitch (WB)
- FRANK ZAPPA—Dancin' Fool (Zappa)
- GEORGE BENSON—Love Ballad (WB) 16-13
- WINGS—Goodnight Tonight (Columbia) 20-16

WPEZ—Pittsburgh

- ALLMAN BROTHERS BAND—Crazy Love (Capricorn)
- STYX—Renegade (A&M)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD) 21-10
- CHIC—I Want Your Love (Atlantic) 24-13

WTIX—New Orleans

- ROD STEWART—Ain't Love A Bitch (WB)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- DANNY PEARSON—What's Your Sign Girl (Unlimited Gold) 34-12
- GEORGE BENSON—Love Ballad (WB) 16-7

WNDE—New Orleans

- DONNA SUMMER—Hot Stuff (Casablanca)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- PEACHES & HERB—Reunited (MVP/Polydor) 10-2
- SISTER SLEDGE—We Are Family (Cotillion) 5-1

KEEL—Shreveport

- DONNA SUMMER—Hot Stuff (Casablanca)
- CHIC—Take Me Home (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 5-1
- CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Salsoul) 15-11

KILT—Houston

- JAY FERGUSON—Shake Down Cruise (Asylum)
- CHIC—Take Me Home (Casablanca)
- VILLAGE PEOPLE—In The Navy (Casablanca) 17-11
- WINGS—Goodnight Tonight (Columbia) 9-5

KRBE—Houston

- BEE GEES—Love You Inside Out (RSD)
- BILLY JOEL—Honesty (Columbia)
- VILLAGE PEOPLE—In The Navy (Casablanca) 15-10
- KINKS—I Wish I Could Fly Like Superman (Arista) 17-12

KLIF—Dallas

- BEE GEES—Love You Inside Out (RSD)
- SUPERTRAMP—The Logical Song (A&M)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD) 10-4
- BOB WELCH—Precious Love (Capitol) 14-8

KNUS-FM—Dallas

- BEACH BOYS—Good Timin' (Caribu)
- SUPERTRAMP—The Logical Song (A&M)
- AMI STEWART—Knock On Wood (Ariola) 17-2
- BLONDIE—Heart Of Glass (Chrysalis) 18-1

KFJZ-FM (Z-97)—Fl. Worth

- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- BOSTON—Feelin' Satisfied (Epic) 13-9
- HEART—Dog & Butterfly (Portrait) 11-6

KINT—El Paso

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- THE JACKSONS—Shake Your Body (Epic) 10-5
- PEACHES & HERB—Reunited (MVP/Polydor) 5-1

WKY—Oklahoma City

- ORLEANS—Love Takes Time (Infinity)
- NIGEL OLSSON—A Little Bit Of Soap (Bang)
- SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 24-13
- WINGS—Goodnight Tonight (Columbia) 27-16

KELI—Tulsa

- JOURNEY—Just The Same Way (Columbia)
- TOTO—Georgie Porgy (Columbia)
- ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree) 19-2
- WINGS—Goodnight Tonight (Columbia) 23-16

WZZP—Cleveland

- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ROXY MUSIC—Dance Away (Atco)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 35-29
- POINTER SISTERS—Happiness (Planet) 28-21

WZZP—Cleveland

- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ROXY MUSIC—Dance Away (Atco)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 35-29
- POINTER SISTERS—Happiness (Planet) 28-21

WZZP—Cleveland

- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ROXY MUSIC—Dance Away (Atco)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 35-29
- POINTER SISTERS—Happiness (Planet) 28-21

APRIL 28, 1979, BILLBOARD

Pacific Southwest Region

- TOP ADD ONS:
 - RANDY VANWARMER—Just When I Needed You The Most (Bearsville)
 - SUPERTRAMP—The Logical Song (A&M)
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)

- PRIME MOVERS:
 - BEE GEES—Love You Inside Out (RSD)
 - PEACHES & HERB—Reunited (MVP/Polydor)
 - CHIC—I Want Your Love (Atlantic)

- BREAKOUTS:
 - ROD STEWART—Ain't Love A Bitch (WB)
 - TOTO—Georgie Porgy (Columbia)
 - VAN HALEN—Dance The Night Away (WB)

- KHJ—LA
 - RANDY VANWARMER—Just When I Needed You Most (Bearsville)
 - TOTO—Georgie Porgy (Columbia)
 - CHIC—I Want Your Love (Atlantic) 28-20
 - BEE GEES—Love You Inside Out (RSD) 27-19

- KRTH (FM)—LA
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
 - ROD STEWART—Ain't Love A Bitch (WB)
 - DONNA SUMMER—Hot Stuff (Casablanca) 23-15
 - RANDY VANWARMER—Just When I Needed You Most (Bearsville) 24-17

- KFI—LA
 - BLONDIE—Heart Of Glass (Chrysalis) 8-5
 - PEACHES & HERB—Reunited (MVP/Polydor) 6-1

- KCBQ—San Diego
 - WINGS—Goodnight Tonight (Columbia)
 - TOTO—Georgie Porgy (Columbia)

- KFXM—San Bernardino
 - AMI STEWART—Knock On Wood (Ariola)
 - ROD STEWART—Ain't Love A Bitch (WB)
 - ENGLAND DAN / JOHN FORD COLEY—Love Is The Answer (Big Tree)

- KERN—Bakersfield
 - SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
 - BEACH BOYS—Good Timin' (Caribu)
 - BEE GEES—Love You Inside Out (RSD) 30-16
 - PEACHES & HERB—Reunited (MVP/Polydor) 19-6

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

- KFMB—San Diego
 - SUPERTRAMP—The Logical Song (A&M)
 - ROD STEWART—Ain't Love A Bitch (WB)

Midwest Region

- TOP ADD ONS:
 - GEORGE HARRISON—Blow Away (Dark Horse)
 - BILLY JOEL—Honesty (Columbia)
 - STYX—Renegade (A&M)

- PRIME MOVERS:
 - PEACHES & HERB—Reunited (MVP/Polydor)
 - BLONDIE—Heart Of Glass (Chrysalis)
 - WINGS—Goodnight Tonight (Columbia)

- BREAKOUTS:
 - DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
 - KENNY ROGERS—She Believes In Me (UA)
 - SISTER SLEDGE—We Are Family (Cotillion)

- WLS—Chicago
 - GEORGE HARRISON—Blow Away (Dark Horse)
 - STYX—Renegade (A&M)
 - THE JACKSONS—Shake Your Body (Epic) 22-17
 - BLONDIE—Heart Of Glass (Chrysalis) 12-7

- WZZP—Chicago
 - GEORGE BENSON—Love Ballad (WB)
 - HERBIE MANN—Superman (Atlantic)
 - AMI STEWART—Knock On Wood (Ariola) 26-14
 - VILLAGE PEOPLE—In The Navy (Casablanca) 22-13

- WROK—Rockford
 - BEE

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Theme from "Charlie's Angels"
"NBC Nightly News" Theme
Theme from "The Mancini Generation"
Theme from "Sunflower" (Loss of Love)
Mystery Movie Theme • "What's Happening!" Theme
Once is Not Enough

and Then Some

Symphonic Soul • Moonlight Sonata
Amazing Grace • Hangin' Out
Just You and Me Together Love

AQL1-3347



Reissue Produced by Ethel Gabriel
Original Recording Produced by Joe Reisman



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Billboard Singles Radio Action

Based on station playlists through Thursday (4/19/79)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 24

WNDE—Indianapolis

- REX SMITH—You Take My Breath Away (Columbia)
- ROD STEWART—Ain't Love A Bitch (WB)

D• CHER—Take Me Home (Casablanca) 17-11

D• THE JACKSONS—Shake Your Body (Epic) 14-9

WOKY—Milwaukee

- GEORGE HARRISON—Blow Away (Dark Horse)
- D• DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 15-9

D• BLONDIE—Heart Of Glass (Chrysalis) 9-5

WZUU—Milwaukee

- BILLY JOEL—Honesty (Columbia)
- WINGS—Goodnight Tonight (Columbia) 18-10

D• THE JACKSONS—Shake Your Body (Epic) 6-1

KSLO—St. Louis

- RICKIE LEE JONES—Chuck E's In Love (WB)
- VAN HALEN—Dance The Night Away (WB)
- SUPERTRAMP—The Logical Song (A&M) 10-4
- PEACHES & HERB—Reunited (MVP/Polydor) 11-2

KXOR—St. Louis

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- KENNY ROGERS—She Believes In Me (UA)
- D• BLONDIE—Heart Of Glass (Chrysalis) 15-1
- GEORGE HARRISON—Blow Away (Dark Horse) 16-10

KIOA—Des Moines

- GEORGE BENSON—Love Ballad (WB)
- BEE GEES—Love You Inside Out (RSO)
- WINGS—Goodnight Tonight (Columbia) 22-14
- PEACHES & HERB—Reunited (MVP/Polydor) 9-3

KDWB—Minneapolis

- D• SISTER SLEDGE—We Are Family (Cotillion)
- BAD COMPANY—Rock N' Roll Fantasy (Swan Song)
- STYX—Renegade (A&M) 26-19
- PEACHES & HERB—Reunited (MVP/Polydor) 18-5

KSTP—Minneapolis

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 22-15
- PEACHES & HERB—Reunited (MVP/Polydor) 12-4

WHB—Kansas City

- BILLY JOEL—Honesty (Columbia)
- D• CHER—Take Me Home (Casablanca)
- RAY STEVENS—I Need Your Help Barry Manilow (WB) 21-13

D• VILLAGE PEOPLE—In The Navy (Casablanca) 13-9

KBEQ—Kansas City

- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ORLEANS—Love Takes Time (Infinity)
- WINGS—Goodnight Tonight (Columbia) 25-12
- D• SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 24-7

RKLS—Rapid City

- D• CLAUDIA BARRY—Boogie Woogie Dancin' Shoes (Chrysalis)
- KENNY ROGERS—She Believes In Me (UA)
- PEACHES & HERB—Reunited (MVP/Polydor) 19-13
- BLONDIE—Heart Of Glass (Chrysalis) 11-6

KQWB—Fargo

- KENNY ROGERS—She Believes In Me (UA)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- WINGS—Goodnight Tonight (Columbia) 27-16
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree) 18-10

KLEO—Wichita

- JOURNEY—Just The Same Way (Columbia)
- SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- PEACHES & HERB—Reunited (MVP/Polydor) 24-8

D• CHER—Take Me Home (Casablanca) 25-16

Northeast Region

TOP ADD ONS

- BEE GEES—Love You Inside Out (RSO)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)

PRIME MOVERS

- PEACHES & HERB—Reunited (MVP/Polydor)
- (D) THE JACKSONS—Shake Your Body (Epic)
- VILLAGE PEOPLE—In The Navy (Casablanca)

BREAKOUTS

- REX SMITH—You Take My Breath Away (Columbia)
- (D) McFADDEN & WHITEHEAD—Ain't No Stopping Us Now (P I R)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)

WABC—New York

- D• INSTANT FUNK—I Got My Mind Made Up (Salsoul) Re-Ad
- LITTLE RIVER BAND—Lady (Capitol) 14-6
- PEACHES & HERB—Reunited (MVP/Polydor) 19-15

99.3—New York

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- D• McFADDEN & WHITEHEAD—Ain't No Stopping Us Now (P I R)
- D• THE JACKSONS—Shake Your Body (Epic) 23-17
- D• SISTER SLEDGE—We Are Family (Cotillion) 20-22

WPTV—Albany

- DOOBIE BROTHERS—Minute By Minute (WB)
- SUPERTRAMP—The Logical Song (A&M)
- D• THE JACKSONS—Shake Your Body (Epic) 21-16
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 18-12

WTRY—Albany (Schenectady)

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- STYX—Renegade (A&M)
- D• THE JACKSONS—Shake Your Body (Epic) 22-12
- D• VILLAGE PEOPLE—In The Navy (Casablanca) 15-7

WKBW—Buffalo

- D• VILLAGE PEOPLE—In The Navy (Casablanca) 20-10
- D• CHER—Take Me Home (Casablanca) 10-5

WYSL—Buffalo

- BEE GEES—Love You Inside Out (RSO)
- CHER—Take Me Home (Casablanca)
- HERBIE MANN—Superman (Atlantic) 19-13
- PEACHES & HERB—Reunited (MVP/Polydor) 15-3

WBBF—Rochester

- D• SISTER SLEDGE—We Are Family (Cotillion)
- JOHNNY MATHIS—First Time I Felt Like This (Columbia)
- WINGS—Goodnight Tonight (Columbia) 25-17

D• VILLAGE PEOPLE—In The Navy (Casablanca) 27-22

WRKO—Boston

- REX SMITH—You Take My Breath Away (Columbia)
- D• McFADDEN & WHITEHEAD—Ain't No Stopping Us Now (P I R)
- THE JACKSONS—Shake Your Body (Epic) 21-10
- VILLAGE PEOPLE—In The Navy (Casablanca) 18-8

WBZ FM—Boston

- JAY FERGUSON—Shakedown Cruise (Asylum)
- VAN HALEN—Dance The Night Away (WB)

F 105 (WVBF)—Boston (Framingham)

- D• DAVID NAUGHTON—Makin' It (RSO)
- D• DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 23-6
- SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 13-8

WOCR—Hartford (Bloomfield)

- REX SMITH—You Take My Breath Away (Columbia)
- BEE GEES—Love You Inside Out (RSO)
- D• INSTANT FUNK—I Got My Mind Made Up (Salsoul) 17-8
- PEACHES & HERB—Reunited (MVP/Polydor) 8-2

WPRO (AM)—Providence

- REX SMITH—You Take My Breath Away (Columbia)
- D• DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 9-1
- D• BLONDIE—Heart Of Glass (Chrysalis) 10-5

WPRO FM—Providence

- ORLEANS—Love Takes Time (Infinity)
- ROD STEWART—Ain't Love A Bitch (WB)
- WICC—Bridgeport
- BEACH BOYS—Good Timin' (Caribou)

D• EVELYN "CHAMPAGNE" KING—Music Box (RCA)

D• INSTANT FUNK—I Got My Mind Made Up (Salsoul) 30-20

• ORLEANS—Love Takes Time (MCA) 28-23

Mid-Atlantic Region

TOP ADD ONS

- BOB WELCH—Precious Love (Capitol)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- BEE GEES—Love You Inside Out (RSO)

PRIME MOVERS

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor)
- VAN HALEN—Dance The Night Away (WB)

BREAKOUTS

- REX SMITH—You Take My Breath Away (Columbia)
- KENNY ROGERS—She Believes In Me (UA)
- BEACH BOYS—Good Timin' (Caribou)

WFIL—Philadelphia

- BEACH BOYS—Good Timin' (Caribou)
- BOB WELCH—Precious Love (Capitol)
- D• DONNA SUMMER—Hot Stuff (Casablanca) 18-19
- D• VILLAGE PEOPLE—In The Navy (Casablanca) 11-4

WZZD—Philadelphia

- D• DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 21-5
- POINTER SISTERS—Happiness (Planet) 25-15

WIFI FM—Philadelphia

- BEE GEES—Love You Inside Out (RSO)
- D• CHIC—I Want Your Love (Atlantic) 13-6
- PEACHES & HERB—Reunited (MVP/Polydor) 25-10

WPGC—Washington

- REX SMITH—You Take My Breath Away (Columbia)
- KENNY ROGERS—She Believes In Me (UA)
- D• DONNA SUMMER—Hot Stuff (Casablanca) 24-15
- VAN HALEN—Dance The Night Away (WB) X 27

WGH—Norfolk

- REX SMITH—You Take My Breath Away (Columbia)
- KENNY ROGERS—She Believes In Me (UA)
- SUPERTRAMP—The Logical Song (A&M) 12-8
- D• DONNA SUMMER—Hot Stuff (Casablanca) 12-11

WCAO—Baltimore

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- D• CHER—Take Me Home (Casablanca) 24-16
- WINGS—Goodnight Tonight (Columbia) 23-17

WYRE—Annapolis

- RICKIE LEE JONES—Chuck E's In Love (WB)
- ROD STEWART—Ain't Love A Bitch (WB)
- THE JACKSONS—Shake Your Body (Epic) 9-5

WLEE—Richmond

- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ORLEANS—Love Takes Time (MCA)
- WINGS—Goodnight Tonight (Columbia) 15-11
- PEACHES & HERB—Reunited (MVP/Polydor) 12-5

WRVQ—Richmond

- DOOBIE BROTHERS—Minute By Minute (WB)
- D• SISTER SLEDGE—We Are Family (Cotillion)
- STYX—Renegade (A&M) 21-11
- PEACHES & HERB—Reunited (MVP/Polydor) 10-5

WAEB—Allentown

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- BEE GEES—Love You Inside Out (RSO)
- D• BLONDIE—Heart Of Glass (Chrysalis) 12-5

WKBO—Harrisburg

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- D• DONNA SUMMER—Hot Stuff (Casablanca)
- STYX—Renegade (A&M) 29-21
- BEE GEES—Love You Inside Out (RSO) 28-18

Southeast Region

TOP ADD ONS

- BILLY JOEL—Honesty (Columbia)
- SUPERTRAMP—The Logical Song (A&M)
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)

PRIME MOVERS

- WINGS—Goodnight Tonight (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor)
- (D) G.Q.—Disco Nights (Arista)

BREAKOUTS

- ROD STEWART—Ain't Love A Bitch (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- RICKIE LEE JONES—Chuck E's In Love (WB)

WQXI—Atlanta

- ROGER VOUDOURIS—Get Used To It (WB)
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- WINGS—Goodnight Tonight (Columbia) 12-12
- D• SISTER SLEDGE—We Are Family (Cotillion) 14-6

Z-93 (WZGC-FM)—Atlanta

- RICKIE LEE JONES—Chuck E's In Love (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- GEORGE HARRISON—Blow Away (Dark Horse) 14-6
- WINGS—Goodnight Tonight (Columbia) 15-5

WBBQ—Augusta

- D• McFADDEN & WHITEHEAD—Ain't No Stopping Us Now (P I R)
- REX SMITH—You Take My Breath Away (Columbia)
- TYCOON—Such A Woman (Morning Dew) 15-10
- PEACHES & HERB—Reunited (MVP/Polydor) 10-2

WFOM—Atlanta

- ROD STEWART—Ain't Love A Bitch (WB)
- KENNY ROGERS—She Believes In Me (UA)
- STYX—Renegade (A&M) 12-9
- PEACHES & HERB—Reunited (MVP/Polydor) 6-1

WGA—Savannah

- BARBARA MANDRELL—If Loving You Is Wrong (MCA)
- D• G.Q.—Disco Nights (Arista) 17-13
- WINGS—Goodnight Tonight (Columbia) 12-8

WFLB—Fayetteville

- D• WRR—Good Good Feeling (MCA)
- KENNY ROGERS—She Believes In Me (UA)
- D• G.Q.—Disco Nights (Arista) 22-13
- D• GARY'S GANG—Keep On Dancin' (Columbia) 14-8

WQAM—Miami

- ANNE MURRAY—I Just Fall In Love Again (Capitol)
- D• ALTON McCLAIN—It Must Be Love (Polydor)
- D• BLONDIE—Heart Of Glass (Chrysalis) 24-17
- PEACHES & HERB—Reunited (MVP/Polydor) 13-4

WLOF—Orlando

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- D• ST. TROPEZ—One More Minute (Butterfly)
- D• G.Q.—Disco Nights (Arista) 36-28
- D• BLONDIE—Heart Of Glass (Chrysalis) 22-16

BJ-105 (WBJW-FM)—Orlando

- D• FOXY—Hot Number (Dash)
- ROD STEWART—Ain't Love A Bitch (WB)
- D• WINGS—Goodnight Tonight (Columbia) 23-13
- D• BLONDIE—Heart Of Glass (Chrysalis) 33-23

WMFJ—Daytona Beach

- ROXY MUSIC—Dance Away (Atlantic)
- D• WAR—Good Good Feeling (MCA)
- ORLEANS—Love Takes Time (MCA) 28-18
- D• DONNA SUMMER—Hot Stuff (Casablanca) 40-30

WAFE—Jacksonville

- KENNY ROGERS—She Believes In Me (UA)
- SUPERTRAMP—The Logical Song (A&M)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 27-18

D• BLONDIE—Heart Of Glass (Chrysalis) 14-6

WAYS—Charlotte

- D• DAVID NAUGHTON—Makin' It (RSO)
- BAD COMPANY—Rock N' Roll Fantasy (Swan Song)
- D• VILLAGE PEOPLE—In The Navy (Casablanca) 23-13
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree) 25-20

WXIX—Raleigh

- D• DONNA SUMMER—Hot Stuff (Casablanca)
- SUPERTRAMP—The Logical Song (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 12-1
- D• GARY'S GANG—Keep On Dancin' (Columbia) 20-12

WTMA—Charleston

- D• DONNA SUMMER—Hot Stuff (Casablanca)
- ROD STEWART—Ain't Love A Bitch (WB)
- PEACHES & HERB—Reunited (MVP/Polydor) 15-8
- NICOLETTE LARSON—Rhumba Girl (WB) 29-19

D• DONNA SUMMER—Hot Stuff (Casablanca) 20-12

WORD—Spartanburg

- D• DONNA SUMMER—Hot Stuff (Casablanca)
- MARSHALL TUCKER BAND—Last Of The Singing Cowboys (WB)
- D• BLONDIE—Heart Of Glass (Chrysalis) 12-6
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 26-14

WLAC—Nashville

- BILLY JOEL—Honesty (Columbia)
- ROD STEWART—Ain't Love A Bitch (WB)
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree) 33-16
- D• FOXY—Hot Number (Dash) 25-12

(WBQ) 92-Q—Nashville

- BILLY JOEL—Honesty (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- WINGS—Goodnight Tonight (Columbia) 16-6
- PEACHES & HERB—Reunited (MVP/Polydor) 3-1

WHBQ—Memphis

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- SUPERTRAMP—The Logical Song (A&M)
- D• G.Q.—Disco Nights (Arista) 11-5
- D• NARDA MICHAEL WALDEN—I Don't Want Nobody Else (Atlantic) 26-16

WFLI—Chattanooga

- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- GEORGE HARRISON—Blow Away (Dark Horse)
- D• G.Q.—Disco Nights (Arista) 23-14
- GEORGE BENSON—Love Ballad (WB) 14-9

WRJZ—Knoxville

- D• G.Q.—Disco Nights (Arista)
- RICKIE LEE JONES—Chuck E's In Love (WB)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 22-15
- D• THE JACKSONS—Shake Your Body (Epic) 19-7

WGOW—Chattanooga

- BARBARA MANDRELL—If Loving You Is Wrong (MCA)
- NICOLETTE LARSON—Rhumba Girl (WB)
- WINGS—Goodnight Tonight (Columbia) 25-20
- GEORGE HARRISON—Blow Away (Dark Horse) 16-10

WERC—Birmingham

- BOB SEGER—Old Time Rock & Roll (Capitol)
- ROD STEWART—Ain't Love A Bitch (WB)
- NICOLETTE LARSON—Rhumba Girl (WB) 28-20
- D• INSTANT FUNK—I Got My Mind Made Up (Salsoul) 19-11

WSGN—Birmingham

- DOOBIE BROTHERS—Minute By Minute (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- D• THE JACKSONS—Shake Your Body (Epic) 20-11
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 18-

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WFSU, WOWD, WIQB, WSMM, KFMH, KBLE, KLYX, KWFM, KILO, KBCO, KXFM, KLRB, KFMF, KUSP, KMLS, KFLY, KZOM, KGRA, KPFT, WAAL.



"Le Partie Du Cocktail" is the new album from Phillips and MacLeod that's got everyone within earshot of a radio celebrating.

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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 (4/18/79)

Top Add Ons-National

MARSHALL TUCKER BAND—Running Like The Wind (WB)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
TRIUMPH—Just A Game (RCA)
TOM ROBINSON BAND—TRB Two (Harvest)

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

ORLEANS—Forever (Infinity)
MANFRED MANN'S EARTH BAND—Angel Station (WB)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)

★ TOP REQUEST / AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
VAN HALEN—II (WB)
THE TUBES—Remote Control (A&M)
JOURNEY—Evolution (Columbia)

BREAKOUTS:

SWEET—Cut Above The Rest (Capitol)
RON WOOD—Gimme Some Neck (Columbia)
GAMBLER—Teenage Magic (EMI/America)
TOM ROBINSON BAND—Two (Harvest)

KSAN-FM—San Francisco (Kale Ingram)

• **GAMBLER**—Teenage Magic (EMI/America)
• **ORLEANS**—Forever (Infinity)
• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **ELVIS COSTELLO**—Armed Forces (Columbia)
• **THE POLICE**—Outlandos D'Amour (A&M)
• **ROXY MUSIC**—Manifesto (Atco)
• **THE TUBES**—Remote Control (A&M)

KLOS-FM—Los Angeles (Ruth Pinedo)

• **LOWELL GEORGE**—Thanks, I'll Eat It Here (WB)
• **HERMAN BROOD & HIS WILD ROMANCE**—(Ariola)
• **ROBERT GORDON**—Rock Bolly Boogie (RCA)
• **DIRE STRAITS**—(WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)
• **BLONDIE**—Parallel Lines (Chrysalis)

KJIO-FM—San Jose (Paul Wells)

• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **SWEET**—Cut Above The Rest (Capitol)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **CHRIS SPEDDING**—Guitar Graffiti (RAK)
• **JOE JACKSON**—Look Sharp (A&M)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **THE TUBES**—Remote Control (A&M)
• **BAD COMPANY**—Desolation Angels (SwanSong)

KWST-FM—Los Angeles (Pamela May)

• **RON WOOD**—Gimme Some Neck (Columbia)
• **SWEET**—Cut Above The Rest (Capitol)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **GEORGE HARRISON**—(Dark Horse)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **ALLMAN BROTHERS BAND**—Enlightened Rogues (Capricorn)

KOWE-FM—San Jose (Dana Jang)

• **GAMBLER**—Teenage Magic (EMI/America)
• **ORLEANS**—Forever (Infinity)
• **SUSAN**—Falling In Love Again (RCA)
• **JOURNEY**—Evolution (Columbia)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)
• **CHEAP TRICK**—At Budokan (Epic)

Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M)
VAN HALEN—II (WB)
BAD COMPANY—Desolation Angels (SwanSong)
CHEAP TRICK—At Budokan (Epic)

KMOD-FM—Tuba (Bill Bruin)

• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **TRIUMPH**—Just A Game (RCA)
• **ORLEANS**—Forever (Infinity)
• **LOWELL GEORGE**—Thanks, I'll Eat It Here (WB)
• **BILLY THORPE**—Children Of The Sun (Capricorn)
• **IRON HORSE**—(Scotti Brothers)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **GEORGE HARRISON**—(Dark Horse)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **MICHAEL MURPHEY**—Peaks, Valleys, Honky Tonks & Alleys (Epic)

KBBC-FM—Phoenix (J. D. Freeman)

• **PHILLIPS/MACLEOD**—Le Parle Du Cocktail (Polydor)
• **DANNY O'KEEFE**—The Global Blues (WB)
• **TARNEY/SPENCER BAND**—Run For Your Life (A&M)
• **ALBERT LEE**—Hiding (A&M)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
• **GEORGE HARRISON**—(Dark Horse)
• **MICHAEL MURPHEY**—Peaks, Valleys, Honky Tonks & Alleys (Epic)
• **RICKIE LEE JONES**—(WB)
• **TIM WEISBERG**—Night Rider (MCA)

KRST-FM—Albuquerque (Bob Shulman)

• **CHRIS REA**—Deltics (UA)
• **SWEET**—Cut Above The Rest (Capitol)
• **PIERRE MOERLEN'S GONG**—Downward (Arista)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **THE WARRIORS**—Soundtrack (A&M)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **JOURNEY**—Evolution (Columbia)

Southwest Region

TOP ADD ONS

TRIUMPH—Just A Game (RCA)
MARSHALL TUCKER BAND—Running Like The Wind (WB)
DOUCETTE—The Douce Is Loose (Mushroom)
PAT METHERY—New Chaouaoua (ECM)

★ TOP REQUEST / AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
VAN HALEN—II (WB)
SUPERTRAMP—Breakfast In America (A&M)
RICKIE LEE JONES—(WB)

BREAKOUTS

SWEET—Cut Above The Rest (Capitol)
MANFRED MANN'S EARTH BAND—Angel Station (WB)
CHRIS REA—Deltics (UA)
RON WOOD—Gimme Some Neck (Columbia)

KZEW-FM—Dallas (Doris Miller)

• **CHRIS REA**—Deltics (UA)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **SWEET**—Cut Above The Rest (Capitol)
• **DOUCETTE**—The Douce Is Loose (Mushroom)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **VAN HALEN**—II (WB)
• **JOURNEY**—Evolution (Columbia)
• **RICKIE LEE JONES**—(WB)
• **BAD COMPANY**—Desolation Angels (SwanSong)

KLOL-FM—Houston (Paul Riane)

• **NEW ENGLAND**—(Infinity)
• **SWEET**—Cut Above The Rest (Capitol)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **ALLMAN BROTHERS BAND**—Enlightened Rogues (Capricorn)
• **CHEAP TRICK**—At Budokan (Epic)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **GEORGE HARRISON**—(Dark Horse)

KY102-FM—Kansas City (Max Floyd / Joe McCabe)

• **PAT METHERY**—New Chaouaoua (ECM)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **TRIUMPH**—Just A Game (RCA)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)
• **CHEAP TRICK**—At Budokan (Epic)

Midwest Region

TOP ADD ONS

MARSHALL TUCKER BAND—Running Like The Wind (WB)
TRIUMPH—Just A Game (RCA)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)

★ TOP REQUEST / AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
DOOBIE BROTHERS—Minute By Minute (WB)
VAN HALEN—II (WB)
SUPERTRAMP—Breakfast In America (A&M)

BREAKOUTS

SWEET—Cut Above The Rest (Capitol)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
RON WOOD—Gimme Some Neck (Columbia)
MANFRED MANN'S EARTH BAND—Angel Station (WB)

WABX-FM—Detroit (Jon Krause)

• **TRIUMPH**—Just A Game (RCA)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **HERMAN BROOD & HIS WILD ROMANCE**—(Ariola)
• **SWEET**—Cut Above The Rest (Capitol)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)
• **JOURNEY**—Evolution (Columbia)
• **BAD COMPANY**—Desolation Angels (SwanSong)

WJLW-FM—Evanston/Chicago (T. Marker / W. Leisner)

• **JOHN McLAUGHLIN**—Electric Dreams (Columbia)
• **CHRIS SPEDDING**—Guitar Graffiti (RAK)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
• **JOHN KLEMMER**—Brazilia (MCA)
• **COURT BASIE & DIZZY GILLESPIE**—The Gifted Ones (Fable)
• **VARIOUS ARTISTS**—Blue Montreaux (Arista)
• **LOWELL GEORGE**—Thanks, I'll Eat It Here (WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **RICKIE LEE JONES**—(WB)
• **HORNSLIPS**—The Man Who Built America (DJM)

WMSM-FM—Cleveland (John Gorman)

• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **SWEET**—Cut Above The Rest (Capitol)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **SPARKS**—Number One In Heaven (Elektra)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **ROXY MUSIC**—Manifesto (Atco)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)

National Breakouts

RON WOOD—Gimme Some Neck (Columbia)
MANFRED MANN'S EARTH BAND—Angel Station (WB)
SWEET—Cut Above The Rest (Capitol)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

WSHE-FM—Fl. Lauderdale (Michelle Robinson)

• **RON WOOD**—Gimme Some Neck (Columbia)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **DIKIE DREES**—Night Of The Living Dregs (Capricorn)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **HELLFIELD**—(Epic)
• **DUNCAN BROWNE**—The Wild Places (Gore)
• **JOE JACKSON**—Look Sharp (A&M)
• **THE POLICE**—Outlandos D'Amour (A&M)
• **ROXY MUSIC**—Manifesto (Atco)

ZETA-7 (WORJ)-FM—Orlando (Bill Mims)

• **TRIUMPH**—Just A Game (RCA)
• **NEW ENGLAND**—(Infinity)
• **DUKE JUPITER**—Taste The Night (Mercury)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **AMERICAN STANDARD BAND**—(Island)
• **BILLY THORPE**—Children Of The Sun (Capricorn)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)
• **CHEAP TRICK**—At Budokan (Epic)

WDFI-FM—Nashville (Alan Sneed)

• **SWEET**—Cut Above The Rest (Capitol)
• **GUESS WHO**—All This For A Song (Hillak)
• **CHRIS REA**—Deltics (UA)
• **DWIGHT TWILLEY**—Twilley (Shelter/Arista)
• **JOHN KLEMMER**—Brazilia (MCA)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **DIRE STRAITS**—(WB)
• **ALLMAN BROTHERS BAND**—Enlightened Rogues (Capricorn)

WQOR-FM—Raleigh (Dan Brundy)

• **THE WARRIORS**—Soundtrack (A&M)
• **LOWELL GEORGE**—Thanks, I'll Eat It Here (WB)
• **JOHN HALL**—Power (ARC/Columbia)
• **BEACH BOYS**—Light Album (Capitol)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **TIM WEISBERG**—Night Rider (MCA)
• **RICKIE LEE JONES**—(WB)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **TARNEY/SPENCER BAND**—Run For Your Life (A&M)

WLWQ-FM—Columbus (Steve Runner)

• **RON WOOD**—Gimme Some Neck (Columbia)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **CHEAP TRICK**—At Budokan (Epic)
• **VAN HALEN**—II (WB)
• **BAD COMPANY**—Desolation Angels (SwanSong)

WDVE-FM—Pittsburgh (John McGahan)

• **TRIUMPH**—Just A Game (RCA)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **CHEAP TRICK**—At Budokan (Epic)
• **MOLLY HATCHET**—(Epic)

WLPE-FM—Milwaukee (Bobbie Beam)

• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **SWEET**—Cut Above The Rest (Capitol)
• **AMERICAN STANDARD BAND**—(Island)
• **JOE JACKSON**—Look Sharp (A&M)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **BAD COMPANY**—Desolation Angels (SwanSong)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)

RADI-FM—St. Louis (Peter Paris)

• **TARNEY/SPENCER BAND**—Run For Your Life (A&M)
• **NEW ENGLAND**—(Infinity)
• **SWEET**—Cut Above The Rest (Capitol)
• **PHILLIPS/MACLEOD**—Le Parle Du Cocktail (Polydor)
• **JOURNEY**—Evolution (Columbia)
• **VAN HALEN**—II (WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **BAD COMPANY**—Desolation Angels (SwanSong)

Southeast Region

TOP ADD ONS

CHRIS REA—Deltics (UA)
SWEET—Cut Above The Rest (Capitol)
HELLFIELD—(Epic)
MARSHALL TUCKER BAND—Running Like The Wind (WB)

★ TOP REQUEST / AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
RICKIE LEE JONES—(WB)
CHEAP TRICK—Budokan (Epic)

BREAKOUTS

RON WOOD—Gimme Some Neck (Columbia)
MANFRED MANN'S EARTH BAND—Angel Station (WB)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

WRAS-FM—Atlanta (Cledra White)

• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **JAY FERGUSON**—Real Life Ain't This Way (Asylum)
• **HELLFIELD**—(Epic)
• **JOHN MAYALL**—Bottom Line (DJM)
• **CHEAP TRICK**—At Budokan (Epic)
• **HERMAN BROOD & HIS WILD ROMANCE**—(Ariola)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)

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

• **CHRIS REA**—Deltics (UA)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **THE ROCHES**—(WB)
• **SWEET**—Cut Above The Rest (Capitol)
• **PIERRE BENSUSAN**—(Rounder)
• **MARY McCASLIN & TIM WINGER**—Straw Hat & The Rose (Philo)
• **RICKIE LEE JONES**—(WB)
• **LOWELL GEORGE**—Thanks, I'll Eat It Here (WB)
• **FRANK ZAPPA**—Sheik Yerbouti (Zappa)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)

Northeast Region

TOP ADD ONS

TOM ROBINSON BAND—TRB Two (Harvest)
SWEET—Cut Above The Rest (Capitol)
NEW ENGLAND—(Infinity)
THE ROCHES—(WB)

★ TOP REQUEST / AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
CHEAP TRICK—At Budokan (Epic)
THE POLICE—Outlandos D'Amour (A&M)
VAN HALEN—II (WB)

BREAKOUTS

MARSHALL TUCKER BAND—Running Like The Wind (WB)
TRIUMPH—Just A Game (RCA)
MANFRED MANN'S EARTH BAND—Angel Station (WB)
RON WOOD—Gimme Some Neck (Columbia)

WNEW-FM—New York (Tom Herrera)

• **TRIUMPH**—Just A Game (RCA)
• **TARNEY/SPENCER BAND**—Run For Your Life (A&M)
• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **EDDIE & THE HOT RODS**—Thriller (Island)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **JOE JACKSON**—Look Sharp (A&M)
• **ELVIS COSTELLO**—Armed Forces (Columbia)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **SUPERTRAMP**—Breakfast In America (A&M)

WRRW-FM—New York (Donna Lemicki)

• **DANNY O'KEEFE**—The Global Blues (WB)
• **THE ROCHES**—(WB)
• **ADRIAN GURVITZ**—Sweet Vendetta (Jet)
• **CHRIS DEBURGH**—Crusader (A&M)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **EMMYLOU HARRIS**—Blue Kentucky Girl (WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **ORLEANS**—Forever (Infinity)
• **STEVE FORBERT**—Alive On Arrival (Nonesuch)
• **RICKIE LEE JONES**—(WB)

WLR-FM—New York (D. McManara, L. Kleinman)

• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **JOHN KLEMMER**—Brazilia (MCA)
• **NEW ENGLAND**—(Infinity)
• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **SQUEEZE**—Cool For Cats (A&M)
• **ELVIS COSTELLO**—Armed Forces (Columbia)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **RUBINOFF**—Back To The Drawing Board (Beverly)

WQZ-FM—Syracuse (Ed Levine)

• **TRIUMPH**—Just A Game (RCA)
• **SWEET**—Cut Above The Rest (Capitol)
• **VAN HALEN**—II (WB)
• **THE POLICE**—Outlandos D'Amour (A&M)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **CHEAP TRICK**—At Budokan (Epic)

WBUF-FM—Buffalo (Jeff Appleton)

• **TRIUMPH**—Just A Game (RCA)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **ALLMAN BROTHERS BAND**—Enlightened Rogues (Capricorn)
• **MOLLY HATCHET**—(Epic)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **VAN HALEN**—II (WB)

WCOZ-FM—Boston (Bob Slawer)

• **PAT METHERY**—New Chaouaoua (ECM)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **SWEET**—Cut Above The Rest (Capitol)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **SQUEEZE**—Cool For Cats (A&M)
• **MARSHALL TUCKER BAND**—Running Like The Wind (WB)
• **DIRE STRAITS**—(WB)
• **THE POLICE**—Outlandos D'Amour (A&M)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **CHEAP TRICK**—At Budokan (Epic)

WMMR-FM—Philadelphia

• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **PHILLIPS/MACLEOD**—Le Parle Du Cocktail (Polydor)
• **DIKIE DREES**—Night Of The Living Dregs (Capricorn)
• **NEW ENGLAND**—(Infinity)
• **SWEET**—Cut Above The Rest (Capitol)
• **SUSAN**—Falling In Love Again (RCA)
• **DOOBIE BROTHERS**—Minute By Minute (WB)
• **SUPERTRAMP**—Breakfast In America (A&M)
• **CHEAP TRICK**—At Budokan (Epic)
• **ROD STEWART**—Blondes Have More Fun (WB)

WBRU-FM—Providence (Jersey Schlesberg)

• **TOM ROBINSON BAND**—TRB Two (Harvest)
• **THE ROCHES**—(WB)
• **RON WOOD**—Gimme Some Neck (Columbia)
• **MANFRED MANN'S EARTH BAND**—Angel Station (WB)
• **HAIR**—Soundtrack (RCA)
• **NO DICE**—2 Facet (Capitol)
• **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
• **JOE JACKSON**—Look Sharp (A&M)
• **RICKIE LEE JONES**—(WB)
• **SUPERTRAMP**—Breakfast In America (A&M)

WHCR-FM—Hartford (Michael Pizzuti)

• **HERMAN BROOD & HIS WILD ROMANCE**—(Ariola)
• **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
• **TRIUMPH**—Just A Game (RCA)
• **CHEAP TRICK**—At Budokan (Epic)
• **VAN HALEN**—II (WB)
• **THE POLICE**—Outlandos D'Amour (A&M)
• **ALLMAN BROTHERS BAND**—Enlightened Rogues (Capricorn)

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5/10 Gardens, Louisville, KY
5/11 Freedom Hall, Johnson City, TN
5/12 Civic Center, Charleston, WV
5/13 Memorial Auditorium, Greenville, SC
5/15 Capitol Music Hall, Wheeling, WV
5/16 Coliseum, Hampton, VA
5/17 Civic Center, Asheville, NC
5/18 Park Center, Charlotte, NC
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5/20 Coliseum, Knoxville, TN
5/22 Boutwell Auditorium, Birmingham, AL
5/23 Fox Theatre, Atlanta, GA

MORE TO COME.

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Mahogany Rush.**
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**On Columbia Records
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MAHOGANY RUSH**
Tales of the Unexpected
including:
Norwegian Wood (This Bird Has Flown)
Down, Down, Down/All Along The Watchtower
Bottom Of The Barrel/Sister Change



Direction: David Krebs, Steve Leber, Louis Levin for Contemporary Communications Corp.

PBS To Air Opera By Satellite Globally

By DAVE DEXTER JR.

LOS ANGELES—Thanks to a \$625,000 grant by the BankAmerica Foundation, the first live telecast via satellite of a full-length opera by an American operatic troupe will be attempted Sept. 16.

The project will be produced and filmed by PBS station KCET here and will feature the San Francisco Opera performing Ponchielli's "La Gioconda" with Renata Scotto, Luciano Pavarotti, Giorgio Tozzi, Norman Mittelman, Stefania Toczyka (in her U.S. debut) and Margarita Lilova.

John Goberman is the producer. Kirk Browning will direct.

Kurt Herbert Adler, general director of the San Francisco Opera, notes that the telecast will be part of a major project which involves the subsequent production of a mini-series version of "La Gioconda," a production documentary and an educational package.

The Sept. 16 presentation is to be offered as a live telecast with stereo simulcast to 281 PBS stations and also to stations in Mexico and Canada. It will be transmitted simultaneously in stereo to the U.K. and Europe.

C.J. Medberry, chairman of the board of the Bank of America, declares:

"This is a time when we face cut-backs in public funds for education. It is essential that all of us—the public sector, the private sector and the people themselves—do whatever is necessary to ensure that the arts and music continue to be a vital part of the educational process."

Producer Goberman is director of media development for New York's Lincoln Center and a three-time winner of a Grammy award.

Adler, long identified with the arts in the Bay Area, explains the educational aspects of the project:

"An audio/visual presentation of 'La Gioconda' will follow the four-hour September telecast," he notes. "It will be made available to about 60 California school districts for classroom use at the secondary level. That project will be followed with a one-hour documentary covering the creation of the opera and will be shown on most PBS stations nationally."

Set as conductor of the performance is Bruno Bartoletti.

Director Browning is the man responsible for KCET's recent "Giulini's Beethoven Ninth" and "The Merry Widow" telecasts as well as numerous programs for the "Live From Lincoln Center" music series.



Billboard photo by Cathy Gubin

Final Show: Former WZMF-FM DJs, left to right, Jim Roberts, Bob Reitman and Dr. Metal gather for a joint broadcast to mark the end of the station.

Rock Stalwart WZMF Signs Off; Tables Turn To Beautiful Music

By MARTY RACINE

MILWAUKEE — WZMF-FM, considered to have been the Midwest's first progressive rock station, has signed off the air, replaced in April by a new owner, call letters and format.

The station, actually located in suburban Menomonee Falls northwest of Milwaukee, ended programming with hundreds of listeners gathered in a persistent drizzle outside its ranch style home holding a combination wake and celebration.

The station has been sold to Darrel Peters Productions, Inc. of Chicago for \$1.1 million, with final papers to be signed following a formality approval by the Federal Communications Commission. Darrel Peters is vice president and general manager of Chicago's WLOO-FM and is president of a syndication service which provides beautiful music to stations nationwide. Peters has changed WZMF's call letters to WXJY and will program beautiful music.

WZMF, as with many of the early progressive rockers, had a colorful history, passionate following and local ownership. It began operation in 1966 with an MOR format. When Ronald F. Amann became majority stockholder in the station's parent company, Falls Broadcasting in 1968, he switched to progressive, free-form rock on the advice of a local ad rep, Jack Fox.

On Columbus Day of that year Bob Reitman, known locally as the father of Milwaukee progressive rock, played the first song which was to be a force for the next 11 years: the Doors' "Break On Through."

Reitman had previously programmed a few hours of progressive rock in 1967 over the Univ. of Wisconsin-Milwaukee campus outlet (now public station WUWM-FM), patterned after what a few friends had heard in San Francisco. When he was contacted by Amann and Fox he was employed at WAWA-AM.

WZMF existed in spite of itself, which, while giving it a certain magic, eventually made survival improbable. It was located in a conservative community which felt betrayed with rock in its backyard; its power was only 3,000 watts; it had a meager promotions budget, and, as elsewhere, demographics changed

and competition from AOR outlets increased.

Reitman was fired in 1969 (he was subsequently rehired and fired twice) when he encountered parental and school board displeasure over his support of students in a dress code dispute at a nearby high school. In 1976 Hal Nichol, owner of 4.5% of the common stock of Falls Broadcasting, challenged the station's license on the grounds it was not properly serving the community of Menomonee Falls. He dropped the suit but the fight was expensive to the station.

At 3,000 watts WZMF had a built-in ratings disadvantage. Further, the signal was erratic; squeezed on both sides by Milwaukee's crowded FM dial, it carried consistently 50 miles to the rural north, yet broke up just 20 miles away on Milwaukee's populated and youthful East Side. Downtown had poor reception.

Nevertheless, the station endured, drubbing out of existence the area's only other true progressive rocker, WTOS-FM, in the early '70s and staying competitive with 50,000 watt WQFM-FM, an entrenched AOR outlet.

But when beautiful music WISN-FM became WLPX-FM in January 1978 and turned to a proven Burkhart-Abrahms Superstars format,

NBC Sells Its Reddy Special Back To Reddy

LOS ANGELES—Reported to be a first in network history, a Helen Reddy special originally set for NBC-TV has been bought back over a disagreement about airing dates.

According to Jeff Wald, Reddy's husband-manager, more than \$500,000 was paid to NBC-TV for the hour-long special which stars Reddy, Jane Fonda and Elliott Gould and was set for a summer air date by the network.

Album tie-ins, a Capitol Records publicity campaign and Fonda's recent Academy Award win are all cited by Wald as reasoning to air the special in the earlier May sweeps.

The special, taped April 4, was not even seen by NBC-TV, says Wald's associate Norman Brokaw.

the end had begun. The market had been splintered far enough. Realistically only two AORs would survive. WZMF was faced with two choices: become a complete alternative or try to compete. It chose the latter.

Even until 1977, DJs at WZMF had a great deal of freedom in the music they played, though not always without hard bargaining at staff meetings. But program director Joey Santoro's tight AOR format, instituted when he came to the station early last year, got lost in the competition. The January 1979 Arbitron returned an unworkable 1.7 cumulative compared to the usual 3 or 4, and Santoro left within weeks.

"Temporary" p.d. Mike Wolf then instituted his own tight format, which some staff members considered ludicrous in light of falling support and rumors of impending sale. Downstairs Dan, a popular nighttime DJ and energetic street promoter, was fired in February after refusing for weeks to comply with Wolf's directives.

His show had become unique, perhaps in a fatalistic way, and he feels WZMF's decline started with its reaction to WLPX.

"WZMF was no longer a station aimed at a minority. It was also a station that no longer had anything to do with art. It got involved with the big boys, and the big boys are playing a big commercial game. WZMF was a little bitty station that got sucked into the game and it destroyed it. If it had tried to carve out its own exclusive audience it might have survived."

Reitman, Downstairs, and other memorable jocks from WZMF's storied past such as Dr. Metal, Steve Stevens and Jim Roberts got together for the station's last show.

It was an emotional moment, as a group of DJs, some of whom are unemployed and some who work at other stations, shared a moment of respect. As the hours dwindled to minutes, enough fond memories and platitudes could not have been given.

The station went out as it came in. At midnight Don McLean's "American Pie" ("... the day the music died") segued into, of course, "Break On Through." After Hendrix played the "Star-Spangled Banner" there was, besides the rain ... silence.

COMEDY RELIEF

WPIX Adds Dr. Demento

NEW YORK—WPIX-FM New York, which recently modified its format to "Pure Rock 'N' Roll" has added a new element to the programming mix: comedy.

Dr. Demento has been added to the Sunday morning lineup. The syndicated DJ in the top hat, who features comedy records from Spike Jones to Steve Martin, leaves WXLO-FM (99-X) to join WPIX.

Station general manager Vince Cremona says the doctor adds just the right amount of "outrageous humor" to the rock format.

Dr. Demento, whose real name is Barry Hansen, is a sharp musicologist with a master's degree in folk music from UCLA. He is syndi-

cated by Westwood One on 150 stations.

He not only dips in his personal collection of 110,000 records, many of which are old 78s, but he often



Guest Jock: Dr. Demento takes a turn at the WPIX-FM mike as he visits the station to celebrate his move to the home of "Pure Rock 'N' Roll" in New York.

plays tapes submitted to him by listeners. One such tape, featuring a tune called "Fish Heads," is currently a favorite with his listeners. He says he is thankful for the listeners' tapes because record labels no longer issue much comedy.

A feature of his show is the "Funny Five," a brief comedy countdown. The all time favorites: "Shaving Cream" by Benny Bell, "Pencil Neck Geek" by Fred Blassie, "Cocktails For Two" by Spike Jones, "Machismo Tango" by Tom Lehrer and "Star Drek" by Bobby Pickett and Peter Ferrara.

ISLANDS TO SWAP STYLES

PORT OF SPAIN, Trinidad—Plans have been made here at a meeting of the Caribbean Broadcasting Union to swap programming among the 16 mostly island members which will result in a new mixing of reggae from Jamaica and calypso from this island.

The organization agreed to continue the exchange of both radio and television programming that is locally produced on the various islands. Disco, imported from the U.S., is important in most of the island's radio stations programming, will also figure in the swap of programming as it affects the native musics, particularly reggae.

The actual swapping of programming will take place at a meeting in conference in Barbados in May, which will also serve as a marketplace for foreign distributors to offer programming product to these broadcasting systems.

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Stan Wulfs

Issue date:
May 26, 1979

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Billboard

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**World say "Thank you"
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Billboard photo by Ron West

WHITE WORDS—Elektra/Asylum jazz/fusion artist Lenny White discusses his latest album "Streamline" with WNJR-AM, Newark, N.J., DJ Cleo Rowe during a visit to the station.

CHARGE DELCO MONOPOLIZES

Suppliers Of Radios Take GM Into Court

By JEAN CALLAHAN

WASHINGTON—General Motors' new line of economy cars, the X-Body automobiles including the Buick Skylark, the Chevy Citation, the Oldsmobile Omega and the Pontiac Phoenix, will sell factory-installed Delco AM radios against the wishes of a group of automobile radio suppliers who lost a court injunction Tuesday (17) to prevent it.

The car radio dealers and distributors contend that GM's installation of Delco AM radios in new cars cuts sharply into their business and prevents consumers from buying more AM/FM car radios.

The lost injunction applies only to the new X-Body line of GM cars and lasts only until May 14 when a trial date is set for hearing on this issue as it pertains to all GM cars. The trial will take place in the United States District Court for the Eastern District of Virginia in Alexandria.

The independent car radio dealers' suit claims that radios being offered as standard equipment cut them out of \$20 million in business last year. Approximately 85% of U.S. built cars come with factory-installed radios, according to Bud Votova of Delco.

Independent distributors contend that GM violates antitrust laws by forcing auto dealers and consumers to buy GM-made Delco radios when they buy certain GM models. The way that dashboards are constructed makes it extremely difficult and costly to replace Delco radios with other AM radios or AM/FMs.

Beginning with its 1974 model year, GM installed Delco radios as part of the standard equipment on

all Cadillacs. By last year, Delco radios were included as standard equipment on many of GM's Buick, Oldsmobile, Pontiac and Chevrolet models.

The new X-Body cars, introduced Thursday (19), include AM radios as standard equipment. After a series of consumer and marketing studies, GM concluded that such added extras have become necessary to compete with the popular foreign compact cars which often come well-equipped.

Most automotive sound equipment is sold to new car buyers and installed before the cars are delivered to customers. So, GM's rapidly expanding practice of installing Delco radios at the factory has independent dealers and distributors worried about their shrinking share of the business.

NEW SPANISH NETWORK DUE

NEW YORK—The U.S. Spanish Television Network is planning to expand with a new radio network transmitted by satellite.

Emilio Nicolas Jr., will head up the new radio operation, which will include music programming, drama and news. Rene Anselmo, president of the company, says no stations have signed up for the service yet.

The company now operates tv and cable networks. These are distributed by Western Union's Westar satellite, which will also carry the radio programming.

Couldn't Happen, But It Does; N.Y. WABC-AM Veers To Disco

• Continued from page 1

While WABC is in a steady decline, WKTU is also having problems, but it is keeping ahead of WABC. WKTU shows up with a 7.4 for the April Mediatrend, down from a 9.7 in March and down for the fourth straight month. Curiously, in Mediatrend all-talk WOR-AM is now the number one station in this market with a 8.2 share.

The new WABC format includes disco records which are not even on Billboard's Hot 100. That the station is breaking disco records must be a painful turn of events to rock promotion men who for years have been unable to get the station to go on a record before it was certified gold.

WABC is not calling its new format disco. Program director Glenn Morgan will tell you the station plays only about 75% disco now, but he's only counting hardcore disco by the traditional disco artists. He's not including such records as Blondie's "Heart Of Glass" or Wings' "Goodnight Tonight."

The station eased into the disco format the end of last month, just in time for the April/May Arbitron rating period. When WABC was just playing the hits the station naturally had a good amount of disco on due to the substantial number of disco hits.

But in the last few weeks the station shifted to the longer playing 12-inch singles, added disco mixes and segues that string together as much as 25 minutes of music.

Morgan says local sales research now plays a significant role in shaping the station's playlist. Since New York record sales are heavily disco, the station has a number of records that are not national chart toppers such as Witch Queen's "Bang A Gong," Village People's "Manhattan Woman" and the Bombers' "Get Dancing."

Morgan says the new format pleases him "very much" and he takes pride in breaking such records as Brooklyn Dreams' "Heaven Knows" and Donna Summers' "Hot Stuff."

Morgan points out that "we don't promote ourselves as a generic station" as WKTU does by tagging itself Disco 92. "We play all the hits," he says and indeed "Music Box Dancer" by Frank Mills does show up from time to time in the course of a day.

Morgan notes that WABC still maintains an active rotation of the oldies, but the oldies likely to be played these days are such disco oldies as "Number One DJ" by Goody Goody. And the station's basic rotation has been deepened from 20 hits of the past to 54 hits.

Other selections that have been added on the basis of local sales activity before attaining any national singles or LP chart status include Gino Soccio's "Dancer" and "Wuthering Heights" by Ferrara.

Morgan boasts that last year WABC was the first pop station to touch "Boogie Oogie Oogie" based on its sales research. The song later became one of the year's chart toppers.

Morgan stresses it is important to get the jump on other stations. "We put on 'Heaven Knows' when I got wind that it was going to be released as a single, airing a specially edited cut made from the album by WABC's engineers." But Morgan says, "We aren't doing a 'pick hit' or spotlight feature."

With its focus on record sales, Morgan says the station will not be

using disco play as a programming guideline.

Morgan claims WABC "sounds more like an FM-programmed station, but with excitement of professional jocks like Dan Ingram, who have personality and offer entertaining comments."

Currently, WABC is conducting

tests on AM stereo. Morgan says that on a good receiver AM stereo quality matches that of FM, and once it is introduced, he believes AM radio manufacturers will quickly improve their products. Then, adds Morgan, listeners will make choices between AM and FM for programming, not fidelity.



Fem Jock: Liz Kiley, newest addition to the WABC-AM DJ lineup delivers her chatter between the music at the ABC flagship station.

WABC Welcoming Its First Femme DJ

By ROBERT ROTH

NEW YORK—A WABC-AM disk jockey position, considered by many as a "dream" job in radio, has finally gone to a woman.

Liz Kiley, 22, was hired by the station at the end of February and has been on weekends since.

In an interview 1½ years ago (Billboard, Nov. 12, 1977), WABC operations manager Glenn Morgan said that when his infrequent staff openings occurred he had not found "a woman compatible with the station's format."

When Steve O'Brien left to join WYNY-FM, Morgan examined the many aircheck tapes he keeps on file and narrowed his choices down to six candidates: five men and Kiley, who was selected to fill a schedule of Saturday 10 p.m. to 4:30 a.m.; Sunday 5 p.m. to 9:30 p.m.; and Monday 4:30 a.m. to 6 a.m.

Even though she's in a "graveyard" time slot, Kiley expresses awareness of her audience: "I grew up here so I have an idea whom I'm talking to, especially Monday mornings, when people are preparing to go to work."

The deejay adds that she "likes waking people up" at that time because music makes starting the day easier.

Kiley's last position was at WPGC-AM-FM in Washington, D.C., where she worked 2 a.m. to 5:30 a.m., so she's not a newcomer to early morning radio.

As a native New Yorker, she's finally returned to her home town and its multitude of discos which she plans to visit now that her station is playing many disco records.

Other visits Kiley makes are to retailers, which she considers homework as a deejay. It's a way of getting to know what records people are buying, she feels.

Although WABC deejays don't take calls on the air, Kiley's mail has started coming in and she notes, "I

always answer it, and I appreciate it."

Morgan is firm in saying he "wasn't necessarily looking for a woman, only the best air personality available," and Kiley's ideas of the job appear to be compatible with his view.

"I refuse to come off sexy," she exclaims. "I don't want to come off like a guy or a girl," she explains, "just me, friendly, informative, entertaining."

While previously employed at WPGC and two Grand Rapids, Mich., stations, WZZR-FM and WLAV-AM, Kiley worked the combo but at WABC handles only the microphone, a situation that does not displease her. "An engineer is just as much a part of the show as you are," she says, and calls the engineers at her new station "fabulous." "You get to see their reactions and they help you," she continues.

Of her new position she says, "I've reached the goal I set for myself."

KWST Amateur Hour a Success

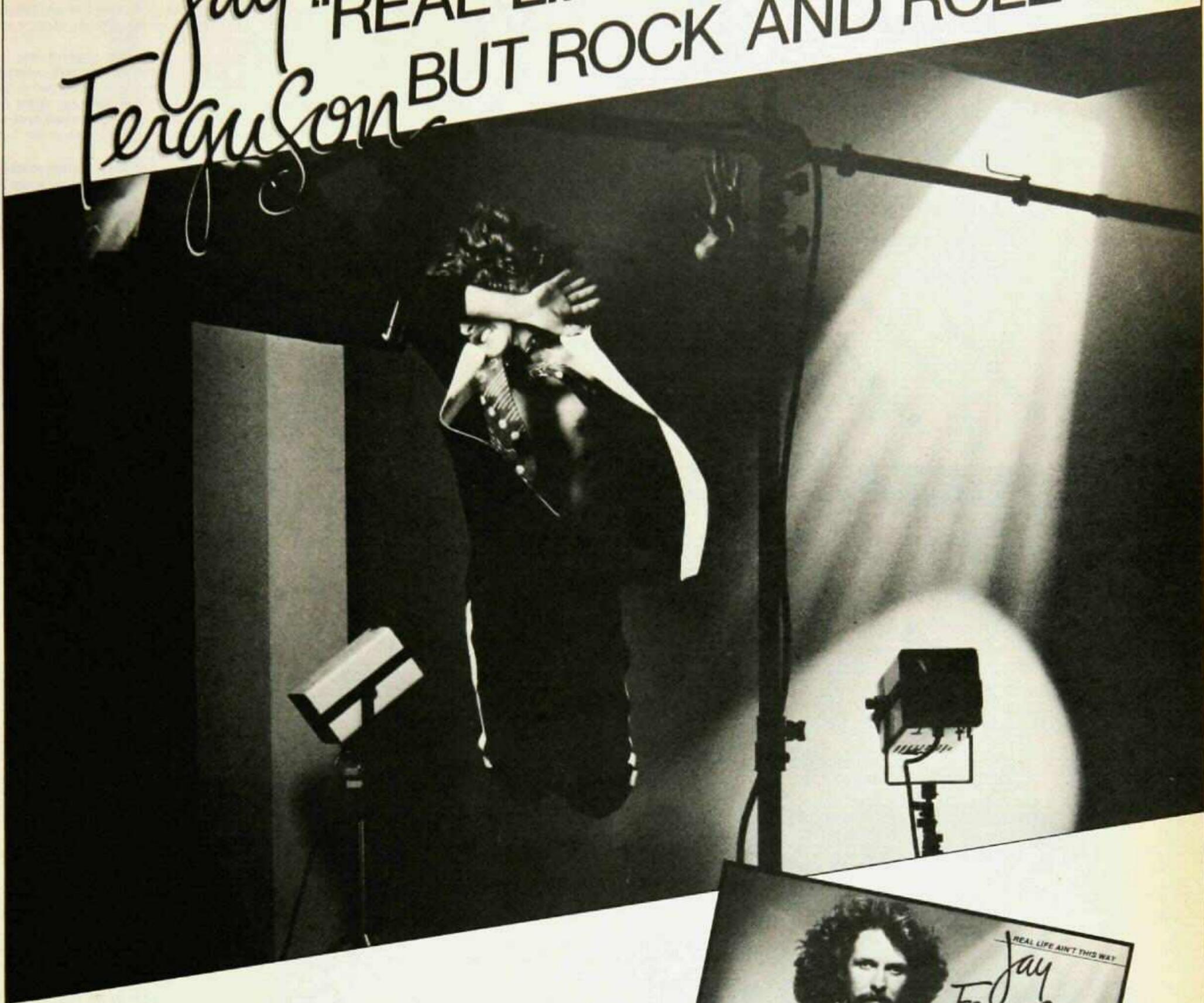
LOS ANGELES—KWST-FM's new program "Seeds," a weekly, hour-long showcase of local, unsigned musicians, has drawn record company interest and response from amateur bands.

According to station operations director Steve Downes, four record companies have requested the March 19 premiere show tapes.

After three weeks on the air, the show has generated 450 tapes at a rate of a dozen a day, claims Downes, who hosts the program 11 p.m.-midnight Mondays.

The only stipulations for groups to have music played on the show is that they reside in Southern California and have no recording contract or be negotiating one, adds Downes.

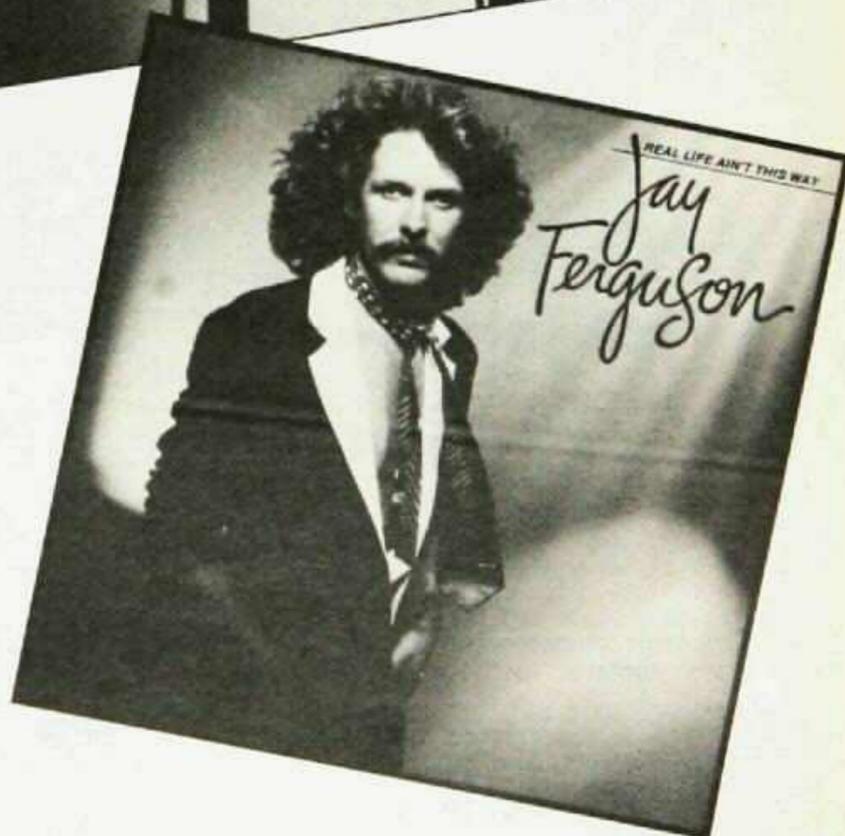
Jay Ferguson "REAL LIFE AIN'T THIS WAY...
BUT ROCK AND ROLL IS!"



"REAL LIFE AIN'T THIS WAY" (6E-158)

Jay Ferguson's new album,
Containing the single,
"Shakedown Cruise" (E-46041)

Produced by Jay Ferguson and Ed Mashal
Executive Producer: Bill Szymczyk for Pandora Productions, Ltd.
On Asylum Records and Tapes.



Canadian Introduces Record Data System

TORONTO—A new record and artist data system is being introduced to North American radio stations shortly that seeks to revolutionize data processing systems currently used by the industry.

The compact bio-data system is fed onto cards, about the size of those used for computers, and housed in a box no larger than a cigar box.

KMET Cashes In On L.A. Concert

Live Broadcasts And Group Interviews Get Results

By HANFORD SEARL

LOS ANGELES—Two live programs, interviews of groups and im-

measurable audience-community impact were immediate results for

co-sponsor KMET-FM out of the recent California World Music Festival here.

A long-time underwriter of unique events, the rock-oriented, 58,000 kw station contracted exclusive broadcast coverage rights for the April 7-8 project which drew an estimated 106,000 fans to the L.A. Coliseum.

"We've gotten a positive reaction and proved this type of event can be done in the Coliseum," says Pat McGuinness, director of promotions, advertising and special events at KMET-FM.

According to the former newsmen for country-oriented KLAC, KMET's AM-side, planning began in January with Rissmiller & Wolf for such areas as security, traffic and technical logistics.

"Welcome To Hollywood," aired 6-8 a.m. and "Your Opinion," which plays 10 p.m.-midnight Sundays, originated from the festival site during the second day's happenings.

Numerous interviews of groups performing at the festival, such as Ted Nugent, Cheap Trick, Toto, Eddie Money and REO were conducted in two mobile studio units behind the massive sound/stage area.

KMET-FM was situated in three strategic locales within the festival confines with master control in the Coliseum press box, offices at the adjacent Hilton hotel and at the Sports Arena next to the Coliseum.

McGuinness praised both the station's chief engineer Bill Fuhrer and his four assistants, who set up the portable studios, communication and telephone lines.

Capt. Al Fried, in charge of the Los Angeles Police security forces at the event, also was singled out for his cooperation, planning and efforts.

"All of these people, plus Jim Rissmiller, who has a grasp of what's going on in this field better than anyone else, proved this exercise in preparation a total success," says McGuinness.

The station has co-sponsored several other major rock events in the past, such as California Jam II at Ontario Speedway last March.

Known as "Southern California's Concert Connection," KMET-FM also recently broadcast Graham Parker live from the Roxy April 14 as part of its programming of events.

Aside from the musical aspects of the festival, the station also provided two helicopters to ensure traffic flow. News department staffer Pat Kelley, DJ David Perry and news director Ace Young interviewed numerous acts before and after sets.

Promotion efforts included T-shirts to the first 10,000 fans, and the regional Battle of the Bands contest coordinated by the station in such markets as San Diego, Sacramento, Las Vegas and Phoenix.

Loosely Tight, a four-man Phoenix-based band, was selected out of a field of 2,100 competitors from eight regions to open the festival.

For The Record

KANSAS CITY—The Billboard Arbitron DJ Rating Performance chart published in the March 17 Billboard should have included KYYS-FM (KY-102) and the station's morning team Dick and Jay. In the 6 to 10 a.m. time slot this team has scored 6.2, 4.9, 5.6, 5.4 and 6.9 in the last five Arbitron rating reports.

Gloria Gaynor
Instant Funk
Rod Stewart
Peaches & Herb
Evelyn "Champagne" King
Celi Bee
Amit Stewart
Gino Soccio
Cheryl Lynn
Chic

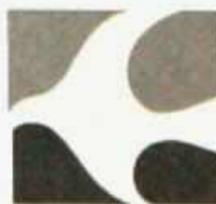


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Station _____ Title _____
Format _____ AM _____ FM _____
Address _____
City _____ State _____ Zip _____

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BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

BATON ROUGE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WFME-FM		4.2		4.7	13.1	WFME-FM
Randy Rice Format: disco						
WIBR-AM		6.6		11.1	9.3	WIBR-AM
Joe London* Format: Top 40						
WJBO-AM		9.9		14.3	8.8	WJBO-AM
Mark Truelove** Format: contemporary						
WLCS-AM		16.		11.0	11.7	WLCS-AM
Bob Elliot*** Format: Top 40						
WXOK-AM		15.5		10.3	10.1	WXOK-AM
Jim Taylor Format: black						
WYNK-FM		9.3		12.0	15.7	WYNK-FM
Jay Roberts Format: country						

*London left last month and was succeeded by John Cassidy.
**Truelove was joined in January by Rex Russell to make up a morning team.
***Elliot has been at the station since August. He was preceded by Scotty Drake.

Pro-Motions

By HANFORD SEARL

Editor's Note: This is a new column designed to promote promotional activities by record labels and their promotion personnel.

LOS ANGELES—The first picture disk for Butterfly Records' **St. Tropez** has been released in a limited edition to radio program and music directors. A 12-inch disco cut of "One More Minute" off the LP is set. "Belle de Jour" is the first picture disk sent out by Butterfly under its new setup with MCA distribution.

Visa Records has the three-piece Canadian group **FM** on an eight-city tour that may extend to 14 which includes tie-in promotions with radio stations in most of these markets. The tour began April 15 in Buffalo with **WBUF-FM** sponsoring a \$193 concert. The next stop was Rochester and included **WCMF-FM** giving away tickets for a concert at the Penny Arcade. A stop in Albany on Wednesday (18) included an on-air interview at **WQBK-FM**. The group next went on to Philadelphia to appear at Stars, which was broadcast live by **WIOQ-FM**.

April Wine fans may win an all-

expenses paid trip to the wine country of Sonoma, Calif. during the special month-long promotion of the Capitol Records group. Scarves, posters and calendars are being given away at record stores.

London promotion manager **Bob Paiva** is working on a 17 market tour for the **Moody Blues** which will include tie-ins with at least 10 radio stations. Working with a station list supplied by Jerry Weintraub's Concert West, Paiva is planning contests and record giveaways.

Some stations also will do location interviews with the group, which is not expected to actually visit any outlets. Among stations expected to participate in the tour, which begins May 3 in Miami, are **WHYI-FM** (Y-100) Miami, **WAPE-AM** Jacksonville, **WKXX-FM** Birmingham, **WQID-FM** Biloxi, **KEYN-AM**, **KLEO-AM** Wichita, **KPAS-FM** El Paso, **KDKB-FM** Phoenix, **KGW-AM** Portland, Ore. and **KJR-AM** Seattle.

Los Angeles radio station and record retail personnel got more than they bargained for April 14 when about 85 guests invited to a listening party for Infinity Records group **New England**, shifted ear attention to the waves their pirate ship was sailing on. A fog bank floated in as the **Bucanear** headed out of the L.A. harbor near San Pedro.

Only compass-guided, the party-going vessel slowly made its way two hours late back into safety after several close calls with nearby, radar-guided tankers.

Record retailers, who drew an easier breath once in port, included **Mike Perlis**, Integrity; **Sam Ginsberg**, Music Publishing; **Janna Brooks**, Licorice Pizza; **Bob Delaney** and **Jenifer Birner**, Tower Records; **Richard Vargas**, Handlman; **Lyle Wilder**, Pickwick; **Lyle Minick**, Peaches; **Mike McClain**, Record Shack and **Jessie Bruno**, Canterbury.

Send items to Hanford Searl, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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Vox Jox

By DOUG HALL

NEW YORK—**Bree Bushaw**, Jock Talk columnist for Billboard and former DJ at **WYNY-FM** New York, has joined **KPRI-FM** San Diego in the 7 p.m. to midnight slot.

She joined the station as part of the new team headed by new p.d. **Bill Todd**, who comes from **KRLY-FM** (Y-94) Houston.

Todd brought along with him from Y-94 **Jesse Summers**, **KPRI's** new music director, and **Ed Beauchamp**, the new production director.

Y-94 has switched from AOR to disco following the lead of its sister station **WKTU-FM** New York. Both are owned by **SJR Communications**. **KPRI** is an AOR **Burkhart/Abrams SuperStars** outlet. **Bushaw** is handling promotion duties while a promotion director is being sought for the station. She also is on the air Sundays from 2 to 7 p.m.

KPRI is owned by **Southwestern Broadcasters**, which just acquired **KOGO-AM** San Diego for \$7 million. It is anticipated that **Todd**, who also has the title of operations manager, will have some say in the future of **KOGO's** MOR format. **KPRI** general manager **Dex Allen** is a likely candidate to direct the new AM/FM combination.

Nick Diamond, who has been working at **KEX-AM** Portland, Ore., as weekend personality and traffic reporter, has been named DJ for the 3 to 7 p.m. slot on the station. **WYNY-FM** has added so much talk to its format that the former mellow station has appointed **Maurice Tunick** as program talk show coordinator.

Billboard's man in Detroit, **John Battaglia** reports **CKLW-AM** p.d. **Bill Gable** is considering hiring a

swing jock. Tapes and resumes should be sent to him at 26400 Lahser Road, Southfield, Mich. 48034. The DJ in this position, **Lyn Robinson** might move over to **CKLW-FM**, **WIID-AM** in suburban Garden City has construction under way to expand to 24-hour broadcasting by May or June.

WLBS-FM (formerly **WBRB-FM**) in Detroit's suburban Mount Clemens, is planning to increase power from 17 kw to 45 kw for its new disco format. The station was recently acquired by New York-based **Inner City Broadcasting**, which also operates **WBLS-FM** New York. **Battaglia** reports it has the following new on-air lineup: **Keith Bell**, from **ABC's WRIF-FM** Detroit, from 6 to 10 a.m.; **Pat Edwards**, from **WKLR-FM** Toledo, from 10 a.m. to 2 p.m.; **Brent Wilson**, from **WJZZ-FM** Detroit, from 2 to 7 p.m.; **Jim Siciliano**, from **CJOM-FM** Windsor, Ont., from 7 p.m. to midnight; and **Tim Dugan**, from **WJZZ**, from midnight to 6 a.m. Working weekends is **Dennis Rice** from **WWWW-FM** Detroit. **Edwards** is also the music director and **Wilson** is the p.d.

