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The International Music-Record-Tape Newsweekly

July 14, 1979 • \$2.50 (U.S.)

U.K. Labels Use Copyright Clout To Slow Imports

By NICK ROBERTSHAW

LONDON—British record companies are priming copyright and trademark weapons in attempts to slow the market invasion of U.S. and Canadian imports now regarded as a growing threat to the industry here.

Both Polydor and Phonogram have circulated letters to importers and dealers, warning that injunctions will be sought to prevent the sale of imported product in which they hold exclusive copyright.

Their action has taken retailers by surprise, says the Music Trades Assn., stating that it is seeking legal advice.

Meanwhile, EMI Records has obtained an injunction against infringement of its Columbia trademark by a London dealer who had been selling albums made by CBS in Canada. The store, London Market Place, had sold imported copies of albums by Boz Scaggs and Chicago.

EMI, which owns the Columbia trademark worldwide, except for North and South America, Japan and Spain, warns it will take legal action against other retailers who are regular offenders.

Polydor and Phonogram base their action on Section 16 of the 1956 Copyright Act, Polydor legal advisor Clive Fisher explains. (Continued on page 83)



OCEAN DANCING—Disco roller skating buffs strut their steps on the beach in Venice, Calif., a suburb of Los Angeles. Fellow in the center hold a portable radio tuned to KUTE-FM, one of the city's two disco formatted stations. Other photos, story appear in the disco section on page 46.

Billboard photo by Bonnie Tiegel

Some One-Stops Outraged, Others Accept 45 Boost

By IRV LICHTMAN

NEW YORK—One-stop reaction to the singles price hikes to \$1.49 list by WEA, CBS and Capitol range in tone from acceptance of the inevitable to outrage.

Some are certain of less volume buying by jukebox operators, a major source of singles sales, while others clearly envision reduced multiple purchases of singles by the consumer. Most feel the increases will push the discount selling price above the \$1 tag for the first time.

Ralph Schechtman, an owner of Program Records One-Stop in Springfield, N.J., claims that music operators will, by the very formula they use in making singles buys, reduce their volume of singles.

"Most operators," he explains, "take a certain percentage of their gross take to buy new records, usually in the area of 9% to 12%. That means they'll be buying that much fewer records."

"For the industry, it will result in less exposure of new singles," Schechtman adds that operators can achieve a good margin of sales with some singles that never achieve high chart listings, especially soul records. "This area is now going to be hurt."

Wearing his one-stop hat, Ben Karol of King Karol in New York claims "he hates to" (Continued on page 90)

Disco Forum Probes Hot Topics

NEW YORK—Billboard's International Disco Forum VI gets underway here Thursday (12) with an expected crowd of 1,000 gathering at the New York Hilton for four days of serious panel discussions coupled with entertainment.

Nightly entertainment begins Thursday at 8 p.m. when Sister Sledge, Peter Brown and

Bonnie Pointer kick things off at the Roseland Ballroom, to be followed by a midnight party at Studio 54 hosted by Casablanca Record & FilmWorks.

Polydor Records executive vice president Dick Kline presents the keynote address Friday. (Continued on page 76)



THE 3 SECRETS TO BARRY WHITE'S SUCCESS ARE ON THIS ALBUM. 1. A voice as sensual as the rustle of sheets. 2. An ability to take the words right out of your heart. 3. A gift for orchestration second to none. "I LOVE TO SING THE SONGS I SING," the brand new album (T-590) and single (TC-2416) from the one and only Barry White on 20th Century-Fox Records, an RCA Associated Label. (Advertisement)

Loan Debts Push GRT To Closure?

By JEAN WILLIAMS & JOHN SIPPEL

LOS ANGELES—GRT Corp. is seeking to sellout its prerecorded tapes as cutouts and to find homes for its custom labels.

Why? The firm is pressed by an immediate demand for payment of \$6 million in secured loans by the Bank of America.

Howard Silvers, the firm's sales director, was terminated Friday (6) but rehired Sunday night (8) with the new responsibility of selling off all tapes from its labels including ABC for cash.

GRT's multi-distribution representative. (Continued on page 100)

CBS Mulls New Catalog LP Pricing

NEW YORK—CBS Records is sounding out dealers on a revamping of its catalog pricing schedule. According to informed sources, the label is considering either a \$5.98 or \$6.98 list price category designed to stimulate greater dealer attention to this area.

One of the problems facing the catalog-rich company is that many dealers are reducing their inventory of catalog merchandise carrying a \$7.98 list.

However, the label is doing extremely well with a line of albums that carry an "unofficial" list price of \$4.98, with a dealer cost of \$1.91.

It's understood that like the \$4.98 (Continued on page 90)



Robin Williams' debut album—"reality . . . what a concept!" The comedic genius of television's brightest new star is revealed through a whole new cast of characters. "reality . . . what a concept!" from Robin Williams—what a performance! Produced by Brooks Arthur and Neil Bogart for Casablanca Record and FilmWorks. (NBLP 7162) (Advertisement)

Cooper Brothers

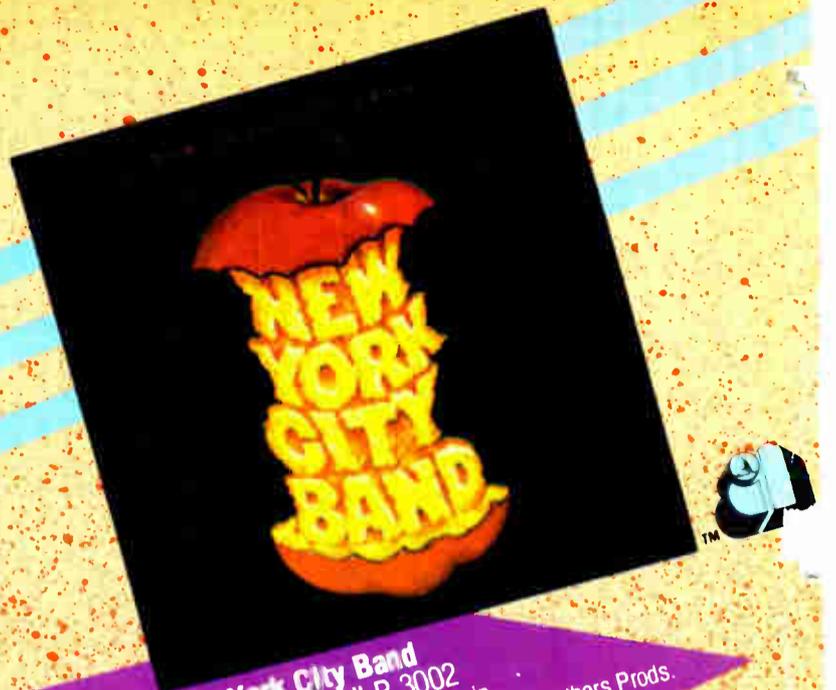
I'LL KNOW HER WHEN I SEE HER
CPS 0325

When you hear the harmonies, you'll know it's a hit! I'll Know Her When I See Her is the smash single from the Cooper Brothers lp "Pitfalls Of The Ballroom" on Capricorn Records & Tapes. Produced by Gary Cape

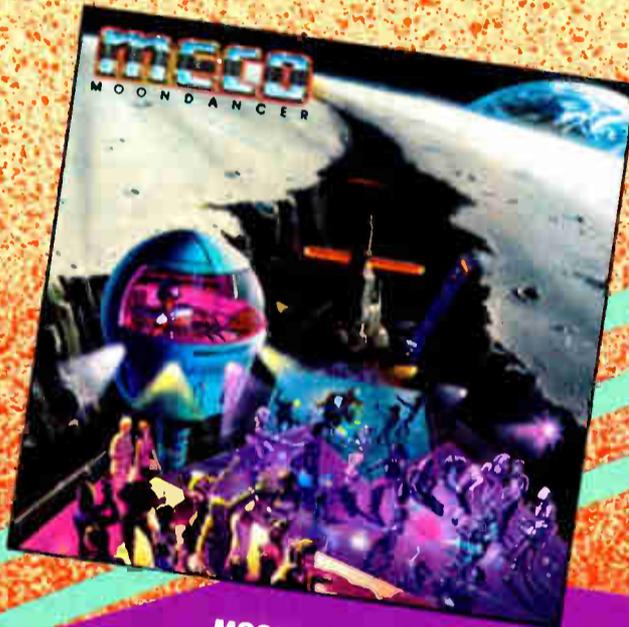


World Radio History

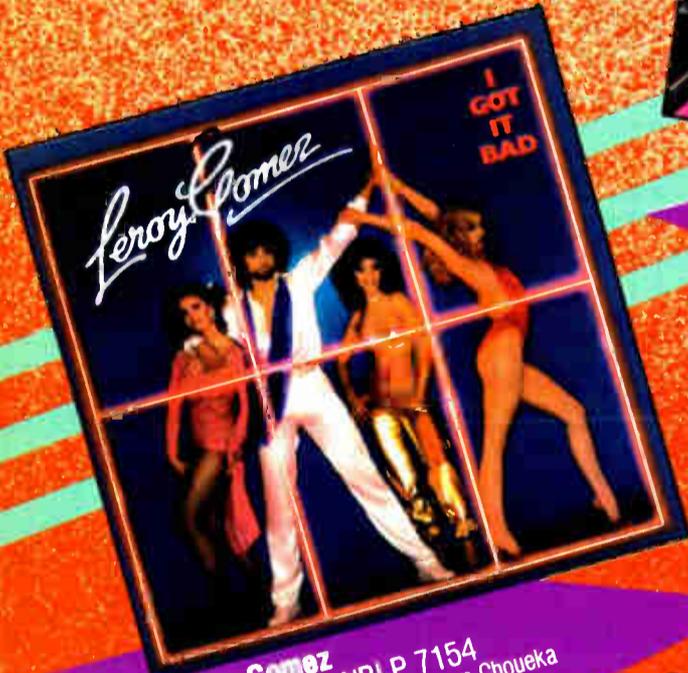
Let us move
let you!!!



New York City Band
SUNNYSIDE AILP 3002
 Executive Producer: Buddy Epstein
 Produced by Alan Douglas for Douglas Brothers Prods.



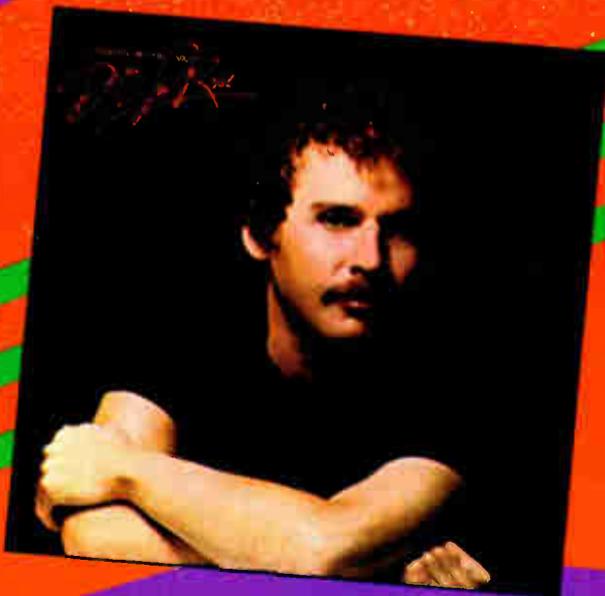
Meco
MOONDANCER NBLP 7155
 Produced & Arranged by Meco Monardo



Leroy Gomez
I GOT IT BAD NBLP 7154
 Produced by Leroy Gomez & Sam Choueka
 for Leroy Gomez Prods., Inc.



Sam The Band
PLAY IT AGAIN, SAM NBLP 7156
 Produced by Hank Medress/Dave Appell
 for Medress/Appell Prods., Inc.



D.C. LaRue
FORCES OF THE NIGHT NBLP 7160
 Produced, Arranged & Conducted by Bob Esty

on Casablanca
Record and Film Works



Pickwick's New Store In Chi a Supermart

18,000 Sq. Foot Outlet Named Music Works

By ALAN PENCHANSKY

CHICAGO—Pickwick International opens one of the nation's largest and most modern record and tape outlets this month, an 18,000 square foot supermart called Music Works.

The spanking new freestanding location here, part of a shopping center on the city's northwest side, marks the first superstore for Pickwick, world's largest record and tape marketing entity.

Customers will begin shopping the giant outlet during the second week in July with a grand opening to follow later in the month.

At presstime, crews were putting finishing touches on the security system and erecting the last of special metal pipe "space frame" fixtures that will be introduced with this location.

The store, under manager Rick Nelson, will employ 25 persons initially, some part-time. Catalog product reportedly will be priced

about \$1 less than at Pickwick's Musicland stores.

The most remarkable feature of the outlet is its use of 14,000 running feet of two-inch pipe in crafting of seven-foot high superstructures to support record and tape bins. Product is viewed in wire baskets hanging from these dozens of hanging yellow superstructures.

Visitors see an exposed ceiling and yellow-painted ductwork in an example of what designers today refer to as the "high technology" look.

Other features include a 35-foot-long stage, located center rear, for live in-store appearances and projection tv screenings, and a continuous 160-foot by 12-foot high merchandising wall crammed with pegboarded albums and tapes.

Overseeing construction of the outlet has

been Gary Amoth, Pickwick sales and operations manager for superstores. The store also offers 100 feet of window display facing the street on the side opposite the huge "artists' wall" for merchandising.

Has 35-Foot Stage For In-Store Acts

"It is not the first in a series of 500 superstores; it's not that kind of deal," cautions one Pickwick executive. "We have not had a store of this size, and we thought we ought to find out about it."

The store, located in the Norridge Commons Shopping Mall, sits diagonally across from the Venture Discount Store that is racked by Lieberman Enterprises.

CBS Pay For Cuban Tapes OKd By U.S.

By ELIOT TIEGEL

LOS ANGELES—CBS Records has cleared a major hurdle in getting its videotaped "Havana Jam" con-

cert before national television audiences.

The U.S. Dept. of Foreign Assets, a division of the Treasury Dept., has cleared CBS to pay \$51,747 for Cuban television technicians for their labors in operating the cameras and videotape equipment used to record the three nights of concerts last March featuring a plethora of U.S. and Cuban pop and jazz artists.

CBS' intention of using the videotape for network television ran into a snag, CBS Records Division president Bruce Lundvall confirms, when the Cuban technicians threatened to hold back the videotapes unless they were paid.

But due to the U.S. trade embargo against the Fidel Castro government, Lundvall was unable to "write out a check" for the Television Cubana staffers who captured on videotape all the performances at the Karl Marx Theatre.

Discussions with the Cubans ran until the last morning of the Americans stay in Havana, March 5, when according to Lundvall the Cubans said they trusted CBS to "act honorably, as it had done all along, and to work out a solution to the payment problem."

The solution, according to Mickey Hyman, CBS Records associate general counsel, involved obtaining a license from the Treasury Dept.'s little known Dept. of Foreign Assets which controls cultural exchange regulations.

Hyman, who had been involved in the early stages of discussions with other CBS officials and the Cubans (making three trips to Cuba), reveals that are specific regulations which permit trade with Cuba under

(Continued on page 90)

2 California Retail Webs Set Merger

By JOHN SIPPEL

LOS ANGELES—Merritt Sher and Jason Gilman, each of whom operate four stores under the names of Rainbow Records and Satisfied Ear, respectively, have agreed in principle to merge.

All eight Northern California stores by Aug. 1 will operate as Rainbow Records. Three additional stores will be added to the merged chain prior to the holidays. The new stores, all approximately 3,000 square feet, will be located in Blossom Hill in the San Jose area, Mervyn's Center, Redwood City, and Milpitas.

Two of the present four Rainbow outlets are located in San Francisco, with a single store each in Stockton and Santa Rosa.

The Satisfied Ear stores converting to Rainbow Records are located in Cupertino, Corte Madera and a pair in San Francisco. The eight present stores vary in size from 5,000 square feet in Santa Rosa to 1,500 square feet.

The Stanyan St. store in San Francisco will double as a retail outlet and as a one-stop. Dennis McCaffrey of Rainbow will act as general manager and buyer out of this location.

Bernadette St. John, who was with WEA in San Francisco and before that associated with the Record Factory, will be advertising manager, working from new San Francisco offices to be selected soon.

IMIC COVERAGE

Complete coverage of IMIC '79, held recently in Monte Carlo, will appear in next week's issue of Billboard.

Ward's Campaign Tied To Chain's July Promotion

By IRV LICHTMAN

NEW YORK—Business may be flat, but the Montgomery Ward records and tape division is heartily seeking an upward curve via promotional thrusts and something known in division circles as "PMA."

"We're trying to do everything we possibly can to stimulate sales," says Chicago-based Al Geigle, chief of the chain's 300 records and tape outlets.

"Our attitude is PMA—Positive Mental Attitude, or to put it another way, 'we can't lose.'"

In more concrete terms, the division is participating in Montgomery Ward's "July Trainload Sale," featuring the distribution of 25 million 16-page flyers, one page of which features a spread devoted to new and cutout merchandise.

"Our sources, like Pickwick, Handelman and United Records, are also coming with necessary ad dollars for advertising and radio spots."

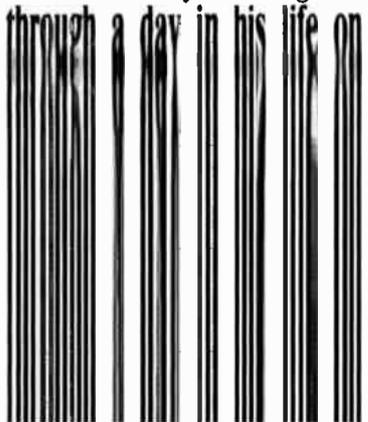
Geigle isn't saying whether the dollars are more than others get, but he declares, "We get our share. We don't get less. When you don't ask for anything, you get nothing."

He says he and his record buyer, Dave Birkett, share a philosophy of "everything is easy for us. If we say we're going to shoot 64 on the golf course, we'll shoot 64."

Geigle concedes the parent company has made cuts in advertising allowances, but "we're still winning."

As a realist, too, Geigle says of the months ahead, "It's probably going to be rough, but we'll be doing everything we can to keep it going. You just can't sit back and bemoan the fact that there's no 'Saturday Night Fever' or 'Grease' around."

Marty Klein, president of the Agency for Performing Arts, has a calculated formula for ensuring success for his clients. Find out how by following him



JULY 14, 1979, BILLBOARD

BREAK TIME—Linda Ronstadt and Joe Smith take a breather during the artists versus executives softball game at Elektra/Asylum's picnic at the Calamigos Ranch in Malibu, Calif. The game ended in a 9-8 victory for label staffers. Also at the picnic: California Gov. Jerry Brown.

Court Rules On Format Changes

By JEAN CALLAHAN

WASHINGTON—The U.S. Court of Appeals for the District of Columbia has ruled that the Federal Communications Commission must consider listeners' groups complaints that a broadcaster's programming switch—say from classical to rock—might result in the loss of a "unique" format to a given area.

If so, says the court, the FCC must hold a hearing to determine whether the format in question is, in fact, financially viable and unique.

The court's decision is "antithetical to the current deregulatory thrust at the Commission," says one FCC

staffer who asks not to be named. While regulating technical and legal aspects of broadcasting, the FCC has tried to stay out of programming as much as possible.

FCC attorney David Saylor, who argued the case before the appeals court in February (Billboard, Feb. 17, 1979) says his staff will "carefully study the opinion to see what impact it has on all areas of radio deregulation" before recommending further action to the Commissioners.

The next step for the FCC would be a petition to the U.S. Supreme Court (Continued on page 16)

Polygram Eyes 'Sensible Approach' To Merchandising

NEW YORK—Polygram Distribution Inc. is taking a "more sensible approach" to how it sells the dealer.

Coupled with what it calls a more realistic approach to the initial numbers of new product that penetrate the marketplace, the distribution company is pursuing more avenues of product merchandising, according to Jon Peisinger, vice president of marketing development.

"We're taking a more sensible approach to how we sell the dealer,"

mortgage the future for today's billings. We had our share of over-shipment. There'll be no repeat of the returns problem of the last six months."

The executive states that labels handled by Polygram are also "sensitive to the realities of the street and economy. Everybody's taken their share of returns." The company distributes such labels as Polydor, Casablanca, RSO, Mercury/Phonogram and Classics International, the division of the recently merged DG

servative shipment approach, Polygram shipped half of what it ever shipped on Casablanca Kiss product and, Peisinger adds, "we'll do just as well with it."

The Kiss album, "Dynasty," is the group's first studio album in several years, and is currently a top 10 charter.

"Frankly, a strong reorder pattern makes things more exciting and gives you a better feel of the marketplace," Peisinger maintains.

"It's the old story. A dealer has

all 25 of another and declare that the sellout of the 25 is fantastic."

But, if it's less in terms of shipment, it's more in terms of "reinforcing product in other areas."

"While others are cutting back, we're adding to our merchandising clout," Peisinger states.

"While we've always had five regional sales people for our classics, we've also supplemented basic sales by backing it up with five merchandising specialists in New York,

More Gas Music To East's Ear

NEW YORK—With July's allocations of gasoline coming into gas stations, the shortage has eased a bit on the East Coast so music fans are finding it a little easier to get to concerts.

The Newport Jazz Festival, which ended Sunday (1), emerged relatively unscathed by the fuel crunch as most of the concerts were held in New York City, where public transportation is readily available.

However, a two-day concert at the Saratoga Performing Arts Center, a part of Newport, was a disappointment, drawing a total of 18,039 compared to last year's 29,000.

Rock shows, too, have been hurt by the gas crunch. New Jersey promoter John Scher, who puts on shows at the Asbury Park boardwalk, says that at the height of the crunch, ticket sales went down to 25 a day from the norm of 200 a day.

Gasoline and diesel shortages and violence on the road sparked by the intermittent independent truckers' strike, are also making it difficult for many acts to get around.

Various acts are coping with this in different ways. Waylon Jennings cancelled a date at Saratoga because of the violence; Bad Company's road crew reportedly hired an armed guard to travel with it, while Kansas is said to be pondering getting a gas tanker truck to travel with it on tour.

Denver Suspect's Arraignment Set

DENVER—Nevin Michael St. Romain, 35, accused of the theft of \$247,985.70 worth of albums from Western Merchandising Distributing, here, will be arraigned Friday (13) before Denver District Judge Roger Cisneros.

The arraignment, wherein St. Romain would enter a plea of guilty or not guilty, after which Cisneros may set a trial date, follows a ruling June 22 by Denver County Judge Anthony Greco.

The Denver lower court decided upon the arraignment after hearing testimony from Bob Schneider, executive vice president of Western Merchandisers, Amarillo, Tex.

Schneider, who originally called Denver warehouse shortages to the attention of the Denver District Attorney's office (Billboard, May 12, 1979), testified he became aware of

(Continued on page 90)

AT L.A.'S KUTE-FM

Crocker Move Keys Execs To Resign

LOS ANGELES—Despite better numbers in the Arbitron survey than its rival KIIS-FM, Inner City Broadcasting programming consultant Frankie Crocker has been called in to program Los Angeles' disco-oriented KUTE-FM, causing at least two staff disruptions.

"There's no particular reason for this. There's not going to be any format change at all and no major staff changes," says acting general manager Charles Warfield.

However, both Bill Stevens and Lon Thomas, program director and music director, respectively, have issued a statement detailing their resignation. Although both will remain



KING REX—Some of the more than 800 predominantly female fans crowd the Northwest Plaza Sears store in St. Louis to mob Columbia Records Rex Smith. Store manager R.J. Walstad termed the Lieberman Enterprises' promotion the biggest in the store's history.

RCA AND CASABLANCA Ax Hits More Staffers

NEW YORK—Staff ranks at RCA Records and Casablanca Record & FilmWorks have been reduced.

CBS Records recently let go 53 employees in New York, Los Angeles and Nashville, far fewer than some had anticipated (Billboard, July 7, 1979).

While declining to specify the numbers of staffers let go, RCA issued a statement reflecting its view of the industry's economic climate. The estimate is around 25 persons.

The statement reads, "The record industry in general is experiencing a period of market softness and although RCA Records is doing relatively well, we must take responsible action to reduce our overhead consistent with current industry conditions."

Casablanca's personnel cutbacks

Group Broadcasts

CHICAGO—Infinity Records group New England broadcast live from the Park West nightclub Monday (2) in a 13-station radio hookup. Producer of the one-hour broadcast was Sam Kopper of Starfleet Productions in conjunction with host station WLUP-FM, Chicago.

The stereo SQ-encoded broadcast, engineered by Ken Rasek, aired on stations (all FM): WDVE, Pittsburgh; KQRS, Minneapolis; WFBQ, Indianapolis; KYYS, Kansas City; WPHD, Buffalo; WYZE, Madison; WLBQ, Columbus; WIOT, Toledo; WLPX, Milwaukee; WEBN, Cincinnati; WNEW, New York.

as air talent, Thomas says the two felt the station was being run successfully and that Crocker is not a necessary addition.

Also, while the emphasis is still on disco, r&b ballads have been added to the format and the deejays call the station "disco and more."

Warfield says the station has no idea who will be the permanent general manager, program director or music director.

Though doing better than KIIS-FM in the disco sweepstakes, KUTE-FM is down in the latest Arbitron ratings from a 3.6 to a 3.1.

CARY DARLING

surprised industry observers in view of its current streak of albums and singles success. Nevertheless, the company terminated about 25 employees June 29, primarily in mid-level positions. The only executive level departure was Tommy Davis, national promotion director for Chocolate City Records.

No comment on the firings could be obtained from label management.

For the Record

NEW YORK—Interchange Publishing Ltd. of Toronto represents writers Bill Martin and Phil Coulter's Martin Coulter Music in Canada, while Infinity Music just represents the catalog in the U.S. A story in last week's issue incorrectly tied Infinity and Martin Coulter Music with Canada rights.

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Executive Turntable

Record Companies

Gordon Edwards, president and chief operating officer of the GRT Corp., has been terminated and the firm's executive vice president and chief financial officer, Robert Jacobs, is now a consultant in negotiations between GRT and the Bank of America. . . . Danny Davis named senior vice president of promotion for Motown Records. Previously, he was vice president and assistant to the



Picardo



Slaughter



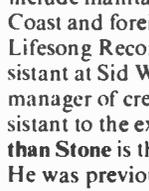
Starmer



Heneberry



Wilford



Lynnal/Jarak Music.

Rick Picardo named to the newly created position of assistant to the professional department of the Infinity Music Publishing Group. His responsibilities include maintaining the publishing and tape catalog as well as supplying West Coast and foreign affiliates with newly acquired songs. Previously, he was with Lifesong Records as East Coast promotion coordinator and a production assistant at Sid Woloshin, Inc. He is based in New York. . . . Randy Pitch tabbed manager of creative services for MCA Music in Los Angeles. He had been assistant to the executive vice president at A&M's publishing division. . . . Jonathan Stone is the manager of creative services for MCA Music in Los Angeles. He was previously professional manager of Filmways Music. . . . David Lehman is the professional manager of Nashville's Canaanland Music. . . . Joe Shamwell named head of Jamvah Music, Inc. (BMI) in Jackson, Miss. Formerly, Shamwell had been with Groovesville Productions, Inc. of Detroit.

Related Fields

David Heneberry named staff vice president of marketing for RCA Select-a-Vision videodisks. Previously, he was division vice president, music service, for RCA Records. . . . Michael Brokaw named a vice president of Krage & Co. personal management and television production firm. Prior to joining

(Continued on page 100)



Davis



Antman



Brokaw



Blond



Norton

Publishing

Ed Korte named marketing coordinator in the St. Louis/Kansas City/Minneapolis market for WEA. Prior, Korte had been a promotion man for Elektra/Asylum product. He is based in St. Louis. . . . Also at WEA, Yvonne Rice and Richard Miller join the sales staff. . . . Ed Dillon-Halwey named executive assistant to Dave Alpert, A&M's vice president of operation, planning and development. Previously, she was Alpert's secretary. . . . Ewell Roussell steps into the newly created post of director of Nashville operations for Elektra/Asylum Records. She was director of sales and marketing. . . . Stu Fine is the director of East Coast a&r for Polydor Records. Formerly, he had been manager of East Coast a&r for Polydor. He is based in New York. . . . Robert John Jones is the general manager of Ovation Records Nashville operations. Jones had been a staff writer and staff producer for Ovation's Terrace Music group.

Jay Kessler named international operations manager for Inphasion Records and

**ENGLAND'S
GLORY.**

**IAN DURY
& THE
BLOCKHEADS.**

"DO IT YOURSELF."
Includes the bonus single,
"Hit Me with Your Rhythm Stick."

8-50725



On Stiff® Epic Records and Tapes.

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Performance Fee Controversy Gets New Life

AFM Joins Artists In New Thrust

LOS ANGELES—Dormant for a decade, a campaign to enact legislation in Congress requiring payment of fees to recording artists whenever their disks and tapes are played for public entertainment is being revived by the 300,000 members of the American Federation of Musicians (Billboard, July 7, 1979).

But heavy opposition to the proposed law will be made by the radio, jukebox and disco industries.

AFM president Victor W. Fuenzalba is bullish on enactment of the fee payment, nonetheless.

"There's an excellent chance," he says, "of a bill being passed in this session of Congress. California's George Danielson again is pushing for it in the House. And in the Senate, New York's Jacob Javits and Alan Cranston of California are proposing a similar measure."

Similar optimism was expressed in the late 1960s when Stan Kenton, the long-time pianist, arranger and bandleader, spearheaded a determined group of recording artists in founding the National Committee For the Recording Arts, now disbanded.

"Fifty-four nations throughout the world recognize an obligation to singers and musicians who make records," Kenton pointed out. "The U.S. is one nation that does not."

Enjoying a lengthy hiatus at his residence in the Hollywood Hills, Kenton today remains adamant that a performance fee is inevitable.

"Powerful radio interests, working through the National Assn. of Broadcasters, killed our campaign in years past," he declares. "We had no lobbyists in the District of Columbia and it became too difficult to organize and wage a concentrated, expensive battle to achieve our goal. But the time is nearing when artists will be compensated for the constant broadcasting of their talents by fat

cats who make millions spinning our records."

Kenton recalls an incident which brought the recording industry together in a remarkable cooperative move. "Capitol Records through its board chairman Glenn E. Wallichs

For the broadcasters side, see Commentary, page 14.

and its in-house a&r production staff generously agreed to finance a deluxe, two-LP album which contained million-plus masters produced from the late 1920s to the end of the '60s by various labels.

"We had everyone from Gene Austin to Bonnie Baker to Duke Ellington to the Tijuana Brass," he reminisces. There were 32 artists represented. We made up a truly attractive package with the help of RCA, A&M, Decca, Columbia and others who contributed the music and Capitol pressed up exactly 500 copies—one for every member of Congress and one each for President Richard Nixon and vice president Spiro Agnew.

"We received excellent feedback from Washington. But nothing happened with the legislation. It died in

committee because radio and jukebox interests outdid us in influencing congressmen.

"But it's even more true, and more unfair, in 1979 than it was in the past. Large industries use our records to generate millions of dollars in commercial revenue," Kenton notes. "Records and tapes are played for profit thousands of times daily throughout the 50 states. The irony is that the artist who makes this huge commercial exploitation possible does not receive payment for his work.

"We all earn our daily bread by utilizing whatever ability and talent we have acquired through many years of learning and perfecting those attributes. We expect, and rightly so, to be compensated for our contributions to society by those who use our talents for profit. When this special creativity is taken and used for another's financial gain without due compensation to the creator, then a grave injustice exists."

Another persuasive voice in the current campaign is that of Max Herman, president of Los Angeles Local 47 of the AFM.

Radio Execs Will Battle Legislation

"The Los Angeles disco scene has hurt live music badly," Herman states. "Where there once were live bands, records now are used exclusively.

"We of the union are not against the recording industry. We want to make records. We are against the nightclubs, discos and radio stations that have exploited the industry and its creative talents."

Also expected to exert force against the radio, disco and jukebox interests is the Recording Industry Assn. of America, which has never wavered in its desire to make performance rights legislation successful.

There is yet another aspect of the controversy which AFM and RIAA spokesmen describe as "deplorable and grossly unfair."

Numerous singers and musicians are afraid to take a stand supporting proposed legislation. "Radio stations will again refuse to play our records," one top-ranked female singer told Billboard. "It happened a decade ago and it will happen again. We are intimidated and we are fearful of speaking out although all of us with recording contracts are wholeheartedly in support of performance fees."

Polygram's New Firm: Musiverse

CHICAGO—The Polygram group has created a new independent production company, Musiverse, to be headed by Charlie Fach, former general manager and executive vice president of Phonogram/Mercury.

Musiverse, created as a Phonogram division, expects to develop four to six acts in its first year, with emphasis on black and country music. The production company has opened offices in Nashville, where it will be related to but separate from Phonogram/Mercury in identity. Fach explains.

The executive, who served with Phonogram for almost 20 years here, has relocated to Nashville. There, Fach also will continue to function as executive producer for a group of Phonogram acts signed while he was general manager and executive vice president of the label. Fach left the company earlier this year with the appointment of Bob Sherwood as president, a move aimed at strengthening of Mercury's contemporary pop/rock roster.

Acts Fach continues to direct for Mercury include the Bar-Kays, Con Funk Shun, Bohannon, Father's Children, Heaven & Earth, Mary McCaslin, David Oliver, Esther Phillips and Sonny Throckmorton.

Meanwhile, two acts have been signed through Musiverse. These are Pfun, an r&b group which Fach sees "doing battle with the LTDs and Earth, Wind & Fires," and Kiernan Kane, a male country singer who Fach hopes to crossover to MOR.

"In addition to signing and seeing that the acts are recorded properly, I'll be involved in all facets of their career," Fach explains. "Finding the right manager and agency for them, advising on publicity and booking and getting involved with promotion too."

U.S. JUDGE ACTS

Pirating Suspect's Court Pleas Denied

By DICK NUSSER

NEW YORK—A federal judge has denied motions by an accused recording pirate to suppress evidence gathered in an FBI raid on a tape duplicating plant and to dismiss nine counts of an indictment charging him with wire fraud in connection with pirated product.

The motions were brought by Super Dupers Inc. and its president George Tucker in relation to evidence seized in a Hasbrouck Heights, N.J., tape duplicating plant that was one of 29 locations in six states raided by FBI agents last December (Billboard, Dec. 18, 1978).

A federal grand jury here subsequently indicted Tucker and Super Dupers on 21 counts of racketeering, wire fraud and illegal reproduction and distribution of copyrighted sound recordings.

The judge ruled against Super Dupers, who contended the raid was in violation of Fourth Amendment guarantees, by stating that the government's case showed probable cause for believing "evidence of criminal activity" would be found on the premises of the Super Dupers plant.

Regarding the motion to dismiss the wire fraud charges, the judge notes that the phone calls cited in the indictment were carried out by the defendant and federal agents operating a record retail outlet and the nature and frequency of the calls tend to support the government's claim that they were part of the alleged criminal activity.

\$160 TAG ON BEATLES SET

CHICAGO—Capitol Records is hoping to stimulate a new round of Beatles purchases with last month's introduction of a \$160 Japanese import set.

The limited Toshiba-EMI edition contains 13 Fab Four albums in a deluxe slipcase and is packaged with two large Beatles posters.

The U.S. label is counting on the strength of the Beatles collecting urge to sellout U.S. stocks. A total of 5,000 sets reportedly have been imported.

Interest centers on the deluxe edition itself, since all the material has been available here previously. And all but one of the Japanese LPs is being imported individually by Capitol.

Dealer price on the set is pegged at \$84.81, with subdistributors paying a bottom \$80.23. One major one-stop in this area is charging \$97 for the package and limiting accounts to one set apiece.

"The demand is there especially for a limited edition set like this," assures Lee Smith, Midwest Angel-Capitol Imports sales manager.

Included are 12 familiar Beatles albums ranging chronologically from "Please, Please Me" through "Let It Be." Set also contains a one-disk compilation of Beatles 45 cuts never made available on LP.

Label To Alligator

NEW YORK—Chicago-based Alligator Records has licensed the catalog of the Los Angeles' Joliet Records for a five-year period. The two LPs covered under the agreement are "Someday You'll Have The Blues" by Phillip Walker and "Been Gone Too Long" by Lonesome Sundown.

Both LPs will be released on the Alligator label later this month, and both will have a \$7.98 suggested retail price.

Elect Joseph Rapp

NEW YORK—The Conference of Personal Managers East has elected Joseph Rapp of Rapp/Metz Management as its new president. Jack Rollins of Rollins/Joffe & Maura, Inc. has been elected vice president.

Harry Steinman, of Harry Steinman Enterprises is the new treasurer; and Rick Martin has been elected secretary. All new officers will serve a two-year term.



DUAL WINNERS—A.J. Foyt, right, accepts a plaque from Pickwick on behalf of Musicland and Sam Goody which sponsored the recent Music 500 race at the Poco International Raceway. At the ceremony are Bob Newmark, Pickwick's director of marketing services and Stacy Lattisaw, Cotillion artist.

'Jive Talkin'' Stirs \$1 Mil RSO Suit

By DOUG HALL

NEW YORK—Record producer Arif Mardin is seeking more than \$1 million in damages from the Robert Stigwood Organization and RSO Records over the inclusion of "Jive Talkin'" in the Bee Gee's best-selling album "Saturday Night Fever."

Mardin claims in a suit filed in U.S. District Court for the Southern District of New York that Stigwood and RSO included a cut Mardin says he produced, "Jive Talkin'," in the soundtrack album for which Mardin was not paid.

Mardin further charges that the album has been available in three versions: one with the studio recording, which Mardin says he produced; one with a live version of "Jive Talkin'," which Mardin says he did not produce; and some of the second variation with Mardin's name left off the jacket.

The allegation by Mardin that

some albums have been sold with the live version while still crediting Mardin as producer has hurt him professionally, the suit maintains.

Mardin charges "Stigwood has deliberately breached its contract by willing and fraudulently failing to pay and account for not less than \$500,000 in royalties and payments due Mardin on sales throughout the world."

The suit further states Mardin has been damaged "in excess of \$500,000" by "Stigwood surreptitiously" removing "the Mardin-produced version of 'Jive Talkin'."

Finally, Mardin asks for "punitive damages in the amount of \$1 million by reason of their (Stigwood and RSO) deliberate and wanton destruction of Mardin's contractual rights and the concomitant willful deception of the record purchasing public in the achievement of that unlawful purpose."

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JOHN COUGAR



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7/23 The Roxy/San Diego, CA.
7/24 Docley's/Tempe, AZ.

7/26 The Bluenote/Boulder, CO.
7/28 Lawrence Opry/Lawrence, KS.
7/31 The Palladium/Dallas, TX.
8/1 Texas Opry House/Houston, TX.
8/3 Stages/Madison, IL.



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13,695 EMPLOYEES WORLDWIDE

Polygram Success: 300% U.S. Increase

NEW YORK—The Polygram Group's worldwide success story for 1978 highlights the company's 36-page document, "Report 78/79."

As previously reported, the Polygram Group became the first global entertainment company to achieve in excess of \$1 billion in worldwide music sales in a single year, with U.S. music and record sales showing a 300% increase over 1977.

At the end of 1978, Polygram was represented in 31 countries with a staff of 13,695 employees. In 22 countries in which Polygram manufactured product, it produced more than 290 million records and 50 million cassettes, 14% and 24% increases over 1977, respectively.

Other highlights of the report: Polygram's worldwide sales increased 24% over 1977.

Polygram's Record Operations was formed.

The publishing division, composed of Chappell and Intersong, established new income highs. (No figures are listed.)

The Bee Gees' "Saturday Night Fever" soundtrack on RSO sold more than 25 million records, said to

be the highest grossing album in the history of the record business.

Polygram Distribution, Inc. in the U.S., with 1978 sales of close to \$500 million, sold 20 of the 102 albums and six of the 10 singles certified by the RIAA as platinum (one million units).

Polygram Direct Marketing Inc. U.S.A. expanded its classical program sales by 40%.

Polygram's Video Division is a partner in the initial marketing of the optical videodisk system, introduced in the U.S. in December.

The report includes a statement by Coen Solleveld, Polygram Group president, in which he notes the company's commitment to "creative independence."

"Under this principle," he reports, "we are able to attract creative independent partners throughout the world. It is these symbiotic relationships, supported by our financial strength and expertise in the marketplace of the world, which insure that the continuing consumer demand for unique entertainment is satisfied."

Roller Boogie Palace Opens In Los Angeles

By PAUL GREIN

LOS ANGELES—Denny Cordell has plunked down \$1.5 million to buy the property and \$600,000 to refurbish Flipper's, a roller boogie palace he opened here on July 4. But he doesn't flinch when asked the inevitable question: isn't he concerned that the roller skating craze might cool off?

"It doesn't matter if it does," he says. "Contrary to the popular impression, we're not self-ordained apostles of roller skating. It's an investment."

Cordell bought the property—the old La Cienega bowling lanes at the corner of La Cienega and Santa Monica Blvds. here—along with his attorney Nicholas Cowan and Berry Gordy, chairman of the board at Motown.

The plan is to build a 14-story skyscraper on the spot some years from now which will house new Motown headquarters. The company now rents office space on Sunset Blvd. Flipper's would be rebuilt on the roof.

While Gordy is a partner in the property, he is not a partner in the club itself. The principals are Cowan, Cordell (who formed Shelter Records 10 years ago with Leon Russell and signed such acts as Tom Petty, J.J. Cale, Dwight Twilley and Phoebe Snow) and Flipper, an Englishman who from 1962-66 was co-owner of Britain's pirate radio station, Radio Caroline.

The three entrepreneurs also plan to market a line of Flipper's skates, equipment and clothing, at first in a pro shop adjoining the club and ultimately across the country.

The club will be completely private, according to the owners, with memberships selling at \$200 annually, plus \$7 admission at the door. Capacity is 750. They are eyeing expansion, with a site in Rio de Janeiro being considered.

The property was purchased a year ago, but it took nine months for all the necessary building permits to come through. This gave the owners

time to plot a full day's schedule at the site.

From 7:30 to 11:30 each day they've planned "calisthenics on wheels," a health, beauty and fitness program; from 11:30 to 12:30 is a children's recreation hour; lunch is served from 12:30 to 2:30; and roller boogie skating lessons are scheduled from 2:30 to 7 p.m.

After a one-hour break, the roller palace opens from 8 p.m. until "late." By state law liquor won't be served after 2 a.m. but the owners say the rink can stay open all night, and may on weekends.

Design consultant for the club is John Kosh, the Grammy-winning designer who contributed a lot to the current roller skating craze with his artwork of Linda Ronstadt lacing up on the LP "Living In The U.S.A."

Flipper's, which was inspired by the Empire Rollerdrome in Brooklyn, is being made to look "deliberately vulgar," according to the owners. Kosh calls the look "Copacabana kitsch, the Beverly Hills Hotel gone bad, the ultimate in bad taste. Flipper's will have that sort of flash-trash feel," he promises, "yet it will also have class."

The club will have a Brazilian jungle motif, typified by a mural of Carmen Miranda wearing a South American headdress of bananas. It will also have a palm-fringed center island from which the entertainment will emanate.

Moacir Santos will front a live Brazilian rhythm band featuring 15 musicians, which will perform reggae and other ethnic music several nights a week. The rest of the music played will be records, with Cordell promising the range to be from Blondie to Beethoven, the Sex Pistols to Charlie Parker, Chuck Berry to Peter Tosh.

"We'll play hardly any disco," Cordell says. "We hate discos anyway. Instead, we'll play non-robotic rhythm music like jazz, rock'n'roll and salsa."

U.K. Singles Soar Despite Decline In Album Sales

By PETER JONES

LONDON—Figures covering the U.K. record industry's sales in the first quarter of the year show singles making steady improvement, albums still in decline and cassette deliveries well up compared with the January-March period of 1978.

The survey, with final adjustments by the statistics subcommittee of the British Phonographic Industry, shows 23.3 million singles delivered to the U.K. trade during the quarter, some 25% up on last year. The monetary value showed an upturn of 72%, due, says the BPI, "to the proliferation of 12-inch singles."

But album deliveries were down by 3.5% as against January-March 1978, when that period had already shown a 9% drop against the first quarter of 1977.

Says John Deacon, BPI director, general designate and former A&M executive: "There's no argument this shows a regrettable and substantial downward trend in the album market. The value of these albums increased by some 5% compared with 1978, and the average value of each album delivered to the trade was about 8% higher."

Cassette deliveries were up by "a healthy" 30%, though the financial value in this sector increased by only 23%, revealing, according to BPI. (Continued on page 82)

U.K. Rivals Post Profit Increases

LONDON — U.K. electronics rivals Plessey and Racal Electronics both report increased profits for last year's trading. Racal's position remains, however, far healthier than Plessey's, the latter once again showing a loss on its Garrard turntable business, and this is reflected in stock market values: Racal rated at more than \$1,000 million, Plessey at around \$470 million.

Racal chairman Ernest Harrison recently announced a 23.7% increase in yearly profit to \$124 million. A \$1.2 million contract for the supply of Racal-Zonal recording tape to the BBC underlined the company's general buoyancy. Racal-Zonal supplies 75% of the corporation's total tape requirements, and half the present order is for the high quality 666 tape, destined for use in VHF stereo transmissions.

Plessey's year-end profits show a more modest increase, from \$47 million to \$53 million, but what surprised observers was the unexpectedly good last quarter performance: profits 22% up at \$27 million.

Garrard Engineering losses for the year to March 31, 1979 were \$5.8 million, little more than half the previous year's \$10.4 million. The improvement follows last autumn's radical pruning of the entire division, the effects of which will not be fully apparent till next year's figures are in.

Garrard's labor force, which last September stood at 1,830, is now down to 500. Production is concentrated at a single factory in Swindon, and capital employed is \$8 million less than it was a year ago. Output has been slashed, with turnover (Continued on page 100)

Market Quotations

As of closing, July 5, 1979

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
42	32 1/2	ABC	9	428	42	41 1/2	41 1/2	+ 1/2
39 1/2	34 1/2	American Can	6	82	39 1/2	39 1/2	39 1/2	+ 1/2
17 1/2	14	Ampex	9	138	15 1/2	14 1/2	15 1/2	+ 1/2
3 1/2	1 1/2	Automatic Radio	—	—	—	—	2 1/2	Unch.
24	20 1/2	Beatrice Foods	8	375	21	20 1/2	20 1/2	Unch.
55 1/2	44 1/2	CBS	7	732	51 1/2	51	51 1/2	Unch.
26 1/2	18 1/2	Columbia Pictures	4	116	23 1/2	23	23	Unch.
13 1/2	9	Craig Corp.	7	46	9 1/2	9 1/2	9 1/2	— 1/2
44 1/2	33	Disney, Walt	10	325	34 1/2	33 1/2	33 1/2	Unch.
3	2	EMI	18	66	2 1/2	2 1/2	2 1/2	Unch.
23 1/2	15 1/2	Gates Learjet	7	44	17 1/2	16 1/2	16 1/2	— 1/2
15 1/2	13 1/2	Gulf + Western	3	493	14 1/2	14 1/2	14 1/2	+ 1/2
17	10 1/2	Handleman	6	45	12 1/2	12 1/2	12 1/2	+ 1/2
8 1/2	3 1/2	K-tel	46	5	5 1/2	5 1/2	5 1/2	+ 1/2
3 1/2	2	Lafayette Radio	—	18	2 1/2	2 1/2	2 1/2	— 1/2
37 1/2	30 1/2	Matsushita Electronics	8	—	—	—	31 1/2	Unch.
46 1/2	37 1/2	MCA	8	82	46	45 1/2	46	+ 1/2
39	26 1/2	Memorex	5	185	31 1/2	31	31 1/2	+ 1/2
66	53 1/2	3M	11	768	56 1/2	55 1/2	55 1/2	— 1/2
46 1/2	36	Motorola	11	76	45 1/2	45 1/2	45 1/2	Unch.
30 1/2	24 1/2	North American Philips	5	24	27 1/2	27	27	— 1/2
22 1/2	17 1/2	Pioneer Electronics	11	—	—	—	18 1/2	Unch.
25 1/2	14 1/2	Playboy	22	67	18	17 1/2	18	+ 1/2
28 1/2	23 1/2	RCA	7	728	24 1/2	24 1/2	24 1/2	Unch.
10 1/2	7 1/2	Sony	17	60	9 1/2	9 1/2	9 1/2	Unch.
8 1/2	4 1/2	Superscope	—	95	4 1/2	4 1/2	4 1/2	Unch.
29 1/2	17 1/2	Tandy	6	191	20 1/2	20 1/2	20 1/2	— 1/2
11 1/2	5 1/2	Telecor	5	18	6 1/2	6	6 1/2	Unch.
7 1/2	4 1/2	Telex	12	147	5	4 1/2	5	Unch.
3 1/2	2 1/2	Tenna	—	10	2 1/2	2 1/2	2 1/2	— 1/2
18 1/2	16 1/2	Transamerica	5	225	17 1/2	17 1/2	17 1/2	— 1/2
46 1/2	30	20th Century	5	497	37 1/2	36	36 1/2	+ 1/2
37 1/2	32 1/2	Warner Communications	7	1220	34 1/2	33 1/2	33 1/2	+ 1/2
15 1/2	12 1/2	Zenith	10	107	12 1/2	12 1/2	12 1/2	Unch.