J. Blackburn, who recently left the p.d. post at **WLUP-FM** Chicago, has joined **KZOK-FM** Seattle as station manager. While at **WLUP** **Blackburn** shifted the station from jazz to AOR. **Ted Brown** has succeeded **Mike Novak** as p.d. of **KMEN-AM** San Bernardino, Calif.

Chuck Edwards is named p.d. at **KADX-FM** Denver succeeding **John Sutton**, who left the station. **Edwards** moves up from production manager and also works as a DJ. **John Rezabek** moves into the 2 to 6 p.m. slot, a post which had been held down by **Sutton**. **Bubba Jackson**, who had been in the Sunday night post, moves to the all-night spot from 2 to 6 a.m.

Bob Kirby, who began in radio 11 years ago at age 15 with a weekend DJ post on **KGNO-AM-FM** Dodge City, Kan., has been named general manager of the two stations. He and his music director **Ron Armstrong** are kicking off a contemporary format June 1, but **Kirby** says the station is having trouble getting service.

Bubbling Under The HOT 100

- 101—GOOD GOOD FEELING, War, MCA 40995
- 102—IT'S ALL THE WAY, LIVE, Lakeside, Solar 11380
- 103—DANCE WITH YOU, Carrie Lucas, Solar 11482
- 104—SHINE, Bar-Kays, Mercury 74078
- 105—PICK ME UP, I'LL DANCE, Melba Moore, Epic 8-50663
- 106—WHAT'S YOUR SIGN GIRL, Danny Pearson, Epic 8-1400
- 107—WHAT'S ON YOUR MIND, John Denver, RCA 11535
- 108—LOVER GOODBYE, Tanya Tucker, MCA 41005
- 109—LIPSTICK TRACES, Amazing Rhythm Aces, MCA 12454
- 110—SONG FOR GUY, Elton John, MCA 40993

Bubbling Under The Top LPs

- 201—SHOTGUN II, Shotgun, MCA AA 118
- 202—GLADYS KNIGHT, Columbia IC 35704
- 203—TRIUMPH, It's Just A Game, RCA AFL1 3224
- 204—SUSAN, Falling In Love Again, RCA BXL1-3372
- 205—TONIO-K, Life In The Food Chain, Epic JE 35545
- 206—MICHAEL MURPHY, Peaks, Valleys, Honky-Tonks, Epic JE 35742
- 207—MONGO SANTAMARIA, Red Hot, Columbia IC 35696
- 208—AMANT, Amant, Marlin 2227 (TK)
- 209—ROGER VOUDOURIS, Radio Dream, Warner Bros. BSK 3290
- 210—AMERICAN STANDARD BAND, Island ILPS 9540 (Warner Bros.)

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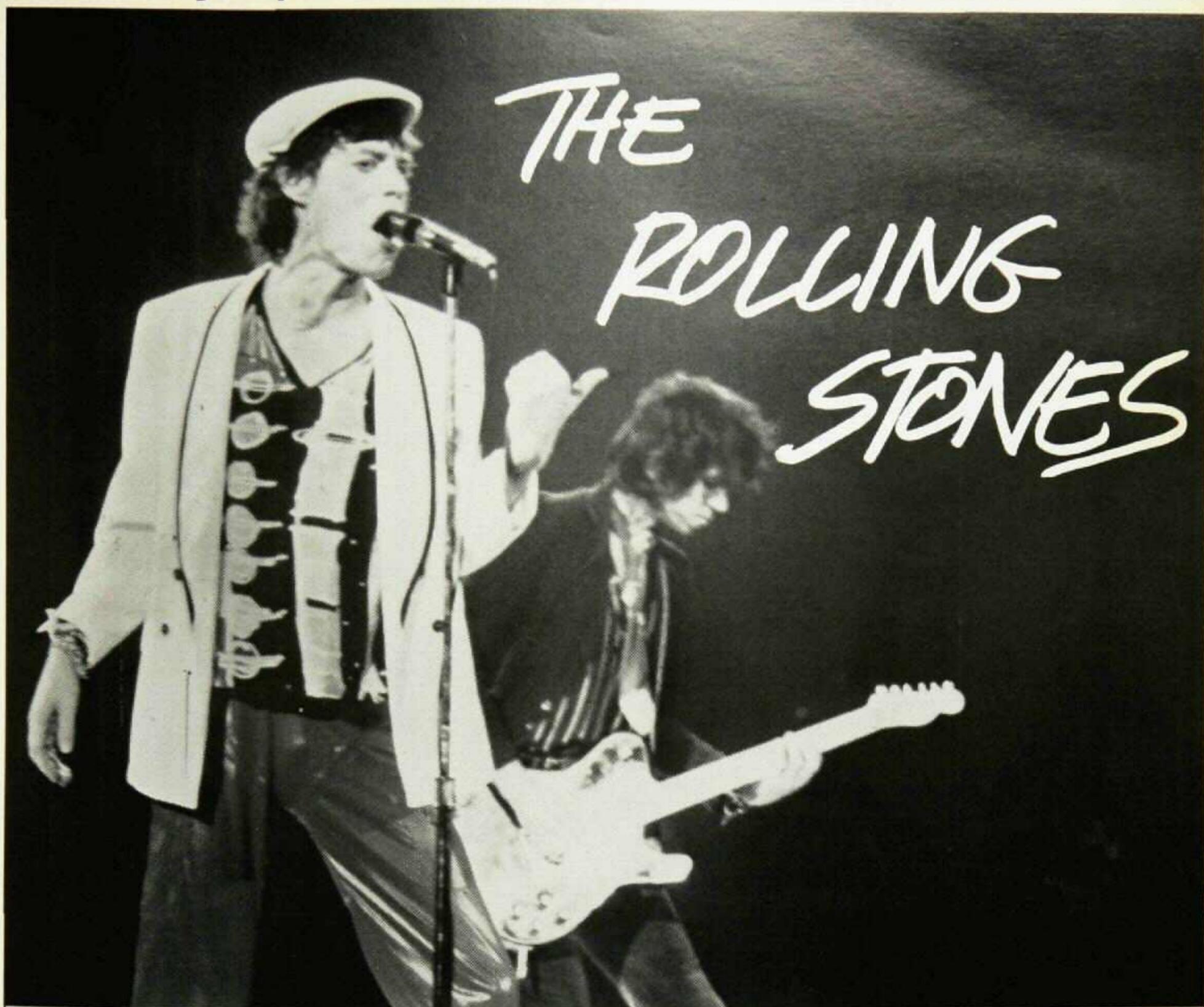
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BILLBOARD ARBITRON RATINGS

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

BIRMINGHAM OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
BEAUTIFUL	67	67	4	4	6	5	9	3	3	11	10	8	0	BEAUTIFUL	6.7	3.9	3.5	12.7	10.6	3.9	3.3	14.5	12.0	0.0		
BLACK	288	225	22	19	8	11	17	29	22	27	34	19	63	BLACK	28.7	21.6	16.5	17.0	23.4	37.7	23.9	35.6	40.6	48.5		
CONTEMP	241	218	31	42	9	9	12	20	33	13	11	12	23	CONTEMP	23.8	30.3	36.5	19.1	19.2	26.0	35.9	17.2	13.2	17.7		
COUNTRY	121	118	3	16	10	10	7	2	18	6	11	16	3	COUNTRY	12.0	2.9	13.9	21.3	21.2	2.6	19.6	7.8	13.1	2.3		
MOR	53	48	1	5	5	3	4	0	1	6	4	9	5	MOR	5.3	1.0	4.3	10.7	6.4	0.0	1.1	7.8	4.8	3.9		
PROG ROCK	35	28	18	3	2	0	0	1	2	1	1	0	7	PROG ROCK	3.5	17.6	2.6	4.3	0.0	1.3	2.2	1.3	1.2	5.4		
RELIGIOUS	38	38	0	4	0	2	2	5	1	4	8	3	0	RELIGIOUS	3.8	0.0	3.5	0.0	4.3	6.5	1.1	5.2	9.5	0.0		
TOP 40	105	76	20	19	2	1	2	16	10	4	1	1	29	TOP 40	10.4	19.6	16.5	4.3	2.1	20.8	10.9	5.3	1.2	22.3		

CHARLOTTE-GASTONIA OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
AOR	52	43	12	16	0	1	0	9	5	0	0	0	9	AOR	7.3	21.8	19.8	0.0	2.0	10.8	5.9	0.0	0.0	13.6		
BEAUTIFUL	102	102	2	3	8	12	7	5	11	7	16	12	0	BEAUTIFUL	14.2	3.6	3.7	19.5	23.5	6.0	12.9	13.5	30.8	0.0		
BLACK	49	42	5	6	1	3	2	10	7	2	3	2	7	BLACK	6.8	9.1	7.4	2.4	5.9	12.0	8.2	3.8	5.8	10.6		
CONTEMP	277	232	31	33	10	11	6	49	36	18	20	9	45	CONTEMP	38.7	56.3	40.8	24.4	21.6	59.1	42.3	34.6	38.5	58.2		
COUNTRY	119	118	0	12	16	9	8	6	15	17	4	17	1	COUNTRY	16.7	0.0	14.8	39.1	17.7	1.2	17.6	32.6	7.1	1.5		
MOR	7	7	0	1	0	2	0	0	0	0	1	0	0	MOR	1.0	0.0	1.2	0.0	4.0	0.0	0.0	0.0	1.9	0.0		
NEWS	37	37	0	2	4	5	5	1	2	4	3	3	0	NEWS	5.2	0.0	2.5	9.8	9.8	1.2	2.4	7.7	5.8	0.0		
RELIGIOUS	10	10	0	0	0	0	2	0	1	1	1	3	0	RELIGIOUS	1.4	0.0	0.0	0.0	0.0	0.0	1.2	1.9	1.9	0.0		

JACKSONVILLE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
AOR	20	18	6	5	0	0	0	5	0	0	1	0	2	AOR	2.5	6.4	7.8	0.0	0.0	6.0	0.0	0.0	1.7	2.0		
BEAUTIFUL	158	157	0	6	11	8	13	1	14	27	26	24	1	BEAUTIFUL	19.8	0.0	9.4	19.7	19.5	1.2	16.3	45.1	44.9	1.0		
BLACK	37	24	1	2	1	0	0	3	5	1	2	4	13	BLACK	4.6	1.1	3.2	1.8	0.0	3.6	5.9	1.7	3.4	13.2		
CONTEMP	141	111	25	17	8	5	1	25	22	2	3	2	30	CONTEMP	17.6	26.6	26.6	14.3	12.2	29.7	25.6	3.3	5.2	30.6		
COUNTRY	87	82	0	5	12	10	5	15	8	7	10	3	5	COUNTRY	10.9	0.0	7.8	21.5	24.4	17.9	9.3	11.6	17.2	5.1		
MOR	41	39	0	4	4	6	1	2	5	2	6	2	2	MOR	5.2	0.0	6.3	7.2	14.6	2.4	5.8	3.4	10.3	2.0		
NEWS	9	9	0	0	0	2	0	0	0	0	0	2	0	NEWS	1.1	0.0	0.0	0.0	4.9	0.0	0.0	0.0	0.0	0.0		
PROG ROCK	51	48	29	5	0	0	0	9	3	0	0	0	3	PROG ROCK	6.4	30.9	7.8	0.0	0.0	10.7	3.5	0.0	0.0	3.1		
RELIGIOUS	48	47	0	6	1	3	1	4	8	8	1	4	1	RELIGIOUS	6.0	0.0	9.4	1.8	7.3	4.8	9.3	13.3	1.7	1.0		
TOP 40	117	77	26	7	4	1	0	15	13	6	3	1	40	TOP 40	14.7	27.7	10.9	7.1	2.4	17.9	15.1	10.0	5.2	40.8		

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

RKO-Harry Fox Agree On Fees For Beatle Show

Continued from page 1

starring Barbra Streisand, Bob Seger or Rod Stewart. The Stewart show was produced as a joint venture with the PH Factor production company.

Berman says he was hopeful agreements would be reached for the other RKO shows and he notes discussions are continuing with such other major syndicators as Drake-Chenault, Schulke and TM.

The two-hour Streisand show as the first RKO produced. It was sold into 145 stations. This was followed by the Seger show which was sold to a brewery and offered on a barter basis. Harvey Mednick, who is in charge of this operation as vice president of special projects and product, expects to produce four to six special shows a year.

Mednick's philosophy of the shows is that they feature talent not readily available from other syndicators. "It was 16 years since Streisand did a show and Rod Stewart had not done one in nine years," Mednick says. In this way Mednick hopes to avoid direct competition with such syndicated shows as DIR's "King Biscuit Flower Hour" and "The Robert W. Morgan Special" from Watermark.

Wichita T-95 Beams a Riot

WICHITA—KICT-FM (T-95), this market's new AOR station, made a name for itself with coverage and a follow-up phone-in show of a rock concert which ended in a riot with 41 hurt and 100 arrested.

KICT was one of the first stations on the scene since it had its mobile van at a local park, the site of a Roenarc concert as part of its coverage of the local rock scene.

Roenarc is a local rock group and was appearing April 15 as part of a series of local group concerts. Trouble erupted when police cut the power and began ticketing cars parked on the grass.

KICT did not sponsor the concert, but gave it publicity in a series of public service announcements. During the riot the station reported from the scene and warned listeners to stay away from the area.

For several days thereafter its "5050" phone line, named after part of its phone number, was dominated by calls from listeners complaining of police over-reacting to disturbances.

The calls on the "5050" line are broadcast through the day in 60-second segments.

Station program director Bob Lawrence says he did not know if there would be more park concerts, but he hoped there would be since "they are such a part of the local rock activities." He did say the station "would be cautious" in associating itself too closely with these events in the future.

KCIT is a Burkhardt/Abrams SuperStars station, having switched from country three months ago. Lawrence arrived at the station for the format switch from KLEO-AM, a local Top 40 outlet.

Mike's Relocates

NEW YORK—Mike's Artist Management has moved to 216 East 49th St., 3rd floor, New York, N.Y. 10017. The telephone number remains (212) 759-9658.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

GRAND RAPIDS:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WCUZ-AM	5.9	6.2	6.1	6.6	5.2	WCUZ-AM
Gary Allen Format: country						
WGRD-AM	12.0	11.1	15.3	13.8	10.6	WGRD-AM
Chuck Bailey Format: contemporary						
WLAV-FM	5.6	4.1	4.3	6.3	5.2	WLAV-FM
Tony Gates Format: AOR						
WOOD-AM	42.7	39.3	37.1	36.7	41.3	WOOD-AM
Bruce Grant Format: MOR						
WZZR-FM			5.0	5.4	6.3	WZZR-FM
Jay Michaels Format: Top 40						

Joe Sample
CARMEL
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PRODUCED BY WILTON FLYNN
NEUBERT, STIX, HOOPER
FOR SWEETWOOD PRODUCTIONS

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APRIL 28, 1979, BILLBOARD

Jazz

Chicago Survey Reflects Big Band Popularity

By ALAN PENCHANSKY

CHICAGO—A survey of Chicago area jazz fans names big band music as the style listeners most prefer, followed in popularity by swing and blues. Fusion music ranks lowest in the poll conducted by the Jazz Institute of Chicago.

About 1,000 members were sent questionnaires about musical preferences, radio listening habits, jazz concert attendance, music periodicals read and other topics.

The Institute says the survey breaks many stereotypes about the jazz listener, showing the jazz fan to be more affluent and better educated than had been believed.

Four-hundred and thirty aficionados—almost half the Institute's membership—responded. The questionnaires were used to build up a demographic profile of the jazz listener.

Big band music was favored above all other forms mentioned in the poll, with 87% of respondents stating a preference for this idiom. Members were asked to indicate whether they enjoyed, felt neutral about or disliked nine jazz styles.

Only 32% expressed enjoyment of fusion music, with 44% naming avant-garde as a favored category. These forms were disliked by 32% and 28% of respondents, respectively.

Swing got an endorsement from 82% of the questionnaires, followed by blues (79%), bop 68%; traditional 63% and ragtime 50%.

Information gathered in the survey will be used by the Institute in formulating its activities here. The non-profit group sponsors educational seminars and jazz performances while materials are being collected to go into a jazz archives here.

file dispels many stereotypes about the jazz lover.

"The typical jazz fan once was viewed as wearing a beret, a goatee and horn-rimmed glasses," explains Spink. "It was a stereotype encouraged by concert promoters and

members' radios are tuned to WBEZ-FM, an NPR outlet with heavy jazz emphasis. Sixty percent of respondents said they preferred this station, followed in popularity by WNUR-FM 35%, WXXM-FM 31%, WBEE-FM 28%, WCFL-AM 24% and WXRT-FM 23%.

On average the respondents devote 50% of their radio listening time to jazz programs.

According to Univ. of Chicago marketing professor Harry L. Davis, the survey enjoyed "unusually high response even for a special interest group." The research work was conducted by two business graduate students at the university.

Two prominent age brackets stand out in the membership. More than 25% of respondents fell into the 25 to 34 age group, while 26% of those responding were between the ages of 45 and 54.

Members under 35 show a more consistent preference for bop, post-

bop, avant-garde and fusion, the survey indicates.

One-fourth of the respondents were business executives, while skilled tradesmen and educators each accounted for 10% with artists and musicians comprising 8%, students 7%, doctors or lawyers and clerical workers each 5% and other occupations 26%.

Almost 80% of the respondents were male. Blacks accounted for 16% of the sampling, a figure the Institute says is surprising in light of the Afro-American roots of jazz.

"The generally affluent nature of our membership is a good sign for the future of the Institute," Spink observes. "However, the small percentages of respondents who are black, female or poor, or who live in the city, particularly on the Near North Side, the hub of Chicago's jazz scene, indicate several areas in which the Institute must strengthen its membership recruitment efforts."



WOMEN TIME—Inner City's roster of female jazz musicians is heralded in this display at Tower Records store in the Westwood section of Los Angeles.

The survey finds that the average member is white, male, 33 years old and earns more than \$20,000 annually.

Members tend to be college educated and long-time Chicago residents.

George Spink, treasurer and coordinator of the research, says the pro-

passed along by the media to hype performances by Dizzy Gillespie during the heyday of bop.

"We now know a great deal about the demographics of our members, their jazz preferences, listening habits, and overall satisfaction," adds Spink.

The research found that most

MORE JAZZ THAN EVER BEFORE

NPR Into Heavy Programming

By JEAN CALLAHAN

WASHINGTON—This spring, National Public Radio will send out plenty of jazz over the airways, featuring a special series in which Marian McPartland hosts some of the great jazz keyboard artists and a high-energy roster of "Jazz Alive!" performances.

Still to be scheduled are live broadcasts from the Newport Jazz Festival in New York City and Saratoga, an upcoming festival which is still in the planning stages and possibly some live jazz from Montreux this summer.

Beginning this month, the McPartland series highlights this accomplished artist who opened with her own trio at the Embers Club in New York in 1951. For years, the Marian McPartland Trio was in residence at New York's Hickory House where friends like Duke Ellington, Oscar Peterson, Dave Brubeck, Thelonious Monk and Kenny Clarke dropped by to sit in.

More recently, McPartland has been performing regularly at New York clubs like the Cookery, Bradley's, Michael's Pub and Bemelman's Bar at the Hotel Carlyle. In 1971, she formed her own label, Halcyon, on which she has released not only her own work but the work of artists she admires.

Now, through NPR, McPartland has the opportunity to bring together some of the jazz greats who have been her lifelong friends with some newer artists she has developed to play with her and talk about jazz on the new radio series.

Produced by the South Carolina Educational Network and spon-

sored by grants from Dixie Electronics, the National Endowment for the Arts and NPR, the programs were recorded on the premises of the Baldwin Piano and Organ Co. in New York. The series will be carried by some 160 NPR affiliates who will schedule shows in a two-week period from release.

Beginning the week of April 29, Bobby Short joins McPartland to play Duke Ellington's songs and reminisce about vaudeville and radio days. They play two pianos on "Warm Valley" and short solos on "Sophisticated Lady" and an obscure Ellington gem called "Shout 'Em Aunt Tilly."

Airing May 13, McPartland is joined by another of the foremost women in jazz, Mary Lou Williams who offers a mini-history of jazz from boogie-woogie to modern. She duets with McPartland on "I Can't Get Started."

A rare treat is offered beginning May 20 when Ellis Larkins joins McPartland to play "Between The Devil And The Deep Blue Sea," Ellington's "Just Squeeze Me" and "Don't Get Around Much Anymore."

Later in May and through June, Bill Evans, Chick Corea, Tommy Flanagan, Joanne Brackeen and Dave McKenna will all be heard adding their talents to McPartland's to interpret, improvise and talk about jazz.

The series is sparked by a synergy of jazz performers working together that electrifies the airways. In anything you do together there's the give-and-take," explains pianist Billy Taylor, who

plays with McPartland in the series debut show. "I think that's one of the exciting things about jazz and unfortunately pianists don't get a chance to play together as often as they should. That's why this is such a joy."

Perhaps a high point of this season's "Jazz Alive!" series is NPR's tribute to Charles Mingus who died earlier this year at 56. The two-hour show, scheduled for broadcast starting May 20, features Mingus in music festival performances around the world—including a rare piano solo recorded at the 1976 New Orleans Jazz and Heritage Festival—and interviews with musicians like Ted Curson, Teo Macero and Max Roach who knew Mingus and played his music.

Joni Mitchell joins Herbie Hancock in a duet for which she composed new lyrics to Mingus classics such as "Goodbye Porkpie Hat."

Irene Kral, another great who died recently, is heard in one of her last performances singing at Donte's Supper Club in North Hollywood, Calif. This show airs starting May 13.

Also scheduled are Stan Getz recorded live at the 1978 Telluride Jazz Festival in Colorado, the Chico Freeman Quartet playing at Joseph Papp's Public Theatre in New York City, Stephane Grappelli from the Great American Music Hall in San Francisco, Art Blakey and His Jazz Messengers performing at Chicago's Jazz Showcase and Milt Jackson playing with his newly formed group at the Jazz Workshop in Boston.

Billboard SPECIAL SURVEY For Week Ending 4/28/79

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	6	LVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 28SK 3277	26	46	2	GROOVIN' YOU Harvey Mason, Arista AB-4227
2	3	12	CARMEL Joe Sample, MCA AA-1126	27	23	30	REED SEED Grover Washington Jr., Motown M7-910
3	4	20	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	28	32	4	EQUINOX Red Garland Trio, Galaxy G26 5115 (Fantasy)
4	10	4	MORNING DANCE Seyra Gyra, Infinity INF 9004 (MCA)	29	21	11	ME, MYSELF & EYE Charles Mingus, Atlantic SD-8803
5	2	7	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	30	16	23	PATRICE Patrice Rushen, Elektra EE 160
6	5	7	FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CBS)	31	13	5	STUFF IT Stuff, Warner Bros. BSK 3262
7	7	7	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2394	32	26	5	ARCADE John Abercrombie Quartet, ECM ECM 1-1133 (Warner Bros.)
8	22	2	LAND OF PASSION Hubert Laws, Columbia JC 35708	33	29	9	SUPER MANN Herbie Mann, Atlantic SD-19221
9	6	16	ARGIE Angela Bofill, GRP/Arista GRP 5000	34	28	24	INTIMATE STRANGER Tom Scott, Columbia JC 35557
10	27	2	BRAZILIA John Klemmer, MCA AA-1116	35	NEW ENTRY		TO TOUCH AGAIN John Tropea, Marlin 2222 (TK)
11	11	39	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	36	36	28	MR. GONE Weather Report, Columbia JC 35358
12	8	6	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)	37	33	20	PASSING THRU... Heath Brothers, Columbia JC 35573
13	20	4	THE JOY OF FLYING Tony Williams, Columbia JC 35705	38	35	7	IRAKERE Irakere, Columbia JC 35655
14	9	7	AWAKENING Narada Michael Walden, Atlantic SD-19202	39	39	2	RAW SILK Randy Crawford, Warner Bros. BSK 3283
15	NEW ENTRY		PARADISE Grover Washington Jr., Elektra EE 182	40	34	80	FEELS SO GOOD Chuck Mangione, A&M SP 4858
16	12	6	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC-235663	41	30	8	RED HOT Mongo Santamarra, Columbia/Tappan ZEE JE-35696
17	14	6	HOT DAWG David Gorman, Horizon SP 731 (A&M)	42	41	35	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
18	15	17	IN CONCERT Milestone JazzStars, Milestone M 55006 (Fantasy)	43	NEW ENTRY		MONUMENTS Jackie McLean, RCA AFL1-3230
19	31	2	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC-35785	44	43	3	FINE AND MELLOW Ella Fitzgerald, Pablo 2310-829 (RCA)
20	18	12	EXOTIC MEMORIES Lonn Lister Smith, Columbia JC 35654	45	45	41	IMAGES Cruaders, Blue Thumb BA 6030 (MCA)
21	37	2	CHAMPAGNE Wilbert Longmire, Columbia JC 35754	46	44	47	MAGIC IN YOUR EYES Earl Klugh, United Artists UA 1A 877
22	17	28	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	47	NEW ENTRY		NICE GUYS Art Ensemble Of Chicago, ECM ECM 1-1126 (Warner Bros.)
23	19	28	FLAME Ronnie Laws, United Artists UALA-981	48	42	19	SECRET AGENT Chick Corea, Polydor PD-16176
24	24	4	STROKIN' Richard Tee, Tappan Zee JC 35695 (CBS)	49	48	3	ON A MISTY NIGHT John Coltrane, Prestige P-24084 (Fantasy)
25	25	31	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	50	50	5	MAGICAL ELEMENTS Dry Jack, Inner City IC-1063

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APRIL 28, 1979, BILLBOARD

N.Y. Tracks Race For Live Music Audiences

• Continued from page 6

Flanzer, promoter of both the Belmont and Monmouth concerts.

The concerts cover all areas of contemporary music, and last year included performances by Helen Reddy, Dave Mason, Kenny Rogers, Frankie Valli and others.

According to the report by the New York Racing Assn., last summer's experiment in the dusk series of country, pop, rock, jazz and ethnic music concerts "generated incremental revenue to cover all costs involved in the operation of the same." Belmont Park charges \$2 admission for the racing, and afterwards the concerts are free for the racing patrons.

The report also finds that "the incremental difference in attendance and handle was on the average better on concert days, increasing attendance by 9,000 patrons and handle by \$180,000."

In its research, the racing group interviewed 400 music fans at the track and found that 30% of them were there for the music alone, but more than 60% said they would also get involved with the betting.

A full 97% of those questioned responded that they intended to return to Belmont and said the experience was "better than they expected."

Flanzer says that because of his

success at putting on shows at Belmont, during a winter convention of race track operators he was able to convince officials of Monmouth Park to attempt a similar experiment.

The Belmont music season is expected to begin on Memorial Day with a concert by Pablo Cruise and by another yet unannounced act. Flanzer says he expects the music season at Monmouth to begin in

early July. He is currently booking acts for those shows as well as a charity benefit he is planning for the Yale Bowl in June. The Yale show will be headlined by the Doobie Brothers.

Other acts booked for Belmont include Chicago, Todd Rundgren and Natalie Cole. During the summer Flanzer says he also will be promoting festivals in New Hampshire and in Florida.

"I only do outdoor shows, says the Los Angeles-based promoter whose company is Atlantic-Pacific Productions.

For his race course concerts Flanzer says he does not have a set limit about how much he can afford to pay each set per show. Rather it is a bit more flexible, he says allowing him to book a few superstar acts (at superstar prices), who will draw additional patrons to the racetrack.

Thus, he says, he can compete for artists with any venue in the New York area.

The Belmont concerts do not take place directly on the race course, but in a track-owned park behind the

course, where there is a permanent stage in an area that can accommodate about 35,000 fans, says Flanzer. Last year an average 15,000 to 20,000 fans attended each of the 20 shows he put on at Belmont.

On the other hand, West Coast racetracks have not tied into the concert scene, although Los Alamitos, near Long Beach, Calif., staged a Micky Gilley concert Feb. 24 drawing the largest crowd since it began harness racing four years ago.

While Hollywood Park in Inglewood, Calif., and Santa Anita in Arcadia, Calif., do not offer concerts, Santa Anita, more than 15 years ago, sponsored Friday night concerts featuring David Rose.



Belmont Boogie: Taste of Honey entertains at the Belmont Race Track as part of the Sunset Series of concerts last summer.

BENSON, COLE SWITCH VENUES

L.A. Greek Theatre Sets Schedule; 18 'New' Acts

LOS ANGELES—The Greek Theatre here has undergone some changes in its 1979 lineup, following research and surveys of last year's concertgoers' preferences.

Eighteen acts that have not appeared at the Greek are headlining this year with a disco act, Village People, being touted as one of the hottest tickets of the season.

Other acts new to the Greek roster include Stephen Stills, Johnny Mathis (who did not appear last year but has appeared at the theatre), Ramsey Lewis, Gloria Gaynor, Peabo Bryson, Linda Clifford, Harry Belafonte (who appeared a few years ago), Joan Baez, Charles Aznavour, Nana Mouskouri, Joni Mitchell, Weather Report, Aretha Franklin and Charlie Daniels.

Moving over from the Universal Amphitheatre to the Greek are George Benson and Natalie Cole. The Tubes, who played the Pantages

Theatre in 1978, are also added to the Greek Lineup. Neiderlander Of California books both the Greek and the Pantages.

Returning to the Greek from last year are Al Jarreau, Teddy Pendergrass and Harry Chapin.

Over at the Universal Amphitheatre, Frank Sinatra and Donna Summer are taking top tickets—Sinatra's ceiling is \$17.50 and Summer gets \$15.

Opening Universal's season are Beach Boys, followed by Sinatra, Steve Miller Band, Robin Williams, Doobie Brothers, Chuck Mangione, Jimmy Buffet, Tom Petty & the Heartbreakers, Cher, Crosby & Nash, Donna Summer, the Kinks and Martin Mull.

Also set are: Boz Scaggs, Gordon Lightfoot, Kris Kristofferson & Rita Coolidge, Kenny Loggins, Kenny Rogers, America and Dolly Parton.

RCA Boosts Evie Sands' Return

By ADAM WHITE

NEW YORK—Three years after her Haven label hits with "You Brought The Woman Out Of Me" and "I Love Makin' Love To You," Evie Sands is moving back to the front line of recording and live appearances.

And the singer is also getting involved in production, linking up with Michael Stewart on a variety of projects.

The move reflects Sands' satisfaction with her new disk deal at RCA—she calls the label "the right people, the right place, at the right time"—and the creative control for which she's been striving throughout her 15-year recording career.

She especially notes close rapport with RCA president Bob Summer, and (though he's now departed from MCA) with West Coast a&r chief, Neil Portnow.

First fruits of the association is an album, "Suspended Animation," coproduced by Sands and Stewart. Such is her belief in the product that she hit the promotion trail for a

grueling swing of more than a dozen cities coast to coast in as many days.

The trip was made all the more difficult by a couple of tiresome incidents: an auto smash (Sands was bruised, but not seriously hurt) and a dose of food poisoning.

And now she's gearing up for a five to six-week concert tour of Britain and Continental Europe, fol-

lowed by a similar excursion across the U.S.

For the foreign dates, there's talk of her supporting Neil Sedaka. For the domestic outing, no tour partners have been publicly discussed, though Sands will probably top New York's Bottom Line herself, among other showcases.

(Continued on page 46)

Twilley Trusts Regrouping Yields Success

By PAUL GREIN

LOS ANGELES — The biggest problem Dwight Twilley has faced in the four years since his "I'm On Fire" cracked the top 20 has been the imbalance between the critical plaudits his records have received and their lukewarm commercial destinies.

"There's a lot of strain of being put in that position," Twilley says, "with people saying 'you're the next big thing' and 'you started new wave,' and then you can't get a hit. It's frustrating."

But now Twilley is looking to broaden his success with a new band, new tour, new producer, new album and new manager.

"The old band fell apart in Tulsa after the 'Twilley Don't Mind' tour," says the 27-year-old guitarist. "It lost a bunch of money and we didn't get a hit single from the album. It seemed that in the face of all that, everything should be started from scratch."

One key change is that Twilley split from his long-time partner, Phil Seymour. But what excites him at the moment is improving his live show. "The live show was always one of our weakest areas," he admits, "so I feel challenged. I feel totally comfortable in the recording studio, so I'm not in a big rush to go record."

"I figure the only thing that could enhance my recording act is to improve my live performances."

Twilley notes that this is the first

time he has had a real band. "The bands that we had were pretty bad," he says. "The two tours we did both came out of confused surroundings."



Dwight Twilley: The 1975 flash sorts out his business affairs in the hope of breaking big in 1979.

"We were forced into situations where we'd just get the money to hire the players and we'd have two or three weeks to grab some guys and go out; you don't hardly know them. It's different than a real band."

The band includes Bill Pitcock IV on guitar, a long-time Twilley associate; Jerry Naifeh on drums, who played on "TV" from the first album; and Jim Lewis on bass. In the past Seymour was in charge of live performances while Twilley tended to the record end; now both areas fall under Twilley's control.

The band recently began a tour opening for the Jam in medium-sized halls around the country, in addition to some clubs.

At a recent Whisky club date here, Twilley's show opened with a promotional film clip of his new ballad single "Out Of My Hands," made by Thunder Wind Productions. The track has a 24-piece orchestra, making it difficult to reproduce live.

"I've been getting into rockabilly and onstage rock'n'roll," Twilley says. "I think the next album will reflect that."

The "Twilley" album which was just released, his second for Arista, was coproduced by Twilley with Noah Shark and Max Reesel, who produced the last two Tom Petty albums. They also recorded the basic tracks to "Twilley Don't Mind" and "Looking For The Magic" from the last LP, coproduced by Twilley, Seymour and Bob Schaper.

Twilley says the new album is in some ways the followup to "Sincerely," his 1976 LP on Shelter. "That LP was more of an extravaganza," he says, "like some big circus project."

"Then on 'Twilley Don't Mind' we did more of a professional L.A. studio album, with the standard polish. But we didn't want that sound on this album."

On the new album Twilley experimented with tape loops and techniques in background vocals wherein three different parts came

together at a certain point to form a chord.

"I worked a lot at using different voices so it wouldn't sound like the same guy singing every song," Twilley says, pointing out that Presley also had a lot of voices on his early albums.

As for the by now characteristic parts of his sound, Twilley says, "I will probably always have a fondness for echo and the sound of a cracking snare drum, simple chords and simple words—the way songs used to be lyrically."

A final major change in Twilley's career is shifting from Ron Henry to Hartmann & Goodman for management. The L.A.-based firm also handles Crosby/Nash, Poco, Peter, Paul & Mary and America.

Multi-purpose Co. For Larry Vallon

LOS ANGELES—Larry Vallon Presents, Inc., a new concert promotion, management and record production company, has been launched by the former vice president in Wolf & Rissmiller Concerts Inc. in association with Feyline Presents, Inc., the Denver-based firm headed by Barry Fey.

Vallon, who was with Wolf & Rissmiller for 10 years and became vice president soon after Steve Wolf's murder in 1977, will be based at 9465 Wilshire Blvd., Beverly Hills 90212, (213) 557-1900.

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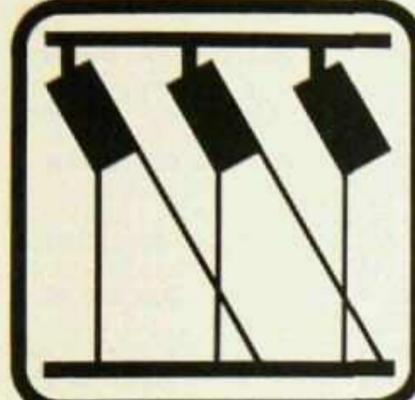
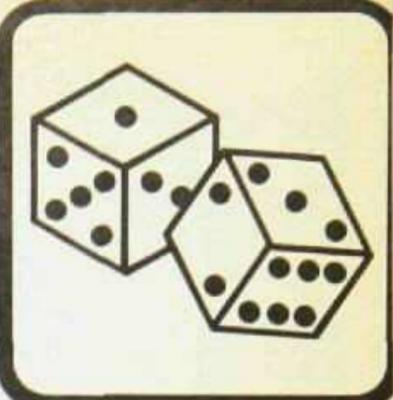
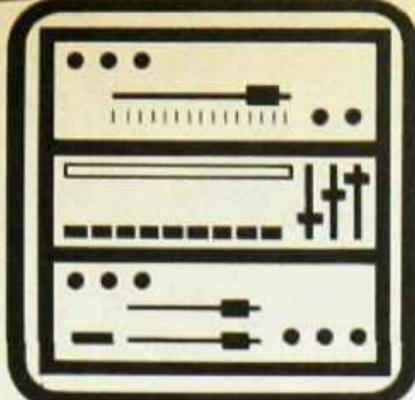
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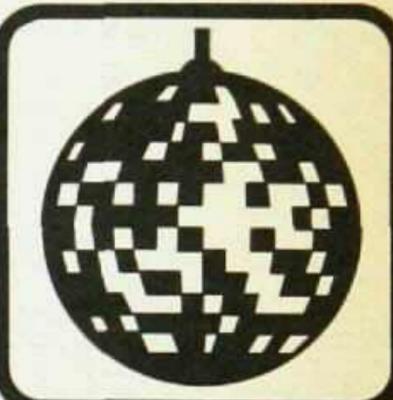
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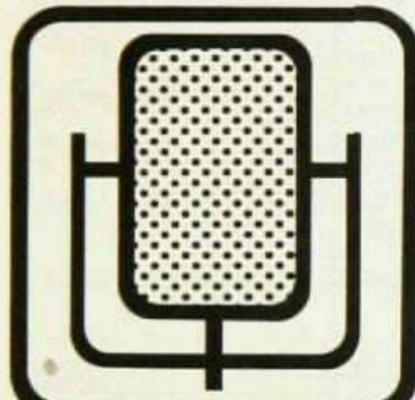
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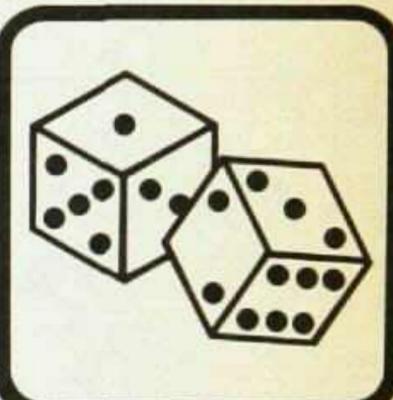
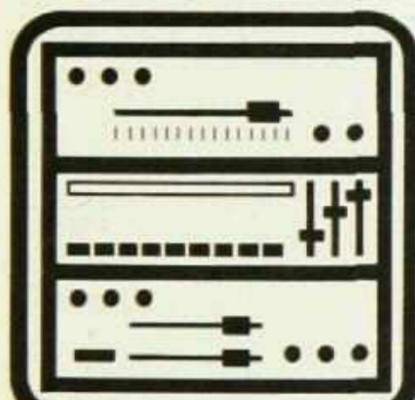


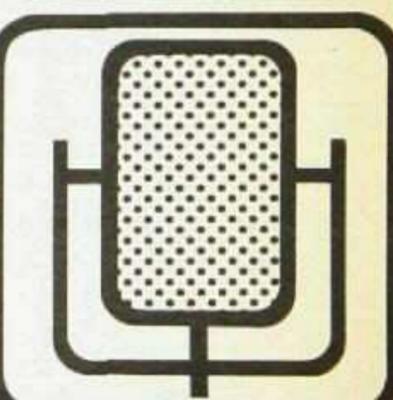
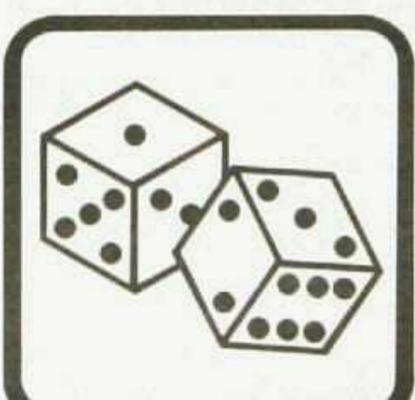
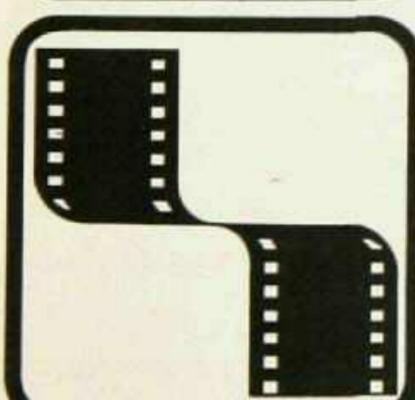
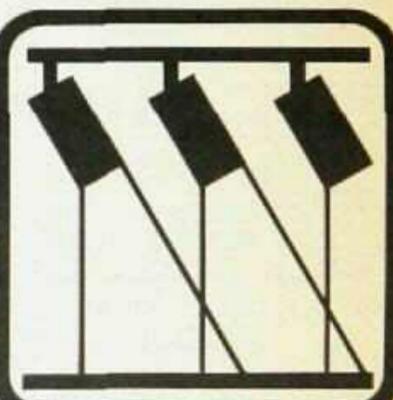
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Road Stress Shows On Vaughan As Kool Concerts Wind Up Tour

By RADCLIFFE JOE

NEW YORK—The jazz segment of the Kool Super Nights concerts, wound up its cross-country tour here with a three-night series of shows featuring Sarah Vaughan, Count Basie, Gerry Mulligan, Mel Torme, Betty Carter and Eddie Jefferson.

Although designed largely as a Vaughan vehicle, Vaughan, probably due to the stress of playing 10 cities within a hectic two-week period, emerged second best to her supporting artists on all three of the New York shows.

The pre-show publicity emphasized that each of the three concerts would represent "a totally different facet of Vaughan's art and repertoire." What indeed was presented was a variation of a theme. The end result was that after the buildup of expectations, the series left its audience feeling vaguely unfulfilled and disappointed.

The first of the three concerts, March 21, combined the talents of Vaughan, Torme and Mulligan. Mulligan's big band opened. The group is progressive, well-balanced and well-orchestrated. The 30-minute, six-tune set was good, though not outstanding. Highlights included saxophone solos by group members, Ken Hiecock and Gary Heller. Among the tunes played were "Walking On The Water" and "Lady Chatterley's Mother."

Torme added welcome zip to the

evening when he joined Mulligan onstage in an inspired version of "Bluesette." He followed it with a bewitching interpretation of "Round Midnight."

Torme, like Vaughan, has lost none of his old magic. His voice seems to improve with age. It is a rich, well-disciplined voice with a range that is staggering in its vastness.

Following his innovative opening, Torme slipped comfortably into such tunes as "Line For Lyons," "Venus de Milo" and "Nights At The Turntable."

Vaughan rounded out the evening by opening with an uptempo version of "I'll Remember April," then slipping easily and confidently into "Easy Living," "Over The Rainbow" and "I Remember Clifford."

The Richie Cole Alto Madness Sextet opened the second in the series of concerts and after mixing it up on two numbers which included a well-paced, tightly orchestrated version of "Can't Get Started," were joined onstage by Eddie Jefferson.

Jefferson, known in jazz circles as the originator of a singing style called "vocalese," worked well with the group on about six tunes including, "Jeannine," "So What," "Pennies From Heaven," "Lady Be Good," "Mood For Love" and "Freedom Dance."

The group was then joined onstage by pianist George Wein who played with it for a couple numbers before introducing Betty Carter.

Carter, a profoundly efficient entertainer with a remarkably abstract vocal style, emerged as one of the key acts of the evening's entertainment.

Her 45-minute stint featured a stylish version of "I Could Write A Book," "My Favorite Things" and a medley of tunes which included, "Just Friends," "I Should Care," "If I Should Lose You" and "I Didn't Know What Time It Was."

Vaughan opened the second half backed by a 39-piece orchestra. In this big band sound environment she oiled her way deftly through "There'll Never Be Another You," "Easy Living," "The Lamp Is Low," "I Got It Bad And That Ain't Good," "How Long Has This Been Going On," "Wave," "Feel Like Making Love" and "All In Love Is Fair."

After a brief onstage tribute by Billy Eckstine, Vaughan delivered her rendition of "Send In The Clowns," following which she was joined by Carter and Jefferson for a lively medley of scat blues.

For the final of the three concerts, Vaughan shared the stage with Count Basie and his orchestra.

In spite of the years, and there has been many of them, Basie's band has remained fresh and exciting.

He has remained progressive, recognizing the needs of a changing musical world, and having the unique ability to fulfill those needs without radically changing his style or overtly commercializing his music.

In his one-hour set he was constantly turning the spotlight over to individual band members for solo performances. Often they stood out like on an original piece titled "John The Third" written by his bassist

(Continued on page 47)

RCA Boosts Evie Sands

Continued from page 44

None of this is to suggest that Sands has been inactive these past three years, since sliding out from under her label link with Dennis Lambert and Brain Potter's Haven Records.

She and co-collaborators Ben Weisman and Richard Germinaro have penned a slew of songs, waxed by such pop, soul and MOR names as Linda Clifford, Dionne Warwick, Frankie Valli, Arthur Prysock, the Manhattans, Barbra Streisand, Gladys Knight & the Pips, Betty Everett, Dusty Springfield, Dobie Gray, Helen Reddy and Hot.

Two copyrights, "You Can Do It" and "I Love Makin' Love To You," have proved particularly popular, drawing more than one dozen interpretations each.

Another song, "Will You Still Be There," was recorded by Elvis Presley, three years before his death—though never released.

Whether it will appear on some album depends, says Sands, on whether Presley laid down a "scratch" vocal or a finished take. She isn't sure at this moment.

The Elvis connection came about through Ben Weisman, whose material was cut by the late singer for many years (Billboard, March 17, 1979). Presley recorded "Will You Still Be There" and another of the team's songs (latter in the "Burning Love" mold) in what Sands calls his "country-gospel" period.

Meanwhile, she attributes the activity of her catalog today to sterling services performed by Jay Warner. He's in charge of the songwriter's publishing outlets, Big Cigar Music,

Evie Sands Music and Hip Pocket Music.

Sands comes to '70s songwriting credentials after long years working on the teen pop treadmill. Well-known in the '60s—recording for ABC, Gold, Blue Cat and Cameo during that decade, making noise, if not exactly hits, with tunes like "Take Me For A Little While," "I Can't Let Go" and "Picture Me Gone"—she seldom got to cut her own material. Now that's changed.

As for the upcoming roadshow, Sands is looking forward to performing live again (it's three years, she says, since her last such appearances). The band will include some players from the RCA album, others from the pool of musicians she's come to know since "my Michael Jackson days," as she describes her past.

And despite the difficulties of writing on the road, she'll be doing just that, in preparation for the next LP. "I try to keep up the creative process," she notes. "And I've already got the seeds for several interesting songs."

Johnson Elected

NASHVILLE—Jack D. Johnson has been elected president of the Nashville Assn. of Talent Directors, a regulatory professional organization of all locally-based booking agencies.

Johnson, head of Jack D. Johnson Talent, Inc., is credited with the career development of such artists as Ronnie Milsap and Charley Pride, and is currently handling Warner Bros. singer T.G. Sheppard.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates GENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ROD STEWART—Avalon Attractions, Pacific Col., Vancouver, B.C., April 14 & 15 (2)	35,000	\$10	\$350,000*
2	YES—Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., April 11	17,500	\$7.75-\$8.75	\$145,000*
3	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Presents, Summit, Houston, Tx., April 9	15,899	\$8-\$9	\$137,894*
4	BILLY JOEL—Frank J. Russo, Inc., Civic Center, Providence, R.I., April 14	13,152	\$10	\$133,183*
5	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Present, Convention Center, Ft. Worth, Tx., April 10	13,918	\$8-\$9	\$121,290*
6	DIANA ROSS—Frank J. Russo, Inc./Int'l Tour Consultants, Civic Center, Providence, R.I., April 13	9,483	\$10.50-\$12.50	\$112,699*
7	JETHRO TULL/UK—John Bauer Concerts, Col., Seattle, Wa., April 10	12,777	\$7-\$9	\$108,780
8	VAN HALEN/EDDIE MONEY/ROBERT FLEISCHMAN—John Buer Concerts, Arena, Seattle, Wa., April 12 & 13 (2)	12,000	\$8.50	\$102,200*
9	SUPERTRAMP—Avalon Attractions, Selland Arena, Fresno, Calif., April 12 & 13 (2)	14,666	\$7.50	\$92,850*
10	WILLIE NELSON/LEON RUSSELL—Brass Ring Productions, Cobo Arena, Detroit, Mich., April 14	7,042	\$9-\$10	\$69,546
11	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Presents, Municipal Aud., New Orleans, La., April 15	8,000	\$8-\$9	\$65,064*
12	JIMMY BUFFETT/ATLANTA RHYTHM SECTION—Entam/Sunshine Promotions, Arena, Lexington, Ky., April 10	9,285	\$7-\$8	\$68,807
13	BARRY WHITE/DANNY PEARSON—Rowe Productions, Civic Center, Lake Charles, La., April 13	8,000	\$7.50-\$8.50	\$66,000*
14	JETHRO TULL/UK—John Bauer Concerts, Col., Portland, Ore., April 12	7,457	\$7-\$9	\$65,405
15	JETHRO TULL/UK—John Bauer Concerts, Col., Vancouver, B.C., April 11	7,308	\$7-\$9	\$65,032
16	JIMMY BUFFETT/AMAZING RHYTHM ACES—Entam, Col., Knoxville, Tenn., April 9	8,189	\$7-\$8	\$59,711
17	ALICE COOPER/BABYS—Feyline Presents/Int'l Tour Consultants, Community Thea., Tucson, Ariz., April 10	7,594	\$7-\$8	\$55,961
18	SUPERTRAMP—Wolf & Rissmiller Concerts, Sports Arena, San Diego, Calif., April 11	7,009	\$6.75-\$7.75	\$53,906
19	RUSH/GODD RATS—Frank J. Russo, Inc., Civic Center, Providence, R.I., April 15	6,684	\$7-\$7.50	\$48,370
20	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Rowe Productions, Col., Macon, Ga., April 13	6,021	\$7-\$8	\$46,164
21	RUSH/BLACKFOOT—Entam, Col., Hampton, Va., April 11	6,165	\$7-\$8	\$45,029
22	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Present, Civic Center, Monroe, La., April 14	5,204	\$8-\$9	\$44,371

Auditoriums (Under 6,000)

1	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Presents, Municipal Aud., Austin, Tx., April 11	5,921	\$8-\$9	\$49,958*
2	B.B. KING/BOBBY BLUE BLAND—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., April 13 (2)	4,543	\$8.75	\$38,638
3	GEORGE THOROGOOD/PAUL WARREN—Avalon Attractions, Royce Hall, UCLA, La., Calif., April 12 (2)	3,784	\$7.50-\$8.50	\$29,693
4	MCGUINN, CLARK & HILLMAN/STEVE FORBERT—Monarch Entertainment, Capitol Thea., Passaic, N.J., April 14	3,335	\$7.50-\$8.50	\$27,265
5	NANCY WILSON/JERRY BUTLER—Rowe Productions, Fox Thea., Atlanta, Ga., April 15	3,028	\$8.50-\$9.50	\$27,252
6	MCGUINN, CLARK & HILLMAN/STEVE FORBERT—Ron Delsener, Palladium, N.Y.C., N.Y., April 13	3,387	\$7.50-\$8.50	\$27,000*
7	JUDY COLLINS—Ron Delsener, Avery Fischer Hall, N.Y.C., N.Y., April 13	2,742	\$11	\$25,000*
8	UFO/JUDAS PRIEST/KID COURAGE—Bill Graham Presents, Mem'l. Aud., Sacramento, Calif., April 10	3,278	\$5.90-\$7.90	\$24,049
9	NANCY WILSON/JERRY BUTLER—Rowe Productions, Symphony Hall, Newark, N.J., April 14	2,500	\$9-\$10	\$23,750
10	MICHAEL FRANKS/ROBBEN FORD—Bill Graham Presents, Parliament Thea., Oakland, Calif., April 14	2,884	\$7.50-\$8.50	\$23,594*
11	GEORGE CARLAND/TRAVIS & SHOOK—Monarch Entertainment, Capitol Thea., Passaic, N.J., April 13	2,198	\$7.50-\$8.50	\$18,618
12	DAVID BROMBERG/JOHN MCEUEN—Feyline Presents, Rainbow Music Hall, Denver, Colo., April 13 & 14 (2)	2,488	\$7-\$8	\$17,669
13	TODD RUNDGREN—Avalon Attractions/JFL Concerts, Univ. Honolulu, Hawaii, April 13	2,700	\$6-\$8	\$17,510
14	RICK JAMES—Contemporary Productions/Chris Fritz & Co./Int'l Tour Consultants, Mem'l. Hall, Kansas City, Kansas, April 13	2,059	\$8.50	\$17,502

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Demand Rises For Talents Of Vet Motion Picture Composers

By HANFORD SEARL

LOS ANGELES—Demand is up for veteran television/movie composers, says conductor/arranger Walter Scharf. This is evidenced by his present work-load, he adds.

A film music-maker for 40 years, Scharf is scoring the eight-hour CBS-TV movie "Blind Ambition," based on the John Dean Watergate book and the recently completed NBC's "From Here To Eternity."

"During the last 1½ years, the studios and networks seem to be turning to the more time-tested veteran writers," says Scharf. "They're protecting their big investments in these projects."

Scharf, nominated 10 times for an Oscar, expresses concern about the drawn-out production time on "Ambition," which began last September.

According to Scharf, most network executives fail to realize the needed steps in the scoring of tv series and movies, which include the visual, writing, recording and dubbing sequences.

The love theme was the first musical form created by Scharf about the previously little known relationship between Maureen and John Dean. Scharf always seeks out the dramatic, emotional element, he says.

In a similar breakdown, "Eternity" contained three overall themes, a march, love and character musical sequence. A script reading is the first priority.

"It's a common rule for tv that the process and time element is not understood by someone somewhere in the networks," claims Scharf. "Unlike the shorter two-hour movies, where we had to compress music, we can now expand the score."

ABC-TV's "Triangular Factory Fire" was a two-hour project, another Scharf assignment, as well as

"Everyday's The Fourth Of July" for NBC.

Another major concern for Scharf concerns young composers who attempt to capture instant financial rewards and fame with one big song for tv situation comedies.

"These kids, and many of them are well-known writers, find that after a few hit songs, they have no staying power," claims Scharf. An overall idea and concept "does not come overnight."

The 64-year-old writer believes little if any training ground for new talent exists and says 50% of all tv and movie scores had to be rewritten by veteran writers up to two years ago.

Scharf points out the tremendous technical development of the sound business and emphasizes the universal appeal of successful songs.

In 1972 the composer and co-writer Don Black had a hit with the

ballad "Ben," from the movie of the same name, which lost best song to Oscar winner "The Morning After."

Scharf's other accomplishments include scoring 38 shows for Jacques Cousteau and National Geographic as well as major film projects "Funny Girl," "Hans Christian Andersen" and "A Pocketful Of Miracles."

His other movie scores best known are "Cheyenne Social Club," "The Joker Is Wild," "Walking Tall I and II," "Willard" and "Willy Wonka And The Chocolate Factory."

Looking ahead to teaching film scoring at the Univ. of Wyoming this summer as an associate professor, Scharf notes he also will be working in July on the series form of "Eternity" for NBC-TV.

A possible promo package for "Eternity" with a reported tie-in with Arista Records also may be in the works.

Offer \$1,000 Prize Money

MASSAPEQUA, L.I.—Some 22 bands will be competing for \$1,000 in prize money May 5-6 at the fourth annual Long Island Bluegrass and Old Time Country Music Band Contest slated for the Sunrise Mall.

Sponsored by the Sunrise Mall Merchant's Assn. and produced by Doug Tuchman, the two-day event is expected to draw some 15,000 to view competition open to amateur and semi-professional groups participating in two divisions, bluegrass and old time country.

Division qualifying rounds will be held Saturday, May 5. Championship rounds will follow on Sunday.

Only traditional instrumentation for both styles of music forms will be permitted, including guitar, fiddle,

banjo, mandolin, string bass and dobro. In the old time category, spoons, bones, washtubs, washboard bass and harmonica will also be permitted.

MCs for this year's program are Bruce Brownstein of WUSB-FM, Chris Lesky of WPKN-FM, Frank Mare and Kathy Kaplan of WKCR-FM, Les Bayer of WVHC-FM and John Gersh of WRVU-FM. Each of these emcees will be hosting the bluegrass show on their respective stations, with the championship round broadcast live on WVHC.

The \$1,000 prize money will be evenly divided with \$300 going to each first place winner, \$150 to each second place winner and \$150 going to each third place winner.



RACY RATS—England's Boomtown Rats invaded Hollywood's infamous sanctuary of satin and lace—Frederick's of Hollywood—in preparation for its performance there April 4. Sizing up the acoustics of the building and the curves of the models are, left to right, Rats Garry Roberts, Pete Briquette, Gerry Cott, Johnnie Fingers, Simon Crowe and Bob Geldof.

Kool Concerts End Tour

• Continued from page 46

John Clayton and featuring Clayton on bass and a clean, sparkling trombone solo by Dennis Wilson.

Other solo numbers were offered by Basie's long-time guitarist, Freddie Green and Dennis Roland, a new young vocalist with much potential for future development.

Among the tunes offered were "Shiny Stockings," a staple with the band for many years; "There'll Never Be Another You" and "Pennsylvania 6000."

Vaughan, showing the rigors of the pace of her tour and lacking the electricity which normally sends her audiences into convulsions of ecstasy opened the second half of the concert with a beautiful version of "How Long Has This Been Going On?"

She was supported by sections of Basie's band and her own quartet of players headed by her husband, Waymon Reed.

All in all, this segment of the series lacked the outstanding qualities audiences have come to associate with

artists of such calibre. Still, it provided a solid three nights of entertainment, and if not total, at least substantial audiences that turned up for each concert.

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RCA Revives & Beefs Up College Promotion Thrust

By ED HARRISON

LOS ANGELES—With a growing artist roster as well as the addition of labels under its umbrella, RCA has realized the need to revitalize a college promotion department.

The department, which officially got underway last August and is spearheaded by Mark Josephson, national college promotion coordinator, is an outgrowth of the AOR promotion arm under the supervision of Joshua Blando, director of national album promotion. Peter Gordon of the "Thirsty Ear" college radio show is a consultant.

While the thrust of the department focuses on college radio, Josephson says it also encompasses concert committees and retail merchandising.

The college department, in conjunction with Entertainment Directions Inc., coordinated a 20-date Frank Weber tour of the Northeast, handling bookings and print buys as well as retail displays.

RCA has just launched a monthly college tracking sheet of 125 "impactful" college stations "that sell records" to gauge airplay of both new and established artists.

In addition to those 125, RCA services an additional 190 stations plus another 50-80 on the AOR list. Josephson also services 250 on a selective basis as all stations are broken down by format. Stations are added if Josephson deems them important and others dropped if they prove uncooperative.

According to Josephson, the 125 stations on the tracking sheet were chosen according to professionalism, not just size and power. "A well run carrier-current station is more valuable than a badly run broadcast station," says Josephson.

"The preponderance of stations

are more powerful but not a criterion. I don't like looking at playlists that list everything that comes in that month. I am also leary of college stations that play Top 40. College radio shouldn't be in that role but more frontlining."

Josephson maintains a complete file of retail stores in close proximity to campuses to later gauge the impact of the station. The Weber tour, says Gordon, "tested the strength of college radio" since there was no commercial support. Gordon claims the tour and radio play helped sell albums.

Josephson hopes to take a black act on a college tour next year because colleges are "equally receptive to progressive black product as to progressive white product."

Among RCA's innovative projects is the Nipper series of 45-minute album cuts and interviews. Produced by Gordon, the show is serviced to 240 schools. The first featured Shaun Phillips and Johnny's Dance Band, with the next one slated on Robert Gordon. Josephson says the Nipper series along with other promotions "establishes the seriousness of what we're doing."

Other major promotions have included a Tomita kite flying contest and an "Ain't Misbehavin'" promotion with top prize a trip to New York to see the show.

RCA's inventory display specialists in each region hang posters and displays on campus and in retail outlets in support of tours and promotions, says Josephson.

Josephson intends to utilize market research more in the future to get an accurate correlation between college airplay and subsequent sales.

The department is also pondering the feasibility of college reps such as those at A&M and CBS.

Vanderbilt Reports Record Audiences At Spring Fete

By KIP KIRBY

NASHVILLE—Winding up a record year of concerts and showcases, Vanderbilt Univ. staged its annual Rites of Spring festival April 1-7.

The week-long event traditionally features a variety of performing acts, and this year's festival included appearances by Capricorn recording artist Tim Kregel, the Bobby Bradford Blues Band, the Nashville Underground, Brenda Litton & Shadowfax and the Southern Grass Roots Music Tour, as well as performances by the Hartford Ballet and the Comedy Store troupe from L.A.

Culminating the celebration was the highlight outdoor jazz jam on Saturday with guest artists Stan Getz, Ron Carter and Dave Converse & the Nashville Jazz Machine. The show drew more than 6,000 attendance throughout the afternoon.

"This was the biggest Rites of Spring festival that Vanderbilt has had," notes Ken Levitan, concerts chairman for the current school year, "and also our biggest year ever for the total number of concerts we've presented."

The school's concert committee, comprised of Levitan, Greg Fisher, Becky Minnix, Steve Buchanan and Trip Aldredge, brought in a total of 32 acts during the nine-month campus session, drawing upon a stu-

dent activity fee budget of \$70,000. This sum is augmented by selling general admission tickets to the public for Vanderbilt concerts.

Presented this year in the 325-seat Sarratt Theatre were Gary Burton, George Thorogood & the Destroyers, Vassar Clements, Mac McAnnally, Kenny Rankin, the Dixie Dregs, John McEuen, Tracy Nelson and Delbert McClinton.

The 1,200-seat Langford Auditorium saw concerts by acts which included Dave Brubeck, Leo Kottke, Al Jarreau, Dave Bromberg, Gove, and McGuinn, Clark & Hillman.

And the Vanderbilt Gym, which can hold up to 13,000 with floor seating, was the site for appearances by such acts as Little Feat, the Kaz-Fuller Band, George Benson, Gil-Scott Heron, Harry Chapin and the Charlie Daniels Band.

Besides its annual Rites of Spring festival, the college also sponsors its American Music Festival each fall, with this year's entertainment provided by Doc and Merle Watson, Lester Flatt and Asleep At The Wheel.

Levitan notes that a number of showcases were also sponsored throughout the school year in the student coffeehouse, featuring local acts.

EARTH, WIND & FIRE

Blaisdell Arena, Honolulu

Earth, Wind & Fire's two-hour performance April 8 had its exciting moments for the packed house of 8,000 but mostly during the last half-hour. The first 90 minutes failed to spark the crowd at all.

Dressed in colorful outfits, Maurice White and his eight piece band (with four additional brass players) walked onstage to a burst of flames and smoke and immediately jumped into a 25-minute non-stop string of instrumentals.

The band played like a well oiled machine, never missing a cue. It sprinkled most of its hits among its nearly 20 songs, including "Shining Star," "Fantasy," "Love Music," "Got To Get You Into My Life," "I'll Write A Song For You," "Reasons," "Sing A Song," "Serpentine Fire" and "Getaway." The group saved "September" for its single encore.

This was the first of three concerts in Honolulu—each a sellout—ending a six week tour. But you'd never know that from the energy it put out onstage.

Nonetheless, despite the group's elaborate stage setup, complete with a pyramid suspended by ropes in which each group member enters at the end of the performance, the crowd remained unmoved until about 30 minutes before it was over. Only then—when Philip Bailey eased into "I'll Write A Song For You"—did the audience come alive, not only through that number, but through the five hits that followed.

It was clear that Earth, Wind & Fire could have paced its show more effectively, spreading out its hits more evenly rather than saving most of them for the end, and also cutting down on the intended percussion dominated instrumentals, a bit overdone.

DON WELLS

HARRY CHAPIN
DAVE MASON
GORDON LIGHTFOOT

Nassau Coliseum, Long Island, N.Y.

Four modern day minstrels joined forces here April 8, strumming up a light but lengthy program.

Organized by Chapin as a benefit for a Long Island ballet group and two local symphony orchestras, the four hour concert attracted a cross section of tastes and ages, and nearly filled the auditorium.

Talent

Talent In Action

Minus a backup band, Mason opened the evening with a brief 35 minute set that offered surprisingly few of his hits. Traces of hoarseness plagued him in his acoustic versions of "Every Woman" and "Give Me A Reason Why," yet the singer's distinctively warm inflections graced all seven songs.

Joined later in his set by Waylon Jennings' musicians, Mason seemed more relaxed as he settled into a bluesy mood on electric guitar. After several songs he introduced a reggae-spiked brew of "Feelin' Alright" as "a song I'll be singing in my wheelchair."

Gordon Lightfoot's 50 minute, 11-song set showed the balladeer occasionally short winded as he attempted notes that were not in his repertoire this evening.

Fortunately the songs themselves, all but one written by Lightfoot, outweighed any vocal snags. Lightfoot and his four-piece band provided sensitive support for the rich imagery of the lyrics.

Highlights included "Old Dan's Records," "Pussywillows, Cat Tails" and two hits that drew immediate recognition, "If You Could Read My Mind" and "Sundown."

The evening belonged to Chapin, however, who knows how to cater to his audience. With a strong, almost brash, take-control demeanor, Chapin injected fun and showmanship into his 50-minute, seven-song set, at times making harmless off color remarks that have some magic appeal to Long Island crowds.

Capping off a satisfying greatest hits set was a hoedown romp entitled "30,000 Pounds Of Bananas." The audience participated in this humorous saga of a trucker's precious cargo that closed with a *tour de force* of musical styles and quotes. The search for the ultimate ending included the theme from "Bonanza" and some tasty funk as suggestions from the versatile, wise-cracking band.

Also on the show was Waylon Jennings, reviewed here recently.

BOB RIEDINGER JR.

ROXY MUSIC
ATLANTICS

Palladium, New York

Older, wiser, and stronger than ever, Roxy Music made a triumphant return to New York after more than three years of separation when it played to an SRO audience March 29.

Talent Talk

Casablanca's *Brooklyn Dreams* are in the midst of the group's first major U.S. tour as opening act for Donna Summer in most engagements. The tour, which began April 14, concludes with a one-week stint at L.A.'s Universal Amphitheatre Aug. 14. Is Martin Mull planning to donate one penny per LP sold from his debut *Elektra/Asylum* effort "Near Perfect" to help the financially troubled city of Cleveland, his hometown?

Donald Kinsey, former lead guitarist for Bob Marley, Peter Tosh and Albert King introduced his new band in a special Easter Sunday show at San Francisco's Boarding House. The group is called Donald Kinsey & the Chosen Ones.

Supertramp tickets went on sale in Buffalo for a May 21 concert at the 13,500-seat Memorial Au-

ditorium and reportedly sold out in four hours. The concert is being promoted by the Buffalo-based Festival East Concerts.

Invadors, Birdland, Neon Leon, Suicide, Bloodless Pharoahs, Victims, Lost Hats, Chris Stamey, Blessed, the Teenage Jesus & the Jerks, Von Lmo, Kongress, Ruby & the Rednecks, Sanders, Terrorists, Contortions and the Model Citizens were among the groups featured during Easter Festival '79 at Max's Kansas City in New York. "Unknowns" at the last such festival at the venue included Blondie, Robert Gordon, Talking Heads and Ramones.

Heavy metal met new wave when Columbia hosted a party for Judas Priest at the super chic Mudd Club, which now has lines in front of the door to rival Studio 54. The Doors will be

With a new bass player, Gary Tibbs, formerly of the Vibrators, and a new keyboard man, Dave Skinner, the Roxy front line of vocalist Bryan Ferry, guitarist Phil Manzanera, and horn player Andy Mackay, backed by drummer Paul Thompson, never sounded better. It was hard to believe that here was a band that had not played together for three years; the band was that tight.

Performing on a surrealistic set, the band was flanked on each side by five slender pyramids, giving an otherworldly aspect to the whole show. The musicians themselves were dressed in suits of various hues, with Ferry in a cheery red leather outfit becoming to a South European gigolo. Nobody quite looks like Roxy Music. And nobody quite sounds like it either.

The concert began with a disconcerting, almost Mideastern sounding drone that resolved itself into "Manifesto," the title track off the new Roxy LP. It continued through a few more new songs, notably "Trash," "Dance Away," and "Spin Me Round," before getting into the oldies.

The audience knew them all, cheering the opening strains of every song. In "Virginia Plain" the band stopped cold when Ferry asked, "what's your name?" The audience, which had been singing along, did not miss a beat in providing the answer (Virginia Plain).

During its 90 minute, 15-song set, Roxy Music performed all of its major compositions which have made the band stars in much of the Western world. It performed "Mother Of Pearl," "In Every Home A Heartache" (a love song to an inflatable sex aid), "Love Is A Drug," "Visions Of You," "Do The Strand," and others.

Roxy did two encores, and could have done 20 more. Nobody wanted to leave.

America has been a little slow in getting around to Roxy Music. But this time it may be different. This is a band with the looks, the sound, and the chops to hit the top.

Opening the show was the Atlantics, a five-man group that played early 60s rock but didn't stir up much enthusiasm from the audience. It performed some new original songs: "One Last Night," "Teen Age Blues," and "Other Girls." In its eight song set, as well as the oldies "Devil With A Blue Dress," and "Nowhere To Run."

The old sounded a little bit better than the new during the half-hour set, but neither was performed with much excitement, verve or originality.

ROMAN KOZAK

Signings

Amazing Rhythm Aces becomes the first act to leave MCA Records following the sale of its former label, ABC, to MCA by moving over to Columbia Records. The group's deal with Columbia includes its catalog of five LPs including its current self-titled LP released on ABC last January.

Patti LaPave, recently cast in the title role of Robert Stigwood/David Land's production of "Evita," to RSO records. Linda Williams, pianist for Natalie Cole, to Arista Records.

Richard Evans will produce her first project. Terry Mace to Phonogram/Mercury worldwide. He is in England recording his debut LP with Mike Hurst producing. Singer/songwriter Tom Ians to a worldwide agreement with Infinity Records. Disco artist Claudja Barry to Chrysalis Records, U.S., with a debut LP "Boogie Woogie Dancin' Shoes" set for May. Dancin' Machine to Parachute Records with a self-titled LP set for early June. Negotiations are underway for Al De Lury and Cheryl Christensen to co-write the songs. Sonny & The Duwops to Rupee Records and Stone Crazy Productions.

The group, currently performing in a play called "Survival," will embark on a 10 city West Coast tour at the play's L.A. conclusion in May.

Lori Lieberman to TMI Management for exclusive management representation. The Dramatics on MCA Records to Regency Artists, Ltd. for worldwide representation. Singer/composer Turley Richards to a personal management agreement with Limited Management.

Mary McCaslin moves from Philo Records to Phonogram/Mercury, with a new LP "Sunny California" to be released shortly. Jazz/blues artist Clarence "Gatemouth" Brown to exclusive worldwide booking and management with the Tulsa based Jim Halsey Co. He recently recorded an LP with Roy Clark called "Makin' Music," to be released on MCA.

Reba Rambo Gardner to a longterm writer and publisher agreement with BMI/Nashville. The Rex Hubbard Family and Liz Hubbard to Impact Records, a division of the Benson Co. of Nashville. J.R. Cox to M.D.J. Records, Inc. Little Jimmy Dempsey to Deltron Records

honored with a 10-minute film segment of the group's appearance at the Roundhouse in London on Don Kirshner's "Rock Concert," set for May 19.

Jethro Tull now on U.S. tour of (mostly) secondary markets. Tull leader Ian Anderson recently was named personality of the year by the Scottish Recording Society. Neil Young's next LP may be called "Rust Never Sleeps," from a phrase by one of his favorite bands—Devo.

The late Charles Mingus will be honored with two concerts at Carnegie Hall on June 1 and 3. Profits will establish the Charles Mingus Fund for Musicians and Composers to combat recording piracy.

with single agreement for "Rose Garden"/"I Can See Clearly Now" on May 1 release. Ruthie Quinlan to exclusive booking agreement with Key Talent Agency of Nashville.

Lifesong artist Dean Friedman to Worldwide Biggies, Inc. for personal management. Polydor artists Black Jack to Artists One Management. Debut LP set for June. Malcolm Tomlinson to Mike's Management. San Francisco All Stars Band to Monarch Entertainment for tour management.