OVER THE COUNTER

P-E	Sales	Bid	Ask
—	—	1 1/2	2 1/2
4	13	5	5 1/2
30	11	5 1/2	6 1/2
—	247	7/16	11/16
8	142	1 1/2	2 1/2

OVER THE COUNTER

P-E	Sales	Bid	Ask
7	20	3 1/2	4 1/2
—	—	2 1/2	2 1/2
7	—	13 1/2	14 1/2
18	32	5 1/2	5 1/2
5	—	2 1/2	2 1/2
3	—	2 1/2	3 1/2

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.

ABC Adds Video Software Wing

NEW YORK—Prerecorded video software has another champion via the American Broadcasting Co., which has formed ABC Video Enterprises.

The new setup, following the launch of a similar division by Warner Communications, Inc. (Billboard, July 7, 1979), is expected to draw home videocassette and video-disk product from a recently established motion picture division, its television programming and other sources.

In charge of the ABC Video division is Herbert A. Granath, who has served as vice president and assistant to Elton H. Rule, president of

ABC, Inc. He will report to Frederick S. Pierce, executive vice president of the corporation and president of ABC Television.

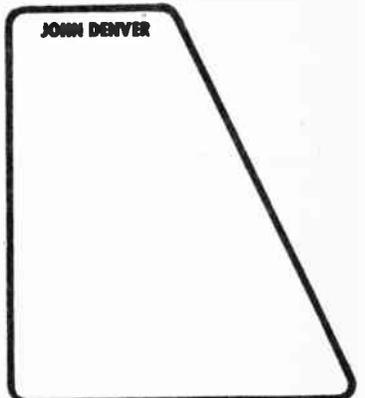
Broadcasting circles believe that CBS will have a stake in prerecorded software in the near future. During the '60s, CBS established a division for videocassette entertainment, but it turned out to be a losing proposition.

Stock Liquidation

LOS ANGELES—The Telecor, Inc. board of directors has declared its second liquidating dividend to stockholders in the amount of \$1.

The amount will be paid July 24 of this year to stockholders of record July 9, 1979.

The first liquidating dividend of \$5.60 per share was paid on May 29 of this year to stockholders of record May 14. A plan of complete liquidation was approved by Telecor stockholders April 3 of this year.



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FIRM 28 YEARS OLD

Big 7 Music Expands Subpublishing Ties

By IRV LICHTMAN

NEW YORK—While its oldie catalog reaps the benefit of artist/soundtrack covers, Big Seven Music is expanding its subpublishing agreements abroad.

The 28-year-old music publishing company, operated by Morris Levy, president, and Phil Kahl, vice president, has concluded foreign deals for the copyrights of Willie Nelson (Columbia), Michael Henderson (Buddah) and Dizzy Gillespie. Also, Big Seven will represent De-Lite's Delightful Music wing in overseas markets.

These deals are in addition to MIDEM-originated subpublishing relationships in France for AVI's music publishing interests and that of East/Memphis Music, the former Stax label unit now operated by Cream Records.

Big Seven maintains its own branch setups in France, England, Germany, Australia and South Africa. While the company is administered by other companies in various territories, Levy and Kahl indicate that they will establish more wholly owned Big Seven branches as the situations warrant.

With a strong base of rock 'n' roll songs of the '50s and '60s, both soundtracks and individual artist sessions run heavy with Big

Seven copyrights. The company had seven copyrights in "American Grafitti," three in "American Hot Wax," and one each in "Saturday Night Fever" and the current "Rock 'n' Roll High School" and "The Wanderer."

In addition, artist coverage includes such performers as the Blues Brothers ("Rubber Biscuit"), George Thorogood ("The Sky's Crying"), Jackie Ward ("Wisdom Of A Fool") and Debby Boone ("Breakin' In A Brand New Heart" and "My Mind Has A Mind Of Its Own").

Also, there are cover dividends from Big Seven staff writers/artists D.C. LaRue and Michael Christian, who have new LP product released through Casablanca and United Artists, respectively.

LaRue is also the co-writer of "On Your Knees," the new recording by Grace Jones on RFC Records.

Since Big Seven's 28 years coincides with copyright renewal, negotiations have just been completed for renewal rights to the company's first copyright. It's a big one—"Lullaby Of Birdland." Deal was worked out with George Shearing (music) and George Weiss (lyrics).



Billboard photos by Chuck Pulin

PARK FEST—New York Mayor Ed Koch, top right, and Parks Commissioner Gordon Davis open the 14th annual Central Park Music Festival, which began with performances by, below, Stan Getz and Nancy Wilson.



LINDA BURNS PROMOTES

Songs As Therapy At N.Y. Workshop

NEW YORK—Songs as therapy for opening up people's personalities is the theme of a series of "Singing Experience" workshops here.

The concept, which extends to mental institutions, is the brainchild of Linda Amiel Burns, who started the workshops in January and plans to continue the project in the fall.

Held at Nola Studios, each workshop involves four weekly, four-hour sessions for which participants pay \$100.

In addition, Burns has used the approach at various mental hospitals, where, she says, patients with deep emotional problems have literally "come out of the corner" as they have expressed their emotions with "other people's words."

Burns points out that workshop members are required to sing their songs in different ways, which has made shy people sing out "like Mario Lanza" and outgoing people who would ordinarily feel more comfortable doing upbeat, comedy numbers render expressively such songs as "As Long As He Needs Me." She's required some people to

sing like Shirley Temple or as Marlon Brando's "Godfather."

For the fall sessions, Burns plans an "opening night" for the fall workshop series wherein she'll rent a nightclub or cabaret at which participants will "graduate" by performing before as many as 75 people.

Following Thursday's (5) session, Burns will offer two workshops for vacationers on Fire Island and South Hampton, N.Y., and then start the fall lineup in August.

At the Thursday workshop, Irving Caesar, the 84-year-old lyricist of "Swanee" and "Tea For Two," among other standards, made an appearance. Burns says such other famed writers as Harold Arlen and Sheldon Harnick have dropped by at previous workshops.

Burns, as the daughter of Jack Amiel, who owned the old Turf restaurant in the legendary Brill Building (1619 Broadway), grew up with the acquaintance of many of the great Tin Pan Alley and Broadway songwriters.

To Burns, "Song is the medium for self-expression."

CBS/Sony Has Music Metal Tapes

By HARUHIKO FUKUHARA

TOKYO—CBS/Sony has given music fans an added impetus to buy metal cassette tapes by announcing the industry's first prerecorded music metal tapes.

Three tapes will be launched July 21 at a retail price of just over \$18. Sony Corp. will supply the actual tape.

The company used Sony's hi fi cassette tapes last year for some music cassettes and the resulting sound quality improvement has served to attract more labels to the fold and appeal to more classical music fans.

Since CBS/Sony has now taken the plunge with metal tapes, Victor Musical Industries and other rivals may be expected to follow suit. The result will help open an entirely new segment of the software market.

Sony's "Metallic C-46" will be used for the tapes and the contents will be duplicated with an equal-speed direct recording method from a digital master tape.

The new releases will include work by pianist Hiroko Nakamura and jazzman Herbie Hancock.

World Radio History

Publishers At Mercy Of Ad Agencies With Jingles

By JOHN SIPPEL

LOS ANGELES—Music publishers are at the mercy of the whims of the creative departments of advertising agencies when placing songs for commercial jingle usage.

This was the consensus of an ad agency executive and publishers and writers who exchanged experiences in trying for song placement in commercials at the recent monthly meeting of the Assn. of Independent Music Publishers here.

The Warner Bros. Music catalog of more than 150,000 titles is with one exception, "Tea For Two," available for commercial usage. Al

Columbia Pub. Co. Offering Discounts

NEW YORK—Columbia Pictures Publications has unveiled a "Summer Stock Order" on its print product.

Through Aug. 17, the program offers 60-day dating on books and sheet music, and various discounts based on volume purchases.

With 300 or more units, there's a 50% discount, a 40 plus 10% discount on orders of 150 to 299 units and a 40% discount on fewer than 150 units.

In addition, the print firm has a "Christmas In July" promotion on 11 folios, with a caution to "order now before prices go up."

Among the new product just marketed are folios by Orleans, tying-in with its Infinity album, "Forever;" "The New Star Wars Plus 12 Giant Chart Winners;" "Dan Coates—Let's Go Disco" and "Best Big Hits In Big Notes."

And for the educational field there's "Pop Stage Bands."

Kohn, director of copyrights and foreign administration, volunteered. The most used song, thus far, is "We're In The Money," which has been latched onto by banking associations.

Contracts between writer and publisher must be studied before individual song deals for commercials are made, because some pacts specifically provide for special handling or killing commercials usage. Vince Perrone, Screen Gems-EMI Music, warned.

He cited a 1957 litigation instituted by Ray Gilbert over the unauthorized use of the song, "Muskrat Ramble," won by the writer. Perrone pointed out that there have been instances where a song's title was used in a product name, wherein the publisher received a royalty on the sale of each retail product.

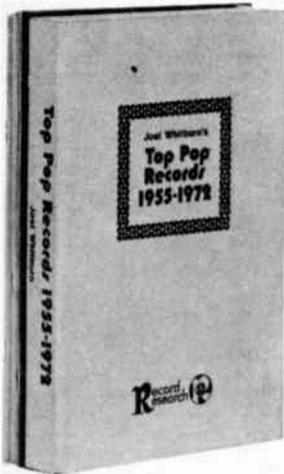
Writers Ray Evans and Jay Livingston noted they have vetoed "Mona Lisa" for any commercials, but welcome other usages on their hits. Donald Kahn backed up their contention, feeling a commercial revitalizes an old song.

BSR Considering

LOS ANGELES—BSR (USA) Ltd., the giant turntable and cartridge entity with American headquarters in Blauvelt, N.Y., is reportedly considering marketing the RCA SelectaVision videodisk system in the U.S.

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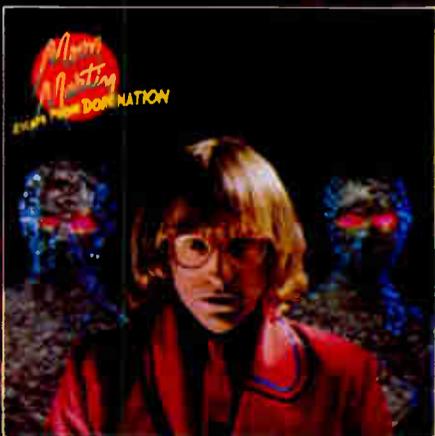
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Vol. 91 No. 28

The Pay-For-Play 'Hustle'

By HOWARD WARSHAW & JOE VASAPOLI

If Congress acted always in the public interest there would be no need for a commentary such as this. Unfortunately, our lawmakers on Capitol Hill have a propensity for enacting laws which benefit only a select few—usually at the expense of the many.

The proposal now before Congress to amend the Copyright Act to create a public performance right in sound recordings is an example of special interest legislation in its purest form. That is, this proposal succeeds in flouting every conceivable public interest consideration involved in the public performance of recorded music. It envisions substituting the present well functioning marketplace with a scheme of federal regulation that would be unfair, unwise, inequitable and, in terms of the manifest realities of the marketplace, totally illogical.



Howard Warshaw

The proposal would give performing artists and/or record companies an exclusive right to perform publicly their copyrighted musical recordings. A radio station which broadcast a copyrighted record without the consent of the performer/record company would of course infringe that public performance copyright.

The amendment would set up a "compulsory licensing" scheme as an alternative to the need of procuring consent prior to the broadcast of each copyrighted record. Under this scheme a radio station could secure a license to play any copyrighted record for one year by depositing with the Copyright Office a sum to be based upon a percentage of its annual advertising revenue. The monies thus deposited would be parcelled out to the performers and record companies.

Limitations of space preclude a detailed exposition of all the evils inherent in this proposal to subsidize the recording industry by delving into the pocketbooks of radio broadcasters. Only its more glaring flaws will be set forth here.

'Why should broadcasters pay to promote records?'

First, and perhaps foremost, is the simple and we believe indisputable truth that a public performance right in musical recordings is unnecessary. The fact is that performers and record companies reap huge financial rewards for their successful records. This financial payoff is more than ample to provide the necessary creative stimulus for the production of more and more records. The proof of this assertion is evident to those with the most minimal powers of perception—there is no shortage of recorded music in this country. The recording industry will continue to grow and prosper without the additional windfall of compulsory license fees from broadcasters.

Supporters of the proposed amendment, who cannot deny the adequacy of the economic incentives for star performers, nonetheless argue that the compulsory license fees are still necessary to encourage the record companies to produce and distribute works by unknown and unproven performing artists.

This argument overlooks the realities of how record companies go about deciding which new performers they will and which performers they will not record. The magnitude of the investment involved in attempting to market with success an untried performer is such that the relatively small amounts that could be expected from license fees would be a factor of negligible significance in the record company's decision of whether to take the risk.

If the record company hoped for broadcast of the record it would be with a mind to the spur to record sales that such airplay would generate, rather than to copyright license revenues.

We have seen that the proposed performance right would not provide an effective stimulus to the making of musical records—in part because ample stimulus in the form of ever increasing huge profits already exists. In view of these facts, the proposed amendment is quite simply not needed.

Further, it is submitted that the proposed legislation is therefore unconstitutional, for Congress is empowered to create copyrights only "to promote progress in science and the useful arts." As the performance right would do no such thing, the creation of such a right is quite clearly beyond the power of Congress.

The argument of the Copyright Office, which supports the proposal, that the Congress' action in creating copyrights is not subject to review by the courts and that therefore any congressional action is constitutional is palpably fallacious. Such an argument falsely assumes that because a power is not reviewable, it cannot be abused.

That the creation of a public performance in sound recordings is unnecessary and unconstitutional are reasons enough for defeating this proposed amendment of the Copyright Act. Yet there are even more compelling arguments, having to do with equity, justice and sound public policy, why performers and record companies should not be granted a monopoly of the use of their musical recordings.

The record industry would readily concede that the exposure given recorded music by broadcast stations is perhaps the single most important element in the promotion of sales. A large part of the money and effort invested in promoting a recording is devoted to pushing it for airplay.



Joe Vasapoli

We in the radio industry are reminded of this fact when the record company "hustlers" show up at our stations in an effort to obtain broadcast time for the latest releases. The reason why we broadcasters are so popular with the record company hustlers is obvious. We can provide the access to the mass audience which is indispensable to the financial success of a record. The broadcast of a record is what generates popularity. Airplay is, quite simply, its most effective advertisement.

Why should broadcasters be required to pay to make their vital contribution to the promotion of recorded music? That the payments would go to the very beneficiaries of that contribution would make the inequity all the more outrageous. This is not to say that broadcasters do not benefit from their use of musical recordings, but the providing of valuable broadcast time and the exposure to a mass audience which such time brings is more than adequate compensation for that use. Just ask the record companies.

In addition to being unnecessary, unconstitutional, and grossly inequitable, the public performance right in sound recordings would in fact be counterproductive. To require radio stations to pay the fees contemplated under the proposed compulsory license scheme would be highly detrimental to the financial well-being of the industry. Harm to the radio industry would not be in the best interests of recorded music for reasons which should by now be clear.

Public performance right on disks is 'unconstitutional'

Although it has been stated here that the license fees would offer negligible incentives to record companies to produce and distribute more records, these fees would produce an impact upon broadcasters.

You see, the radio industry does not do nearly as well, financially, as the recording industry. To the nationally based record companies compulsory license fee would constitute a paltry sum. But for the radio stations, by and large owned and operated by unwealthy, independent, locally oriented businessmen and women, the compulsory license fees would constitute still another financial burden.

The National Assn. of Broadcasters estimates that compulsory license fees would approximate 16% of the total pre-tax profit generated by all broadcast stations (1975 figures). The radio industry can ill-afford this substantial reduction in its profit margin. In fact, a significant minority of broadcast stations (including 60% of FM stations) have no profit margin at all—they actually lose money.

Quite clearly, a public performance copyright in sound recordings for performers and record companies is an idea whose time should never come.

Howard Warshaw is president of Universal Broadcasting Corp. and owner of nine AM and FM stations across the country. Joe Vasapoli is an attorney specializing in communications law.

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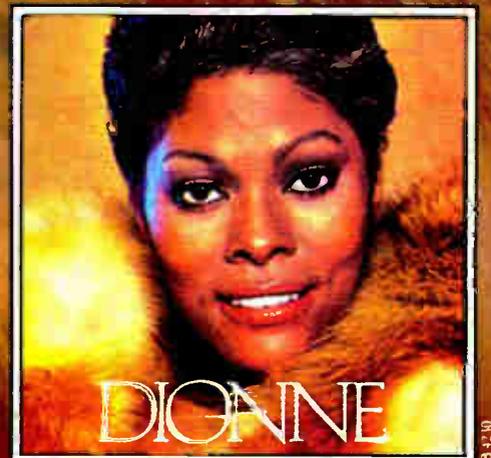
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No Surprise: Disco Hogging N.Y. Arbitron

By DOUG HALL

NEW YORK—To probably no one's surprise, Billboard's exclusive analysis of radio formats from the April/May Arbitron ratings show disco dominating New York radio with a 14.0 share and an average of 3,507 persons listening during any quarter hour of the broadcast day.

These figures are for all listeners age 12 and over. Disco is dramatically up from last year when it had a 7.9 share and 1,875 listeners per average quarter hour.

A number of formats are in decline, most notably contemporary, down from 15.4 to 11.8 share and

from 3,643 listeners per average quarter hour to 2,948.

Beautiful music is also off: down from 15.9 to 12.7 share and 3,750 to 3,203 listeners per average quarter hour.

MOR, on the other hand, is showing gains as the share climbs from 4.2 to 6.3 and the average quarter hour audience gains from 966 to 1,560.

Disco gains, of course, represent the spectacular growth of WKTU-FM, and more recently WBLS-FM. Beautiful music has been hurt by the departure of WTFM-FM from that

format. The station shifted to a variation of mellow just before the rating period.

Contemporary music is down due to the severe loss of audience at the market's leading contemporary station, WABC-AM.

MOR shows gains due to the shift of WYNY-FM into that format and a particularly strong book from WNEW-AM.

Formats, which specialize in specific aspects of contemporary music, are apparently hurting from the disco growth. For example, AOR has slipped from 5.6 share to 4.6 and

its average quarter hour listenership figure is down from 1,321 to 1,158.

The mellow sound is down from 1.6 to 1.1 in share while the average quarter hour listenership is off from 541 to 448. Jazz is down from 1.6 to 1.1 share and its average quarter hour listenership is off from 381 to 266.

Country music is down too in share: off from 15.4 to 11.8, but up in average quarter hour listenership from 630 to 743.

For details on the format picture in the New York market, see accompanying chart.

7½ Mil Tune In For ABC Radio Concert Debut

NEW YORK—ABC reports more than 7½ million adults tuned in the May premiere of the ABC Radio network series "Supergroups In Concert."

The initial show, which featured "Chicago," was measured in a special Gallup Survey.

The two-hour program drew a listening audience more than three times the size of the audience normally found on a Saturday between 8 and 10 p.m., the survey showed.

The program was broadcast primarily in those hours on some 300 ABC affiliates. It showed 5% of all adults aged 18 or older listened to the program. The concert reached approximately 6.2 million adults in the 18 to 34 age group—10% of all the adults in that group—and nearly 4 million men 18 to 34—13% of all males in that age bracket.

The next program in the series will be the Moody Blues July 28. A Peter Frampton concert will be broadcast Sept. 15.

BILLBOARD ARBITRON RATINGS

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

NEW YORK APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS 12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %						
AOR	1158	734	224	147	19	11	16	208	77	9	9	7	424	AOR	4.6	12.7	6.1	1.1	0.7	10.2	3.2	0.5	0.5	17.2		
AOR	1321	898	340	155	25	17	9	229	81	18	6	8	423	AOR	5.6	18.7	7.3	1.9	1.1	11.9	3.6	1.2	0.4	18.0		
BEAUTIFUL	3203	3186	38	118	293	378	496	44	165	260	329	533	17	BEAUTIFUL	12.7	2.2	4.7	17.1	22.9	2.0	7.0	13.6	17.1	0.5		
BEAUTIFUL	3750	3717	53	163	216	418	500	100	172	280	559	520	33	BEAUTIFUL	15.9	3.0	7.7	16.8	27.3	5.3	7.7	17.9	28.4	1.4		
BLACK	317	284	17	32	21	29	4	36	72	29	24	7	33	BLACK	1.2	1.0	1.3	1.3	1.7	1.7	3.0	1.6	1.3	1.4		
BLACK	603	485	63	47	29	39	13	73	66	42	29	18	118	BLACK	2.5	3.4	2.2	2.3	2.5	3.8	3.0	2.7	1.5	5.0		
CLASSICAL	542	539	10	73	36	74	44	5	48	34	66	49	3	CLASSICAL	2.1	0.5	3.0	2.1	4.4	0.2	1.9	1.8	3.5	0.1		
CLASSICAL	678	677	4	103	54	49	89	17	54	45	73	64	1	CLASSICAL	2.9	0.3	4.9	4.2	3.2	0.9	2.5	3.0	3.7	0.0		
CONTEMP	2948	2261	272	292	191	108	89	404	367	252	141	58	687	CONTEMP	11.8	15.5	12.0	11.1	6.6	19.9	15.2	13.4	7.4	27.9		
CONTEMP	3643	2737	399	386	157	145	79	460	519	256	180	84	906	CONTEMP	15.4	22.0	18.1	12.1	9.4	23.9	23.2	16.4	9.2	38.6		
COUNTRY	743	725	6	67	113	56	66	13	94	82	73	73	18	COUNTRY	3.0	0.3	2.8	6.6	3.4	0.6	3.9	4.3	3.8	0.7		
COUNTRY	630	612	20	58	65	60	45	22	60	88	66	52	18	COUNTRY	2.7	1.1	2.7	5.0	3.9	1.1	2.7	5.7	3.3	0.8		
DISCO	3507	2765	416	518	179	66	31	603	598	179	122	20	742	DISCO	14.0	23.7	21.3	10.5	4.0	29.6	24.8	9.4	6.4	30.1		
DISCO	1875	1520	330	254	44	17	4	435	273	96	56	7	355	DISCO	7.9	18.2	11.9	3.4	1.1	22.6	12.2	6.2	2.8	15.1		
JAZZ	266	251	62	78	23	10	0	18	27	20	9	3	15	JAZZ	1.1	3.5	3.2	1.3	0.6	0.9	1.1	1.1	0.5	0.6		
JAZZ	381	367	29	130	19	22	4	27	67	35	11	5	14	JAZZ	1.6	1.6	6.1	1.5	1.4	1.4	3.0	2.3	0.6	0.6		
MELLOW	448	427	24	49	28	30	49	59	56	55	43	18	21	MELLOW	1.8	1.4	2.0	1.6	1.8	2.9	2.3	2.9	2.2	0.9		
MELLOW	541	492	64	112	19	6	4	101	137	20	10	1	49	MELLOW	2.3	3.5	5.2	1.4	4	5.3	6.1	1.3	6	2.1		
MOR	1560	1520	84	135	159	163	73	113	169	183	171	107	40	MOR	6.3	4.9	5.5	9.2	9.9	5.5	6.9	9.7	8.9	1.6		
MOR	966	950	26	59	74	135	72	35	67	93	128	156	16	MOR	4.2	1.4	2.6	5.7	8.9	1.8	3.0	6.1	6.5	7		
NEWS	2412	2373	60	165	173	180	271	30	118	156	152	310	39	NEWS	9.6	3.4	6.8	10.1	10.9	1.5	4.8	8.2	7.9	1.6		
NEWS	2607	2548	37	168	218	216	333	30	137	149	243	286	59	NEWS	11.0	2.1	7.9	16.8	14.1	1.5	6.2	9.6	12.3	2.5		
OLDIES	736	699	82	155	96	29	6	81	152	59	15	17	37	OLDIES	2.9	4.7	6.4	5.6	1.8	4.0	6.3	3.1	0.8	1.5		
OLDIES	674	652	90	145	104	11	4	94	116	47	29	5	22	OLDIES	2.8	5.0	6.8	8.0	0.7	4.9	5.2	3.0	1.5	0.9		
PROG ROCK	891	778	243	221	8	24	13	148	64	5	25	22	113	PROG ROCK	3.5	13.8	9.1	0.5	1.5	7.2	2.7	0.3	1.3	4.6		
PROG ROCK	592	506	196	107	20	9	6	83	65	5	7	8	86	PROG ROCK	2.5	10.8	5.0	1.5	0.6	4.3	2.9	0.3	0.4	3.6		
SPANISH	1037	962	32	77	111	45	50	77	108	191	183	34	75	SPANISH	4.1	1.8	3.2	6.5	2.7	3.7	4.5	10.1	9.5	3.0		
SPANISH	818	785	27	45	42	75	34	40	158	116	39	74	33	SPANISH	3.5	1.5	2.1	3.2	4.9	2.1	7.1	7.5	2.0	1.4		
TALK	2508	2468	32	69	94	243	159	20	91	116	299	388	40	TALK	10.0	1.8	2.9	5.5	14.6	1.0	3.8	6.1	15.5	1.6		
TALK	2438	2412	13	60	103	169	174	21	70	120	317	486	26	TALK	10.3	0.7	2.8	8.0	11.0	1.1	3.1	7.7	16.1	1.1		

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

3 Stations Battle As Ariz. Experiences Rock Revival

By AL SENIA

PHOENIX—At a time when disco domination of the airwaves grows ever more prevalent, hard-nosed rock'n'roll is undergoing a rebirth here as three FM stations battle to capture the rock audience.

KDKB-FM, which at 93.3 has long been identified both commercially and politically as the area's leading rock station, is attempting to stave off challenges from FM-98 KUPD and KIOG-FM (which calls itself K-104).

In March, KUPD converted from Top 40 to hard rock while K-104 jettisoned a failing mellow rock sound for progressive album-oriented radio. In KUPD's case, the move was designed to reverse sliding ratings

(from 9.8 to 6.1 during the last ratings period), the result of a new Top 40 station entering the market.

K-104's move was almost an afterthought. The station, facing bankruptcy, switched its sound after the sales manager convinced a federal bankruptcy court trustee to give the progressive format a try.

The station has been purchased by four partners for \$1.85 million. The sale is awaiting final Federal Communications Commission approval. Some of the funds for the purchase came from the Economic Development Administration, which granted a \$572,000 loan to the four men on June 15, the first loan for the purchase of a broadcasting

station by a minority firm in Arizona.

The four want to change the letters of the station to KAZZ-FM, but it is unclear what the future of K-104's progressive rock format will be.

"The new owners are smiling quite broadly," states Bob Bailie, K-104's program director. "They are pleased with the fact that we have been billing an awful lot of money lately."

"We're programming a combination of free-form and playlist. We decided there was a hole in the market. Nobody was doing album-oriented rock. KDKB changed from AOR to a SuperStars station, so

we're not in competition with KDKB."

However, K-104 bills itself as "The Alternative" and, like KDKB, has utilized T-shirts, concert promotions, record album giveaways and word-of-mouth to build up a dedicated listenership. Bailie hopes the changed sound will continue when the new owners officially take over, but concedes it is possible the station may change direction again.

In the interim, K-104 has been programming an eclectic mix of various artists.

"We're playing progressive rock but we're not limiting ourselves to just kick ass either," Bailie states. "We'll play James Taylor and Joan

Armatrading. Anything that's viable.

"We're the only station in town exposing a lot of album product. All the record stores are telling us they're moving more product than before."

Programming chores are handled by Bailie (6-10 a.m.), music director John McCrae (10 a.m.-2 p.m.), Jeff Parets (2-7 p.m.), Will James (7-midnight), and Catherine (midnight-6 a.m.). Dave Chamberlain, Dave Arrowhead and Diane Combe fill in on weekends.

The station also utilizes a great deal of syndicated programming, mainly on Sunday evenings. Com-

(Continued on page 16)

JULY 14, 1979, BILLBOARD

WILL STAY AOR

New Approach As KLOS-FM In L.A. Overhauls Its Format

By CARY DARLING

LOS ANGELES—Armed with a revamped format, a new program director plus four new air personalities, declining ABC-owned, KLOS-FM is trying to regain its position as one of the area's leading AOR stations.

"We're definitely staying album-oriented rock but we needed a new approach," says program director Damion, who only uses his first name and who seven weeks ago was a KLOS air personality before being promoted to his new position.

During the station's prime period of two to four years ago, and until the recent change nearly two months ago, KLOS had been noted for its tight playlist and its policy of sticking to big name artists.

"The tighter we got, the deeper we fell," says Damion. "There was a very simple solution as we realized that the tight format was not the way to go."

The solution, which involves instituting an expanded format, seems to go against the grain of what has happened in recent years as AOR stations have become increasingly tight.

"The Los Angeles audience is one of the most musically sophisticated audiences in the world and you can't hit them with a tighter playlist. It just won't work," offers Damion, who,

on the other hand, doesn't see a move to a freeform format as an alternative.

The "middle ground," as he calls his new format, includes more current product, more oldies and selections of different types of music, such as new wave.

However, Damion does not want to obscure the role of the disk jockey in the new format. To this end, four veterans of the Los Angeles radio scene, B. Mitchell Read—who on the air is called "The Beamer"—China Smith, John Leslie and Frazier Smith have been added. All have distinct personalities with Frazier Smith, most recently with Los Angeles AOR station KROQ-FM, being especially well-known for his on-the-air antics.

"I definitely want Frazier to be a forefront crazy personality," responds Damion as to whether he will muffle any of his air talents' style in order to achieve that middle ground.

"He has mellowed a bit since he's been here but he would be doing the same thing at KROQ. That's just where he is now. He's trying to broaden his audience too."

KLOS also has added a new programming assistant in Casey Butler although veteran music director Ruth Tinedo remains in her post. The station's facelift is also apparent

in that, as of July 1, the commercial load is now somewhat lighter and the average length of sets has increased.

This is consistent in Damion's view of programming for the burgeoning 18-34 age group. "Before, we were taking a 1975-76 approach to AOR and that just won't work in 1979. The thing about rock n' roll is that it has got to have aggression and that bad boy image and for a long time we went through what could be called musically Eisenhower years," states Damion.

"Now, things are starting to cook again. After all, we're all rock n' roll babies and I think that's what people want to hear."

Damion admits that KROQ-FM's recent shift to a tighter playlist is helping his fledgling format because he feels KLOS has picked up many of KROQ's former listeners. However, his real competition is top rated, Metromedia's AOR outlet, KMET-FM.

He says the sound of the station is now set. "Now, what we're going to be doing over the next few months is becoming more visible in the community." This includes increased concert promotion as well as staffers visiting beaches and public events.

KLOS is also initiating a new television and billboard advertising campaign as part of the overhaul.

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.

SAN JOSE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
KARA-FM	3.0	2.2		3.2	3.3	KARA-FM
Dan Schow Format: contemporary						
KBAY-FM	5.8	5.7		4.8	7.1	KBAY-FM
Bob Kohtz Format: beautiful						
KEEN-AM	4.4	2.5		3.9	3.7	KEEN-AM
Jay Albright Format: country						
KEZR-FM	2.1	2.5		2.9	3.1	KEZR-FM
Steve Beam Format: Top 40						
KLIV-AM	4.1	3.7		3.9	3.4	KLIV-AM
Joe Eich* Format: Top 40						
KLOK-AM	4.5	6.4		5.6	5.4	KLOK-AM
Jim Phillips Format: contemporary						

*Eich went on in March. He was preceded by Bob Ray.

Vox Jox

By DOUG HALL

NEW YORK—WLIR-FM Garden City, N.Y., program director Denis McNamara has been promoted to vice president at the station. He joined the station in 1974, became music director in 1976 and p.d. the year after that.

McNamara will continue to supervise the station's extensive live concert series that includes this month Billy Joel, the Outlaws, the Good Rats, Meat Loaf and James Taylor. * * *

Mark Driscoll has succeeded Eddie Rogers as p.d. at WDRQ-FM Detroit. Driscoll comes from Oklahoma City. ... WHN-AM New York, which features a number of guest DJs—the Bellamy Bros., Rex Allen Jr. and Con Hunley are the most recent, has dropped its morning drive jock, Larry Kenney. * * *

Philadelphia correspondent Maurie Orondenker reports Nick Reynolds, all-night jock at Philadelphia's WUSL-FM for the past year, has swapped disks for chips. After 17 years of broadcasting, he has begun a new career as a blackjack dealer at the Resorts International Hotel in Atlantic City, N.J. * * *

Billie Burdette has joined WBLS-FM New York in the 10 a.m. to 2 p.m. spot. She comes from KACE-FM Los Angeles. ... RKO Radio national music director Dave Sholin obtained an interview with Paul McCartney and Wings while he was in London. Sholin says ROKO is the only radio group, other than the BBC and Capitol Radio London, to be granted an interview. * * *

KEWI/KSWT Topeka has an opening for a continuity director. Those interested should contact J.R. Greeley at the station: 913 272-2122. ... Ben Holland has joined WLAC-AM Nashville as production manager. He previously worked at WSLC-AM Roanoke, Va. * * *

WXLO-FM (99-X) New York marked the Fourth of July by playing all top summer songs of the past decade. ... KGW-AM Portland

Ore., took top honors for its jingle "Superstars," sung by the Doobie Bros., Rita Coolidge, Andy Gibb and Leo Sayer. The award was given at the annual Portland Advertising Federation "Creative Awards." * * *

There was such strong response to the June 18 broadcast over WPLJ-FM New York on the 1969 program "Paul (McCartney) Is Dead" that the station rebroadcast it July 4. The program is based on the supposed (Continued on page 18)

Public Has Right To Hearing On Changes In Radio Format: Court

• Continued from page 3

Court. Saylor expects such a decision to come from the commission before the agency breaks for August recess.

National Assn. of Broadcasters general counsel Erwin Krasnow says the NAB finds the court decision "totally unacceptable" and will also appeal to the Supreme Court.

The appeals court decision overrules an FCC policy statement issued in 1976 which argued that broadcasters have a right to choose entertainment formats without government interference. That policy statement (never in fact enacted while court proceedings continued) stemmed from the 1974 WEFM-FM Chicago case involving a classical music station wishing to switch to a rock format.

In the WEFM case, the D.C. circuit court held that when a unique entertainment format meets unmet needs, is financially viable and, when altered, sparks significant public outcry, the FCC must hold a hearing to decide whether the broadcaster must maintain the original format. The appeals court ruling upholds the circuit court's decision.

Listeners' groups, led by the Citizens' Communications Center and the WNCN Listeners Guild, argued that the FCC's opinion stating that First Amendment issues preclude intervention in format changes was "prejudged from the outset."

At an appeals court hearing in February, the listeners' groups urged the court to overrule the FCC. FCC counsel David Saylor argued that intervention in format changes would be a "fearful and comprehensive nightmare, and unconstitutional as impermissibly chilling

innovation and experimentation in radio programming."

In ruling against the FCC, the appeals court found that "the Commission's nightmare turns out to be a little more than a dream."

When deprived of a disco-formatted station, for example, most disco fans will tune in another disco station in preference to classical, all-news or country, the court said. When no other similar format exists in a particular listening area, the loss of this "unique" format raises special public interest questions, the court held.

Rock 'N' Roll In Arizona

• Continued from page 15

edy specials, a jazz show, a BBC-produced rock hour and the Dr. Demento syndicated program are among the offerings.

KUPD-FM entered the rock battle in March with a new p.d. (John Sebastian, hired from KHJ-AM in Los Angeles) and a new format (which Sebastian dubs "adult rock.") An early signal of things to come was Sebastian's hiring of Hank Cookenboo, the music director of KDKB in its pre-SuperStars format days. Cookenboo assists KUPD in its musical direction.

"We try to play pure, good, old fashioned rock'n'roll," Sebastian asserts. "We play no disco whatsoever. And no bubblegum. All pure-bred rock, and we use the most sophisticated research methods in the country."

"Our number one criterion is always—is it rock'n'roll?"

Artists like the Village People,

Dissenting to the court's opinion, Circuit Judge Edward Tamm worried that the majority decision usurps the proper role of the FCC in the formulation of communications policy.

"The majority introduces a novel doctrine that calculates the public interest without necessary reference to the aural desire of the greatest number of listeners," Tamm argued. In other words, the court leaves open the possibility of holding a broadcaster to an unprofitable format simply because a small group of listeners want that format kept.

Barry Manilow and Donna Summer suddenly found themselves banished from the KUPD turntables, replaced by a steady diet of Boston, Led Zeppelin and the Rolling Stones. Just to make sure there were no misunderstandings, the station sponsored a "no disco" weekend and smashed disco records on the air.

Sebastian describes the format as a hybrid between AOR and Top 40. "It's really a merging of the two," he states, adding that existing Top 40's "aren't making it" while AOR stations that are successful "are more into Top 40."

KUPD, which bills itself as "the rock'n'roll station" is taking dead aim at KDKB's standing as "The Rock of Arizona." Like KDKB, KUPD is heavily into promotions, using weekly newspaper ads, television advertisements and a bonanza of concert and movie promotions coupled with ticket giveaways, to impress its audience.

A black and white photograph of a wall covered in a grid of light bulbs. One bulb in the lower-left corner is lit, with a flame and smoke rising from it. A power cord is plugged into the outlet below it. The rest of the bulbs are unlit.

WHEN YOU PLUG IN PAT TRAVERS LIVE BOOM BOOM, OUT GOES THE LIGHTS.

Everyone with ears on the sides of their head knows Pat Travers live is a jolt of high intensity rock 'n' roll.

And if you've ever longed to be a rock star, you can join in on a chorus or two of the Pat Travers anthem, "Boom Boom, (Out Goes The Lights)" ^{PD14976}

But to experience all this ecstasy, it is necessary to obtain one key ingredient. The new Pat Travers live album, "Go For What You Know." But be careful. It might blow a fuse or two.

**THE PAT TRAVERS BAND LIVE IS
"GO FOR WHAT YOU KNOW" FEATURING
"BOOM BOOM, (OUT GOES THE LIGHTS)"
AND AN AUDIENCE OF THOUSANDS.
ON POLYDOR RECORDS AND TAPES.**



PHOTOGRAPH BY [unreadable]

ON TOUR: July 23 Winnipeg, Can. July 24 Regina, Can. July 25 Saskatoon, Can.
July 29 Calgary, Alberta July 31 Victoria, Can. Aug. 1 Vancouver, Can.
Aug. 5 San Diego, Ca. Aug. 9 Spokane, Wash. Aug. 10 Portland, Or. Aug. 11 Eugene, Or.
Aug. 12 Seattle, Wash. Aug. 13 Medford, Or. Aug. 16 Santa Monica, Ca.
Aug. 18 Sacramento, Ca. Aug. 19 San Jose, Ca. Aug. 20 Fresno, Ca. Aug. 21 Reno, Nevada

Vox Jox

• Continued from page 16
 death 10 years ago of McCartney. ... Golden West has signed with Drake-Chenault and Otis Conner for jingles for KMPC-AM Los Angeles and KEX-AM Portland, Ore.

Norman Lewis is the new general manager at Metromedia's flagship station, New York's WNEW-FM. Prior, Lewis had worked in both sales and management, most recently with WOR-AM.

Billboard RADIO-TV MART

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I am an industrious individual with 3rd endorsed who wishes to begin a career in radio broadcasting. I am an experienced college DJ and an award-winning journalist who writes, sings and performs. I will prefer immediate employment.

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 BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying.

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Hampton Teeing 'Jazz Alive' On NPR's Network

WASHINGTON—"Jazz Alive," National Public Radio's popular weekly showcase, has a hot summer schedule.

A tribute to Lionel Hampton kicks off the season. Recorded at the Grande Parade de Jazz in Nice, France, last year, the tribute features an all star band including Hampton, Arnett Cobb, Kai Winding, Cat Anderson and a surprise appearance by Dizzy Gillespie.

The Art Ensemble of Chicago and Leroy Jenkins touch the outer ends of the spectrum as their innovative styles are juxtaposed.

And violinist Jenkins' solo performance at the East Quad residential auditorium in Ann Arbor, Mich., is a contrast to the Arts Ensemble Contemporary Theatre at the Michigan League Ballroom in Ann Arbor.

Later in the season, Phil Woods is joined by the late pioneer scatman Eddie Jefferson in a show recorded at the 1978 Telluride Jazz Festival. The schedule also includes Carmen McRae, the Keith Jarrett quartet, Ron Carter, Bill Evans trio, the Carla Bley band, Johnny Griffin and Alberta Hunter. Local NPR affiliates broadcast the shows on different dates through the end of September.

Telluride's Jazz Fest Aug. 17-19

DENVER—Despite its isolated location at the 8,000-foot level in the Colorado Rockies, the town of Telluride is anticipating a sellout at its third annual Jazz Festival Aug. 17-19.

The bill is impressive. Clark Terry will not only perform as trumpet and flugelhorn soloist, he will toil as emcee and lead the concluding Sunday night super jam with the Helen Humes Trio, Arnett Cobb, Buddy Tate and Richie Cole.

Others contracted for appearances include the Akiyoshi-Tabacokin big band from Los Angeles, Cal Tjader, Flora Purim and Airto with Joe Farrell, Cato Barbieri, Oregon, Willie Dixon, David "Fathead" Newman, Gil Scott-Heron, Matrix and the Manhattan Transfer.

Bookings are handled by the Berkeley Agency in California's Bay Area.

Telluride's concert site is surrounded by lofty mountain peaks, accessible by flying into the Montrose or Grand Junction airports or by state highways. This summer's event will comprise five concerts spread over the Friday-Sunday span.

Joliet's Catalog Goes To Alligator

CHICAGO—Joliet Records, a L.A.-based blues label, will turn over its catalog under license to Alligator Records. And, forthcoming albums by Joliet will be marketed under a production arrangement with Alligator.

The pact with Alligator, a well-established blues label here, initially covers Joliet LPs by blues guitarists Lonesome Sundown and Phillip Walker under a five-year license.

Joliet chief Bruce Bromberg is working on new albums with both artists and with Tony Matthews, Johnny Jones and other West Coast musicians for release through Alligator.

Jazz

OUTDOORS JULY 6-8

21 Acts Seen At Atlantic City Event

NEW YORK—A three-day outdoor jazz festival, billed as the biggest in New Jersey's history, got underway Friday through Sunday (6-8) at Atlantic City's Gardner's Basin.

Set to appear were 21 acts, according to Baltimore-based promoters Elzie and Estelle Street, who were outfitting the Basin's parking lot to accommodate an expected crowd of 10,000. Advance ticket sales were described as "excellent," with tickets scaled at \$25 for box seats, \$12 and \$15 for reserved seats, and \$10 for general admission.

A highlight was a reunion concert July 7 featuring Earl "Fatha" Hines and one of his vocalists, Billy Eckstine. All tickets for the special 1 p.m. show were \$10.

The afternoon bill also featured appearances by Damita Jo and Gerry Mulligan's Big Band.

The rest of the lineup ran like this:

Nancy Wilson, Roy Ayers, Freddie Hubbard, Les McCann, Herbie Mann and Stanley Turrentine started things off Friday night (6) at 8 p.m.

Saturday's evening show began at 8 p.m. also and featured Sarah Vaughan, Art Blakey, Hugh Masekela, the Buddy Rich Band and Lonnie Liston Smith.

The Sunday show started off at 8 p.m. and featured Ray Charles, his orchestra, and the Raelets, Betty Carter, the Maynard Ferguson Band, McCoy Tyner and Dexter Wansel.

An Atlantic City Jazz Festival Award ceremony was also being planned at some point during the affair and Maryland Congressman Parren J. Mitchell, former chairman of the congressional black caucus, was expected to present the award.

Tickets were being sold through Ticketron outlets in Maryland, New Jersey and New York.