Bobby Abshire, who wrote and performed "Fifty Fifty Down The Middle" for the film "The China Syndrome," to the Nashville-based IBC Music Group. Donna Douglas, best known for her role as Eily May on "The Beverly Hillsbillies," to representation with the Beau-Jim Agency, Inc. of Houston. Plans are underway for her first country LP as well as tv appearances. Debi Bass to Preferred Artist Management, Inc. of Louisville. Signing follows release of her first single, "Till I'm Strong Enough (To Love Again)," on API Records.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	6	REUNITED—Peaches & Herb (D. Fekaris, F. Perren), MYP/Polydor 14547 (Perren/Vibes, ASCAP)	34	34	8	IT'S ALRIGHT WITH ME—Patti LaBelle (S. Scarborough), Epic 8-50659 (CBS)	69	73	3	FIRST COME, FIRST SERVED—Rose Royce (N. Whitfield, Whitfield 8780 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	
★	2	12	DISCO NIGHTS—G.O. (E.R. LaBlanc), Arista 8388 (G.O./Arista, ASCAP)	35	27	9	WOMAN IN LOVE—Three Degrees (D. Baggett, F. Mosker), Arista 7747 (Chappel, ASCAP)	70	70	4	FLASHBACK—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8775 (Nick O'Val, ASCAP)	
★	4	9	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BMI)	36	30	12	I WANNA' WRITE YOU A LOVE SONG—David Oliver (M. Gladney, D. Oliver), Mercury 74043 (Dales/Grandnigo, BMI/At Home, ASCAP)	71	75	3	WORK IT OUT—Breakwater (K. Williams Jr.), Arista 0404 (Breaksongs, BMI)	
★	4	14	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	★	46	6	BY THE WAY YOU DANCE—Bunny Sigler (L. Davis, D. Richardson, C. Bell), Gold Mind 4018 (RCA) (Not Listed)	★	82	2	RUMPOFSTEELSKIN—Parliament (G. Clinton, W. Collins), Casablanca 976 (Rubberband, BMI)	
★	7	11	HOT NUMBER—Foxy (J. Lediana), Dash 5050 (TK) (Sheryl/Lindryenne/Bockaroo, BMI)	38	38	7	ANY WAY YOU WANT IT—Enchantment (E. Johnson), Roadshow 1148 (RCA) (Desert Rain/Sky Tower, ASCAP)	73	81	6	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McGold), MCA 12459 (MCA) (Pinks, BMI)	
★	6	11	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers), Atlantic 3557 (Chic/Cotillion, BMI)	39	35	12	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lattimore, T. Steels, W. Talbert), MCA 12453 (Home Fire/Funk Rock/ABC/Dunhill, BMI)	★	84	2	I'M IN SO DEEP—James Bradley (F. Knight), Malaco 1056 (TK) (Two Knight, BMI)	
★	7	12	KNOCK ON WOOD—Amii Stewart (B. Leig), Arista 7736 (Warner Bros., ASCAP)	★	46	6	IN THE NAVY—Village People (J. Morali, H. Belolo, V. Wilton), Casablanca 973 (Can't Stop, BMI)	★	75	3	LONG DISTANCE LOVE—Lattimore (E. Lattimore), Glade 1752 (TK) (Sheryl, BMI)	
★	11	10	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke, Jr.), Columbia 3-13904 (Comfast/Tamco, BMI)	★	49	6	SATURDAY NIGHT—T-Connection (T. Cookley), Dash 5051 (TK) (Sheryl/Decibel, BMI)	★	86	3	SHOW TIME—Undisputed Truth (N. Whitfield, Whitfield 8781 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	
★	9	13	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillion, BMI)	42	33	13	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith), Columbia 3-10992 (Bluening, ASCAP)	★	77	3	B.Y.O.F.—Fantastic Four (D. Chiffes, J. Eggs, C. Horne), Westbound 55419 (Atlantic) (Bridgeport, BMI)	
★	10	12	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Winder), Polydor 14532 (Specolite/ Traco, ASCAP, BMI)	43	28	24	LIVING IT UP—Bell & James (L. Bell, C. James), ASM 2049 (Mighty Three, BMI)	★	88	2	BAD FOR ME—Dee Dee Bridgewater (D. Thomas, C. Neal Jr.), Elektra 46031 (Harris/Chas, ASCAP)	
★	13	9	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole-Arma, ASCAP/BMI)	★	52	5	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sheryl/Hanick, BMI)	★	89	2	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Hurt), P.L.R. 3684 (Mighty Three, BMI)	
★	12	10	HIGH ON YOUR LOVE SUITE—Rick James (R. James), Gordy 7164 (Motown) (Jobete, ASCAP)	★	55	5	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)	★	90	2	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tu, R. Dabon), RCA 11547 (Marsaint, BMI)	
★	15	9	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)	★	54	4	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3-10976 (Raydiola, ASCAP/Polo Gramco, BMI)	★	★	NEW ENTRY	HOT STUFF—Donna Summer (P. Brilloite, H. Fattermeier, K. Farley), Casablanca 978 (Rock'n/Stop, BMI)	
★	17	8	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0399 (Raydiola, ASCAP)	★	58	4	I WHO HAVE NOTHING—Sylvester (Lieber/Stoller), Fantasy 855 (Yellow Dog/Walden/ S.D.K.M., ASCAP)	★	★	NEW ENTRY	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	
★	15	8	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Saboul 2078 (RCA) (Lucky Three, BMI)	★	56	7	STRAIGHT TO THE BANK—Bill Summers (Chandler, Summers, Washington, Miller), Prestige 768 (Fantasy) (Biltz/Hey Skins, BMI)	★	★	NEW ENTRY	THIS FUNK IS MADE FOR DANCING—Broadway (W. Henderson), Hillak 2805 (Atlantic) (Eight Nine/Conjay, BMI)	
★	16	14	SHINE—Bar-Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)	★	57	5	BRIDGE OVER TROUBLED WATER—Linda Clifford (P. Simon), Curtin 931 (RSO), (Paul Simon, BMI)	★	★	NEW ENTRY	DANCER—Gino Soccio (G. Soccio), RFL 8757 (Warner Bros.) (Good Flavor Songs, Inc./San Dierks/SheDAC, ASCAP)	
★	17	10	STAR LOVE—Cheryl Lynn (J. Footman, J. Winder), Columbia 3-10907 (Colgems/EMI/Spec-o-lite, ASCAP/Screen Gem/EMI/Traco, BMI)	★	59	7	DANCE WITH YOU—Carrie Lucas (Paco Gardner), Lucas, Solar 11482 (RCA) (Spectrum/Wil/Hindu, ASCAP)	★	★	NEW ENTRY	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Milne, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	
★	18	14	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44245 (Chic, BMI)	★	52	53	WALK ON BY—Average White Band (H. David, B. Bacharach), Atlantic 3563 (Blue Seas/Jac, ASCAP)	★	★	NEW ENTRY	NIGHT DANCIN'—Taka Boom (P. Summeron, L. Matulso), Arista 7748 (Home Wood/Philly West, ASCAP)	
★	24	11	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Boller), Tamla 54297 (Motown) (Colgems-EMI/Jobete, ASCAP)	★	61	5	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillion 44248 (Atlantic) (Two Pepper, ASCAP)	★	★	NEW ENTRY	DOUBLE CROSS—First Choice (N. Harris, R. Tyson), Gold Mind 9502 (RCA) (Not Listed)	
★	20	8	DANCE, LADY DANCE—Crown Heights Affair (F. Narangus, B. Britton), De-Lite 912 (Delightful/Crown Heights/Cabini, BMI)	★	54	45	AM I TOO LATE—Gladys Knight (J. Hurt, L. Keith), Columbia 310922 (House of God/Windchime, BMI)	★	★	NEW ENTRY	MEMORY LANE—Minnie Riperton (M. Riperton, R. Lewis), Capitol 4706 (Minnie's/Bull Pen, BMI)	
★	25	9	TAKE ME HOME—Cher (M. Allen, B. Esty), Casablanca 965 (Rick's BMI)	★	63	4	CAN'T SHAKE THE FEELING—Beck Family (B. Greene, T. Life, G. Sokolow), LeJout 34003 (London) (Mill & Mills, BMI)	★	★	NEW ENTRY	THE VERY THOUGHT OF YOU—Albert King (R. Noble), Tomato 10005 (Not Listed)	
★	22	17	OH HONEY—Delegation (Gold & M. Deneo), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)	★	66	4	YOU SAYS IT ALL—Randy Brown (H. Banks, C. Brooks), Parachute 523 (Casablanca) (Irving, BMI)	★	★	NEW ENTRY	HOLD ON TO LOVE—Seawind (B. Wilson), Horizon 120 (AAM) (Seawind/Seagull, BMI)	
★	47	3	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82273 (CBS) (Bovita, ASCAP)	★	67	4	LOST IN LOVING YOU—McCrays (L. McCray, A. McCray, S. Tucker), Portrait 6-70028 (Epic) (Island, BMI)	★	★	NEW ENTRY	GET DANCIN'—Bombers (M. Jones, M. Simon), West End 1215 (Mandingo, BMI)	
★	24	12	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner), Columbia 3-10884 (Mideb/Eric Matthew, ASCAP)	★	58	42	BRIGHTER DAYS—Vernon Burch (V. Burch), Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	★	★	NEW ENTRY	LIVING IN A WORLD—Beverly & Duane (D. Williams, B. Wheeler, Halcher), Arista 7741 (Woodings/Hoptruff/U. Arabella, BMI)	
★	32	7	HAPPINESS—Pointer Sisters (A. Toussaint), Planet 45902 (Elektra) (Warner-Tamerlane/Marsaint, BMI)	★	69	4	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (K. Forsy, M. Bjorklund, F. Jay), Spring 197 (Polydor) (Ovan Mngill, ASCAP)	★	★	NEW ENTRY	ALL FOR YOU—Ronnie Laws (R. Laws, L. Dunn), United Artists 1278 (EMI) (At Home/Fizz, ASCAP/Rotercake, BMI)	
★	26	20	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascent, BMI)	★	60	23	14	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)	★	★	NEW ENTRY	IF YOU WANT IT—Niteflyte (S. Torano, H. Johnson), Arista 7747 (Face, BMI)
★	27	13	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850060 (Mycena, ASCAP)	★	71	3	MR. ME, MRS. YOU—Creme De Coco (R.G. Young, H.B. Barnum), Ventures 106 (Audio Arts, ASCAP/Madebi, BMI)	★	★	NEW ENTRY	PICK ME UP, I'LL DANCE—Melba Moore (G. McFadden, J. Whitehead, R. Rose), Epic 8-50663 (Mighty Three, BMI)	
★	36	6	CROSSWINDS—Peabo Bryson (P. Bryson), Capitol 4694 (Warner Bros./Peabo, ASCAP)	★	62	60	8	KEEP YOUR BODY WORKING—Kleener (N. Durham), Atlantic 3559 (Kleener, BMI)	★	★	NEW ENTRY	LOVING YOU—Donald Byrd (J. Hall), Elektra 46019 (D. B. Music, ASCAP/Blackbird, BMI)
★	29	31	HERE COMES THE HURT—Manhattans (F. Johnson), Columbia 3-10921 (Stone Diamond/Sho Nuff, BMI)	★	63	29	15	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Iceman/Unichappell, BMI)	★	★	NEW ENTRY	I WILL SURVIVE—Cherla Gaynor (D. Fekaris, F. Perren), Polydor 145087 (Perren/Vibes, ASCAP)
★	37	7	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guthrie, P. Grant), Arista/GRP 2500 (Pensumbra, BMI)	★	74	4	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen) (Whitehead, G. McFadden, J. Cohen), P.L.R. 3681 (CBS) (Mighty Three, BMI)	★	★	NEW ENTRY	GIVE LOVE A CHANCE—Cameo (A. Lockett, L. Blackmon), Chocolate City 818 (Belter Days, BMI)	
★	39	6	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)	★	65	51	11	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Williams, E.J. Gurren, L.C. Lynum, T.A. Wargol, ALA 104 (E.J. Gurren, ASCAP)	★	★	NEW ENTRY	WHAT A FOOL BELIEVES—Double Brothers (M. McDonald, K. Loggins), Warner Bros. 8725 (Snug/BMI/Milk Music, ASCAP)
★	50	5	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	★	66	44	8	LOVE AND DESIRE—Arpeggio (S. Soutan, S. Barnes, I. Cash), Polydor 14535 (Alzathorah/On Beat/BMI/ASCAP)	★	★	NEW ENTRY	THE ROCK—East Coast (M. Foreman, C. Waiet, A. Gee), RSO-922, (Moonstruct/Mich Den, BMI)
★	41	11	I BELONG TO YOU—Rance Allen (R. Allen), Stax 3717 (Fantasy) (Stax/Debut/3000, ASCAP)	★	67	43	7	CUT LOOSE—Mercury Bohannon (H. Bohannon), Mercury 74044 (Bohannon Phase II/Intersong/USA, ASCAP)	★	★	NEW ENTRY	RAISE YOUR HANDS—Brick (R. Hags, R. Ranson, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)

Soul Sauce

Music, Arts Event Skips Promo Tips

By JEAN WILLIAMS

SAN FRANCISCO—As with most first ventures, there are a lot of wrinkles to be ironed out and a lot of lessons to be learned—hopefully. Such is the case with the Edwin Hawkins Music & Arts Seminars conference held at the Golden Gateway Holiday Inn here April 9-14. One of the most obviously neglected areas was that of promotion. The organization apparently placed more emphasis on getting heavy-weight gospel and film figures (such as the Rev. Jesse Jackson, James Cleveland, Brock Peters and others) to the week-long event, and forgot the importance of promoting these personalities. All who promised to attend (nationally known figures) seemed to be on hand.

The support given the event by gospel-oriented record companies was good, but this too apparently came way down on the list of priorities.

The workshops and seminars were manned by some of the most knowledgeable in their fields and Lee Hildebrand, who handled press information, did a commendable job—for the support he received from those in charge.

Although this reporter has attended more gospel concerts than I can remember—never have I witnessed so much superb talent at any event at any given time.

"Amateur" performers were present, hopeful of a recording contract, booking dates, or merely to be heard by professionals. By Hawkins' count, there were approximately 50 acts performing throughout the week. Acts came from around the country.

This segment, as with some others, was treated like it was a church affair, which certainly it was not.

It was even voiced on several occasions that "Many of you are treating this like a concert. It's not a concert, we're having church." I believe the creators of the program forgot that when people get dressed up to go out in the evening and slap down their \$5 or whatever to see acts perform, it is indeed a concert.

Where is there a church that charges an admission fee to hear the minister preach? This appeared to be a totally unrealistic approach.

On the other hand, Hawkins said that with the program, he was extending beyond the church and taking gospel into the business world by teaching aspiring artists how to garner financial rewards from gospel. There is a gross inconsistency here. The idea is good but its implementation leaves much to be desired.

In another area, the week offered attendees a chance to understand the components that go into keyboard techniques, songwriting, drama and voice techniques.

On the positive side, the structure of the workshops was excellent and designed to offer more than the basics.

By the end of the week newcomers had more than mastered the basics of keyboards, songwriting, acting and vocals.

The idea was to combine as many areas as possible to prepare the acts for professional careers. It was pointed out that fashion design would teach the conference attend-

(Continued on page 50)

Claim Gospel Recognition Coming Edwin & Walter Hawkins Hosts At Bay Area Conference

By JEAN WILLIAMS

SAN FRANCISCO—Gospel may soon gain the recognition and respect afforded other musical forms, if recording artists Edwin and Walter Hawkins are to be believed.

Edwin, signed last week to Roadshow Records from Birthright, and other family members hosted a conference here at the Golden Gateway Holiday Inn April 9-14 to officially launch a new avenue for the exposure of untapped gospel talent and to instruct attendees in how to develop their talents.

Unlike James Cleveland's Gospel Workshop of America convention held yearly which draws a cross-section of gospel devotees, the Hawkins confab drew more than 200 mostly young musicians.

According to Edwin, many of the guests were there seeking recording contracts. "And we want to put some of them in touch with the right record companies. Also," says Hawkins, "we're interested in pro-

ducing some of the musicians ourselves."

Label representatives on hand to look over the talent, with some sponsoring events, were from TK, Roadshow, Tomato, Praise and Gosco.

See Soul Sauce, page 49, for related story.

The sessions and workshops officially got underway April 10. The work sessions were followed nightly by concerts at the First Congregational Church. April 11 was dubbed "Talent Explosion Day" with new talent from across country (about 12 acts) performing. All other evenings, with the exception of the final banquet featured between eight and 15 groups. Evenings were long but with the caliber of talent presented, no one seemed to mind.

A tribute to James Cleveland was held Thursday with the Hawkins family honoring the man it called

"The reigning king of gospel" and the Bobby Jones Singers performing Cleveland tunes. Cleveland vowed his support of the Hawkins conferences.

Another highlight was Friday evening when the Hawkins family performed.

The Rev. Jesse Jackson, guest speaker for Saturday's banquet, attempted to put the entire concept into perspective and at the same time, blasted some churchgoers for not financially supporting gospel acts in the same manner they support r&b and rock. He also advised the gathering on methods by which it could give gospel that giant push. He further praised the Hawkins family for going out on a limb to sponsor such a conference.

Proceeds from the week-long event are slated to go to the Hawkins Scholarship Fund. At the banquet, James Bullard of Roadshow Records, who signed Edwin to the label at the conference, donated \$1,000 toward the scholarship fund.

According to Hawkins, the second annual Music & Arts Seminar will be held on the East Coast and he's looking at Washington as the site.



PEACHY THANKS—Linda Greene, Peaches of Peaches & Herb, publicly thanks Freddie Perren producer of their current hit, "Reunited," during the duo's recent Disneyland engagement.

Soul Sauce

Continued from page 49

ees what to wear both on and off stage, while drama would aid in developing stage presence.

Actor Christopher Joy, who headed up the drama workshop, brought his group to a point where it was capable of putting on an excellent skit.

Howard McCrary, brother of Columbia's group the McCrarys, instructed keyboard techniques with positive results.

Songwriting, handled by Jessy Dixon, Walter Hawkins and Danniebelle was extremely strong, and vocal techniques taken on by Wesley Boyd was also effectively done.

Lamont Dozier has hired production designer Robert Small to design the set, lighting and sound for his upcoming tour scheduled to begin in May. Dozier will be supporting his new Warner Bros. LP "Bittersweet." Small recently put together shows for Gloria Gaynor, Atlanta Rhythm Section and Sea Level.

Miki Howard is the newest member of Fantasy recording group Side Effect, replacing Sylvia St. James who left to pursue a solo career.

Miki was featured vocalist on the Boppers' debut Fantasy LP and was being produced as a solo artist by Augie Johnson of Side Effect when Sylvia left.

PhilVision's Donald Miles, audio and video consultant, and Juanita Lawson, who heads up the firm's consumer research department were seriously injured in a motorcycle accident April 13 while touring local L.A. retail record shops.

Lawson is on the critical list at Martin Luther King Hospital and Miles is in stable condition at Morningside Hospital.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	23	1	2 HOT	Peaches & Herb, MFP/Polydor PD 1-6172	★ 47	3	WHISPER IN YOUR EAR	Whispers, Solar BSL-3105 (RCA)
2	12	2	BUSTIN' OUT OF L SEVEN	Rick James, Gordy G7-984 (Motown)	40	27	KEEP ON DANCIN'	Gary's Gang, Columbia JC-35793
★ 5	5	5	DISCO NIGHTS	G.O., Arista AB-4225	41	17	FOLLOW THE RAINBOW	George Duke, Epic JE-35701 (CBS)
★ 6	21	6	DESTINY	Jacksons, Epic JE-35552 (CBS)	42	31	SOMEWHERE IN MY LIFETIME	Phyllis Hyman, Arista AB-420
5	10	3	WE ARE FAMILY	Sister Sledge, Cotillion SD-5209 (Atlantic)	43	44	FEEL NO FRET	Average White Band, Atlantic SD 15207
6	4	6	LIVIN' INSIDE YOUR LOVE	George Benson, Warner Bros. 2804-3277	44	39	JOURNEY TO THE LAND OF ENCHANTMENT	Enchantment, Roadshow BXL 1250 (RCA)
7	12	7	FUNK	Instant Funk, Saboul SA-8513 (RCA)	45	45	CHERYL LYNN	Cheryl Lynn, Columbia JC-35486
8	11	8	PROMISE OF LOVE	Delegation, Shadybrook 010	46	43	MADAME BUTTERFLY	Tavares, Capitol SW-11874
9	8	9	KNOCK ON WOOD	Ami Stewart, Arista SW-50054	47	32	SHOT OF LOVE	Lakeside, Solar Solar BXL 12937 (RCA)
★ 14	3	14	INSPIRATION	Maze, Capitol SW-11912	48	48	LIVE AND MORE	Donna Summer, Casablanca NBLP-7119
11	22	10	C'EST CHIC	Chic, Atlantic SD-19209	49	33	MOTOR BOOTY AFFAIR	Parliament, Casablanca NBLP-7125
12	19	12	CROSSWINDS	Phaeto Bryson, Capitol ST-11875	★ 50	NEW ENTRY	LAND OF PASSION	Hubert Laws, Columbia JC-35708
★ 15	5	15	IN THE MOOD WITH TYRONE DAVIS	Tyrone Davis, Columbia JC-35723	51	50	IN THE PUREST FORM	Maze Production, Atlantic SD-5211
★ 18	3	18	I LOVE YOU SO	Natalie Cole, Capitol SD-11928	52	40	DANCE LADY DANCE	Crown Heights Affair, De-Lite DGR-9512 (Mercury)
★ 19	9	19	AWAKENING	Narada Michael Walden, Atlantic SD-19222	53	41	BREAKWATER	Breakwater, Arista AB-4208
16	16	13	HERE, MY DEAR	Marvin Gaye, Tamla T-354 (Motown)	54	54	INTIMATELY	Randy Brown, Parachute RRLP-9021 (Casablanca)
17	13	17	LOVE TRACKS	Gloria Gaynor, Polydor PD-6184	55	59	MORNING DANCE	Spyro Gyra, Infinity INF-9004
★ 22	3	22	MUSIC BOX	Evelyn "Champagne" King, RCA AFL-3033	56	56	LET THE MUSIC PLAY	Argyris, Hamam PD-1-6180 (Polydor)
★ 29	2	29	GO WEST	Village People, Casablanca NBLP-7144	57	57	SKYY	Skyy, Saboul 8517 (RCA)
20	17	20	T-CONNECTION	T-Connection, Dash 30009 (T.K.)	★ 58	NEW ENTRY	HOLD YOUR HORSES	First Choice, Gold Mine GA-9502 (RCA)
21	16	21	FEET DON'T FAIL ME NOW	Herbie Hancock, Columbia JC-35764	★ 59	69	I'VE ALWAYS WANTED TO SING	Bunny Sigler, Gold Mind GA-9503 (RCA)
★ 28	3	28	THE MUSIC BAND	War, MCA MCA-3085	★ 60	NEW ENTRY	PARADISE	Crown Washington Jr., Elektra EE-182
23	17	23	BELL & JAMES	Bell & James, A&M 4728	61	42	SMOOTH TALK	Evelyn "Champagne" King, RCA AFL-3466
★ 30	4	30	LOVE TALK	Mantavans, Columbia JC-35693	62	52	IT'S ALRIGHT WITH ME	Patti LaBelle, Epic JE-35772 (CBS)
25	23	25	BOBBY CALDWELL	Bobby Caldwell, Clouds 8804 (TK)	63	55	SUPER MANN	Herbie Mann, Atlantic SD-19211
★ 53	2	53	ROCK ON	Raydio, Arista AB-4212	64	61	SWITCH	Switch, Gordy G-7980 (Motown)
★ 35	4	35	ALTON McCLAIN & DESTINY	Alton McClain & Destiny, Polydor PD-6163	65	NEW ENTRY	GAP BAND	Mercury SRM-1-3758
28	12	28	CHUCK BROWN & THE SOUL SEARCHERS	Source SOB-3076 (MCA)	66	58	THE MAN	Barry White, 20th Century T-571
29	11	29	ANGIE	Angela Bofill, GRP/Arista GRP-5000	67	67	STEP II	Sylvestre, Fantasy FRS56
★ 60	2	60	HOT NUMBERS	Foxy, Dash 30010 (TK)	68	62	WANTED	Richard Pryor, Warner Bros. BSA-3364
★ 51	2	51	EVERYBODY UP	Ohio Players, Arista AB-4226	69	NEW ENTRY	CHAMPAGNE	Wilbert Longmire, Columbia JC-35754
★ 49	2	49	THE MESSAGE IS LOVE	Berry White, Unlimited Gold UZ-35763 (CBS)	70	64	YOU FOOLED ME	Gry & Hanks, RCA AFL-3069
33	10	33	SPIRITS HAVING FLOWN	Hee Gees, RSO RS-13041	71	63	THE BEST OF EARTH, WIND & FIRE, VOL. 1	Earth, Wind & Fire, Columbia FC-35647
34	4	34	OUTLINE	Gino Soccio, Warner Bros. WFC-1308	72	65	LIGHT OF LIFE	Bar Kays, Mercury SRM-1-3732
35	27	35	CRUISIN'	Village People, Casablanca NBLP-7118	73	72	TRY MY LOVE	Tata Yvona, Tamla T-7360 (Motown)
★ 46	4	46	LET ME BE YOUR WOMAN	Linda Clifford, RSO 2-3902	74	74	M3000	Mandee, Motown M7-917
37	9	37	TAKE ME HOME	Cher, Casablanca NBLP-7133	75	76	MILKY WAY	Chocolate M/V, RCA APL-3081 (RCA)
38	12	38	ENERGY	Plumier Sisters, Planet P-1 (Elektra/Asylum)				

FREE R&B VIDEOTAPES

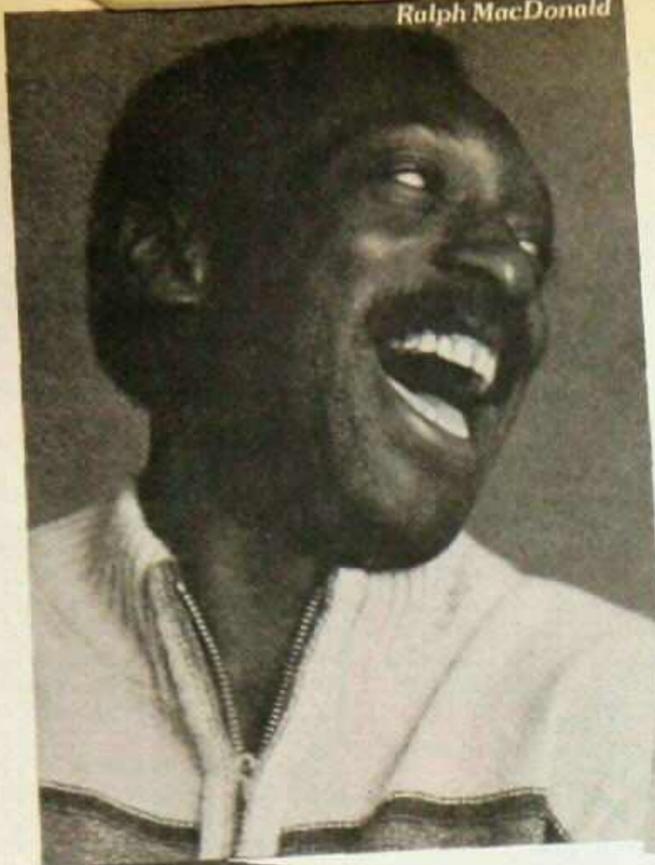
NEW YORK—In a series of five presentations around the country, Atlantic Records offered videotapes of some of its top acts to small r&b-oriented retailers.

"This is something small dealers were never offered before," says Eddie Holland, vice president/director of special markets at Atlantic. "One of the first things some of them asked was how much it would cost them. It costs them nothing. All they need is a machine to play it on."

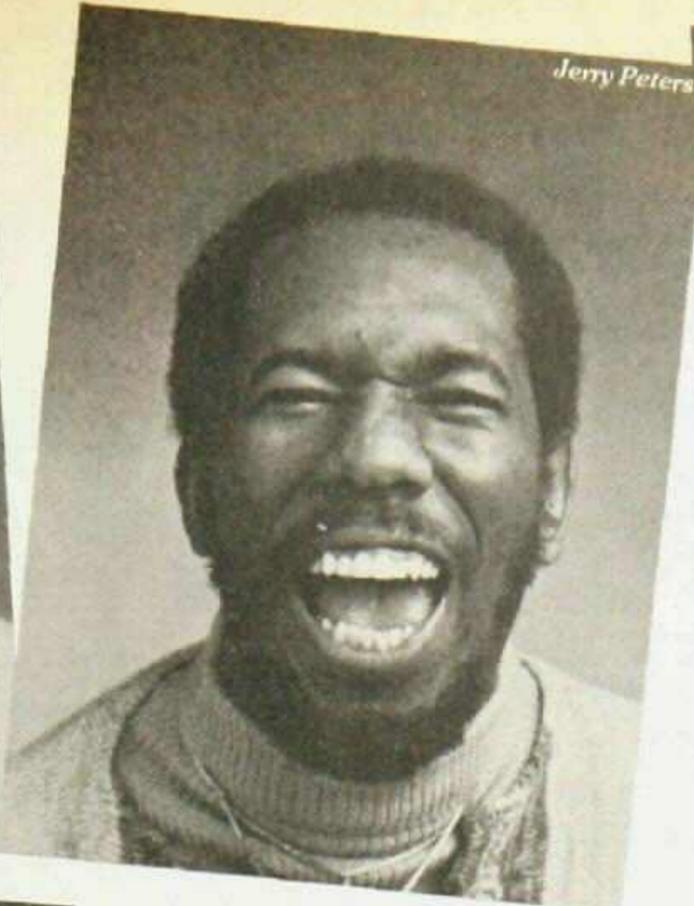
The presentations, held in early April in Chicago, Cleveland, Dallas, Atlanta and Los Angeles, featured taped performances by Chic, Narada Michael Walden, Sister Sledge and Mass Production. The tapes showed each of the artists doing two songs. Retailers had the option of ordering the entire package or individual tapes of the artists performing one or two of the songs.

Holland says the tapes are available in all the videotape configurations, and new ones will probably be prepared for upcoming releases by such artists as Roberta Flack and Aretha Franklin.

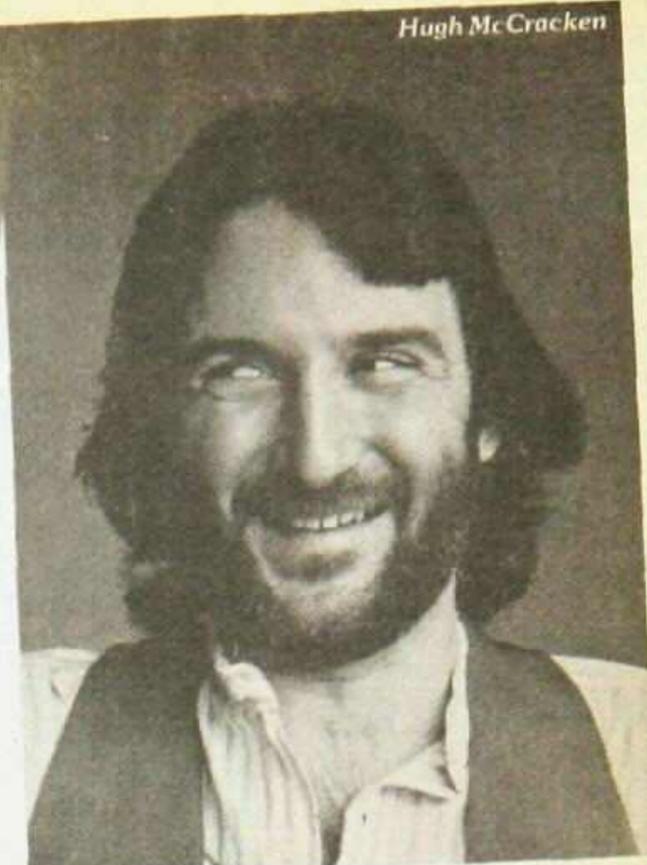
Ralph MacDonald



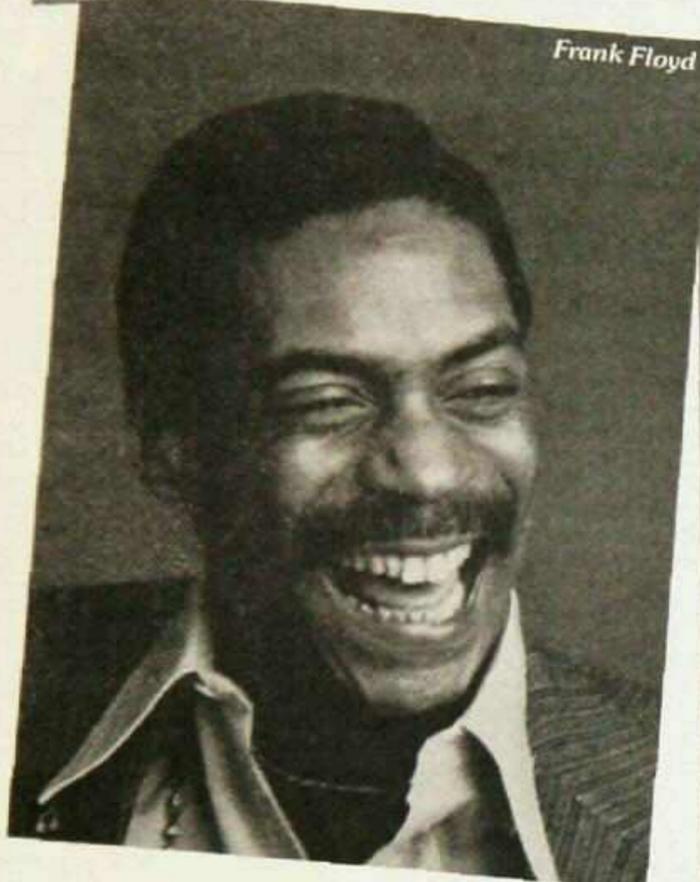
Jerry Peters



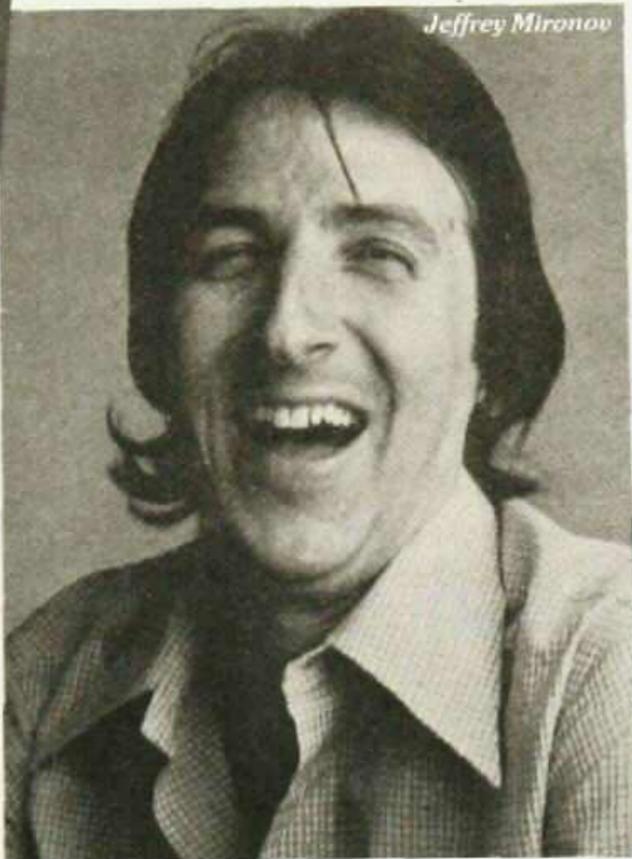
Hugh McCracken



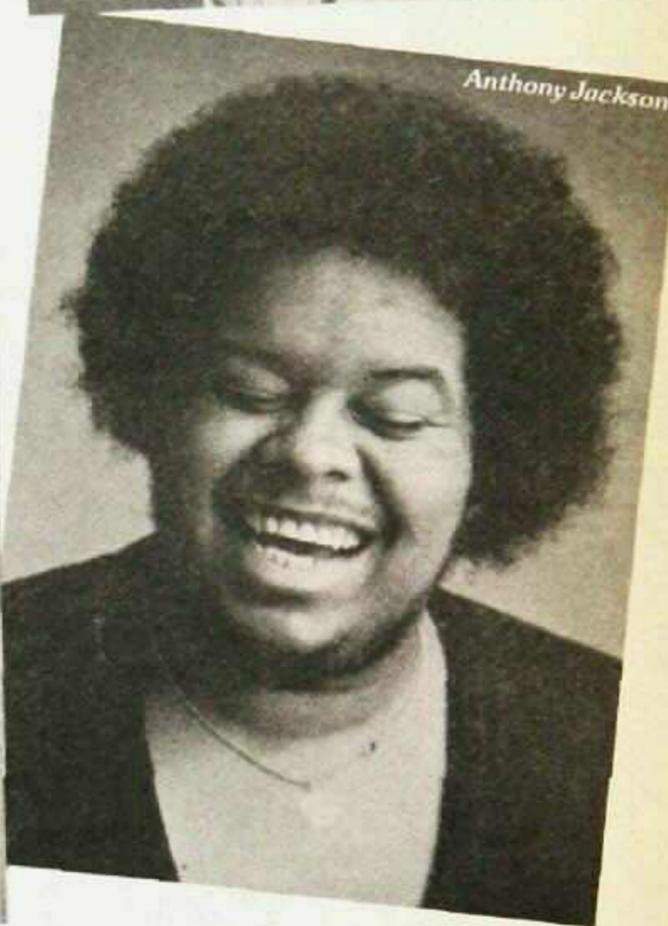
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Jeffrey Mironov



Anthony Jackson



The Writers put a smile on your face and your heart in the clouds and you can't sit down.

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The Writers - each member a complete music-maker. Writing, playing and singing songs that'll stretch your smile clear down to your feet!



The Writers' new album is "All in Fun."
Featuring the single, "Share Your Love."
On Columbia Records and Tapes.

BOAT STUDIO DUE IN L.A.

LOS ANGELES — Cherokee Recording Studios here has purchased an 85-foot yacht which it is converting to a studio.

Anchored in suburban Marina del Rey, according to studio manager Con Merten, the boat is being acoustically re-designed and wired.

"Unlike other boat studios," he says, "this will be a permanent installation. Not a boat where you put in portable equipment."



PERREN POWER—Producer Freddie Perren, left, makes a point to Ed Biggs, his quality control engineer, over the Harrison console at his own Mom & Pop Co. Store studio complex in Studio City, Calif. The ex-Motown staffer recently produced Peaches and Herb and has co-written for Gloria Gaynor.

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Studio Track

LOS ANGELES—Dolly Parton is finishing mixing her upcoming album at Spectrum, Eric Prestidge at the board with producers Dean Parks and Gregg Perry. The studio has added a Stephens 24 track to its control room in addition to its 3M 79 24-track.

The production/engineering team of Giorgio Moroder, Pete Bellotte and Jurgen Koepfers working on a new double Donna Summer studio LP at Rusk Sound. . . . Pacific Arts Michael Nesmith recording a new LP at Sound Castle. . . . Denny Paul's first solo LP being finished at IAM.

Edwin Starr recording for 20th Century-Fox at Total Experience. . . . Denny Diante producing Maxine Nightingale at Devonshire for Windsong.

Elektra/Asylum's Eddie Rabbitt laying bass and guitar overdubs produced by David Malloy and assisted by Bill Poppy at One Step Up. Also there, Barwood Films/First Artists recording a

track for Barbra Streisand for the movie "The Main Event" produced by Gary La Mel and engineered by James Simcik.

Caston and Majors finishing up an ARC LP at Dawnbreaker, Thom Wilson engineering. . . . King Errisson working on a new LP at Doctor Musix, Peter Howard Hirsch engineering. . . . Frankie Valli completing vocal tracks for his second Warner/Curb album at Sunset Sound, Bob Crewe and Bob Gaudio producing.

Jennifudy sees: David Williams and James Jamerson Jr. producing Chanson for Ariola, Rick Heenan at the board, Gene Norman and Dave Pell producing Crescendo's Joe Williams, Phil Kaye engineering, Richard Evans producing Linda Williams for Arista, Barney Perkins at the board, and Skip Drinkwater producing Sweet Bottom for Elektra/Asylum, Jeff Titmus at the board.

Bill Conti producing the score for "Rocky II" at Group IV, Dennis Sands engineering. . . . Mink DeVille working on a new Capitol album at Crimson Sound (formerly the Beach Boys' Brother Studios). Other activity there sees Ben Sidran working on a Horizon project with Mike Manerri and Al Schmitt Jr.

Rod Stewart beginning work on a new studio LP at Cherokee, Tom Dowd producing, George Tutko engineering. Also there, Jimmy Iovine producing Tom Petty; Eric Carmen producing the Euclid Beach Band for Columbia with engineer Bill Schnee, Frank D'Amico assisting; Duck Dunn and Steve Cropper producing Crimson Tide for Capitol, Joe Robb engineering; and Nick DeCaro producing the Alessi Brothers for A&M, Tom Wilson engineering.

Blue Oyster Cult overdubbing at the Record Plant, Tom Werman producing, Gary Ladinsky at the board. Also there, Van McCoy and Charles Kipps producing Aretha Franklin, Lee De Carlo engineering; and Joey Travolta overdubbing with John Davis producing and De Carlo behind the board.

Peter Frampton working on a new A&M LP at Filmways/Heider Recording, Frampton and Chris Kimsey producing with Kimsey engineering, helped by Tim Boyle. Martin Mull also finishing up mixes for his forthcoming Elektra/Asylum LP there, Bones Howe producing and engineering with help from Geoff Howe and David Gertz. Filmways Audio Services and Filmways/Heider Recording also provided total audio facilities recently for the 51st Academy Awards at the Dorothy Chandler Pavilion.

Bob Seger and the Silver Bullet Band recording tracks for a new Capitol album at Miami's Criteria, Punch Andrews and Seger producing, John Arrias engineering with help from Joe Foglia. . . . Mike Flicker starting work on Lisa Nemzo's CBS/Portrait album at Kaye-Smith, Seattle.

In Memphis, at Ardent: Point Blank finishing up a new LP for MCA, Bill Ham producing with Terry Manning engineering; Kilo working on a new LP for Stax/Fantasy, David Porter and Lester Snell producing; Robert Jackson and William Brown engineering; and the Memphis Horns finishing up a new LP for RCA, Clarence McDonald producing and William C. Brown III engineering.

Willie Mitchell producing Elizabeth Baracough's Bearsville LP at Cream Hi recording studios, Memphis, Tenn. . . . Felix Pallalardi, Corky Laing and Streethearts recording at Sound Palace, N.Y. Steve Klein at the board.

Parker McGee producing Simon Wulitzer at Music Annex, Menlo Park, Calif. Mark Piscitelli engineering.

JIM McCULLOUGH

Sound Waves

By IRWIN DIEHL

Among the speakers are Dr. Toshi T. Doi, Sony Corp. Dr. Doi's paper, titled "Consumer Digital Audio Disk And Tape Systems," will discuss recent advances in both consumer videotapes and videodisk systems.

According to Dr. Doi, two channels of digital audio require the same bandwidth as that of a video system. The fundamental principles of digital audio-to-video signal converters as well as certain limits of the digital audio disk systems will be presented. The factors and constraints which determine the 2½-hour playing time (one side) versus the 14½-hour "theoretical limit" will also be covered.

Dr. Thomas Stockham, Soundstream, Inc., who researched and developed in 1976 the system for digitally restoring RCA's Enrico Caruso collection, will offer an up-to-date insight into "Principles and Potential of Digital Recording."

Dr. Stockham's discussions will elucidate the benefits of digital sound for both professional and consumer applications. The advantages of superior sonic quality plus the ability to equalize, edit and mix the recording without deterioration of the original sound quality are balancing factors against the present high cost of digital equipment.

Prospects for a future where original digital master recordings find their way into the consumer's home in the original form will be an added highlight in this technical discussion.

Martin Willcocks, Advent Corp., will present "Digital Signal Formats: Compatibility Problems And Solutions." The question of inter-system compatibility may possibly be resolved by use of converters between systems, and possible conversion methods relative to the current formats in use will be a central area of discussion.

John McCracken of 3M will compare the signal performance parameters between high performance analog and digital recorders in his paper "Professional Digital Recorders." Further, McCracken will review the capabilities of the digital recorder in terms of editing, control and synchronization.

Harold Alles, Bell Telephone Labs, will discuss digital synthesis techniques in his paper "Principles and Potential Of Digital Synthesis." Timbral enhancement or correction of acoustic or electronic sound sources by digital synthesis are explained in addition to a review of the state-of-the-art in digital filtering and/or tonal enhancement.

"Digital Synthesis Equipment" is the title of a paper to be presented by Cameron Jones, New England Digital Corp. Jones and his partner in New England Digital, Jon Alonso, (Continued on page 82)

Adds Third Studio

NEW YORK—Electric Lady Studios here has added a third studio on its upper level.

The new room, designed by John Storyk, features a Neve 8068 console with computerization and a four-way Westlake monitoring system.

New Florida Room

MIAMI—Dr. Snow's Sound Emporium here has completed its new studio. Double the size of its previous one, the studio has also changed locales to 5211 NW 74th St. here.

The Neve Sound
is now playing at

SOUND CITY
LOS ANGELES

Jo Gottfried is at it again! A Neve console model 8068 36 in./24 tracks with VCA grouping was recently installed at Sound City; the third Neve console purchased by this excellent studio. And soon to follow, the NECAM computer mixing system is being retrofitted on their large custom Neve desk. Sound City is one of the leading studios on the West Coast, concerned with bringing the latest technology and the best creative environment to record production. Thanks, Jo. We appreciate your confidence in Neve. Sound City accepts bookings at (213) 787-3722.

 **Neve**

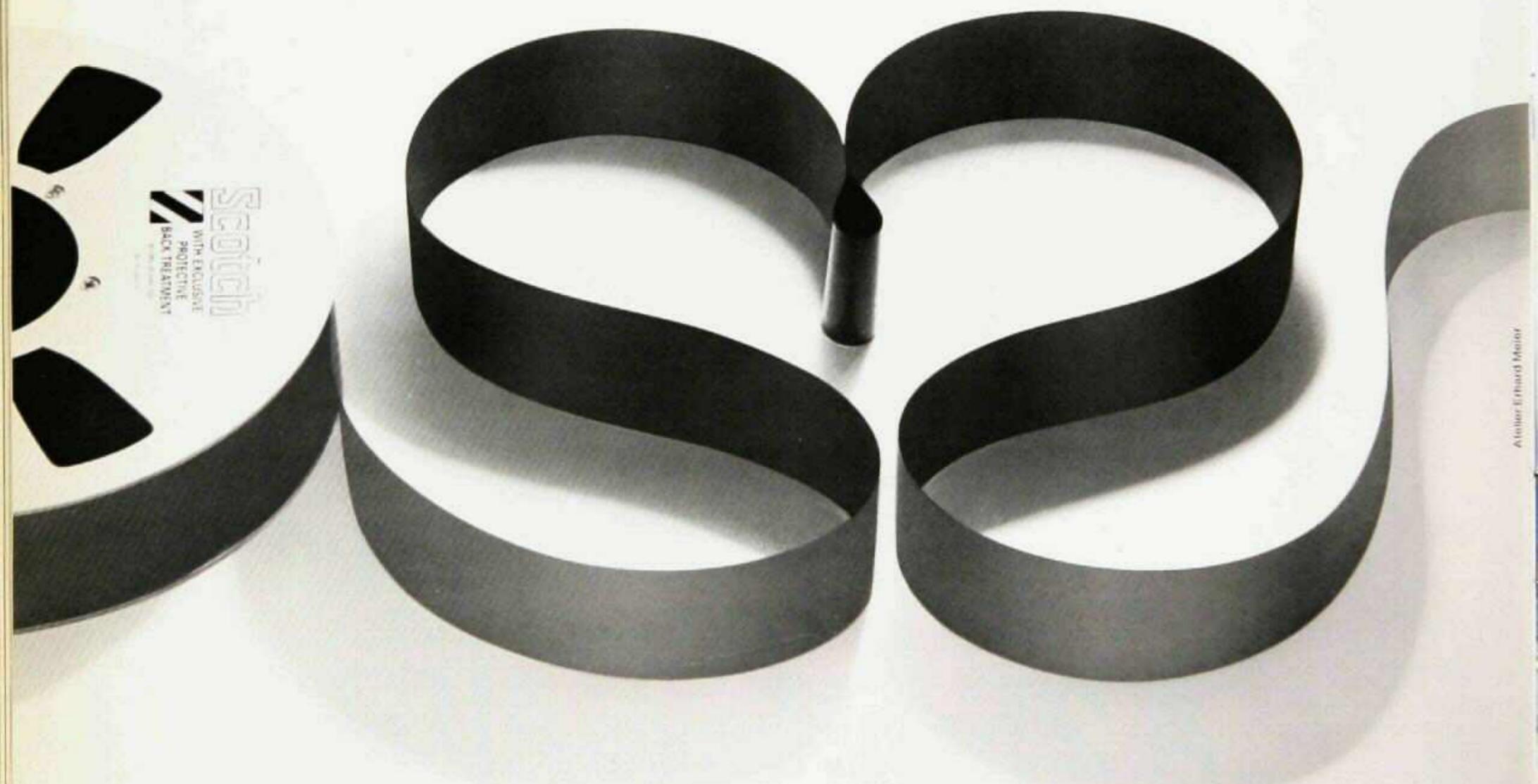
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Anita Kerr



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Anita Kerr

'Music: That's What My Life's All About'

Class.

That's the word—overworked though it may be—for Anita Kerr.

There is yet a touch of the southern gentlewoman apparent in her manner as she goes about her work in Hollywood conceiving and producing popular music which has, through the years, established her celebrity throughout the world.

Anita was born of Italian-American parents in Memphis and, at four, was taking lessons in classical piano. Five years later, she played the pipe organ in a Roman Catholic church every morning and by the time she was 10 Anita was busy writing arrangements for the church choir.

Thus her gifts popped to the surface early. At 12 she toiled as piano accompanist to her mother on a regularly-aired series of broadcasts over WHBQ-AM, Memphis.

"It was all music," she says. "That's what my life's all about." She sits on an oversized sofa in her office in the penthouse of a Hollywood high rise edifice sipping a soft drink. She speaks softly. She answers questions gracefully. Her grammar is impeccably correct, her statements articulate.

"Memphis was a good music town," she volunteers. "All the big name bands played there. I remember I was especially captivated by Woody Herman's orchestra at the time he was featuring Flip Phillips, Bill Harris and Frances Wayne. Of course I heard them all on radio and records—I wasn't old enough to go out and enjoy them in person."

Anita founded the Grilli Sisters when she was 14. She clefled the arrangements, played piano, sang with them and then pulled a stint at WREC-AM as vocalist, organist and pianist, doubling evenings at a Memphis roller rink performing as organ soloist.

One of her brothers was a jazz buff who, for a time, led his own band. At 17, Anita left school and joined him. It was at that time that she learned to orchestrate—without lessons. That skill led to her moving on to Nashville, where she took over an eight-voice choral group featured on WSM-AM's "Sunday Down South."

"That assignment," she recalls, "did a lot for me. It brought me recording sessions for Decca (now MCA) and a spot on 'Grand Ole Opry' as accordionist.

"One of the first triumphs we enjoyed on Decca was backing Red Foley on his hit, 'The Lady Of Fatima.' It marked the start of the vocal group known as the Anita Kerr Singers."

Sessions with Eddy Arnold, Burl Ives, Ernest Tubbs and other first rank recording names followed swiftly. Lee Gillette, long an executive producer with Capitol Records in Hollywood, remembers Kerr's successes with a smile.

"It got so that we were covering the Kerr singers with a half-dozen Capitol artists," says Gillette, now retired and residing in Woodland Hills, a Los Angeles suburb. "It seemed to us that everything Anita recorded was a hit."

★ ★ ★

Anita peers out a picture window, 22 stories high, and enjoys a panoramic view of Los Angeles spread out below.

(Continued on page AK-6)



In her hometown of Memphis, Anita Kerr is shown left with the Grilli Sisters in 1944. They had their own radio show. Above at right, Anita at 4, already studying classical piano. Everyone in her family was musical.



The family—in 1973. With Anita are her father, Duillio Grilli, mother Sofia and brothers Nelson (left) and Guido Grilli. At right, the very first Anita Kerr Singers in 1951. She's at the 6 o'clock position. Lower left: Christmas of 1946 with her family in Tennessee. Kerr credits the Andrews Sisters with inspiring her to become a professional musician.



CHET ATKINS vice president, RCA Nashville

"I've gotten an awful lot of credit for having created the Nashville Sound and I always say Anita Kerr and Owen Bradley are just as important in its development. They gave a sophistication and a smoothness to country music that made it so much more palatable to audiences all over the world. Anita deserves much more credit than she gets.

"But, anyway, she is one of the greatest ladies I've ever known and I have a great admiration for her, not just as a lady but as musician also. I think the highest compliment you can pay to Anita is that male musicians—and I'm talking about great musicians—admire Anita Kerr. That's because she is a super musician herself.

"I came to Nashville in 1950 and a year or two later, when I first met her, she had her group on an NBC radio network show called 'Sunday Down South.' The first time I heard that sound, I was impressed.

"Well, just about that time Steve Sholes got promoted over at RCA and I started producing records

for him. I made a couple of great albums featuring Anita and her singers and I toured with her and her group as well. That was Scandinavia and all over Europe. I worked with her every chance I could.

"I remember one time I had a session booked to record Floyd Kramer and he had written a tune called 'Last Date,' which is standard now. Anyway, everybody showed up except the arranger and there we were with a full orchestra and no chart for the strings. So I told Anita to grab a pencil and a piece of paper and write up an arrangement for eight or 10 strings real quick. So it took her about 10 minutes and the rest is history; we had a smash hit.

"I find Anita's like that. When she's under pressure, she's at her best. She has perfect pitch, you know. She hears the notes in her head and just writes them down. She doesn't need an instrument.

"The last time I saw Anita was in Nashville a couple of years ago. It was all too brief. But I do want you to quote me on this in conclusion: I love her very much and always will and I appreciate all the nice things she did to further my career as a producer."

OWEN BRADLEY

co-owner, Bradley's Barn Studio:

"Anita was so very vital to the development of Nashville. We still miss her. Her contribution to the music industry there was enormous. I worked with Anita in several capacities. I was director of a big orchestra at WSM and she furnished the singers.

"We were into pop music at first, then we got involved with the development of country. I worked with Decca and Chet (Atkins) was with RCA. And we needed vocal groups.

"Anita came over from Memphis and she gave us a shot in the arm and a sound that's still great—one of the nicest vocal sounds going. But it didn't work for her right off the bat. She tried some things on Decca which just didn't work. I'm talking about when we first discovered her. We were so busy doing country music and we just didn't have the confidence in her.

"You see, with someone with limited talent, he's either a success or a bomb right away. But Anita was a big talent. It took awhile but she couldn't help trying to grasp the overall thing. I mean the total, complex picture here, pop and country.

"Then it started working for her. Her association with RCA helped and later on when she got into arranging and producing in the early '60s, there was no catching up with her.

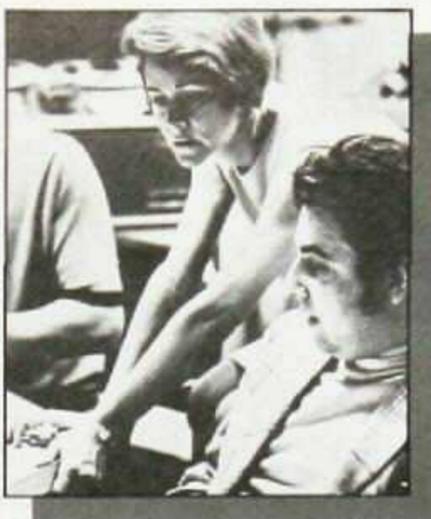
"Anyway, back in the early days, we needed vocal groups. Between the Kerr Singers and the Jordanares, they did just about 100% of the recordings here. The Jordanares was all-male and gospel-oriented and Anita's group was more of a pop background.

"We did station breaks for WLS, Chicago, WMCA, New York City, and all kinds of commercials. And thanks to Anita, it all worked. We had a lot of fun in those days. I'm talking about when we first started—in the early '50s. I stayed at WSM till '58. I started there on staff in the '40s, although I played there as far back as '35; I started playing at age 15.

"I'm 63 now and I'm just about out of the business. My world just hasn't been quite the same since Anita left to go to California and then later to Switzerland. I mean, personally and professionally, she was a very important cog in the machinery here.

"Gosh, when you look back on it, it seems like such a short time. I guess it's that way when you're having fun.

"She and Alex stopped by just before they opened that studio in Switzerland. I guess that was three-four years ago. She was as pretty as ever. You give her my love."



Kerr and husband Alex co-producing an album. Her latest, for Century, features Stevie Wonder songs.

ALEX GROB

"For the past 13 years I have been Anita's husband and manager. When I met her she already was established as a major talent, respected and loved by the many who have worked with her. I was a fan of her music then and I'm still in awe of her fantastic talent and never-ending creative resources.

"Whatever her role in a given music project, she always stamps it with her impeccable taste, her know-how, her musicianship and her enormous charm. And her versatility is unparalleled, especially if you consider that she excels in so many facets of the mu-

sic business—as a composer—the million-selling San Sebastian Strings, as an arranger—all the No. 1 hits and a Grammy nomination; as a singer—her exceptional voice leading the Anita Kerr Singers; as a piano player—a number of instrumental LPs, one of which is just about breaking in Germany; and as a film scorer and conductor—the entire score of 'Limbo.' Add to this her famous radio station breaks and contribution to many national jingles and it is hard to believe that all this has been achieved by one person.

"To sum it up, she is a unique talent, a sweet person and I love her very much."

WALLY HEIDER

owner, Hindsight Records:

"I worked closely with her in Los Angeles when she was creating the San Sebastian Strings and moonlighting with radio station identification jingles for AMers KMPC and KFI. She was a delight to work with, and as capable in arranging, producing and conducting as any man I've ever worked with. She was and is an exceptional person."

BURL IVES

"I can't sing her praises too loudly. Anita Kerr is a marvelous person in every sense of the word—as a person and as a singer.

"She did an awful lot of the head arrangements for me down in Nashville. I was with Decca at the time and she worked on all LPs—20 or 30 of them, I lost count. I did one with her in Los Angeles, too.

"I'm delighted to hear she's going to be arranging and composing and getting back in action again. That's what she should be doing. That's where she belongs.

"I wish I could think of some clever quip but my thoughts about Anita Kerr are all positive and strictly love for her."

"Anita Kerr Performs Wonders"

All the songs in Anita's new album were written by Stevie Wonder—published by Jobete Music Company Inc./Black Bull Music.

Congratulations, Anita, on your Silver Anniversary... ...and congratulations to our Golden writer Stevie Wonder!

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Anita Kerr

Continued from page AK-3

"Good things, I believe, don't just happen," she muses. "In my case I'll forever be indebted to four men who extended strong helping hands to me when I needed a boost. Jack Stapp of WSM is one, Decca's Owen Bradley is another. And then there were Chet Atkins of RCA Records and, a bit later, Alex Grob, RCA's sales manager and promotion chief for all of Europe. I owe much to all of them."

She first met Grob in Europe in 1964. They were married a year later. He now serves as her manager and coproducer and, together, they operate the renowned Mountain Recording Studio in Montreux, Switzerland.

But back to the 1950s. Anita's success on radio and records led to appearances on Arthur Godfrey's NBC shows. In 1961 she joined Nashville RCA as an a&r producer and artist.

RCA, at that time, was a sizzling label. Kerr moved out of the country groove to handle sessions with Perry Como and other giants of that era in the pop field. In addition, she expanded her horizons to work with top drawer talent like Rosemary Clooney, Brenda Lee, Brook Benton, Pat Boone and Bobby Vinton, all heavyweight record sellers.

"With Chet Atkins, the late Jim Reeves and the Kerr Singers," she recalls, "we made our first tour of Europe in 1964. That was a thrill. And it was there I met my husband, Alex."

Following their marriage, Mr. and Mrs. Grob (he is Swiss-born) made a major decision together.

"We moved to Hollywood. We agreed that a new base might be felicitous."

In the Grobs' baggage were three Grammys.

Anita won two in 1965, for best gospel or other religious recording ("Gospel Favorites") and best pop vocal performance, duo, group or chorus ("We Dig Mancini"). A year later, another Grammy was awarded her, again in the hotly contested best pop vocal performance, duo, group or chorus, for "A Man And A Woman."

Mancini, at an industry Grammy show where Anita was a presenter, paid a heartfelt personal tribute to Anita, a moment she cherishes even today.

Kerr is more than just a recipient of NARAS kudos. She has long been active in NARAS activities. Not many members of the organization are.

* * *

1967 came. Now Kerr began a happy collaboration with poet-writer-musician Rod McKuen. For him she organized the San Sebastian Strings.

"Again," she reminisces, "was the right move at the right time. Together, Rod and I produced four best-selling albums." She doesn't add that she composed the music, arranged and conducted it for McKuen on the sessions.

There's that classy element again.

In 1968, Anita moved over to the Dot label, formed earlier in Tennessee and startlingly successful.

Her Anita Kerr Singers album, "Bacharach & David," was chosen in Holland for the Edison Award at a time, in 1970, when most everyone in the world was walking around humming "Raindrops Keep Falling On My Head."

Then the Grobs moved to Switzerland.

Kerr had no desire to abandon the U.S. She is as proud of her heritage as anyone.

"We simply felt we needed a change of scenery."

Hubby Alex adds a comment:

"The music business at that time was a rat race, and neither of us was pleased with the way things were going in music."

"And there were our daughters, Susie and Kelley. The big yellow bus that came by for them every morning was, it seemed to Anita and me, becoming their parental influence. We felt we were not the part of their lives that we should be. And, to be candid, Anita and I were concerned with the wide-spread use of drugs in the public schools."

"In Switzerland, it would be, we hoped, an entirely different situation—a better situation—not only for Susie and Kelley but for Anita and me as well."

The Grobs had moved from a house in California which had been designed for them by a German architect. "The kitchen was the central room," Grob says. "All of us spend so much time there, it seemed natural. And Anita enjoyed her own music room. It was actually dug from the side of a mountain, but there she had the privacy she needed."

"But my wife is not the conventional wife," Grob continues. "She will work with her music for hours, then abruptly jump up, go into the kitchen and fuss around while she's straightening out some musical problem in her mind."

"The girls and I," he laughs, "have become accustomed to her behavior."

One of the daughters, the Grobs believe, will soon be marrying a doctor. The other is attending a private school in Switzerland. "And both," says Anita, "speak four languages. We are happy with them."

In the land of the beautiful Alps, Kerr for a time worked with and recorded for Phonogram International B.V. And the Grobs unveiled their own recording studio, one of the world's finest, in Montreux.

* * *

That was in 1975.

Since that time, numerous internationally popular artists have recorded in the Montreux studio, and although the Grobs now are back in California they continue to own and manage the facility with the assistance of long-distance telephone calls and an international Telex machine in their Hollywood office.

While still residing in Switzerland, Kerr achieved one of her more memorable artistic triumphs. She composed and recorded her "Christmas Story" album in London, with the assistance of the Royal Philharmonic Orchestra of approximately 100 musicians and her Anita Kerr Singers.

British newspapers covered her sessions and marveled at her ability to produce exceptional music with symphonic instrumentalists more accustomed to the batons of classical titans like Stokowski, Boult, Previn, Beecham and Barbirolli.

For an encore, she turned to motion pictures.

The Filmmakers Group produced "Limbo" for Universal and it was Kerr whom Filmmakers elected to compose the original score.

"That may not sound like much," Grob notes. "But Anita not only composed original music for the movie, she orchestrated it all and conducted it for the film's soundtrack."

It marked the first time that a woman had done all those chores for a full-length motion picture. Some have, of course, contributed songs and themes but none has wrapped up an entire soundtrack project single-handedly.

And does Kerr wave a women's liberation banner?

Not hardly.

She is not unaware of the inequities dealt females over the decades and she deplores the system which for so long has seen men receiving higher pay for doing a job than a woman gets for the same work.

"But it's getting better," she says.

Down in Texas, at Waco, Word Records had long been aware of Kerr's success on records. In 1974 she accepted Word's offer and signed to produce, compose and arrange two LPs annually for the religious-oriented waxwork.

"It is," she declares, "a pleasant relationship. On some of the albums we employ the Anita Kerr Singers. On others, we record other artists who specialize in the Christian music field. But whatever it may be, it is a chance for me to be creative. I'm enjoying the assignment."

Susie and Kelley remained in Switzerland. Anita and Alex found a house high in the hills above Studio City, a suburb in the San Fernando Valley, which delights them. They are within minutes of recording, radio, television and motion picture studios and, unless the freeway is jammed, no more than eight or 10 minutes from their plush offices in Hollywood which they

(Continued on page AK-10)

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Keith: "As a person, she's a fantastic human being—one of the easiest people we've ever had the pleasure to work with. She is most cooperative."

Frank: "Also, she's totally unique as an artist. There's no one like her. She's so versatile—composing, arranging and performing in the areas of vocal jazz instrumentation, vocal jazz and orchestra as well as keyboard."

Keith: "Another interesting aspect of Anita's talents is this: We put on the National Choral Showcase, a week-long national showcase in conjunction with some university each year. Last year we did it with Ohio State and Edmond Community College in the State of Washington; this year our showcase will be at the University of Indiana. Anyway, Anita does a great job as a clinician every time she participates. Between her and her husband Alex, they have this totally effective knack of educating the educators."

Frank: "We find that educators are more interested in what goes on in the entertainment business than the academic side of music. Between the two of them, they do one heck of a job telling them what they want to know. Also, she's terribly inventive in conveying to both the student and the teacher exactly what she intended with her arrangements."

Keith: "We're an educational print publisher—the largest in the business. It's very difficult to find that kind of talent—one who can write for the level of the student. There are a lot of tremendous arrangers in L.A. who do a fine job doing what they do, but most of them cannot write for that level."

"We're also very big in piano publishing and we're so pleased that Anita is back in the U.S. And now that we have her here, we'll utilize her in all kinds of ways—for piano music as well as our clinics, symposiums and workshops."

Frank: "It's a heck of a lot better having her here where we can communicate on a daily basis, rather than through telexes and overseas telephone calls and what-not."

"My friend Anita is, simply stated, an all-around fine musician, equally at home in the studios of Nashville, London or Hollywood."



For a time, Anita worked with Arthur Godfrey handling music on his daily programs. Below, Gil Wright, Kerr, Godfrey, Dottie Dillard and Louis Nunley harmonize for the camera. Upper right, on a Burl Ives recording session which Anita arranged and conducted for Decca in Nashville. Between Ives and Anita is singer Gene Merlino.



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from the desk of

Chet Atkins

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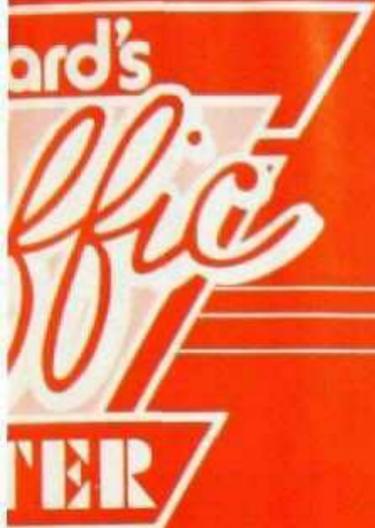
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Anita Kerr

• Continued from page AK-6

share with Grob's partner, Al Schlesinger, who is noted for his knowledge of law as applicable to the music industry.

The house, along woodsy, hilly Mulholland Drive, has class.

Already, since returning to Southern California, Anita has arranged and conducted an album comprised of Stevie Wonder hit songs, to be released momentarily on the Century label.

"For certain effects, a synthesizer can be legitimately used, and that's how I've worked it into my charts for the Stevie Wonder LP. It's like a nice spice in cooking. But it can't be the entire meal."

Kerr also is spending some of her time cleffing arrangements for university and high school vocal choirs and orchestras. She has a harmonious arrangement with Hal Leonard Publications in Milwaukee, which publishes her charts and pays her royalties. One of her most successful contributions in this line, incidentally, is her version of Jerry Gray's "String Of Pearls" popularized by the late Glenn Miller and his big band at the start of World War II.

Her agreement with the Leonard firm includes her going out on the road sporadically, lecturing on pop music to students. Most of them—those who are studying music, at least—regard her as a twentieth century heroine. She is probably better known at most university towns than she is at Sunset and Vine.

And that's the way she wants it.

For Kerr considers herself a musician. Not a female musician. She is not conscious, Grob agrees, of her global reputation as a female nonpareil although her distinguished track record over a remarkable 25-year period of activity plainly and unarguably indicates she is just that.

Has any other woman in the international field of popular music come close to Kerr's achievements?

"Anita," says her husband, "has never sold out."

"She has remained true to her musical ideals from her childhood. She will never change. Nor does she seek the limelight, the razzmatazz, the drum-beating so many in the profession covet.

"I once obtained for her a top-billed spot on a weekly tv show. She begged me to get her out of it. She somehow has no desire to become your basic star or superstar."

Grob and Kerr agree that at this point in her career it would be "nice" for Anita to take on a number of motion picture scoring commitments and he is endeavoring to make it hap-

(Continued on page AK-14)

ROD McKUEN

"The first time I worked with Anita Kerr was in the early 60s. I was still with RCA and just about ready to make the switch to Warner Bros. We were doing an album—I even forget the name of it—and it was then that I found out I liked her music so much. After that first session together, I told Anita how exceptional her arrangements were and that I'd like her to write the original music for a new concept I was developing—and so our collaboration began.

"I went to Joe Smith and asked for \$10,000 from Warners to do an album with Anita. In those days you could do one for next to nothing. To produce the same album today would cost \$100,000 at least. Anyway, Joe gave us the \$10,000 and we did it. The San Sebastian Strings was born and the rest is history.

"The album was 'The Sea.' It immediately became Warners' best-selling album. I understand the complete trilogy 'The Sea,' 'The Earth' and 'The Sky,' which has accounted for millions in sales (not including uncounted pirate versions) still sells exceptionally well around the world. The albums have been recorded in Dutch, Spanish, French, German and Japanese.

"I love the way Anita arranges. We used to work on the albums, and I would give her an outline on what the spoken word part would be. She would write the music and it would invariably turn out a better composition than I'd expected, so I'd throw out the old outline.

"Anita is an instinctive arranger. She would intuitively go with woodwinds for the sea; for earth, she'd go heavy on brass; and for sky, soaring strings. She's brilliant, yet she's the most underrated composer in the world.

"To show you what a success the series is, I still get letters from people telling me they named their kids Anita and Rod because the children were conceived while listening to 'The Sea.' They remain the most successful mood albums of all time.

"And that's what they are—strictly mood. I like to think that each of those records had a storyline—a

beginning, middle and end—because that was our idea. Anita and I always felt that if we had something to say, we'd do it. If we didn't have anything to say, we would not record.

"I've really missed working with her and I look forward to working with her again—and we've got something in the development stage right now.

"And in any tribute to Anita Kerr and her work, certainly there must be mention made of the role of Alex Grob who has always been totally supportive without restricting Anita's creative talent. He is one of the best negotiators of contracts that I know of and his business sense operating behind the scenes has been most important in Anita's success. They make quite a team."

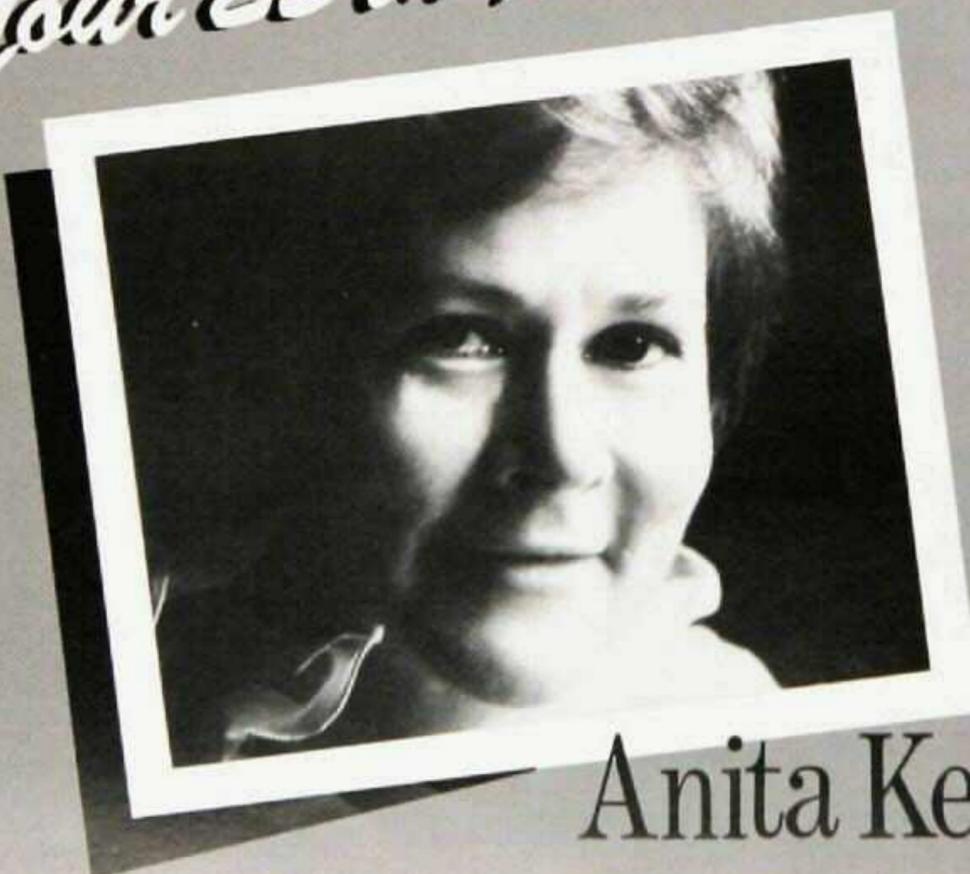
BIGGY NEVANS

program director, KFI:

"Anita did jingles for us when we had a Miami station, WIOD. The first series we cut at Wally Heider Studios there with the original Anita Kerr Singers. Anyway, we had an exceptionally successful personality middle-of-the road radio station there which we were contemporizing for the Miami market. The demographics were much different for the Miami market than for L.A. For example, the medium age for Miami was 46-49 and, in spite of the fact that the situation there was totally different from anything that Anita had encountered before, she gave us exactly what we wanted. Her work was largely responsible for that tremendous success. We had a 9.16 share of the market there.

"That's the remarkable thing about this lady. She is capable of giving you what you want; whatever the job calls for, she delivers. But the most impressive thing about Anita Kerr is her command of the large orchestras. We made a second series of jingles in London in the fall of '68 and we recorded with the Royal Philharmonic Orchestra. She was like a spright—a Peter Pan. It was amazing the kind of respect she had from those musicians. They knew she was the boss. She has that kind of silent, gentle authority which everyone stands in awe of."

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 ... for the mastery of a beautiful craft
 ... for the magic of sheer voices
 ... and for bringing your magic to the music of the
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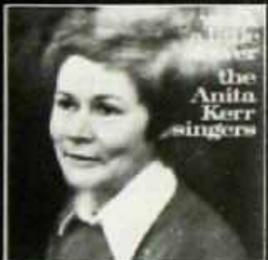
Thank you, Anita...
 for voicing our Praise as no one else could do.



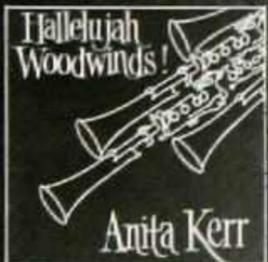
Hallelujah Voices
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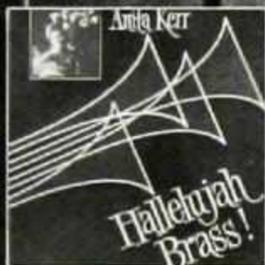
Gentle As Morning
 WST 8646



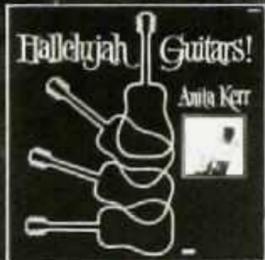
Walk A Little Slower
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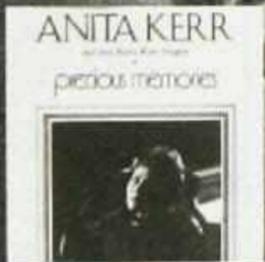
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AK-12 president BMI, Nashville:

"I can't think of Anita in terms of anecdotes; she's just that magnificent a person. I've known her for about 20 years now and ever since I met her, I was amazed how her head was so filled with music. To me she's just synonymous with music.

"Also, she was essential to Nashville music in particular. The Anita Kerr Singers I guess were on 90% of all the records that came out of here in the early days and therefore she has done more for Nashville music than anyone.

"I'm sorry Nashville lost her but I'm glad to see that the rest of the world has got her now. She's just a beautiful person!"

MARY REEVES

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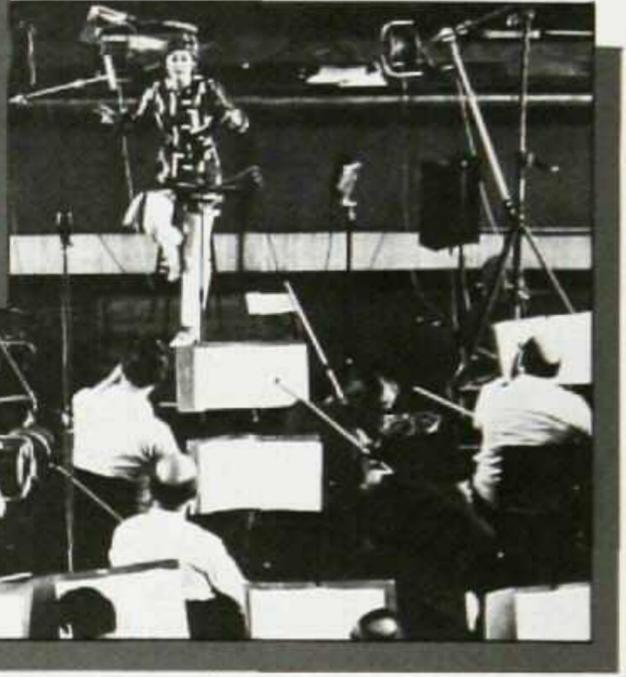
"For 22 years, Anita Kerr's voice has come often to my ears. Once you have heard her particular sound, you never forget it. She and her singers worked with Jim Reeves, as well as most other name artists who recorded in Nashville. The combination of Anita's infallible knowledge of music and her savvy of the emotions involved in the production of recordings, made her a reliable source of new and fresh ideas and her services much in demand. The impact that her ingenuity made on the music industry is gigantic! Thanks, Anita."

WESLEY ROSE

president, Acuff-Rose Publications:

"You're going back a lot of years now, but I'll say this without qualification: Anita Kerr played a big part in the recording use of vocal groups in Nashville. She was a very talented arranger, as you know, and she was the first to make use of strings in Nashville recordings. She was a great asset to this town while she was here and was a great loss to Nashville when she left.

"Apart from all her talents, I remember her as a very remarkable and wonderful person."



Kerr, upper left, composed and scored the motion picture "Limbo" at Universal Studios. With her are Marc Robson, left, and Harold Mooney, who worked closely with her throughout production. Other photos depict Anita on recording sessions. Note her "mile-high" elevation above string section in shot at lower right. As 1980 nears Kerr intends to concentrate on motion picture music.

APRIL 28, 1979, BILLBOARD

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Awards

1963	NARAS nomination for the Anita Kerr Singers ("Waitin' For The Evening Train"—RCA)	(Single)
1964	NARAS nomination for best instrumental arrangement for Al Hirt ("Sugar Lips"—RCA)	(Single)
1965	Two NARAS Grammy awrds for the Anita Kerr Singers ("We Dig Mancini" and "Southland Favorites") co-writer, George Beverly Shaw—RCA	(LPs)
1966	One NARAS Grammy for the Anita Kerr Singers ("A Man and A Woman"—RCA)	(Single)
1969	One gold record from Warner Bros. for "The Sea" by the San Sebastian Strings.	(LP)
1970	Edison Award from Holland for the Anita Kerr Singers ("Burt Bacharach and David")—DOT	(LP)
1973	Two gold records from Negram in Holland for the Anita Kerr Singers ("Burt Bacharach and David" and "An Anita Kerr Compilation").	(LP)
1973	One platinum record from Warner Bros. for ("The Sea") by the San Sebastian Strings.	(LP)
1973	One gold record from the United Nations.	(LP)
1975	Best arranger award from the Tokyo Song Festival.	
1975	ASCAP Award for contribution to country music and the recording industry in Nashville.	
1975	NARAS nomination for best inspirational performance by the Anita Kerr Singers ("Gentle As Morning")—Word	(LP)
1978	DOVE Award nomination for best religious LP done by a "non-spiritual" group—Word	(LP)
1978	NARAS nomination for best inspirational performance ("Precious Memories")—Word	(LP)

H I T S

LADY OF FATIMA RED FOLEY—DECCA	Arranged and sang on it. Anita Kerr Singers (AKS)
I'M SORRY BRENDA LEE—DECCA	Sang on it. (AKS)
YOU ARE MY SPECIAL ANGEL BOBBY HELMS—DECCA	Arranged and sang on it. (AKS)
JINGLE BELL ROCK BOBBY HELMS—DECCA	Arranged and sang on it. (AKS)
HE'LL HAVE TO GO	Sang on it (AKS) and head arranged choir arrangement.
WELCOME TO MY WORLD JIM REEVES—RCA	Sang on it (AKS) and arranged the Choral and Orchestra arrangement.
A LITTLE BITTY TEAR LET ME DOWN BURL IVES—DECCA	Sang on it (AKS) and head arranged choir arrangement.
MY FUNNY WAY OF LAUGHING BURL IVES—DECCA	Sang on it (AKS) and head arranged choir arrangement.
ONLY THE LONELY RUNNIN' SCARED ROY ORBISON—MONUMENT	Sang on it (AKS) and arranged the Choral and Orchestra arrangement.
DETROIT CITY FIVE HUNDRED MILES BOBBY BARE—RCA	Sang on them (AKS) and head arranged choir arrangement.
MAKE THE WORLD GO AWAY EDDY ARNOLD—RCA	Sang on it (AKS)
JAVA COTTON CANDY SUGAR LIPS AL HIRT—RCA	Arranged the orchestra and choir arrangement. Sang on it. (AKS)
DREAM ON LITTLE DREAMER PERRY COMO—RCA	Sang on it. (AKS) Head arranged choir arrangement.
THE END OF THE WORLD SKEETER DAVIS—RCA	Arranged for the orchestra and produced the session
LAST DATE ON THE REBOUND SAN ANTONIO ROSE FLOYD CRAMER—RCA	Arranged for the orchestra and choir. Sang on it. (AKS)
THE THREE BELLS THE BROWNS—RCA	Sang on it. (AKS) Head arrange choir arrangement.
THE SEA SAN SEBASTIAN STRINGS— WARNER BROS.	Composed the music. Arranged and orchestrated the music. Conducted the orchestra.

Billboard

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throughout the
years as

(in order of importance)

- 1) Your friend.
- 2) A fan.
- 3) Your attorney.

Al Schlesinger

Anita



we love you!

Dear Miss Kerr, you're a super, superstar! We knew that two years back when you first came into our educational music publishing lives. Your superb arrangements and enthusiastic clinics have given our choral and instrumental educators the wherewithall to bring their kids that great professional sound so long linked to your name and your performing groups. Welcome back to the U.S.A. Anita. You know how much we love you!

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JOE SMITH
board chairman, Elektra/Asylum:

"At a time when ladies had it more difficult to break into the business, Anita Kerr was a shining light. She's a multi-talented person with a capacity to deliver. She was always a pleasure to work with—and we go back a lot of years—and I'm delighted to hear she's with us again."

JACK STAPP
chairman, chief executive officer, Tree Publishing:

"Anita was playing piano at a very small radio station here and I needed a chorus. Somebody told me about this very small and pretty girl, 18 or 19 at the time, working at WMAK. I've got a memory like a dead elephant, so don't expect me to put it all in perfect chronological order.

"Anyway, she was just a kid and I told her that before I started a band, I wanted to find a chorus. Everything I'd tried until that point sounded like the old Merry Macs, remember them? So I told Anita what I wanted to do—to put together an eight-voice chorus that sounded different. So I asked her if she could make the arrangements, find the right voices—you know, the things you would ask a person in that situation. And right out of the clear blue she said "yes." She was so young that I had my doubts. I figured she's just a pianist—and playing at WMAK at that!

"But she came through with flying colors. She did it! She put together such a unique sounding chorus that they immediately won the hearts of this whole town. At that time Godfrey out of New York got interested in the Kerr Singers and he just kept using the hell out of them.

She never gave me a second worry. We had a show out of Nashville—"The Jim Reeves Show"—on the ABC Radio Network. Owen Bradley was the band conductor and Jack Gregory was producer. Anyway, ABC wanted a Top-40 type show on the network without using records. Anita was on every day and, as

usual, she delivered—gave them exactly what they were looking for. And I'm not talking about any small-time show, either. If Jim would get sick or something, Eddy Arnold would take over for him. Anita didn't surprise me because I knew what she could do by then, but I'll tell you, she surprised the hell out of a lot of people.

"Another thing she's been so great about that most people don't do is in her write-ups. She always gives me credit for discovering her. I didn't discover her. Jack Gregory told me about her first—he's still at WSM, I think—so if anyone discovered her, it was him. Anyway, she's a great friend. Most people don't give out those kind of credits; most people make it sound like they were hatched.

"The last time I saw her was about a year ago—in front of a drugstore here and we yakked for a few minutes. She looked as pretty as ever.

"I just know everybody loved her. She had the finest reputation. She was so high-class that she was un-touchable. And you know how musicians can be. She was always so sweet. She never gossips about anyone and never has a bad thing to say about anybody. She's just great."

JO WALKER
executive director, CMA:

"Along with Nashville's early producers, musicians, and other artists, Anita Kerr and the Anita Kerr Singers played an integral part in shaping the destinies of country music. Her interpretations, as a leader of one of the premiere vocal background groups in Nashville during country's growing up years, helped set the standard and style for not only accompanying singers, but the music form as a whole.

"Anita is a multi-talented individual, thoroughly immersed in musical ability; she is also one of the warmest and most thoughtful people I have ever known. Through the years, she has been both a personal and professional friend of mine and the Country Music Assn.; she has always been ready to lend a helping hand to our organization."



Perusing her own chart: a candid while listening to a playback.



In 1975, Kerr was starred in a Dutch television special filmed in Switzerland. Some of the scenes were produced outdoors in a chilly Montreux wind.

Anita Kerr

Continued from page AK-10

pen. Except for her laudable work on the "Limbo" film seven years ago she has paid little attention to that phase of music. In 1979, it seems more attractive to her than before.

Anita takes a final sip on her can of Tab, shifts about on the sofa and reverts back to her early days in Memphis.

"We were not aware that Memphis was the home of the blues, and that our city had been immortalized by William C. Handy's music," she notes.

"It seems that for me everything fell in place naturally. All my family was musical, my mother especially. When I formed the Grilli Sisters Trio (Grilli is Anita's maiden name) we listened carefully to the Andrews Sisters; we learned every song they sang from 'Apple Blossom Time' to 'Don't Sit Under The Apple Tree' to their 'Pennsylvania Polka.' I feel I owe Patti, Maxene and LaVerne a lot."

Besides America and Europe, where else has Kerr played?

"I represented Switzerland at the Tokyo Song Festival in July 1975." She says, "I took a Japanese song, taught it to three Japanese singers and saw us lose to another entry. But the Japanese publisher was delighted anyway. He said he considered my winning the best arrangement award was as heartening to him as if we had won best song honors."

Kudos are nothing new—yet always appreciated—by the diminutive Tennessee lady. Add these to her log:

- Gold record for "The Sea" by the San Sebastian Strings, Warner Bros., in 1969. In 1973, "The Sea" went platinum.
- Gold record from the United Nations in 1973.
- Dove Award nomination in 1978 for "best religious LP done by a non-spiritual group" on Word.
- Two gold records from Negram in Holland for her Anita Kerr Singers albums, one based on Bacharach & David tunes, the other a compilation of earlier releases.
- Admission to ASCAP as a composer in 1965 after many years as a BMI-contracted writer.
- Numerous nominations for Grammys, including her "Waitin' For The Evening Train" by the Anita Kerr Singers and "Sugar Lips," comprising Kerr charts for trumpeter Al Hirt and his orchestra.
- An ASCAP commendation for her contributions to the recording industry and to country music in Nashville.

• Golden key to the city of Memphis for extraordinary accomplishments in music.

In an era when almost any kid down the street can be an "artist" on records, and when many of today's disk stars are seen by some as fat headed, abysmally egotistical "talents" of pygmy artistic stature, Kerr displays an enviable, remarkable temperament which enables her to work with warm compatibility with whoever she is assigned.

She has been fortunate, she figures, in having been associated with decent, dedicated singers and instrumentalists through the decades. Witness some of her most rewarding collaborations:

BOBBY HELMS: Kerr arranged and sang with her Kerr Singers on his "You Are My Special Angel," "Jingle Bell Rock" with Helms also is a Kerr credit.

JIM REEVES: Kerr cooked up a head arrangement for her vocal group on the session and sang behind him on Reeves' million-selling "He'll Have To Go." For Reeves, who later died in an airplane crash, Kerr also sang and arranged "Welcome To My World."

BURL IVES: She sang and charted the actor's "A Little Bitty Tear Let Me Down" and "My Funny Way Of Laughing," both chart toppers.

ROY ORBISON: Arranged and sang on his "Only The Lonely," "Runnin' Scared" and other "Monumental" winners.

BOBBY BARE: The Anita Kerr Singers sang behind him and she head-arranged his "Detroit City" and "500 Miles."

EDDY ARNOLD: Vocal backup by the Kerr Singers.

AL HIRT: Orchestra and choir arrangements and singing behind the trumpeter leader on "Java," "Cotton Candy," "Sugar Lips" and three albums issued after his hit singles.

PERRY COMO: Again, Anita came up with a session choir vocal background and sang on "Dream On, Little Dreamer."

SKEETER DAVIS: Kerr produced the session and arranged Skeeter's "The End Of The World."

THE BROWNS: Remember "The Three Bells" originally popularized by Edith Piaf in France? Kerr conceived the choral background on the Browns' record date and sang behind them on yet another million-plus entry.

BRENDA LEE: The Anita Kerr Singers were heard on virtually all the Lee big sellers; Anita wrote about half the charts for Lee's record tunes.

GEORGE BEVERLY SHEA: The Kerr Singers' happy collaboration with him bagged a Grammy for their "Gospel Favorites" album in 1965.

JIMMIE DAVIS: All the time she lived in Nashville, Kerr worked with him closely on all his records. In addition, she did

most of his arrangements for his transcribed series of radio programs.

RED FOLEY: Anita charted and sang with her group on "scads" of his records. Foley's daughter, now Pat Boone's wife Shirley, sang for a time in a female trio Anita led regularly on Nashville WSM-TV in the 1950s.

Kerr's thoughts frequently revert back to the four men who helped her most throughout her first days in Nashville.

"Jack Stapp," she says, "was program director at WSM and was the man who hired me to arrange for and direct an eight-voice choir for a regional network program which was airing at that time from Nashville. That's how the Anita Kerr Singers were launched.

"Owen Bradley at Decca was musical director at WSM when I was there in 1950-51 getting started. We worked together on WSM and on transcribed programs, commercial and station identification jingles and on records from '51 until I moved away from Nashville in '65.

"Chet Atkins at Nashville RCA worked closely with me in Nashville and did ever so many nice things for me.

"And my husband Alex took over the direction of my work in '65 and, like the other three men, helped me to accomplish some of my goals. He's still in there pitching on my behalf as the 1980s near. He is aware of my professional objectives and will continue to assist me in achieving them."

Grob steps in to wrap up the Kerr story:

"Anita could have made it big as a solo singer," he declares. "But she has always shown more interest in the chord than the note—she hears the full chord and that's what intrigues her in music.

"She is unfailingly original in writing her arrangements, always in step with—or ahead of—the contemporary music scene. Back when she was helping establish the 'Nashville Sound' in the 1950s she wrote things which a lot of rock groups today are playing as if they are new.

"Versatility is the keystone of Anita's musicianship," her husband continues. "She's succeeded in so many bags. As a composer and arranger, foremost, but also as a singer, in writing radio jingles and station identification spots, in framing McKuen's poetry, in conceiving country and pop productions which shot to the top of the charts and, now, an album of Stevie Wonder songs."

As we reported previously, it all adds up to class.

DAVE DEXTER JR. **Billboard**

CREDITS

Editor: Earl Paige Assistant Editor: Susan Peterson Graphics: Fran Fresquez, Mimi King Copyrighted material



Kerr accepts her Grammy in 1967, Alex Grob in background. Arranger-conductor Henry Mancini paid a glowing tribute to her on the national telecast.



Joe Smith of Warner Bros., Rod McKuen, Anita and Jesse Pearson accept gold records for their efforts in producing "The Sea" featuring Kerr's music, McKuen's lyrics, Pearson's narration and Smith's administrative skills. It happened in April 1968 in Burbank.



Congenial foursome, all Grammy winners, comprises Kerr, Neil Hefti, June Christy and Stan Kenton. One of Anita's NARAS trophies was awarded for her album of Henry Mancini's music.



Stanley Adams of ASCAP presents a plaque crediting Kerr for her efforts in establishing "the Nashville Sound." The plaque describes her as "a lady of class."

MONTREUX sends its congratulations to ANITA KERR for her 25th ANNIVERSARY in the Music World!

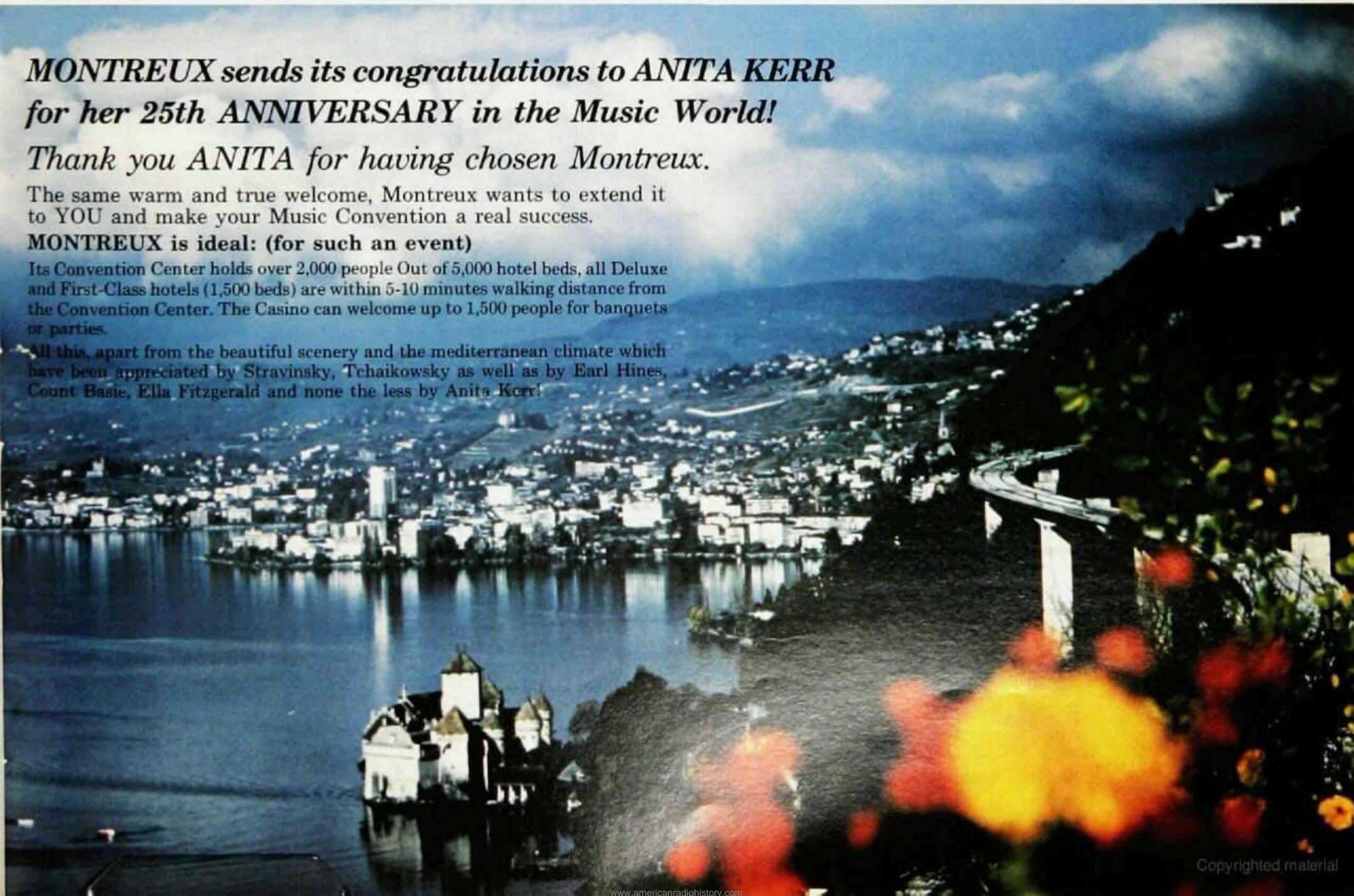
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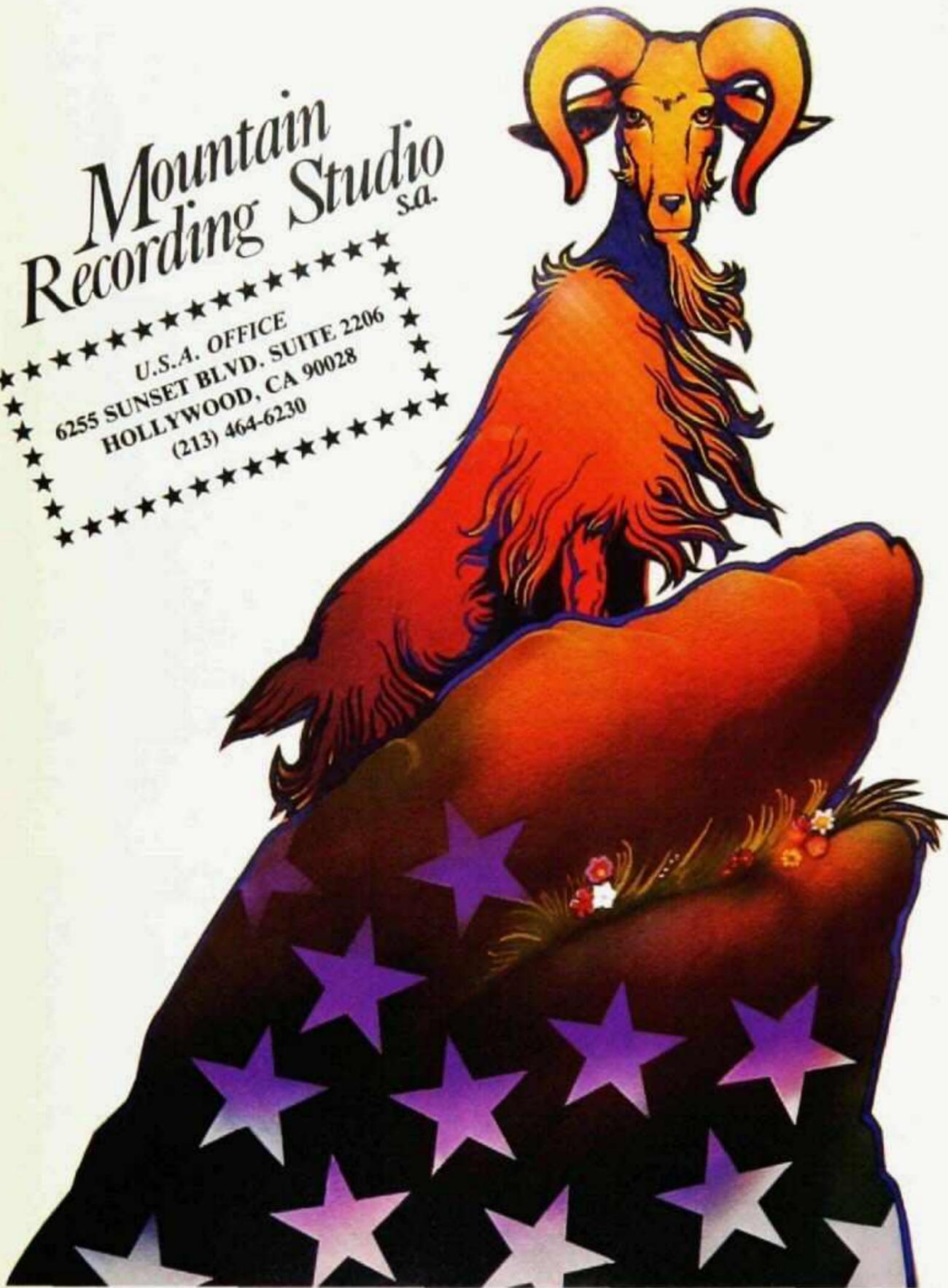
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partial view of studio



control room



a view of MONTREUX with lake and mountains



COMBINE & TREE INTERNATIONAL

More Pop Action Sought In L.A. By 2 Publishers

Continued from page 3

Nashville publishing industry. Also, publishers cite greater West Coast receptivity of Nashville product, the universality of many Nashville songs, and a Nashville recognition of the importance of L.A. as a fertile field for their songs.

"The music business has grown, and it's time now that we grow with it," comments Bob Beckham, president of Combine Music. The Nashville firm has hired Bill Anthony to open a Combine/L.A. office this month.

"Nashville publishers are now realizing the importance of the West Coast," adds Beckham. "We're trying our best to expand our base and expand Nashville music, making it available to other people."

California is the largest music market in the country, reminds Anthony. "It's a necessity to explore every market available, and there's a definite pop and rock influence in the combine songs."

Combine/L.A. will be setting up an office, headed by Anthony, with "minimal staff." Besides being involved in public relations and promotion campaigns, Anthony has co-written such songs (with Bob Morrison) as "Midnight Angel" by Barbara Mandrell.

Among the Combine Music Group product to be pitched in L.A. are songs by Kris Kristofferson, Larry Gatlin, Tony Joe White, Dennis Linde, Bob Morrison, Billy Swan and Chris Gantry.

Tree International, the giant Nashville publishing house, plans to set up a West Coast office, according to Jack Stapp, chairman and chief executive officer. The firm is now screening applicants for the position.

'Lean' For Europe

NASHVILLE—Chris LeDoux's recent single release, "Lean, Mean And Hungry," is being issued overseas by the Siegel Music Co. of Germany in Austria, Germany and Switzerland. The company will also be following up with LeDoux's album on May 15.

LeDoux is the 16th artist Siegel has signed for full promotion and publicity in those countries.

"The material of many of our writers is perfect for acts that record on the coast," notes Stapp. "We're looking for the right person to open the office and get songs cut."

Tree, like Combine, has received numerous pop awards from BMI, and is looking forward to the challenge of competing head-to-head with pluggers for West Coast based companies. It has a large roster of writers with potential pop product, from Sonny Throckmorton to Sterling Whipple.

"It's important to have somebody on the street there every day," says Bob Montgomery, explaining why his House of Gold and Bobby Goldsboro Music firms have retained an independent L.A. songplugger, Bud Dain. "Bud is running material for us and is working on situations for record deals on the artists we have."

Initial results have come through such acts as the Carpenters and Marilyn McCoo and Billy Davis, advises Montgomery. He stresses the importance of personal contact in cultivating the L.A. market. "We've got a lot of great contemporary things that are not Nashville-oriented—they're strictly pop songs."

At SESAC in Nashville, Jim Black, director of gospel and pop music, notes the local office sends material to its L.A. and New York offices to be pitched. "We've had a good response from the writers since initiating this program last fall," says Black. "It's an open field for the writers."

Advises Roger Sovine, vice president of the Welk Music Group: "I'm going to try to get songs cut in California."

In an industry first, Sovine, upon assuming his Welk position last January, began overseeing all professional activities and catalogs from Nashville, reporting to Dean Kay, executive vice president and general manager, at Welk's Santa Monica, Calif., headquarters. It's the first time a firm based outside Nashville directed its worldwide professional activities from Nashville.

"It's starting to pay off," claims Sovine who spends a week each month in L.A. and also has two West Coast Welk staffers working Nashville product. "The barriers are coming down, the roads are crossing."

Why?

"The quality of songs coming out of Nashville has a lot to do with it. They're gearing toward a worldwide market rather than the three-chord country bullshit of the past."

Sovine also sees an increase in the amount of West Coast publishers aiming their catalogs toward Nashville. "A lot of publishers are coming here because now it's important to them with such acts as Kenny Rogers, Crystal Gayle and Ronnie Milsap."

Henry Hurt, vice president and general manager of the Nashville division of Chappell/Intersong, notes that the firm's West Coast office receives a copy of every demo cut by the Nashville office.

"People on the coast are more receptive to our songs than they used to be," comments Hurt. "Our kind of music is a lot more acceptable now."

Hurt points to recent L.A. cuts of Chappell/Intersong Nashville product by such acts as Jennifer Warnes, Cher, Anne Murray and Dolly Parton. He attributes part of the breakthrough to songs such as "You Needed Me," the Murray smash written by Nashville's Randy Goodrum who, with producer/publisher Bob Millsap, has a company with Chappell/Intersong.

At Al Gallico Music Corp., Danny Darst, manager, has increased his L.A. trips to four times a year. Gallico himself also pitches some of the Nashville material from his West Coast base.

Gallico Music Corp. songs from Nashville have also been used in several movies, according to Darst, noting that the L.A. contact is important for exploitation of this important outlet.

Acuff-Rose recently dispatched one of its Nashville songpluggers, Annette McKinney, to L.A. to pitch some songs, according to Ronnie Gant, director of the professional department. Gant believes the trend will continue, noting, "We're looking for pop and MOR writers, as well as country."

ALBUMS CUE E/A AD PUSH

NASHVILLE—As an added impetus to its current 10-album release program, Elektra/Asylum plans to implement special sales efforts with ad campaigns.

According to Ewell Roussel, E/A's director of sales and marketing, the label will "increase consumer-oriented advertising as well as utilizing billboards and various other means of exposing our albums to the public."

E/A is currently in the second phase of its six-week release program, with new albums shipping on Eddie Rabbitt, Stella Parton, Hank Williams Jr., Hargus "Pig" Robbins and a debut LP on Bobby Braddock.

WHK-AM Contest

CLEVELAND—RCA Records has teamed with WHK-AM, Cleveland, in presenting a "Country Team" contest. The grand prize was a pair of Cleveland Indians season weekend passes. The station also gave listeners a chance to vie for such prizes as baseballs, gloves, bats, baseball caps and RCA LPs.



TAPING BREAK—George Jones and Charly McClain, center, take a break from taping "Pop Goes The Country" on its new set to clown with Ralph Emery, left, host of the syndicated program, and Reg Dunlap, president of Showbiz, Inc. and producer of the show.

AUDIO/VISUAL SHOW CLICKS

CBS Shareholders Get the Picture

NASHVILLE—The country music surge of CBS Records was highlighted in speech and on screen at the CBS annual meeting of shareholders here Wednesday (18) at the WTVF-TV studios.

Stockholders were shown an audio/visual presentation centering on the "Nashville Family of Music—CBS Records." The show featured slides and song segments from such acts as Johnny Paycheck, George Jones, Willie Nelson, Charly McClain, Tammy Wynette, Kris Kristofferson and Johnny Cash.

The CBS-produced show noted the label has scored with 21% of the records on Billboard's Hot Country Singles chart. Marketing, promotion, publicity and artist development activities also were depicted.

In launching his speech to the shareholders, William S. Paley, chairman, CBS, Inc., commented, "I'm delighted to convene our 1979 annual meeting here in Nashville, a city with which CBS has maintained strong musical and broadcasting bonds for many years. This internationally famous center of country music is also the center of our own successful country music operation."

Paley also noted that besides being the home of CBS affiliate WTVF-TV, Nashville houses the CBS studios and Nashville executive offices; April-Blackwood, the firm's

music publishing arm and an office of the music instruments division.

After speaking to the stockholders, Walter R. Yetnikoff, president of the CBS Records Group, revealed that Crystal Gayle, formerly with United Artists Records, has been signed to CBS with two more major signings soon to be announced.

Does the CBS operation in Nashville plan to look beyond country music? "Yes," advises Yetnikoff.

"There are a lot of country artists who are quite pop. We're going to record country artists in addition to artists with a broader demographic appeal such as Crystal Gayle, Willie Nelson and Johnny Cash."

GERRY WOOD

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TWO TUNE—Andy Garmezzy of Nashville's WNGE-TV, channel 2, interviews Canadian pianist-composer Frank Mills, whose "Music Box Dancer" went gold simultaneously in the U.S. and Canada the week of March 26. Mills and PolyGram Records credit the TV station for much of the song's success. WNGE began using the composition in December and it became a Nashville hit. Mills closed out a live on-the-air interview by playing the song as the closing credits rolled. In the background is WNGE's news team, left to right, Tom Siler, anchorman Jud Collins and Bob Bell.

Jack Stapp: He connects with important people all over the globe.

Vocalist Louise Mandrell visits with Stapp in his Nashville headquarters.



A Day In The Lives Of Tree Publishing's Stapp: He Has A Keen Eye For Global Expansion

Jack Stapp is a former broadcaster who has made a goldmine in the music publishing field in Nashville. Tree's chairman and chief executive officer helps create the gold by his massive contacts with artists and managers. *Billboard's* Gerry Wood watched the fashionable Stapp at work and files this report:

Rising with the frigid Nashville winter sun—a sliver of silver on the gray skyline—Jack Stapp starts his day with Nutrament, orange juice and an hour's worth of exercising.

He hops on his treadmill for a two-mile apartment house jog. After a while he is on his way to work via a black Seville.

The man largely responsible for the success of Music Row drives down this boulevard of broken and realized dreams, pulling into the parking lot of the three-story Tree International building. The imposing Spanish influenced structure has been earth-toned inside from its first decor—that could be most kindly described as Early Hillbilly—to a more comfortable Late Nashville style.

It's 9:58 and it's already filled with the bustle you could expect from a building that houses 21 employees and represents 104 exclusive writers and 25 non-exclusive cleffers. People were on the verge of overcoming building, so the structure has added an additional 9,000 square feet in the past year.

That space includes a new studio for Tree's writers to cut demos in 24-tracks, and is bigger than many commercial studios. Tree writers keep the studio—and its two full-time engineers—busy daily with sessions at 10 a.m., 2 p.m., 6 p.m. and 10 p.m.

Stapp doesn't have time to sit down in his huge office before the phone buzzes. New York calling. Those folks are up one hour ahead of Nashville, and they want to do business. Thankfully, California still sleeps.

It's John Clark, Tree's New York attorney, with the first of several calls during the day, dealing with copyright matters and international advice.

Then it's EMI on the line. Phil Sharp, Tree's repertoire coordinator ringing up from London with an update on Tree's foreign surge. A recent subpublishing deal with EMI has taken Tree songs from 18 countries to 104—a global span.

Stapp is keenly interested in the foreign marketplace. The EMI deal is one manifestation of that concern. He recently sent vice presidents Don Gant and Donna Hilley to MIDEM, a meet that Stapp has frequently attended in the past. His vision far transcends the Nashville borders.

Stapp is Tree's chairman and chief executive officer. The firm's president is Buddy Killen. Besides Gant, a senior vice president, and Hilley, another veep is John Sturdivant. Stapp leans toward the business matters, while Killen tends the creative fires.

Now it's a call to Bobby Brenner in New York, an expert in management and television. Stapp wants Brenner to come to Nashville and discuss both subjects with key Tree people.

Tv is another Stapp strength. Tree last year set up its own television production wing under Irving Waugh, former WSM president, who has recently been named chairman of the Tennessee Dept. of Tourism. He'll continue in a non-pay consulting capacity with Tree during his governmental tenure.

Stapp's broadcasting background has helped immeasurably in the establishment, and growth, of Tree. At age 18 he was program manager for a CBS affiliate in Atlanta, WGST-AM. It was a daylight to midnight gig, seven days a week.

Stapp is probably the best "hirer" in the nation—those he has hired in radio and at Tree have gone on to become some of the most important figures in the worlds of radio, music and publishing.



Stapp and Bill Hudson review an outdoor sign for the company during lunch.

At WGST, Stapp hired a youngster named Bert Parks as a singer and announcer. That started a lifelong friendship that is stronger today than it ever has been.

Stapp and Parks dreamed of working for the CBS Radio Network. Parks went to New York for an audition as an announcer and landed a job. Inspired, Stapp applied for a producer's position, and soon was in New York with a new job and a new roommate—Bert Parks.

Stapp rose through the ranks in CBS production but accepted the lure of becoming program manager of WSM-AM, Nashville, and manager of the "Grand Ole Opry." He became president and general manager of WKDA-AM, a Nashville rock station in 1958. He had already established a new part-time venture, a publishing company with Lou Cowan. The partnership dissolved when Cowan became president of CBS-TV and Radio. That's when the magical creative/business mating of Stapp and Buddy Killen came.

The calls continue. Bill Hudson, president of Bill Hudson & Associates, the public relations firm used by Tree, confirms a lunch appointment. Frank Mull of Mull-Ti-Hit Promotions to firm a 2 p.m. appointment for Stapp and Hilley to view Mull's new computerized record service system.

Besides the outside calls, there are frequent in-house matters. Some involve money. Though he'll deny it, Stapp has a heart and compassion that could make him the Santa of Music Row. He could sell Tree, make a mint (one rumor indicated Stapp was offered \$21 million for Tree last year—and turned it down), and take it easy.

He opts for the work ethic. He pays good salaries. If his employees work well, they're rewarded with a handsome raise. If not, they're not around long.

At Christmastime it's not unusual for Tree to spend more than \$100,000 for Christmas gifts. Yes, he's a touch for a writer, uninsured, whose wife just foaled a child. And, yes, it's true that he once gave money so a writer's sister could buy a set of false teeth. And, yes, Jack Stapp will be embarrassed when he discovers these generousities have been uncovered by *Billboard*.

Lunchtime in the old South. Bill Hudson drops by, and it's off to O'Charley's with Stapp and Donna Hilley. Between bites, Hudson brings Stapp up to date on Tree public relations, news releases and a new outdoor sign along Music Row.



Frank Mull shows Stapp how computerization can help develop promotional campaigns. Billboard photos by Chip Schofield

En route back to Tree, Hilley herds Stapp by Mull-Ti-Hit for a first-hand demonstration of how computerization could help Tree's promotional thrust with radio. "Donna will call you for lunch and go into this in more detail," says Stapp, upon leaving, impressed with the personnel and electronic wizardry.

Back at Tree there's a call to lawyer Clark. Singer Louise Mandrell, a bright talent in the Tree Productions roster, pops in for a brief hello. California's awake now, so Stapp calls Dolly Parton's manager Raymond Katz. Since Tree is now into pop as well as country, Stapp wants to know the names of some good talent managers on the West Coast. Stapp, who seldom pitches Tree songs (five full-time pluggers man these chores), has a song he wants to get to Dolly. Katz says he'll personally take charge of the project. Stapp and Katz, long-time friends, get off into some entertaining small-but-important talk, and Stapp vows to fly out for lunch with Katz.

The bookkeeper pokes her head in the door and tells Stapp how much money in royalties came to Tree during the day. We'll keep the exact amount secret, but can report the giant pubbery pulled in a healthy six-figure amount for this day in the lives of Jack Stapp and Buddy Killen.

Los Angeles remains on Stapp's mind for a while. Tree is ready to open a Los Angeles office, staffed by a well-known L.A. music executive. Besides its country songs that have made it one of BMI's most performed publishers and spawned a wall full of ASCAP awards, Tree now has pop product to exploit.

It's past 5 p.m. when Stapp heads home. Tree is still bustling. Its "open door" policy, initiated by Stapp, might not win unanimous approval by all of the songpluggers who have to listen to the material, but it keeps the company listening to songs almost constantly. Every tape received is listened to and given back to the writer the next day. Tapes received in the mail are listened to, with a reply given within a week.

After dinner Stapp will get into his reading. One company item: a songplugger sheet that tells in black and white what pluggers got which songs cut this week.

Slumbertime comes at 11 p.m. and it comes easy, knowing that Tree, even at this late hour, is still pulsating with the type of energy and creativity that vaulted it to its present position, and is likely to keep it there.

Buddy Killen arranges a recording session from his own spacious office.



Killen tries out a song on vocalist T.G. Sheppard.



Singer O.B. McClinton and Killen find a light moment during the vocalist's record date.



JACK STAPP And BUDDY KILLEN

Killen: He Thrives On the Challenge Of Creating a Hit



Killen finds time to listen to new tapes submitted to the company.

Buddy Killen, Tree's president, enjoys the vibes in meeting with artists, attending their recording sessions and helping in the sometimes long haul to bring home a copyright. *Billboard's* Kip Kirby observed as Killen functioned in the studio and the executive suite. This is her report:

Although it's close to midnight when the session finally ends, Buddy Killen seems in no hurry to leave. He brings out a bottle of German white wine, trading jokes with singer O.B. McClinton who has just finished his vocal tracks on a song he and Killen co-wrote, and personally thanks each of the session players who are now packing up their equipment to go home.

In a few minutes, the studio is empty. Killen unwinds by sitting down at the baby grand piano, his long fingers exploring chords that will eventually become another song in his extensive catalog.

It's the first time Killen has had to himself since his day began nearly 17 hours earlier. He sleeps only four or five hours a night, no matter how late he's been in the studio the evening before, and today is no exception. Up by 7 a.m. with breakfast at the local Shoney's where he scans the morning newspaper and mentally runs down his list of activities for the day, Killen is off to work, his pale yellow and white Lincoln swinging into the Tree parking lot a few minutes before 9 a.m.

Already the energy is beginning to hum throughout the building. Writers and staff are slowly filtering in, congregating on the second floor where a comfortable arrangement of sectional sofas and chairs makes for a natural gathering place near the coffee machine.

One cup and Killen's into action, all smiles and cheerful good mornings to everyone as he heads down the hall to the informal conference he holds each morning with his songpluggers and various staff writers.

Then it's upstairs to his spacious third floor office decorated in bright shades of coral and burnt orange. Killen dresses stylishly in modish three-piece suits, and as he deposits his tall frame easily behind his desk, he looks indeed like the president of one of the world's most successful publishing enterprises.

"I don't care about the credit, really, and the titles," Killen says, "just as long as I can keep on recording, publishing, writing and pitching songs. I've never been able to understand people with inflated egos who are always talking about what they've done or what they're going to do. After all, what's it all gonna mean 100 years from now, right? I believe you're known for your actions, the way you treat others, and whether you feel good yourself about what you're doing."

For a minute, Killen pauses, then leans far back in his chair. He's hardly visible behind the stacks of tape boxes piled six high on the desk in front of him. Shrugging helplessly, Killen gestures to the Mediterranean-style credenza that runs the length of the wall behind him. More tapes?

"I've been in the studio so much lately that I've gotten behind on my listening," Killen explains with a sheepish grin which is replaced almost immediately by a serious expression. "You have to listen to everything, because you never know where you're gonna find that special song that's destined to become a hit. . . . You know that it took us almost two years to get a cut on 'Green Grass Of Home'?"

A flurry of phone calls interrupts him before he can turn to the stack of mail that Judy, his secretary, has earmarked for his attention, and confirms Killen's prediction that the majority of his day will be spent with Ma Bell in his ear.

T.G. Sheppard calls; he'll be over in an hour to listen to tapes for their upcoming recording session—will Killen be free to see him? Louise Mandrell phones; what time does Buddy want her in the studio tomorrow night to re-cut her vocal on a disco version of "Everlasting Love"? Producer Larry Butler checks in to remind Killen that he'll be in the studio next week with Kenny Rogers and needs some material; also does he have any songs suitable for Billie Jo Spears' new album?

Ronnie McDowell calls to ask shyly if Killen might have any time available during the next few days to review some songs with him. Killen's face lights up when he hears McDowell's voice; he will be producing the young singer for the first time, and he's visibly excited about the project.

A non-Tree songwriter who has been recommended to Killen arrives for his 10:30 a.m. appointment. He is a nervous and rather pushy type who insists on explaining every song on his long demo tape in minute detail, as if he's afraid to trust Killen's ears. Yet the producer remains unflinchingly polite, listening patiently to all the writer's material with a slightly inscrutable expression, occasionally suggesting an improvement that might be made here and there.

Sheppard arrives to spend the next hour playing tapes and songs with his producer. When T.G. pulls his guitar out of its case, Killen can't resist the urge to reach for his own instrument, and they joke and swap snatches of song ideas together, planning ahead for the album they'll be starting.

Over lunch later at a Chinese restaurant, Killen relaxes and sums up his view of personal accomplishment. "To me, being successful simply means doing what you enjoy most and being good at it."

In his exhaustive music career, Killen has worn the various hats of road bass player, stand-up comedian, session musician, singer, songwriter, songplugger, producer, and finally, president and co-owner of one of the largest publishing and production ventures in operation today.

Smiling reflectively, Killen adds, "I've always had an insatiable urge to be a part of everything I could. There's a price involved, of course—long hours, little privacy, no personal life to speak of. . . ." A chuckle. "But I seem to work best when I'm

overloaded with projects, gets the creative juices flowing, you know?"

Lunch runs late, so Killen checks in by telephone with his office, leaving a message for singer O.B. McClinton to meet him at 2 p.m. at the Soundshop.

Killen is a majority owner of the Soundshop, one of the busiest studios in Nashville. It's where Killen brought Paul McCartney and Wings a few years ago to record. It's also where he cut country music's most notable foray into the field of disco, with Bill Anderson's "I Can't Wait Any Longer."

Today's session moves slowly. McClinton is hopping around the studio, energetically singing bars of his new tune, "Miss Sara Lee," while the musicians tune their instruments with one eye on producer Killen for more definite instructions. He watches McClinton for a few minutes, shaking his head and laughing, before he says firmly, "Doggone it, O.B., we're gonna have to teach you that meter isn't something you read on the back porch."

It's another hour before the tracks begin to get the groove Killen's searching for, and the electric bass refuses to stay in tune. By 5:15 the rhythm tracks are finally down on tape, but there's another session booked into the studio in 45 minutes, leaving no time for McClinton to overdub his vocals.

The artist has been in high spirits through the session waiting for his turn, but now he is obviously upset. He's got a good feeling going, he tells Killen, and wants to finish his singing tonight.

Killen had hoped to finish some paper work during the rest of the evening in his office at Tree, but he is sensitive to his artist's distress and manages to squeeze an extra hour of studio time out of the engineer for 10 p.m. McClinton brightens again.

"It's hard for me to say no to my artists," Killen explains later during a dinner break at a nearby restaurant. He's interrupted briefly by Billy Sherrill of CBS Records who stops by the table to rib Killen affectionately, then continues with his train of thought.

"When you take on an artist, in effect you become a part of his life. You become his friend, advisor, sometimes even a father-confessor. I often get calls from my artists at all hours of the day and night, just wanting to check in, see what's going on, to chat. . . ."

In a town which is still struggling to achieve recognition for projects that fall outside the realm of country, Killen has solidly established his reputation as a producer who creates with all kinds of music.

His personal production roster comprises more than half of all the acts signed to Tree Productions, and keeps him locked in the studio for periods of three and four sessions a day.

A glance at his watch indicates that it's time to leave the restaurant and return to the studio. Killen drops by an Eddy Arnold session in Studio A to say hello before heading in to finish McClinton's overdub.

Later Killen drops by an Eddy Arnold session in progress to say hello to Arnold and producer Bob Montgomery before heading into Studio A where McClinton is waiting.

"Okay, O.B.," he says good-naturedly to his singer, "you better sing this real good or you're gonna have to go back to those cotton fields, right?" Delighted, McClinton relaxes, follows Killen's instructions to remove one headphone from his ear to keep him on pitch, and scores both vocal tracks in under the allotted time. The day has been a success.

Graphic Layout: Bernie Rollins

NICK NOBLE

HAS A HIT!

"The Girl On The Other Side"

Thanks Country Radio, Nick Noble



Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			STAR PERFORMER—Singles registering greatest proportional upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	10	WHERE DO I PUT HER MEMORY—Charley Pride (J. Weatherly, RCA 11477 (Rca, ASCAP))	35	37	6	I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F. Stanton, A. Reel), Door Knob 3094 (Wig) (Cap 'N' Dale, ASCAP)	68	71	4	THE GREAT CHICAGO FIRE—Farm Young (D. Kirby, B. Fischer), MCA 41004 (Crest Keys/Bobby Fischer, ASCAP)
★	3	9	BACKSIDE OF THIRTY—John Conley (J. Conley), MCA 12455 (House Of Gold/Pompano, BMI)	★	40	4	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickers) (S. Thackmorton), Elektra 46030 (Tree, BMI)/(Tree, BMI)	69	55	14	I JUST FALL IN LOVE AGAIN—Anne Murray (Derril, Sklarov, Lloyd, Herbstritt), Capitol 4675 (Pete/Hobby Horse/Gaitlin Pickin' Song/BMI/ASCAP)
★	6	7	DON'T TAKE IT AWAY—Cowboy Tuffy (T. Seals, M. Barnes), MCA 41002 (Dancic, BMI)	★	47	3	NOBODY LIKES SAD SONGS—Ronnie Milsap (E. McMill, W. Holyfield), RCA 11553 (Hull-Clement/Maplehill/Vogue, BMI) RCA 11553	★	80	3	STAY WITH ME—Dandy (J. P. Pennington), Warner/Curb 8771 (Chimchap, BMI)
★	4	11	ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West (J. Holiday, E. Brewel), United Artists 1276 (United Artists/Rca, ASCAP)	★	48	4	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. West), Columbia 310929 (Chappell & Co./Tri-Hampshire House, ASCAP)	★	85	2	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing (A. Downing), Warner Bros. 8787 (ATV, BMI)
★	5	11	FAREWELL PARTY—Gene Watson (J. Williams), Capitol 4080 (Western Hills, BMI)	★	49	2	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein), MCA 45-1807 (Milwaukee/Tanya Tucker-Far Out/L.A.I.M., BMI/ASCAP)	★	72	12	LOVE IS SOMETIMES EASY—Sandy Froy (S. P. Robinson), Warner Bros. 8731 (Ary's Mom's/Heavy Duty's, ASCAP)
★	6	7	SLOW DANCING—Johnny Duncan (J. Tempchin), Columbia 310915 (WB/Jazz Bird, ASCAP)	★	49	2	YOU FEEL GOOD ALL OVER—T. G. Sheppard (S. Thackmorton), Warner/Curb 8808 (Crest Keys, ASCAP)	★	83	2	MOMENT BY MOMENT—Harvel Feltz (J. L. Wallace, T. Skinner), MCA 41011 (Hull-Clement, BMI)
★	10	7	LAY DOWN BESIDE ME—Don Williams (D. Williams), MCA 12454 (Jack, BMI)	★	41	6	MY PLEDGE OF LOVE—John Anderson (J. Stafford Jr.), Warner Bros. 8710 (Wednesday Morning/Our Children's, BMI)	★	74	5	THE PIANO PICKER—George Fichtel (G. Fichtel), Onyx 8273 (TK) (United Artists/Kimly/George Fichtel, ASCAP)
★	16	6	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellaire Brothers (D. Bellamy), Warner/Curb 8790 (Bellaire Brothers, ASCAP)	★	42	5	LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jessi Gorman (R. Ruiz), Charts 131 (NSD) (Mr. Mort/Music Draftshop, ASCAP)	★	76	8	I THOUGHT YOU'D NEVER ASK—Lester Mandrell & R.C. Bannon (C. Putnam, D. Cook), Epic 850668 (Tree, BMI)/(Crest Keys, ASCAP)
★	11	5	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison), RCA 11532 (P. Gem, BMI)	★	45	6	MAY I—Terri Nunn (K. Rowland), Cap. Bco 150 (Cap. Bco, BMI)	★	87	2	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis (S. Lorber, J. R. Potts, J. Silbar), Caprom 0318 (Bobby Goldboro, ASCAP)
★	13	8	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, R. Boring, D. Teasley), Epic 850671 (Hollister/House Of Gold/Dark Stream, BMI)	★	46	5	HOLD WHAT YOU'VE GOT—Sonny James (J. Tex), Monument 45-280 (Tree, BMI)	★	78	8	LIVE ENTERTAINMENT—One King (D. King), Cap. Bco 149 (Wiles, ASCAP)
★	11	12	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (G. Davies), Librium 81784 (CBS) (Beechwood/Dickson, BMI)	★	49	3	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer), RCA 11537 (First Lady Broken Lance, BMI/Bobby Fischer, ASCAP)	★	79	8	CAN I SEE YOU TONIGHT—Jewell Blanch (D. Allen, R.V. Hoy), RCA 11404 (Duchess Pissy/Tre, BMI)
★	23	4	SAIL AWAY—Dixie Ridge Boys (R. Van Hoy), MCA 12453 (Tree, BMI)	★	82	2	SHE BELIEVES IN ME—Kenny Rogers (S. Galt), United Artists 1273 (Angel Wing, ASCAP)	★	80	13	TOO FAR GONE—Emmylou Harris (B. Sherrill), Warner Bros. 8732 (A. Gallico, BMI)
★	13	8	WISDOM OF A FOOL—Jackie Ward (A. Silver, R. Alfred), Mercury 55055 (Planetary, ASCAP)	★	65	2	IF LOVE HAD A FACE—Razzy Bailey (J. Pappin, J. Jobe), RCA 11536 (House Of Gold, BMI)	★	81	14	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Don Henley (M. Sherrill, L. Kimball), Warner Bros. 8722 (A. Gallico, BMI)
★	14	9	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE—Janie Fricke (J. MacIver, R. Marston), Columbia 310910 (Music City, ASCAP)	★	67	2	DOWN TO EARTH WOMAN—Kenny Dale (S. Pappin, J. Slaten), Capitol 4734 (House Of Gold, BMI)	★	82	NEW ENTRY	MY HEART IS NOT MY OWN—Mando Erwood (M. Erwood), GMC 106 (Music West Of The Pecos, BMI)
★	15	9	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell (H. Banks, R. Jackson, C. Hampton), MCA 12451 (East Memphis/Kimble, BMI)	★	49	5	TO LOVE SOMEBODY—Hank Williams, Jr. (B. Cobb, R. Cobb, M. Cobb), Elektra/Curb 48018 (Casareto, BMI)	★	83	NEW ENTRY	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock (J. Adrian), Capitol 4707 (Puck A. W., BMI)
★	16	4	SWEET MEMORIES—Willie Nelson (M. Newbury), RCA 11455 (Acuff-Rose, BMI)	★	60	4	WHAT'S ON YOUR MIND/SWEET MELINDA—John Denver (J. Denver)/G. Gillette, D. Mackachnia, RCA 11535 (Cherry Lane, ASCAP)/(Cherry Lane, ASCAP)	★	84	4	GIVING UP EASY—Luan Platter (J. Foster, S. Rice), Grand 102 (April, ASCAP)
★	19	8	ISN'T IT ALWAYS LOVE—Lynn Anderson (K. Bonoff), Columbia 310909 (Sky Harbor, BMI)	★	51	5	TWO STEPS FORWARD AND THREE STEPS BACK—Suzie Allison (J. Craftfield, M.A. Linkin), Elektra/Curb 48036 (Duchess, BMI/World Song/Hot Color, ASCAP)	★	85	3	I NEED YOUR HELP BARRY MANILOW—Ray Stevens (D. Gonzalez), Warner Bros. 8785 (Ray Stevens, BMI)
★	25	5	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, D. Reid), Mercury 55057 (American Cowboy, BMI)	★	52	10	MUSIC BOX DANCER—Frank Mills (F. Mills), Paylor 14517 (Dishapper, BMI)	★	86	4	NIGHT TIME MUSIC MAN—July Arps (T. Grant), ASD 1018 (Jobb, BMI)
★	24	7	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, B. Rice), Epic 85067 (April, ASCAP)	★	53	11	TOUCH ME WITH MAGIC—Marty Robbins (S. Bogard, M. Wiley), Columbia 310905 (Lyn-Lou/Ridge, BMI)	★	87	NEW ENTRY	BEDTIME STORIES—Pho Zolara (V. Stewenson), Warner/Curb 8796 (House Of Gold, BMI)
★	20	9	DARLIN'—David Rogers (D. S. Blanton), Republic 038 (September/Yellow Dog, ASCAP)	★	54	12	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Bradlock), Epic 850661 (Tree, BMI)	★	88	NEW ENTRY	I CAN FEEL LOVE—Linda Coulton (J. Harner), Grape 7804 (Crestwood, BMI)
★	26	7	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson), Elektra 46021 (Capex/Sea Dog, ASCAP)	★	55	11	THIS IS A LOVE SONG—Bill Anderson (J. Weatherly), MCA 40997 (Rca, ASCAP)	★	89	2	SMALL TIME PICKER—Bobby Wayne Latta (R. Rogers, B. Lindsay), Charts 132 (NSD) (M. Mort, ASCAP)
★	22	11	WALKING PIECE OF HEAVEN—Freddy Fender (M. Robbins), MCA 12452 (Mariposa, BMI)	★	56	10	SECOND-HAND SATIN LADY (And A Bargain Basement Boy)—Jerry Reed (D. Fellers), RCA 11472 (Guitar Man, BMI)	★	90	2	DREAM LOVER—Rick Nelson (R. Dennis), Epic 850674 (The Hudson Bay/Righting/Screen Gems, BMI, BMI)
★	27	8	WHAT A LIE—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hull-Demott, BMI)	★	57	7	I WANT TO WALK YOU HOME—Porter Wagoner (M. Gayden), RCA 11491 (Whispering Wings, BMI)	★	91	3	LOVE ME BACK TO SLEEP—Joni Carter (Z. Van Andelen), Capitol 4096 (Denny, ASCAP)
★	29	3	WHEN I DREAM—Crystal Gayle (S. M. Thayer), United Artists 1288 (Bank, ASCAP)	★	58	11	I'M GONNA LOVE YOU—Glen Campbell (M. Smotherman), Capitol 4682 (Geventh Son/Royal Oak, ASCAP)	★	92	3	I AIN'T NEVER BEEN TO HEAVEN (But I've Spent The Night With You)—Jack Grayson (J. San, J. Grayson), Churchil 7729 (Blue Lake, Plum Creek, Churchil, BMI)
★	28	8	NEXT BEST FEELING—Mary K. Miller (D. Hen, C. Handy), RCA 11534 (How Haas, ASCAP)	★	70	2	ARE YOU SINCERE/SOLITAIRE—Elio Presley (W. Walker), (N. Sidska, P. Gude), RCA 11533 (Cedarwood, BMI)/(Don Kushner, ATV, BMI)/Kushner/Welbeck, ASCAP)	★	93	2	JUST BETWEEN US—Bill Woody (M. Newbury), MCA/Hickory 54043 (Mama, ASCAP)
★	30	8	I LOST MY HEAD—Charlie Rich (J. Slaten, S. Pappin, L. Keith), United Artists 1280 (House Of Gold/Wadcham, BMI)	★	78	2	I WILL SURVIVE—Billie Jo Spears (D. Jenkins, F. Penson), United Artists 1292 (Ferrer/Vibes, ASCAP)	★	94	NEW ENTRY	SHE LOVES MY TROUBLES AWAY—Mickey Jones (M. P. Barnes, R. Anthony), Bayshore 5-100 (Screen Gems, BMI/Welbeck, BMI)
★	33	4	SWEET MELINDA—Randy Barlow (R. Barlow, F. Kelly), Republic 039 (Exbar, BMI)	★	74	2	FADED LOVE AND WINTER ROSES—David Houston (J. Rice), Elektra 46029 (Minnic, ASCAP)	★	95	2	I STILL LOVE HER MEMORY—Neil Hester (D. Hester), Little Darlin' 7911 (Dream City, BMI)
★	41	3	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard)/(R. Lane), MCA 41007 (Shade Tree, BMI)/(Tree, BMI)	★	73	2	STEADY AS THE RAIN—Stella Parton (D. Parton), Elektra 46029 (Swapa, BMI)	★	96	2	WHAT CAN I DO (TO MAKE YOU LOVE ME)—Hugh X. Lewis (H. X. Lewis), Little Darlin' 7913 (Dream City, BMI)
★	39	3	ME AND MY BROKEN HEART—Ray Allen Jr. (C. Allen), Warner Bros. 8786 (Bower, BMI)	★	75	3	THE GIRL ON THE OTHER SIDE—Nick Noble (N. Noble, L. Douglas), TMS 601 (Maroon, KAT, ASCAP)	★	97	NEW ENTRY	MIDNIGHT FLYER—Charlie McCoy (P. Oatis), Monument 45-282 (Rocky Top, BMI)
★	30	9	THERE'S ALWAYS ME—Ray Price (D. Robertson), Monument 45-277 (Gladys, ASCAP)	★	65	14	IT'S A CHEATING SITUATION—Moe Bandy (C. Putnam, S. Thackmorton), Columbia 310889 (Tree, BMI)	★	98	NEW ENTRY	CHAIN GANG—Michael Murphy (S. Cooke), Epic 850686 (Kaga, BMI)
★	38	6	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe San (J. Hemphill, J. San)/(J. Roshing, W. Holyfield), Duatun 1122 (Hemphill, BMI)/(Vogue, BMI)	★	66	3	SHADY STREETS—Gary Stewart (R.R. Reynolds, D. Betts, D. Tolson), RCA 11534 (Dikinson, Fargis, BMI)	★	99	NEW ENTRY	FIRST CLASS FOOL—Jimmy Peters and Lynda R. Lance (B. Larkin), Votz 106 (Merilark, ASCAP)
★	32	8	MEDICINE WOMAN—Kenny O'Dell (K. O'Dell), Caprom 9117 (Hoagy Mountain, BMI)	★	77	2	RUNAWAY HEART—Reba McEntire (P. Harrison), Mercury 55058 (Screen Gems TMI, BMI)	★	100	NEW ENTRY	BORROWED TIME—Johnny Free (D. Newton-John), Sabre 4509 (Zargis, ASCAP)
★	33	7	LOVE LIES—Mel McDaniel (C. Black, S. Barwell), Capitol 4691 (The Chappell/Cody Lee, SESAC)								
★	34	9	TAKES A FOOL TO LOVE A FOOL—Burton Cummings (B. Cummings), Portrait 670024 (Skidlagh, BMI)								

APRIL 28, 1979, BILLBOARD

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/28/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	20	1	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934 H
2	2	10	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
3	3	21	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35647
4	4	17	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
5	6	23	TNT—Tanya Tucker, MCA 3066
6	7	7	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
7	8	12	SWEET MEMORIES—Willie Nelson, RCA ARL 1 3243
8	5	51	STARDUST—Willie Nelson, Columbia JC 35305
9	10	21	TOTALLY HOT—Olivia Newton-John, MCA 3067
★ 11	2	2	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★ 11	9	32	EXPRESSIONS—Don Williams, MCA AY 1069
★ 19	3	3	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
13	12	6	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
14	13	38	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
15	15	11	LEGEND—Poco, MCA AA 1099
16	14	44	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
17	17	11	THE BEST OF BARBARA MANDRELL, MCA AY 1119
18	20	24	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
★ 31	4	4	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
20	23	8	MEL TILLIS—Are You Sincere, MCA 3077
21	21	28	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2979
22	22	63	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
23	25	2	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
24	18	66	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
25	29	6	JIM ED BROWN AND HELEN CORNELIUS, RCA ARL 13258
26	30	24	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
27	27	21	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
28	24	67	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
29	26	22	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSA 3258
30	28	46	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
31	16	13	JOHN DENVER, RCA AQL 1 3075
32	35	65	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
33	32	28	MODDS—Barbara Mandrell, MCA AY 1088
★ 46	3	3	CON HUNLEY, Warner Bros. K 3185
35	33	15	DUETS—Jerry Lee Lewis & Friends, Sun 1011
36	37	5	A WOMAN—Margo Smith, Warner Bros. K 3286
37	40	46	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
38	38	53	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
39	39	20	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1 3082
★ 41	45	25	HEART TO HEART—Susie Allanson, Elektra/Curb SE 177
42	43	85	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL 1 2983
43	43	53	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
44	34	55	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
45	41	5	VARIATIONS—Eddie Rabbitt, Elektra SE 123
46	49	11	CONWAY—Conway Twitty, MCA 3063
47	36	3	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4630
48	50	12	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35776
49	42	121	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
50	47	32	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
			TEAR TIME—Dave And Sugar, RCA APL 1 2851

A Dolly Parton Parkway Proposed

NASHVILLE—If Tennessee legislators approve, Dolly Parton will be honored with a highway in her name.

A section of U.S. highway 411 running through Parton's hometown

of Sevierville has been proposed as the Dolly Parton Parkway. The move was initiated by Republican representative Bill Atchley on behalf of Sevierville and its mayor, Gary R. Wade.

Nashville Scene

By SALLY HINKLE

Among the artists receiving additional audience exposure recently via live radio broadcasts emanating from club appearances are MCA's Joe Ely and Phonogram/Mercury's Jacky Ward. WHN-AM, which has broadcast some 100 artists live in concert the past two years, picked up on Ely's performance at the Other End in New York, while Ward was captured during a set at Gilley's club in Houston by KENR-AM. The station inaugurated its "Saturday Night Live At Gilley's" with Ward's performance and now plans to continue with its new feature weekly.

While appearing at the Wembley Festival in England, RCA's Floyd Cramer taped a segment for the "Val Doonigan Show" televised on the BBC network. Taping of the syndicated tv show, "Nashville On The Road," with co-hosts Jim Ed Brown and Jerry Clower and special featured performers Helen Cornelius and Wendy Holcombe, is set to commence Monday (30) Friday (4) at St. Simons Island, Ga. ASCAP's Nashville operations recently hosted a luncheon reception for visiting ASCAP writer Buddy Kaye. Among those in attendance were Kaye's wife, Ed Shea, Southern regional director, songwriters Rory Bourke, Bob Morrison, Arthur Kent, Frank Stanton, Gene and Linda Kennedy, Kermit Goell, and ASCAP assistant directors Merlin Littlefield, Connie Bradley and Rusty Jones.



JONES' RETURN—George Jones delivers the classic "The Race Is On" at his recent return to the Nashville stage at the Exit/In.

Nashvillians Janell Glasgow, freelance writer and public relations consultant, and Ed Shea have collaborated on a comprehensive guidebook to Nashville entitled "The Good Times Guide To Nashville," published by Aurora Publishers, Inc. Filled with ideas and tips for the wayfarer and native, the book outlines attractions, restaurants, night life and annual events; includes phone numbers, addresses, admission charges and hours of operation, contemporary and nostalgic photos, history, descriptions and special features, among other bits of interesting information.

The third annual Leon Payne Memorial Dance is slated for Sept. 9 at the Golden Stallion in San Antonio. Proceeds from the event will go to the scholarship fund of the Bexar County Chapter of the National Federation for the Blind. For more information, contact Myrtle Payne Santee, 5806 Fermi, San Antonio 78228. Telephone: 512/432-2108. Capricorn Records will be releasing Delbert McClinton's "Keeper Of The Flame" LP May 14. Joining the Allman Brothers onstage at the group's debut concert appearance in Jacksonville recently were RCA's Gary Stewart and Gary Rossington of Lynyrd Skynyrd.

Hank Williams Jr., the Bama Band and Merle Kilgore will be appearing in Canton, Mich., Friday (27). Stella Parton makes an appearance in Grapevine, Tex., Friday (27). Grandpa Jones will be traveling cross country following a date in Portland, Ore., Tuesday (24), for a Friday and Saturday (27-28) engagement in Montgomery, Ala. Mel Tillis will be bringing his music and comedy to the Frontier Hotel in Las Vegas May 3-16. Joining Tillis will be Tammy Wynette following her performance with the Oklahoma City Symphony in Oklahoma City, Tuesday (1).

Country



YOUNG VISIT—Faron Young, right, huddles with "Hee Haw" producer Sam Lovullo, center, and manager Billy Deaton on the show's set before appearing on the syndicated television program.

Academy Awards Show To Include Numerous 'Firsts'

HOLLYWOOD—As the date nears for the 14th annual Academy of Country Music Awards show May 2, the complete list of performers and presenters has been firmed up, according to the show's producers, Gene Weed and Al Schwartz. There will be several "firsts" on the 1979 telecast, including the fact that NBC's live coverage of the two-hour event marks the debut of the program in a national prime time slot.

"This year's show will feature more musical performers than ever before," says Weed. "In fact, we think this may possibly represent a record number of live performances for any tv special.

"Also for the first time, the Academy's board of directors has voted to present a special humanitarian award in addition to its regular Jim Reeves Memorial and Pioneer awards," notes Weed.

The show's record-breaking 21 musical numbers are slated to be sung by Eddie Rabbitt, Don Williams, Loretta Lynn, Jerry Lee Lewis, the Oak Ridge Boys, Kenny Rogers & Dottie West, newcomers Susie Allanson, Cristy Lane, Zella Lehr, Charly McClain, Bonnie Tyler, John Conlee, Lee Dresser, Con Hunley, Kenny O'Dell and Ronnie McDowell. Hosts Dennis Weaver, Barbara Mandrell and Roy Clark will open the evening's entertainment with a medley entitled, "Country Music Comes From Everywhere."

The Dallas Cowboys Cheerleaders will stage a musical variety

production of "Down Home Disco," while in a non-musical vein, comedian Foster Brooks will attempt to explain the Academy's balloting procedures in his own style.

Producer Schwartz notes that in the Academy's effort to combine the best of both Nashville and Hollywood country music communities, the show's 19 awards presenters will include celebrity fans and entertainers alike.

Conway Twitty, Tammy Wynette, Charo, Larry Gatlin, Mickey Gilley, Freddy Fender, Barbi Benton, Walt Garrison, Dinah Shore, Donna Fargo, Claude Akins, Dave & Sugar, Loni Anderson, Dan Haggerty, Stella Parton, Herve Villechaize and Jan-Michael Vincent will be seen presenting the various awards during the broadcast.

In addition, Priscilla Presley will present the entertainer of the year honors, and the first-time Humanitarian Award is being given by singer Patti Page.

"The Humanitarian Award," explains Schwartz, "is being given to an individual who our board of directors feels has displayed unusual devotion and personal support for charitable and benevolent causes. It has never been voted before."

The Jim Reeves Memorial Award is presented annually to an individual who has made contributions to promote the interests of country music, while the Academy's Pioneer Award is presented to someone whose longevity in the country music performing field is worthy of special recognition.

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RECORD LAUREL—Dame Joan Sutherland accepts a platinum record award from London Records executive Terry McEwen on coast to coast Australian television. The presentation, for sales in the Australian market, was made on the "This Is Your Life" program.

ON PHILIPS LABEL

Boston Orch. China Tour Disk Readied

By ALAN PENCHANSKY

CHICAGO—A commercial sound recording will be released as a souvenir of the Boston Symphony Orchestra's momentous tour of mainland China last month.

Two of the Chinese musicians who performed as soloists on the widely publicized tour are heard in the recording.

The record was made in Boston by Philips immediately following the March tour.

Chinese pianist Liu Shih-Kun is the soloist in Liszt's Piano Concerto No. 1, with pipa player Liu Teh-Hai to be heard in a concerto by the Chinese composer Kuo.

The pipa is a Chinese lute-like instrument.

Both musicians performed with the orchestra in China and returned to Boston for performances in Symphony Hall, where the recording was made.

Details of the historic taping were released as part of an announcement by the orchestra concerning recording plans for the next several seasons.

Sixteen disks will be made for Philips in the next four years, with a series of CBS sessions also to be held in Symphony Hall.

Conductors Seiji Ozawa and Colin Davis will take part in the recordings.

The Chinese musicians recorded with Ozawa the orchestra's music director—on the podium.

Reports on the recent Chinese tour noted enthusiastic reception for the orchestra's performances. Tutoring sessions for Chinese musicians also were conducted by the Boston musicians.

Philly's Summer Opens On June 18

PHILADELPHIA—Robin Hood Dell West, the summer season for the Philadelphia Orchestra, will open for the 50th year on June 18 with Beethoven's "Ninth Symphony" conducted by its music director, Eugene Ormandy. The six-week season in the city park auditorium will be concluded on Aug. 2 with guest conductor Leonard Bernstein leading Mahler's Ninth Symphony.

With heavy city support, the Dell's 10,000 outdoor seats are free with ticket distribution through local newspapers. The 5,000 indoor seats command an increased price this summer, the front sections hiked to

In 1973 the Philadelphia Orchestra made a tour of mainland China. "The Yellow River Concerto," composed by a committee of Chinese musicians, was recorded for RCA Records in connection with that tour.

As a result of the recent BSO tour, a group of Chinese musicians has been invited to participate in the annual Tanglewood Festival this summer.

A Boston Symphony source indicates that "two or three" programs of Chinese compositions will be heard at the festival.

Recording plans announced by the orchestra also reveal that a complete Beethoven piano concerto cycle is planned by CBS. Rudolf Serkin will be the soloist.

CBS will inaugurate its new affiliation with the orchestra by taping "Shaherazade" of Ravel with singer Frederica Von Stade. Ozawa also will conduct a Holst's "Planets" for CBS, the orchestra reports.

Pianist Claudio Arrau and conductor Colin Davis are recording with the orchestra for Philips this month. Repertoire is the Tchaikovsky "First Piano Concerto."

Davis also is slated to record tone poems of Sibelius as a followup to his complete edition of the composer's symphonies.

A Boston Symphony performance of Schoenberg's "Gurrelieder" cantata was recently taped in concert by Philips.

The Boston Symphony's most recent label affiliation, with Deutsche Grammophon, lapsed in 1978.

\$150 for the season, and \$100 remaining for the back seats. All purchasers are allowed to take an 80% deduction for the tickets on their income tax returns.

Performers slated to make first appearances at the Dell include sopranos Leontyne Price and Gianni Rolandi, pianists Lazar Berman and Viktoria Postnikova, and conductors Gennady Rozhdestvensky, Sergiu Comissiona and Maurice Kaplan—part of a stellar golden anniversary lineup arranged by perennial Dell president Fredric R. Mann. Three concerts are scheduled each week on Mondays, Tuesdays and Thursdays.

Radio Tribute To Pianist Novaes Beamed In N.Y.

NEW YORK—The Moss Music Group has presented a program in tribute to the late pianist, Guomar Novaes, who recorded more than 30 albums for MMG's Vox label.

On Sunday (22), the "Vox/Turnabout Hour," which airs each Sunday at 2 p.m. on WQXR-FM here, featured Novaes performing the works of Mendelssohn, Schumann and Chopin. In early May, Novaes LPs bearing gold commemorative stickers will be shipped to dealers throughout the U.S.

Also, several vintage disks, including numbers presently out of the catalog, will be released as part of the Turnabout Historical Series, beginning with Beethoven's "Moonlight," "Waldstein" and "Les Adieux" sonatas.

The tribute culminated with a solo anthology, part 2 of MMG's "Piano Personalities" series, which featured the artistry of Alicia de Larrocha in part 1.

Seattle Group Ends Its Strike

SEATTLE—A new two-year contract has ended a strike by members of the Seattle Symphony.

Musicians will be paid a minimum salary of \$320 weekly, an increase of \$25, the first year and \$340 for the second. Medical insurance and a pension plan also are benefits. Frank Schoeppel, U.S. mediator, says a new three-year contract will be negotiated soon by Ron Simon, who heads the musicians' committee, and Lanham Deal, general manager of the symphony.