Billboard SPECIAL SURVEY For Week Ending 7/14/79

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	STREET LIFE Crusaders, MCA MCA 3094	26	20	27	ANGIE Angela Bofill, GRP/Arista GRP-5000
2	2	10	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	27	23	4	WOODY THREE Woody Shaw, Columbia JC-35977
3	3	12	PARADISE Grover Washington Jr., Elektra 6E-182	28	18	6	AFFINITY Bill Evans, Warner BBros. BSK-3293
4	8	15	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	29	28	15	THE JOY OF FLYING Tony Williams, Columbia JC 35705
5	4	17	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK-3277	30	29	18	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK-2394
6	7	8	FEVER Roy Ayers, Polydor PD-1-6204	31	32	2	THE MIND OF GIL SCOTT-HERON Gil Scott Heron, Arista AB-8301
7	6	10	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	32	NEW ENTRY		COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
8	5	9	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	33	33	13	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC-35754
9	21	3	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	34	NEW ENTRY		DREAMER Caldera, Capitol ST-11952
10	9	18	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	35	30	7	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC-35725
11	10	23	CARMEL Joe Sample, MCA AA-1126	36	46	2	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
12	15	6	FEEL THE NIGHT Lee Ritenour, Elektra 6E-192	37	35	17	HOT DAWG David Grisman, Horizon SP-731 (A&M)
13	11	31	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	38	36	9	GARDEN OF EDEN Passport, Atlantic SD-19233
14	26	2	PARADE Ron Carter, Milestone M-9088 (Fantasy)	39	38	91	FEELS SO GOOD Chuck Mangione, A&M SP 4658
15	12	13	LAND OF PASSION Hubert Laws, Columbia JC-35708	40	NEW ENTRY		MINGUS Joni Mitchell, Asylum 5E-505
16	16	9	LIVE Jean-Luc Ponty, Atlantic SD-19229	41	39	8	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
17	25	2	PART OF YOU Eric Gale, Columbia JC-35715	42	42	39	FLAME Ronnie Laws, United Artists UALA-881
18	13	18	AWAKENING Narada Michael Walden, Atlantic SD-19202	43	NEW ENTRY		PHOTO WITH Jan Garbarek Group, ECM ECM-11135 (Warner Bros.)
19	14	13	BRAZILIA John Klemmer, MCA AA-1116	44	34	42	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
20	27	2	EYES OF THE HEART Keith Jarrett, ECM ECM-1150 (Warner Bros.)	45	45	6	THE BIG APPLE BASH Jay McShann, Atlantic SD-8804
21	17	50	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	46	NEW ENTRY		BIG BLUES Art Farmer & Jim Hall, CTI CTI-7083
22	19	18	FOLLOW THE RAINBOW George Duke, Epic JE-3570 (CBS)	47	43	7	NIGHT RIDER Tim Weisberg, MCA MCA-3084
23	22	5	IN MOTION Heath Brothers, Columbia JC-35816	48	40	13	RAW SILK Randy Crawford, Warner Bros. BSK-3283
24	31	13	GROOVIN' YOU Harvey Mason, Arista AB-4227	49	37	17	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC-235663
25	24	17	LIGHT THE LIGHT Seawind, Horizon SP-734 (A&M)	50	41	9	RAMSEY Ramsey Lewis, Columbia JC-35815

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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 (7/4/79)

Top Add Ons-National

ROBERT PALMER—Secrets (Island)
NILS LOFGREN—Nils (A&M)
BLACKJACK—(Polydor)
GREG KIHN—With The Naked Eye (Beserkley)

Top Requests/Airplay-National

THE CARS—Candy O (Elektra)
THE KNACK—Get The Knack (Capitol)
SUPERTRAMP—Breakfast In America (A&M)
CHARLIE DANIELS BANO—Million Mile Reflections (Epic)

National Breakouts

NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
PAT TRAVERS—Go For What You Know (Polydor)
KINKS—Low Budget (Arista)
QUEEN—Live Killers (Elektra)

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

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

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

KFML-AM—Denver (Ira Gordon)

- **WILLIE NELSON & LEON RUSSELL**—One For The Road (Columbia)
- **ROBERT PALMER**—Secrets (Island)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **WALTER EGAN**—Hi-Fi (Columbia)
- **NILS LOFGREN**—Nils (A&M)
- **J. GEILS BAND**—The Best Of (Atlantic)
- **DIRE STRAITS**—Communique (WB)
- **DUKE JUPITER**—Taste The Night (Mercury)
- **NIGHT**—(Planet)
- **JIM CAPALDI**—Electric Nights (RSO)

KZEL-FM—Eugene (Chris Kovarik)

- **WALTER EGAN**—Hi-Fi (Columbia)
- **SONNY FORTUNE**—With Sound Reason (Atlantic)
- **KINKS**—Low Budget (Arista)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **DIRE STRAITS**—Communique (WB)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **THE CARS**—Candy O (Elektra)
- **THE KNACK**—Get The Knack (Capitol)

KMEL-FM—San Francisco (Mark Cooper)

- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **WALTER EGAN**—Hi-Fi (Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **DIRE STRAITS**—Communique (WB)
- **THE CARS**—Candy O (Elektra)
- **WINGS**—Back To The Egg (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **CATE BROTHERS**—(Atlantic)
- **KINKS**—Low Budget (Arista)
- **THE KNACK**—Get The Knack (Capitol)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **BLUE OYSTER CULT**—Mirrors (Columbia)
- **THE CARS**—Candy O (Elektra)
- **DELBERT McCLINTON**—Keeper Of The Flame (Capricorn)
- **RICKIE LEE JONES**—(WB)
- **DIRE STRAITS**—Communique (WB)

WRNO-FM—New Orleans (Rod Glenn)

- **NICK LOWE**—Labour Of Lust (Columbia)
- **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- **BLUE OYSTER CULT**—Mirrors (Columbia)
- **JENNIFER WARMES**—Shot Through The Heart (Arista)
- **JEREMY SPENCER BANO**—Flee (Atlantic)
- **POCO**—Legend (MCA)
- **VAN HALEN**—II (WB)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)
- **WINGS**—Back To The Egg (Columbia)

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

- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **KINGS**—Low Budget (Arista)
- **NANTUCKET**—Your Face Or Mine (Epic)
- **IAN DURY & THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **BILLY THORPE**—Children Of The Sun (Capricorn)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)
- **TRIUMPH**—Just A Game (RCA)

WABX-FM—Detroit (Ted Ferguson)

- **KINKS**—Low Budget (Arista)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **VAN HALEN**—II (WB)
- **THE CARS**—Candy O (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)
- **THE KNACK**—Get The Knack (Capitol)

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

- **PAT TRAVERS**—Go For What You Know (Polydor)
- **BLACKJACK**—(Polydor)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- **ROBERT PALMER**—Secrets (Island)
- **QUEEN**—Live Killers (Elektra)
- **HENRY PAUL BAND**—Grey Ghost (Atlantic)
- **DIRE STRAITS**—Communique (WB)
- **WINGS**—Back To The Egg (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)

WQFM-FM—Milwaukee (Paul Kelly)

- **ROBERT PALMER**—Secrets (Island)
- **NILS LOFGREN**—Nils (A&M)
- **BLUE OYSTER CULT**—Mirrors (Columbia)
- **TED NUGENT**—State Of Shock (Epic)
- **GERRY RAFFERTY**—Night Owl (UA)
- **PETER FRAMPTON**—Where I Should Be (A&M)
- **JOHN STEWART**—Bombs Away Dream Babies (RSO)

NSHE-FM—St. Louis (Ted Habeck)

- **MICK TAYLOR**—(Columbia)
- **LAUGHING DOGS**—(Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **MICHAEL STANLEY**—Greatest Hints (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **POINT BLANK**—Airplay (MCA)
- **MARSHALL TUCKER BANO**—Running Like The Wind (WB)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **THE CARS**—Candy O (Elektra)

NSHE-FM—St. Louis (Ted Habeck)

- **MICK TAYLOR**—(Columbia)
- **LAUGHING DOGS**—(Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **MICHAEL STANLEY**—Greatest Hints (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **POINT BLANK**—Airplay (MCA)
- **MARSHALL TUCKER BANO**—Running Like The Wind (WB)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **THE CARS**—Candy O (Elektra)

NSHE-FM—St. Louis (Ted Habeck)

- **MICK TAYLOR**—(Columbia)
- **LAUGHING DOGS**—(Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **MICHAEL STANLEY**—Greatest Hints (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **POINT BLANK**—Airplay (MCA)
- **MARSHALL TUCKER BANO**—Running Like The Wind (WB)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **THE CARS**—Candy O (Elektra)

NSHE-FM—St. Louis (Ted Habeck)

- **MICK TAYLOR**—(Columbia)
- **LAUGHING DOGS**—(Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **MICHAEL STANLEY**—Greatest Hints (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **POINT BLANK**—Airplay (MCA)
- **MARSHALL TUCKER BANO**—Running Like The Wind (WB)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **THE CARS**—Candy O (Elektra)

NSHE-FM—St. Louis (Ted Habeck)

- **MICK TAYLOR**—(Columbia)
- **LAUGHING DOGS**—(Columbia)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **MICHAEL STANLEY**—Greatest Hints (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **POINT BLANK**—Airplay (MCA)
- **MARSHALL TUCKER BANO**—Running Like The Wind (WB)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **THE CARS**—Candy O (Elektra)

WKDF-FM—Nashville (Alan Sneed)

- **WALTER EGAN**—Hi-Fi (Columbia)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **HOTEL**—(MCA)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **CHARLIE DANIELS BANO**—Million Mile Reflections (Epic)
- **KANSAS**—Monolith (Kirshner)
- **SUPERTRAMP**—Breakfast In America (A&M)

ZETA-4 (WINZ-FM)—Miami (Gary Martin)

- **AIRWAVES**—Next Stop (A&M)
- **NILS LOFGREN**—Nils (A&M)
- **ROBERT PALMER**—Secrets (Island)
- **RICK WAKEMAN**—Rhapsodies (A&M)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **QUEEN**—Live Killers (Elektra)
- **THE CARS**—Candy O (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)
- **KANSAS**—Monolith (Kirshner)
- **PATTI SMITH GROUP**—Wave (Arista)

WQSR-FM—Tampa (Steve Huntington)

- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBERT PALMER**—Secrets (Island)
- **NILS LOFGREN**—Nils (A&M)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **WALTER EGAN**—Hi-Fi (Columbia)
- **WINGS**—Back To The Egg (Columbia)
- **THE CARS**—Candy O (Elektra)
- **ATLANTA RHYTHM SECTION**—Underdog (Polydor)
- **THE KNACK**—Get The Knack (Capitol)

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

- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)
- **THE KNACK**—Get The Knack (Capitol)

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

- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)
- **THE KNACK**—Get The Knack (Capitol)

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

- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)
- **THE KNACK**—Get The Knack (Capitol)

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

- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)
- **THE KNACK**—Get The Knack (Capitol)

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

- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)
- **NICK LOWE**—Labour Of Lust (Columbia)
- **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)
- **THE KNACK**—Get The Knack (Capitol)

Western Region

TOP ADD ONS:

ROBERT PALMER—Secrets (Island)
NILS LOFGREN—Nils (A&M)
ROBIN WILLIAMS—Reality—What A Concept (Casablanca)
BLACKJACK—(Polydor)

★TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)
ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
DIRE STRAITS—Communique (WB)

BREAKOUTS:

WALTER EGAN—Hi-Fi (Columbia)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
PAT TRAVERS—Go For What You Know (Polydor)
KINKS—Low Budget (Arista)

JULY 14, 1979, BILLBOARD

KSAN-FM—San Francisco (Kate Ingram)

- **WALTER EGAN**—Hi-Fi (Columbia)
- **NILS LOFGREN**—Nils (A&M)
- **JONI MITCHELL**—Mingus (Asylum)
- **ROBERT PALMER**—Secrets (Island)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **IAN HUNTER**—You're Never Alone With A Schizophrenic (Chrysalis)
- **JOE JACKSON**—Look Sharp (A&M)
- **THE KNACK**—Get The Knack (Capitol)
- **THE WHO**—The Kids Are Alright (MCA)

KWST-FM—Los Angeles (Pamela May)

- **BLACKJACK**—(Polydor)
- **STANLEY CLARKE**—I Wanna Play For You (Nemperor)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **WALTER EGAN**—Hi-Fi (Columbia)
- **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- **FAITH BAND**—Face To Face (Mercury)
- **THE CARS**—Candy O (Elektra)
- **KANSAS**—Monolith (Kirshner)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)
- **THE KNACK**—Get The Knack (Capitol)

KBP1-FM—Denver (Frank Cody)

- **NILS LOFGREN**—Nils (A&M)
- **BLACKJACK**—(Polydor)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **HOTEL**—(MCA)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **THE CARS**—Candy O (Elektra)
- **THE KNACK**—Get The Knack (Capitol)
- **WINGS**—Back To The Egg (Columbia)

KOME-FM—San Jose (Dana Jang)

- **KINKS**—Low Budget (Arista)
- **THE RUMOUR**—Frogs, Sprouts, Clogs & Krauts (Arista)
- **ROBERT PALMER**—Secrets (Island)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **BLACKJACK**—(Polydor)
- **LOUISE GOFFIN**—Kid Blue (Asylum)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **VAN HALEN**—II (WB)
- **THE CARS**—Candy O (Elektra)

KZAP-FM—Sacramento (Chris Miller)

- **ROBERT PALMER**—Secrets (Island)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **THE KNACK**—Get The Knack (Capitol)
- **THE CARS**—Candy O (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—Discovery (Jet)
- **CHEAP TRICK**—At Budokan (Epic)

Southwest Region

TOP ADD ONS:

POINT BLANK—Airplay (MCA)
ROBERT PALMER—Secrets (Island)
GREG KIHN—With The Naked Eye (Beserkley)
NICK LOWE—Labour Of Lust (Columbia)

★TOP REQUEST / AIRPLAY:

THE CARS—Candy O (Elektra)
SUPERTRAMP—Breakfast In America (A&M)
DIRE STRAITS—Communique (WB)
THE KNACK—Get The Knack (Capitol)

BREAKOUTS:

KINKS—Low Budget (Arista)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
IAN DURY AND THE BLOCKHEADS—Do It Yourself (Stiff/Epic)
BLUE OYSTER CULT—Mirrors (Columbia)

KZEW-FM—Dallas (Doris Miller)

- **KINKS**—Low Budget (Arista)
- **POINT BLANK**—Airplay (MCA)
- **WINGS**—Back To The Egg (Columbia)
- **DIRE STRAITS**—Communique (WB)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **THE CARS**—Candy O (Elektra)

KTXQ-FM—Dallas/Ft. Worth (Tim Spencer)

- **POINT BLANK**—Airplay (MCA)
- **QUEEN**—Live Killers (Elektra)
- **ROBIN WILLIAMS**—Reality—What A Concept (Casablanca)
- **GREG KIHN**—With The Naked Eye (Beserkley)
- **CLIMAX BLUES BAND**—Real To Reel (WB)
- **ROBERT PALMER**—Secrets (Island)
- **THE KNACK**—Get The Knack (Capitol)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **VAN HALEN**—II (WB)
- **THE CARS**—Candy O (Elektra)

KRST-FM—Albuquerque (Bob Sulman)

- **ROBERT PALMER**—Secrets (Island)
- **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)
- **KINKS**—Low Budget (Arista)
- **IAN DURY AND THE BLOCKHEADS**—Do It Yourself (Stiff/Epic)
- **MUSIC FOR UNICEF CONCERT**—(Polydor)
- **WALTER EGAN**—Hi-Fi (Columbia)
- **THE CARS**—Candy O (Elektra)
- **JOHN STEWART**—Bombs Away Dream Babies (RSO)
- **KANSAS**—Monolith (Kirshner)
- **THE WHO**—The Kids Are Alright (MCA)

Midwest Region

TOP ADD ONS:

ROBERT PALMER—Secrets (Island)
GREG KIHN—With The Naked Eye (Beserkley)
NILS LOFGREN—Nils (A&M)
BLUE OYSTER CULT—Mirrors (Columbia)

★TOP REQUEST / AIRPLAY:

THE CARS—Candy O (Elektra)
SUPERTRAMP—Breakfast In America (A&M)
CHARLIE DANIELS BANO—Million Mile Reflections (Epic)
THE KNACK—Get The Knack (Capitol)

BREAKOUTS:

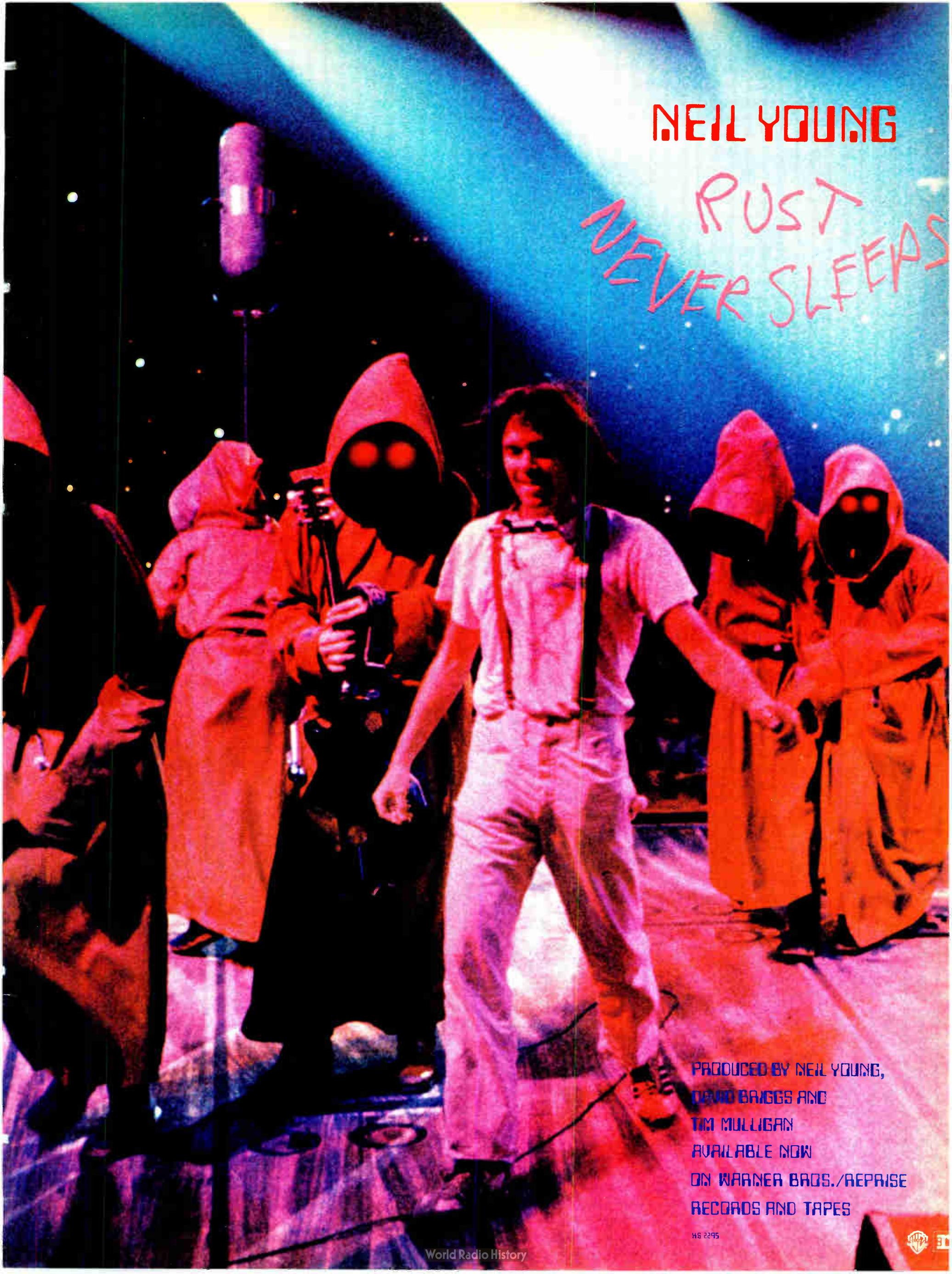
SMIFF 'N' THE TEARS—Fickle Heart (Atlantic)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
QUEEN—Live Killers (Elektra)
PAT TRAVERS—Go For What You Know (Polydor)

WVWV-FM—Detroit (Joe Urbiel)

- **QUEEN**—Live Killers (Elektra)
- **JOHN STEWART**—Bombs Away Dream Babies (RSO)
- **ROBERT PALMER**—Secrets (Island)
- **BLUE OYSTER CULT**—Mirrors (Columbia)
- **PAT TRAVERS**—Go For What You Know (Polydor)
- **SMIFF 'N' THE TEARS**—Fickle Heart (Atlantic)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **VAN HALEN**—II (WB)
- **THE CARS**—Candy O (Elektra)
- **THE KNACK**—Get The Knack (Capitol)

WXRT-FM—Chicago (Bob Gelms)

- **BLUE OYSTER CULT**—Mirrors (Columbia)
- **QUEEN**—Live Killers (Elektra)
- **NILS LOFGREN**—Nils (A&M)
- **RICK WAKEMAN**—Rhapsodies (A&M)
- **JOHN HIATT**—Slug Line (MCA)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **THE CARS**—Candy O (Elektra)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **GRAHAM PARKER & THE RUMOUR**—Squeezing Out Sparks (Arista)



NEIL YOUNG

RUST
NEVER SLEEPS

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DAVID BRIGGS AND
TIM MULLIGAN
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RECORDS AND TAPES

HS 2295

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/5/79)

TOP ADD ONS - NATIONAL

- CHIC—Good Times (Atlantic)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- BARBRA STREISAND—Main Event (Columbia)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- THE KNACK—My Sharona (Capitol)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 25-18

D★ DONNA SUMMER—Bad Girls (Casablanca) 17-8

KQEO—Albuquerque

- BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar)
- DIANA ROSS—The Boss (Motown)
- ★ BARBRA STREISAND—Main Event (Columbia) 33-21
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 20-10

KENO—Las Vegas

- THE CARS—Let's Go (Elektra)
- BLONDIE—One Way Or Another (Chrysalis)
- ★ GERRY RAFFERTY—Days Gone Down (United Artists) 10-3
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 18-12

KFMB—San Diego

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- THE CARS—Let's Go (Elektra) 27-17
- ★ BLONDIE—One Way Or Another (Chrysalis) 15-8

Pacific Northwest Region

• TOP ADD ONS:

- KISS—I Was Made For Loving You (Casablanca)
- BARBRA STREISAND—Main Event (Columbia)
- SPYRO GYRA—Morning Dance (Infinity)

★ PRIME MOVERS:

- CHIC—Good Times (Atlantic)
- DONNA SUMMER—Bad Girls (Casablanca)
- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)

BREAKOUTS:

- WET WILLIE—Weekends (Epic)
- DOUCETTE—Nobody (Mushroom)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)

KFRC—San Francisco

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- WET WILLIE—Weekends (Epic)
- ★ JOHN STEWART—Gold (RSO) 19-12
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 25-17

KYA—San Francisco

- DUCETTE—Nobody (Mushroom)
- D★ DONNA SUMMER—Bad Girls (Casablanca) X-20
- ★ GERRY RAFFERTY—Days Gone Down (UA) 21-10

KLIV—San Jose

- WET WILLIE—Weekends (Epic)
- THE CARS—Let's Go (Elektra)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 8-5
- ★ RAYDIO—You Can't Change That (Arista) 5-3

KROY—Sacramento

- ROBERT JOHN—Sad Eyes (EMI)
- WET WILLIE—Weekends (Epic)
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 29-22
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) X-26

KYNO—Fresno

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- DAVID LOGGINS—Pieces Of April (Epic)
- ★ ANNE MURRAY—Shadows In The Moonlight (Capitol) 30-19
- ★ EDDIE RABBITT—Suspensions (Elektra) 28-18

KGW—Portland

- BARBRA STREISAND—Main Event (Columbia)
- WET WILLIE—Weekends (Epic)
- ★ JAMES TAYLOR—Up On The Roof (Columbia) 27-22
- ★ JOHN STEWART—Gold (RSO) 25-20

PRIME MOVERS - NATIONAL

- DONNA SUMMER—Bad Girls (Casablanca)
- CHIC—Good Times (Atlantic)
- BLONDIE—One Way Or Another (Chrysalis)

KING—Seattle

- D• DONNA SUMMER—Bad Girls (Casablanca)
- SPYRO GYRA—Morning Dance (Infinity)
- ★ ABBA—Does Your Mother Know (Atlantic) 22-14

D★ ANITA WARD—Ring My Bell (Juana) 15-5

KJRB—Spokane

- SUPERTRAMP—Goodbye Stranger (A&M)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 27-9
- ★ RAYDIO—You Can't Change That (Arista) 18-11

KTAC—Tacoma

- THE KNACK—My Sharona (Capitol)
- KANSAS—People Of The Southwind (Kirshner)
- D★ ANITA WARD—Ring My Bell (Juana) 13-7
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 15-10

KCPX—Salt Lake City

- GERRY RAFFERTY—Days Gone Down (United Artists)
- KENNY ROGERS—She Believes In Me (United Artists)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 28-17
- ★ JOHN STEWART—Gold (RSO) 26-11

KRSP—Salt Lake City

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- WET WILLIE—Weekends (Epic)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 12-3
- ★ ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 19-12

KIMN—Denver

- JAMES TAYLOR—Up On The Roof (Columbia)
- JOE JACKSON—Is She Really Going Out With Him (A&M)
- ★ GERRY RAFFERTY—Days Gone Down (United Artists) 22-10
- ★ POCO—Heart Of The Night (MCA) 27-15

KJR—Seattle

- KISS—I Was Made For Loving You (Casablanca)
- LITTLE RIVER BAND—Lonesome Loser (Capitol)

KYYX—Seattle

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- ★ VAN HALEN—Dance The Night Away (WB) 8-5
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 4-1

KCBN—Reno

- DIANA ROSS—The Boss (Motown)
- THIN LIZZY—Do Anything (WB)
- ★ WINGS—Getting Closer (Columbia) 32-23
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 29-18

KWZZ—Cleveland

- JOHN STEWART—Gold (RSO)
- THE KNACK—My Sharona (Capitol)
- D★ CHIC—Good Times (Atlantic) 21-16
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 12-7

WZPP—Cleveland

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- KANSAS—People Of The Southwind (Kirshner)
- D★ CHIC—Good Times (Atlantic) 22-14
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M) 25-18

Q-102 (WKRQ-FM)—Cincinnati

- D• DAVID NAUGHTON—Makin' It (RSO)
- DONNA SUMMER—Bad Girls (Casablanca)
- D★ ANITA WARD—Ring My Bell (TK) 19-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 28-18

WNCI—Columbus

- JOURNEY—Lovin', Touchin', Squeezein' (Columbia)
- RAYDIO—You Can't Change That (Arista)
- ★ POCO—Heart Of The Night (MCA) 20-14
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 8-2

WCUE—Akron

- THE CARS—Let's Go (Elektra)
- THE KNACK—My Sharona (Capitol)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 22-17
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 24-18

CKLW—Detroit

- EDDIE RABBITT—Suspensions (Elektra)
- JOE JACKSON—Is She Really Going Out With Him (A&M)
- ★ ABBA—Does Your Mother Know (Atlantic) 19-15
- D★ CHIC—Good Times (Atlantic) 22-10

WDRQ—Detroit

- D• CANDISTATON—Chance (WB)
- D• ATASTE OF HONEY—Do It Good (Capitol)
- ★ BARBRA STREISAND—Main Event (Columbia) 17-14
- ★ PETER BROWN—Crank It Up (T.K.) 15-10

WTAC—Flint

- THE CARS—Let's Go (Elektra)
- BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar)
- ★ ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 19-11
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 25-14

Z-96 (WZZR-FM)—Grand Rapids

- EDDIE RABBITT—Suspensions (Elektra)
- MANFRED MANN'S EARTH BAND—You Angel You (WB)
- ★ VAN HALEN—Dance The Night Away (WB) 28-14
- ★ JOHN STEWART—Gold (RSO) 13-8

WAKY—Louisville

- KISS—I Was Made For Loving You (Casablanca)
- JAY FERGUSON—Shakedown Cruise (Asylum) 12-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 10-5

WBGW—Bowling Green

- SUPERTRAMP—Goodbye Stranger (A&M)
- RAYDIO—You Can't Change That (Arista)
- ★ GERRY RAFFERTY—Days Gone Down (United Artists) 23-13
- ★ THE KNACK—My Sharona (Capitol) X-23

WGCL—Cleveland

- JOHN STEWART—Gold (RSO)
- THE KNACK—My Sharona (Capitol)
- D★ CHIC—Good Times (Atlantic) 21-16
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 12-7

WZPP—Cleveland

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- KANSAS—People Of The Southwind (Kirshner)
- D★ CHIC—Good Times (Atlantic) 22-14
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M) 25-18

Q-102 (WKRQ-FM)—Cincinnati

- D• DAVID NAUGHTON—Makin' It (RSO)
- DONNA SUMMER—Bad Girls (Casablanca)
- D★ ANITA WARD—Ring My Bell (TK) 19-6
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 28-18

WNCI—Columbus

- JOURNEY—Lovin', Touchin', Squeezein' (Columbia)
- RAYDIO—You Can't Change That (Arista)
- ★ POCO—Heart Of The Night (MCA) 20-14
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 8-2

WCUE—Akron

- THE CARS—Let's Go (Elektra)
- THE KNACK—My Sharona (Capitol)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 22-17
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 24-18

BREAKOUTS - NATIONAL

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- THE KNACK—My Sharona (Capitol)
- SUPERTRAMP—Goodbye Stranger (A&M)

13-Q (WKTQ)—Pittsburgh

- BDNIE POINTER—Heaven Must Have Sent You (Motown)
- WET WILLIE—Weekends (Epic)
- D★ CHIC—Good Times (Atlantic) 16-11
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 14-10

WPEZ—Pittsburgh

- PETER FRAMPTON—I Can't Stand It No More (A&M)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ★ RAYDID—You Can't Change That (Arista) 25-19
- ★ JOHN STEWART—Gold (RSO) 15-10

Southwest Region

• TOP ADD ONS:

- CHIC—Good Times (Atlantic)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- BARBRA STREISAND—Main Event (Columbia)

★ PRIME MOVERS:

- BLONDIE—One Way Or Another (Chrysalis)
- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- JOHN STEWART—Gold (RSO)

BREAKOUTS:

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- THE WHO—Long Live Rock (MCA)
- ISLEY BROS.—Winner Takes All (T-Neck)

KILT—Houston

- D• CHIC—Good Times (Atlantic)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- D★ McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) 18-12
- ★ BLONDIE—One Way Or Another (Chrysalis) 25-17

KRBE—Houston

- BARBRA STREISAND—Main Event (Columbia)
- POCO—Heart Of The Night (MCA)
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 13-6
- D★ DONNA SUMMER—Bad Girls (Casablanca) 10-1

KLIF—Dallas

- D• McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- D★ ANITA WARD—Ring My Bell (Juana) 21-13
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 23-17

KNUS-FM—Dallas

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- THE KNACK—My Sharona (Capitol)
- ★ PETER FRAMPTON—I Can't Stand It No More (A&M) 12-7
- ★ JAY FERGUSON—Shakedown Cruise (Asylum) 18-13

KFJZ-FM (Z-97)—Fort Worth

- BILLY THORPE—Children Of The Sun (Capricorn)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- D★ DONNA SUMMER—Hot Stuff (Casablanca) 7-4
- ★ JAY FERGUSON—Shakedown Cruise (Asylum) 17-11

KINT—El Paso

- PETER FRAMPTON—I Can't Stand It No More (A&M)
- KISS—I Was Made For Loving You (Casablanca)
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 12-5
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 27-20

WKY—Oklahoma City

- D• McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)
- WET WILLIE—Weekends (Epic)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 16-5
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 11-6

KELI—Tulsa

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- MAUREEN MCGOVERN—Different Worlds (Warner/Curb)
- ★ JOHN STEWART—Gold (RSO) 9-3
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 29-22

WTIX—New Orleans

- THE WHO—Long Live Rock (MCA)
- ISLEY BROTHERS—Winner Takes All (T-Neck)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 27-18

D★ CRDWD PLEASERS—Freaky People (West Bound)

WNDE—New Orleans

- D• THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)
- THE CARS—Let's Go (Elektra)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 12-8
- ★ EARTH, WIND & FIRE—Boogie Wonderland (Arc) 4-1

KEEL—Shreveport

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- D• DONNA SUMMER—Bad Girls (Casablanca)
- ★ JOHN STEWART—Gold (RSO) 14-7
- D★ DAVID NAUGHTON—Makin' It (RSO) 12-2

Midwest Region

• TOP ADD ONS:

- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- CHIC—Good Times (Atlantic)
- KISS—I Was Made For Loving You (Casablanca)

★ PRIME MOVERS:

- DONNA SUMMER—Bad Girls (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- CHEAP TRICK—I Want You To Want Me (Epic)

BREAKOUTS:

- THE KNACK—My Sharona (Capitol)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- EARTH, WIND & FIRE—After The Love Has Gone (Arc)

WLS—Chicago

- VAN HALEN—Dance The Night Away (WB)
- D• CHIC—Good Times (Atlantic)
- ★ KENNY ROGERS—She Believes In Me (UA) 15-9
- ★ ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 33-25

WEFM—Chicago

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- KISS—I Was Made For Loving You (Casablanca)
- D★ DONNA SUMMER—Bad Girls (Casablanca) 27-17
- ★ VAN HALEN—Dance The Night Away (WB) 17-10

WROK—Rockford

- JOHN STEWART—Gold (RSO)
- WET WILLIE—Weekends (Epic)
- ★ KISS—I Was Made For Loving You (Casablanca) 24-11
- ★ ANITA WARD—Ring My Bell (Juana) 11-4

WIFE—Indianapolis

- D• PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 19-11
- ★ KANSAS—People Of The Southwind (Kirshner) 23-18

(Continued on page 24)

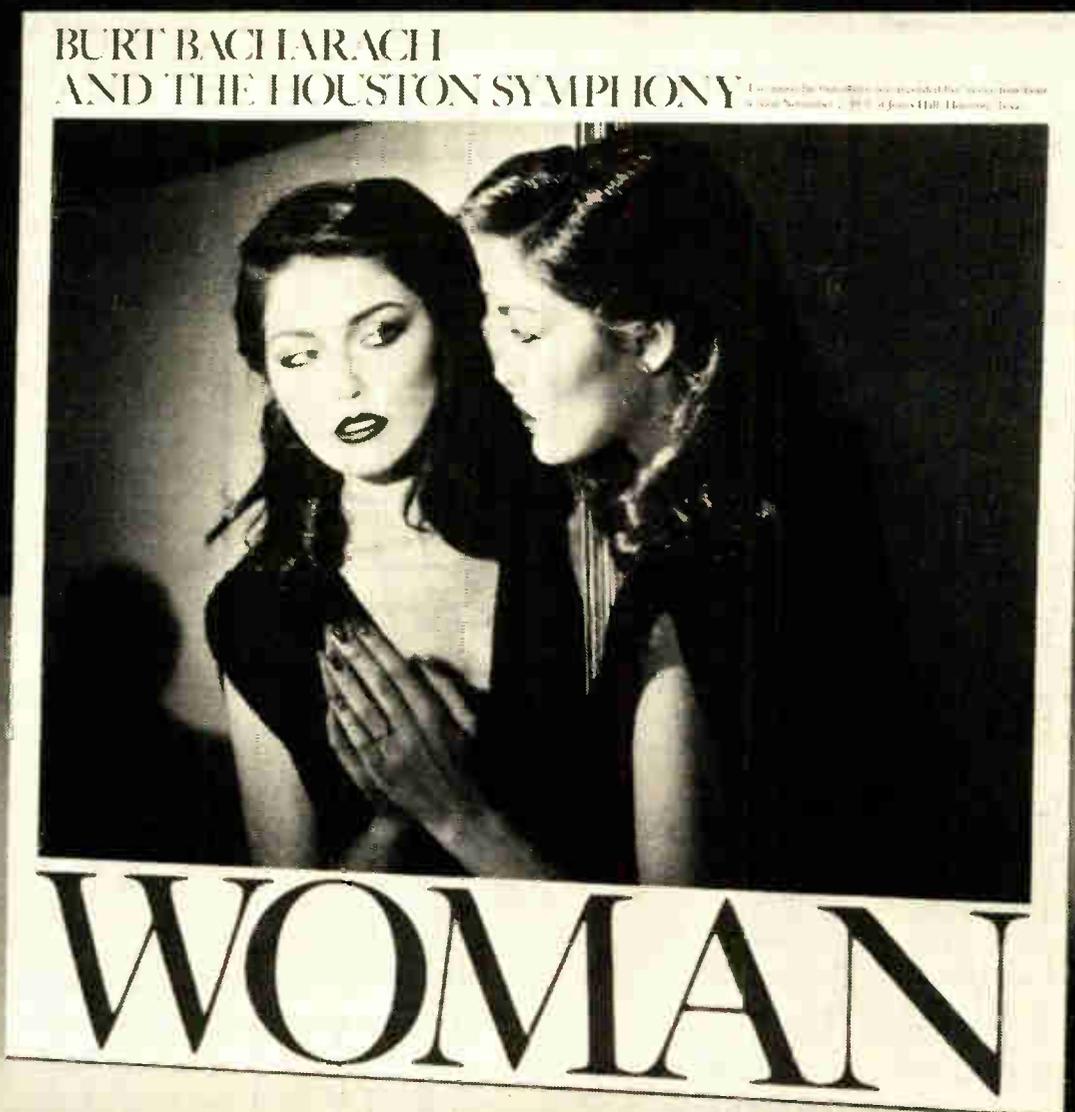
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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (7/12/79)

Continued from page 22

WNDE—Indianapolis

- **BARBRA STREISAND**—Main Event (Columbia)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- ★ **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO) 20-13
- ★ **ELTON JOHN**—Mama Can't Buy You Love (MCA) 13-5

WOKY—Milwaukee

- **THE KNACK**—My Sharona (Capitol)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 19-10
- ★ **CHEAP TRICK**—I Want You To Want Me (Epic) 18-8

WZUU-FM—Milwaukee

- **PEACHES & HERB**—We've Got Love (Polydor/MVP)
- **THE KNACK**—My Sharona (Capitol)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 10-3
- ★ **CHEAP TRICK**—I Want You To Want Me (Epic) 5-1

KSQJ-FM—St. Louis

- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- **THE KNACK**—My Sharona (Capitol)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 10-3
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 28-22

KXOK—St. Louis

- **RAYDIO**—You Can't Change That (Arista)
- **IAN MATTHEWS**—Don't Hang Up Your Dancin' Shoes (Mushroom)
- ★ **POCO**—Heart Of The Night (MCA) 10-1

KIOA—Des Moines

- **PETER FRAMPTON**—I Can't Stand It No More (A&M)
- **KISS**—I Was Made For Loving You (Casablanca)
- ★ **ABBA**—Does Your Mother Know (Atlantic) 23-18
- D★ **DAVID NAUGHTON**—Makin' It (RSO) 25-16

KDWB—Minneapolis

- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)
- **RAYDIO**—You Can't Change That (Arista) 16-11
- ★ **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO) 26-20
- ★ **JOHN STEWART**—Gold (RSO) 28-17

KSTP—Minneapolis

- **ROBERT JOHN**—Sad Eyes (EMI)
- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- ★ **RAYDIO**—You Can't Change That (Arista) 16-11
- ★ **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO) 26-20

WHB—Kansas City

- **WINGS**—Getting Closer (Columbia)
- D• **DAVID NAUGHTON**—Makin' It (RSO)
- D★ **ANITA WARD**—Ring My Bell (Juana) 24-6
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 26-10

KBEQ—Kansas City

- **THE CARS**—Let's Go (Elektra)
- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- D★ **ANITA WARD**—Ring My Bell (Juana) 6-3
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 19-1

KKLS—Rapid City

- **ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- **JAY FERGUSON**—Shakedown Cruise (Asylum)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 14-8
- ★ **ABBA**—Does Your Mother Know (Atlantic) 17-10

KQWB—Fargo

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- ★ **BARBRA STREISAND**—Main Event (Columbia) 30-18
- ★ **JAMES TAYLOR**—Up On The Roof (Columbia) 14-6

KLEO—Wichita

- **SUZI QUATRO**—If You Can't Give Me Love (RSO)
- **EDDIE RABBITT**—Suspicious (Elektra)
- D★ **SISTER SLEDGE**—We Are Family (Cotillion) 6-1
- ★ **KENNY ROGERS**—She Believes In Me (United Artists) 28-17

Northeast Region

TOP ADD ONS:

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

PRIME MOVERS:

- KISS—I Was Made For Loving You (Casablanca)
- VAN HALEN—Dance The Night Away (WB)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)

BREAKOUTS:

- THE CARS—Let's Go (Elektra)
- SUPERTRAMP—Goodbye Stranger (A&M)
- THE KNACK—My Sharona (Capitol)

WABC—New York

- D• **CHIC**—Good Times (Atlantic)
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)
- ★ **CHEAP TRICK**—I Want You To Want Me (Epic) 12-8
- ★ **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 24-20

99-X—New York

- **PETER FRAMPTON**—I Can't Stand It No More (A&M)
- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- D★ **THE JONES GIRLS**—You're Gonna Make Me Love Somebody Else (P.I.R.) 20-15
- ★ **JOE JACKSON**—Is She Really Going Out With Him (A&M) 19-14

WPTR—Albany

- D• **CHIC**—Good Times (Atlantic)
- **ROBERT JOHN**—Sad Eyes (EMI)
- ★ **JOE JACKSON**—Is She Really Going Out With Him (A&M) 27-23
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 24-17

WTRY—Albany

- **SPYRO GYRA**—Morning Dance (Infinity)
- **SUPERTRAMP**—Goodbye Stranger (A&M)
- ★ **KISS**—I Was Made For Loving You (Casablanca) 15-8
- ★ **ELTON JOHN**—Mama Can't Buy You Love (MCA) 25-18

WKBW—Buffalo

- **THE CARS**—Let's Go (Elektra)
- **THE KNACK**—My Sharona (Capitol)
- ★ **ABBA**—Does Your Mother Know (Atlantic) 7-4
- ★ **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 10-6

WYSL—Buffalo

- **THE WHO**—Long Live Rock (MCA)
- **BLONDIE**—One Way Or Another (Chrysalis)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 23-6

D★ ANITA WARD—Ring My Bell (Juana) X-1

WBFB—Rochester

- D• **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.)
- **EARTH, WIND & FIRE**—Boogie Wonderland (Arc)
- ★ **ABBA**—Does Your Mother Know (Atlantic) 20-10
- ★ **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 14-9

WRKO—Boston

- **SUPERTRAMP**—Goodbye Stranger (A&M)
- **THE JONES GIRLS**—You're Gonna Make Me Love Somebody Else (P.I.R.)
- ★ **KISS**—I Was Made For Loving You (Casablanca) 15-8
- ★ **VAN HALEN**—Dance The Night Away (WB) 27-19

WBZ-FM—Boston

- **GRAHAM PARKER**—I Want You Back (Arista)
- **HERB ALPERT**—Rise (A&M)

F-105 (WVBF)—Boston

- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- **SUPERTRAMP**—My Sharona (Capitol)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 22-12
- ★ **JOHN STEWART**—Gold (RSO) 20-7

WDRG—Hartford

- **THE CARS**—Let's Go (Elektra)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 26-20
- ★ **DAVID NAUGHTON**—Makin' It (RSO) 10-4

WPRO (AM)—Providence

- **TONY ORLANDO**—Sweets For My Sweet (Casablanca)
- **PEACHES & HERB**—We've Got Love (Polydor/MVP)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 12-4
- ★ **BARBRA STREISAND**—Main Event (Columbia) 28-22

WPRO-FM—Providence

- **SUPERTRAMP**—Goodbye Stranger (A&M)
- **THE CARS**—Let's Go (Elektra)
- ★ **RAYDIO**—You Can't Change That (Arista) 21-11
- ★ **OAK**—This Is Love (Mercury) 25-18

WCC—Bridgeport

- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- **ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 11-7
- ★ **GERRY RAFFERTY**—Days Gone Down (UA) 19-15

Mid-Atlantic Region

TOP ADD ONS:

- BARBRA STREISAND—Main Event (Columbia)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- JAMES TAYLOR—Up On The Roof (Columbia)

PRIME MOVERS:

- (D) ANITA WARD—Ring My Bell (Juana)
- JOHN STEWART—Gold (RSO)
- (D) DONNA SUMMER—Bad Girls (Casablanca)

BREAKOUTS:

- JOE JACKSON—Is She Really Going Out With Him (A&M)
- EDDIE RABBITT—Suspicious (Elektra)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)

WFIL—Philadelphia

- **BARBRA STREISAND**—Main Event (Columbia)
- **JAMES TAYLOR**—Up On The Roof (Columbia)
- D★ **ANITA WARD**—Ring My Bell (Juana) 14-5
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 15-8

WZZD—Philadelphia

- **TEDDY PENDERGRASS**—Turn Off The Lights (P.I.R.)
- **TEENA MARIE**—Sucker For Your Love (Motown)
- ★ **JACKIE MDORE**—This Time Baby (Columbia) 30-21

D★ CANDI STATON—When You Wake Up Tomorrow (WB) 15-9

WIFI-FM—Philadelphia

- D• **CHIC**—Good Times (Atlantic)
- **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)
- ★ **RICKIE LEE JONES**—Chuck E's In Love (WB) 7-3
- D★ **ANITA WARD**—Ring My Bell (Juana) 14-1

WPGC—Washington

- **JOE JACKSON**—Is She Really Going Out With Him (A&M)
- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- ★ **JOHN STEWART**—Gold (RSO) 13-7
- ★ **RAYDIO**—You Can't Change That (Arista) 26-19

WGH—Norfolk

- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- **EDDIE RABBITT**—Suspicious (Elektra)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 18-10
- ★ **JOHN STEWART**—Gold (RSO) 12-5

WCAO—Baltimore

- **BARBRA STREISAND**—Main Event (Columbia)
- **MAXINE NIGHTINGALE**—Lead Me On (Windsong)
- D★ **CHIC**—Good Times (Atlantic) 15-10
- D★ **THE JONES GIRLS**—You're Gonna Make Me Love Somebody Else (P.I.R.) 23-17

WYRE—Annapolis

- D• **G.Q.**—I Do Love You (Arista)
- **THE KNACK**—My Sharona (Capitol)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 4-1
- ★ **ELTON JOHN**—Mama Can't Buy You Love (MCA) 30-21

WLEE—Richmond

- **BARBRA STREISAND**—Main Event (Columbia)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- ★ **POCO**—Heart Of The Night (MCA) 16-9
- D★ **DAVID NAUGHTON**—Makin' It (RSO) 18-9

WRVQ—Richmond

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **ROBERT PALMER**—Bad Case Of Loving You (Island)
- ★ **KISS**—I Was Made For Loving You (Casablanca) 11-5
- ★ **DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 9-2

WAEB—Allentown

- **BRAM TCHAIKOVSKY**—Girl Of My Dreams (Polydor/Radar)
- **ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO) 14-7
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 21-15

WKBO—Harrisburg

- **EDDIE RABBITT**—Suspicious (Elektra)
- **K.C. & THE SUNSHINE BAND**—Do You Wanna Party (Sunshine Sounds)
- ★ **BARBRA STREISAND**—Main Event (Columbia) HE-26
- ★ **WINGS**—Getting Closer (Columbia) 27-13

Southeast Region

TOP ADD ONS:

- THE KNACK—My Sharona (Capitol)
- (D) CHIC—Good Times (Atlantic)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)

PRIME MOVERS:

- (D) DONNA SUMMER—Bad Girls (Casablanca)
- BARBRA STREISAND—Main Event (Columbia)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)

BREAKOUTS:

- EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- THE CARS—Let's Go (Elektra)
- SUPERTRAMP—Goodbye Stranger (A&M)

WQXI—Atlanta

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **WINGS**—Getting Closer (Columbia)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 13-4
- ★ **ELTON JOHN**—Mama Can't Buy You Love (MCA) 16-10

Z-93 (WZGC-FM)—Atlanta

- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- **THE CARS**—Let's Go (Elektra)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 14-7
- ★ **ELTON JOHN**—Mama Can't Buy You Love (MCA) 19-12

WBBQ—Augusta

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **KANSAS**—People Of The Southwind (Kirsner)
- ★ **BLACKFOOT**—Highway Song (Atco) 21-13
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 20-12

WFOM—Atlanta

- D• **CHIC**—Good Times (Atlantic)
- **THE CARS**—Let's Go (Elektra)
- D★ **ANITA WARD**—Ring My Bell (TK) 9-3
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 12-8

WSPA—Savannah

- **THE CARS**—Let's Go (Elektra)
- **ANDY GIBB & OLIVIA NEWTON-JOHN**—Rest Your Love On Me (Polydor)
- D★ **CHIC**—Good Times (Atlantic) 13-3
- ★ **TEDDY PENDERGRASS**—Turn Off The Lights (P.I.R.) 23-18

WFLB—Fayetteville

- **PEACHES & HERB**—We've Got Love (Polydor/MVP)
- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- ★ **GLORIA GAYNOR**—Anybody Wanna' Party (Polydor) 20-15
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 27-16

WQAM—Miami

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- D• **CHIC**—Good Times (Atlantic)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 8-4
- ★ **BARBRA STREISAND**—Main Event (Columbia) 15-8

WMJX (96-X)—Miami

- **MASS PRODUCTION**—Fire Cracker (Atlantic)
- **DEBBIE JACOBS**—Don't You Want My Love (MCA)
- ★ **PETER BROWN**—Crank It Up (TK) 13-9
- ★ **EDWYNE STARR**—H.A.P.P.Y. Radio (20th Century) (23-16)

Y-100 (WHYI-FM)—Miami

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- ★ **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.) 10-6
- ★ **BARBRA STREISAND**—Main Event (Columbia) 17-12

WLOF—Orlando

- **THE KNACK**—My Sharona (Capitol)
- **KANSAS**—People Of The Southwind (Kirsner)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 7-1
- ★ **JOHN STEWART**—Gold (RSO) 11-4

Q-105 (WRBQ-FM)—Tampa

- **NIGHT**—Hot Summer Nights (Planet)
- **THE KNACK**—My Sharona (Capitol)
- D★ **CHIC**—Good Times (Atlantic) 27-16
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 29-17

BJ-105 (WBW-FM)—Orlando

- **THE KNACK**—My Sharona (Capitol)
- **WET WILLIE**—Weekends (Epic)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 12-8
- ★ **WINGS**—Getting Closer (Columbia) 32-21

WVJF—Daytona Beach

- **LITTLE RIVER BAND**—Lonesome Loser (Island)
- **SNIFF 'N' THE TEARS**—Driver's Seat (Atlantic)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 22-12
- ★ **HOTEL**—You've Got Another Thing Coming (MCA) 32-29

WVJF—Daytona Beach

- **LITTLE RIVER BAND**—Lonesome Loser (Island)
- **SNIFF 'N' THE TEARS**—Driver's Seat (Atlantic)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 22-12
- ★ **HOTEL**—You've Got Another Thing Coming (MCA) 32-29

WAPE—Jacksonville

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) D-19
- ★ **POCO**—Heart Of The Night (MCA) 25-14

WAYS—Charlotte

- **McFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (P.I.R.) 20-12
- **ANNE MURRAY**—Shadows In The Moonlight (Capitol) 22-18
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 29-18
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 28-13

WKIX—Raleigh

- **ROBERT JOHN**—Sad Eyes (EMI)
- **TEDDY PENDERGRASS**—Turn Off The Lights (P.I.R.)
- D★ **DONNA SUMMER**—Bad Girls (Casablanca) 29-18
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 28-13

WTMA—Charleston

- **EARTH, WIND & FIRE**—After The Love Has Gone (Arc)
- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- ★ **JOE JACKSON**—Is She Really Going Out With Him (A&M) 29-20
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 21-11

WORD—Spartanburg

- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- **SUPERTRAMP**—Goodbye Stranger (A&M)
- D★ **CHIC**—Good Times (Atlantic) 30-15
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 14-5

WLAC—Nashville

- **SUPERTRAMP**—Goodbye Stranger (A&M)
- **THE KNACK**—My Sharona (Capitol)
- D★ **CHIC**—Good Times (Atlantic) 32-13
- ★ **RAYDIO**—You Can't Change That (Arista) 28-18

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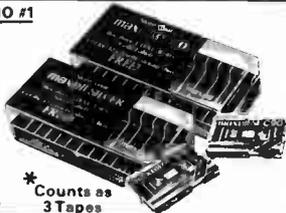
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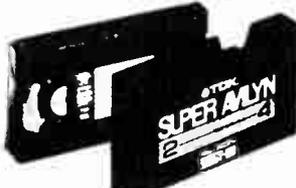
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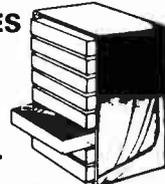
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Actor Weaver Won't Give Up; Once Again He Sings On Records

By KIP KIRBY

NASHVILLE — Actor Dennis Weaver has assumed the role of executive producer for his newly-launched record label called just Good Records—no relation, he claims, to his earlier incarnation as Chester B. Goode on "Gunsmoke."