The strike, reportedly the first in the symphony's 75-year history, was called last Jan. 29 and affected the city's opera and dance endeavors as well as symphonic programs.

New Fleischer Issue

NEW YORK—The Edwin A. Fleischer Collection of Orchestral Music in Philadelphia, which lends music to concert ensembles around the world, has issued a new cumulative catalog listing more than 13,000 compositions.

The collection, established 50 years ago, charges only a handling fee to borrowers. It services more than 3,000 professional, community and university orchestras in the U.S. and hundreds more abroad, according to Sam Dennison, curator.

Classical Notes

Lorin Maazel puts down his baton and takes up the violin for two recording projects. He performs the solo part in Saint-Saens' "Danse Macabre" in a recording recently completed in France for CBS. Returning to the U.S., Maazel and Cleveland Orchestra members will record Chausson's Concerto for Violin, Piano and String Quartet. Telarc Records is producing.

The St. Paul Chamber Orchestra will reside for a fortnight in Puerto Rico during the upcoming Casals Festival. The festival also is welcoming Aaron Copland, Elmer Oliveira, Misha Dichter, Judith Blegen, the American Brass Quintet and others, beginning May 31. Music director is Jorge Mester. . . . A five-day festival of performances by Soviet emigre musicians has been announced by New York impresario Jay Hoffman. Musicians from Kiev, Moscow, Minsk and Leningrad now living in the U.S. will appear as soloists and members of the orchestra.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	I NEVER SAID I LOVE YOU Orsi Lia, Infinity 50004 (Cass David/Chess, ASCAP)
2	4	7	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
3	1	15	CRAZY LOVE Poco, ABC 12439 (Pfooting, ASCAP)
4	7	9	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
5	3	7	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
6	5	11	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamerlane, BMI)
7	6	10	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinnichap, BMI)
8	13	5	REUNITED Peaches & Herb, Polydor/MVP 14547 (Pierres-Vibes, ASCAP)
9	10	8	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillion, BMI)
10	22	5	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
11	17	5	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
12	12	7	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappel, BMI)
13	8	9	I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
14	37	5	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
15	19	10	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
16	31	4	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Demos: Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10533
17	23	6	HARD TIME FOR LOVERS Judy Collins, Elektra 86820 (Careers, BMI)
18	9	14	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Peco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
19	30	6	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
20	24	10	TAKE ME HOME Cher, Casablanca 955 (Ricks, BMI)
21	16	15	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
22	14	13	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
23	15	14	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
24	11	13	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheryl/Lindseyanne, BMI)
25	NEW ENTRY		DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Branntree/Snow, BMI)
26	NEW ENTRY		SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
27	20	14	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perres-Vibes, ASCAP)
28	26	11	WHAT A FOOL BELIEVES Doobie Bros., Warner Bros. 8725 (Snag) BMI/Milk Honey ASCAP)
29	28	21	LOTTA LOVE Nicolette Larson, Warner Bros. 8864 (Silver Fiddle, BMI)
30	29	6	SUPERMAN Barbra Streisand, Columbia 3-10931 (Emanuel/Music Of Koppelman/Bandier/Megusta, ASCAP)
31	NEW ENTRY		LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Lellin, BMI)
32	34	3	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
33	50	3	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
34	18	10	JUST ONE LOOK Linda Ronstadt, Asylum 46011 (Premier, BMI)
35	45	3	DREAM LOVER Rick Nelson, Epic 850674 (The Hudson Bay/Rightsong/Screen Gems EMI, BMI)
36	48	4	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4683
37	41	9	OH, HONEY Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI)
38	49	3	ALL I EVER NEED IS YOU Kenny Rogers & Dotti West, United Artists 1276 (United Artists/Racer, ASCAP)
39	NEW ENTRY		LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (O'Hearnsongs, ASCAP)
40	NEW ENTRY		HONESTY Billy Joel, Columbia 3-10959 (Impulse/April, ASCAP)
41	NEW ENTRY		MORNING DANCE Spirou Gyra, Infinity 50 011 (MCA) (Harlem Music/Cross-eyed Bear, BMI)
42	43	7	PRECIOUS LOVE Bob Welch, Capitol 4685 (Glenwood/Cigar, ASCAP)
43	44	6	GIVE ME AN INCH Ian Matthews, Mushroom 7040 (Ackee, ASCAP)
44	NEW ENTRY		WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
45	NEW ENTRY		RHUMBA GIRL Nicolette Larson, Warner Bros. 8795 (Fourth Floor, ASCAP)
46	NEW ENTRY		LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappel, BMI)
47	NEW ENTRY		OH BOY Starbabies, 20th Century 2400 (RCA) (Melody Lane, BMI)
48	NEW ENTRY		THIS TIME I'LL BE SWEETER Angela Bofill, GRP/Arista 2500 (Perumbra, BMI)
49	NEW ENTRY		GET USED TO IT Roger Vadours, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
50	NEW ENTRY		STAR CROSSED LOVERS George Duffin, GRP-103 (George Rose/Kenwater, BMI) copyright material

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General News
NAIRD Officials Seek Changes

Continued from page 3
distribution. NAIRD officials now are expressing the view that large and small independents are being forced together.

"The indies are going to have to have their own meeting ground," observes Brody, who says NARM activities are being dominated by racks and big retail and branch distribution interests.

Brody believes the independents are being "washed out" at NARM in the wake of these powerful interests.

The convention was hosted by Rounder Records, the Boston-area based independent that has had a giant success with its George Thorogood album.

The Indie Awards, for excellence and achievement among the NAIRD member companies, were presented for the first time. The presentation will be repeated annually.

NAIRD officials admit they would like to see the organization become a new rallying point for independent interests.

They concede that the image of the association as a collection of small-fry with little commercial potential is one obstacle that could stand in the way of this goal.

"What's going to happen in the next year is that NAIRD is going to reorganize in an attempt to attract the bigger independent distributors," Bruce Iglauer, trustee, explains. Iglauer owns and operates Alligator Records.

Included in NAIRD membership are small, one-person labels with specialty music interests. Larger NAIRD companies such as Rounder and Flying Fish Records have achieved relatively strong distribution.

Ron Schafer, executive of Pika Corp., Cleveland, was appointed a new trustee of the organization. It is the first appointment by NAIRD of a representative from one of the nation's larger independent distributors.

Other new trustees are Brody and Wendy Newton of Green Linnet Records.

Ongoing as trustees are Iglauer, Bruce Kaplan, Flying Fish Records; Marion Leighton, Rounder Records; Tom Diamant, Kaleidoscope Records; Gene Rosenthal, Adelphi Records; and Jon Monday, Tacoma/Chrysalis Records.

A larger diversity of musical styles was represented at the trade show than previously, it's reported. Pop/

rock-oriented and disco lines were exhibited for the first time this year.

Workshops and seminars also were run. The convention was held at the Park Plaza Hotel in Boston, April 7-9.

The majority of the NAIRD labels specialize in folk, blues, bluegrass, jazz and traditional folk music. Several nostalgia lines also are shown at the convention.

Around 140 companies were represented.

NAIRD has attempted several times since inception to open formal offices. But support has not been forthcoming.

NAIRD officials are skeptical that an attempt will be made again this year. They express confidence that the group will enjoy a period of growth in size and influence.

Songwriters Book Adds New Listings

CINCINNATI — Songwriters Market is expanding its free listings of services in the music field to include songwriter organizations and festivals.

The publication, owned by Writer's Digest Books, offers free listings to music companies, labels, producers, managers, booking agencies and other service related fields which tell the reader to whom to address his material or query.

William Brohaugh is the editor and information can be obtained at the publication, 9933 Alliance Rd., Cincinnati 45242.

Manilow & Denver

NEW YORK—Barry Manilow performs with John Denver for the first time when Denver is the sole guest on "The Third Barry Manilow Special" on ABC-TV May 23. In addition to each singing his own hits the singers perform together on several Everly Brothers hits.

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Classified Ad Listing**

MOVED TO PAGE 38

RADIO-TV Programming Feature Page

ETHEL TAPES ALBUM FOR A&M

Merman's Back As Disco Diva

By HANFORD SEARL

LOS ANGELES—She may be the first "Disco Diva" and spawn the likes of "Thank God It's Broadway."

For, having conquered the musical theatre, veteran vocal belter Ethel Merman has joined forces with A&M Records on her first show tune disco LP, readying for an early June release.

"I'm high on this project," says Merman. "This all came right out of the blue from A&M's Kip Cohen who thought it would be a great idea."

Cohen, a vice president of a&r, claims it's a "natural" to discoize Merman's hit standards, which have been arranged, directed and produced by Peter Matz for the new venture.

Known for his work with Barbra Streisand and the Carol Burnett television shows, Matz worked with Merman at the A&M Studios for two sessions April 2 and 3 which included 40 musicians.

According to Cohen, Merman's studio time set a record for first-time takes. "It has been five to six years since we've seen that here. Finicky, self-contained acts get tiresome in long, drawn-out studio work," Cohen says, pointing to the other kind of recording situation.

Eight selections will be featured on the upcoming untitled LP and



Billboard photo by Mark Hanauer
Ethel Boogies: Long-time Broadway belter Ethel Merman sets her pipes toward disco at A&M's studio recently.

will include two songs from "Gypsy," "Everything's Coming Up Roses" and "Some People."

Two selections from "Annie Get Your Gun," "There's No Business Like Show Business" and "Falling In Love Is Wonderful" also will be on the LP.

Gershwin's "I Got Rhythm" from "Girl Crazy," Irving Berlin's "Alexander's Ragtime Band" and Cole Porter's "I Get A Kick Out Of You" from "Anything Goes," make up the LP tracks.

And "Something For The Boys," the title tune from the Broadway show of the same name, is also found on the disk.

Merman, who admires Donna Summer, points out her vocal trademark, that straight ahead, lung-powered execution, remains intact although theatrical, time-piece musical forms are used.

A possible single from the soon-to-be-released LP may be the "No Business Like Show Business" cut, says Cohen, but a firm decision is yet to be made.

Claiming never to have taken any voice lessons, and encouraged by Irving Berlin to avoid them, Merman notes former label affiliations with Decca, RCA and London prior to this first effort for A&M.

"I'm just as enthused about this disco album as I was about my first job. I don't care if people think I'm jumping on the disco band wagon," insists Merman.

In the last three years, Merman has worked exclusively with resident symphonies in-concert at such cities as Boston, Detroit, Syracuse, Atlanta, Wichita, Dallas and Los Angeles.

She feels disco product will increase her teenage following as well as creating a revival in Broadway music.

49 Acapulco Clubs—And More To Come

By LINDA FELDMAN

ACAPULCO—Nightlife in this 6½-mile paradise zone of hotels, restaurants and sandy beaches is revolving more and more around the disco scene. According to a survey of private club and hotel owners, there are now upwards of 49 discos here.

Established clubs like Boccaccio, Armando's Le Club and Charlies Chili now share their fame with newer discos like Plus 1, UBQ, Le Jardin, BABY'O, Tiffany and Disco Centro.

Most local clubs are equipped with the latest in audio equipment and state-of-the-art lighting design. JBL monitors and components, Advent speakers, Dolby, Harman-Kardon cassette decks, TEAC open reel, Technic turntables and Harman-Kardon Citation amplifiers and preamplifiers with five-band equalization are all common as are custom-automated lighting boards and mixers.

With most clubs having the latest in equipment, differences in sound can be attributed to room design, acoustics, speaker placement and individual house engineers and DJs.

Seating capacity at most clubs ranges from 300 to 500. A \$5 cover charge is typical, though it is waived at establishments which also operate restaurants when the patron dines there.

Plus 1, which opens in late April,

is owned by Miguel Torres, a 13-year disco business veteran. The club has a large dance floor in the center of the room with amphitheatre-type seating in the rear and over the bar. Customers may dance or roller skate, as they choose.

Torres is also one of the owners of UBQ, which has an adjoining restaurant, Teddy Stauffer's Sunset. UBQ enforces a dress code, as do other top discos in Acapulco. Cover charge is \$5.

The club features a copper dance floor and a large picture window overlooking the ocean. It has a fire water show in the evenings so that a rain shower of fire may be seen through the glass. Patrons may also dance outside on the terrace near the water's edge.

Le Jardin is a chic, plush club opened in 1975 on the site of Tequila A Go Go, perhaps the first discotheque in Acapulco. The now defunct club was owned by local impresario Teddy Stauffer, now proprietor of the restaurant at UBQ.

Customers enter Le Jardin through a spiral tunnel of white lights. Sparkling white lights and lush green plants also surround the gazebo which encases the dance floor. Clouds of dry ice rise through the floor.

The club's hours are 9 p.m. to 4

(Continued on page 66)

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L.A. CLUB

Office Returns To Dance Mode

By HANFORD SEARL

LOS ANGELES—Claiming to be one of the first, original discos here, the Office, situated in the San Fernando Valley, has returned to a disco format with the help of Purr-fect Disco Productions.

The 400-capacity club at 13817 Ventura Blvd. in Sherman Oaks, switched back to an all-disco program about three weeks ago after a two-year period of piano-bar entertainment.

"We got away from the live DJ formula for many reasons, none of which are pertinent at this time, but are delighted with the positive results of our changeover to this point," says Office owner David Pound.

Purr-fect Disco Productions, a Beverly Hills-based disco one-stop, was commissioned by Pound to restore the Office to its basic disco appeal introduced to patrons in the late 1960s.

Glenn Howard, an owner and DJ with Purr-fect, established the club's basic concept, installed the new sound equipment, programs the music and supplies the DJs.

Cerwin-Vega equipment and Technic turntables were used in updating the sound system while the club's original lighting has been added to and complimented, adds Howard.

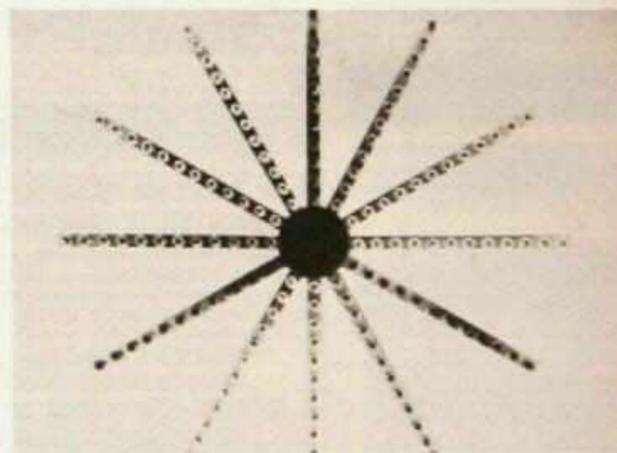
"Although we will strive to keep the club sounding fresh, with no misgivings about introducing new music, we also will strive to keep the people dancing since our program has always been to entertain, not educate," says Howard.

DJs will spin a New York style format with some modifications, adds Howard, who also has done some DJ relief work in numerous L.A. clubs.

(Continued on page 65)

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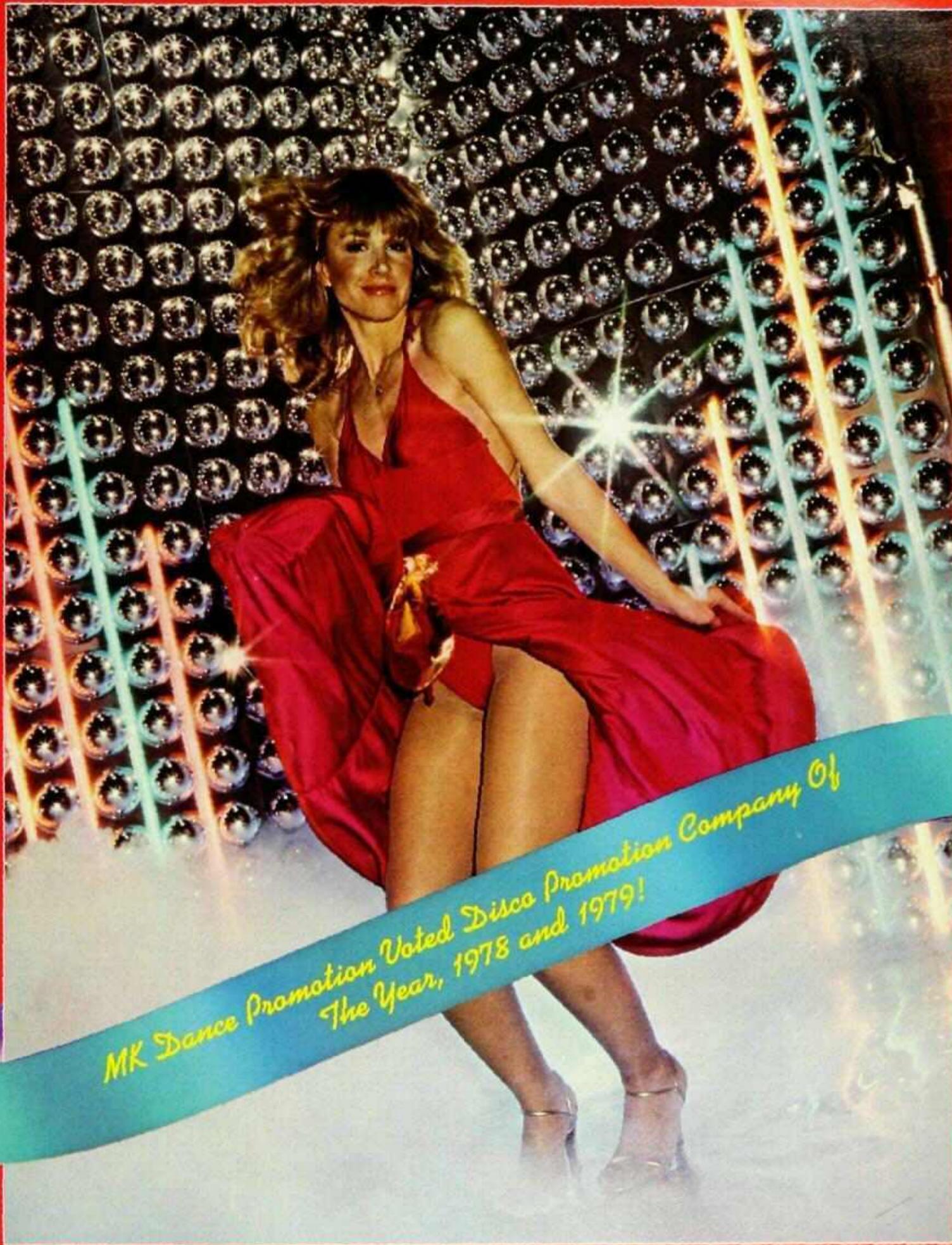
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- "INSTANT REPLAY" - Dan Hartman - Blue Sky Records
- "GOT TO BE REAL" - Cheryl Lynn - Columbia Records
- "HAVEN'T STOPPED DANCIN' YET" - Gonzalez - Capitol Records
- "KNOCK ON WOOD" - Amii Stewart - Ariola Records

New York
1500 Broadway
New York, NY 10036
212/398-0511
TOM COSSIE
AUDREY JOSEPH

Billboard's Disco Action

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Disco

Dan Hartman Has New Home

NEW YORK—Once Dan Hartman was strongly associated with rock music. He was an integral part of the now defunct Edgar Winter Group, where he played several instruments and wrote and sang on the rock classic "Free Ride."

In recent years Hartman has produced hard rockers like Rick Derringer, 38 Special and Foghat.

But this year Hartman has established himself as a force on the pop-disco scene with his singles, "Instant Replay" and "Countdown/This Is It." To Hartman this is just going back to his roots.

"I am amused by people who think I've made this big change," says Hartman from his Schoolhouse recording studio in Westport, Conn. "I was weaned on the Motown pop sounds, the records that were the disco of their day. They were always my musical inspiration."

"Rock was a progression of that music and the major pop music of its time. But after the Winter Group broke up in 1975, I got back into listening to r&b music, and in people like Gloria Gaynor I found a freshness that rock was lacking. With the exception of a few older rock bands that music was getting redundant."

Hartman cites Gaynor's "Do It Yourself" as a particularly influential recording. "It had good melodies, good hooks, and a bright, positive sound. All elements that I strive for in my music today."

There has been little resistance to Hartman's sound by his rock musician friends. "People come up to me, saying: 'I don't like disco, but I dig your record.' Most of them were brought up enjoying the same sound I was, so they appreciate the music I'm making." Hartman's old boss Edgar Winter in fact plays saxophone on "Instant Replay."

This Harrisburg, Pa., native is currently at work on his next album for Blue Sky records. The single, which he is now remixing, will be released as a 12-incher in June and as a regular single in July.

TEMPLE U. ON THE BEAT

PHILADELPHIA—Disco dancing is taking its place among the study of the classics since Temple Univ. here inaugurated a special course devoted to the art of the Latin hustle, the coffee grinder and other voguish steps.

Dance instructor Jim DiTaranto is in charge of the weekly session held at Pearson Hall. The course costs \$110 and offers two academic credits per semester. The 260 students who signed up this term are divided into those who can dance and want to polish their routines and those who can't dance but want to learn.

Prior to this term, disco dancing was just part of a university course in ballroom dancing that also included the fox trot, rumba, waltz and other standards. Heavy demand for disco instruction prompted the new course.

DiTaranto admits some students saw the course as an easy way to get an "A" grade, but after a few sessions they've realized it's not easy to master the steps of today's dances. Students will be graded on their performance with a partner and on style and poise.

Interestingly, the students are mostly female, forcing the coeds to pair as dance partners.

ATLANTA

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 3 MAKIN' IT—David Naughton—RSD (12 inch)
 - 4 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 5 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 6 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 7 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 9 PICK ME UP I'LL DANCE—Melba Moore—Epic (12 inch)
 - 10 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 11 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
 - 12 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 13 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 14 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 15 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)

BALT./WASHINGTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 4 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 6 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 7 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 8 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 9 KNOCK ON WOOD—Anni Stewart—Arista (LP/12 inch)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 11 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 12 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 13 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 14 MY LOVE IS MUSIC—Space—Casablanca (LP/12 inch)
 - 15 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)

BOSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 3 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 4 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 5 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 6 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 7 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (LP/12 inch)
 - 8 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 9 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 10 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 14 CUBA—Gibson Bros.—Mango (12 inch)
 - 15 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)

CHICAGO

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 3 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 4 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 5 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 6 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 8 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 9 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 10 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 12 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 13 KNOCK ON WOOD—Anni Stewart—Arista (LP/12 inch)
 - 14 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
 - 15 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)

DALLAS/HOUSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 MAKIN' IT—David Naughton—RSD (12 inch)
 - 3 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 5 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 7 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 8 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 9 RING MY BELL—Anita Ward—TK (12 inch)
 - 10 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 11 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 12 DISCO NIGHTS—G.Q.—Arista (LP/12 inch)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 14 GOOD, GOOD FEELING—War—MCA (LP/12 inch)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

DETROIT

- This Week**
- 1 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 2 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 3 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 4 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 5 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 6 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 9 MAKIN' IT—David Naughton—RSD (12 inch)
 - 10 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 11 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 12 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 13 RING MY BELL—Anita Ward—TK (LP)
 - 14 SHOULD A GONE DANCIN'—H. Energy—Motown (12 inch)
 - 15 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)

LOS ANGELES

- This Week**
- 1 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 4 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 5 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 6 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 7 CUBA—Gibson Bros.—Mango (12 inch)
 - 8 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 9 HAPPINESS—The Pointer Sisters—Planet (12 inch)
 - 10 RING MY BELL—Anita Ward—TK (12 inch)
 - 11 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 12 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP)
 - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 14 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 15 HOT STUFF—Donna Summer—Casablanca (12 inch)

MIAMI

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 3 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 4 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 6 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
 - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 8 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 9 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 13 CLIMB RUSHING TO MEET YOU—Mouliin Rhythmic—Arista (LP/12 inch)
 - 14 RING MY BELL—Anita Ward—TK (12 inch)
 - 15 PICK ME UP I'LL DANCE—Melba Moore—Epic (12 inch)

NEW ORLEANS

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 3 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 5 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 8 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 9 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 10 DISCO NIGHTS—G.Q.—Arista (LP/12 inch)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 12 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 13 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 14 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
 - 15 BAD, BAD BOY—Theo Vanees—Prelude (LP)

NEW YORK

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 3 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 4 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 5 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 6 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 7 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 8 I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch)
 - 9 HAPPINESS—The Pointer Sisters—Planet (12 inch)
 - 10 RING MY BELL—Anita Ward—TK (12 inch)
 - 11 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 12 CUBA—Gibson Bros.—Mango (12 inch)
 - 13 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 14 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 15 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)

PHILADELPHIA

- This Week**
- 1 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 4 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 5 MUSIC IS MY WAY OF LIFE—Melba Moore—Epic (LP)
 - 6 JAMMIN AT THE DISCO—Philly Cream—WMOT/Fantasy (12 inch)
 - 7 HAPPINESS—The Pointer Sisters—Planet (12 inch)
 - 8 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
 - 9 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 10 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 11 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
 - 12 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)
 - 13 HOT STUFF—Donna Summer—Casablanca (12 inch)
 - 14 ROCK YOUR BABY—Force—PIR (12 inch)
 - 15 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)

PHOENIX

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE OUI OUI—St. Tropez—Butterfly (LP/12 inch)
 - 3 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 5 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 6 MAKIN' IT—David Naughton—RSD (12 inch)
 - 7 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
 - 8 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 9 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 10 KNOCK ON WOOD—Anni Stewart—Arista (12 inch)
 - 11 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 12 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 14 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 15 BAD, BAD BOY—Theo Vanees—Prelude (LP)

PITTSBURGH

- This Week**
- 1 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 4 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 6 MAKIN' IT—David Naughton—RSD (12 inch)
 - 7 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 8 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)
 - 9 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 10 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
 - 11 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 12 PANIC—all cuts—French Kiss—Polydor (LP)
 - 13 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
 - 14 I CAN TELL—Chanson—Arista (12 inch)
 - 15 BAD, BAD BOY—Theo Vanees—Prelude (LP)

SAN FRANCISCO

- This Week**
- 1 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 2 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP)
 - 4 I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 6 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
 - 8 SUNSHINE HOTEL—R.T. Bear—RCA (12 inch)
 - 9 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 10 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 11 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 12 HOT STUFF—Donna Summer—Casablanca (12 inch)
 - 13 MY LOVE IS MUSIC—Space—Casablanca (LP/12 inch)
 - 14 RING MY BELL—Anita Ward—TK (12 inch)
 - 15 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
 - 4 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 5 MAKIN' IT—David Naughton—RSD (12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 HAPPINESS—The Pointer Sisters—Planet (12 inch)
 - 8 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
 - 9 FOR YOUR LOVE—Chilly—Polydor (LP/12 inch)
 - 10 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 11 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 12 DISCO NIGHTS—G.Q.—Arista (LP/12 inch)
 - 13 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 14 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 15 BAD, BAD BOY—Theo Vanees—Prelude (LP)

MONTREAL

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Quality (LP)
 - 2 KNOCK ON WOOD—Anni Stewart—Quality (LP)
 - 3 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 4 I GOT MY MIND MADE UP—Instant Funk—RCA (12 inch)
 - 5 BANG A GONG—Witch Queen—TC (12 inch)
 - 6 EVERYBODY GET DANCIN'—Bombers—London (12 inch)
 - 7 HE'S THE GREATEST DANCER—Sister Sledge—WEA (12 inch)
 - 8 FIRE NIGHT DANCE—Peter Jacques Band—Quality (LP)
 - 9 FORBIDDEN LOVE—Madleen Kane—WEA (LP/12 inch)
 - 10 TAKE ME HOME—Cher—Polygram (LP)
 - 11 IN THE NAVY/MANHATTAN WOMAN—Village People—Polygram (LP)
 - 12 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 13 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 14 IT MUST BE LOVE—Alton McClain & Destiny—Polygram (12 inch)
 - 15 SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—CBS (12 inch)

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APRIL 28, 1979, BILLBOARD

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309	41	43	SUNSHINE HOTEL—Richard T. Bear—RCA (12 inch) JD 11492
	2	TAKE ME HOME—Cher—Casablanca (LP) 7133	★	46	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) ZSR 3675
	3	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225	★	77	HOT STUFF—Donna Summer—Casablanca (12 inch*)
	4	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch*) BSK 3315	44	16	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128
	5	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502	★	49	HOT NUMBER—Foxy—TK (LP/12 inch*) 300 10
	6	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209	46	22	STAR LOVE—Cheryl Lynn—Columbia (LP/12 inch*) JC 35486
	7	DANCE WITH YOU—Carnie Lucas—Solar (12 inch) YD 11483	47	47	I ONLY WANNA GET UP AND DANCE—Rae's—A&M (LP/12 inch) SP 4754/12017
	8	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL 1 3312	48	51	HERE COMES THE NIGHT—Beach Boys—Caribou (12 inch) AS 557
	9	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) RRD 20523	49	48	SPANK—Jimmy "Bo" Horne—Sunshine Sounds (TK) (12 inch) (Remix) SS 206
★	12	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F-9579/D 129	50	40	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184
	11	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	51	52	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516
	12	MAKIN' IT—David Naughton—RSD (12 inch) RSS 300	52	32	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164
	13	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch) SA 8513/SG 207	★	63	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316
★	18	WORK THAT BODY—Tiana Gardner—West End (12 inch) WES 22116	54	55	KEEP YOUR BODY WORKIN'—Kleer—Atlantic (12 inch) 4715
★	19	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch*) RS2 3902	55	53	WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Alco (LP/12 inch) DSKO 158/SD 38-111
	16	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch) GG 403	56	56	WUTHERING HEIGHTS (LP)—all cuts—Ferrara—Midson (LP) MSI 008
	17	(EVERYBODY) GET DANCIN'—Bombers—West End (12 inch) WES 22115	57	60	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch) M-100013
★	41	RING MY BELL—Anita Ward—TK (12 inch) TKD 124	★	70	I CAN TELL—Chanson—Ariola (12 inch) AR 9006
★	38	BAD, BAD BOY—Theo Vaness—Prelude (LP) PRL 12165	59	61	HEART OF GLASS—Blondie—Chrysalis (12 inch) CDS 2275
★	25	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	★	65	MY LOVE IS MUSIC—Space—Casablanca (LP/12 inch) NBLP 7131
★	31	HAPPINESS—Pointer Sisters—Planet (12 inch) AS 11407	61	54	CRAZY—The Glass Family—JDC Records (12 inch) JDC 12-1
	22	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch) RCA 11457	62	59	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180
	23	KNOCK ON WOOD—Amii Stewart—Ariola (LP/12 inch) SW 50054	63	64	JAMMIN AT THE DISCO—Philly Creme—WMO7/Fantasy (12 inch) D-124
★	26	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch*) NBLP 7144	64	68	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
★	28	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12 inch) (LP/12 inch*) PD1 6163	65	57	LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12 inch*) NBLP 7140
	26	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) JE 35552	66	66	I DON'T WANT NOBODY ELSE—Michael Norada Walden—Atlantic (12 inch) 4714
★	30	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch) 28-50665	67	58	AT MIDNIGHT—T-Connection—TK (LP/12 inch) DASH 30009 X
★	29	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601	68	72	DON'T YOU NEED—Linda Evans—Ariola (12 inch) 7739 A/S
	29	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch) PD 11442	69	69	IT'S OVER—Alma Faye—Casablanca (LP/12 inch) NBLP 7143
★	33	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) #59	70	50	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch) WBSD 8727
	31	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163	71	62	MIDNIGHT RENDEVOUZ—Tasha Thomas—Atlantic (LP) SD 19223
	32	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216	72	73	HAVE A CIGAR—Rosebud—Warner Bros. (12 inch) WBSD 8784
★	35	PANIC—French Kiss—Polydor (LP) PD 1 6197	73	74	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7-360/M-00021
	34	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch) 23-10885	74	75	CAPTAIN BOOGIE—Wardell Piper—Midson (LP/12 inch) MSI 009
	35	HOT FOR YOU—Brainstorm—Tabu (12 inch) 228-5515	75	76	KISS YOU ALL OVER/SO STRANGE—Phyllis Hyman—Arista (12 inch) SP 42
★	45	CUBA—Gibson Bros.—Mango (12 inch) MLPS 7779 A	76	-	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019
	37	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) OSC 138	77	67	I'M GONNA DANCE—Asha—TK (LP/12 inch) DASH 30011/TKD 138
	38	FOR YOUR LOVE—Chilly—Polydor (LP) PD 1 6191	78	-	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014
★	42	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	79	80	BOOGIE UP, ROCK DOWN/OUTSIDE LOOKIN' IN—Carlis Munro—Westbound (12 inch) 55318
★	44	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12 inch) WBSD 8778	80	79	OUR LOVE IS INSANE—Desmond Child & Rouge—Capitol (12 inch) 8506

*Non-commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

'Razzle Dazzle' Steals Ga. Show

ATLANTA—The lights and sounds of disco stole the show at the recent annual meeting of the Georgia Theatre Conference at the Univ. of Georgia's Athens campus.

When disco was in its infancy, theatrical lighting designers and suppliers provided much of the creative and technical input. Now the reverse is true.

Henry Johnson, the university's technical director and an active member of the conference, invited two prominent Florida firms which specialize in disco light and sound to conduct a seminar at the gathering, held the first week of April.

Stage Equipment and Lighting Inc. and Chase Music and Sound responded by trucking more than \$100,000 worth of light and sound gear from Miami to Athens for the

one-day seminar, entitled "Disco: Behind The Razzle Dazzle."

"I wanted my theatre colleagues to know what's behind the razzle dazzle," explains Johnson. "I wanted them to gain first-hand experience with the new control equipment."

Part of the seminar was devoted to explaining how much theatre lighting technology has been adapted to disco. The rest of the time was spent creating a complete disco environment in a brick-lined building that had been a cannon foundry during the Civil War.

Michael Gross, vice president of Stage Equipment, and Stephen Pollock of Chase Music and Sound supervised the installation and led the seminar.

Gross designed a refractive backdrop to which a wide variety of lighting fixtures were attached. A pair of

light trees were put at the edge of the dance floor and a Chase-designed ceiling was hung over the dance area. More than 45,000 watts of light were generated.

Gross and Pollock lectured and explained how the various new technologies are applied to disco use at the afternoon session. At dusk the setting became a full-fledged disco, with music and a wide array of special effects.

Gross's backdrop, for instance, included a screen for rear projection of a pair of Meteor cassettes, a Liquid-splode projector and a Lasertronics laser device, among the controllers used in the display were a Light Fantastic 3-21-3X800; a Meteor 10-way; an Ekkoe LJ4; a Litelab L8000; a Diversitronics SQ4, a Lights Fantastic Rainbow Strobe and a TTI two-scene dimmer board.

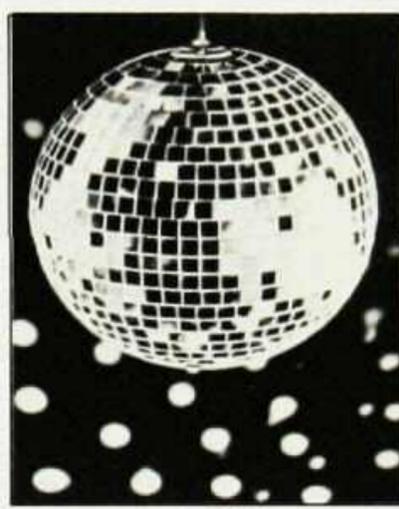
Office Returns

• Continued from page 62

Howard reports the originally gay disco will remain at least 90% for that target customer group and that the facility also will still offer a restaurant, separate patio bar away from the disco area and a large bar in the disco itself.

Sunday afternoons and evenings will feature live entertainment and will spotlight the same in the restaurant on Friday and Saturday evenings.

Started as a mobile disco unit, Purrfest has been in existence for 7½ years and has put systems in other clubs such as the Jester Room and Oskars in the L.A. area. The Office is the third such project.



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APRIL 28, 1979, BILLBOARD

Acapulco By the Sea: Mexico's Disco Capital

Continued from page 62
a.m., though if the crowd demands it, the music will play until dawn. The music sets are never pre-programmed. Explains Carlos Rullan, director general of Le Jardin. "Each

song must be carefully selected to flow with the mood of the crowd. The engineer is more like a producer or hand leader."

Three people handle the technical side—one on sound, one on lights

and one for backup. The music played is universal, with a little French, Italian and Spanish added for softness and variety. A cover charge of \$5 is required and there is a dress code.

BABY'O draws a younger crowd than at UBQ or Le Jardin, with its musical mixture of disco, rock and jazz. The club has a cave-like environment, with carpets on the walls and pyramiding rows of tables. The

sound and lighting crew sit in a booth above and to the side of the club, directing the lights and strobes. BABY'O also has an adjoining restaurant.

Tiffany is located in the Acapulco Princess Hotel, about 20 minutes south of Acapulco proper. The club has two dance floors, one with overhead monitors and one without. "If you have sensitive ears, then dance on the floor without," says Carlo Porti, director of entertainment for Tiffany and a 20-year industry veteran.

From 9-10 p.m. the club screens Charlie Chaplin movies, after which dancing begins. The club closes around 2 a.m. Cover charge is about \$3.

There are four panels for slides behind the main floor. There are also multi-colored red and blue lights on the ceiling and behind the bar. The DJ is seated to the left of the main dance floor, well lit and highly visible to the crowd.

Disco Centro is a computerized disco in the Acapulco Center complex, which also houses movie theatres, restaurants, the Ballet Folklorico, mariachi musicians, Indian magicians and high divers.

A small entrance fee is required to enter the structure, dubbed "a shopping center of entertainment," and the disco also has a cover charge.

Pennsy Skatium Going Into Black

PHILADELPHIA—Local officials are successfully turning to disco to boost the appeal of the four-year-old Haverford Township Skatium, a \$1.3 million public ice rink near here that's been running in the red for two years.

Township officials tried, without much success, to boost attendance with promotions tied to movies and ice shows, free skating for school children and special family rates.

Despite this, crowds of teenagers continued to hang around outside the rink, rather than inside, until officials brought in the hard-pounding disco beat and installed flashing colored lights inside. An immediate surge in attendance was reported.

The Skatium has been losing money or barely breaking even since it opened in 1974, with the past two years the worst, despite a \$65,000 subsidy from the township.

The initial success of the disco format has led officials to keep the ice rink open during the nine-week period the rink usually shuts down in April and May.

New Teen Spot In Pennsylvania

PHILADELPHIA—The Carnival Room at the MacDade House in suburban Holmes, Pa., and the only fully-fashioned adult disco in bordering Delaware County area, has added a teen disco to its schedule on Sundays from 2 p.m. to 5 p.m.

The teen session is promoted by Craig Whitaker, former radio deejay, who now heads the mobile jockey firm of Whitaker Bros. Enterprises.

Not only are the teen sessions chaperoned, but parents are invited to come in and see the Carnival Room facilities and even join in on the menu of cokes, hot dogs, pretzels and chips.

Reaching out for the high school age group, the teen disco has Whitaker spinning the records for dancers on the lighted floor.

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EMPIRE STATE RECORD POOL—SYRACUSE, N.Y.—"TOP 40 PICK, VERY GOOD." MIX IS GREAT! DANIEL KEEFE, DIRECTOR
DISCO DEN—NEW YORK, N.Y.—"EXCELLENT, HOT TUNE! GOOD RHYTHM AND VOCALS." JOHN J. MORALES
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HAWAII RECORD POOL—HONOLULU, HAWAII.—"GOOD, TOP 40 PICK. HAS GOOD POSSIBILITIES HAS A GOOD TEMPO." T.J. JOHNSON, PRESIDENT
ELECTRIC CANARY POOL—SEATTLE, WASH.—"GOOD, TOP 40 PICK, GOOD RESPONSE." DANA ANDREWS, PRESIDENT
VA. RECORD POOL—"GOOD, TOP 40 PICK. MUCH BETTER RE-MIX." JOE BUTLER, PRESIDENT VIRGINIA BEACH, VA.
THE GEMINI EXPERIENCE RECORD POOL—PHILADELPHIA, PA.—"EXCELLENT, IT'S OVER—WE LOVE IT!" FRANK WALKER, DIRECTOR
CDD RECORD POOL—COLUMBUS, OHIO.—"GOOD, BETTER THAN RESPONSE AS TO BEING THE BEST IN THE WORLD MARKET."

HEAT PUMP DISCO POOL—HIGHLAND HTS., OHIO—"GOOD, SHOULD DO WELL."
INFINITY RECORD POOL—STATEN ISLAND, N.Y.—"MOST OF OUR DJ'S THINK IT WILL BE A TOP TEN RECORD. RONNIE MILONE, PRES. S.I.C.D.P. LTD.—TAMPA, FLORIDA—"EXCELLENT! ENERGY IS AN ALL TIME HIGH FOR MAJOR LEE VINCENTE." GARY SMITH, PRES. NEW ORLEANS DISCO ASSOC.—"GOOD, TOP 40 PICK." AL PAEZ, PRES.
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SOUND ENTERPRISES INC.—"EXCELLENT! THIS SONG TAKES THE DANCERS TO A HIGH NEVER EXPERIENCED BEFORE WITH ANY SONG!" DANIEL G. THOMPSON—PRES.
NORTHWEST DISCO POOL—SEATTLE, WASH.—"TOP 10 PICK." JOHN W. BUSH—PRES.
NORTH FLA. RECORD POOL—JACKSONVILLE, FLA.—"TOP 40 PICK. GOOD KEEPS THE FLOOR JUMPING." WILLIAM S. NEAL, CHAIRMAN
N.E.D.J.A.—BOSTON, MASS.—"A SURE BET TO CREATE THE PARTY MOOD IN TODAY'S DISCOS. GOOD RADIO POTENTIAL." COSMO WYATT, COORDINATOR
EMPIRE STATE RECORD POOL—SYRACUSE, N.Y.—"MIX IS GREAT! RECEIVED BEST REACTION." DAN KEEFE, DIRECTOR
ALL STAR PRODUCTIONS RECORD POOL—ARLON, COLO.—"TOP 40 PICK. EVERYONE DANCED. GOOD TEMPO." RUSSELL MURRAY, DIRECTOR
MINNESOTA DISCO POOL—MINNEAPOLIS, MINN.—"3 PICK IN THEIR BUSINESS PUBLICATION." MURPHY HESSE, GARRARD KIRLAND, ALL
INDEPENDENT BUSINESS CONC.—SCOTT, ILL.—"TOP 40 PICK. GREAT REACTION." PHIL "EXCELLENT."

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BABY'S DISCO RECORD SERVICE—WICHITA, KAN.—"EXCELLENT, HATS OFF TO GOLDRUSH. THE BEAT IS ONE OF THE BEST I'VE EVER HEARD. THIS SONG'S GOLD." PHILIP "DISCO BABY" COONAN
NORTHWEST AUDIO PRODUCTIONS—YAKIMA, WASH.—"TOP 10 PICK. GOOD DANCEABLE BEAT. AUDIENCE AS SPOUSE—GOOD TO VERY GOOD." CHUCK WALKER
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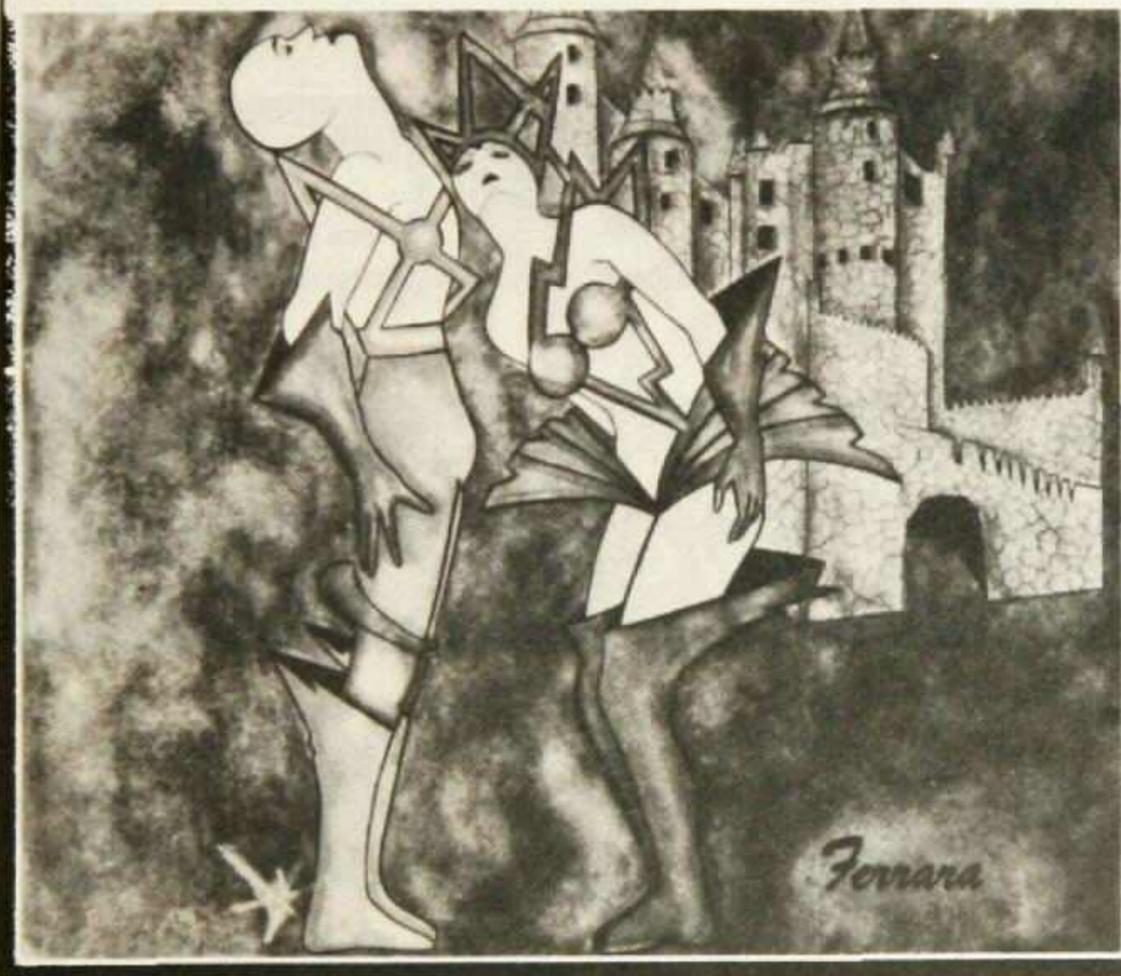
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Disco Mix

By BARRY LEDERER

NEW YORK—Roadshow Records strikes the right chords with the Wonderland Band's "Wonder Woman" LP. Highlighting the five cuts is "Paradise Island" which runs 7:20 minutes. The tune is varied in mood from a South Seas flavor to a jungle drum beat both backed with pulsating orchestration.

This change in feeling is complemented with lead singer Deedee Dennard's slick vocalization blended with synthesizer tinged rhythm tracks. "The Superman Theme" and "Wonderland Love" theme are instrumental and rich in ar-

rangement. "Thrill Me (With Your Super Love)" and "Wonder Woman" theme round off a promising first effort for this group as well as producer Morrie Brown.

Producers Laurin Binder and Michael Lewis have El Coco's 12-inch 33 $\frac{1}{3}$ r.p.m. on AVI Records moving from beginning to end. Side 1 is "Love Exciter" at 9:05 minutes. A hand clapping beat, churning guitar and sexy vocals work well on this disk that has a hard driving break added for more punch.

The flip side is "Dance Man" and concentrates on the group's harmonies with accentuation of the string section and a drum break. Both tunes proceed with an upward movement characteristic of El Coco's style.

Two all-American favorites have gone disco. Andy Williams and the song "Love Story." Bob Esty produced and arranged this 12-inch 33 $\frac{1}{3}$ r.p.m. from Columbia. The introduction, which runs 2:05 minutes on this 9:45-minute cut is exciting with driving percussion and guitar movements.

However, the rhythm tracks which are the mainstay of this song are not enough. Both the lyrics and Williams don't seem to lend themselves to disco. Unlike the Shirley Bassey release, "This Is My Life" which works, "Love Story" will have some difficulty in the disco arena.

Several records have been remixed and that has brought renewed energy to their play. Charo's "Stay With Me" on Salsoul had her disk revitalized by remix artist Rick Gianos. Gary's Gang's "Let's Loveland Tonight" is now on a 12-inch 33 $\frac{1}{3}$ r.p.m. and runs 8:05 minutes. This cut is taken from the album "Keep On Dancing" and contains the same magic ingredients as its previous hits, "Keep On Dancing" and "Do It At The Disco."

"Anybody Wanna Party" by Gloria Gaynor is from her Polydor album "Love Tracks" and is on a funkier side than "I Will Survive." This change of direction is similar to the Donna Summer release of "Hot Stuff" where both records have their accents on a get down feeling.

LONG-DELAYED N.Y. SPOT

Boozeless Electric Circus Will Open

NEW YORK—After several postponements, the lavish Electric Circus is scheduled to open Wednesday (25), although the disco will not be allowed to serve liquor.

A liquor license has not been obtained but club co-owner George Vallario says a court challenge to the State Liquor Authority is imminent.

In the meantime the Circus will serve "seven different kinds of fruit juices, coffee and capuccino," but admission will not be reduced from the scheduled \$10 for members, \$12 for non-members.

A cabaret license required by the city's Department of Consumer Affairs was also denied to the disco, but an appeal is in progress in Supreme Court, New York County.

Because an unrelated case calls into question the constitutionality of the cabaret license requirement, the city agency has refrained from taking action against the disco so far, according to a spokesman.

Vallario, an attorney, says he has the right to open while the litigation is pending but whether the city takes action remains to be seen.

At a press conference last December, the Electric Circus was touted to the press as a potential competitor for three of the hottest discos in town, Xenon, New York, New York and Studio 54, but a host of problems including community opposition has prevented it from entering the market. **ROBERT ROTH**

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Disco

Disco Audio And Lighting Survey

NEW YORK—Billboard's third annual disco audio equipment usage poll indicates a trend toward more dominance by single brands within categories, while the second survey on disco lighting and special effects shows several manufacturer/distributors responsible for multiple lines.

Figures for both reports are based on responses from a significant number of clubs across the conti-

nent. While they do not reflect market share as such in the audio area, they are the best available breakdown on "usage preference" by brand name in the just published 1979 International Disco Sourcebook.

New faces in the disco field, or making a recognizable brand preference for the first time as opposed to a prior 1% "honorable mention," include Numark mixers, UREI and Bose equalizers, Beyer microphones, Audio-Technica headphones, Electro-Voice speakers, Garrard turntables, Pioneer preamps, Altec power amps, Nakamichi and Revox tape decks.

In key audio categories, Technics by Panasonic continues to increase its dominance of disco turntables to 70.2%, from 62% in 1977. Meteor Light & Sound broadened its mixer favoritism to 25.9% from 20%. Shure increases its microphone preference to 69.7% from 61%, and Stanton climbs in cartridges to 55.8% from 51%.

It is definitely more of a horse race

in the speaker, power amp, preamp and equalizer categories, where a broader brand usage is evident, affecting the dominance of the previous leaders.

While JBL is still tops in speaker preference, its usage share by respondents to the survey dipped to 30.5% from 33%. Altec, Cerwin-Vega and Bose remained in the next three spots, but their percentages dipped, while GLI was about even and Electro-Voice made a strong initial showing.

In power amps, BGW increases its percentage to 17.3% from 17% in 1977, but shares the preference lead with Crown, up from 15%. McIntosh, Phase Linear, Dynaco and Cerwin-Vega all lose percentage points, with JBL, Peavey and Technics making the mentions list for the first time.

The preamp category also is a preference tie, with Crown dipping to 11.4% from 12% and GLI increasing from 9%, while Bozak lost its lead, dropping to 6% from 13% in 1977. First-time mentions include Meteor/Clubman, Kenwood, Numark, Sansui and Showco.

For equalizers, Soundcraftsman still is tops, but brand preference dipped to 21.9% from 27%, with Spectro Acoustics, Tapeo and SAE also losing percentage points. Among initial mentions are Audio Art, Bi-Amp Systems, and Numark.

Koss still is the dominant headphone preference, but is off slightly to 33.7% from 35% in 1977, with percentages also down slightly for Sennheiser, Pioneer and Realistic.

(Continued on page 76)

Disco Decibels Too High—Rotel Exec

NEW YORK—Discotheque operators and installers have been accused of spending too much money on high powered sound components. That's the feeling of Mel Kaplan, vice president of Rotel of America, one of the nation's growing hi fi components manufacturers. Although Rotel manufactures a stereo power amp which pushes a mindboggling 500 watts of power

per channel, Kaplan argues that few discos need an amplifier of such power.

He continues: "The public wants high decibels, and I am all for giving it what it wants. However, the problem is that disco operators badly overestimate the amount of watts an amplifier must pack in order to damage cardrums."

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Litelab Opens Chicago Office

NEW YORK—Litelab Corp., one of the country's largest suppliers of disco lighting systems, is opening a Chicago office. The firm also says its 1979 catalog of special lighting effects is now available.

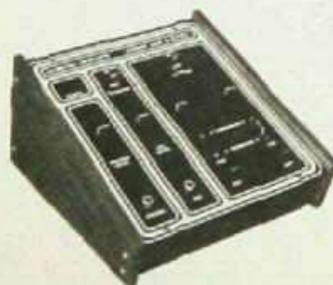
The catalog lists an extensive array of disco lighting supplies, with accompanying illustrations, designer information and installation and application instructions. Consequently, the catalog serves as a handy reference manual for disco owners and managers.

The Chicago office will be located at 114 W. Illinois St., 60610. (312) 828-0303.

"The Midwest disco market is a growing one," says Litelab's president Paul Gregory. "An office in the Midwest became essential."

The company also has offices in Buffalo, Boston and Los Angeles.

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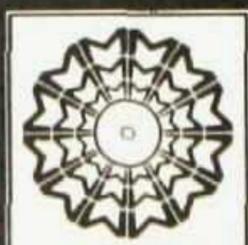
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esto es solo el principio.*

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MELODY

DISCOS Y CINTAS MELODY, S. A. Lago Chalco 122 México 17. D. F.



DISCOS MELODY:

MEXICO'S SURGING INDEPENDENT

By MARV FISHER

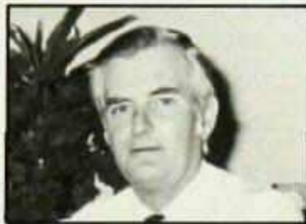
VERY FEW independents in the world can parallel the surging rise to prominence of Discos Melody of Mexico. In 10 short years, the company, built on the vision of Jose Ignacio "Nacho" Morales, has jumped from an obscure firm of three employees to one which now boasts more than 300—and approaching a remarkable 5% share of the booming national market.

But it didn't come overnight. It started in 1958 when Morales embarked on his career in the industry as just another young promoter with Discos Peerless, working for the paltry sum of \$50 monthly. His colleagues then included William Burkle, Leo Ficachi and Fritz Hentschel, all of whom have also gone on to bigger and better things.

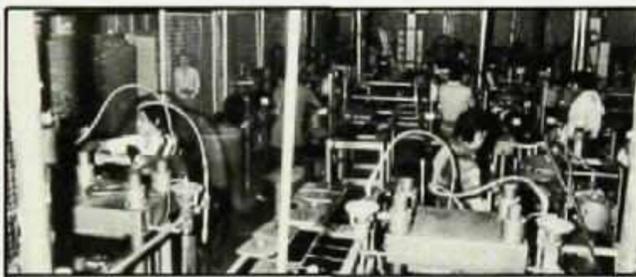
The days at Peerless were short-lived, though, and after a little less than a year, the proud and ambitious Morales was in on the formation of another solid Mexican indie, Cisne.

Morales claims his search for something more meaningful, and some "friendly disputes" drove him to his first post with an international firm, RCA. It was to be the start of four years of further groundwork.

Working under the head of RCA at that time, David Crump, "It was a period in which the constant activity gave me the schooling I never could have obtained elsewhere. It was a time wherein I worked with such prominent artists as Marco Antonio Muniz, Los Dandy, Los Hermanos Silva, Los Tres Reyes and Los Tres Diamantes.



Rigo Tovar, left, who put Melody on the map with one hit after another. At right, Angelica Maria and husband Raul Vale at a press conference following a recording session and personal appearance tour in Spain. Below, a view of the plant and some of the 300-plus employees.



"Another plus for me in those days was being in on the inception of rock 'n' roll in this country. I got the chance to do some producing of people like Felipe Gil, 'Fabricio,' Horacio Remy, among others," he recalls.

However, in 1964, the urge came over Morales again. It was a point in time for him to move on. This occasion was an opportunity to hook up with Vicente Mantecon in the formation of still another small company, Discos Son Art.

His tenure with the latter, during an era when Mexico was further spreading its wings, lasted five years. "Again, I had a 'friendly dispute,'" he jokingly asides about running out of companies. So what was his next step? Obvious. No more employers, no more associates.

Thus, on April 28, 1969, after literally going full circle in his activities with four different record firms, "It was time to go it alone," Morales says. "I had \$6,000 (around 75,000 pesos at the time) in which to make the investment. It was the right choice."

Little by little Morales began to make the penetration into the Mexican market. At first it was economy product, covers, "whatever I could

get out to the public to begin getting back my investment." In the beginning, Discos Y Cintas Melody, S. A. (the original, legal name of the organization) had two semi-automatic presses. There were a handful of recording artists—among them, Grupo Strwucks, followed by Alejandro Algara and Raul Vale, the latter still around and climbing in popularity annually.

(Continued on page 72)

Marv Fisher is Billboard's correspondent in Mexico.

A PROUD HISTORY OF SCORING WITH HITS

In attempting to crack a market loaded with several international and major independent companies, Discos Melody from its beginning exactly 10 years ago was always on the lookout for hitmakers. It wasn't always easy, but the tenacity of its founder-president Jose Ignacio "Nacho" Morales was more than enough to find them and put the firm into a strong competitive position today.

Such an outstanding artist as Rigo Tovar was typical of how Melody began to climb into prominence. Almost from the start in the mid-70s, Tovar, along with his Conjunto Costa Azul, began to capture the attention of radio and the buying public.

Hits like "Matamoros (Tovar's birthplace) Querido," "Lamento De Amor," "La Carta Del Recuerdo," "Cuando Tu Carino," "La Tinajita," among many, were racked up one after another. He had a phenomenal rise in success which only a few in the country can claim. Naturally, his sales had a great bearing in establishing Melody as a driving force in the market.

At the inception, performers and groups like Everado Ordaz, Maria Antonieta de las Nieves and her Radiofonico, Anibal de Mar, Trio Mexico, Orquesta de Rafael de Paz and Trio Montealban began to make some penetration. They were good, but it still was not the answer.

Morales went after more: Mariachi Mexico, Orquesta de Rafael Solano, Celio Gonzalez, Bienvenido Granda and Daniel Santos. It was a surge which also brought the label into a romantic period via such Latin American artists as Chilean pianist Pedro Macias and Argentinian Matucino. Slowly but surely the catalog started to build.

In 1973, Melody arrived at a point where it was giving the other companies competition. More contributions which made the cash register ring louder in that year came from Antonio Briescas, Alejandro Algara and Nati Mistral.

Outside of the Mexican and overall Latin American bloc, many of these artists are virtual unknowns. But they are money-makers, consequently the unending search to sustain the pace of Melody's ranking.

The trial and error period has always been in motion, however, for Melody's good fortune, things are at last taking shape. Some at the top who are creating such an image include: Angelica Maria, Raul Vale, Alvaro Davila, Leonardo Favio and Jose Domingo, the latter actually a leading Spanish deejay who has found his niche as a singer in Mexico.

The success of various releases in Mexico has echoed with the same intensity in other Latin lands. A few examples are Sonolux for Colombia, Music Hall in Argentina and Movie Play throughout Spain.

Another home-front support in the process of increasing sales is that Melody is embarking on getting more involved with soundtracks. Not having any outside lines which meet such a need, the label, via Morales' all-out attempts, this spring is releasing two of these LPs. One is called "Rigo," while the other, produced and directed by Alfonso Arau, is titled "Mojado (Wet) Power." The latter is slated to be out next month simultaneously with the release of the picture.

Because of the increased movement in product, there has been a reinforcement in all departments: the pressing plant, galvanizing, cartridge and tape division, printing division, cut-

ting wing, etc. Like many of the Mexican companies, Melody is actually self-contained at present.

Morales and his staff regard 1979 as another momentous and decisive year for the firm. Even the logo has gone from Discos Y Cartuchos de Mexico to Discos Y Cintas Melody to create a more formidable impression.

Plans to record are ambitious, with some sessions being scheduled to be done in Madrid and London.

Even the publicity and sales methods are being streamlined. In order to complement radio diffusion, Melody recently established a policy to step up the concentration with newspapers and magazines in order to balance their promotion.

The insatiable desire to better what is already established in image and product points towards more internationalization. Morales has grandiose plans for more exportation than ever, not only to the neighboring U.S. but to Europe as well.

More quality will be one of the trademarks in going after such goals. They contend this can be accomplished by more care in selection of musical compositions and in the sound. Melody hands will be crossing borders in the same manner they will be crossing oceans.

With its 300-plus employees, the label has become something more than another record company. At least in Morales' thinking and actions, he regards the entire scheme of things as his "big family."

There is a great deal of pride in Melody as it approaches the end of a formative decade. The company is looking for something extraordinary the balance of this year and on into the 1980s.

CONGRATULATIONS

MELODY

and Best Wishes



MEXICO'S SURGING INDEPENDENT

• Continued from page 71

After three years in business, Morales saw the need to go after outside lines, strictly Spanish-language from other parts of Latin America. One was Sonolux from Colombia, another being Microfon from Argentina.

But the big coup, an acquisition which really put Melody on the map, came in 1973. Morales went to Houston to negotiate with Gaston Ponce, owner of a local latin distributor, Nova Vox.

"He (Ponce) had an up-and-coming young artist on his roster, who was actually a native of the border city of Matamoros (at the mouth of the Rio Grande)," remarks Morales. The deal was beneficial for both sides. And like the cream rising to the top of the bottle, enormous profits started to roll in for Melody—and its hot shot performer, Rigo Tovar (y Su Costa Azul).

More artists came into the Melody fold, creating a noise and prestige the Mexican press and radio could not resist. Angelica Maria, husband of Vale and already an established star during the period via affiliations with other labels, notably CBS, signed a long-term contract with Melody. Ditto for another promising female singer, Rosalba.

Morales needed technical help, and he got it from the established, leading independent of the nation, Discos Musart. "I cannot forget what Don Eduardo Baptista (board chairman of Musart) did so unselfishly," he sentimentally muses.

The same year further recognition took another course for Melody, with entry into the major record association, AMPROFON. Morales took an active part in the group, ultimately becoming secretary and then president (in 1976).

"We kept building with one successful record after another, created more and more artists," reveals the confident Morales. One most notable three years ago was a song, "Volvere," interpreted by Diego Verdaguero.

Others which kept coming with hits included Hector Meneses, La Revolucion de Emiliano Zapata (latter name taken from one of the great figures of the Mexican Revolution of 1910), Los Bukis and more from Tovar.

"I must admit," Morales candidly states, "that this was the year (1976) for us. We finally entered the major leagues."

If figures are the indicator of when a company jumps into the spotlight, it certainly has to be a barometer of Morales' Melody. He has driven the company from the \$6,000 investment to its current estimated value of around \$6 million. This was no small feat for him in a musical market blazing with competition, especially considering he accomplished it in exactly one decade.

Further proof of the phenomenal increase in business dates back to 1976. The following year its turnover was 50% more. Last year Morales indicated a slight dip of only a 43% rise in comparison with 1977. "But this year, according to the potential of the industry and our contribution to it, I foresee a 70% jump in comparison with 1978," the executive remarks.

"I also must confess," he continues, "that all of the credit is not mine alone. I had to surround myself with executives who could vigorously fulfill their designated posts."

Among some of the top people in his organization today are: attorney Enrique De Noriega, general director; Victor Marquez Mar, general manager; Antonio Maza Brito, sales manager; Fernando Loera Lopez, art director; Guillermo Mendez Guiu, product director and Juan Jaime Larios, publicity director. The latter, former musical columnist for El Universal, (one of the most prestigious newspapers in Mexico) for more than 15 years, just joined Melody Jan. 1.

Morales is not ready to stop at his 5% share of the market either. "We're still in the formative stages, and, once our catalog grows to a more substantial size, I have hopes of occupying the top of the Mexican market," he avows. His immediate goal is a 10% share.

De Noriega, a former executive with Polygram, accents the strides Melody is capable of taking by emphasizing that "once we are locked in with some English-language product (they have only handled Spanish language material to date) it will give us better balance with the other companies in Mexico." They are confident of making such an arrangement this year.

Among some of the lines Melody represents in the country today are: Sonolux (Colombia); Famoso (Ecuador); Movieplay (Spain); Nova Vox (U.S.); Vanguard (U.S.). Latter is the label's classical catalog, a form of music on the rise in the market.

Up until recently, they also distributed two labels from Argentina—Microfon and Sicamericana. "But for mutual interests, we cancelled both contracts," adds Morales.

Some of the licensees carrying Melody product in other territories include: Discesa (Guatemala—for all of Central Amer-

ica); La Discoteca (Venezuela); Caytronics (U.S.); Sonolux and Famoso also carry their lines in their respective markets.

In its 2,600 square meters of factory space and more than 500 square meters for offices, Melody also operates inter-connected businesses. Some are Rimo publishing, tape Duplicaset and matrix Discomatrices. In all, there are six under the one umbrella corporation known as Grupo D.C.M.

An interesting off-shoot of Melody is its recent financial involvement in the making of motion pictures. Via D.C.M., it has worked out a co-production with Ecran, S.A. for the acting debut of Rigo Tovar. The movie is simply "Rigo," currently in release. Five more are in the planning stages.

Now with more than 12 pressing machines (with additional ones to be installed) plus others available to them via former executive Jose Luengo's new independent pressing factory, Morales definitely knows where he is going in the future.

"We didn't come this far to be squeezed out of the market by the powerhouse labels. We'll just have to look to foreign independents more or less our size for interchange of product. In fact, instead of falling over dead, we'll just create and compete that much harder in the decade ahead," the self-made executive concludes. Billboard



Rigo Tovar, in white suit, receiving one of his many industry awards. This one comes from Mercado De Discos, one of the leading retail chains.



NOS SENTIMOS ORGULLOSOS
DE PERTENECER AL
ELENCO MELODY
CELEBRAMOS JUNTOS
EL FELIZ ANIVERSARIO
NUMERO DIEZ

ANGELICA MARIA
RAUL VALE



A quality check in the plant by Jose Morales, right, and Enrique, De Noriega.

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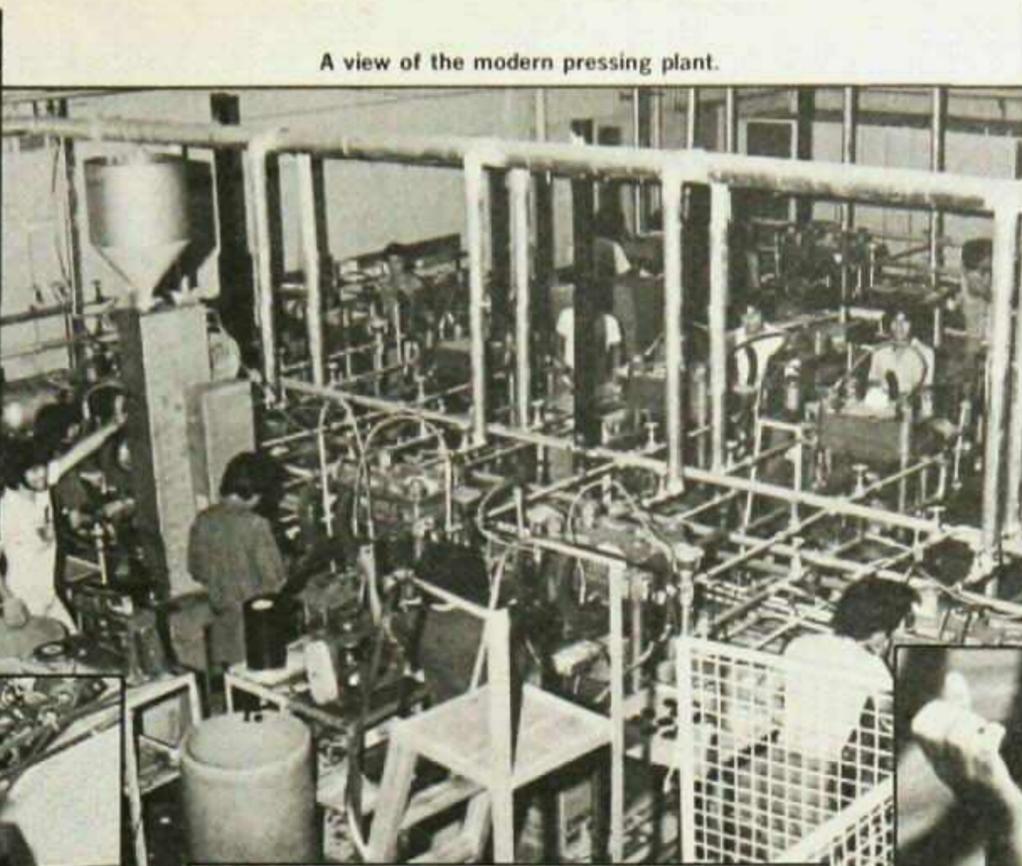
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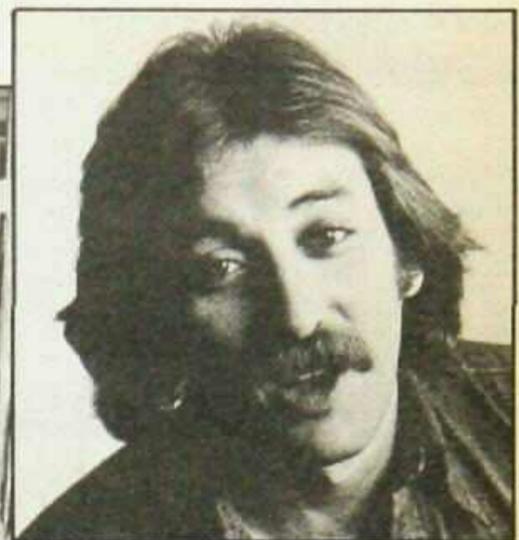
MELODY ARTISTS



Rosalba, above, a bright prospect for the future. Below, deejay-singer Jose Domingo.



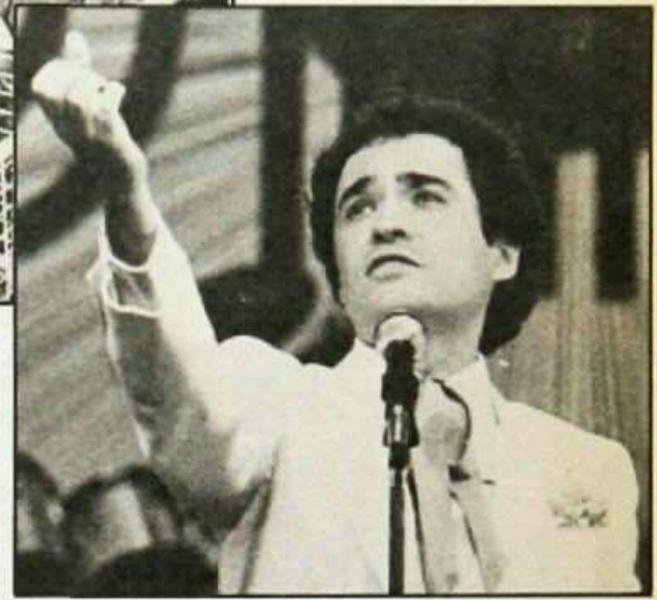
A view of the modern pressing plant.



Pablo Abaira, above, from Spain. Below, Alvaro Davila.



La Revolucion De Emiliano Zapata



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VISC player for improved Matsushita videodisk system, above, raises upper protective cover at four corners for playback, replacing after use.



MATSUSHITA's Tadashi Nagaoka compares new 9-inch VISC in protective enclosure (75 minutes per side) with former 12-inch VISC (hour per side).



MAGNAVOX exec Ken Ingram details progress since marketing of the MCA/Philips videodisk system began in Atlanta last December. It will be national by the end of 1980.

Billboard photos by Stephen Traiman NARM's Dave Grossman and Jo Bergman of Warner Bros. share enthusiasm for video's future in the record industry in front of a new Pickwick Video Preview display.



PICKWICK's Bob Mitchell, left, trades blank tape talk with BASF execs Jack Dreyer, Jim Walker and Guenter or Grochla, president of U.S. operations for the German tape giant.



DUPLICATOR update panel, from left, includes John Connelly, Sears Roebuck; George Preston, CBS Records; Aaron Wasserstrom, Magnetic Media, and Gene Hull, Data Packaging.

APRIL 28, 1979, BILLBOARD



MUSIC industry interest in home video is a topic for, from left, producer/manager Ken Greengrass, Harvey Schein of Warner Communications, and Cal Roberts, CBS Records.



PANASONIC's Al Barshop, right, shows off random access Auto Search Controller and the industry's first two-channel, industrial model, half-inch VHS format VTRs in the U.S. to John Barnard of BBC.



BLANK VIDEOTAPE talk occupies, from left, Terry Aoki of Sony, Cary Shimizu of Sharp, and Ken Kohda of TDK. Aoki and Kohda have key responsibility for their respective tape operations.

Blondie Will Boost Ampex Tape Thrust

REDWOOD CITY, Calif.—Chrysalis group Blondie has been signed to an exclusive product endorsement pact to boost Ampex magnetic tape products and will help launch a summer-long "Tape Of The Stars" campaign in national media.

"Blondie's success on the international recording scene will play an important part in our own success and the success of this new promotional effort," says Erik Jenstad, marketing director for the division.

The new promotional thrust will tie-in directly to the firm's highly visible Golden Reel Awards program, with the campaign focusing on the Grand Master audiotape product line backed by a significantly expanded ad and sales promotion budget.

Approximately 100 individual (Continued on page 80)

CLUB USAGE POLL

Disco Brand Survey On Audio & Lighting

Continued from page 69

First-time mentions include Akai, Lafayette, Shure and Superex.

TEAC also continues as top tape deck brand named, but its lead dipped to 31.3% from 39%, with Pioneer and Technics/Panasonic up, and Sony and Akai down in percentages. Initial brand mentions include Hitachi, Marantz, Sharp and Tandberg.

While lighting and special effects equipment use increased dramatically in 1978 compared to the year before, again there was insufficient brand name awareness to get a valid ranking, with all brands mentioned listed for each category.

In usage, chase sequencers jumped to 70% from only 47% of clubs; strobes to 64% from 45%; mirror balls to 63% from 30%; color organs to 55% from 38%; spots to 52% from 34%; track lighting to 32% from 18%; fog machines to 29% from 16%.