Weaver initiated the fledgling label in May with a debut release titled "Whiskey Be My Woman" by artist Randy Boone.

Although Weaver has pursued a recording career on other labels the past few years, this represents the first time he has experimented with operating his own label.

Currently signed to Just Good

Records are singers Boone, Alan Wayne and Weaver. Producing all three artists is Larry Murray whose credits include television work with Johnny Cash and the Smothers Brothers.

Distribution for Just Good product is now being coordinated through independent channels, Weaver says, although he foresees linking up with a major label if the company proves successful in charting its records.

Weaver, who traces his long-time interest in country music back to his childhood years on a Missouri farm, was in Nashville recently during

Fan Fair to perform on the mixed labels show and to tape upcoming segments for "Hee Haw."

The actor also appeared on the nationally televised Academy of Country Music Awards show in May, which he co-hosted for the first time with Roy Clark and Barbara Mandrell. On the program, Weaver sang an original composition of his, "Misty Blue," which he hopes to release as a single under his new label's logo.

Currently, he is completing shooting on "Stone," a tv mini-series due to air this fall with Weaver in the title role of combination detective and celebrated novelist.

Weaver notes that juggling the demands of dual careers as actor and musician can create a few headaches with his schedule. "Touring is almost an impossibility for me, since I can't afford to commit myself six months ahead to go on the road and then lose out on a really lucrative tv deal at the last minute."

The new association with his own private label, Weaver feels, will allow him more creative control over his personal music projects and enable him to develop the careers of other promising artists while continuing to pursue his professional acting endeavors.

Nashvillians To Play Broadway

NASHVILLE—Country music makes its debut on Broadway, premiering July 27, for a 7½-week limited engagement at New York's St. James Theatre.

According to David S. Fitzpatrick and Edward Lynch of Family Affair Enterprises, Inc., executive producers for the country extravaganza, the production will be staged not as a series of concerts but as a complete Broadway salute to country, with a cast of top names that will be rotated twice weekly.

"No two shows will be alike," says Fitzpatrick. "We plan to revolve the casts throughout all of the nine weekly performances. Also, we'll be inviting various political, Broadway and entertainment celebrities who come to the shows to come onstage and participate."

Already confirmed by the Niles Siegel Organization, Inc., talent

(Continued on page 36)

VANWARMER WARMING UP

Coloradoan Gets Break Via England

By BOB RIEDINGER JR.

NEW YORK—The hit-bound road has been a transatlantic learning experience for Randy Vanwarmer, whose lyrical, lost-love song "Just When I Needed You Most" has romanticized the top end of the singles chart, and whose album "Warmer" is buzzing through LP territory.

Originally from Colorado, the young singer-composer snared his recording contract with the upstate New York label Bearsville while he was living in England, making four-hour commutes between Cornwall and London to find every possible record industry ear.

"Taking tapes around in London taught me a lot about songwriting. You can go to record companies with your tapes and actually have someone listen," says Vanwarmer. "For a kid off the streets," the British version of the music industry seems more approachable than its U.S. counterpart.

Yet it was an American-based label with a London branch that offered him his first crack at recording an album. Bearsville's Albert Grossman gave the go ahead to find a producer, and Vanwarmer ultimately convinced master string arranger Del Newman to oversee the project.

According to Vanwarmer, the album was "less than warmly received" when it reached Bearsville, N.Y., in December 1977.

"I'm grateful that they put the album on ice, I needed that extra year." Rather than let the album die of neglect, Vanwarmer left his home in Cornwall and "landed on the doorstep" of Bearsville Records in May 1978 to reshape the album.

"It took a lot of time and a lot of arm-twisting," he notes, having picked up a studio education in the process. Vanwarmer removed tracks from the original Nashville-recorded tapes, including much of his own guitar playing, and added tracks that polished up the album's appeal, particularly John Sebastian's enchanting auto-harp contribution on "Just When I Needed You Most."

As final touches, Vanwarmer recorded two new songs, the lively "Forever Loving You" and "Call Me," a personal favorite he'd like released as a followup single. Much of the album, even in its rocking moments, retains a ballad flow. "I've been singing all my life," he adds, and he does his impromptu composing a cappella.

Of highest priority is Vanwarmer's plans for touring. He hopes to put together a five-piece backup band this month that will be ready for the road by September. Vanwarmer intends to give his material extra rhythmic bite for live performances.

Supporting the current album, says Vanwarmer, are label plans for promotional spots using material from "Warmer," and filmed as light "mini-dramatizations."

Meanwhile, Bearsville has firmed up agreements to release the album in France, Germany, Holland, and Switzerland. As yet, Vanwarmer says neither the single nor the album has been officially released in Great Britain, though cover versions of the single, and imports of his record are getting airplay.

Maurice White's Prowling For Acts, Building Studios

By JEAN WILLIAMS

LOS ANGELES—Maurice White, the driving force behind Earth, Wind & Fire, will begin scouting the country for new acts to sign to Kalimba Productions and possibly Cavallo-Ruffalo Management and Arc Records, following the group's touring commitments in October.

Acts presently signed to at least one of the arms of the organization are Deniece Williams, Pockets, the band itself and the Emotions.

According to White, these acts will shortly have a total musical complex at their disposal. His organization is in the process of building new studios in the Westwood section of L.A. One studio will open Oct. 22, with

the other scheduled for about February 1980.

"This musical complex will be complete with rehearsal facilities, sound stage, writing facilities where we plan to develop writers and the Arc offices. Everything will be housed under one roof," says White.

In the meantime, White has set out to take the Emotions in a "new" direction. "My principal for producing is to pay attention to the roots of America, which is doo-wop music. No matter what we do we always get back to doo-wop. This is especially the direction in which I am taking the Emotions this time.

"I'm going with songs that are fa-

(Continued on page 79)

Create New Philly Venue

PHILADELPHIA—A medium-sized rock music concert hall, long missing here, has been created for a summer test run by the TLA Cinema. Located close to center city, the cinema is closing down the screen Thursday nights to present rock shows for the first time.

With the Bijou, Stars and Main Point seating only 200, and the Tower Theatre seating 3,000, there's been a long-time need here for an in-between house.

TLA Cinema seats only 450 and since it is a movie house, enjoys a

large following among rock music fans.

—Ray Murray, house manager, is seeking out regional names to come in for the Thursday night offerings, doing two shows and letting the box-office range from \$4 to \$6, depending on the name. For the opener June 21, it was a \$5 ticket for Pure Hell, a local new wave band. It was joined at the 11 p.m. show by Stickmen, a local progressive rock group.

The Shakes was joined at the second show by Robert Hazard & the Heroes, a new group comprising members of the old Secret Kidds and Joey & the Pets.

MacDonald Drumming Up Caribbean Beat

By ROMAN KOZAK

NEW YORK—Is there something going on in the Caribbean that the record companies are missing? Percussionist Ralph MacDonald thinks so.

MacDonald is co-owner of Antisia Music and Rosebud Studios here, a solo record artist with TK Records, and a member of the CBS group, the Writers. He has traveled to Trinidad, his ancestral home, where, he says, he has discovered that the traditional steel drum bands have expanded their music beyond the confines of calypso to create a new and unique sound.

"From growing up and hearing these myths about what these guys were doing, when I went back there, I expected a backward situation. But I was surprised, because these guys are so together it is unbelievable," says MacDonald, whose own career

began when he played calypso drums for Harry Belafonte.

MacDonald says what has happened is that members of such local steel drum orchestras as the Desperados, the Renegades, the Invaders and others, who come from East Dry River, an underprivileged part of the island, have gone abroad and brought back various classical and contemporary pop idioms that are now being incorporated into the indigenous steel drum music.

"These guys are better musicians than some of the musicians here in New York," asserts MacDonald. "If you closed your eyes, you wouldn't believe it was steel (drums); you would think it was a symphony playing."

MacDonald says the instruments the local musicians use are pre-

World War II oil drums, which are no longer manufactured by the oil companies. But now, he says, special drums are made (by the oil companies) just for the music, and some companies are now also sponsoring the steel orchestras.

"These guys who were shut out of certain situations are now being sponsored by the big multi-national corporations, which just shows how far they have gone," adds MacDonald, who played with some of the bands on his visit there.

Unfortunately for the local musicians, MacDonald says, the islands are so spread out that any musician that makes it on one island has to leave, and then go out to the mainstream (like Harry Belafonte), before he can be appreciated for what he does.

This area, aside from reggae mu-

sic, has been pretty much neglected by the record companies in recent years, though, MacDonald says, he did see a CBS representative checking out the local situation. An LP sells there for more than \$40, says MacDonald.

He recently recorded a new LP on TK Records called "Counterpoint," which contains some music inspired by MacDonald's trip to Trinidad. Both "East Dry River" and "Disco Lyso" come from his Trinidad experience.

MacDonald, who formerly appeared on a myriad of jazz and soul albums by other artists, says he has cut down on his session work. Now, he says, he produces other artists. Among his current projects have been the Writers' LP and a new LP by Bobbi Humphrey.

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Talent In Action

**DOOBIE BROTHERS
ROGER VOUDOURIS***Universal Amphitheatre,
Los Angeles*

The Doobies' opening show here July 2, the first night of a seven-night sellout, was its first performance in several months. It gave the band a chance to introduce three new members who are replacing the recently-departed Jeff Baxter and John Hartman, and to play a number of new songs from "Minute By Minute," its ninth Warner Bros. album and first No. 1.

The group has had so many lineup changes over the years that its formulas have kept changing. The 95-minute show featured guitar-dominated boogie numbers like "Long Train Running" and "China Grove" side-by-side with Michael McDonald's jazzy, piano-based songs: "It Keeps You Runnin'," "Minute By Minute" and "What A Fool Believes."

For the most part the newer tunes were spicier and more interesting than the older boogie numbers, a couple of which sounded tired and forced.

McDonald, who joined the group in 1975, has emerged as the star of the Doobie show, drawing the most crowd response and demonstrating the most intriguing vocal style. His low-key, rather flat voice conveys just the right controlled emotion; his passions are held carefully in check. It is especially effective balanced against the smooth backup harmonies.

The 19-song set included all the milestones of the Doobies career: "Black Water," the flavorful dixieland-tinged hit that marked the first departure from boogie rock; "Take Me In Your Arms (Rock Me)," the masterful Holland-Dozier-Holland gem that opened the door to a more soulful sound; and "Takin' It To The Streets," the lean, sensual cut that cemented the group's move to jazzier style.

Peppered by a steamy sax solo by new member Cornelius Bumpus, "Streets" remains the Doobies' best, most exhilarating number.

The other new members, Chet McCracken on drums and vibes and John McFee on guitar and viola, also filled their posts effectively, augmenting the band's core; McDonald, drummer Keith Knudsen, bassist Tiran Porter and guitarist Pat Simmons, the only survivor of the group's early days as a San Jose bar band. All four of the veteran members took turns on lead vocals.

The Doobies have obviously worked on developing more of a visual presence. On one number, for instance it utilized spacey sound effects, white flashing lights, fog machines and a fire-works display.

The group was backed on one tune by conga player Sam Clayton from Little Feat. And for the closing number, "Listen To The Music," it was joined by opening act Voudouris, the players from the band Crackin' and Chrysalis act Max Gronenthal for an instrumental jam.

Voudouris opened the show with a half-hour set spotlighting his WB hit "Get Used To It" and a full-bodied version of the Beatles' "You've Got To Hide Your Love Away." He was backed by a hot six-man band on some tunes, but performed others solo or with sparse accompaniment.

PAUL GREIN

TEDDY PENDERGRASS**G.Q.****ALTON, McCLAIN &
DESTINY***Madison Square Garden,
New York*

Before an 85% female audience, Pendergrass showed himself to be a master of crowd manipulation here June 27. For most of his 80-minute, 14-song performance, Pendergrass had the SRO crowd screaming, shaking and moaning to his bombastic delivery and frank sexual overtures.

Supported by an excellent 12-member orchestra and effective stage props, the Philadelphia International recording artist used songs like "Close The Door" and "Turn Out The Lights" to whip the patrons into a frenzy. It's rare that any performer is able to excite an audience to the degree reached by Pendergrass.

But then he did something curious. Using a poem by the late James Weldon Johnson as a starting point, Pendergrass began a six-minute talk on God's creation of man. This segued into the socially conscious lyrics of "Somebody Told Me."

His distinctive vocals were entertaining, but the energy previously created had been dissipated by this radical departure in material. Many of his fans seemed confused by the sud-

den shift. The latter portion of Pendergrass' performance was competent, but failed to generate the enthusiasm of the earlier sections.

After a slow start, Arista's G.Q. caught fire in the last half of its set. A nicely reworked cover of

Curtis Mayfield's "I Do Love You" was the spark for this four-piece band's recovery. Its seven-song, 42-minute performance ended on an upbeat note with "Disco Nights." Guitarist and lead vocalist Raheim LeBlanc was a standout.

The band might highlight his instrumental skills more fully in future dates.

Opener Alton McClain & Destiny's six-song, 25-minute performance was poorly received by the late arriving audience. Its nightclub act was

ill-fitted to the huge arena. Covers of girl group hits didn't disguise the fact that the three female singers lacked good original material of their own.

NELSON GEORGE

(Continued on page 30)

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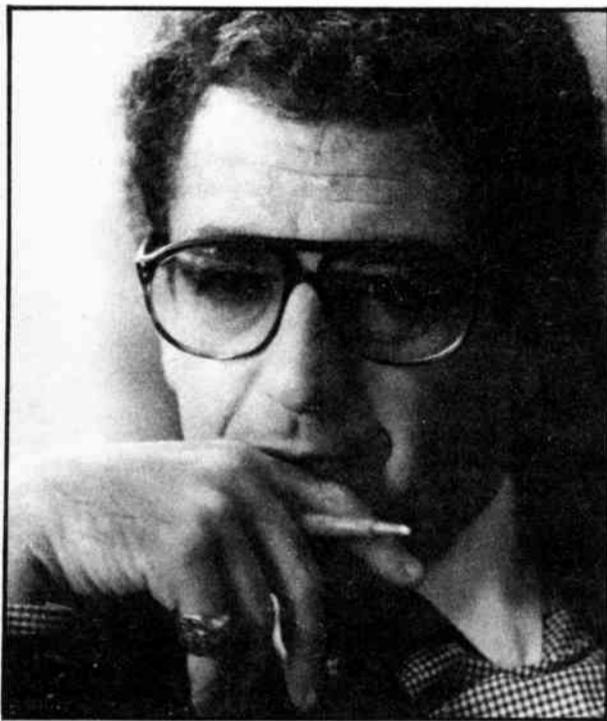
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A DAY IN THE LIFE OF

MARTY KLEIN

APA PRESIDENT'S CAUTIOUS ATTITUDE ENSURES HE CAN DELIVER FOR HIS ACTS



Marty Klein, president of the Agency for the Performing Arts, helps build careers by listening carefully and acting cautiously. From his Los Angeles headquarters, Klein helps groom newcomers for stardom and expand stardom for his roster of top names. Billboard's Jean Williams watched the stardom building in process. This is her report:

Marty Klein is a listener, not a talker and he's totally non committal until he is positive he can deliver.

"It's alright to be enthusiastic and I hear a lot of great ideas from people, but everybody has an idea, absolutely everyone, but that's not the bottom line. Pulling it off is what I'm supposed to do and I commit to nothing until I know that I can do that," says Klein.

That's his philosophy and he apparently lives by it. At one point his philosophy comes into play. After comparing a group (the 84-member ensemble named aptly the Orchestra) to the all time greats in a private meeting with the group's leaders, he shows only polite interest.

When queried about his attitude after his earlier enthusiasm he says: "They're great but I don't want to get their hopes up until I know that I can deliver what I promise and I won't promise until I can deliver."

On the other hand, when a record company executive suggests he needs a certain date for an act, Klein, president of APA six months, pulls out all the stops to make it happen.

At another juncture, Bob Regehr, vice president of artist development and publicity at Warner Bros. Records tells Klein that Con Hunley, a country/r&b act needs the "Dinah" show. In less than 10 minutes Klein has a definite commitment from the show's producer for Hunley to appear.

Klein later explains that in the booking business your word had better be good because you will have to go back to the same people over and over.

"I would never send Con on a show like 'Dinah' unless I knew



Billboard photos by Bonnie Tiegel
Marty Klein: Pensive and careful and successful.

absolutely that he could make all of us look good. That's part of delivering."

As with each Monday morning, Klein starts his day on the phone to APA's offices in Miami, Chicago and New York to discuss strategies, exchange ideas and to make artist career moves. Dick Shack runs the Miami operation, Bill Richard is in Chicago and Roger Vorce and Davie John "DJ" McLachlan handle New York.

In addition to Klein, 38, other L.A. staffers participating in the meetings are: Fred Lawrence and Burton M. Taylor, vice presidents; and agent Alan "Wonderboy" Bursky.

Klein's office is filled with stereo equipment, a videotape recorder, gold records, two birds and photos. There's nothing intimidating or pretentious about his office.

This may in part explain the freedom with which APA employees walk in and out of his office. Klein is generally soft spoken and everything comes out as a matter of fact as opposed to trying to convince one.

McLachlan is on the telephone. "How much did Liberace take out of San Carlos?" Klein asks. "He grossed \$250,000 and took out \$182,000? Good.

"What about ads for Steve Martin's summer tour? Tickets are selling so fast for his Minnesota State Fair date they had to put extra people on. His Allentown Fair date is sold out with standing room only."

With the last call concluded, the group settles down to going over the artist roster.

"There's talk about putting Vic Damone in a brand new Fairmont Hotel. He's doing celebrity concerts in June in Edmonton," says Taylor.

"Tony Bennett just did the Desert Inn in Vegas," Taylor continues, "and did you see Elaine Bosler (comedienne) in the Calendar section? It was nice and we have to get work for her."

Klein, who sits and listens saying very little, suggests Taylor bring in the article "So we can send it out. And Johnny Cash?"

"I sent out notes on available dates for Johnny," says Taylor. "We're submitting Sandy Duncan for 1980. There are no more dates for 1979. We should look into a cast LP."

Says Lawrence: "I hope the gas holds out this summer with Larry Gatlin traveling in that bus all over the country. He has about 50 one-nighters."

The group is concerned about the gasoline situation and tosses alternative suggestions back and forth.

"The Anne Murray date is going to happen at the Aladdin starting Nov. 20," says Lawrence.

The group moves down the roster with dates, cancellations, and areas where more work is needed. Among the acts discussed are: Lena Horne, Bernadette Peters, Lynda Carter, the Guy Lombardo Orchestra and others.

"Lena (Horne) will be in London with Basie starting July 15," says Lawrence "and Anne's (Murray) 'Shadows In The Moonlight' is on both the country and pop charts. We're looking at Vegas for Aug. 1-7. Anthony Newley is playing the Sands, Harrah's and the Frontier."

"We'll have to go to see some rushes of Bernadette (Peters) this week, and we're talking to Bob Siner (president of MCA Records) about a record deal for Brooks Arthur," (an independent producer) says Lawrence.

"Guy Lombardo Orchestra will come out to the West Coast and they might want to play Disneyland and Knotts, New Years is always gone," he adds. "Maybe we can look into Harrah's for them," injects Taylor.

"Martin Mull and Anne Murray is a good package," says Klein. "We sold a one-man show in Vegas with James Whitmore playing Will Rogers starting June 20.

"Don't forget we want to call meetings with Ken Fritz, Ken Kragen and Jerry Weintraub. Call Bill Lee (independent producer) and tell him we're going to ABC-TV to see about an Anne Murray special," says Klein.



Rick Blackburn of Columbia Records, Nashville, is on the line. "What's happening with Johnny's (Cash) record?" he asks Blackburn. Blackburn, on the speaker-phone says: "He's looking strong. He has 93 stations and we only track 105.

"We're going to ship the first single in June. The game plan is to have a top 10 single to create demand for the LP," says Blackburn.

The telephone conversation and the meeting are completed, and Klein, who does not appear to rush anywhere, heads for his new Rolls Royce for a trip to Casablanca Records.

Klein, who says he felt a little awkward in the Rolls, explains that the car is a gift from Steve Martin and Martin's manager Bill McEvan. "For 10 years they told me that if I could do certain things they would buy me a Rolls. I guess I finally did it because they just gave me the car."

Klein has gone to Casablanca to see Larry Harris, the label's senior vice president and managing director. "Larry, I want to convince you to produce Rodney's (Dangerfield) LP. He knows what he wants and only needs an overseer."

"I don't think I can do that because we have so many acts," says Harris. "But everyday I will ask them to send me tapes so I can listen to them."

"Then let him produce himself," suggests Klein. "That's not a good idea because he doesn't know his way around the studio." "Then can you pick a producer, I'd rather have someone inside, an outside producer will cost too much," parries Klein.

"I know someone who is very good. We can talk to her and I'm sure it won't be the full 3%. It's more important to have a hit record than saving a few pennies," says Harris.

"Have you discussed the type of campaign?" asks Klein. About a film Dangerfield is set to appear in Harris says: "It will be a Casablanca film with a number of comedians. Rodney will either write most of his part or sit with the writers. What about Rodney at the Amphitheatre, we can record him there." "They offered him \$5,000," says Klein, pressing on about a television campaign.

"We're going to do tv campaigns for Robin Williams, Lenny & Squiggy and others. We've learned never to show a comedian performing in ads. Everybody is doing 60 second ads but we want to go with 10 seconds with some kind of keyline." Klein suggests as a keyline Dangerfield's "I get no respect."

Harris calls Ray Katz, who represents Cher. Klein's interested in pairing Cher and Dangerfield at the Amphitheatre. "Ray, what's the feeling on Rodney? Is that the most he can get?" Klein gets on the phone. "Ray, I think Cher and Rodney can work if you're interested in having it work. If the other deal falls through you will consider it. Danny Bramson and Casablanca will help."

With that topic exhausted, Harris moves on to Joey Travolta, another APA client. "He's cutting three more singles. I don't care that he's going to tour with a movie."

"We had only \$250,000 in dates, but there's no product," says Klein. "I stressed that it's difficult not to have a manager working," says Harris. "I wanted to wait on the single until we know when the LP will be ready."

"We want him to understand that as far as a tour is concerned, he's going to be compared to his brother and if he's not better he will be hurt," says Harris.