With the growing awareness of video, large screen projection systems are used by 22% of responding clubs, up from 14%, and videotape recorders at 14%, up from 9%. Only lasers showed little appreciable gain, to 7% from 6%, reflecting both the cost and safety factors.

New categories of lighting and special effects added this year include special ceilings and floors, neon, projectors, slides/cassettes and bubble machines.

Audio category breakdown by brand usage from responding clubs:

- **Turntables:** Technics 70.2%; Russco 5%; Pioneer 3.9%; QRK 3.4%; Garrard 2.3%; Others 15.2% (BSR, Gates, JVC, Kenwood, Sony, Thorens).

- **Cartridges:** Stanton 55.8%; Shure 31.6%; Others 12.6% (Empire, Ortofon, Pickering, Audio-Technica).

(Continued on page 82)

RESTRUCTURED A/V DIVISIONS

IHF Mulls EIA Affiliation Soon

By STEPHEN TRAIMAN

NEW YORK—Responding to overtures that began nearly a year ago, the Institute of High Fidelity board voted to "investigate the possibility" of affiliating with the Electronic Industries Assn./Consumer Electronics Group.

Recent action by the EIA/CEG at its annual spring conference apparently cleared the way, with a restructuring of separate audio and video divisions, each with its own board, and three audio subdivisions, including audio components which could accommodate IHF.

Jack Wayman, senior vice president for the EIA Consumer Electronics Show, and other EIA officials have had an ongoing series of informal discussions with Jerry Ka-

lov, head of Jensen Sound Labs and the IHF president.

The IHF board unanimously approved a resolution that would allow Kalov and Bob Gur-Arie, executive vice president, to investigate the possible affiliation.

At the same time it was emphasized that the New York office and staff would be maintained through 1980 at least; the goals of maintaining standards, promotion, advertising, statistics gathering and disseminating, industry training and meetings, forums and hi fi industry institutions would be guaranteed, and the name IHF would be continued.

Accommodating moves by the EIA/CEG are factors in the recent

IHF action, with Wayman acknowledging he will do all in his power to facilitate the affiliation. The EIA/CEG is actively going after new audio members with its new lowered dues structure, and already has signed up several major IHF members, with more expected.

The IHF has run a troubled up-and-down course in a long effort to establish an identity and purpose within the industry. Its recent loss of several key members, and the absorbed second International IHF Show that had been set for this week in St. Louis despite a less than successful initial event last spring, are just the latest setbacks.

It has long been felt by many in the industry that the IHF is a... (Continued on page 80)



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If anything ever goes wrong with a Maxell cassette, we'll replace it. Free.

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You see, we go to great lengths to put together a cassette that won't fall apart.

For example, we use high impact styrene in our cassette housing, so it'll stand up to years of constant use and abuse.

We use steel screws to hold our cassettes together and keep them from warping.

We've even designed a special

anti-jamming rib to make sure you never get stuck with tape that sticks.

It's because of features like this that we have such an extremely liberal return policy.

A policy you'll rarely, if ever, have need of.

maxell





Billboard photos by Stephen Traiman

BETTER CASSETTES—Quartet from left of Lee Gray, RKO Tapes; Frank Polomski, RCA Records; Joe Kempler, Capitol Magnetics, and Joe Wells, RCA, looks over cassette samples prior to a panel on improving quality in prerecorded tapes at the recent ITA seminar in Hilton Head, S.C.



PRICE HIKES—Spiraling polystyrene costs are topic for, from left, Eric Hardman, Hardman Industries; Ken Hall-sall, Husky Injection Molding, and Al Schor, Elmar Plastics, who see escalating petroleum products affecting pass-along increases on tapes, shells.



COPYRIGHT UPDATE—Jim Bouras, MPAA; Jules Yarnell, RIAA; Al Berman, Harry Fox Agency, and retired FBI supervisory agent Hap Porter listen to ITA counsel Ernest Meyers during a piracy/counterfeiting discussion.

VIDEO SOFTWARE

Japanese Sales Rocketing

TOKYO—Video software sales here are going from strength to strength.

Last year they jumped 52.1% over 1977 to \$22.8 million, according to a survey conducted by the Japan Video Assn. The 1977 increase over 1976 was 57.8% to \$15 million.

The survey covered 16 association members during the first six months of the year and 17 members during the second half of the year.

Although there are now 51 members, the total was only 31 when the survey was undertaken and many of these were not conducting full-fledged software sales. Sixteen mem-

ber companies contributed to the 1977 performance.

The \$22.8 million total breaks down into \$9.4 million prerecorded tape sales, up 48.9% on a year to year basis; \$810,000 for rentals, down 16.2%; \$7.7 million for custom made software production; \$2.3 million for editing and processing studio software, up 129.6%; \$1.2 million for blank tapes; \$900,000 for video-allied equipment and \$120,000 for video allied equipment leases, up 274.9%, and \$200,000 for "others."

Software and rentals together cornered about 45% of the total sales

(Continued on page 81)

'Compomobile'—Fujitsu Feature Sells Autosound

LOS ANGELES—Fujitsu Ten Corp. has introduced the "Compomobile," a car stereo demonstration unit designed to simulate the acoustic environment within a four-passenger compact car.

According to the Torrance, Calif. firm, a potential car stereo customer can sit inside the unit and listen to various combinations of components via a control panel.

The dimensions of the unit are 5 feet by 10 feet and it is capable of sitting up to four persons.

Originally developed by Fujitsu Ten for trade and corporate exhibits, the Compomobile was first introduced at the Automotive Parts and Accessories Assn. show in November 1978 and then at the Winter CES in Las Vegas earlier this year.

"We are now making it available on a loan basis to automobile dealers and retailers carrying the Fujitsu Ten line of car stereo component systems," according to Tony Gable, marketing manager.

A 5-HOUR BETA VTR BY TOSHIBA

TOKYO—Even before the industry got used to the yet to be sold 4½-hour Beta format videotape recorder, Toshiba has come up with a longer-playing five-hour system using the new L-830 (830 feet of tape) cassette manufactured by Sony, and its new dual-speed programmable VTR for up to three programs in a seven-day period.

The new L-830 will record five hours at a new speed one-third slower than the current XZ speed which gives 3 hours, 20 minutes record time, sources here confirm.

While Toshiba was the first to announce the new five-hour advance—an hour more than current VHS machines, the other Beta licensees are expected to have the same capability with the new L-830 tape. Included are Sanyo, first to announce the 4½-hour mode with the L-750 three-hour tape, Sony, Zenith and Sears, latter supplied by Sanyo.

Toshiba indicates the new L-830 will be priced at about \$23.50 list, some 12% higher than its currently listed \$20.95 for an L-750, also manufactured by Sony. The new five-hour VTR will be on sale this summer at about \$1,400, offering freeze-frame, reversible picture search and fast-forward in addition to the programmable feature.

ENHANCED 'VAPOR' TAPE

TOKYO—Matsushita Electric is claiming a world first for using vacuum deposition to develop a magnetic tape said to be capable of displaying more than 10 times the recording density of conventional tapes—enhancing the potential for a micro-size music-cassette.

The company will market the tape here in the form of a micro-cassette, running 90 minutes one way, late this summer. Initial monthly production will be 10,000 tapes.

Whereas conventional tapes use a plastic film for the base and magnetic material is coated along with resin, Matsushita chooses to vapor-deposit a cobalt-type metal particle onto the plastic film. The vapor-deposited film, only 0.3 microns thick, forms the whole magnetic material layer.

The new microcassettes will be

66 meters long, compared with 44 meters for conventional tapes. This gives a 50% increase in recording time to 90 minutes on one side.

Signals with extremely short wavelengths can be recorded so the treble and high frequency clarity are enhanced. The mechanical strength of the tape remains unchanged from that of conventional tapes, says the company.

Many manufacturers have been working on vapor deposition which, however, must have an accompanying high fusion point but they have been thwarted largely by the deterioration of the film caused by the heat. Matsushita got around this problem with a plastic film vacuum vapor deposition technique, a spinoff of metalized capacitor development.

HARUHIKO FUKUHARA

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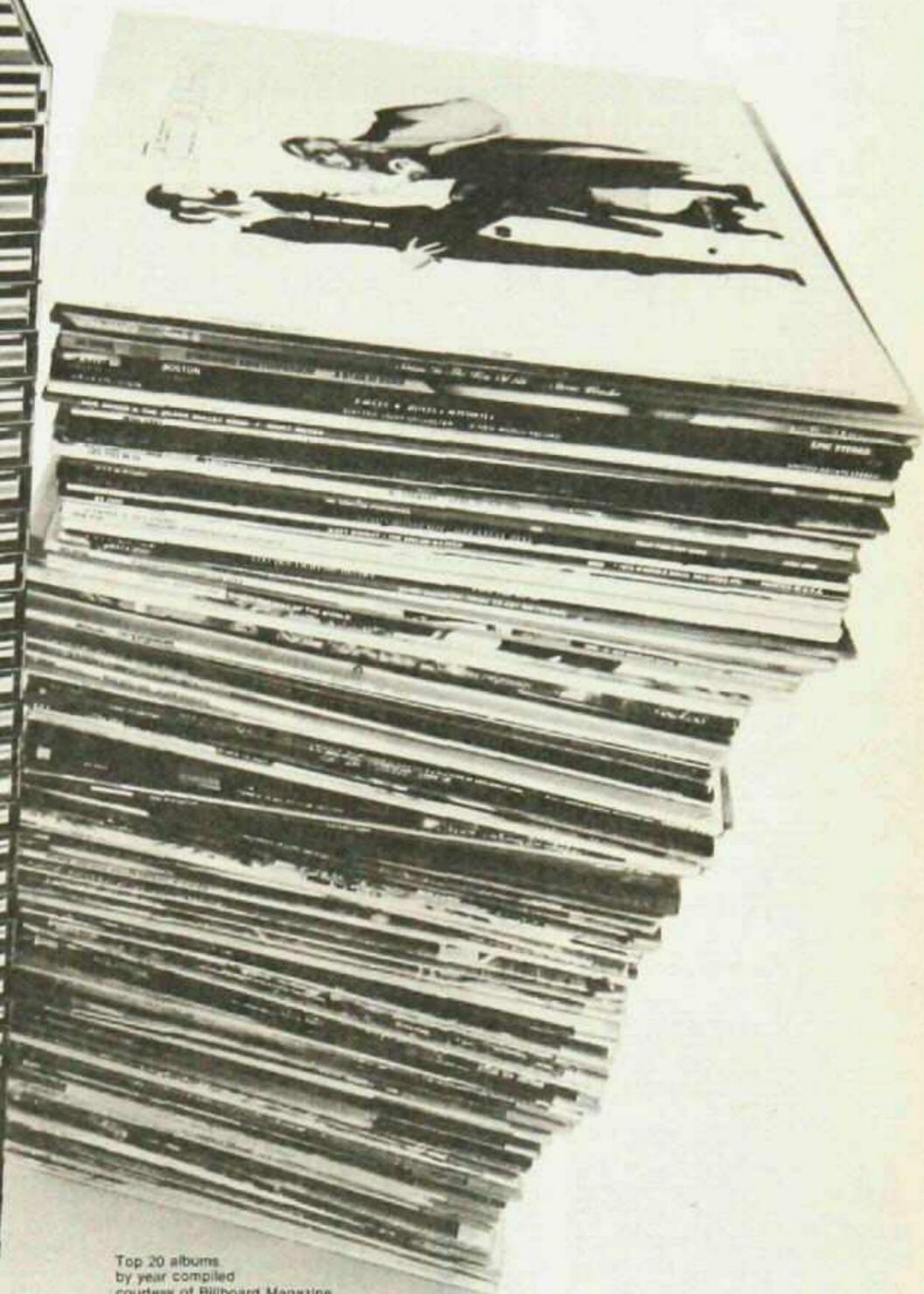
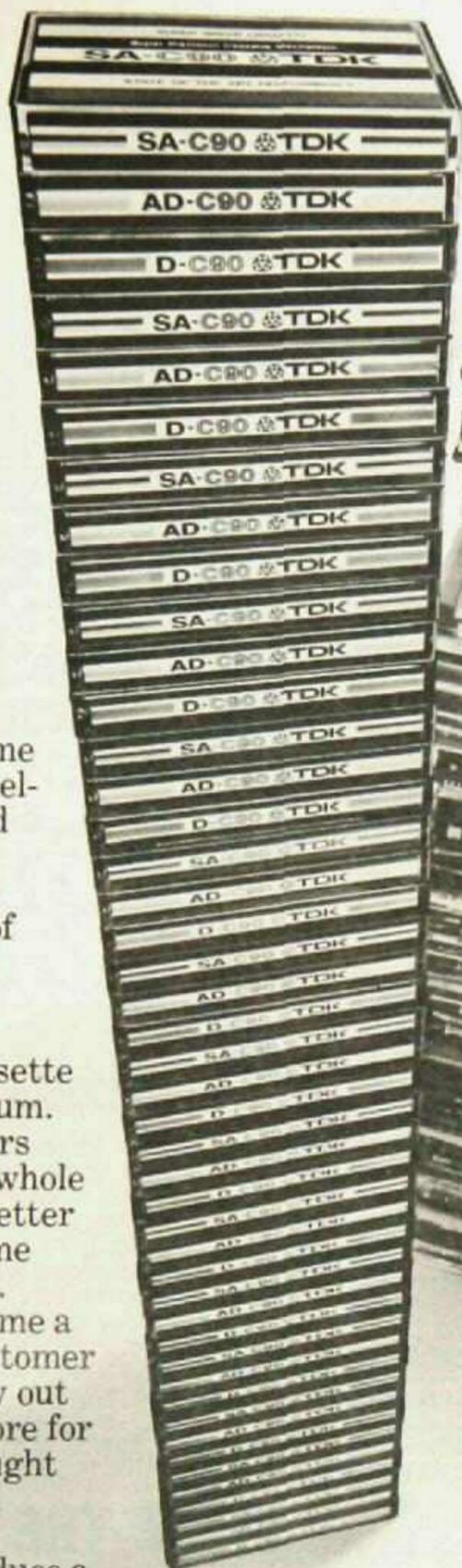
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- No. 302 CASSETTE PINS
- No. 508 8 TRACK FOAM PAD
- No. 208 8 TRACK CARTRIDGE SPRING PAD

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We've made the premium cassette business profitable for everyone.



When cassettes first came out, they offered low fidelity to the consumer. And for the dealer, profits were whatever could be scraped up off of a sale of two or three for a dollar.

But ten years ago, TDK changed all that.

We turned the cassette into a high fidelity medium. Cassette recorder makers kept up the pace, and a whole procession of new and better machines followed—some costing more than \$1000. Along with the decks came a new kind of cassette customer—someone willing to lay out up to five dollars and more for a tape. Yet they still bought two or three or even ten at a time.

We didn't just produce a cassette. We invented a whole business. Better TDK dealers find this premium quality cassette business of ours as profitable as selling the machines themselves.

How profitable? Suppose we told you premium cassette sales were supposed to increase 30% last year alone, even while the overall blank tape market rose perhaps 12%? Merchandising Magazine's statistics predicted that just such an increase would occur.

Those were high expectations. But our dealers know how TDK premium quality sales grew: an average of 70%. Some aggressive TDK dealers reported growth of 200 to 300% last year.

We offer a full line of cassettes—all leaders in their class—all profitable. SA, the first non-

Top 20 albums by year compiled courtesy of Billboard Magazine.

chrome tape for High bias, is the tape most deck manufacturers use to fine-tune chromium bias and equalization on their machines. AD is Normal bias tape, usable in any machine, with a special high frequency response which makes it perfect for rock and roll. D is our bread-and-butter line, and even better than the original hi fi cassette we introduced ten years ago. All carry a full lifetime warranty.

We've been on top of the premium quality cassette business longer than any other brand. Call your TDK salesman. Or contact us directly. We can make room at the top for you.

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The machine for your profit machine.[®]

Topping the charts for the last ten years.

TDK Electronics Corp., Garden City, New York 11530. In Canada: Superior Electronics Ind., Ltd.

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ELECTRONICS FUND-RAISERS—Walter Stanton of Pickering & Co., above left, accepts the National Electronics Industry man of the year plaque from Murray Shusterman, B'nai B'rith Youth Services, which earned \$75,000 at an April 7 testimonial dinner in New York. A week earlier at the United Jewish Appeal-Federation dinner, above right, are honoree Stan Hollander, Allbrands; chairman Irv Kappy; honoree Saul "Sonny" Knazick, Emerson, and co-chairman Dave Feir, BSR, following a presentation that garnered \$200,000 at N.Y. Hilton.

Blondie To Key Ampex Campaign

• Continued from page 76

performers and groups have received Golden Reel Awards—including three to Blondie—since the program began just over two years ago, with nearly \$100,000 contributed to the artists' favorite charities.

The album or single must have been recorded and mastered solely on Ampex pro tape and certified gold or platinum by the Recording Industry Ass'n of America.

The "Tape Of The Stars" campaign, using major consumer magazines, centers on the concept that top recording artists choose Ampex for reasons that consumers should consider as well, Jensted points out.

Radio also will be included, and the artist endorsement theme will carry over to collateral materials, in-store displays and special point-of-purchase material.

Featured product includes the Ampex Grand Master open reel tape offered to consumers that is identical to the professional product, with different packaging. Grand Master I (normal bias) and GM II (high bias) cassettes offer advanced tape handling mechanisms and tape formulations "specially tuned to provide professional performance," according to Jensted.

The Ampex marketing director cites "the unique singing style and cover-girl good looks" of Blondie lead singer Deborah Harry as major factors in setting the group apart from other new wave musicians. He notes the six-member act already has three gold albums and a gold single in the U.S., with the "Parallel Lines" album reportedly selling as many as 100,000 copies a week in the U.K. at the peak of its popularity.

U.K. '78 Audio Sales Up; Tape Units & Phonos Dip

LONDON—U.K. audio equipment sales in 1978 showed a modest but perceptible improvement over the previous year, according to figures released here by the British Radio Equipment Manufacturers' Assn. (BREMA).

Year-end totals show deliveries to U.K. distributors in the category "domestic audio incorporating radio" leaped by almost 1 million units or 37%, from 2,614,000 in 1977 to 3,591,000 last year.

This category includes music centers, tuners, tuner/amplifiers and home radios, but the hi fi industry as such will draw limited comfort from its growth, since the bulk of the increased volume derived from the rapidly expanding market for clock radios, also included under the same heading.

As always, overseas imports dominate this sector, with U.K.-manufactured equipment accounting for

AT U.K. HI FI EXPO

Bow New Binaural Super-Fi

By NICK ROBERTSHAW

LONDON—A new record company specializing in high-quality recordings using the binaural method has been launched here by Jon Soyka, managing director of super-fi distributor Quadramail.

First product from the label, Magnus, will be released at the High Fidelity '79 audio show here this week (24-29).

First releases are live albums from Humphrey Lyttelton's dixieland "trad" band and British jazz-rock

unit Paz, recorded at the Chichester Jazz Festival, but Soyka is not committed to an exclusive jazz route.

"The objective is quality, throughout the recording and pressing processes, not a particular kind of music. At the moment, for instance, we are on the lookout for a really good reggae band."

Pending financial backing, Magnus will operate via short-term recording deals. The company is seeking arrangements for distribution in Europe, the U.S. and other territories. While Soyka will have executive control and handle international sales, Gary Lipman will have responsibility for the U.K. market.

U.K. distribution will be through the existing Quadramail setup. Producer for the company is Carl Anthony and pressing is the responsibility of Numbus Records in Wales. Retail price of Magnus product will be around \$12.

Soyka has an open mind on the use of the binaural or "dummy head" stereo system. "The advantage of binaural is a matter of time delay. With conventional multi-miking you cannot control time delays, you can only create a false image, as it were, of ambience and natural acoustics.

"The head-shaped binaural device, on the other hand, hears natural time delays; it hears as the human head hears. The beauty of the system, and this is a message we have to get across to the consumer, is that you need no add-ons for your audio system: all you need is a set of conventional headphones, and even through speakers I believe you can still hear the effect.

"We shall have to wait and see how the public accepts binaural. Certainly we have sold a lot of binaural records through Quadramail in the past, but there is very little product about.

"There are some JVC recordings, some German skiffle items and Lou Reed's "Street Hassle" was binaural, though it is not a good example of what can be achieved.

APRIL 28, 1979, BILLBOARD

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The sonic improvement achieved was noticeable with every direct-drive turntable... Other significant improvements noticed were better channel separation, and more precise imaging and depth... very effective at damping out the majority of vibrations produced within the turntable/platter assembly"—AUDIO HORIZONS

I was amazed, and immediately pleased with the results. A certain "shudderiness" was gone from the sound, and silences in the program material were distinctly more silent."

The high density and extra mass of the Diskmat damps out harmful vibrations and reduces wow and flutter. The surface design reduces the effects of record warping and dust.

The Diskmat by Osawa is already a best seller in audio specialty stores. And the experts have convinced us that it's a natural for record retailers. Contact Ed Healy for complete details.

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521 Fifth Ave New York, N.Y. 10017

OSAWA

Prep Christmas Audiophile Disks

CHICAGO—The sound of Christmas 1979 will have extra wide dynamic range, flat frequency response, accurate transient replication and good phase coherence.

Christmas product designed to bring cheer to audiophiles is being readied by several labels.

Dave Brubeck's Christmas cantata "La Fiesta De La Posada" will be taped by Tomato Records, May 9 and 10, using the Soundstream digital system. It's a premiere recording of the work which is scored for chamber orchestra, jazz trio, singers and children's choir.

Peters International, terming it an "audiophile production," has recorded the Westminster Choir with

brass ensemble in traditional carols. Producer Max Wilcox taped at 30 i.p.s. without signal processing on two channels using special calibrated microphones.

And Maurice Abravanel will reportedly conduct the Utah Symphony in Tchaikovsky's "Nutcracker" for Delos Records this summer. It too will be a Soundstream taping.

IHF Exploring EIA Affiliation

• Continued from page 76

industry observers that the IHF did have a vital role to play in the educational area, and in the virtually non-existent statistical areas of marketing and sales, figures, and market demographics.

But the association has too often chased the elusive lure of a major show, when it was obviously not needed or wanted by a majority of the audio industry, and concerned itself more with ego-building than industry-building projects.

The potential gains from an affiliation with a restructured EIA/CEG audio division, while maintaining an IHF identity, could be the best solution for all concerned. In particular, it would give the IHF a chance to focus on meaningful industry benefits with the solid financial backing of the EIA/CEG.

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Audiophile Recordings

LIVE IN TOKYO—Archie Shepp Quartet, Denon YX7538ND, distributed by Discwasher, \$14 list.

This disk makes an outstanding test of a system's imaging properties due to the uncanny amount of depth and spatial realism it reproduces. Listeners should hear the saxophone solo positioned several feet in front of the rest of the ensemble with a lifelike fully rounded quality to the sound. The three-dimensional properties of the recording make it appear as if the musician steps forward into the listener's living room. Shepp plays inventive, hard-driving lines packed with the excitement of this live performance. The digital recording is extremely clean and there is a wide frequency range with bigger than life acoustic bass richly filling the bottom. Most of the instruments benefit from lifelike reproduction. However, the piano sounds glassy and unnatural.

VINTAGE TENOR—Lew Tabackin, Toshiyuki Miyama and his New Herd, RCA RDCE 11, distributed by Audio-Technica, \$16.95 list.

It would be challenging to name a modern big band jazz recording that combines as many sonic and musical virtues as this Japanese direct disk. The musical excitement and the sense of freshness and freedom do not let down once on either side, and Tabackin's solos are a constant source of beauty and invention. A discussion of the recording itself becomes difficult, since the results are so transparent—one's attention is always focused on the brilliant playing, captured with depth, openness, excellent spatial characteristics and plenty of body. The group was recorded in a concert hall with spotlight microphoning used to achieve an ideal blend of sound. The arrangements by Tommy Newsam of half a dozen songs associated with great tenor sax players of the past allow Tabackin to demonstrate why he is one of the instrument's foremost modern exponents.

76 PIECES OF EXPLOSIVE PERCUSSION—Sonic Arts Symphonic Percussion Consortium, Sonic Arts Laboratory Series 11, distributed by Sonic Arts, \$15 list.

The disappointment is considerable because a sizable creative contribution went into this direct disk, and because audiophiles have always maintained a special fondness for this type of repertoire. Several original works for percussion are given premiere recordings, but the reproduction robs the instruments of body. Everything seems to take place on a flat one-dimensional plane with excessive dryness and boxiness. No amount of volume boost seems able to compensate for the empty, hollow sound, suggesting bad microphone placement and phase aberrations. Because of the lure of percussion instruments and the interest in these compositions the release shouldn't be discounted entirely. The "explosion" is one that failed to detonate.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Nov. 4, 18; Dec. 2, 16; Jan. 3; Feb. 3, 17; March 10, 17, 31; April 14.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Nov. 4, 18; Dec. 2, 16; Jan. 3; Feb. 3, 17; March 10, 17, 31; April 14.

Japanese Sales

• Continued from page 78

while custom made software grabbed 34%.

A comparison by videotape recorder type between software and rental results of 1978 with those of 1977 reveals that half-inch VHS and Beta machines now hold sway on the market with 62% of the total. Three-quarter-inch cassette recorders account for the remaining third of the total.

In 1977 the half-inch formats took 35.5% and the three-quarter-inch formats 40% of the total.

The software tape and rental sales were split 17.8% for schools and other educational establishments, 17.2% for adult entertainment, 13.5% for movies, 10.3% for hygiene and child raising, 8.7% for sports and 6.3% for leisure-oriented and hobby subjects.

HARUHIKO FUKUHARA

THIS IS CREATION—Creation, Express/Toshiba-EMI ELF-95024, distributed by Audio-Technica, \$15.95 list.

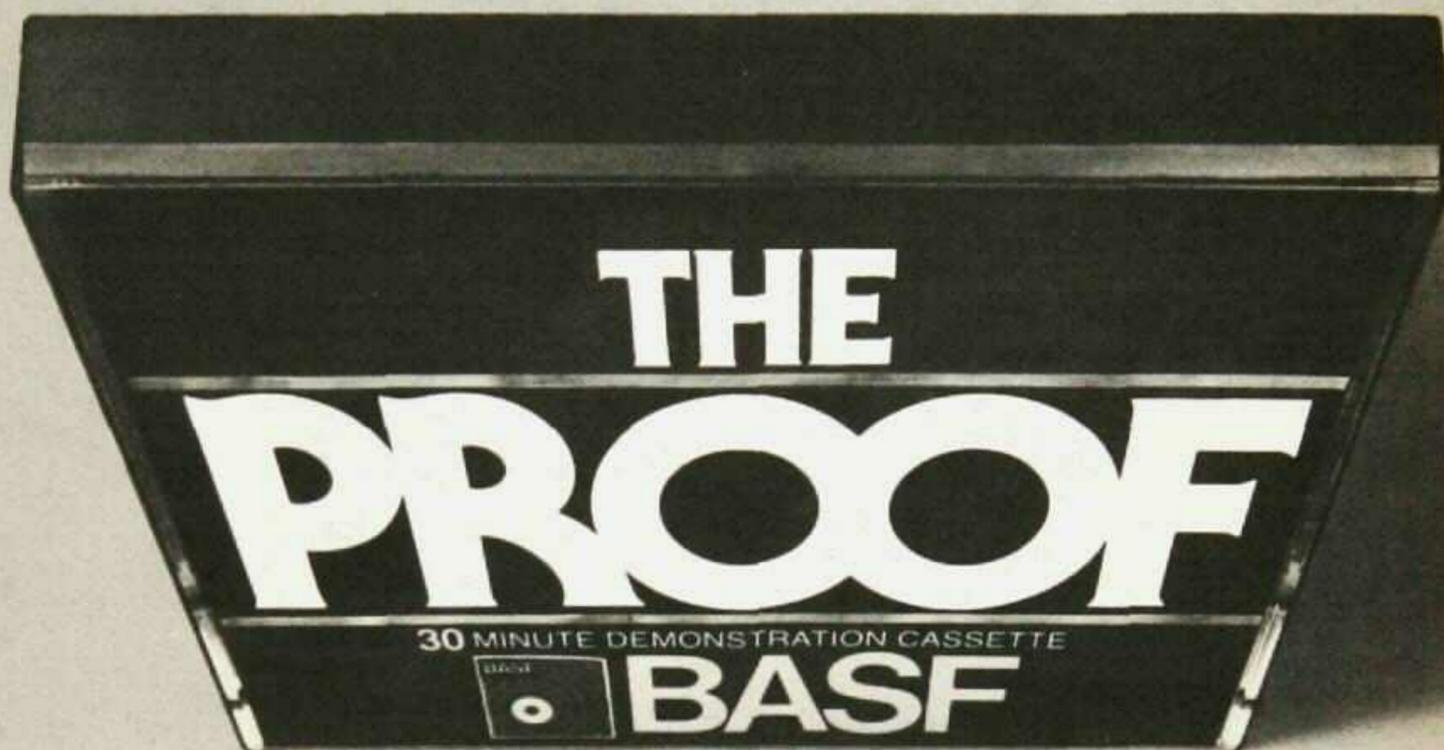
One of the infrequent direct-disk ventures into pop/rock, this solid effort features one

of Japan's leading local groups, with a number of charted hits to its credit. The strong blues orientation is admirably served by the label studio's effective multi-miking setup, particularly with the strong blend of bass and

"horn spectrum" on the opening side one track, "(Brand) New Way New Day." Good mood shifts from upbeat rock to softer ballad, then back again, also is exemplary discipline by the five-man group, augmented by

eight "guest musicians" including several top local artists. Only negative note in an otherwise clean production are several evident glitches on the "Lying Cheating" cut on side two.

NOTHING SELLS BETTER THAN THE PROOF.



It's practically impossible to sell a cassette tape that words cannot describe. So, to help you sell BASF Professional Series cassettes we're sending you The Proof. The Proof is a pre-recorded demonstration cassette that proves, once and for all, Professional Series cassettes are the most sensitive recording tapes money can buy. Advanced, second generation coatings are the reasons why Pro-Series cassettes deliver the finest sound reproduction available. Pro-I's (normal bias) maximum output level is unsurpassed among ferric cassettes. Pro-II's (chrome high bias) incredibly advanced chrome formulation enables it to perform up to reel-to-reel specifications.



Pro-III's (ferrichrome) formulation gives superb results on all recorders, especially car stereo cassette players. And all BASF cassettes have a patented Security Mechanism™ for jam-proof performance. In the past, we've proven our superiority with our Chrome, Studio and Performance Series cassettes. Now, The Proof is proof that BASF, the inventor of recording tape, has once again come a step ahead of the competition. Play The Proof for your customers. Once they hear it they'll believe it. Once they believe it... they'll buy it.



TO HEAR IT IS TO BELIEVE IT.™

APRIL 28, 1979, BILLBOARD

Sound Waves

Continued from page 52 developed a practical all-digital music synthesizer (the Synclavier) which permits a limitless variety of harmonic effects.

An input language with the

needed accuracy to take advantage of the extensive tonal repertoire of this system is the central topic of Jones' paper.

Donald E. Davis, Inter-Technology Exchange, Ltd. presents a

paper "Digital Editing And Production Equipment." Davis, whose firm is building the 3M digital editing units, will focus on the language and software required of a digital editing technique which affords more preci-

sion and flexibility than the conventional cut-and-splice method.

"The Impact Of Digital Recording On The Recording Industry" to be presented by Gregory Bogantz, RCA Records, will close the confer-

ence by detailing the benefits to accrue to the consumer with concomitant benefits to record companies by way of a means of resolving the problem of record and tape piracy.

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Billboard's Expanded C.E.S. Section in the June 9 Issue (On Newsstands June 4)

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Billboard

The Weekly Authority in Tape/Audio/Video Coverage.

Disco Poll Keys Equipment Use

Continued from page 76

• **Mixers:** Meteor/Clubman 25.9%; GLI 14.1%; Bozak 10.6%; Showco 6.1%; Numark 5.5%; Cerwin-Bega 5.5%; Others 32.3% (TEAC/Tascam, Sound Workshop).

• **Preamps:** Crown 11.4%; GLI 11.4%; Marantz 6.4%; Bozak 6%; Dynaco 5.2%; Shure 5.1%; SAE 4.4%; Pioneer 4.3%; Cerwin-Vega 4.2%; Others 41.6% (Meteor/Clubman, Harman-Kardon, Kenwood, Numark, Phase Linear, Sansui, Showco).

• **Power Amps:** Crown 17.3%; BGW 17.3%; McIntosh 8.8%; Phase Linear 8%; Dynaco 6.6%; Cerwin-Vega 5.9%; SAE 3.9%; Altec 3.7%; Others 28.5% (Bose, Harman-Kardon, JBL, Marantz, Pioneer, Peavey, Technics, Yamaha).

• **Tape Decks:** TEAC 31.3%; Pioneer 12.3%; Sony 11%; Akai 10.1%; Technics 6.8%; Nakamichi 4%; Revox 3.4%; Others 21.1% (Hitachi, Marantz, Sharp, Tandberg).

• **Speakers:** JBL 30.5%; Altec 13%; Cerwin-Vega 8.9%; Bose 5.6%; Electro-Voice 4.5%; GLI 3.8%; Others 33.7% (Gauss, Klipsch).

• **Equalizers:** Soundcraftsman 21.9%; Spectro Acoustics 8.6%; Tapco 7.5%; SAE 6.7%; UREI 4.6%; Bose 3.9%; Others 46.8% (ADC, Altec, Audio Art, Bi-Amp, Cerwin-Vega, Dynaco, GLI, MYR, Numark, Pioneer, Shure).

• **Microphones:** Shure 69.7%; AKG 8.4%; Electro-Voice 7.9%; Beyer 2.3%; Others 11.7% (Audio-Technica, Realistic, Sennheiser).

• **Headphones:** Koss 33.7%; Sennheiser 18.8%; Pioneer 9.9%; Realistic 3.4%; Audio-Technica 3.4%; Others 30.8% (AKG, Akai, Beyer, Lafayette, Shure, Superex).

Lighting equipment brand preferences and percentages having, by mentions only.

• **Chaser Sequencer (70%):** Diversitronics, Ekkor, Litelab, Meteor, Lights Fantastic, Roctronics, Times Square.

• **Color Organ (55%):** Diversitronics, Lights Fantastic, Litelab, Meteor/Sonolite, Times Square.

• **Dimmer Board (41%):** Litelab, Meteor, Roctronics, Times Square.

• **Strobes (64%):** Diversitronics, Lights Fantastic, Litelab, Luna, Meteor, Times Square.

• **Spots (52%):** Litelab, Times Square.

• **Follow Spots (27%):** Litelab, Times Square, Trouperette.

• **Track Lighting (32%):** Litelab, Times Square.

• **Large Screen TV (22%):** Sony, Advent.

• **Video Tape Recorders (14%):** Sony.

• **Mirror Balls (63%):** Times Square, Litelab.

• **Fog Machine (29%):** Times Square.

• **Bubble Machine (17%):** Litelab, Times Square.

• **Projector/Slides (27%):** Kodak, Meteor.

Category mentions without brand names include Lasers 7%, Ultraviolet Blacklight 26%, Special Ceilings 34%, Special Floors 26%, Neon 18%.

Copies of the 1979 Billboard International Disco Sourcebook are \$10 prepaid from either the New York or Los Angeles Office.

EKBERG, BURMAN SELL METRONOME

WEA Establishes Sweden Base With Licensee Buy

• Continued from page 1

story, this issue) but confirms that a WEA-styled purchase is one of his options.

Metronome now becomes WEA Metronome Records, with Ekberg and Burman as joint managing directors. But apart from assuming the identity and function of a wholly owned WEA International affiliate, the Stockholm-based firm will continue as before, releasing foreign repertoire from Warner Bros., Elektra/Asylum and Atlantic under

those labels, and local product under the Metronome logo.

No staff changes are planned, no other U.S. license deals need to be curtailed (the last such contract, with CTI Records, expired at the end of last year) and no service deals have to be adjusted.

Manufacturing continues with Toolex Alpha, and distribution remains in the hands of GDC, a joint venture with Polygram, Sonet and Polar.

Buying out a foreign concern, be it

licensee or otherwise, runs contrary to WEA International policies, emphasizes president Nesuhi Ertegun. He prefers to recruit an experienced executive in the market, and provide him with the responsibility and budget to start an operation from the ground floor up.

"There's no question that Borge and Anders are the best record people in Sweden," comments Ertegun, "and we couldn't conceive of opening a company without them. The problem was that they owned their own company."

The WEA International chief concedes that Ekberg and Burman were not keen to sell out, after close to three decades of independence (Metronome celebrates its 30th anniversary this August).

Since their initiation last year, talks were "very friendly" but intensive, continues Ertegun. The deal was closed in New York this past month, and a "substantial amount" is how he describes the purchase price.

Ekberg and Burman have long-term contracts to continue as the company's chiefs. Expansion will be in their hands, notes Ertegun. Staff level is presently around 20, including a nine-person sales force.

The company is competing in a market of eight million, where total album sales are around the 14-15 million mark, and singles around 1.3 million. Tape is put at some three million units.

Sales in Sweden were down 10% last year, due in part to the absence of an Abba album. But business is strong in the first quarter of this year, and Metronome is optimistic about prospects through 1979.

Metronome's turnover divides evenly between international and domestic repertoire, explains Ekberg. The 10 albums the company has produced over the past two years have accounted for around 50% of sales.

Most successful among its local acts have been Magnus & Brasse, whose five LPs have racked up sales of more than 650,000, and Pugh Rogefeldt, whose most recent live album topped 90,000, though the singer has since departed for EMI.

Other artists with Metronome include Ola Magnell, Lill Lindfors, Marie Bergman and Gosta Lindholm. In addition to their Swedish popularity, they've built fan followings and disk sales in neighboring Denmark, Norway and Finland, through Metronome's sublicensing.

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Long-time Partners: Joint Metronome chiefs Borge Ekberg, left, and Anders Burman, right, with WEA International president Nesuhi Ertegun in New York.

BUT DOUBTS LINGER

No-Limit 'Big' Singles Introduced By CBS

LONDON—CBS U.K. kicks off its new policy of making unlimited editions of 12-inch singles with the Earth, Wind & Fire release of "Boogie Wonderland." But company chief, Maurice Oberstein, still proclaims serious doubts about the long-term effects of a regular, "no limit" 12-inch program.

He warned dealers at a Gramophone Record Retailers' Committee meeting that the giant singles took around three times as long to press as conventional 7-inch disks.

Therefore, if demand reached the heights of, say, the current Art Garfunkel hit, "Bright Eyes"—No. 1 here this week—with orders peaking at around 80,000 per day, it would be impossible to cope with potential 12-inch demand.

Nevertheless, limited edition 12-inch singles, predominantly (but not exclusively) employed in this market for disco products, have caused unrest and dissatisfaction among retailers. John Mair, CBS sales director, has said that he realizes only too well that the whole "12-inch gimmick" has caused great antagonism because of the availability and distribution difficulties.

"The reason 12-inch singles were limited in number came from the fact that the price has to be the same as a 7-incher—and, therefore, is uneconomical—to avoid certain royalty payments.

"I've watched the 12-inch market grow. I remain one of the people who would rather it would all just go away. Then we could sell just small black things with holes in the middle, and sell them just for the sake of the music on them."

Continues Mair: "But our job is to operate in the market the way it is,

So we hope to avoid antagonism by putting the price of 12-inch releases up (to roughly \$4) and making them freely available."

Even so, CBS U.K. chairman and his team have reservations. They look to see what level of demand will be reached by a 12-inch release now in unrestricted numbers.

Mair says he is aware that building stock is an expensive business for a retailer, and it becomes a risky one because the big sellers are "the most obsolescent."

Oberstein's view is, "I can't say how long the craze for 12-inchers, or colored vinyl, or picture disks, or

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U.S., U.K. Acts At Czech Fest

PRAGUE—This year's Bratislava Lyre Festival (May 31-June 3) is topped by Jose Feliciano from the U.S., and U.K. chart group Showaddywaddy, with negotiations still on to add Claudio Baioni to the visiting team.

The foreign acts appear in non-competitive galas, with two concerts, as usual, given over to local song competitions. Following the failure of the 1978 judging system of having regional juries based in local radio stations, this year's event sees a return to one panel of judges seated in the concert hall.

Of the songs already through to the finals, many are thematically connected with International Children's Year, and a larger proportion than usual will be accompanied by small rock groups rather than the large festival orchestra.

Asian Impresarios Combine, Map Five-Point Game-Plan

By GLENN BAKER

BANGKOK—Top talent and concert promoters in Southeast Asia have teamed up in a new association, aimed at improving the scale and scope of their operations throughout the region.

It's the result of a summit meeting in this city of seven leading promoters last month, hosted by Thailand's Nite Spot Productions (Billboard, April 14, 1979).

In attendance were Rico Jesu, Capital Artists of Hong Kong; Fred Cascante, Alcas Theatrical of Manila; Phillip Seow, G.A.B.C.O. of Singapore; Jimmy Loh, Jasper Productions of Singapore; Ching Imperial, J.H. Imperial Co. of Manila; Sornchai Smitasiri, Dusit Thani Hotel of Bangkok; and Itthivat Bhiraless and Billy McCartney, Nite Spot Productions of Bangkok.

They have now formed the Southeast Asian Concert Investors Assn., coalescing around a five-point game plan: • to focus favorable international publicity upon the areas in which the asso-

ciation promotes live concerts; • to coordinate concert tours throughout Southeast Asia; • to encourage development of improved facilities for entertainment presentations; • to foster and develop local talent in the respective areas, and to encourage the exchange of those talents throughout Southeast Asia; • to allow the admission of new members of the association, provided that they operate within the Southeast Asia area.

In addition, Smitasiri was chosen as general coordinator of the organization, with Imperial as artist coordinator, and McCartney as secretary. All booking inquiries are being handled through J.H. Imperial Co., at 1160 Alhamera St., Ermita, Manila, Philippines.

Says secretary McCartney: "Now we can start some action. We're taking inquiries from all over the world regarding tours through Southeast Asia of any type of pop acts."

Pass Blanket C'right For Japanese Radio

By HARUHIKO FUKUHARA

TOKYO—The Japanese Society for the Rights of Authors, Composers and Publishers (JASRAC) has won a decisive round in its fight to have the blanket system adopted for copyright charges on music broadcasts over the nation's airwaves.

Its application for a revision of the copyright charge regulations was recently approved by the Agency for Cultural Affairs, and the payable charges backdated to last year.

The society is the only organization in Japan entrusted with supervising music copyrighting. It had been demanding that the blanket system replace the traditional levying system. Agreement was reached with the Japan Broadcasting Corp. (NHK) and the commercial radio and television broadcasters in 1960, but a succession of problems blocked adoption.

The blanket approach is viewed as an effective method of collecting copyright charges, especially when a great deal of music material is used by the broadcasters. A rate is set for the period of a year.

The recent Government decision revised the rates for last year, this year and 1980. Every year, NHK will pay 0.66% of the domestic and international broadcast production costs incurred during the previous 12 months. The commercial broadcasters will pay 0.62% of the previous year's advertising revenue to JASRAC.

JASRAC was hoping for percentages of 0.69% and 0.65% respectively when it applied to the Agency this January. That the actual figures are lower than those initially suggested means that not all copyright holders who are JASRAC members will be satisfied. There is also the problem that the broadcasting charges are lower in Japan than in the U.S. and Europe.

The society was also looking to a raise in the rates covering recording charges for copyrighted material recorded on disk or tape. However, it's been decided to leave the rates unchanged until the problem with the broadcasting charges is resolved.

\$ Upsurge For Ariola At Home, Abroad

• Continued from page 10

tion of responsibility, but confirms that the increasing volume of music offered by tv, radio, at discos and in concerts further stimulated the demand for recordings.

Consumer spending power helped the sales development of Germany's record industry, now registering a higher rate of increase than the Gross National Product, "even when one has to take into consideration piracy and home taping."

He says productions of established artists, combined with the successful breaking of new talent, contributed to Ariola's outstanding results. English language repertoire

sold increasingly well in Germany, as well as other European territories and the U.S.

Adds Leuftner: "The Ariola companies in Austria, Spain, France and the Benelux territories, operating over the past few years, have registered a higher sales increase than the industry-wide averages in the respective markets. In particular, the firms in Holland and Belgium have enlarged sales volume by incorporating additional international catalogs."

The companies in Switzerland and the U.K., launched in 1977, can claim initial successes, though from different standpoints. The Swiss af-

filiate relies mainly on the Ariola catalog, but Ariola U.K. has worked locally produced repertoire, which is also exploitable at international level.

And Leuftner says that Ariola U.S. is consistently enlarging its base in the worldwide business, while the Mexican company has, in just one year, built a repertoire of hits with top national acts, plus release from Ariola Spain.

Other flourishing divisions are the Ufa/Discoton music publishing house in Germany, and the joint venture Interworld Music group in the U.S. and U.K., according to Leuftner.

Copyrighted material



Informal Moment: Art Martinez, division vice president, RCA Records International, chats with members of Odyssey during the company's recent cocktail reception in New York.

"AMIGO" IS BENEFICIARY

Mexican Sales Boom Follows Papal Visit

• Continued from page 3

Pope's presence: the all-girl Instituto Miguel Angel and the all-boy Rondalla Infantil Del Colegio Mexico.

In approximately eight weeks on the market, Musart's "Amigo" by the heretofore amateur combination has sold a reported 800,000-plus singles. It's already passed the million mark if album and tape sales are taken into account, says Francisco Llopis, director of sales for Musart.

The CBS reissue of the Carlos "Amigo" is put at around 300,000. The firm has employed heavy radio promotion and emphasized the "original" nature of its recording.

RCA has cashed in with its version of the Pope-identified song via the Estudiantina De La Salle. Though an accurate fix is difficult, it's claiming sales of between 150,000 and 250,000 at this point.

Musart's other two covers are by top organist Juan Torres and La Tropa Chicana, latter actually recorded when the song first appeared on the market in 1977. It was issued on the economy Trebol label. Both

represent estimated sales of between 50,000 and 100,000 minimum.

Orfeon, too, has three versions of "Amigo," led by the Coro Infantil De Mexico. Others are by Victor Manuel Barrios Mata and Irma Dorantes, the former as a solemn half-poem, half-song interpretation.

Besides a pair of 45s, Orfeon has exploited the Pope's visit with a quartet of albums. Two of the latter, reports owner-president Rogerio Azcarraga, highlight "Amigo."

Melody has its cover version with Coro La Alegria, while Gas has penetrated with the Carlos Campos Orchestra and, most recently, with Alberto Vasquez.

"We didn't want to come up with another instrumental version of the song," relates Gas executive vice president, Jesus Acosta. "So we took a track made even before the Pope's visit by a mariachi, and had Vasquez vocalize over it."

Polygram cut a special cassette with folk singer Tehua which was rushed to the Pope's Aermexico plane while on route here from Santo Domingo. But nothing has apparently been done with it since then.

As for Ariola, it was on the brink of covering "Amigo," but other release commitments deferred the move, according to international director, Armando Martinez.

Other labels have been late hitting the marketplace with their "Amigo" versions, but are still finding it a profitable item. Among them: Coro Del Colegio La Salle (Peerless) and Grupo Sandunga (EMI-Capitol).

Smaller outfits in the race include Son Art, Cobra and Guitarra. An additional CBS entry is by a group known as Caravelli.

No reports about the song's performance elsewhere in the world, specifically Latin America, have yet reached Mundo Musical, the CBS affiliate which is administering "Amigo" (it's actually controlled through Roberto Carlos' lawyer, Heinrich Handelman in Brazil).

Erasco Carlos—no relation to Roberto—penned the Portuguese lyrics, while Buddy McClusky of Mundo Musical, Argentina, and his wife, Mary, wrote the Spanish words.

"I have to compare the phenomenon with the time when the late president John F. Kennedy and his wife paid a visit to our country in 1962," muses Musart finance vice president, Francisco Migoya. "Mrs. Kennedy took a liking to a painting

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International Guiding RCA's Global Fortunes

Martinez Eyes Future \$ With New European Units

• Continued from page 4

"Young Man," a cover of Village People's "YMCA" waxed by Hideki Saijou, long on the RCA artist roster.

"In addition," says Martinez, "our people there have put together some intelligent marketing plans in support of two or three local acts." By focusing its activity in this fashion, he continues, the company is generating substantial sales.

Martinez also attributes the first quarter bounty to France and Germany—principal performers in the same period last year, as it happens—and Brazil.

"About the only area of disappointment is the United Kingdom. They're down slightly, though less than I sense the competition is." Stagnant catalog sales carry much of the blame, and RCA has been among those hurt.

"It's not the best time to market catalog," Martinez confirms, "and we tend to be a catalog-oriented company. We just hunkered down and took our licks. Sales were off, and we were not riding a particularly strong series of hits at that point.

"But we decided rather consciously that to go out and mortgage our catalog, one of our precious assets, would make it that much harder to come out when the situation improved. I think the decision was the right one, and is going to prove very advantageous."

Apart from new sales and profit peaks, Martinez is talking up the international division's expansion program, already implemented in Holland (from April 1) and Belgium (from May 1) while close in Scandinavia.

In both Low Countries, the RCA operations are structured similarly, contracting with former licenses, Inelco, for field sales and order fulfillment activities, and physical distribution. But each will have its own, fully developed marketing, merchandising, promotion and a&r organization.

Cees Wessels is managing director of RCA Holland, leading a team of some 26 persons. He's been on the company payroll since last fall, and was head of international a&r for Phonogram in Baarn.

"The choice of Cees reflects our view that Holland is a particularly

significant record market," explains Martinez, "both in terms of origination and as the wedge that opens the door to Europe.

"That's why we wanted someone there who's particularly sensitive to music, to product, to a&r, and I've encouraged Cees to go out and start recording right away.

"I want him to have a presence in the talent market there, and I want the industry to understand that we're committed to an aggressive posture. Holland is a pivotal market."

RCA Belgium is operating with a staff of around 17 under general manager Carl Vos, who moved over from a similar position with Inelco. "The Belgian company will operate under the broad direction of RCA France for the foreseeable future," declares Martinez.

The strength of that company, its administrative authority and the influence of French repertoire on the Belgian market were reasons for this initial arrangement, he adds. As to a&r, the newcomer will stay out of local recording until it's gained more experience.

The two fledgling firms will contract locally for pressing and import from neighboring nations, RCA Belgium, in particular, will follow the latter route.

RCA Records International presently operates its own factories in Newcastle, England, and Rome—both difficult and uncertain labor environments, as Martinez agrees with some irony, and "at the wrong ends of Europe."

But the company will have a third plant, possibly as early as the end of this year, in the northern half of the Continent. The RCA executive is committed to a decision on the exact locations within three months, explaining that it may come through acquisition."

RCA's present plants are running well, he says, with the Italian unit (output is some 10-12 million units annually) operating close to capacity serving that market. The British factory, slightly larger, has experienced some plant load difficulties, paralleling the sales slowdown, but has apparently been able to stay fully operative through its traditional custom pressing arrangements.

Russian Jazz Flourishes

By VADIM YURCHENKOV

MOSCOW—Sparked by various festivals and events, the national jazz scene in Russia has, of late, become very active, and this has been matched by an increase in consumer interest.

The "Days Of Jazz" series in Yaroslavl on the River Volga featured many new names, underlining an upturn in enthusiasm among the younger generation of musicians. Included were the Leonid Vintskévitch Trio and Marat Yuldbayev's band, based in Ufa, plus Yuri Kuznetsov's group from Odessa.

Also featured there was Moscow pianist, Igor Brill, and his septet—a team long established in Russia through festival appearances. Brill presented his "Journey Into Blues" suite. Another long-popular group on the show was jazz-rock fusion player, Vladimir Rezitsky.

This event was followed by the

Donetsk-79 festival, a three-day happening which drew artists and bands from all parts of the Soviet Union.

At the end of this month, there is a national conference in Tallin devoted to theoretical, practical and organizational problems in Russian jazz and jazz education, arranged by the Estonian Composers' Union and the Estonian Filarmóniya.

Noted Soviet writers and critics will sit in on the three-day meeting. Involved are: composers Yuri Saulsky, Uno Naissoo, Valter Ojakaar; critics Arkadi Petrov, Alexei Batashev, Yefim Barban, Vladimir Feiertag, Vladimir Simonenko; jazz managers Gaior Kandelaki, Boris Petrov, Vaado Sarapu and Gheorgi Bakhtchiev; and Billboard's own correspondent, journalist Vadim Yurchenkov.

As with the third plant, Martinez is looking to RCA's Scandinavian start-up via acquisition options. "We will have operating units in Denmark, Norway and Sweden—whether we start them, or buy them," Finland will stay with a license, he notes.

This debut-by-takeover, an approach favored by other multinationals as they expand in certain markets, is set against a background of long RCA licensee associations.

As Martinez explains, many of the company's record licenses were adjuncts to arrangements made by the parent for electronics, television and other lines. In this respect, RCA Records, as the offshoot of essentially a manufacturing and distributing conglomerate, differs from its competitors, most of whom are affiliated with entertainment groups.

In Holland and Belgium, for example, Inelco handled the label's repertoire for close to 20 years. "If we'd told them that they'd be our licensee for this long, they'd never have believed it," jokes Martinez. Nevertheless, such long relation-

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Lindenberg Claims Top Tour Take

HAMBURG—German rock star Udo Lindenberg has just completed what's claimed to be the most successful tour of this nation by a German artist. It was sold out for a total of 33 concerts, performed between Jan. 19 and April 10 here and in Switzerland.

91,000 people watched Lindenberg and his Panik Orchestra during the first half of this mammoth excursion, 15 dates in all. Top box-office was reached at Dortmund, with 13,000 attending. Guest stars for both halves of the tour schedule were British singer Eric Burdon, and local artists Ingeburg Thomsen and Ulla Meinecke.

Lindenberg's show was a lavish and costly production, staged by top theatre producer, Peter Zadek. Choreography was by Sammy Molcho, and the light show by Andre Diot. Cost of the resulting spectacle was estimated at around \$30,000 a night. Total expense for the first half of the tour alone was put at \$600,000. However, its success has pushed sales of Lindenberg's latest album over the 200,000 mark.

The artist himself says he won't go on the road again until 1981.

CBS 12-Inch

• Continued from page 83

odd-shaped records, or whatever, will go on. They are promotional aids. Suddenly, we're not in the music business as such, we're back to selling plastic, selling packaging and gimmicks. But the long disco cuts do sound better on 12-inch, because the format allows for better bass response."

Yet much of this debate is academic, current observers of the British market agree, because sluggish sales prevail. There is a general record company view that they have to go along with what market demands there are, even if they do create problems, fury and sometimes expense to the industry and retail outlets.

DURY & BUSH FIGURE IN U.K. AWARDS

By PETER JONES

LONDON—Ian Dury, front-runner in Britain's new wave scene, was named "the year's outstanding music personality" in a poll organized by mass circulation newspaper, the Daily Mirror, in conjunction with the nation's top contemporary music station, BBC Radio 1.

Leo Sayer flew in from Los Angeles to pick up his award as best male singer of 1978, as did Robin Gibb, collecting the best band/group trophy on behalf of the Bee Gees.

A surprise in this annual British-only rock and pop awards ceremony was the triumph of newcomer Kate Bush over Olivia Newton-John in the best girl singer category. "Baker Street" by Gerry Rafferty was named top single of the year, and "Out Of The Blue" was top album. Jeff Lynne in attendance to accept on behalf of ELO.

The presentations, nationally networked on television and radio, was held in the Cafe Royal in London's West End. The awards were the result of three polls, through the Mirror, "Nationwide" on BBC-TV and Radio 1.

Release Eurovision Album

By URI ALONY

TEL AVIV—CBS Records and Phonodor (Philips) have teamed up to issue an album featuring 17 of the original performances in this year's Eurovision Song Contest, staged in Jerusalem and won by Israel for the second consecutive year.

The album, including the victor, Milk & Honey's "Hallelujah," lacks only the Belgian and German entries. However, it's thought that a second pressing could be recut to include the latter nation's contender, "Dschingis Khan" by the artist of the same name, which has subsequently gained much popularity here.

It's said here that, should the increased budget be refused at government level, the Israelis will hand over presentation rights to



Cry Hallelujah: Winners of the 1979 Eurovision Song Contest, Israel's "Milk & Honey," hoist their awards high. Featured singer Gali Atari is second left.

Spain, runner-up country in this year's Eurovision.

While nearly \$1 million was spent by the Israeli Broadcasting Authority on financing the 1979 event, it's expected the figure will be doubled for next year's contest, when Israel is again the host.

RCA Bows New Cos.

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ships don't necessarily preclude the traditional downside: the local firm's reluctance to make big investments, say, in local recording on the licensor's behalf.

"Our licensees, by and large, have done a satisfactory job with marketing and selling the product," comments Martinez, "but what they haven't done is invest."

Referring specifically to the Low Countries, he says: "The time and place has come for us to assume our rightful role, and to do the things that we want to do and couldn't really expect the licensee to do." But the parting with Inelco was amiable, he stresses.

Meanwhile, RCA operations overseas are picking up extra business as a result of the company's recent deal with 20th Century-Fox Records. The latter is committed by contract to bring its foreign licenses to RCA and/or affiliates, and Martinez is looking to speedy implementation of this, with, of course, due deference to existing contracts.

The switch has already been made (with appropriate transition arrangements from the former licensees) in Canada, Australia, New Zealand, Mexico, Spain and Britain, while France comes into the fold from June 1.

In other key territories, 20th is under contract to Phonogram until the latter part of this year. "We're naturally anxious to get hold of them," Martinez understates, noting the current sales strength of such 20th acts as Gene Chandler (via ChiSound) and Edwin Starr.

RCA also retains foreign rights to some of the Millennium acts trans-

ferred to Casablanca U.S., after Millennium boss, Jimmy Jenner, dissolved his links with Neil Bogart's company and joined the RCA ranks. "And we've extended, by a series of individual negotiations, our Salsoul rights overseas," explains Martinez.

Looking ahead, the RCA executive notes the eager response among affiliates to "Hair." The movie is being shown at the Cannes Festival, and is set for widespread European release soon.

Martinez also points to extensive foreign touring in progress by RCA artists, including John Denver, Helen Schneider (Windsong) and Perry Como. The Como dates in Japan Monday (23) and Thursday (26) are the first of his career in that nation, and they're being done "as a very elite kind of thing," he notes.

"They're not trying to sell out the Budokan five nights in a row. But Japan has an affinity with that kind of music, and Perry's always sold reasonably well on record there."

Como and RCA are also participating in the "Year Of The Child" UNICEF program via the concerts, with the singer donating his royalties, and RCA its profits, from three numbers, including "For The Good Times" and "Sing." The revenues go to the United Nations Assn. of Japan.

SIGNS SEVERAL LABELS

Dutch Windmill Turns To Distribution, License Deals

By NICK ROBERTSHAW

ROOSENDAAL — Independent Windmill Records, goes into its second year of operation in Holland with plans for expansion, and a move from the wholesale end of the market to development as a bona fide distributor.

Owned by Dutchman Hans Jongmans and Englishman Geoff Hardisty, Windmill has picked up exclusive Dutch distribution rights to the British folk catalog of Free Reed, and inked a distribution agreement for blues label Big Bear. Negotiations are underway with several other labels.

Windmill has also moved into the Oldway Studio here as the result of a contract with Jan and Fon Verbogt which sees the two companies co-operating in joint ventures. All productions from Oldway will be combined

UPGRADE HONG KONG CRITERIA

Urge IFPI: Revamp Disk Awards

By HANS EBERT

HONG KONG—Debate and criticism over the criteria for the Hong Kong Music Awards, organized by the International Federation of Producers of Phonograms and Videograms (IFPI), surrounded this year's presentations, televised live here by TVB April 14.

A record number of 96 disks, more than double last year's figure, received accolades. It was the third year of the awards.

Of these 96 recordings, 29 international and 16 local releases were certified gold, whereas 24 international and 27 local releases reached platinum status.

For the third successive year, Polygram dominated the proceedings by picking up a total of 25 awards.

Though pleased with the company's success, Norman Cheng, Polygram's chief of operations in Southeast Asia, urged IFPI members to raise the standards required for an album to reach gold or platinum status, thereby eliminating the danger of the awards eventually deteriorating into what he refers to as "a benefit of every Tom, Dick and Harry in the local recording industry."

"As far as I'm concerned, the number of gold disk awards handed out this year has somehow robbed the award of much of its prestige," says Cheng.

At the moment, an international release has to sell 7,500 units before it qualifies for a gold award in Hong Kong. If it sells 15,000 units, then the album is certified a platinum.

As for local releases, a gold award is given to any album that sells 15,000 units whereas for a platinum award, an album must clear 30,000 units.

"These qualification standards may have seemed applicable five years ago," says Cheng, "but not today, especially with the eradication of the piracy problem."

Agreeing with Cheng is Malcolm Brown, head of EMI in Southeast Asia, who says that the annual music awards have now reached a "ridiculous level."

"I always thought one received a gold disk award for an album that has sold exceptionally well. Right now, you receive a gold award for just an average-selling album. In my

view, the limit for an album reaching gold and platinum status has to be increased—and quite significantly too."

Pak Tim Fung, deputy director of IFPI in Hong Kong, although admitting that changes should be made prior to next year's awards, says that the raising or lowering of qualification standards is totally in the hands of the 20 or so voting members.

"This is one of the problems of a democratic society," says Fung. "When these members voted again this year, it was agreed to retain the same standards, which, in a way, is understandable. If the standards were raised, most of the smaller record companies would have been unable to participate. The multi-nationals would have dominated what is meant to be an industry event."

Still, despite the criticism levelled at it, the awards presentation did at least reveal one real success story. It belonged to Capital Artists, which

scored a runaway hit with the soundtrack album to "Hopscotch," a popular Cantonese television series for children. The album, the company's first and only record release to date, was certified platinum.

"Capital Artists are first and foremost concert promoters," explains Rigo Jesu, general manager of the company.

"We haven't even really set up a label. We simply registered ourselves with the IFPI so that the album would win an award. "Hopscotch" was purely a money-making venture. We knew that releasing a soundtrack album seemed a logical marketing move because of the show's present popularity. And since the tv station didn't want to spend the money to produce such an album, we bought the rights to the music and produced the album ourselves."

As for what's next from Capital Artists, the record company? "Well, that's anyone's guess," says Jesu.

ORO RECORDS

EXPORT RECORDS EXPORT

DRD UTRECHTSESTRAAT 58
1017 VP AMSTERDAM HOLLAND

<p style="font-size: x-small; margin: 0;">SOME GIRLS ORIGINAL COVER ORANGE VINYL</p>	<p style="font-size: x-small; margin: 0;">NEIL DIAMOND GREATEST HITS PICTURE DISC</p>	<p style="font-size: x-small; margin: 0;">LIVE ALBUM BY HERMAN BROOD</p>
<p style="font-size: x-small; margin: 0;">PRETTY THINGS 1st ALSO AVAILABLE LIVE 1978</p>	<p style="font-size: x-small; margin: 0;">THE BEATLES ABBEY ROAD PICTURE DISC DIFFERENT FROM US COPY</p>	<p style="font-size: x-small; margin: 0;">GENESIS 7" WITH PREVIOUSLY UNRELEASED B-SIDE</p>

WRITE OR CALL FOR A FREE CATALOGUE

<p style="font-size: x-small; margin: 0;">COLOURED VINYL ALBUMS EXCLUSIVE 12" SINGLES</p> <p style="font-size: x-small; margin: 0;">LINDA RONSTADT—SOUTHERN BELLE GOLD THE BEATLES—LET IT BE WHITE THE BEATLES—GREATEST GOLD THE BEATLES—ABBEY ROAD GREEN THE BEATLES—SERGEANT PEPPER YELLOW THE BEATLES—MYSTERY TOUR YELLOW KATE BUSH—KICK INSIDE GREY COMMODORES—NATURAL HIGH BLUE THE EAGLES—HOTEL CALIFORNIA GREEN FLEETWOOD MAC—RUMOURS WHITE DAVID BOWIE—STAGE YELLOW NICO—MARBLE INDEX BLUE GERRY RAFFERTY—CITY TO CITY RED ROLLING STONES—LET IT BLEED RED ROLLING STONES—BUTTONS YELLOW ROLLING STONES—YA YA'S OUT BLUE ROLLING STONES—SECRET SERVICE WHITE ROLLING STONES—BLACK & BLUE BLUE ROLLING STONES—B. BANQUET WHITE ROLLING STONES—SOME GIRLS ORANGE ROD STEWART—ATLANTIC CROSSING ORANGE WINGS—BAND ON THE RUN PURPLE S. WONDER—KEY OF LIFE YELLOW NEIL YOUNG—HARVEST CREAM CROSBY, STILLS, NASH AND YOUNG—DEJA VU BROWN ELO—SHOWDOWN PURPLE P. FLOYD—WISH YOU WERE HERE BLUE</p>	<p style="font-size: x-small; margin: 0;">TEMPTATIONS PAPA WAS A ROLLING STONE UNDISPUTED TRUTH LAW OF THE LAND DUNCAN BROWNE THE WILD PLACES CREEDENCE CLEARWATER REVIVAL—SUZI Q ISAAC HAYES THEME FROM SHAFT THE JACKSONS BLAME IT ON THE BOOGIE DAN HARTMAN THIS IS IT BOB MARLEY AND THE WAILERS STIR IT UP CHALAWA HOP SKIP AND JUMP LENA LOVITCH LUCKY NUMBER SPARKS LA DOLCA VITA</p>	<p style="font-size: x-small; margin: 0;">MORE INFORMATION WANTED ? ASK FOR OUR FREE CATALOGUE, CONTAINING OVER 1000 INTERESTING ITEMS, BOTH SINGLES AND L.P.s. MADE IN HOLLAND.</p> <p style="font-size: x-small; margin: 0;">PHONE 01-3120245467 ASK FOR WOUTER OR AB</p>
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WHOLESALE ONLY !!
WHOLESALE ONLY

Coquatrix Dies

PARIS—Bruno Coquatrix, key figure on the French music scene, has died at age 68. For many years, he had been guiding light of the Olympia in Paris, turning it from a former rundown movie house into an international center of entertainment.

Coquatrix introduced the Beatles and the Rolling Stones to Parisian audiences. Sidney Bechet starred at the Olympia, and so did Josephine Baker and Louis Armstrong. He was earlier an agent for Ray Ventura, Jacques Pils, Lucienne Boyer and Edith Piaf; later mayor of Cabourg in Normandy.

APRIL 28, 1979, BILLBOARD

COST PRESSURES CONTINUE

\$9.98 List Certain?

By DAVID FARRELL

TORONTO—A 25% increase in the suggested list price of albums in Canada is more or less inevitable this year, industry observers agree, due in part to higher royalty rates accorded to superstar acts such as Paul McCartney, Rod Stewart and Stevie Wonder.

Handle Bel Air

TORONTO—Boot Records of Mississauga, Ontario, has signed a deal to distribute in Canada product from Bel Air Records of Bramalea, Ontario.

Latter was established by Bob Cousins late in 1977 as a vehicle for Eddie Eastman, a Toronto-based singer-songwriter. Four singles were issued last year, all major hits: "Other Side Of Town," "What Lonely People Do," "That's All I Want From You" and "Gone Out In Style."

First product available under the new arrangement is a single by Eastman, "Easy," followed by an album of the same name.

Cousins continues as business manager for Eastman. There are no immediate plans to record other artists on Bel Air.

The 25% hike from \$7.98 is already partly in force with the \$1 uptick implemented by most majors at the turn of the year. Now Polygram here is talking about a \$9.98 list for its superstars this fall, and a Casablanca original cast album, "They're Playing Our Song," is currently being test marketed with the two-cents-less-than-\$10 tag.

Tim Harrold, president of Polygram Canada, explains his company's need for an increased list to across-the-board increases, from cost per pressing to mail rates.

"Frankly, it's very hard to contend with the situation where one's costs increase, yet one holds prices down. The repercussions of the oil increases have obviously hit the record industry. Labor costs have increased, postage rates have gone up, printing costs more, and the bigger artists are asking for (and getting) higher royalty rates."

The inevitable result is an increase in wholesale costs, leading to \$9.98 at retail, *opines Harrold.*

An eventual Canada-wide \$9.98 list would make product here less attractive to U.S. importers, too, a factor that has been discussed off-the-record by several major companies with their head offices in the U.S.

Smith's Fledgling Change Targets Overseas Marts

TORONTO—International sales are a key factor in the profitability of indie labels operating in Canada, according to Jeff Smith, owner of the burgeoning, year-old Change Records based here.

The youthful entrepreneur and former musician first opened up Sounds Interchange studios in this city, building a solid financial base for the operation and through sessions booked by the Rolling Stones, Rod Stewart and Thin Lizzy, instant credibility in the industry.

Creating his own label was a natural evolution from his own days as a musician "looking for a deal," through the creation of the studio, he says, leading to his hiring MCA's national promotion director, Bob Johnston, John Stewart as an in-house producer and Al Schechtman to set up and administer a publishing division.

Having "invested over one million dollars in the first year," Smith suggests that the label's development is "on-going, gradually building up industry respect and the talent to make the label turn around (financially) on its own." The approach is not to skimp on production budgets, be prepared to spend money on the acts signed and to stay reasonably mainstream with release repertoire.

While gold albums have yet to go up on the walls of the downtown offices, a recent trip to France for MIDEM now sees the promise of international sales with releases through Seven Records in Australia and Victor in Japan. In both cases Change maintains its identity as a

label on the records, "an important part of our creating an image," Johnston says.

"This is the first time a Canadian label has been able to keep its own identity abroad, and we think it important both for our artists and our image. The idea is to build a quality label and you can't do that if no one knows you are around."

In Canada, MCA has a licensing deal with Change and the six albums and slightly higher number of single releases have led to weekly marketing meetings between the two, to coordinate promotions and campaigns being launched in centres across the country. Artist visibility is important to both since it realizes sales and often creates airplay, so one of Johnston's tasks is to back album releases with national promo tours with the acts.

The roster includes songwriter/rocker Myles who has two albums so far and is currently running hot with a cover of the Bee Gees "Holiday;" songstress Aura, who is currently in recording a second LP which leans toward disco material; country-rocker Van Dyke; and, just released, Ian Fletcher Kemp, a melodic country/pop vocalist.

There is also a one-off label created to release one shot singles or to test an act on, the Inter-Disk label, also distributed by MCA.

Interchange Publishing, headed up by Schechtman, now has representation in Japan through Watanabe Music Publishing, the U.K. and Eire through Martin & Coulter's Mews Music, and in Belgium and Luxembourg through Angus (Eurovox).

The last nut to crack for the label is the U.S. market. Currently working with a first option deal with MCA there, Change is working on a guaranteed release licensing deal at present for that market, a move that will likely add even more clout to their already respected position in Canada.

Japanese Output Improves

TOKYO—After the January declines in both volume and value, the production of records in Japan perked up in February—renewing manufacturers' hopes that a fully fledged turnaround in their fortunes is imminent.

The Japan Phonograph Record Assn. says that the disk output jumped 8% in quantity and 6% in value of the same month last year. In contrast, tape production advanced 46% and 27% respectively, to register a higher growth rate than in the previous month.

Disks stood at 14.8 million units,

worth \$60.4 million. Singles performed best, with increases of 20% in quantity and 23% in value.

Albums, however, declined 5% in quantity, while value levelled off against the same month in 1978. Compared with January of this year, LPs fell 1% (volume) and 3% (sales).

Tape production turned out at 4.2 million units, valued at \$28.8 million. 62% more 8-tracks were manufactured than in February, 1978, and they were worth 24% more. Cassettes posted a 41% upturn in quantity, and a 28% increase in value.

WEA Buys Metronome Sweden

• Continued from page 83

deals (the company has no affiliation with the Metronome firms in Denmark and Germany).

And there are hopes that several of these names can gain release and generate sales farther afield, via the WEA International network.

Foreign acts popular in Sweden and marketed by Metronome include Manhattan Transfer, with sales of around 350,000 across four albums; the Eagles, whose "Hotel California" topped the 100,000 mark, and Rod Stewart, whose "Blondes Have More Fun" has performed to the tune of 170,000 units so far.

Metronome Records was formed in 1949 by Ekberg, Burman and the latter's brother, Lars; two other partners were also involved, and since bought out.

The company's early days parallel those of Atlantic Records in some respects, with Burman and Ekberg selling jazz records (locally recorded and licensed in, from Savoy Records, among others) out of their car trunks to retailers.

Capitalizing upon the burgeoning interest in jazz in Sweden, and frequent visits by U.S. musicians, the

firm expanded, becoming the licensee for Atlantic in 1956. Thus, the Erteguns' relationship with Burman and Ekberg stretches back 23 years, and Metronome has been Atlantic's oldest licensee.

It acquired Elektra/Asylum licensing rights in 1968 and Warner Bros. in 1971.

Metronome also claims a number of "firsts" in the Swedish disk industry, including the payment of artists royalties, the release of Swedish LPs and EPs, the release of stereo product, and the recording of rock music in the Swedish language.

Pontiff Visit

• Continued from page 84

by Leonardo Nierman—and its fame spread internationally thereafter."

And Antonio Velez, one of Mundo Musical's long-time executives, notes: "In all my 30 years in the business, I've never seen a song move so fast, nor with such impact. Apparently every Catholic in the country seems to want one."

Literally translated, that's more than 95% of an estimated 65 million population.

From The Music Capitals Of The World

LONDON

Special four track EP from the Clash, "The Cost Of Living," coming from CBS May 11, featuring previously unavailable material. The release originally was planned to feature a reproduction of a £20 note, though that has been banned by the Bank of England.

First non-black Motown release, in vinyl terms, is the 12-incher linking Billy Preston and Syreeta, "Go For It," coming up in brown. EMI here signed long-term pact with Spoonch, new group formed by the six recently departed members of tv dance team Hot Gossip. New interpretations of Beatles' material from EMI here via "The Beatles Concerto," featuring classical pianists Rostal and Schaefer, plus the Royal Liverpool Philharmonic Orchestra, conducted by Ron Goodwin. The title piece takes up side one, Beatles numbers incorporated into three movements, "Maestoso Allegro Moderato," "Andante Espressivo" and "Presto."

New series, "On The Road," one-hour in concert programs made by Granada Television here, features Earth, Wind & Fire, followed by Tina Turner, David Essex and Kate Bush.

PETER JONES

SYDNEY

Top local CBS group, Dragon, has regrouped after the surprise departure of lead singer Marc Hunter. Two replacements for him have been added to the lineup, electric violinist, Richard Lee, and saxman, Billy Rogers. CBS is planning a "Greatest Hits Vol. 1" to mark "the end of an era" for the group. Hunter intends to record a solo album.

Festival Records' promotion for the latest Peter Allen album, "I Could Have Been A Sailor,"

included media giveaways of official Australian Navy headgear and disbursement of application forms for joining the service. ... Some 2½ years after disbanding, symphonic/electronic rock group, Sebastian Hardie, have reformed, to record a new LP for the Japanese market. Since the group split, their two Phonogram albums have sold in excess of 50,000 units in Japan alone.

During a brief visit home recently, AC/DC gave an impromptu performance at Sydney's Strata Motor Inn. Legendary producer, George Young, joined his two younger brothers, Angus and Malcolm, onstage for a jam, marking his first such appearance in more than four years.

PARIS

An exhibition of French musical instruments was held in Peking from April 6 to 19, following concerts there by Serge Baudo, director of the French Lyons Orchestra, when he found that instruments used by Chinese musicians were generally of inferior quality.

Pathe-Marconi's "Espace" collection of 18 albums promoted by a radio campaign of 400 commercials over Luxembourg, Europe No. 1, Monte Carlo and Radio Sud, the artists including Edith Piaf, Charles Trenet, Tino Rossi and Charles Aznavour.

French drummer known as "Moustache" organizing jazz concerts in the Le Patro bar of the Meridian Hotel. RCA here now distributing IF Records and the Theo Vaness international catalog. ... With no official French chart, Eurodisk publishing its own, based on records played most on local radio outlets.

Latest album of Demis Roussos going out in (Continued on page 87)

International Briefs

• LONDON—GTO Records is mounting a special campaign for the new "rock" image of former Eurovision winner, Dana, and her latest album, "The Girl Is Bad." Push includes retail mailout of three-track Flimsies sampling the LP, and video playbacks.

• CAMPOROSSO—Radio Nova International has begun broadcasting from this Italian locale, beaming to the French and Italian rivieras. With the accent on leisure and tourism, programming will concentrate on music to suit all nationalities a cosmopolitan music mix and news bulletins.

• LENINGRAD—The Sixth National Variety Artist Contest, staged here, attracted some 900 Russian singers, musicians and narrators. Among the winners were pop vocalist, Valentina Ighatyeva, rock-oriented folkies, Firyuza, and Rigabased rock group, Eolika. Among the judges were noted Russian jazz and rock bandleaders, Konstantin Orbelyan, Gheorgia Garanyan and composer Yuri Saulsky.

• BUDAPEST—Hungarian musician, composer, conductor and former director of the Szeged Opera Ensemble, Viktor Vaszy, has died at age 75. He was responsible for popularizing opera and classical music over the past two decades in Szeged, and promoted the Szeged Festival, which often pulls 120,000 music enthusiasts.

• HAMBURG—Conductor Herbert von Karajan and the Berlin Philharmonic Orchestra made a special trip from Salzburg to perform at celebrations held April 2 to mark the opening of the ICC Berlin, Western Europe's largest congress center. Von Karajan gave his services free.

• PRAGUE—First book to cover the popular music scene in East European countries, distinguishing between industry business methods in the West and in Socialist nations, has been published here. Titled "Popular Music: Industry, Business & Art," it's written (in Slovak) by Billboard's Czechoslovak correspondent, Lubomir Doruzka.

• LONDON—The Welk Music Group has bowed its operations here under the direction of Eddie Levy and Geoff Heath of Heath Levy Music. It will have its own full-time staffers working on promotion within Heath-Levy. The Welk Music Group companies include Hall-Clement Publications, Jack & Bill Music Co., T.B. Harms Co. and Vogue Music, among others.

• GARLAND, TEX.—Domino Records here has formed the GSI (Gene Summers International) label to license 1950s rockabilly product overseas. Summers is popular in Europe.

• MEXICO CITY—Gloria Gaynor generated record business for her two exclusive engagements here at Skyros, new disco in the El Tereo building. Attendance was 1,000-plus. The nite spot will play host to the Ohio Players later this spring.

• LONDON—Chappell Music has linked up with the London Evening News in a competition to find a new, march-tempo piece of music to celebrate the 150th anniversary of the Metropolitan Police. First prize is \$500 in cash, a special trophy and two weeks' holiday in Greece.

Forty 45s

LONDON—Laser Records is planning to release 40 singles this year by reggae artist, Joe Gibbs. According to label chief, Alan Davidson, this is justified by the large ethnic market for the Jamaican star, and by the availability of ready recorded repertoire.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As Of 4/21/79
SINGLES

This Week	Last Week	Title	Label
1	1	BRIGHT EYES, Art Garfunkel, CBS	CBS
2	3	SOME GIRLS, Racey, RAK	RAK
3	2	COOL FOR CATS, Squeeze, A&M	A&M
4	9	SHAKE YOUR BODY (Down To The Ground), Jacksons, Epic	Epic
5	35	HALLELUJAH, Milk & Honey, Polydor	Polydor
6	7	SILLY THING/WHO KILLED BAMBI, Sex Pistols/Ten Pole Tudor, Virgin	Virgin
7	6	HE'S THE GREATEST DANCER, Sister Sledge, Atlantic	Atlantic
8	4	IN THE NAVY, Village People, Mercury	Mercury
9	5	I WILL SURVIVE, Gloria Gaynor, Polydor	Polydor
10	10	THE RUNNER, Three Degrees, Ariola	Ariola
11	22	I DON'T WANNA LOSE YOU, Kandidate, RAK	RAK
12	8	SULTANS OF SWING, Dire Straits, Vertigo	Vertigo
13	28	POP MUZIK, M, MCA	MCA
14	14	WOW, Kate Bush, EMI	EMI
15	12	I WANT YOUR LOVE, Chic, Atlantic	Atlantic
16	26	FOREVER IN BLUE JEANS, Neil Diamond, CBS	CBS
17	27	REMEMBER THEN, Showaddywaddy, Arista	Arista
18	11	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', Sex Pistols, Virgin	Virgin
19	25	GOODNIGHT TONIGHT, Wings, Parlophone	Parlophone
20	15	STRANGE TOWN, Jam, Polydor	Polydor
21	13	TURN THE MUSIC UP, Players Association, Vanguard	Vanguard
22	20	QUESTIONS AND ANSWERS, Sham 69, Polydor	Polydor
23	24	THE LOGICAL SONG, Supertramp, A&M	A&M
24	31	KNOCK ON WOOD, Amii Stewart, Ariola	Ariola
25	30	THE STAIRCASE, Siouxsie & The Banshees, Polydor	Polydor
26	18	MONEY IN MY POCKET, Dennis Brown, Atlantic	Atlantic
27	32	HAVEN'T STOPPED DANCING YET, Gonzales, Capitol	Capitol
28	NEW	LOVE YOU INSIDE OUT, Bee Gees, RSO	RSO
29	29	VALLEY OF THE DOLLS, Generation X, Chrysalis	Chrysalis
30	17	OLIVER'S ARMY, Elvis Costello & The Attractions, Radar	Radar
31	37	OFFSHORE BANKING BUSINESS, Members, Virgin	Virgin
32	16	DON'T STOP ME NOW, Queen, EMI	EMI
33	19	LUCKY NUMBERS, Lane Lovich, Stiff	Stiff
34	33	CAN YOU FEEL THE FORCE, Real Thing, Pye	Pye
35	34	FIRE, Pointer Sisters, Planet	Planet
36	36	INTO THE VALLEY, Skids, Virgin	Virgin
37	NEW	HERE COMES THE NIGHT, Beach Boys, Caribou	Caribou
38	21	WAITING FOR AN ALIBI, Thin Lizzy, Vertigo	Vertigo
39	NEW	LOVE BALLAD, George Benson, Warner Bros.	Warner Bros.
40	38	KEEP ON DANCING, Gary's, CBS	CBS

LPs

This Week	Last Week	Title	Label
1	1	BARBRA STREISAND'S GREATEST HITS, VOL. 2, Barbra Streisand, CBS	CBS
2	2	THE VERY BEST OF LEO SAYER, Leo Sayer, Chrysalis	Chrysalis
3	3	C'EST CHIC, Chic, Atlantic	Atlantic
4	6	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
5	7	DIRE STRAITS, Vertigo	Vertigo
6	4	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
7	8	PARALLEL LINES, Blondie, Chrysalis	Chrysalis
8	5	MANILOW MAGIC, Barry Manilow, Arista	Arista
9	10	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic	Epic
10	NEW	COUNTRY LIFE, Various, EMI	EMI
11	12	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols, Virgin	Virgin
12	13	IMPERIAL WIZARD, David Essex, Mercury	Mercury
13	12	LION HEART, Kate Bush, EMI	EMI

This Week	Last Week	Title	Label
14	9	ARMED FORCES, Elvis Costello & The Attractions, Radar	Radar
15	15	FEEL NO FRET, Average White Band, RCA	RCA
16	14	COUNTRY PORTRAITS, Various, Warwick	Warwick
17	11	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols, Virgin	Virgin
18	18	MANIFESTO, Roxy Music, Polydor	Polydor
19	NEW	LAST THE WHOLE NIGHT THROUGH, James Last, Polydor	Polydor
20	26	WAR OF THE WORLDS, Jeff Wayne's Music Version, CBS	CBS
21	19	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International	Epic
22	20	SQUEEZING OUT SPARKS, Graham Parker & The Rumour, Vertigo	Vertigo
23	NEW	VAN HALEN II, Van Halen, Warner Bros.	Warner Bros.
24	33	OVERKILL, Motörhead, Bronze	Bronze
25	25	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS	CBS
28	28	52ND STREET, Billy Joel, CBS	CBS
29	NEW	MARK II PURPLE SINGLES, Deep Purple, Purple	Purple
30	17	MARTY ROBBINS COLLECTION, Lotus	Lotus
31	NEW	20 GOLDEN YEARS, Neil Diamond, MCA	MCA
32	39	TRB TWO, Tom Robinson Band, EMI	EMI
33	40	OUT OF THE BLUE, Electric Light Orchestra, Jet	Jet
34	32	NEW BOOTS AND PANTIES, Ian Dury, Stiff	Stiff
35	22	DESOLATION ANGELS, Bad Company, Swan Song	Swan Song
36	36	THE KICK INSIDE, Kate Bush, EMI	EMI
37	21	THE BEST OF EARTH, WIND & FIRE, Earth, Wind & Fire, CBS	CBS
38	23	JAZZ, Queen, EMI	EMI
39	NEW	FATE FOR BREAKFAST, Art Garfunkel, CBS	CBS
40	29	CARS, Elektra	Elektra

WEST GERMANY

(Courtesy Of Der Musikmarkt)
As Of 4/16/79
SINGLES

This Week	Last Week	Title	Label
1	6	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter	Jupiter
2	1	HEART OF GLASS, Blondie, Chrysalis	Chrysalis
3	5	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	Aquarius
4	2	TRAGEDY, Bee Gees, RSO	RSO
5	3	IN THE NAVY, Village People, Metronome	Metronome
6	4	CHIQUITITA, Abba, Polydor	Polydor
7	11	I WILL SURVIVE, Gloria Gaynor, Polydor 2066	Polydor
8	13	RUF TEDDYBAR EINS-VIER, Jonny Hill, RCA	RCA
9	9	HOORAY! HORAY! IT'S A HOLIDAY, Boney M., Hansa Int.	Hansa Int.
10	8	BABY IT'S YOU, Promises, EMI	EMI
11	10	LE FREAK, Chic, Atlantic	Atlantic
12	NEW	SAVE ME, Clout, Carrere	Carrere
13	20	BLUE BAYOU, Paola, CBS	CBS
14	7	Y.M.C.A., Village People, Metronome	Metronome
15	16	ONE WAY TICKET, Eruption, Hansa Int.	Hansa Int.
16	14	DARLIN', Frankie Miller, Chrysalis	Chrysalis
17	19	I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate, RAK	RAK
18	12	TROJAN HORSE, Luv, Carrere	Carrere
19	23	CHARLINE, Wallenstein, RCA	RCA
20	22	DU SCHAFFST MICH, Jurgen Drews, Warner Bros.	Warner Bros.
21	17	TOO MUCH HEAVEN, Bee Gees, RSO	RSO
22	15	I WAS MADE FOR DANCIN', Leif Garrett, Scotti Bros.	Scotti Bros.
23	18	BALLADE POUR ADELIN, Richard Clayderman, Telefunken	Telefunken
24	26	DER HAMSTER, Timmy, Odeon	Odeon
25	28	LAY YOUR LOVE ON ME, Racey, RAK	RAK
26	35	SAG NICHT, ES WAR EINMAL, Howard Carpendale, EMI	EMI
28	30	SEPTEMBER, Earth, Wind & Fire, CBS	CBS
29	21	NO TIME FOR A TANGO, Snoopy, CNR	CNR
30	NEW	BABICKA, Karel Gott, Polydor	Polydor

LPs

This Week	Last Week	Title	Label
1	1	TRAUMEREIN, Richard Clayderman, K-Tel	K-Tel
2	2	HAFEN TRAUME, Lale Anderson, Arcade	Arcade

This Week	Last Week	Title	Label
3	5	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
4	3	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
5	4	DIRE STRAITS, Vertigo	Vertigo
6	6	ANGEL STATION, Manfred Mann's Earth Band, Bronze	Bronze
7	7	DAS GOLDENE SCHLAGERALBUM, Peter Alexander, Ariola	Ariola
8	14	BALLADE POUR ADELIN, Richard Clayderman, Telefunken	Telefunken
9	11	PARALLEL LINES, Blondie, Chrysalis	Chrysalis
10	8	TOTO, CBS	CBS
11	NEW	"HENRY JOHN DEUTSCHENDORF" GENANNT JOHN DENVER—SEINER GROBEN ERFOLGE, John Denver, RCA	RCA
12	10	SHEIK YER BOUTI, Frank Zappa, CGS	CGS
13	12	PYRAMID, The Alan Parsons Project, Arista	Arista
14	16	TIME PASSAGES, Al Stewart, RCA	RCA
15	9	TRUMPET DREAMS, Nini Rosso, Arcade	Arcade
16	15	CRUSINI', Village People, Metronome	Metronome
17	13	GONE TO EARTH, Barclay James Harvest, Polydor	Polydor
18	26	JAZZ, Queen, EMI	EMI
19	22	WISH YOU WERE HERE, Pink Floyd, Harvest	Harvest
20	NEW	NINA HAGEN BAND, CBS	CBS

ITALY

(Courtesy Of Germano Ruscitto)
As Of 4/9/79
SINGLES

This Week	Last Week	Title	Label
1	—	TRAGEDY, Bee Gees, RSO	RSO
2	—	BORN TO BE ALIVE, Patrick Hernandez	Hernandez
3	—	MI SCAPPA LA PIPPI' PAPA', Pippo Franco	Franco
4	—	E IO CANTO, Riccardo Cocciante	Cocciante
5	—	DA YA THINK I'M SEXY, Rod Stewart, WEA	WEA
6	—	PENSAMI, Julio Iglesias, Bee Gees, RSO	Bee Gees, RSO
7	—	TOO MUCH HEAVEN, Bee Gees, RSO	Bee Gees, RSO
8	—	CAPITOL, I Gatti Dell Vicolo Miracoli, WEA	WEA
9	—	E TU COME STAI?, Claudio Baglioni, CBS	CBS
10	—	QUELLA CAREZZA DELLA SERA, New Trolls, WEA	WEA

SOUTH AFRICA

(Courtesy Of Springbok Radio)
As Of 4/7/79
SINGLES

This Week	Last Week	Title	Label
1	3	HOLD THE LINE, Toto, CBS	CBS
2	1	LE FREAK, Chic, Atlantic	Atlantic
3	2	TOO MUCH HEAVEN, Bee Gees, RSO	Bee Gees, RSO
4	4	MY LIFE, Billy Joel, CBS	CBS
5	5	SONG FOR GUY, Elton John, Rocket	Rocket
6	10	LITTLE ROSAY, Tommy Dell, Plum	Plum
7	6	I WANT TO SEE THE BRIGHT LIGHTS, Julie Covington, Virgin	Virgin
8	8	DARLING, Frankie Miller, Chrysalis	Chrysalis
9	9	TRAGEDY, Bee Gees, RSO	RSO
10	7	WELL ALL RIGHT, Santana, CBS	CBS

HOLLAND

(Courtesy Billboard-Benelux)
As Of 4/14/79
SINGLES

This Week	Last Week	Title	Label
1	1	IN THE NAVY, Village People, Philips	Philips
2	5	LUCKY NUMBERS, Lene Lovich, Stiff	Stiff
3	6	STIR IT UP, Bob Marley and Wailers, Island	Island
4	4	LAY YOUR LOVE ON ME, Racey, RAK	RAK
5	7	HOORAY HOORAY, Boney M., Hansa	Hansa
6	2	SHAKE YOUR BODY DOWN TO THE GROUND, Jacksons, Epic	Epic
7	3	FIRE, Pointer Sisters, Elektra	Elektra
8	NEW	I WILL SURVIVE, Gloria Gaynor, (Polydor)	Polydor
9	8	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	Aquarius
10	9	EQUINOXE (Part 5), Jean Michel Jarre, Polydor	Polydor

This Week	Last Week	Title	Label
1	1	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
2	2	EQUINOXE, Jean Michel Jarre, Polydor	Polydor
3	4	PHANTOM OF THE NIGHT, Kayak, Vertigo	Vertigo
4	8	DELTYNY, Jacksons, Epic	Epic
5	NEW	BABYLON BY BUS, Bob Marley and Wailers, Island	Island
6	7	ENERGY, Pointer Sisters, Elektra	Elektra
7	NEW	DE WONDERBAARLIJKE AVONTUREN, Herman van Veen, Harlekijn	Harlekijn
8	5	REGGAE, Various Artists, K-Tel	K-Tel
9	6	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
10	NEW	STATELESS, Lene Lovich, Stiff	Stiff

NEW ZEALAND

(Courtesy Of Record Publications)
As Of 4/15/79
SINGLES

This Week	Last Week	Title	Label
1	1	TRAGEDY, Bee Gees, Polydor	Polydor
2	4	HEART OF GLASS, Blondie, Festival	Festival
3	3	BLAME IT ON THE BOOGIE, Jacksons, CBS	CBS
4	2	STUMBLIN' IN, Suzi Quatro & Chris Norman, RCA	RCA
5	12	CHIQUITITA, Abba, RCA	RCA
6	5	INSTANT REPLAY, Dan Hartman, CBS	CBS
7	10	FIRE, Pointer Sisters, Planet	Planet
8	9	Y.M.C.A., Village People, RCA	RCA
9	6	DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, CBS	CBS
10	7	SONG FOR GUY, Elton John, Polydor	Polydor
11	8	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Polydor	Polydor
12	11	I WILL SURVIVE, Gloria Gaynor, Polydor	Polydor
13	15	CA PLANE POUR MOI, Plastic Bertrand, RCA	RCA
14	19	HEAVEN KNOWS, Donna Summer, Polydor	Polydor
15	14	TOO MUCH HEAVEN, Bee Gees, Polydor	Polydor
16	13	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.	Warner Bros.
17	NEW	DARLIN', Frankie Miller, Festival	Festival
18	32	EVERY NIGHT, Phoebe Snow, CBS	CBS
19	17	SEPTEMBER, Earth, Wind & Fire, CBS	CBS
20	NEW	TAKE ME TO THE RIVER, Talking Heads, Sire	Sire

LPs

This Week	Last Week	Title	Label
1	1	SPIRITS HAVING FLOWN, Bee Gees, Polydor	Polydor
2	2	MARTY ROBBINS 20 SMASH HITS, Marty Robbins, CBS	CBS
3	8	PARALLEL LINES, Blondie, Festival	Festival
4	3	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.	Warner Bros.
5	5	52ND STREET, Billy Joel, CBS	CBS
6	6	DIRE STRAITS, Dire Straits, Polydor	Polydor
7	10	MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads, Sire	Sire
8	NEW	EARTH, WIND & FIRE GREATEST HITS, VOL. I, Earth, Wind & Fire, CBS	CBS
9	4	SMILE, KAMAHL, Polydor	Polydor
10	7	A SINGLE MAN, Elton John, Polydor	Polydor

PORTUGAL

(Courtesy Of Musica & Som)
As Of 4/14/79
SINGLES

This Week	Last Week	Title	Label
1	1	CARA DE GITANA, Daniel Magal, Epic	Epic
2	9	ONDE ESTAO TEUS OLHOS NEGROS, The Febers, Odeon	Odeon
3	2	OS AMANTES, Mara Abrantes, Movieplay	Movieplay
4	3	TOO MUCH HEAVEN, Bee Gees, RSO	RSO
5	6	ZE BRASILEIRO, FORRUGUES DE BRAGA, Alexandre, Rossil	Rossil
6	10	EU SO QUERO, Gabriela Schaaf, Decca	Decca
7	NEW	SOBE SOBE BALAO SOBE, Manuels Bravo, VDC	VDC
8	4	RECORDAR E VIVER, Victor Espadinha, Philips	Philips
9	NEW	CHIQUITATA Abba, Polydor	Polydor
10	5	TEMA DE MARCIO, Paulo Henrique, Chantaciel	Chantaciel

LPs

This Week	Last Week	Title	Label
1	1	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
2	3	STRANGER IN TOWN, Bob Seger, Capitol	Capitol
3	NEW	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
4	2	FLY AWAY, Voyage, Voyage	Voyage
5	4	O NAZARENO, Frei Hermano de Camara, EMI	EMI
6	5	WHITE MANSIONS, Various Artists, A&M	A&M
7	7	LOVE ME AGAIN, Rita Coolidge, A&M	A&M
8	6	JAZZ, Queen, EMI	EMI
9	9	SATURDAY NIGHT FEVER, Soundtrack, RSO	RSO
10	10	CRUISIN', Village People, Inavox	Inavox

JAPAN

(Courtesy Of Music Labo)
As Of 4/16/79
SINGLES

This Week	Last Week	Title	Label
1	18	MISERARETE, Juddie Ongun, CBS	CBS
2	1	YOUNG MAN (YMCA), Hideki Saijoo, RVC	RVC
3	NEW	BEAUTIFUL NAME, Godiego, Columbia	Columbia
4	NEW	ITOSHI NOOELLY, Southern All Stars, Victor	Victor
5	4	BE-SILENT, Momoe Yamaguchi, CBS	CBS
6	10	MADO, Chiharu Matuyama, Canon	Canon
7	2	ZIPANGU, Pink Lady, Victor	Victor
8	5	YEME-O-ZAKE, Jiro Atsumi, CBS	CBS
9	9	KIMLWA-PARAYORI-UTSUKUSHII, Akira Fuse, King	King
10	3	HER, Kai Band, Toemi	Toemi
11	NEW	MOERO HONNA, Twist, Canon	Canon
12	12	I WAS MADE FOR DANCING, Leif Garrett, Warner Bros.	Warner Bros.
13	17	WATASHI-NO HEART-WA-STOP-MOTION, Tomoko Kuwae, SMS	SMS
14	7	KITAGUNI-NO-HARU, Sen Masao, Tokuma	Tokuma
15	13	OMOIDE-NO-SCREEN, Junko Yamagami, Disco	Disco
16	6	MOKY MAGIC, Godiego, Columbia	Columbia
17	NEW	UMESARISHI-MACHIKADO, Alice, Toemi	Toemi
18	8	CASABLANCA DANDY, Kenji Sawada, Polydor	Polydor
19	NEW	I SAY GOOD-BYE, SO GOOD-BYE, Eikichi Yazawa, CBS	CBS
20	16	DO YOU	

Closeup

RED HOT—Mongo Santamaria, Tapan Zee JC35696 (CBS). Produced by Jay Chattaway.

Santamaria's debut LP for the Bob James label is the best example of commercially flavored Latin music this veteran listener has heard in years. In actuality the session is an exercise in expanding formula jazz to pick up the exciting elements inherent in Afro-Cuban music of which percussionist Santamaria is a long-standing exponent.

Producer Chattaway, who also arranged five of the six cuts, has done a masterful job of providing a station in life for the outstanding James school of East Coast sidemen who get first call on his dates.

These hotshot jazzmen meld in perfectly and understandably within the milieu of Latin and quasi-Latin, quasi disco (look out, here's that disco influence making itself felt in this Latin environment), fusion jazz melange.

This is an enervating, complex experience made all the more biting by the inclusion of compositions by six composers who have given Mongo a freewheeling sound upon which to perform his percussive tricks.

Interestingly, Mongo plays no solos on any of the tracks and is heard instead in a supporting role, subservient to the soloists who include Randy and Mike Brecker, Hubert Laws, Eric Gale, Doug Harris and Mark Colby, among others.

The biggest treat is the reworked, expanded disco version of Herbie Hancock's melodic romp, "Watermelon Man." The 6:34 opening cut blends funky Latin music with standard disco devices (throbbing bass, open tophat cymbal sounds, female voices chirping syllables in the right spots).

The addition of Puerto Rican vocalist La Lupe to the "Watermelon" community is a surprise because she sings nary one note and is used instead as a narrator of sorts, laughing, chortling and speaking in Spanish throughout. Mike Brecker's tenor sax solo is the only jazz element in the chart which has such an infectious feeling that the time passes all too quickly and then the mood



Mongo Santamaria

changes for the second cut, "A Mi No Me Enganan (You Better Believe It)."

This chart by Marty Sheller offers an authentic cha-cha band sound of the 1950s with Charlie Palmieri's piano in the traditional role of playing chordal passes and melody leads as bridges between the brass parts.

Where Mongo played bongo and conga on the opening cut, he stays with the congas on this tune. He stays with congas on "Jai Alai (Rena)," a flowing work by bassist Gary King which has a bullring as its setting. Barry Miles Moog and synthesizer are the lead melody instruments, with King's thumping bass really prominent with some "Star Wars" type space sounds ricocheting throughout the closing bars of the tune.

Pianist Smith Tees Youth Contest

LOS ANGELES—A nationwide contest to find outstanding jazz musicians among America's high school students will be launched this week by pianist Paul Smith, Ella Fitzgerald's accompanist.

Judges will be Tony Rizzi, prominent guitarist who frequently lectures at Golden West and Saddleback Colleges; Dr. Paul Tanner, veteran trombonist with the old Glenn Miller band who teaches music at UCLA, and Dr. Charles Ruth-

Side two starts in a slower mood with author Doug Harris playing a slow flute solo on his "Jamaican Sunrise." Eric Gale's electric guitar getting its first spotlight and Mongo working on bongos.

"Afro-Cuban Fantasy" by Chattaway is the LP's heady, serious work. Military drums, softly in the background, are one of a number of different drum patterns which propel the composition. Mongo plays the Cuban bata drum as do two other percussionists and the drum sound is more deadened than alive. Bob James' electric piano solo is full of jazz vitality and Mark Colby's soprano sax solo emphasizes the mid and low ranges.

"Sambita," the closing tune, finds Mongo on bongos and conga as the band provides a picture of a Brazilian beach on a warm, bright sunny day, the suntanned bodies of bathers observed from a speeding convertible. The full sound of the band with the brass emphasized, also conjures pictures of a Brazilian city with beautiful people and beautiful architecture. So much for visual impressions.

Musically, the marriage of Chattaway with composers Hancock, T. Guerra, Gary King, Doug Harris, J. Almario and J. Gellardo is a sympathetic and understanding one.

Santamaria is in good hands, although it would have been nice had the producer given him more of a forefront position. The cat does know what's he doing.

ELIOT TIEGEL

erford, Orange Coast College music professor and director of the school's annual jazz clinic.

"We are inviting young musicians to submit cassettes of their talents to us at Outstanding Records, Huntington Beach, Calif. The winning group—and it must comprise at least 10 musicians—will be named host of a concert which my trio will perform for in June 1980.

"In addition," Smith declares, "we will spend an entire day at the school running a workshop-seminar for music students. I will personally pay all expenses."

Deadline for cassettes to be received is next Dec. 31. The winning school group will be announced the following April.

Banner Adds Wing

LOS ANGELES—Molly Rose Music becomes the new ASCAP publishing arm of Banner Records. Daughter Music is its BMI arm. Both companies are located at 6515 Sunset Blvd., Los Angeles 90028.

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Over 30 And On Top

• Continued from page 3

touch over 30 rockers as Mick Jagger, 35, and Rod Stewart, 34. Far from being toppled from their thrones, in the past 12 months both acts have enjoyed some of the biggest hits of their long careers.

It's gotten to the point that even anti-establishment rebels are hitting 30. Bruce Springsteen hits the magic mark this September.

Regular chartmakers who were born in the 1940s include Frank Zappa, the Beach Boys, Linda Ronstadt, Olivia Newton-John, Barry Manilow, Neil Diamond, Barbra Streisand, Paul Simon, Eric Clapton, Alice Cooper, David Bowie, Stephen Stills, Carly Simon and James Taylor among others.

A few hearty souls have even been around since the 1930s, Frankie Valli and Glen Campbell among them. Judy Collins has bubbled that turning 40 this year is giving her personal and professional life a lift.

A lot of artists still profess to worry about getting older. Elton John has long insisted that he doesn't want to wind up an aging rocker grinding out "Crocodile Rock" in a bar somewhere; he and other

acts periodically announce their retirements from touring activity.

The surprising longevity of pop artists' careers is dramatized by the fact that most of the 15 acts that had No. 1 records 15 years ago—in 1964—are still active in the record business.

The Beach Boys have a new single this week on CBS, the Four Seasons had a No. 1 hit in 1976 on Warner-Curb (lead singer Frankie Valli also made No. 1 last year with "Grease"), and Manfred Mann hit the top with the Earth Band on Warner Bros. in 1977.

McCartney, Harrison and Ringo Starr reflect the Beatles with frequent album releases. Diana Ross continues the Supremes tradition with periodic hits and Alan Price and Eric Burdon reprise the Animals, which also had a reunion album two years ago on UA.

Peter Asher's production/management triumphs with Linda Ronstadt and James Taylor come 15 years after his No. 1 hit with Peter & Gordon.

Roy Orbison is newly signed to Elektra/Asylum, with an LP due next month produced in Muscle Shoals by Clayton Ivey and Terry

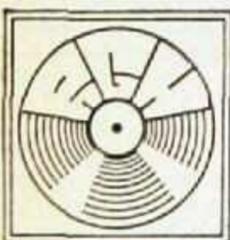
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Billboard SPECIAL SURVEY For Week Ending 4/28/79

Billboard Special Survey Hot Latin LPs

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299	1	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
2	MERCEDES CASTRO Muzart 10744	2	CAMILO SESTO Sentimientos, Pronto 1042
3	LOS TIGRES DEL NORTE El Tahir, Fama 577	3	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
4	ESTRELLAS DE ORO America 1005	4	JULIO IGLESIAS Emociones, Alhambra 3122
5	JULIO IGLESIAS Emociones, Alhambra 3122	5	REGULO ALCOCER Yoric 5008
6	LOS HUMILDES En Mexico, Fama 578	6	TIGRES DEL NORTE El Tahir, Fama 577
7	CHELO Cuentas Claras, Muzart 1758	7	LOS POLIFACETICOS Cameron Peñas, Latin International 5067
8	LA MIGRA Celos de Ti, Mar 108	8	LOS HUMILDES En Mexico, Fama 578
9	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041	9	SALVADOR Vol. 2, Arriba 6000
10	ROCIO DURCAL Vol. 2, Pronto 1045	10	LOLITA Caytronics 1539
11	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	11	GERARDO REYES Verdades Amargas, Caytronics 1523
12	JOSE-JOSE Lo Pasado Pasado, Pronto 1046	12	JUAN GABRIEL Mis Ojos Tristes, Pronto 1049
13	CAMILO SESTO Sentimientos, Pronto 1042	13	ROCIO DURCAL Vol. 2, Pronto 1045
14	LOS SAGITARIOS La Carta, Olimpo 5002	14	ROBERTO CARLOS Amigo, Caytronics 1513
15	LOS YONICS Soy Yo, Mercurio 1907	15	JOAN SEBASTIAN Las Mariposas, Muzart 10742
16	JOAN SEBASTIAN Y Las Mariposas, Muzart 10742	16	RIGO TOVAR Y SU COSTA AZUL No. 8, Mexicana Melody 564
17	LOS POTROS Peerles 10039	17	DANIEL MAGAL Cara de Gitana, Caytronics 1516
18	LOS MUECAS Exitos, Caytronics 7280	18	ESTRELLAS DE ORO America 1005
19	VERONICA CASTRO Sensaciones, Peerles 2079	19	YOLANDA DEL RIO Corridos, Arcano 3434
20	LOS BABYS Sabotaje, Peerles 2084	20	COSTA CHICA Tapame, Fama 549
21	PERLAS DEL MAR Carino Si Te Vas, Joe 2046	21	LUPITA D'ALESSIO Como Tu Orfeon 026
22	YOLANDA DEL RIO Corridos, Arcano 3434	22	IRENE RIVAS Cara 008
23	CEPILLIN Fiebre, Orfeon 025	23	LOS TERRICOLAS Discolanda 8442
24	JOSE LUIS Top Hits 2021	24	LOS BABYS Sabotaje, Peerles 2084
25	LOS TIGRES DEL NORTE No. 8, Fama 564	25	CEPILLIN FRONT, CITRON 025



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SUPREME COURT

Reversal Rule Aids Publishers, Writers

• Continued from page 1

District Court here the end of December 1969 and which has already seen an estimated expenditure by the principals of some \$8 million in legal fees. And the end is not yet in sight.

License fees paid by CBS have been frozen at 1969 levels pending resolution of the case, with the network halting payments to ASCAP entirely in April 1978 when the senior society refused to accept a reduced rate.

CBS then terminated its ASCAP license, continued to play music in the society's catalog, stating that it would rely on a "misuse" defense if ASCAP sued claiming copyright infringement.

Since 1969, ASCAP had been receiving \$4.32 million annually from CBS, with BMI \$1.7 million from CBS.

In view of the Supreme Court action, both licensing organizations hope soon to be able to take advantage of retroactive fee adjustment privileges. Amounts to be asked for are certain to be substantial since they would include at the very least an inflation factor covering the last nine years, plus accumulated interest.

CBS' original charge that ASCAP and BMI were guilty of illegal price-fixing was rejected by the U.S. District Court in a 1972 decision following an eight-week trial. The court said the licensing entities could not be properly charged with undue restraint of trade, illegal tie-ins or misuse of copyrights since the network always had the option of dealing directly with music owners.

On appeal, however, CBS won a reversal of the lower court ruling.

Nab 3 At Disk Store In Alleged LP \$ Thefts

LOS ANGELES—Three employees of the local Platterpuss Record chain here have been arrested in connection with allegedly receiving stolen record and tapes from Capitol Records' warehouse personnel.

The three were arrested, according to police, after an undercover officer sold them 1,500 records for \$3,375 at the Hollywood branch.

Arrested were Raymond Hoffman Valencia, Robert Barris Matos and Gary Lee Heltsley. All posted \$1,000 bail and will appear in Municipal Court here Tuesday (24).

Columbia and A&M Records may also be involved as they have retained the same private detective agency as Capitol, Boyd & Associates, to conduct an ongoing investigation. CBS, for example, is conducting a special inventory of its Santa Maria, Calif., plant.

Capitol had been conducting its own internal investigation for the past year which revealed a \$500,000 loss in warehouse inventories in 1978. The loss in warehouse inventories was reportedly \$182,000 in 1977. As part of its internal investigation, Capitol has terminated five warehouse employees.

According to police, Capitol warehouse workers brought cases of records to the chain's Hollywood and Glendale outlets and sold them for \$2.25 each. Those disks were also allegedly siphoned into other outlets of the chain with less saleable product actually returned to Capitol for credit.

The Appeals Court held that blanket licenses were indeed a form of illegal price-fixing that could be mitigated only if ASCAP and BMI also made available to the networks a per-use option.

The Appeals Court, in its 1977 decision, also supported the CBS contention that the licensing groups, through unlawful price-fixing, were guilty of copyright misuse.

Although the ruling was pegged to music licensing on network tv, ASCAP and BMI were fearful that its effect on music licensing generally would prove erosive, upsetting traditional formulas built up over years of practical experience.

If allowed to stand, it was also seen to presage a deleterious effect on worldwide reciprocal performing rights arrangements, long based on blanket license concepts.

Furthermore, it was felt that the label of copyright misuse could spawn a host of lawsuits by music users and generally stiffen user resistance to license observance.

It is in this context that spokesmen for ASCAP and BMI hail the Supreme Court reversal as "precedential" and "landmark" in its implications.

"I haven't felt so good in a long time," says ASCAP general counsel Bernard Korman. "ASCAP and blanket licensing have now been adjudged to be perfectly lawful responses to the unique conditions of the music market. This decision puts to rest at last the price-fixing arguments users often raise when negotiating for lower rates or defending lawsuits."

Ed Cramer, president of BMI, describes the high court ruling as "an enormous victory." He and Korman both are elated that the court was unanimous on the principal issue, rejecting illegality per se of blanket licensing for network tv.

CBS, however, takes solace in what a spokesman says is a directive from the Supreme Court for the Appeals Court to consider the "rule of reason." He adds, "The record has established that blanket licenses violate the antitrust laws under the rule of reason, and we expect the appeals court to so rule."

Les Arries of WIVB-TV Buffalo, N.Y., who is also chairman of the All Industry Television Committee, says his committee is pleased with the decision. The committee, a late starter in joining the CBS suit, filed its amicus brief on the question of the

(Continued on page 102)

MCA Promotion

• Continued from page 18

the in-house promotion department. The entire staff reports to King. "I believe in having one promotion team, not a black department and a white department. Everyone works in a team, which helps us to cross records."

To further strengthen the promotion area, the company is holding regional meetings around the country. Philadelphia was the first to be followed by the Midwest, South and East Coast. According to King, the company is planning a national meeting for early fall.

In another area, MCA is planning to forge ahead in jazz. "We're reviewing everything in the jazz catalog and we're having 'jazz month' from mid-May to mid-June," says King.



DOG DAYS—Members of Epic Record's group, the Fabulous Poodles, are surrounded by fans who were invited to bring their own fabulous poodles, plus a couple of German shepherds, a beagle and a collie to an in-store promotion co-sponsored by Pittsburgh's WDVE-FM and Oasis Records, a local retailer.

Disco Print Accelerating

• Continued from page 20

disco songs like "Last Dance" do well because they are strong melodic pieces, well geared for the piano.

At Theodore Presser, which represents Chappell and RSO in print, a new folio called "Disco Fever" is due soon. This will include such Bee Gees disco hits as "Stayin' Alive," "Night Fever," "Emotion" and 12 other hits from the disco field.

The biggest disco copyright presently at Almo Publications is the Gloria Gaynor smash, "I Will Survive."

20 Nations At RCA's Conclave

MIAMI—RCA Records has more than 100 representatives from 20 Latin American and other nations here at a weeklong conference that opened Monday (23). The label's subsidiaries, licensees, publishing companies and independent firms associated with RCA are on hand for a product presentation from South America, Europe, North America and the Far East.

Arthur Martinez, division vice president, RCA Records International, opens the sessions and seminars Tuesday at the Doral Beach Hotel, with Joe Vias, director, Latin American region market development, overall chairman.

Countries represented here include Mexico, El Salvador, Ecuador, Panama, Peru, Uruguay, Venezuela, Argentina, Brazil, Bolivia, Chile, Colombia, Dominican Republic, Italy, Spain, France, Germany, Japan, the U.S. and Canada.

Seize 7,400 Tapes

NEW YORK—More than 7,400 allegedly pirated cassette tapes valued at about \$52,000 were seized by country sheriff's deputies in Fresno, Calif., in a raid at a Cherry Ave. auction. Six persons were cited on charges of possessing pirated tapes.

The haul was the largest ever in Fresno County and culminated a three-month-long investigation. The tapes reportedly sold for \$7.

Over 30 Still Tops

• Continued from page 89

Woodford. There is also comeback talk about Mary Wells.

Such other No. 1 acts from 1964 as Bobby Vinton and Dean Martin remain visible television performers and occasionally record.

Of all the acts who scored No. 1 records 15 years ago, only the Dixie Cups and the Shangri-Las have fallen into oblivion.

"We're into our fourth printing of 20,000 copies, having already sold 45,000 of the first three runs," states Brian Higgins, associate sales manager.

The firm has marketed one disco folio, "Dynamite Disco," and is expected to follow within the next four weeks with "The Big Disco-14 Smash Hits For Dancing," which will include such material as "I Will Survive," "Take Me Home," "Heart Of Glass," "Got To Have Your Lovin'," "Boogie Nights," "Knock On Wood" among others.

"Our arrangements are taken directly off the original hit records as far as tempo is concerned," Higgins says. He projects a "phenomenal" business in this area for the company.

MERCER'S SONGS SOLD

LOS ANGELES—The late Johnny Mercer's Mercer Music catalog has been acquired from his estate by 20th Century-Fox Music Publishing here.

Herb Eiseman, president, reports the songs include "Skylark," "And The Angels Sing," "Fools Rush In," "Something's Gotta Give," "I Wanna Be Around," "P.S. I Love You" and other standards which were international hits in the 1930s, '40s and '50s.

Eiseman says the possibility of a Broadway musical in which the singer-lyricist's material would be featured is being pursued, and that a campaign to reactivate the catalog would be instituted for television and radio performances, as well as new versions on records.

Mercer died in June 1977 after a long illness.

Signs New Distrib

SEATTLE—First American Record Group has appointed Associated Distributors of Phoenix as its distributor for Arizona and the Southwest market. Formerly with Alta, Phoenix, the label has terminated Alta in Salt Lake City and Hotline in Memphis.

Fargo Aiding Multiple Sclerosis Group

LOS ANGELES—Entertainer Donna Fargo, recently diagnosed as having multiple sclerosis, has been named national co-chairman of the National Multiple Sclerosis Society's MS road-a-thon.

Fargo joins actress Lindsay Wagner, who since 1976 has been chairman of the read-a-thon, in a na-

Lifelines

Births

Girl, Dawn Joann, April 16 to Anne Murray and Bill Langstroth. Mother is the singer; father is television producer with the Canadian Broadcasting Corp.

Boy, Damien Milton Patrick, March 22 in Los Angeles to Chaka Khan and Richard Holland. Mother is the singer.

Girl to Mr. and Mrs. Stan Seidenberg in New York April 7. Father is the personal manager.

Girl to Karuna and Roger Hodgson April 11 in San Diego. Father is keyboardist, songwriter and singer with Supertramp. Mother was attended by a physician named Dr. Repair.

Boy, Nashid Abdur-Rahim, to Linda and Rashi Akil in Philadelphia April 10. Father is president of Rashi Productions.

Boy, Jesse, to Carol and Arne Holland in Los Angeles April 10. Father is director of business affairs at Capitol Records.

Marriages

Eric Clapton, guitarist, to Pattie Boyd Harrison in Tucson March 27. She is the former wife of George Harrison.

April Murphy, assistant manager at Music Plus in Hollywood, to Mark Pacho, buyer at Peaches in Hollywood, April 5 in Los Angeles.

Deaths

Ray Ventura, 71, perhaps the most popular bandleader in Europe through the 1930s and '40s, last week in Palma de Majorca. He began his career as a maestro in 1930 and had several hit songs to his credit.

Howard Connors, 56, station relations representative for ASCAP, in a motor car accident April 9 in Bonifay, Fla. He is survived by a brother, Richard.

Malcolm C. "Johnny" Johnson, 80, who led a popular dance band for 50 years, in Long Branch, N.J. April 10. His band cut more than 100 records and made several motion pictures for the Al Christie Studios in New York.

Dave Keeler, 45, vice president of finance and administration at Cream Records, Los Angeles, of a heart attack while driving to work April 13. He was employed by Capitol, MGM and Island Records before he joined Cream last December.

Paul H. Curry, 52, jazz pianist known as "Baby Fats Waller," in Philadelphia April 9. He served as musical director of Hines, Hines & Dad for several years and recently had been performing, with his own quartet, at clubs in the Central New Jersey resorts area.

tional program for youngsters who raise funds for MS research by reading books.

Since the read-a-thon program was begun in 1974, more than \$20 million has been raised as school children seek sponsors to pledge a quarter or more for each book read in a defined period.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/28/79

Number of LPs reviewed this week **45** Last week **15**

Pop

MARSHALL TUCKER BAND—Running Like The Wind, Warner Bros. BSK3317. Produced by Stewart Levine. The veteran rock, country rock and blues sextet bows on Warner Bros. (after a lengthy association with Capricorn) with a polished package of multi-textured rock. Tommy Caldwell's bass and brother Toy's lead and steel guitars paces George McCorkle's rhythm guitar, Paul Riddle's drums and Jerry Eubank's sax and flute colorings. Doug Gray's lead vocals also appear stronger. The band makes more use of horns on this outing with arrangements by Steve Madaio. The songs are also getting longer with only seven offered here. The excellent title cut is over nine minutes in length.

Best cuts: "Running Like The Wind," "Last Of The Singing Cowboys," "Unto These Hills."

Dealers: Expect major label support on this Warner debut.

EMMYLOU HARRIS—Blue Kentucky Girl, Warner Bros. BSK3318. Produced by Brian Ahern. Backed by some potent talents in her Hot Band and a powerful assortment of fellow artists, Harris has a strong LP with a heavy country slant. Dolly Parton, Linda Ronstadt, Tanya Tucker, Albert Lee and Don Everly are among those who lend their talents to the impressive release. But the focus remains—as it should be—on Harris's crystal clear voice and soulful interpretation of an excellent selection of songs.

Best cuts: All are consistently high quality.

Dealers: Harris and her Hot Band are hot—in sales and air play.

SWEET—Cut Above The Rest, Capitol SO11929. Produced by Sweet. This group scored big last year with its "Love Is Like Oxygen" top 10 single and this fifth LP for the label is another strong step forward. The material ranges from hard rockers, punchy pop, rock ballads to progressive rock. The lyrics are arresting and enhanced by tight and sweet vocal harmonies. Overall there's a strong feel of rock melody and creative arranging. The trio's instrumental arsenal consists of guitar, bass, percussion and synthesizer.

Best cuts: "Eye Games," "Hold Me," "Stay With Me," "Call Me," "Play All Night," "Big Apple Waltz."

Dealers: Sweet gets strong each time out.

DOUCETTE—The Douce Is Loose, Mushroom MRS5013. Produced by John Ryan. Second album by Canadian guitar whiz Jerry Doucette shows marked improvement in both his song craftsmanship and instrumental strength. Doucette's stinging lead and melodic rhythm guitar stand out over the backing instrumental unit comprised of bass, keyboards, drums, and synthesizer. Rare Earth's Peter Hoorebeke and Mark Olson contribute drums and keyboard parts. While Doucette is at his best on the driving uptempo rockers, he is also adept at rendering tender ballads, evidenced on the emotional "Father Dear Father." John Ryan at the production helm has done a sizeable job in bringing Doucette to the breakout stage.

Best cuts: "Run Buddy Run," "Rita," "Father Dear Father," "Nobody."

Dealers: Album rock stations could break this.

Soul

MINNIE RIPERTON, Capitol, SO11936. Produced by Henry Lewy, Dick Rudolph, Minnie Riperton. This Capitol debut may be this singer's strongest work on disk to date. Riperton still maintains one of the most striking and soaring of vocal styles. And with first-rate arrangements and musicians (like Stewie Wonder, Harvey Mason, Jose Feliciano, Phil Upchurch, Tom Scott, Hubert Laws, Chuck Rainey, Victor Feldman and others) the entire package is a standout. Material ranges from soothing ballads to funky uptempo r&b flavored songs. Check the duet of "Light My Fire" with Feliciano.

Best cuts: "Memory Lane," "Return To Forever," "Light My Fire," "Love Hurts."

Dealers: Capitol is making the songstress a priority.

Country

WAYLON JENNINGS—Greatest Hits, RCA AHL13378. Producers: Unlisted. From the first distinctive chords of his guitar, from the unmistakable gravelly texture of his rough hewn vocals, this could only be ol' outlaw Waylon, back in the saddle with a fine collection of his classics. Jennings stands as a legend in country music, one of the original pioneers who helped cross country over into mass-appeal pop. As usual, he gets some help here from his sidekick outlaw pal, Willie Nelson, who joins Jennings on several numbers. There's a lot of great stuff on this LP, and from the hauntingly sensitive "Amanda" to the live-in concert performances such as "Good Hearted Woman," the pace never slackens.

Best cuts: They're all candidates in this 11-song package.

Dealers: Expensive-looking LP cover graphics plus potent cargo of Jennings' best sellers assure hot sales profile.

DOTTSY—Tryin' To Satisfy You, RCA AHL13360. Produced by Roy Dea. A fine stylist with a powerful singing range, Dotty shows her strong trained vocal prowess on this LP. She

sings with a sense of freedom and confidence, and her material is well chosen to allow her plenty of room to experiment and create. Producer Dea has provided Dotty with the able backup of Waylon Jennings, Janie Fricke, Hargus "Pig" Robbins and a hefty number of Nashville's top session players, and the total effect of this album is winsome and impressive.

Best cuts: "Slip Away," "It Should Have Been Easy," "Tryin' To Satisfy You."

Dealers: Attractive packaging combined with this artist's consistent chart success should make this a seller.

REX ALLEN, JR.—Me And My Broken Heart, Warner Bros. BSK3300. Produced by Buddy Killen. A creative use of minimal instrumentation, including piano, bass, lead and rhythm guitars, drums, percussion and strings, blend and accentuate this 10-piece collection of material that lends itself well to Allen's rich vocal interpretations. Offering a balanced selection of ballad, midtempo and uptempo tunes, Allen spans the love spectrum from heartache to joy to family breakups.

Best cuts: "Me And My Broken Heart," "Lovin' You Is Everything To Me," "If I Fell In Love With You," "One Lives In My Life (One Lives In My Heart)."

Dealers: Attractive album packaging and Allen's long standing track record should combine for strong sales.

Jazz

PAT METHENY—New Chautauqua, ECM11131 (W.B.). Produced by Manfred Eicher. This is guitar whiz Metheny's first solo outing which showcases the full spectrum of his guitar technique. Metheny plays six and 12-string guitar along with acoustic and 15-string harp guitars plus electric bass resulting in a one-man show. There is superb interplay among his overdubbed guitar picking. Each of the six original compositions are tasty with crossover potential.

Best cuts: "New Chautauqua," "Country Poem," "Sueno Con Mexico," "Hermitage."

Dealers: Metheny has been gaining a steady following of both jazz and pop aficionados.

Disco

PATRICK JUVET—Lady Night, Casablanca NBLP7148. Produced by Jacques Morali. Morali infuses this album with the same uptempo dance-flavored style that sparks his work with the Village People. Juvet's lead vocals top the sleek string and horn arrangements by Horace Ott, while electric keyboard and synthesizers by Nathaniel Wilkie flesh out the sound. Side two consists of a slick, peppy 12-minute medley of "The Gay Paris" and "French Pillow Talk."

Best cuts: "Lady Night," "Swiss Kiss," "Viva California," "French Pillow Talk."

Dealers: This will probably start in the clubs, but with Casablanca's current strength, crossover to pop and soul formats is a good bet.

MADLEEN KANE—Cheri, Warner Bros. BSK3315. Produced by Michael, Paul and Lana Sebastian. In her second LP, Kane captures the vocal essence of an Olivia Newton John disco queen in impressive, original melodies. The orchestration and arrangements are sophisticated, catchy and up beat as found in title cut "Cheri." Brass, violins and keyboards are expertly mixed to showcase her breathy, soprano intonations.

Best cuts: "You and I," "Don't Leave Me Now" and "Secret Love Affair."

Dealers: Look for dance floor acceptance.

Classical

BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Covent Garden Orchestra and Chorus, Davis, Philips 6769014. Jon Vickers' portrayal of the title role in this psychological drama is one of the acclaimed operatic interpretations of our time. The work, one of the most popular operas of the last 35 years, has been staged with Vickers starring many times during the last dozen years. Conductor Colin Davis also has won praise for his direction in the theatre, and listeners get a deeply rooted interpretation, proven and perfected in performance—not just a group of singers and conductor thrown together for a recording.

PROKOFIEV: LIEUTENANT KJIE SUITE, SCYTHIAN SUITE—Abbado, Chicago Symphony, DG 2530967. Dense scoring and massive climaxes found in the Scythian Suite put the medium to a real test. DG's engineers score a triumph in the transparent balancing of these knotty pages and in reproducing the full energy of the big orchestra. The Chicago players execute the pounding rhythms of the second movement with unequalled virtuosity. Interest in this orchestra's recordings always runs high and the spectacular sonics and showpiece repertoire adds even further appeal.

First Time Around

NEW ENGLAND, Infinity INF9007. Produced by Paul Stanley, Mike Stone. This just might be the most dynamic rock debut so far this year. This four-man band, sparked by guitar

ist/vocalist/writer John Fannon, plays clean, unpretentious melodic rock with a concentration on both lyrical content and technical precision. Fannon's lead vocal and the tight harmonies have intonations of English and American influences although the band is purely American. Jimmy Waldo's keyboards, Hirsch Gardner's drums and Gary Shea's bass round out the unit and produce a full scale rock assault. Paul Stanley of Kiss fame and Mike Stone produced with a keen ear.

Best cuts: "Don't Every Wanna Lose You," "Shall I Run Away," "The Last Show," "Hello, Hello, Hello," "Nothing To Fear."

Dealers: This has the potential to become this year's Boston.

Billboard's Recommended LPs

pop

TOM ROBINSON BAND—TRB Two, Harvest ST11930 (Capitol). Produced by Todd Rundgren. This is the second American LP for this progressive band that has made a strong impact in England. On this outing there's a continuation of socially relevant lyrics and biting rock material with a new wave edge. Robinson's bass is strong while other members contribute keyboards, guitars and drums. **Best cuts:** "All Right All Night," "Why Should I Mind," "Black Angel," "Bully For You," "Sorry Mr. Harris."

DIXIE DREGS—Night Of The Living Dregs, Capricorn CPN0216. Produced by Ken Scott. This quintet combines jazz, rock, country and classical elements into a tidy package that defies categorization. Each of the eight tracks are rather lengthy instrumental compositions with changing moods and textures that allow the band room to showcase its musicianship. Four of the cuts were recorded in the studio with the others recorded live at the Montreaux Jazz Festival in July, 1978. **Best cuts:** "Country House Shuffle," "Long Slow Distance," "Night Of The Living Dregs."

FANDANGO—One Night Stand, RCA AFL3245. Produced by Allan Blazek. This third LP by the seven member, rock oriented band, contains 10 clearly produced tracks of hard, soft and easy listening rock. Heavy on the drums, guitars and vocal harmonies, this set features a variety of rhythms, styles and executions. **Best cuts:** "Hard Man (Bless My Soul)," "I Would Never Leave," "Two Time Loser."

DAN PEEK—All Things Are Possible, Lamb & Lion LL1040. Produced by Chris Christian. The former guitarist with America turns in a thoroughly contemporary inspirational album here, with much the same airy soft pop-rock sound that characterized his work with the group. It's really just the positive lyrics about love, home and belief that show a change. Gerry Beckley and Dewey Bunnell of America do backup vocals on one cut, as does country star Janie Fricke. **Best cuts:** "All Things Are Possible," "One Way," "Forgive Me, Forgive You."

TWO GUNS—Balls Out, Capricorn CPN0224. Produced by Paul Hornsby. This new four-man unit shines on its first outing. Material is hard hitting rock'n'roll strained with Southern boogie, country and blues influences. Producer Hornsby adds keyboards to the group which contributes guitars, bass and drums. Vocals are also tight and arresting. **Best cuts:** "Hard Times," "I Just Dropped On By To Tell You," "Judgement Plea," "The Daltons," "Seems Like Thunder."

HOT TUNA—Final Vinyl, Grunt BXL13357 (RCA). No producer listed. This is a retrospective look at some of this trio's past efforts, with a balance struck between acoustic and electric blues, which is what the group plays best. Casady and Kaukonen play bass and guitars respectively, with the latter handling a few vocals. The drummers change throughout, but it's the bass and guitar that's important to Tuna fans and there's plenty of that here. **Best cuts:** "Keep On Truckin'," "Hesitation Blues," "Candy Man," "Water Song."

BILL NELSON'S RED NOISE—Sound On Sound, Harvest ST11931 (Capitol). Produced by John Leckie, Bill Nelson. Bill Nelson, the former leader of Be Bop Deluxe, uses complex rhythmic devices and ambitious electronic texturing to create what sounds like Frank Zappa and Genesis playing the best of the Stranglers. It is all very esoteric and requires a certain amount of dedication to get through. **Best cuts:** Pick your choice.

ALBERT KING—New Orleans Heat, Tomato TOM7022. Produced by Allen R. Toussaint. King's guitar playing and his warm but raspy vocals are what the blues are all about. While this album shows King to be in good form, it's a bit smooth for the more scorching, torchy performances he's produced before. As studio albums go, it's pretty good, but King live is something else. Many of his past hits are here, plus some new tunes. **Best cuts:** "The Very Thought Of You," "Born Under A Bad Sign," "We All Wanna Boogie."

BLUEBEARD—Bad Dream, Parliament STPR3661. Produced by Ben Weisman, Bluebeard. Six man Southern California outfit plays melodic rock with a full instrumental artillery. Electric, classical and acoustic guitars, organs, synthesizers, percussion, bass and piano comes together to produce a symphonic rock sound. The lead vocals are strong and the harmonies blend well. A punchy and cohesive effort on this small Los Angeles label. **Best cuts:** "Bad Dream," "I Know I'm In Love," "She Looks Like An Angel."

THE PHILIP GLASS ENSEMBLE—Einstein On The Beach, Tomato TOM101. Produced by Philip Glass, Kurt Munkacsy. This four act, nearly five-hour long opera was written by Glass and

Robert Wilson. There are pop influences here, or at least there are minimal rock influences that seem to have attracted the interest of the pop audience. The music is highly rhythmic and trance-like in spots and it seems split between sincerity and parody most of the time. Certainly not a mass appeal item, particularly with a \$29.95 retail price tag that includes four disks and a 23-page libretto. **Best cuts:** Your choice.

soul

UNDISPUTED TRUTH—Smokin', Whitfield WHK3202 (Warner Bros.). Produced by Norman Whitfield. The veteran group again teams with producer Whitfield, who has handled its hits dating back to the 1972 classic "Smilin' Faces Sometimes." Despite the fact that a lot of black acts are hopping on the disco bandwagon, this group is wisely sticking to what it does best: classy and impeccably-produced midtempo soul. A highlight is Melvin "Wah Wah" Watson's guitar work, which augments the efforts of the group's four members: Joe Harris, Lloyd Williams, Marcy Thomas, and Melvin Stewart. **Best cuts:** "Show Time," "Atomic Funk," "Misunderstood," "Sandman."

DRAMATICS—Any Time, Any Place, MCA AA1125. Produced by Don Davis. The veteran soul group which crossed over to pop a couple of times in the early '70s keys in here on the disco market with songs like "I Just Wanna Dance With You" and "Get With The Band And Dance." There are also cuts in a mainstream soul ballad style, but the emphasis is on brassy discofied tracks and a party sound, a move which is reflected in the album art. **Best cuts:** "Bottom Line Woman," "That's My Favorite Song," "I Just Wanna Dance With You."

AL WILSON—Count The Days, Roadshow BXL13215 (RCA). Produced by T.G. Conway, Allan Felder, Sam Brown III. Coming after some classic albums (1968's "Searching For The Dolphins" and 1976's "I've Got A Feeling") by Wilson, this package compares rather unfavorably in terms of material. But the stylist's voice is as fine as ever, as warm and soulful—and the arrangements are subtle and effective, with pounding, rhythmic disco outings (which make up side one) and string-filled ballads (side two). **Best cuts:** "Earthquake," "Count The Days I'm Gone," "Tomorrow's Sun."

KAY GEES—Burn Me Up, DeLite DSR9510. Produced by Patrick Adams, Stan Lucas, Ken Morris. Good intentions outshine the end result here in this six-track LP spotlighting the six-man group. Jumping from funk, soul and disco, the overall direction comes out confused however well-intentioned. Too many producers here. **Best cuts:** "Sing A Happy Song," "Heavenly Dream" and "Burn Me Up."

country

FREDDIE HART—My Lady, Capitol STB1911. Produced by Jack Grayson. Hart's latest collection contains three self-penned tunes and one co-written. Instrumentation relies upon electric guitar, bass, acoustic guitars, violin solo highlights, strings, piano, steel guitar and percussion as Hart glides from fervent love ballads to lighter midtempo offerings. **Best cuts:** "(How Does It Feel To Be) The Only Woman In The World," "Wasn't It Easy Baby," "My Lady Loves," "My Lady," "Toe To Toe."

disco

BOMBERS—Two, West End WE106. Produced by George Lagios, Pat Deserio. Highspot of this album is the Canadian combo's nine-minute-plus workout of "Get Dancin'," already a disco smash. It perfectly showcases their percussion-based, spirited style, utilizing some imaginative electronic effects on the side. Chant vocals are fulsome if derivative, as in the Chic-sounding "Let's Dance." **Best cuts:** "Let's Dance," "Get Dancin'," "Shake."

WARDELL PIPER—Midsong International MS1009. Produced by John Fitch, Reuben Cross. Piper is a talented singer working in the same general disco-soul realm as Gloria Gaynor and Cheryl Lynn. On this LP her expressive, soulful vocals are backed by intricate horn, string and rhythm arrangements. The funky sound should have a wide base of club and radio support. **Best cuts:** "Super Sweet," "Captain Boogie," "Don't Turn Away From Me Baby."

jazz

BILL EVANS—Affinity, Warner Bros. BSK3293. Produced by Helen Keane. Like Teddy Wilson 30 years earlier, Evans popped up with a relatively new piano approach in the '60s and he retains his popularity with LPs like this. Toots Thielemans, on harmonica, and three others back Evans' thoughtful, understated musicianship on nine sterling cuts taped last fall in New York. **Best cuts:** "This Is All I Ask," "Body And Soul," "Tomato Kiss."

ZBIGNIEW SEIFERT—Passion, Capitol ST11923. Produced by Chris Hinze, Jerry Schoenbaum. A posthumous LP by the European fiddler, who died last February of cancer. His final ef-

(Continued on page 95)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kazak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Howard Searl, Elmer Tugley, Adam White, Gerry Wood, Jean Williams.

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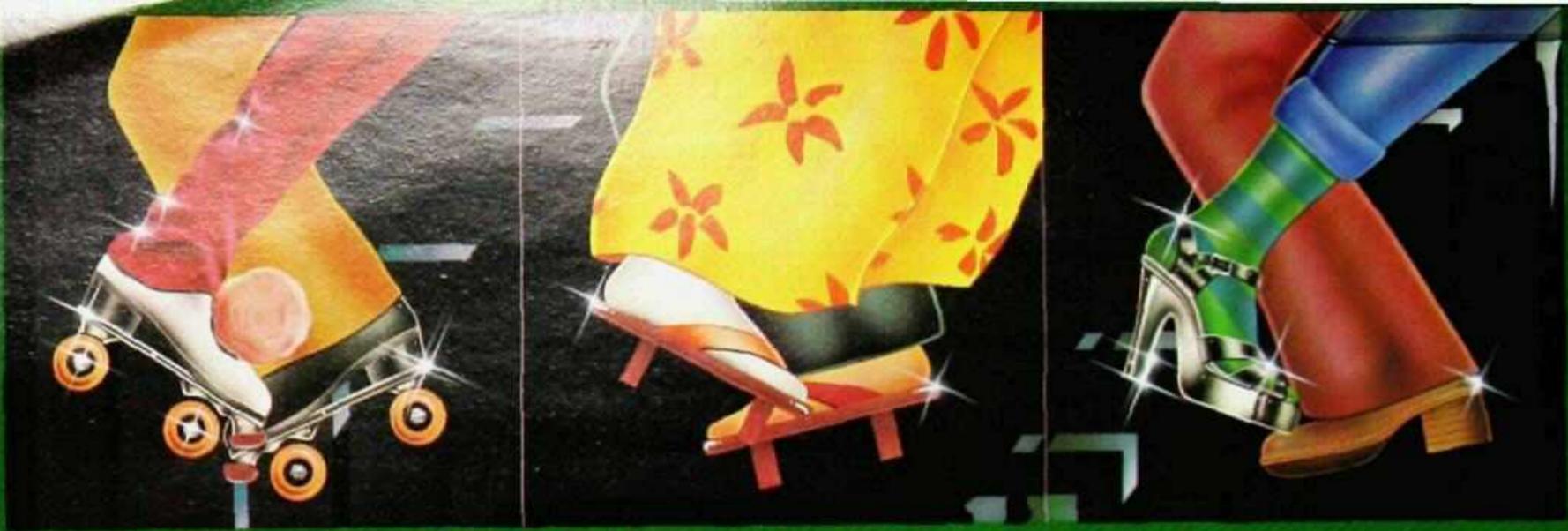
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PUBLISHING/LICENSING—Domestic and International Labels, Publishers and Producers discuss Disco Product Licensing and Publishing Today, the Key Points in Finding New Artists, Product, Producers and Copyrights

RETAILING—Effective Merchandising and Distribution of Disco Product by Retailers, One-Stops and Rack Jobbers in Cooperation with Disco Deejays, Disco Radio, and Record Labels

DISCO RADIO—What Makes Disco Radio Formats Successful. Discussion by Key Disco Radio Programmers. Disco Deejay Involvement in Syndication; Crossover Programming; Programming Differences Between Clubs and Disco Radio

MOBILE DISCO TODAY—The New Role of the Mobile Deejays, No Longer A "Street Jock"

INTERNATIONAL DISCO—Differences in Deejay Programming Techniques; Problems of Product Exposure and Availability on TV, Radio, and in Stores; International Deejay Associations and Their Role in the Growth of Disco

ARTIST PANEL—Artists who Began and Stayed in Disco, Artists Whose Careers were Revived by Disco, Established Artists Just Taking the Step

DISCO LIGHTING—Disco Lighting Managers, A New Division of Duties; The Bureau of Radiological Health discusses Laser Safety; Newest Applications of Lighting in Discos in the States and Abroad

12-INCH SINGLES—A New Source of Revenue for Disco Labels. Discussion of Various Marketing Concepts for 12" Commercial Singles, Including Content and Pricing

INTERNATIONAL LIGHTING & SOUND PANELS

INTERNATIONAL PRODUCERS PANEL

INTERNATIONAL DISCO OWNER/MANAGER PANEL

ASCAP/BMI/SESAC AND OTHER INTERNATIONAL LICENSING ORGANIZATIONS PANEL

DISCO PRODUCT PIRACY PANEL (7", 12", Cassettes, Etc.)

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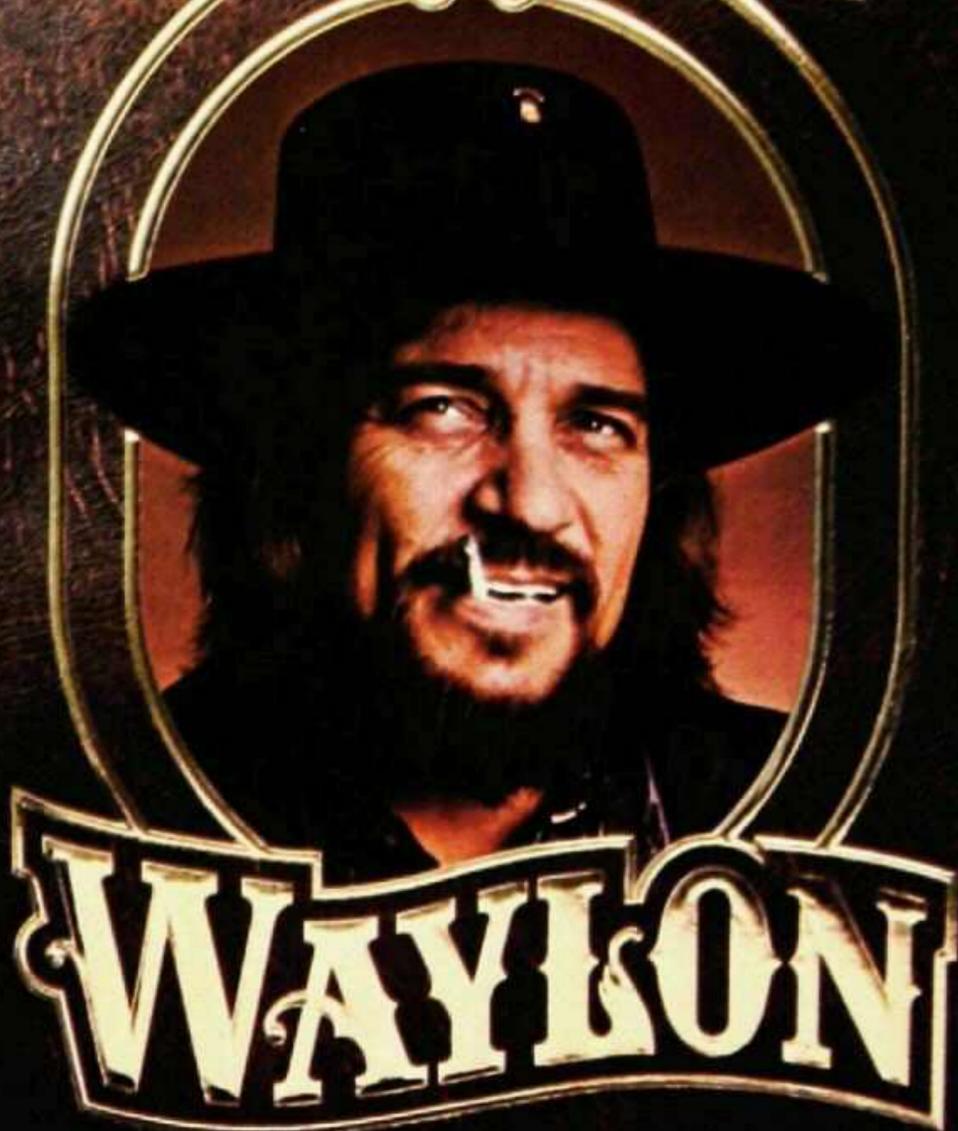
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THE MAN WITH THE GOLDEN GUN

GREATEST HITS



Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/28/79

Number of singles reviewed
this week 72 Last week 71

Top Single Picks

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Pop

THE BABYS—Head First (3:30); producer: Ron Newison; writers: J. Waite, W. Stocker, T. Brock; publisher: Hudson Bay BMI. Chrysalis CHS2323. This English quintet is proving equally adroit at both hard rockers and ballads. This time out the pace is quickened with a melodic rock sound enhanced by John Waite's appealing vocal style.

LEIF GARRETT—Feel The Need (3:30); producer: Michael Lloyd; writer: Abram Tilman; publisher: Bridgeport BMI. Scotti Bros. SB407 (Atlantic). Garrett follows his top 10 disco-tinged hit "I Was Made For Dancing" with another catchy up-tempo disco cut perfect for AM pop formats. The hot instrumental track is the real star of the record.

THE BEACH BOYS—Good Timin' (2:10); producers: Bruce Johnston, The Beach Boys, James William Guercio; publishers: Brother/New Executive/Jonah BMI. Caribou ZS89029 (CBS). This second cut from the group's recent LP is more mainstream Beach Boys. It has a summery, goodtime feel as a midtempo ballad with the characteristic harmonies and backbeat.

recommended

HIGHWAY—You Made A Fool (3:26); producer: Jay Lewis; writers: G. Porter, T. Seufert; publishers: Sherbet ASCAP, Strongbox/Seine BMI. RSO RS923.

DESMOND CHILD AND ROUGE—Main Man (3:31); producer: Richard Landis; writer: Desmond Child; publishers: Desmobile/Company Managed ASCAP. Capitol P4710.

HELEN REDDY—Make Love To Me (3:48); producer: Frank Day; writers: Yellowstone, Voice, Tinsley; publisher: Trajor ASCAP. Capitol P4712.

FRANKIE MILLER—When I'm Away From You (3:30); producer: Dave Mackay; writer: F. Miller; publishers: Chrysalis/Kyle/Rare Blue ASCAP. Chrysalis CHS2273.

YANKEE ROSE—Lady River (2:54); producer: Kent Bender; writer: Jon Rockwood; publisher: Satellite II ASCAP. Satellite A1078.



Soul

RICK JAMES—Bustin' Out (3:55); producers: Rick James, Art Stewart; writer: Rick James; publisher: Jobete ASCAP. Gordy G7167F (Motown). This title cut take from his recent LP is heavy-laden soul funk heightened by percussion and bass. The party-type chorus gives it disco crossover potential.

RUFUS—Am I Nobody Like You (3:40); producers: Rufus, Roy Halee; writers: Tony Maiden, Elainea Robbins; publisher: American Broadcasting ASCAP. MCA MCA41025. The veteran group continues without Chaka Khan on this excellent mid-tempo number which features strong, emotion-packed vocals and funky instrumentation.

LINDA CLIFFORD—Don't Give It Up (3:54); producer: Gil Askey; writers: G. Askey, L. Clifford; publishers: Mayfield/Andrask BMI. RSO RS927. The primary hook to this tune is Clifford's singing-talk delivery in a soulful beat. Funky rhythms are underlined by tight-knit, harmonic background vocals, guitar and percussion.

recommended

CHUCK BROWN & THE SOUL SEARCHERS—Game Seven (Part 1) (3:36); producer: James Purdie; writers: Chuck Brown, John Buchanan, Leroy Fleming, Curtis Johnson, Donald Tillery, Jerry Wilder; publisher: Ascent/Nouveau BMI. Source SOR41013 (MCA).

D.J. ROGERS—Trust Me (Part 1) (3:40); producer: D.J. Rogers; writer: D.J. Rogers; publisher: Circle R ASCAP. ARC 310963 (CBS).

THE BRIDES OF FUNKENSTEIN—War Ship Touchante (4:46); producer: George Clinton; writers: G. Clinton, B. Worrell, A. Ivy; publisher: Malbiz BMI. Atlantic 3556.

THE VALENTINE BROTHERS—We Belong Together (3:45); producer: Richard Evans; writers: Alice Sanderson, Tony Miller, Keith Echols; publisher: Behorama World ASCAP. Source SOR41014 (MCA).

FLAKES—Miss Fine Lover (3:41); producer: Mel Bolton; writer: Mel Bolton; publisher: Ascent BMI. Source SOR40998 (MCA).



Country

KENDALLS—Just Like Real People (3:17); producer: Brien Fisher; writer: Bob McDill; publisher: Hall-Clement, BMI. Ovation OV1125A. A piano intro sets the stage for Jeannie Kendall to take the lead vocal in this excellent release. Keyboards play a much more prominent role in this love ballad than in any previous Kendall release.

MARGO SMITH—If I Give My Heart To You (2:32); producer: Norro Wilson; writers: J. Crane/A. Jacobs/J. Brewster; publisher: Miller, ASCAP. Warner Bros. WB58806. Smith follows her "Still A Woman" anthem with a nostalgic type tune reminiscent of the '50s. A simple love ballad, the tune is rendered with a warm vocal interpretation by Smith as piano and string instrumentation draw for effect.

CHARLIE RICH—Spanish Eyes (2:51); producer: not listed; writers: B. Kaempfert/C. Singleton/E. Snyder; publisher: Screen Gems-EMI, BMI/AMRA. Epic 850701. Tune has been culled from the "Classic Rich Volume 2" LP. Flanked by string bass and laden with string arrangements, Rich effectively delivers this classic tune with a mellow flow.

TOM T. HALL—There Is A Miracle In You (3:04); producers: Roy Dea/Tom T. Hall; writer: Tom T. Hall; publisher: Hall-note, BMI. RCA JH 11568. A slow, gentle ballad that affirms Hall's faith in human nature. Delicate accompanying harmonies make a nice backdrop for Hall's deep voice and work well with the smooth strings that provide the foundation for the song.

LORETTA LYNN—True Love Needs To Keep In Touch (2:25); producer: Owen Bradley; writers: Dallas Frazier/Sanger D. Shafer; publisher: Acuff-Rose, BMI. MCA 41021. A touching ballad about touching finds Lynn feeling the joys of new love. Strings and bass into the song, with highlights of electric keyboards, guitar and background vocals. Lynn's singing lends a touch of country sophistication that sounds believable.

recommended

KIM CARNES—What Am I Gonna Do (2:58); producers: Daniel Moore, Dave Ellington & Kim Carnes; writers: K. Carnes/D. Ellington; publishers: Almo/Brown Shoes/Quotico, ASCAP. EMI American P8014.

O.B. McCLINTON—The Real Thing (3:00); producer: Buddy Killen; writer: O.B. McClinton; publisher: Cross Keys, ASCAP. Epic 850698.

MIKE LUNSFORD—I Still Believe In You (2:25); producer: Tommy Hill; writer: Charlie Craig; publisher: Power Play, BMI. Gusto GT49018.

JOHNNY RUSSELL—I Might Be Awhile In New Orleans (3:06); producer: Jim Vienneau; writer: Wayland Holyfield; publishers: Maplehill/Vogue, BMI.

HOYT AXTON—Della And The Dealer (2:50); writer: H. Axton; publisher: Lady Jane, BMI. Jeremiah 1000.

HELEN HUDSON—Nothing But Time (3:29); producers: Bob Morgan/Larry Baunach; writer: H. Hudson; publishers: Ghost Dance/One Note Beyond, ASCAP. Cyclone CYS102.

LESLEE BARNHILL—Bad Day For A Breakup (2:41); producer: Fred Kelly; writers: Fred Kelly/Randy Barlow; publisher: Fre-bar, BMI. Republic 040.

JIM NORMAN—The Ballad Of T. Cullen Davis (3:26); producer: Unlisted; writers: J. Norman/R. Kent; publishers: Friends of the General/Beacon, BMI. SCR SC170.

MAX BROWN—Take Time To Smell The Flowers (2:38); producer: Gene Kennedy; writer: Max Brown; publisher: Chip 'N' Dale, ASCAP. Door Knob DK9095.



Disco

GARY'S GANG—Let's Loveland Tonight (3:10); producer: Eric Matthew; writers: E. Matthew, G. Turner; publisher: Mideb/Eric Matthew ASCAP. Columbia 310970. A followup to its first hit, this upbeat disco track features brass as well as vocal highlights. Clean, clear production accentuates the synthesizer effects and breathy background vocals.

recommended

BILLY PRESTON & SYREETA—Go For It (3:42); producers: James Di Pasquate, David Shire; writers: David Shire, Carol Connors; publisher: Check Out BMI. Motown M1460F.

THE MIKE THEODORE ORCHESTRA—High On Mad Mountain (3:45); producer: Mike Theodore; writer: Mike Theodore; publisher: Bridgeport BMI. Westbound WT55421 (Atlantic).

RONNIE DYSON—Couples Only (3:58); producer: Michael Zager; writers: D. James, T. Christopher; publisher: Sumac BMI. Columbia 310968.



TRUMP—Hold On (2:59); producers: Mike Levine, Triumph; writer: Emmett; publisher: Triumph CAPAC RCA JH11569. The first U.S. single by this powerhouse Canadian rock trio features standout guitar, keyboards and bass and fronted with a smooth lead vocal and solid melody line.

PINK LADY—Kiss In The Dark (2:55); producer: Michael Lloyd; writer: Michael Lloyd; publishers: K.C.M./Michael ASCAP. Elektra E46040A. The first single from this duet who

are enormously successful in Japan is lively and upbeat. The vocals are smooth and catchy as is the tune and there is no trace of an accent.

JOHN HIATT—Radio Girl (2:34); producer: Denny Bruce; writer: John Hiatt; publisher: Bug/Bit BMI. MCA MCA41019. Singer/guitarist/writer Hiatt debuts with a rock'n'roll track

Billboard's Recommended LPs

Continued from page 90

fort on vinyl includes eight originals, backed by a quintet which includes Eddy Gomez, Ritchie Beirach and Jack DeJohnette, in a tribute to John Coltrane. It is advanced, cerebral music designed for intense, studious listening. **Best cuts:** "Passion," "Pinocchio," "Quo Vadis."

PHIL WOODS—I Remember, Gryphon G788. Produced by Norman Schwartz. Pleasing recital of eight tunes is served up by the alto saxist. Each title is dedicated to a Woods pal, all are Woods originals. The leader's quartet is backed by a helpful orchestra including a novel string quartet and Woods shows his versatility by blowing soprano sax in spots. **Best cuts:** "Sweet Willie," "Gary," "Paul."

DOC CHEATHAM—Good For What Ails You, Classic Jazz 113. Produced by Disques Black and Blue. Trumpeter Doc now is 73 and best remembered for his work in the old Cab Calloway band. His chops are intact despite the years; this LP comprises eight tracks with a small combo featuring lovely Ted Buckner alto, Sammy Price's piano, J.C. Heard's drumming and trombone by Gene Connors. **Best cuts:** "If I Could Be With You," "Rose Room."

CAT ANDERSON—Cat Speaks, Classic Jazz CJ142. Produced by Disques Black and Blue. Backed by French musicians, except for drummer Sam Woodyard, Anderson cats around on his trumpet in the stratosphere much as he did with the old Duke Ellington band. But the Cat plays well in the medium and low registers, too, on seven foxy tunes taped in Paris two years ago. **Best cuts:** "Good Queen Bess," "The Jeep Is Jumpin'."

LAURINDO ALMEIDA—Concierto De Aranjuez, Inner City IC6031. Produced by Kiyoshi Itoh, Yukio Morisaki. The classical Rodrigo work in the LP title runs almost 10 minutes. Almeida follows it with eight additional cuts, all pops, including a couple of superior medleys. A brilliant virtuoso of the guitar when he came out of Brazil to join Stan Kenton, Almeida's delicate artistry here indicates he is even more skillful 30-plus years later. **Best cuts:** "Concierto De Aranjuez," "Gershwin Medley," "The Summer Knows."

TEDDY WILSON—Three Little Words, Classic Jazz CG32. Produced by Disques Black and Blue. Wilson provides the week's tastiest LP tidbit with this 10-track entry, taped in Nice in 1976. Oliver Jackson, drums and Milton Hinton on acoustic

that boasts lyrics especially appealing to radio programmers. The vocals and instrumentation maintain a calypso flavor.

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.

bass play first rate accompaniment to Wilson's immaculately conceived pianistics, still undated, still delightfully distinctive after 45 years. **Best cuts:** "Where Or When," "My Heart Stood Still."

ELLIS LARKINS—A Smooth One, Classic Jazz CJ145. Produced by Disques Black and Blue. The Baltimore-born keyboardist records only rarely despite his renown in the New York area as a soloist and accompanist. Larkins lays down only six songs here, all played with an intelligence and dexterity, with J.C. Heard on drums and George Duvivier, bass, providing able backup. The LP was taped in Paris in July 1977. **Best cuts:** "Blues In My Heart," "Rose Room."



Classical

MAHLER SYMPHONY NO. 6—London Symphony, Levine, RCA ARL23123. Mahler's Symphony No. 6 is emerging from the recesses of the composer's catalog into a position of special prominence, and rightly so as it is perhaps the most perfectly constructed and imaginatively scored of the nine symphonies. Doubts about the work's accessibility, occasioned by its excessive length and pessimistic cast, are swept away in this impressive new recording.

ARIE AMOROSO—Janet Baker, Academy of St. Martin-in-the-Fields, Marriner, Philips 9500557. Baker's exquisite shaping of line, the beautifully supported voice and rich palette of vocal coloration make each of these 18 brief Italian songs a memorable experience. The British mezzo is not the first to uncover riches in this classical repertoire, as some of history's greatest singers lavished talent on these small treasures.

VIVALDI: MOTETS—Ameling, English Chamber Orchestra, Negri, Philips 9500556. Singer Ely Ameling demonstrates an effortless command of the florid baroque style in these four pieces for solo voice and instruments, each ending in an uplifting "Hallelulah." Eighteenth century church worship was enlivened with these pieces that borrowed from opera and concert styles and catered to the age's love of showy, highly ornamented solos.

Circus Disco in Burglars' Eyes

NEW YORK — The troubled Electric Circus disco here was the target of a bizarre burglary recently when thieves blasted their way into the Fifth Ave. establishment and carted off its \$50,000 sound system.

Police on the scene called the break-in "a very professional job," and admitted that they had few clues on which to base their investigation.

The thieves, using dynamite, "or some other explosive substance," blasted their way through a rear wall of the building to get at the expensive equipment.

Owners of the room are tight-lipped about motives for the burglary and methods used, but observers theorize that it may be the work of competitors who would like to forestall the club's opening.

Meanwhile, in spite of repeated failure in their attempts to get a

cabaret license, owners of the room have announced plans for an April 25 opening. A new sound system has been hastily acquired and is being installed for this deadline.

For the past several weeks the room has been hosting weekend private parties for which it charges an admission fee. To keep within the law, no hard liquor has been sold at these parties.

Bloom Into Calif.

NEW YORK—The Howard Bloom Organization public relations firm is opening an office in Los Angeles at 7410 Santa Monica Blvd., Los Angeles, Calif. 90046.

The West Coast operation is headed by Laurie Hersch. Bloom is based in New York.

Schwantner Nabs Pulitzer Prize

NEW YORK—Joseph Schwantner has won a Pulitzer Prize in music for his electronic composition, "Aftertones of Infinity," which debuted here in January at Alice Tully Hall. He's been a teacher at the Eastman School Of Music in Rochester since 1970.

Schwantner's "And The Mountains Rising Nowhere" was recently recorded for release soon on the

Mercury Gold label. In 1969, Nonesuch Records released his "Diaphonia Intervallum."

Nonesuch has been associated with two Pulitzer Prize winning works, 1970's "Times Encomium" by Charles Wuorinen, which the label released a year before as a work it commissioned, and 1973's "Notturno" by Donald Martino, already recorded by the time the work received the Pulitzer.

Billboard HOT 100

Chart Bound

HEAD FIRST—The Babys
Chrysalis 2295
FEEL THE NEED—Leif Garrett
Scotti Brothers 407
SEE TOP SINGLE PICKS REVIEWS, page 95

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	3	11	HEART OF GLASS—Biondie (Mike Chapman), D. Harry, L. Stein, Chrysalis 2295	★	57	5	HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledezma, Dash 5050 (TK)	★	69	69	4	LOVE IS GONNA COME AT LAST—Badfinger (David Malley), J. C. Mallard, Elektra 46025	
★	6	7	REUNITED—Peaches & Herb (F. Perren), D. Fakaris, F. Perren, Polydor-MVP 14547	★	48	6	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, AAM 2128	★	77	77	3	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407	
★	3	1	14	★	39	7	SWEET LUI LOUISE—Ironhorse (Randy Bachman), R. Bachman, Scotti Brothers 406 (Atlantic)	★	71	80	3	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Zappa, Zappa 10 (Mercury)	
★	4	4	14	★	42	7	SUCH A WOMAN—Tycoon (Robert John Lange), M. Kreider, R. Marshall, Arista AS 0398	★	72	74	4	HIGH ON YOUR LOVE SUITE—Rick James (Rick James, Art Stewart), R. James, Gordy 7164	
★	5	2	20	★	43	7	DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman (Rin, Howard Albert), R. McGuinn, R. J. Hoggard, Capitol 4653	★	73	75	3	GONE LONG GONE—Chicago (Phil Ramone), P. Peters, Columbia 310925	
★	7	14	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Chinn, RSO 517	★	51	7	GET USED TO IT—Roger Vadouris (Michael Omartian), M. Omartian, R. Vadouris, Warner Bros. 8762	★	74	78	3	ONE CHAIN—Santana (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Columbia 310938	
★	7	5	15	★	53	4	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones III, Capitol 4702	★	75	83	3	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Dan Haffner), E. Stevens, Capitol 4705	
★	9	12	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, R. Rogers, Atlantic 3557	★	47	4	I WHO HAVE NOTHING—Sylvester (Harvey Fuqua, Sylvester), Lieber, Stroller, Fantasy 855	★	76	NEW ENTRY	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribbe 89029 (CBS)		
★	11	5	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310929	★	43	44	7	GOOD TIMES ROLL—Cars (Roy Thomas Baker), R. Ocasnik, Elektra 46014	★	77	84	2	YOU TAKE MY BREATH AWAY—Roy Smith (Charles Casella, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908
★	12	7	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Boleo, V. Wilin, Casablanca 973	★	50	7	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451	★	78	NEW ENTRY	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), E. Wilson, Epic 8-50680		
★	13	12	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & R. Rodgers), D. Paich, Cotillion 44245 (Atlantic)	★	68	3	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vazano, MCA 41099	★	79	NEW ENTRY	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10944		
★	14	12	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965	★	46	46	6	FEELIN' SATISFIED—Boston (Tom Scholz), T. Scholz, Epic 8-50677	★	80	NEW ENTRY	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen. McFadden, Jerry Cohen), I. Whitehead, G. McFadden, I. Cohen, P.R. 3681 (Epic)	
★	13	8	12	★	47	26	16	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), I. Soto, Atlantic 3547	★	81	89	3	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Karstielack), M. Boerklund, I. Evers, K. Forsey, J.S. Karstielack, Chrysalis 2313
★	16	11	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	54	4	DANCER—Gene Seccia (Mike Machine), G. Seccia, RFC 8757 (Warner Bros.)	★	82	85	2	TOUCH ME BABY—Ultimate (Juliano Salerni, Bruce Weeden), J. Salerni, Casablanca 966	
★	15	10	12	★	49	49	6	I NEED YOUR HELP BARRY MANILOW—Ray Stevens (Ray Stevens), D. Gonyea, Warner Bros. 8785	★	83	92	3	ONE MORE MINUTE—St. Tropez (W. Michael Lewis, Luanne Rinder), D. Jordan, B. Blue, Butterfly 10 (MCA)
★	18	8	8	★	50	27	19	DO YA THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	★	84	86	5	I NEVER SAID I LOVE YOU—Orca Lia (Hal David & Archie Jordan), H. David, A. Jordan, Infinity 50004 (MCA)
★	22	9	9	★	59	4	4	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson), J. Footman, J. Wieder, Polydor, 14532	★	85	NEW ENTRY	(I Wish I Could Fly Like) SUPERMAN—Keks (Ray Davies), R.D. Davies, Arista 9409	
★	20	10	10	★	60	6	6	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), N. Helms, M. Botler, Tamla 54257 (Motown)	★	86	NEW ENTRY	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0299	
★	21	12	12	★	53	55	5	RHUMBA GIRL—Nicolette Larson (Ted Templeman), J. Winchester, Warner Bros. 8795	★	87	NEW ENTRY	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Scharf), G. MacDermot, G. Ragni, I. Rahn, RCA 11548	
★	25	6	6	★	61	3	3	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Berns, Bang 84800 (CBS)	★	88	NEW ENTRY	HOW COULD THIS GO WRONG—Ezilo (Mike Chapman), M. Chapman, R. Chinn, L.F. Pennington, L. Lawley, Warner/Carb 8796 (Warner Bros.)	
★	23	11	11	★	62	4	4	DIAMONDS—Chris Rea (Gus Dudgeon), C. Rea, United Artists 1285	★	89	NEW ENTRY	DANCE AWAY—Bobby Music (Bobby Music), Ferry, Alice 7100 (Atlantic)	
★	22	15	14	★	63	5	5	MAKIN' IT—David Naughton (Freddie Perren), D. Fakaris & F. Perren, RSO 516	★	90	90	2	CAN'T SLEEP—Rockets (Johnny Sandlin), J. Sandanek, RSO 926
★	37	2	2	★	71	2	2	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10955	★	91	NEW ENTRY	MIRROR STARS—Fabulous Poodles (Muff Winwood), T. DeMeier, J. Parsons, Epic 850666	
★	28	7	7	★	66	5	5	I DON'T WANT NOBODY ELSE—Narda Michael Walden (Narda Michael Walden), N. M. Walden, Atlantic 3541	★	92	93	3	WALK ON BY—Average White Band (Average White Band, Gene Paul), H. David, B. Bacharach, Atlantic 3563
★	29	7	7	★	73	2	2	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	★	93	31	19	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)
★	26	17	17	★	60	24	20	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fakaris, F. Perren, Polydor-MVP 14514	★	94	NEW ENTRY	BANG A GONG—Witch Queen (Peter Allen, Gene Seccia), Virgin, Roadshow 11551 (RCA)	
★	32	7	7	★	62	64	4	JUST THE SAME WAY—Journey (Roy Thomas Baker), G. Rolie, R. Scher, R. Valery, Columbia 310928	★	95	NEW ENTRY	MY BABY'S BABY—Liquid Gold (Arvan Baker), A. Baker, L. Seages, Parachute 524 (Casablanca)	
★	38	6	6	★	62	64	4	JUST THE SAME WAY—Journey (Roy Thomas Baker), G. Rolie, R. Scher, R. Valery, Columbia 310928	★	96	NEW ENTRY	MY LOVE IS MUSIC—Spax (Jean Philippe Lieser), D. Marsiani, Casablanca 974	
★	79	2	2	★	64	30	16	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Belotte), D. Summer, G. Moroder, P. Belotte, Casablanca 955	★	97	81	5	I NEED YOU—Exotic Beach Band (Eric Carmen), E. Carmen, Cleveland International 850676 (CBS)
★	33	6	6	★	64	30	16	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Belotte), D. Summer, G. Moroder, P. Belotte, Casablanca 955	★	98	100	7	THERE BUT FOR THE GRACE OF GOD GO I—Machine (August Darnell), K. Kance, A. Darnell, Helgram 11454 (RCA)
★	35	7	7	★	66	70	4	THE DOCK OF THE BAY—Sammy Hagar (Carter), S. Cropper, D. Bedding, Capitol 4699	★	99	65	5	HEART TO HEART—Erol Sabor (Mike Post, Erol Phillips), B. Mann, C. Wall, Number One 215 (Arista)
★	34	10	10	★	67	67	4	GIVE ME AN INCH—Jan Matthews (Sandy Robertson, Jan Matthews), R. Palmer, Mushroom 7040	★	100	41	6	BRIDGE OVER TROUBLED WATER—Linda Clifford (Gil Askey), P. Simon, Curtom 921 (RSO)
★	33	19	14	★	67	67	4	GIVE ME AN INCH—Jan Matthews (Sandy Robertson, Jan Matthews), R. Palmer, Mushroom 7040					
★	36	9	9	★	67	67	4	GIVE ME AN INCH—Jan Matthews (Sandy Robertson, Jan Matthews), R. Palmer, Mushroom 7040					

★ 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)

Ant's No Stoppin' Us Now (MCA)	59	Dancin' Fool (Mercury)	71	Good Times Roll (Dash)	43	I Got My Mind Made Up (MCA)	71	Hot Number (TK)	51	Mirror Stars (Cherry Lane)	91	Saturday Night, Sunday Morning (Columbia)	96	The Logical Song (Arista)	36
Bang A Gong (RCA)	95	Deeper Than The Night (Capitol)	70	Heart To Heart (Arista)	45	Honesty (Columbia)	72	I Need Your Help Barry Manilow (Warner Bros.)	49	My Love Is Music (Capitol)	90	Shake Your Body (Epic)	14	There But For The Grace Of God Go I (Mercury)	98
Blue Away (BMI)	37	Disco Nights (Arista)	24	Heaven Knows (Arista)	30	Old Time Rock & Roll (Capitol)	73	She Believes In Me (Arista)	62	One More Minute (Mercury)	92	She Believes In Me (Arista)	60	Touch Me Baby (South Philly)	61
Boogie Woogie Country (GMPH)	83	Do Ya Think I'm Sexy (Arista)	27	Heart Knows (Arista)	54	Superman (Atlantic)	26	Such A Woman (Arista)	72	Tragedy (Mercury)	80	Star Love (Columbia)	14	Walk On By (Blue Seas/Jac)	13
Bridge Over Troubled Water (Capitol)	100	Easy To Be Hard (United Artists)	87	Hot Stuff (Arista)	79	Take Me Home (RCA)	27	Take Me Home (RCA)	27	What A Fool Believes (Mercury)	74	Stumblin' In (Mercury)	6	We Are Family (Mercury)	63
Can't Sleep (Epic)	90	Feelin' Satisfied (Epic)	79	Hot Stuff (Arista)	79	What You Won't Do For Love (Mercury)	93	What You Won't Do For Love (Mercury)	93	When You're In Love With A Beautiful Woman (Mercury)	75	Such A Woman (Arista)	7	When You're In Love With A Beautiful Woman (Mercury)	75
Crazy Love (Mercury)	33	Get Used To It (Warner Bros.)	78	Hot Stuff (Arista)	79	Who's Your Favorite (Mercury)	94	Who's Your Favorite (Mercury)	94	When You're In Love With A Beautiful Woman (Mercury)	75	Superman (Atlantic)	26	When You're In Love With A Beautiful Woman (Mercury)	75
Dance The Night Away (Capitol)	67	Goodnight Tonight (Capitol)	73	Hot Stuff (Arista)	79	Who's Your Favorite (Mercury)	94	Who's Your Favorite (Mercury)	94	When You're In Love With A Beautiful Woman (Mercury)	75	Superman (Atlantic)	26	When You're In Love With A Beautiful Woman (Mercury)	75
Dancer (Mercury)	48	Goodnight Tonight (Capitol)	73	Hot Stuff (Arista)	79	Who's Your Favorite (Mercury)	94	Who's Your Favorite (Mercury)	94	When You're In Love With A Beautiful Woman (Mercury)	75	Superman (Atlantic)	26	When You're In Love With A Beautiful Woman (Mercury)	75

COOL QUOTES:

"Cool For Cats is an instant and obvious hit single and the album it closes contains as bouyant a basis for a stage set as you're likely to hear on two sides of the same piece of vinyl."

— John Pidgeon
MELODY MAKER

"What Squeeze have going for them is that they're a rock 'n' roll band that sets your feet tapping: They're clever and sharp, both lyrically and musically and they've kept the common touch that gives them direct contact with any rock audience."

"Above all it's the complete lack of any condescending tone or bogus indignation about Squeeze that really gets me between the ears."

— Hugh Fielder
SOUNDS

"They mix old and new strains perfectly into a pop format, always adding a touch of the bizarre which makes it thankfully refreshing."

— Simon Hills
RECORD MIRROR

"Melodies, vocals (harmonies, phrasing) and arrangements all owe a lot to pre-1966 Beatles. But Squeeze have enough talent to personalize their predilection for Merseybeat. And the end result is a witty articulation of the South London youth experience."

Squeeze's pop comes straight off the street . . . Squeeze's street credibility has never been self-conscious or bogus. Squeeze are the real thing. 'Cool For Cats' is cool for you."

— Steve Clarke
NEW MUSICAL EXPRESS

COOL DATES:

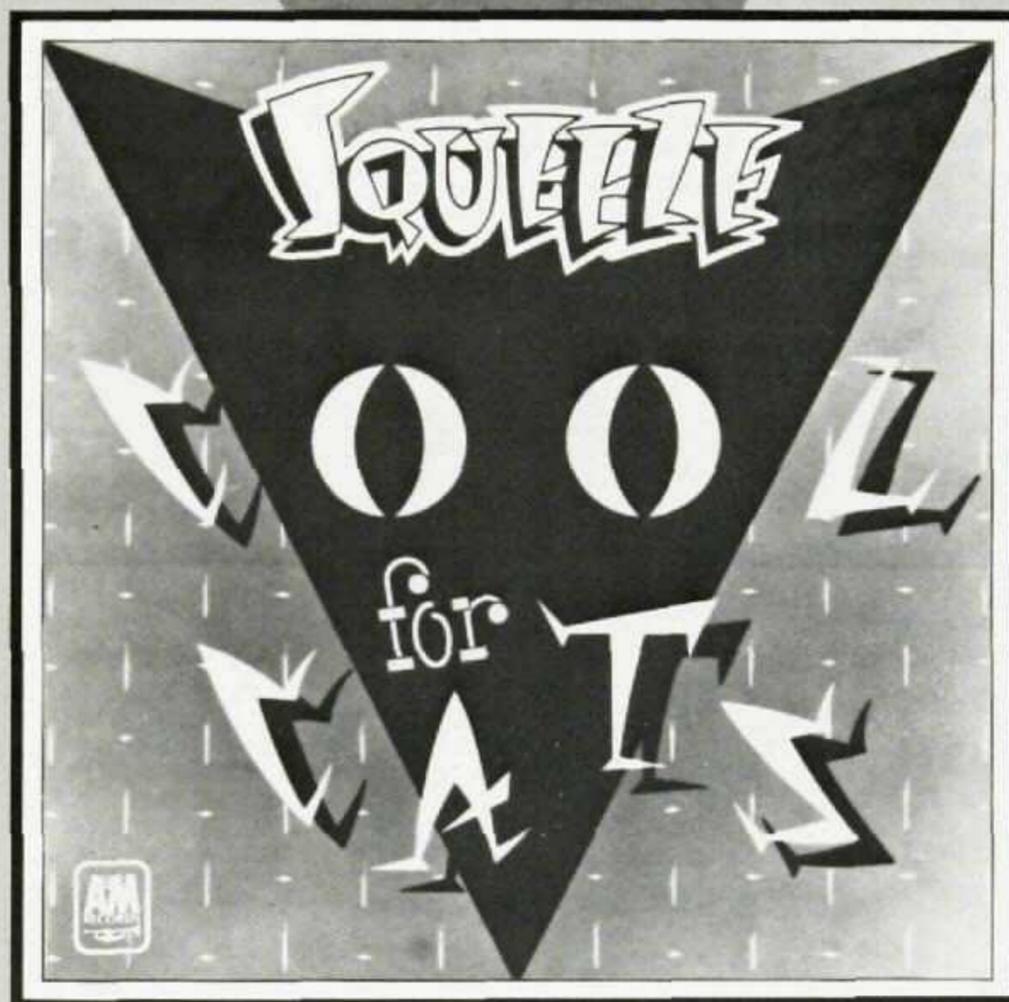
ON TOUR WITH THE TUBES

4/22 Toledo, OH • 4/24 Rochester, NY •
4/25 Buffalo, NY • 4/27 Washington, D.C. •
4/28 New York, NY • 4/29 Providence, RI •
4/30 Portland, ME • 5/3 Passaic, NJ •
5/5 Boston, MA • 5/6 Hartford, CT •
5/11, 12 Boston, MA

COOL CATS:



SQUEEZE Good & Hard.



SQUEEZE, the single: COOL FOR CATS AM 2146

#2 after only 4 weeks on the English charts and the fastest-selling single in A&M/England's history.

SQUEEZE, the album: COOL FOR CATS SP 4759

Music on the prowl. No hooks. Just claws.

On A&M Records and Tapes

Produced by SQUEEZE & John Wood

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**CAUTION - THE CONTENTS OF THIS ALBUM
WILL EXPLODE AT 33 1/3 RPM**

BOMBERS 2

Includes the
HIT 12" version of
“(Everybody)
GET DANCIN’ ”
(WES-22115)

and
full length versions
of:

“LET’S DANCE”
“PISTOLERO”
“SHAKE”
“DISCO GALAXY”

*Produced by:
George Lagios and Pat Deserio*

*Management & Direction:
Vince Rottkamp, (212) 271-3134*

*Also available
“BOMBERS” WE-104*

WE-106

*Also on 8-track (8T-106)
and Cassette (C-106)*



BOMBERS 2



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	2	19	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	★	57	4	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	7.98	7.98	7.98		71	42	5	GARY'S GANG Keep On Dancin' Columbia JC 35793	7.98	7.98	7.98		
	2	1	11	BEE GEES Spirits Having Flown RSO RS1 3041	8.98	8.98	8.98	★	49	6	FRANK ZAPPA Sheik Yerbouti Zappa SW2 1501 (Mercury)	13.98	13.98	13.98		★	116	4	SPYRO GYRA Morning Dance Infinity INF 5094	7.98	7.98	7.98	
★		4	23	PEACHES & HERB 2-Hot Polygram MWP PD1 6172	7.98	7.98	7.98	★	55	3	FOXY Hot Number Dash 30010 (TK)	7.98	7.98	7.98		★	99	3	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	
	4	3	17	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	7.98	7.98	7.98		39	40	7	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98		★	97	60	VAN HALEN Van Halen II Warner Bros. BSK 3075	7.98	7.98	7.98
★		6	5	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	7.98	7.98	7.98		40	41	10	MCGUINN, CLARK & HILLMAN Capitol SW 11910	7.98	7.98	7.98		★	88	4	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98
★		8	32	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	★	45	4	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	7.98	7.98	7.98		76	76	43	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98	
	7	7	7	GEORGE BENSON Livin' Inside Your Love Warner Bros. 285R 3277	14.98	14.98	14.98		42	28	19	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	7.98	7.98	7.98		77	53	11	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
★		12	5	SUPERTRAMP Breakfast In America A&M 3708	7.98	7.98	7.98		43	43	22	POINTER SISTERS Energy Planet PI (Elektra/Acclaim)	7.98	7.98	7.98		78	78	11	CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose Savoy SW 3076 (MCA)	7.98	7.98	7.98
★		9	7	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98		44	39	31	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98		79	83	7	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98
	10	5	19	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98	★	50	3	EVELYN "CHAMPAGNE" KING Music Box RCA AF11 3033	7.98	7.98	7.98		★	NEW ENTRY		GROVER WASHINGTON JR. Paradise Elektra KE 182	7.98	7.98	7.98	
★		20	3	VAN HALEN Van Halen II Warner Bros. HS 3312	7.98	7.98	7.98		46	48	6	UK Danger Money Polydor PD-1 6194	7.98	7.98	7.98		81	70	82	BILLY JOEL The Stranger Columbia JC 34967	7.98	7.98	7.98
★		13	3	VILLAGE PEOPLE Go West Casablanca NBLP 7144	8.98	8.98	8.98		47	36	28	TOTO Columbia JC 35217	7.98	7.98	7.98		82	84	10	HERBIE MANN Superman Atlantic SD 19221	7.98	7.98	7.98
★		14	11	INSTANT FUNK Instant Funk Salsoul SA 8513 (RCA)	7.98	7.98	7.98	★	54	4	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98		83	86	49	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98	
	14	15	7	GEORGE HARRISON Dark Horse DMK 3255 (Warner Bros.)	7.98	7.98	7.98		49	51	14	EDDIE MONEY Life For The Taking Columbia JC 35598	7.98	7.98	7.98		84	85	11	DELEGATION Promise Of Love Shadybrook 818 (Janus)	7.98	7.98	7.98
★		17	10	SISTER SLEDGE We Are Family Gulfstream GDT 5209	7.98	7.98	7.98	★	66	6	SUZI QUATRO If You Knew Suzi RSO RS1 3044	7.98	7.98	7.98		★	NEW ENTRY		IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1274	7.98	7.98	7.98	
	16	16	10	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	8.98	8.98	8.98	★	63	21	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98		86	65	21	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98	
	17	10	17	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	7.98	7.98	7.98	★	72	3	WAR The Music Band MCA 3095	7.98	7.98	7.98		87	74	20	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35675	8.98	8.98	8.98	
	18	11	20	THE JACKSONS Destiny Epic JE 35562	7.98	7.98	7.98	★	59	4	NATALIE COLE I Love You So Capitol SD 11928	7.98	7.98	7.98		88	77	45	ROLLING STONES Some Girls Rolling Stones COC 29108 (Atlantic)	7.98	7.98	7.98	
	19	19	27	BILLY JOEL 52nd Street Columbia FC 35609	8.98	8.98	8.98	★	62	7	JUDY COLLINS Hard Time For Lovers Elektra GE 171	7.98	7.98	7.98		★	134	3	LOWELL GEORGE Thanks I'll Eat It Here Warner Bros. BSK 3194	7.98	7.98	7.98	
★		23	7	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98	★	110	3	GRAHAM PARKER Squeezing Out Sparks Arista AB 4273	7.98	7.98	7.98		90	75	22	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98	
★		44	3	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98		56	52	24	NICOLETTE Warner Bros. BSK 3243	7.98	7.98	7.98		91	81	22	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
★		29	7	FRANK MILLS Music Box Dancer Polydor PD1 6192	7.98	7.98	7.98		57	37	33	DONNA SUMMER Live And More Casablanca NBLP 7110	12.98	12.98	12.98		92	80	22	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98
	23	24	12	RICK JAMES Busting Out Of L. Seven Gordy G7 98A (Motown)	7.98	7.98	7.98		58	58	14	ELVIS COSTELLO Armed Forces Columbia JC 35709	7.98	7.98	7.98		93	87	5	DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	7.98	7.98	7.98
★		26	9	POLICE Outlandos D'Amor A&M SP 4753	7.98	7.98	7.98		59	60	20	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98		94	93	11	JEFFERSON STARSHIP Jefferson Starship "Gold" Grant BZL1 3247 (RCA)	8.98	8.98	8.98
	25	25	44	THE CARS Elektra GE 135	7.98	7.98	7.98		60	47	11	ANGELA BOFILL Angie Arista/GRP 5080 (Arista)	7.98	7.98	7.98		95	98	12	JOE SAMPLE Carmel ABC AA 1126	7.98	7.98	7.98
	26	22	14	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98		61	61	12	FABULOUS POODLES Mirror Stars Epic JE 35666	7.98	7.98	7.98		96	92	75	SOUNDTRACK Saturday Night Fever RSO RS-2 4001	12.98	12.98	12.98
	27	27	22	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98		62	46	8	BOB WELCH Three Hearts Capitol SO 11907	7.98	7.98	7.98		★	NEW ENTRY		SYLVESTER Stars Fantasy F9579	7.98	7.98	7.98
★		30	4	G.Q. Disco Night Arista AB 4275	7.98	7.98	7.98	★	69	46	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98		98	101	20	BOB JAMES Touch Down Tappan Zee JE 35594 (Columbia)	7.98	7.98	7.98	
★		31	10	CHER Take Me Home Casablanca NBLP 7133	7.98	7.98	7.98		64	64	58	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	8.98	8.98	8.98		★	109	2	GINO SOCCIO Outline MFC 3309 (Warner Bros.)	7.98	7.98	7.98
★		33	5	ROXY MUSIC Manifesto Arista SD 38-114 (Atlantic)	7.98	7.98	7.98		65	67	20	VOYAGE Fly Away Merlin 2275 (TK)	7.98	7.98	7.98		100	102	14	T-CONNECTION Dash 30009 (TK)	7.98	7.98	7.98
	31	32	13	BELL & JAMES A&M 4728	7.98	7.98	7.98		66	38	24	BOBBY CALDWELL Clouds 8804 (TK)	7.98	7.98	7.98		★	NEW ENTRY		BARRY WHITE The Message Is Love Unimtel Gold 52 35763 (CBS)	7.98	7.98	7.98
★		35	4	LINDA CLIFFORD Let Me Be Your Woman RSO RS-2 3962 (RSO)	11.98	11.98	11.98	★	73	4	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98		102	94	26	SANTANA Inner Secrets Columbia FC 35600	8.98	8.98	8.98	
	33	34	21	GEORGE THOROGOOD Move It On Over Rounder 3024	7.98	7.98	7.98		68	68	30	HEART Dog And Butterfly Portrait FR 35555 (CBS)	8.98	8.98	8.98		103	103	8	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98	7.98	7.98
	34	18	28	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98	★	79	5	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98		104	105	17	MARVIN GAYE Here, My Dear Tamla T-364 (Motown)	NL	NL		
	35	21	23	POCO Legend ABC AA 1099	7.98	7.98	7.98	★	★	NEW ENTRY		REX SMITH Sooner Or Later Columbia JC 35813	7.98	7.98	7.98		105	91	24	CHERYL LYNN Got To Be Real Columbia JC 35486	7.98	7.98	7.98

APRIL 28, 1979, BILLBOARD

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by triangle.) ▲ 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.

Halt Dallas Door-To-Door Sales

NEW YORK—National Sound Marketing, which sold home and car stereo equipment and prerecorded cassette door-to-door in the Dallas area, has been hit by a temporary injunction ordered by Judge Kenneth Dippell of the 95th Judicial District Court preventing the company from

engaging in certain allegedly deceptive trade practices.

The injunction is to remain in effect pending trial, but the Recording Industry Assn. of America reports that the company has already vacated its premises in Dallas.



PETER'S HONOR—Peter Tosh receives a proclamation from Fulton County commissioner Michael Lomax making the Rolling Stone Records artist an honorary citizen of Atlanta.

CAMEO Seminars In June

LOS ANGELES—CAMEO, the Creative Audio & Music Electronics Organization, will co-sponsor 12 seminars at the upcoming NAMM Show June 9-12 at the Georgia World Congress Center in Atlanta.

According to Ken Sacks, who has just resigned the presidency of CAMEO to become that trade group's full-time executive director, the 12 seminars will focus on creative audio products, such as multi-track tape recorders, musical instruments and electronic musical instruments and devices.

Sacks also indicates it is the first time a trade association and a trade show have co-sponsored such an extensive seminar program.

The seminars also reflect the first major educational program for the 30 plus group of manufacturers in CAMEO to be developed. CAMEO is made up of pro audio equipment suppliers, musical instrument and electronic music device firms.

A CAMEO board meeting is set for May 14 in Los Angeles during the AES to solidify future programs for dealers and consumers.

RIAA Certified Records

Singles

Frank Mills' "Music Box Dancer" on Polydor. Disk is his first gold single.

Instant Funk's "I Got My Mind Made Up" on Salsoul. Disk is its first gold single.

Doobie Brothers' "What A Fool Believes" on Warner Bros. Disk is their second gold single.

Gold LPs

Natalie Cole's "I Love You So" on Capitol. Disk is her sixth Gold LP.

Evelyn "Champagne" King's "Smooth Talk" on Columbia. Disk is its first gold LP.

Van Halen's "Van Halen II" on Warner Bros. Disk is their second gold LP.

Village People's "Go West" on Casablanca. Disk is its third platinum LP.

More Autonomy At Columbia In L.A.

NEW YORK—In a move that should give the West Coast operation of Columbia Records greater autonomy, Joe Mansfield, vice president marketing at Columbia, has given his West Coast vice president of merchandising, Ron Oberman, operational control of West Coast product management, artist development and publicity activities.

In Los Angeles these departments will be run through a reporting structure, with technical direction still coming from the New York-based department heads Arma Andon, vice president artist development, and Hope Antman, director, national publicity. Ken Sasano, director of West Coast product management, will continue to report to Oberman.

RCA's Digital Recordings

Continued from page 4

pace of 120 i.p.s., it takes some four to five minutes to rewind, too lavish an expenditure of expensive symphonic session time for routine playbacks. The two-track Ampex served this purpose.

Tape change breaks also came at unaccustomed intervals to ensure that enough was spooled on all four machines to accommodate long takes that most often ran for full movements of the piece.

To fulfill the rush-release schedule, editing will be done in Salt Lake City, Soundstream's home base, May 1-15. Album design is already well underway.

Editing procedure calls for the digital tapes to be transferred to computer disks, each of which can hold about 10 minutes of program. No source tape is cut, and all editing is done by computer which can join takes within a 20 millisecond tolerance. Blumenthal says another, updated Soundstream editing unit is being readied.

Transferred back to digital tape, the edited master will be flown back to RCA studios in New York for cutting at half speed, again to maintain quality at peak level.

In effect, no analog tape transfer of the program intervenes between mixing console and cutting lathe.

The roughly 37-minute Bartok

Concerto was safely in the can by 2:50 p.m. as the four-hour session ended (union rules call for 20 minutes of break time each hour).

A final playback for Ormandy and all others who could crowd into the tiny control room was held. The maestro, whose recording career spans more than four decades—from 78 r.p.m. shellac to mono LP, stereo, quad, and now digital—was asked what he thought.

"It's utterly fantastic. There is no comparison."

SHIP OCTAGON PICTURE DISK

LOS ANGELES—The Fitzgerald/Hartley Co.'s Pic-Disc division shipped the first octagon-shaped picture disk on Toto's new CBS single "Georgy Porgy."

The 45 r.p.m., 12-inch disk is a special limited edition promotional item not available at the retail level.

The octagon shaped record follows the shamrock-shaped and heart-shaped colored vinyl records, both shipped by Pic-Disc. The Toto record is the first combination of both unusual shape and picture disk.

Campaign By Word

LOS ANGELES—"Merchandising for Dollars" is the theme of Word Inc.'s retail campaign to spur sales in the Christian bookstores which stock its records and print music.

The Waco, Tex.-based web of 14 labels plus publishing is departing from its normal 50-50 co-op advertising plan for retail accounts to offer a 75-25 allowance across-the-board.

Into New Offices

NEW YORK—Menmon Ltd., and Tithonus Music (BMD) music publishers have moved from Glen Cove, L.I. to offices in Manhattan at 1619 Broadway, 10036. (212) 265-1292.

Marks, Leber At Business Powwow

NEW YORK—A full-day conference devoted to the business, financial, management and accounting techniques of the entertainment and sports fields is being held Monday (23) at the Doral Hotel here.

The conference, sponsored by the New York State Society of Certified Public Accountants and the Foundation of Accounting Education, will feature among its speakers Paul Marks, managing director of ASCAP, and Steven Leber of Leber-Krebs, producers of "Beatlemania." Leber will speak on "The Packaging Of A Performer."

VARAXON Memory Controller

GENERAL FEATURES AND SPECIFICATIONS:

- 256,000 Pattern Combinations
- Totally automatic operation
- Keyboard address of all programs
- Digital L.E.D. program readout
- Manual and automatic memory scan
- Programmable memory scan rate w/digital L.E.D. rate display
- Horizontal, vertical and diagonal axis select
- Programmable axis scan w/digital L.E.D. rate display
- Audio activation of all patterns w/AGC circuit
- Individual red, green and blue color select
- Independent programming of direction, axis and inversion for each color
- Auto-reverse function
- Output stage containing 48 10 amp triacs w/suppression
- Optically coupled output stage
- Zero-cross switching
- Individual dimming for each color
- Remote power panel w/low voltage ribbon cable interconnect
- 8 x 8 x 3 deep display format
- L.E.D. program monitor display
- Slide pot rate and dimming controls
- Touch switch function buttons
- L.E.D. status indicators
- Unit is supplied with all programs in memory. Additional programs may be added at any time.

3100 North Triphammer Road
Lansing, New York 14882
607-533-4264

varaxon

APRIL 28, 1979, BILLBOARD

A Marriage of Mind & Music:

BMA's Founders' Conference, June 8-11, Philadelphia.*

The musical matchmaker here? The **BLACK MUSIC ASSOCIATION**, dedicated to the advancement, enrichment, encouragement, and recognition of black music.

The **BMA's Founders' Conference** is a wedding of purposes and pleasure for those who love and live black music. Your chance for an intimate, intriguing, and in-depth look into the Black Music Industry. *Seminars, Panels, and Workshops.* Superstars, entertainment

too! All paralleling **Black Music Month**. A union of head and heart, locked in the genius of black music.

Help us tie the knot. Register now! For more information on the **Founders' Conference** and **Black Music Month**, contact the **BLACK MUSIC ASSOCIATION**. Telephone: (215) 545-8600 or write BMA

*Conference registration deadline: May 15th



Black Music Association
1500 Locust Street, Suite 1905
Philadelphia, PA 19102



TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
106	107	5	TYCOON Arista AB 4215	7.98	7.98	7.98
107	108	6	ROBERT GORDON Rock Billy Boogie RCA AF1 3294	7.98	7.98	7.98
108	111	4	BEACH BOYS L.A. Light Album Capitol C 35752 (CBS)	7.98	7.98	7.98
109	89	22	WILLIE NELSON Live Columbia KC2 35647	11.98	11.98	11.98
★	118	4	SOUNDTRACK Hair—Original Soundtrack RCA CB1 2 3274	14.98	14.98	14.98
★	123	3	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Live Big Live #1 34015 (Atlantic)	7.98	7.98	7.98
112	113	31	GINO VANNELLI Brother To Brother A&M SP 4372	7.98	7.98	7.98
113	117	6	DWIGHT TWILLEY BAND Dwight Twilley Shelby-Arista AB 4214	7.98	7.98	7.98
114	114	22	ERIC CLAPTON Backless RSD 1 3929	8.98	8.98	8.98
115	90	12	ARPEGGIO Let The Music Play Polydor PD1 6180	7.98	7.98	7.98
★	122	3	TIM WEISBERG BAND Night Rider MCA 3044	7.98	7.98	7.98
117	121	13	PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4202	7.98	7.98	7.98
118	56	7	GEORGE DUKE Follow The Rainbow Epic IE 35701	7.98	7.98	7.98
119	96	50	SOUNDTRACK Grease RSD RS-2 4002	12.98	12.98	12.98
★	130	5	ALTON McCLAIN & DESTINY Foxybox PDS 6163	7.98	7.98	7.98
121	71	11	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AF1 3466	7.98	7.98	7.98
122	112	9	BOOMTOWN RATS Tonic For The Troops Columbia JC 35750	7.98	7.98	7.98
★	131	3	OHIO PLAYERS Everybody Up Arista AB 4276	7.98	7.98	7.98
★	135	23	SOUNDTRACK Midnight Express Casablanca NBLP 7114	8.98	8.98	8.98
125	126	6	BADFINGER Ain't Wives Elektra EE 175	7.98	7.98	7.98
126	100	5	HERBIE HANCOCK & CHICK COREA An Evening With Herbie Hancock & Chick Corea Columbia PC2 35663	13.98	13.98	13.98
★	NEW ENTRY		HUBERT LAWS Land Of Passion Columbia JC 35706	7.98	7.98	7.98
128	129	5	JUDAS PRIEST Hell Bent For Leather Columbia JC 34706	7.98	7.98	7.98
★	159	3	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98
★	141	2	APRIL WINE First Glance Capitol SW 11852	7.98	7.98	7.98
★	142	4	BUNNY SIGLER I've Always Wanted To Sing Not Just Write Songs Goldmine GA 9503 (RCA)	7.98	7.98	7.98
132	82	12	STEVE FORBERT Alive On Arrival Nonesuch N 35638 (CBS)	7.98	7.98	7.98
133	125	30	LINDA RONSTADT Living In The U.S.A. Arista AB 4216	7.98	7.98	7.98
134	119	46	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
135	133	38	THE TALKING HEADS More Songs About Buildings And Food Sire SRK 6058 (Warner Bros.)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	104	21	PEABO BRYSON Crosswinds Capitol ST 11875	7.98	7.98	7.98
★	145	3	ROCKETS RSD RS1 3847	7.98	7.98	7.98
138	136	28	NEIL YOUNG Comes A Time Warner Bros. WBR 7206	7.98	7.98	7.98
139	140	6	BEE GEES Here At Last—Live RSD RS2 2801	11.98	11.98	11.98
140	115	83	VILLAGE PEOPLE Casablanca NBLP 3064	8.98	8.98	8.98
141	144	3	MANHATTANS Love Talk Columbia JC 35693	7.98	7.98	7.98
142	120	17	LAKESIDE Shot Of Love Solar #A1 1 2937 (RCA)	7.98	7.98	7.98
143	132	40	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98
★	157	2	MILLIE JACKSON A Moment's Pleasure Spring 1 6722 (Polygram)	7.98	7.98	7.98
145	149	7	ENCHANTMENT Journey To The Land Of Enchantment Roadshow RSL 1 3269 (RCA)	7.98	7.98	7.98
146	128	20	J. GEILS BAND Sanctuary EMI-America SD 17006	7.98	7.98	7.98
147	127	28	CHICAGO Hot Streets Columbia PC 35512	8.98	8.98	8.98
148	95	13	UFO Strangers In The Night Orion/OH 1209	11.98	11.98	11.98
149	152	13	HEAD EAST Live A&M 6207	9.98	9.98	9.98
150	150	4	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
151	154	33	DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers Full Moon/Epic IE 35329 (CBS)	7.98	7.98	7.98
★	164	5	FIRST CHOICE Hold Your Horses GA 9502 (RCA)	7.98	7.98	7.98
153	155	39	SYLVESTER Step II Fantasy F 9556	7.98	7.98	7.98
★	162	5	PATTI LABELLE It's Alright With Me Epic IE 35772	7.98	7.98	7.98
155	161	8	HORSLIPS The Man Who Built America BIM 70 (Mercury)	7.98	7.98	7.98
156	156	23	THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.)	7.98	7.98	7.98
★	176	3	WHISPERS Whisper In Your Ear Solar #A1 1105 (RCA)	7.98	7.98	7.98
158	139	32	CHUCK MANGIONE Children Of Sanchez A&M SP 6200	12.98	12.98	12.98
159	160	6	LIGHT ON THE LIGHT Seawind Horizon SP 734 (RCA)	7.98	7.98	7.98
★	170	4	IRON HORSE South Bayfers SE 7189 (Atlantic)	7.98	7.98	7.98
161	163	35	BOSTON Don't Look Back Epic FE 35050	8.98	8.98	8.98
★	NEW ENTRY		JOHN McLAUGHLIN Electric Dreams Columbia JC 35755	7.98	7.98	7.98
★	NEW ENTRY		HARVEY MASON Groovin' You Arista AB 4277	7.98	7.98	7.98
164	124	15	SOUNDTRACK Every Which Way But Loose Elektra SE 903	8.98	8.98	8.98
165	165	4	B.T.O. Rock & Roll Nights Mercury SRM 1 3748	7.98	7.98	7.98
166	148	79	MEAT LOAF Bat Out of Hell Epic/Owens International PE 34974	7.98	7.98	7.98
167	146	20	RICHARD PRYOR Wanted Live In Concert Warner Bros. WBR 3364	14.98	14.98	14.98
168	169	3	CHOCOLATE MILK Milky Way RCA #R1 3081	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	106	14	JOHN DENVER RCA #R1 1 3075	8.98	8.98	8.98
170	147	27	BARRY WHITE The Man Epic IE 35706 (RCA)	7.98	7.98	7.98
171	171	2	PETER ALLEN I Could Have Been A Sailor A&M 4739	7.98	7.98	7.98
172	172	2	JAY FERGUSON Real Life Ain't This Way Arista AB 4216	7.98	7.98	7.98
173	173	2	BREAKATER Arista AB 4208	7.98	7.98	7.98
★	184	2	COUCHOIS Warner Bros. WBR 3289	7.98	7.98	7.98
175	153	22	TANYA TUCKER INT MCA 3066	7.98	7.98	7.98
176	143	30	AL STEWART Time Passages Arista AB 4206	7.98	7.98	7.98
★	187	2	SOUNDTRACK Ice Castles Arista AB 4202	7.98	7.98	7.98
178	168	92	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
179	175	31	ALICIA BRIDGES Polydor PD1 6158	7.98	7.98	7.98
★	NEW ENTRY		MOLLY HATCHET Epic IE 35347	7.98	7.98	7.98
181	181	2	TKO Let It Roll Infinity INF 9005	7.98	7.98	7.98
182	174	6	DESMOND CHILD & ROUGE Capitol ST 11908	7.98	7.98	7.98
★	NEW ENTRY		VARIOUS ARTISTS Hair Spectacular RCA AF1 3356	7.98	7.98	7.98
★	NEW ENTRY		CHERYL LADD Dance Forever Capitol SW 11927	7.98	7.98	7.98
185	190	2	LONDON SYMPHONY ORCHESTRA Classic Rock RSD 1 3043	7.98	7.98	7.98
186	166	26	STEVE MARTIN A Wild And Crazy Guy Warner Bros. WS 3238	8.98	8.98	8.98
187	158	9	ULTIMATE Casablanca NBLP 7128	7.98	7.98	7.98
★	NEW ENTRY		JERRY LEE LEWIS Elektra EE 184	7.98	7.98	7.98
189	188	79	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98
★	NEW ENTRY		WITCH QUEEN Bang A Gong Roadshow RSL 1 3312 (RCA)	7.98	7.98	7.98
191	191	2	TATA VEGA Try My Love Tamla T 7 360 (Motown)	7.98	7.98	7.98
192	138	14	SAD CAFE Misplaced Ideals A&M SP 4737	7.98	7.98	7.98
193	167	6	ORIGINAL CAST They're Playing Our Song Casablanca NBLP 7141	8.98	8.98	8.98
194	195	2	MARILYN SCOTT Dreams Of Tomorrow Ato SD 38 109 (Atlantic)	7.98	7.98	7.98
195	137	7	BILL WITHERS Bout Love Columbia JC 35596	7.98	7.98	7.98
196	151	6	BROOKLYN DREAMS Sleepless Nights Casablanca NBLP 7135	7.98	7.98	7.98
197	194	256	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
198	196	13	NAZARATH No Mean City A&M 4741	7.98	7.98	7.98
199	198	10	THE CLASH Give 'Em Enough Rope Epic IE 35543	7.98	7.98	7.98
200	200	55	SOUNDTRACK The Rocky Horror Picture Show ODE DSU 21653 (EMI)	8.98	8.98	8.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Peter Allen	171
Allman Brothers Band	9
April Wine	130
Arpeggio	115
Average White Band	41
Bad Company	5
Babys	26
Badfinger	125
Beach Boys	108
Bee Gees	2, 139
Bell & James	31
George Benson	7
Blondie	6
Blues Brothers	42
Angela Bofill	60
Boombtown Rats	122
Boston	161
Breakwater	173
Alicia Bridges	179
Brooklyn Dreams	196
Chuck Brown & The Soul Searchers	78
Peabo Bryson	136
B.T.O.	165
Bobby Caldwell	66
Cars	25

Cheap Trick	16
Cher	29
Chic	27
Chicago	147
Chocolate Milk	168
Eric Clapton	114
The Clash	199
Linda Clifford	32
Couchos	174
Natalie Cole	53
Judy Collins	54
Elvis Costello	58
England Dan & John Ford Coley	121
Heart	107
George Harrison	14
Head East	68
Delegation	84
John Denver	169
Desmond Child & Rouge	182
Neil Diamond	87
Dire Straits	4
Doobie Brothers	1
George Duke	118
Enchantment	145
Earth, Wind & Fire	91
Fabulous Poodles	61
Jay Ferguson	172
First Choice	152
Dan Fogelberg & Tim Weisberg	151
Foreigner	76
Steve Forbert	132
Foxy	38

Michael Franks	79
C. Q.	28
Gary's Gang	71
Art Garfunkel	67
Marvin Gaye	104
Gloria Gaynor	17
J. Geils Band	146
Lowell George	89
Robert Gordon	107
Van Halen	11, 74
Herbie Hancock	39
Herbie Hancock & Chick Corea	126
George Harrison	14
Head East	68
Jan Hunter	155
Phyllis Hyman	117
Instant Funk	13
Iron Horse	160
Joe Jackson	75
Millie Jackson	144
Jacksons	18
Bob James	98
Rick James	23
Jefferson Starship	94
Billy Joel	19, 81
Rickie Lee Jones	36
Journey	21
Evelyn "Champagne" King	45, 121

Patti Labelle	154
Cheryl Ladd	184
Lakeside	142
Nicolette Larson	56
Hubert Laws	127
Jerry Lee Lewis	188
Little River Band	63
London Symphony Orchestra	185
Cheryl Lynn	105
Chuck Mangione	158, 189
Barry Manilow	92
Herbie Mann	82
Manhattans	141
Steve Martin	186
Harvey Mason	163
Maze	48
McGuinn, Clark & Hillman	40
McClain & Destiny	120
McLaughlin	162
Meat Loaf	166
Frank Mills	22
Molly Hatchet	180
Eddie Money	49
Anne Murray	77, 143
Nazareth	198
Willie Nelson	109
Olivia Newton-John	51
Graham Parker	55
Peaches & Herb	3
Pink Floyd	197

Ohio Players	123
Poco	35
Pointer Sisters	43
Police	24
Judas Priest	128
Richard Pryor	167

Studios Gearing Up

• Continued from page 1

rate studio for video productions.

Currently a 24-track music recording-oriented complex, Wishbone, also a production company, wants to do "in-house" video productions of musical groups which it hopes to market itself at some point.

Wishbone also intends doing joint productions with Opryland Studios in Nashville, Scobey adds.

"This is the wave of the future for recording studio complexes," she indicates.

The new video studio Wishbone is contemplating will be spacious with various staging and lighting capabilities and will be interfaced with the control room of the current audio studio.

"We have a number of acts," she continues, "signed to Wishbone and one immediate application, apart from doing a promotional audio/video tape, is that newer groups can coach themselves for appearances."

Says Con Merten, studio manager for Cherokee in Los Angeles, primarily a music studio with such clients as Rod Stewart and the Cars, "Our next major expansion which is already underway is a large audio/visual room. It will have total video capabilities and we should be operational by mid 1980."

At present, Cherokee has two tracking rooms and a newly added mix room. The fourth "audio/visual" room will be "very large," according to Merten, to accommodate stage lighting, a stage and other necessary video hardware elements.

"It will also serve as a large live room for audio only recording," he continues.

In New York on E. 84th St. a major new audio/video facility called the Comm-Plex is nearing operational readiness.

According to principals Jimmy Miller and Bill Ritter, Comm-Plex is a seven-story building they have taken over which has multiple 24-track audio recording studios and separate video studios which can be interfaced.

Included also is a mini-theatre capable of seating 500 for audio/video productions.

"We will have one-inch, two-inch and 3/4-inch formats," he footnotes, "capable for any audio/video situation."

According to Harry Hirsch, president of Soundmixers Studios in New York, a major multiple 24-track room complex, the facility has recently added a Dolby/BTX/SMPTÉ Code package consisting of generator, synchronizer, reader and microprocessor/programmer.

It gives, indicates Hirsch, Soundmixers a flexibility for filmmaker clients.

"The BTX Microprocessor/programmer," he explains, "will allow filmmakers to produce their film mix ingredients, whether it is music, narration or sound effects, and transfer them with noise reduction direct to optical film."

"This eliminates the need for

Newport Jazz

• Continued from page 18

There are more co-producers this year, including Dizzy Gillespie, Betty Carter, Mel Torme and Gerry Mulligan. Established acts such as Count Basie, Maynard Ferguson, Dave Brubeck, Lionel Hampton, Gato Barbieri, Sonny Rollins and an extensive list of others will be on hand, as well as Pat Metheny, Hubert Laws, Joeko Pastorius, Ronnie Laws, Earl Klugh, Michael Franks and Grover Washington Jr.

clients to make separate visits to film mix facilities. In essence, it means that Soundmixers may now function as a film post-production center.

"The initial transfer of picture work prints in any format to Sony U-Matic cassette means the sound and picture tracks are electronically interlocked and identified by addressing each frame with a SYMPTE code. Because this is accomplished at the first generation, there is never a loss of audio quality."

The next logical move for Soundmixers is a video studio, indicates Hirsch.

In Los Angeles, Group IV recording studios in Hollywood, a major music studio which concentrates on film and tv scoring work as well as pop and rock acts, is expanding before the end of the year with a new audio/visual room.

"We will be focusing on video sweetening," says Angel Balestier, co-principal, using a SYMPTE time code package. Group IV has already been doing that type of work for television and film projects.

"Some studios," adds Balestier, "are getting the SYMPTE time code package in order to lock up two 24-track machines for 48-track music recording. We will be using it for music to video and film applications."

"I do believe a recording studio has to diversify into video. It's like saying you are state-of-the-art and then not buying a 24-track recorder."

Dick LaPalm, general manager of the Village Recorder in Los Angeles, says its new "super" Studio D was the site of a recent videotaping of an Olivia Newton-John promotional film for television commercial use, the first time the studio has involved itself in that sort of project.

Part of the Village Recorder complex is a huge auditorium which will be transferred to a sound stage soon and interlocked to the 24-track rooms.

The studio owns a good deal of video equipment already, according to LaPalm, including capability for 1/2-inch off-line editing, 3/4-inch off-line editing, a remote video package and a 1/2-inch color Porta-Pak Panasonic system.

Set to open in Los Angeles shortly is the Video Studio, Inc., run by Tim Sacora, with full state-of-the-art Ampex, broadcast quality video equipment. Under the same roof at the 7000 Santa Monica Blvd., Hollywood, complex is Golden Sound Studios, featuring a Harrison console and 24-track tape recording.

According to Golden Sound's Paul Ring, the audio video marriage will be operational shortly. Already Golden Sound Studios has hosted such music clients as Capitol's Taste Of Honey for music recording.

Among two recent complexes already to have emerged as audio/video facilities are I.A.M. (International Automated Media) in Irvine, Calif., owned by Skip Konte and Jerry Shirar.

The facility has Harrison consoles with automation and 3M 24-track tape machines as well as such video equipment as built-in Sony 1650 color cameras. The focus at I.A.M. is as much on video as it is on audio.

And in Dallas, Sundance Productions has emerged as a major audio and videotape production service facility and has already done numerous audio and video musical projects.

Recently CBS Records held a convention in the city and Sundance videotaped a portion of it. The audio and video studio complex also has its own record label.

Inside Track

What's going on at Integrity Entertainment, the company which runs the Warehouse and Big Ben's discount chains? **Ben Bartel**, the senior vice president and secretary of the company, has resigned for "personal reasons." Bartel will continue as a consultant, according to **Lee Hartstone**, president of the L.A.-based operation.

Allen Klein took the stand in his own defense in New York in the ninth week of his second trial on tax evasion charges and denied the government's claim that he was involved in the sale of promotional records.

Klein, charged with failing to report \$170,000 in alleged income from such sales, contradicted the testimony of his former associate, **Pete Bennett**, who also is charged with tax evasion for the years 1970-72. Bennett, the government's main witness, claims he turned portions of the money from the sale of promo records over to Klein at Klein's behest.

Klein testified to his involvement with the **Beatles** and **Rolling Stones**, and other acts, but maintained he "never instructed or asked" Bennett to sell promo records. The trial continues in U.S. District Court in New York before Judge **Vincent L. Broderick**. . . . **Paul Drew**, who handles the group Pink Lady, was seen meeting with **Jerry Greenberg** of Atlantic and also **Doug Morris** of Atco—could the talk be about a custom label deal?

The **Bee Gees**, in dark suits and ties and posed at a board room table, grace the cover of the current issue of *Fortune Magazine* under the headline "Growth Rocks The Record Industry" . . . Columbia Records is sending out a letter with copies of the new **Ron Wood** "Gimme Some Neck" LP advising that "the cut entitled 'F.U.C. Her' should be auditioned by senior station management prior to broadcast as the lyric content, which is of an explicit sexual nature, may be offensive to some members of the public" . . . Seven persons, including **Dave Leban**, the manager of Brats, were seriously injured during the group's appearance at Great Gildersleeve's club when a flash pot exploded, sending burning powder into the audience. The explosion has been blamed on a cigarette tossed onstage by a fan. . . . Pianist **Vladimir Horowitz** received \$193,964 for the foreign rights to his February 1978 White House recital, broadcast on American public television stations and aired again on a delayed broadcast. WETA-TV president **Ward Chamberlain** disputed claims that the station, which produced the show, misled the public into believing Horowitz was "donating" his services.

The Entertainment Co., based in L.A., plans to expand into motion picture production, using in-house financing only. The company, headed by **Charles Koppelman**, is reportedly considering two properties. The company lists among its clients, **Barbra Streisand**, **Cheryl Ladd** and **Dolly Parton**. . . . Check out the Hot 100 this week and you'll notice that Polydor has three of the top five singles with **Peaches & Herb**, **Frank Mills** and **Gloria Gaynor**. Last label to have this monopoly was Columbia, which hit in January with **Billy Joel**, **Streisand & Diamond** and **Toto**. . . . Number one on the singles chart is **Blondie's** "Heart Of Glass," **Chrysalis'** second chart-topper in six months. Not bad for a label that couldn't give singles away early in the '70s, when it was the quintessential album label via **Jethro Tull** and **Robin Trower**. The **Blondie** hit is producer **Mike Chapman's** third No. 1 in six months, following **Nick Gilder's** "Hot Child In The City" and **Exile's** "Kiss You All Over." . . . Have you noticed that we're four months into 1979 and only one non-disco record has made it to No. 1—the **Bee Gees'** ballad "Too Much Heaven"?

MCA Records will release the **Crusaders'** new LP "Street Life" next month and for the first time will be joined by a guest vocalist, **Randy Crawford**. The label also has acquired "The Kids Are Alright" the **Who** film soundtrack tentatively slated for release in June. . . . Track's Texas ear has learned of a supposed "multi-\$\$ deal" involving **Willie Nelson**, which should be announced within the next two weeks. Speaking of Nelson, he is planning to reinstate his annual Fourth of July

Picnic at a site now under consideration near Austin, Tex. This year's festival, the first Nelson has held since 1976, is scheduled to bring in **Leon Russell**, **Ernest Tubb**, **Cooder Browne**, **Ray Wiley Hubbard**, **Geezinslaw Brothers**, **Steve Fromholz** and **Don Bowman**.

Kiss is about to become the subject of a series of pin-ball games from Bally. Distribution is set for July with a \$1,850 price tag on each machine, reportedly making the units the highest priced merchandise item in rock licensing history. The machines, emblazoned with the **Kiss** logo, will be offered in 22 countries. The units even play two **Kiss** records: "I Want To Rock 'N' Roll All Night" and "Party Every Day." The deal was put together by **Boutwell/Niocola**.

NBC-TV continues to develop interesting music angles into its programming. "How The Beatles Changed The World" bows May 15 with **Richie Havens**, **Melanie Blood**, **Sweat & Tears**, **Frankie Valli** and **Melissa Manchester** singing their **Fab Four** favorites, and **Tom Snyder** will host appearances by **Barry Mann** and **Cynthia Weil** Wednesday (25) and **Casey Kasem** Thursday (26). And of course Sunday (22) was the day composer **Julie Styne** was honored on the web's New York outlet's "The Prime Of Your Life" show. . . . **CTI Records** digging out from its bankruptcy petition with a 10% discount program for dealers involving four repackaged **George Benson** albums, plus a vigorous publicity campaign designed to restore the label's image as a jazz pioneer.

Frank Zappa is set to appear with the Vienna Symphony in Austria on June 13. The concert will feature music composed by Zappa, who also will be spotlighted on guitar with the 120-piece orchestra. . . . Guitarist **Rick Wills** joins Atlantic's group **Foreigner**. . . . More than 200,000 fans are expected to be on hand for the **Pink Lady** concert at the Osaka Exposition Park in Japan, May 5. All proceeds are slated for UNICEF. The group makes its U.S. tv debut on CBS-TV's "The Leif Garre Special" airing May 18. . . . **Molly-Ann Leikin** has written the lyrics to **George Allison Tipton's** score "Seizure," a CBS-TV movie of the week set to air in the fall.

The word is go for two additional Studio 54 discos. First bows later this year in L.A. Tokyo's next. . . . In an 8-page newspaper format called "Television & Movie Facts For Parents," the Roman Catholic Archdiocese Of New York takes nine contemporary songs to task on moral grounds. They are "Please Go All The Way," "Tonight's The Night," "Lay Lady Lay" and "Two Out Of Three Ain't Bad," cited as "immoral"; "Only The Good Die Young" ("ridicules Christian morality"); "Macho Man," "YMCA" and "It's Great To Be Gay," which "celebrate homosexuality"; and "Love To Love You Baby," which "stimulates sexual activity."

A merchandising campaign is planned to promote Motown's **Mandre** in conjunction with the release of his latest more disco-oriented LP "M 3000." **Mike Missile**, producer-manager, reports a variety of aids will be used, which include T-shirts, posters, easelback jackets for retail displays and billboards placed in key markets. A highlight of the new promotion will be the use of Motown's "Live Wire" art board concept, which features the use of electrical lighting with moving parts.

Melba Moore, the Epic vocalist, has formed her own music publishing company, Eptember Enterprises, Inc. (ASCAP) as part of her Hush Productions management firm. Heading the unit is **Jerry Silverhardt**, who in addition to handling Moore's copyrights will be on the lookout for outside talent. Eptember is located at 231 W. 58th St., New York. . . . **Molly Rose Music** becomes the new ASCAP publishing arm of **Banner Records**. Daughter Music is its BMI arm. Both are located at 6515 Sunset Blvd., Los Angeles 90028. . . . Seven BMI-affiliated composers have received 1979 Guggenheim Memorial Foundation Fellowships. They include: **Chester Biscardi**, **Sarah Lawrence College**; **John Carisi**, **Manhattan School of Music**; **Marc Mantonio Consoli** and **David Koblitz**, **Pace Univ.** Other winners are **Jay Reise**, **Hamilton College**; **Phillip Rhodes**, **Carleton College** and **Terry Riley**, **Miles College**.

Publishers Hail Court's Reversal Rule

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rule of reason aspect of antitrust laws. Arries says the committee had felt the CBS suit, which took a broader approach, was a "bad way to go."

He points to the dissenting opinion of Justice John Paul Stevens, arguing that the court should have decided the case on the rule of reason rather than sending it back to a lower court.

Music industry attorneys, though, believe the "rule of reason" ploy may be unproductive. Echoing similar analysis, BMI counsel **Ted Chapin** points to closing paragraphs

in the majority decision written by Justice Byron White.

Lower court proceedings, says the opinion, "will include an assessment under the rule of reason of the blanket license as employed in the television industry, if that issue was preserved by CBS in the Court of Appeals."

In a footnote to the opinion, the Justice notes, "The Court of Appeals did not address the rule-of-reason issue, and BMI insists that CBS did not preserve the question on court."

On a broader basis, music observers are especially pleased with the ruling's detailed tracing of the his-

tory of music performance licensing in the majority opinion and its claim to a realistic solution of the complex task of clearing rights and funneling royalties to writers and publishers.

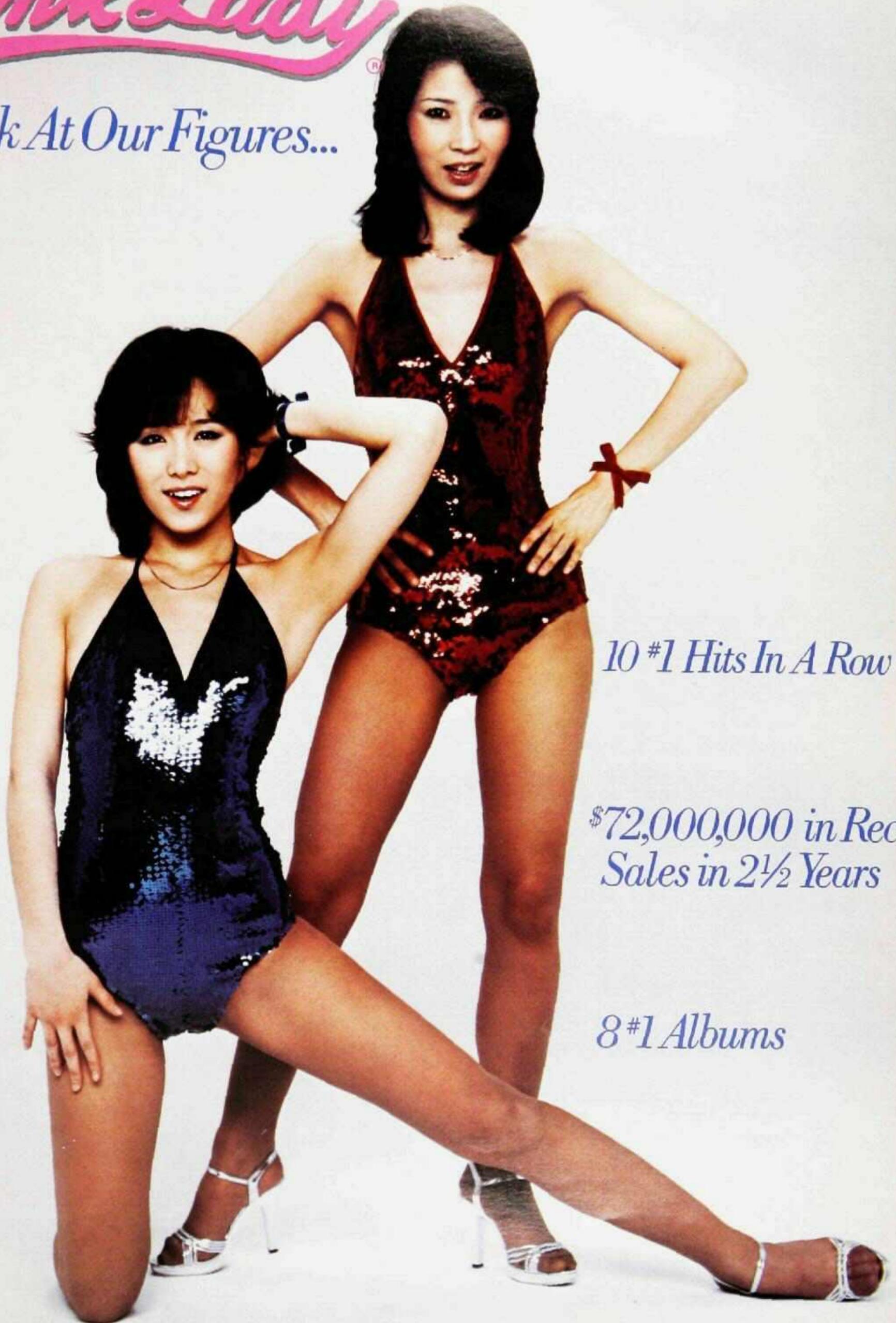
It cited earlier court rulings, Congressional intent in copyright law, the consent decree, and Justice Dept. backing as underscoring blanket licensing validity.

The decision remands the case to the Appeals Court "for further proceedings consistent with this opinion."

"We feel we have a victory," stresses BMI's **Chapin**. "The next move is up to CBS."

Pink Lady

Look At Our Figures...



10 #1 Hits In A Row

*\$72,000,000 in Record
Sales in 2½ Years*

8 #1 Albums



**Week After Week
Warner • Elektra • and Atlantic
Break More New Artists.**

On the next-to-last day of September, 1978, Warner Bros. Records fires the first shot of its Nicolette Larson campaign with the release of *Nicolette*. Airplay and sales blaze quickly in the trail of the record industry's strongest marketing force.

When you've got a force of 2,000 people – the coupled might of Warners and WEA – results come fast. Within weeks, Nicolette's first single, "Lotta Love," is known to be a hit and her album is soaring past the half-million sales mark.

**NICOLETTE LARSON
TURNS GOLD
and hasn't slowed yet.**

Week after week, Warner • Elektra • and Atlantic are making record business history. Breaking new artist after new artist.

W Warner Communications, the company encompassing these labels and their domestic (WEA) and foreign (WEA International) marketing armies, is pleased to congratulate all involved.

Especially Nicolette Larson.
She deserves no less.