Klein digests Harris' statement. "I'll get back to you tomorrow about Rodney," he says walking out the door.



Klein and client Steve Martin share a humorous moment.



Casablanca's Larry Harris listens as Klein discusses a pairing with a comic for Cher for a concert date.



Klein enters his new Rolls—a gift from Steve Martin and his manager.



"Tonight" show execs, Peter Lassally, center, and Fred DeCordova discuss possible appearances for APA clients.

On to Warner Bros. to meet with Bob Regehr to discuss Con Hunley. Driving to Warner's he explains the APA's philosophy. "We're not into rock'n'roll music or groups unless there is a single name identification.

"We're not interested in a group where if the group breaks up there is no group. Gladys Knight & the Pips is the type of group with single name identification.

"There are only two ways to make it in entertainment today. Television and records. No other way unless you're an Al Pacino who has zeroed in on films.

In Regehr's office the first thing Klein does is call Lani Bergstein, his secretary. "Call Steve (Martin) and ask him to be in my office at 5."

Andy Kaufman, who plays Latka on tv's "Taxi" comes into the conversation. It is pointed out that Kaufman is a "triple threat artist," with a tv show, a book deal and he's looking at a record deal. Both Warner's and Casablanca are apparently interested.

"The word is out on Con (Hunley)," says Regehr. "He lends

himself to tv plus we're planning a showcase for him in Atlanta like the one we did in Dallas."

Notes Klein: "We're working on the 'Tonight Show,' 'Dinah' and the 'Merv Griffin Show.' Agencies are calling about Con. Weintraub has also called." Regehr injects that Frank Barsalona wanted to know if Hunley was tied up.

APA's Lawrence joins the pair—"I've got some tv for Con running country on the campus of Princeton Univ. with Roy Clark, Gatlin and some others." Regehr asks for tapes of Hunley's performance to use for in-store play in retail outlets.

"We have a couple of dates at San Jose, one of which is with Ronnie Milsap. We're looking at the 'Dinah Show' for the end of May or June," says Lawrence. "But the problem with the 'Dinah Show,' " he continues, "is that it's been inundated with country and has no problem getting talent." He points out that the two confirmed dates are for relatively little money.

Regehr confirms that the "Dinah Show" would be a great



Jack Elliott and Allyn Ferguson discuss the Orchestra and its musical virtues during lunch.



John Travolta greets Klein at Studio One.

shot for Hunley, and again tosses out the possible Atlanta showcase.

In the meantime, Klein goes to another office to call Dinah's producer Fred Tatashore. "Tatashore says he'll get back to me this afternoon about the show." The trio then maps out plans for Atlanta.

NBC-TV is the next stop. Klein is seeing Fred DeCordova and Peter Lassally, producer and associate producer, respectively of the "Tonight Show."

"You said no to Steve Martin hosting the 'Tonight Show' but yes to his guesting in June, right?" asks Lassally. "We tried Bernadette Peters but she's not available. Now we're calling about Anne Murray," he continues.

All the while Klein shakes his head signifying yes or no. "I want to talk to you about Con Hunley." "What's a Con Hunley?" asks Lassally. "Is he in the Larry Gatlin vein?" "Not as country but more rhythm and blues," says Klein.

The pair then move into DeCordova's office to involve the producer in the conversation.

Following a brief meeting with DeCordova and Lassally, Klein heads for the Palm restaurant for a lunch meeting with Jack Elliott and Allyn Ferguson, conductors of the new 84-piece Orchestra and APA's Taylor.

Enroute Klein talks about the Orchestra and how impressed he is with it.

He explains further that he has talked to Steve Martin about hosting a show with the Orchestra and he's looking to make a record deal. He also has spoken to Fred Silverman, president of NBC-TV about a show. "I'm interested in what the Orchestra can do for the city and the image the group can give to the city."

At the Palm with Elliott, Ferguson and Taylor, there's much conversation about the Orchestra. Klein asks the conductors where they would like to see the group go. Elliott tosses back "Where do you want to see it go? The Orchestra is the faculty for every great music school.

"The Music Center is the obvious place to give the Orchestra what it needs. And the way to keep the Orchestra together is by sharing in the profits. It has to be taken to the marketplace and that can be done through records."

Injects Ferguson: "There's a whole market out there that's not being serviced." Adds Elliott: "There's an advantage to the large orchestra, it costs one third of what a rock act costs to record."

The conductors inform Klein and Taylor of well-known acts interested in performing with the Orchestra. Tony Bennett, Earth, Wind & Fire, George Benson, Chuck Mangione and others are tossed out as interested performers.

They explain that the Orchestra is interested in performing a salute to Frank Sinatra and would like to have Sinatra perform with it. "We have also talked to Quincy Jones about doing something to honor Dr. Martin Luther King's birthday Jan. 15," says Ferguson. "A White House performance should also be done," injects Taylor.

With so much individual talent in the Orchestra, the conductors talk about the possibility of spinning off soloists and groups within the organization.

Finally, Klein advises the group that he has talked to Fred



APA staffers go over their artist roster as Klein chats with his New York office. Involved are Fred Lawrence, Burt Taylor and Alan Bursky.

Silverman about having the Orchestra play at the Olympics.

Following lunch, Klein goes to ABC-TV to see Gary Pudney, vice president of special projects and Lewis Erlicht, vice president & assistant to the president of ABC Entertainment.

Klein asks Pudney about the Orchestra. "It was our idea to put it on the Academy Awards and we're trying to work out a deal for the group to do some concerts here at the ABC building," says Pudney. "We're talking about the White House," Klein says as if it was almost set.

"I'm here to talk about an Anne Murray special," Klein emphasizes. "Bill Lee is putting together a concept for you to look at."

"The question would be, how disk stars translate to tv," injects Erlicht. "She probably would be best doing something with children outdoors in Nova Scotia, possibly riding horses. We're thinking about Glen Campbell or Johnny Cash as guests," says Klein.

"Is it necessary to go out of the country?" asks Erlicht. "No, it's just beautiful and natural there and that's where she lives," answers Klein.

"But she's unknown and we need a familiar home base surrounded by heavy talent," Erlicht says.

Pudney asks: "Is she more country? When I think of Anne Murray I think country." "No, she's crossover like Olivia (Newton-John)," replies Klein.

The two ABC executives suggest a tape of her performing.

"The thing is," says Erlicht, "what she can do with a special, host or what?" "We want a special that's unique," injects Pudney.

Back in his office Klein calls producer Bill Lee. "Bill, I have been with Lew Erlicht. It's a matter of us delivering some clips from talk shows and a concept on what Anne can do. We will sit down in a few days."

Fred Lawrence comes into the office advising Klein that Danny Bramson "Wants to come over this week to talk about Kaufman and a Backstreet deal." (Backstreet is Bramson's new label).

"What is the date for Con to go on 'Dinah?' " he asks Klein, informing him of Hunley's other commitments. It is decided they would try for June 4, which would have been convenient for Hunley.

Klein accepts June 6 for the show. "Okay since he's out here we'll try for Merv for the 5th."

Enter Steve Martin. "The 'Tonight Show' wants to know when you'll go on," says Klein.

"I would like to get something going on my book and I have to figure out time to go to New York for some shows. Maybe during Vegas."

Finishing up with Martin, Klein is joined by other staffers to talk about a newly signed client, Ellen March, who was being showcased that night at Studio One. March, signed to APA's film and tv department will be presented to the L.A. audience by John Travolta and "Taxi's" Marilu Henner.

Later, inside Studio One, which is packed to the rafters, Klein greets several industry representatives then settles back to hear his new client. He sits quietly, listens but his expression is absolutely non-committal. Near the end of the performance, he gives up a broad smile. This is probably as close to commitment as March will get, at least for now.

Graphic layout: Jim Griglak

Talent In Action

Continued from page 27

IAN HUNTER GRANATI BROS. Palladium, New York

It has been a number of years since Hunter last played New York, so when the former leader of Mott the Hoople brought his new band here June 28, it was a pleasure to see that time had not eroded the talent or the spirit of one of rock's minor masters.

Hunter is in the midst of a comeback with his new LP on Chrysalis, "You're Never Alone With A Schizophrenic" making a respectable showing on the charts. Much of the material of the 90-minute show was drawn from this LP in the 17-song set including "Cleveland Rocks," "When The Daylight Comes," "Standing In My Light," "The Bastard" and the single "Just Another Light," which was performed twice, once near the beginning of the show and again at the end of the encore.

In addition, Hunter performed "Rule Britannia" from his previous solo LP, "All American Alien Boy," which may be considered a neglected masterpiece, and did a couple of songs from his Mott the Hoople days: "All The Way To Memphis," and "All The Young Dudes."

Hunter's new band includes Mick Ronson on guitar, whose versatile and assured playing did much to hold the six-man group together. Un-

billed and never introduced from the stage was Ellen Foley, the female voice on the Meat Loaf "Bat Out Of Hell" LP, who also helped out with the vocals on Hunter's LP and show. She was a surprise, looking so natural and appealing on-stage as to whet the appetite for her own solo LP, due shortly on Epic.

But the real star of the show was Hunter, and he didn't have to rely on any stage gimmicks to get his message across.

There was no fancy light show, no fog machine and no gymnastics on the part of Hunter, who doesn't even sing that well—his voice was a bit flat. But what he did have was presence. It also helped considerably that he writes some interesting and intelligent hard rock Dylan-like songs.

Opening the show was the Granati Bros., a five-man band (four of whom are brothers), which tried hard in its 40-minute set and played some good contemporary rock'n'roll, but which never succeeded in capturing the audience's imagination.

The eight-song turn consisted of some original tunes ("Nite" and "I Can Do Without You") and covers of such songs as T Rex's "Get It On," and "Gimme Some Lovin'." The Granatis are interesting in that theirs is a two-keyboard lineup with only one guitar, which did a credible job. One bad gig shouldn't be a discouragement.

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Campus

Workshop Series On Programming Get Underway

LOS ANGELES—The National Entertainment & Campus Activities Assn. is sponsoring a series of summer programming workshops.

Contemporary Concert Production Workshop, the second of three at Vanderbilt Univ., in Nashville, began Sunday (8) and concluded Saturday (14).

The focus of the workshop was towards the development of required skills in the planning and production of music concerts. The workshop emphasized intensive classroom study with sessions conducted by industry experts from the Nashville entertainment community and NECAA school staff members.

Those attending prepared a concert hall with a complete sound and lighting system, after which they had the opportunity to operate the equipment during a concert.

Other workshop sessions covered personal liability, facility management, including staging the production, boxoffice management, crowd control, security and first aid. Also: sound engineering, light engineering, classroom study of concert production equipment, operation of concert production equipment and the artist's perspective of concert requirements.

Some of the supporting companies, facilities and institutions included Vanderbilt Univ., Don Light Talent, the Exit-In, Fanta Sound and Opryland.

The Programming West Workshop is scheduled for the Univ. of San Diego, July 29-Aug. 3. The workshop is designed to provide student and professional staff members involved in all aspects of campus activities and student government with skills necessary for effective leadership.

Topics to be covered include philosophy and values of campus activities, publicity and promotion, time management, dealing with agents, concert production, coffeehouse programming, the art of delegation, financial accountability and motivating and managing volunteers.

Mini-sessions designed for those with specific interests will include careers in the industry, lecture programming, sound and lighting, recreation programming, film programming and cultural arts programming.

The initial workshop, the Programming East Workshop, was held June 17-22 at the Univ. of Richmond in Virginia.

Among the sessions included in that one were contemporary music, film, video, lectures, performing arts.

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Rank	ARTIST—Promoter, Facility, Dates <small>* DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BAD COMPANY/CARILLO —S & L B.V./Jerry Weintraub/Concerts West, Capital Centre, Largo, Md., June 26 & 27 (2)	34,491	\$8.80-\$9.90	\$321,553
2	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub/W/Concerts West, Special Events Center, Austin, Tx., June 29	17,440	\$10-\$15	\$231,410*
3	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub/W/Concerts West, Summit, Houston, Tx., June 30	16,564	\$10-\$15	\$231,285*
4	JOURNEY/THIN LIZZY —Bill Graham Presents/Avalon Attractions, Arena, Long Beach, Calif., June 30 & July 1 (2)	24,437	\$7.75-\$9.75	\$227,668*
5	BAD COMPANY/CARILLO —S & L B.V./Jerry Weintraub/Concerts West, Madison Sq. Garden, N.Y.C., N.Y., June 28	19,905	\$9-\$11.50	\$208,894*
6	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub/W/Concerts West, Convention Center, Ft. Worth, Tx., June 28	13,901	\$10-\$15	\$202,480*
7	BAD COMPANY/CARILLO —Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 1	19,562	\$9.50-\$10.50	\$187,145*
8	TEDDY PENDERGRASS/G.Q./ALTON McCLAIN —Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., June 27	16,500	\$8.50-\$12	\$175,000
9	TED NUGENT/BABYS —Brass Ring Productions, Engel Stadium, Bay City, Mich., June 29	16,108	\$10-\$12.50	\$161,718
10	J. GEILS BAND/IAN HUNTER —Don Law Co., Col., Yarmouth, Mass., June 30 & 31 (2)	14,400	\$8.50	\$122,077*
11	YES —Ale Cooley Organization, Omni, Atlanta, Ga., June 25	12,874	\$6.50-\$8.50	\$103,451
12	CHARLIE DANIELS BAND/JOHN HALL —Frank J. Russo, Inc., Music Inn, Lenox, Mass., July 1	10,826	\$8.50-\$9.50	\$93,374*
13	YES —Gulf Artists/Marjorie Sexton, Sportatorium, Miami, Fla., June 30	10,536	\$8-\$9	\$91,647
14	CHARLIE DANIELS BAND/WINTERS BROS. BAND —Cross Country Concerts, Col., New Haven, Ct., June 29	9,867	\$6.50-\$8.50	\$79,523*
15	YES —Gulf Artists/Marjorie Sexton, Civic Center, Lakeland, Fla., June 29	7,850	\$8.50	\$66,436*
16	J. GEILS BAND/IAN HUNTER —Don Law Co., Civic Center, Springfield, Mass., June 29	7,600	\$7.50-\$8.50	\$62,997
17	CHEAP TRICK/SWEET —Pace Concerts/Louis Messina, Col., Houston, Tx., June 28	8,000	\$6.50-\$7.50	\$58,812
18	RENAISSANCE/TIM WEISBERG —Feyline Presents, Red Rocks, Denver, Colo., June 28	6,412	\$7.50-\$8.50	\$53,790
19	ALVIN LEE/BLACKFOOT —Avalon Attractions, Arena, Long Beach, Calif., June 29	5,382	\$7.50-\$8.50	\$43,834
20	PETER FRAMPTON/CLIMAX BLUES BAND —Contemporary Productions, Civic Aud., Omaha, Neb., June 26	4,930	\$7.50-\$8.50	\$37,909
21	ALVIN LEE/BLACKFOOT/SVT —Bill Graham Presents, Aud. Arena, Oakland, Calif., June 28	2,689	\$7.50-\$8.50	\$20,998
Auditoriums (Under 6,000)				
1	CHARLIE DANIELS BAND/WINTER BROS. BAND —Monarch Entertainment, Convention Hall, Asbury Park, N.J., June 30 (2)	7,329	\$7.50-\$8.50	\$59,190
2	DEVO —Avalon Attractions, Civic Aud., Santa Monica, Calif., July 1 (2)	6,808	\$8.50	\$57,868
3	EARL KLUGH/MICHAEL FRANKS —New Audiences/Newport Jazz, Avery Fischer Hall, N.Y.C., N.Y., June 26 (2)	4,000	\$8.50-\$10.50	\$42,000
4	BLONDIE/FOOLS —Don Law Co., Orpheum, Boston, Mass., June 29 (2)	4,715	\$7.50-\$8.50	\$38,132
5	GRATEFUL DEAD —Bill Graham Presents, Mem'l Aud., Sacramento, Calif., June 28	4,415	\$6.90-\$8.90	\$34,886*
6	THE CARS/ROCK AWAY —Pace Concerts/Louis Messina/JAM Productions, Municipal Aud., Austin, Tx., June 28	4,478	\$7	\$31,346
7	OUTLAWS/MOLLY HATCHET —Entam, Civic Center, Huntington, W. Va., June 29	3,664	\$7-\$8	\$27,665
8	IAN HUNTER/GRANATI BROS. —Ron Delsener, Palladium, N.Y.C., N.Y., June 28	3,382	\$7-\$8	\$26,000*
9	CHUCK MANGIONE —Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., July 1	2,837	\$8.50	\$24,115
10	POCO/HOTEL —Ruffino & Vaughn, Concert Hall, Birmingham, Ala., June 28	3,000	\$6.50-\$8.50	\$22,000*
11	ALVIN LEE —John Bauer Concerts, Paramount N.W., Seattle, Wa., June 25	2,486	\$8	\$19,895
12	TRIUMPH/MORNING STAR —Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., June 29	3,117	\$5.99	\$18,659
13	DEVO —Bill Graham Presents, Civic Center, Santa Cruz, Calif., June 28	1,870	\$8-\$9	\$15,239*
14	TRIUMPH/AC/DC/MORNING STAR —Contemporary Productions, Kiel Aud., St. Louis, Mo., July 1	2,035	\$6.50	\$15,172
15	GRAHAM PARKER & RUMOUR/RACHEL SWEET —Bill Graham Presents, Zellerbach Aud., UC, Berkeley, Calif., June 27	1,976	\$6.50-\$7.50	\$14,036*
16	ALVIN LEE —John Bauer Concerts, Paramount Theatre, Portland, Ore., June 2	1,994	\$8	\$13,399



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Nashville CBS Rings Up Grosses 51% Above Its Goal Credit 'Person To Person' Campaign

By SALLY HINKLE

NASHVILLE—A second quarter marketing analysis indicates CBS Records here is 51% above financial goals established at the end of 1978.

Contributing to the picture is a continuation of the company's "Person To Person" program, initiated in the first quarter companywide, and yielded the Nashville division a 34% surge in first quarter sales over goals set in '78 for Nashville product.

Calling for comprehensive marketing, the program entails employment of strategically placed radio time buys and print ads coupled with strongly visual point of purchase materials.

"What we have achieved is success based upon plans developed for the year, and we're superseding them for a lot of reasons," explains Roy Wunsch, CBS' locally-based director of marketing.

"We haven't had unpredictable explosions occur. What has occurred are predictable things that we felt, by applying the right promotion and marketing expertise to, would develop. We've been fortunate, and there has been a lot of energy expended not only by the Nashville staff but also by the national staff.

"We superseded anticipated figures on artists that have become stalwarts of the labels." For example, Johnny Paycheck and his "Armed And Crazy" LP on Epic. "The same thing happened on Columbia with Moe Bandy, who is considered traditional as opposed to artists who are crossing over and breaking wide open," Wunsch adds.

"With Bandy, we focused in on what his appeal was and tried to spread that. We didn't try to leave the audience, we just tried to expand on that audience."

Other successes include the cou-

pling of Willie Nelson and Leon Russell for the LP, "One For The Road," which CBS anticipated to ship gold and did. The goal now is platinum. Rising above anticipated developing artist's sales figures on Columbia is Janie Fricke, who has surpassed CBS projections within the last three months.

Joe Stampley, on Epic, has scored within the last six months with top 10 and top five singles. A&R found the right chemistry with Billy Sherrill producing, and his album sales have gathered the same steam.

A new signing on Epic is Johnny Rodriguez. Although CBS didn't anticipate a Rodriguez when planning sales goals, he has come through in a strong fashion. And of course Tammy Wynette is a mainstay of the Epic roster.

"We're refining what we've done in the areas of promotion," notes Wunsch. "We're reacting much quicker to singles and we're eliminating wasted advertising dollars and going in for the kill as far as what consumers respond to in print, radio and television."

Other artists include Charly McClain, Freddy Fender, a new signing through Starflight Records, and David Allan Coe.

Notes Wunsch: "All these artists have been on tour in the last six months helping to support their album product. We started out a couple of years ago with an artist development department, headed by Mary Ann McCready, who has worked with the artists as well as their agencies in converting their concepts so that they realize that they have to be on the road within 69-90 days of the release of the album to support the airplay and actual placement of the album.

"In addition is tv exposure, which has also contributed significantly. We've got more exposure on more of our artists than we ever hoped to have this soon."

Among the artists who have made numerous tv appearances in the second quarter are Lynn Anderson, Willie Nelson, Bobby Bare, Johnny Duncan, Charly McClain, Johnny Paycheck, Marty Robbins, George Jones, Mickey Gilley, Freddy

Fender, Tammy Wynette, Moe Bandy, Joe Stampley, Ronnie McDowell, Earl Scruggs, Janie Fricke and Freddy Weller.

Looking ahead to the third quarter, Wunsch indicates the company will continue its development and refinement for such slated LP releases by Johnny Cash, Ronnie McDowell, Barbara Mandrell and R. C. Bannon, Paycheck, Crystal Gayle, the Earl Scruggs Revue, Rosanne Cash, George Jones, Willie Nelson and Raymond Froggett.

From a singles slant the company also hopes to derive as high a charting figure as in the second quarter. Out of 27 singles released in this period, 26 scored with chart positions.

Willie Nelson has been a highly contributable factor in terms of LP sales as four of his Columbia LPs retain durable strength on Billboard's Hot Country LPs chart, including the "Red Headed Stranger," a platinum effort residing on the charts for more than 63 weeks; "Stardust," another platinum effort going strong for more than 61 weeks; "Willie And Family Live," a gold effort approaching platinum with more than 31 weeks, and "One For The Road," a new entry with four weeks under the belt.

L.A. Tree: 300 Show Up

LOS ANGELES—More than 300 invited industry guests crowded into Chasen's here Thursday (28) to participate in a celebration to honor the official opening of Tree International's new Hollywood offices.

The reception offered the opportunity for Joe D'Imperio, president of Tree's West Coast division, to meet various executives and key members from the Los Angeles music, film and television industry and discuss Tree's forthcoming role in the California recording community.

Hosting the gala event were Jack Stapp, Tree's chairman of the board and chief executive officer; Buddy Killen, president; Don Gant, vice president, and Donna Hilley, vice president.

Also in for the occasion were the Nashville-based professional staff of Tree International: songwriters Don Cook, Hank Cochran and Red Lane and artist Merle Haggard.

Officials of the huge publishing enterprise expect the establishment of the new West Coast division to provide increased demand for Tree material and product, as well as a chance to develop contacts in lucrative pop and film recording markets.

D'Imperio is the former president of Rose Garden Ltd. and RCA Records.

Public Shows Set At Stagedoor Room

NASHVILLE—Bill Anderson and the Po' Folks Band and Royce and Jeannie Kendall are utilizing the Opryland Hotel's Stagedoor Lounge for Nashville performances this month.

The lounge in the past has played host to various record label showcases and benefit programs for the Nashville chapter of the National Academy of Recording Arts and Sciences. However, Anderson's and the Kendalls' appearances are the first to make use of the facility for public performances.

Anderson, who appeared Thursday (5) for two shows, preceded his engagement with same day performances at Opryland, U.S.A. The Kendalls are slated to appear July 25 for two shows.



SHOO BOP—Well-known rock'n'roll zanies Sha Na Na instruct guests Conway Twitty, left, and Barbara Mandrell, right, on how it fit into the group. The two MCA recording artists filmed separate airings.



Montreux: 65 Fly Out

NASHVILLE—An entourage of more than 65 joined MCA artists Roy Clark, Barbara Mandrell, the Oak Ridge Boys and B.B. King when they left the U.S. Thursday (5) for Montreux, Switzerland.

The performers headlined a first-time-ever, two-day country and blues program at the Montreux International Jazz Festival Saturday-Sunday (7-8). Representatives from the record label and from the Jim Halsey Co., Inc., organizers of this special three-country tour which kicks off at Montreux, accompanied the artists overseas.

At the Oak Ridge Boys' opening night show, tapes were made for a future live LP on the group, produced by Ron Chancey, MCA vice president of a&r, Nashville.

Also finalized were plans for a tape-delayed satellite relay of the entire Saturday evening performance to be broadcast to all major American markets as well as around the world. Included were such networks as Mutual Radio, the Voice of America and the Armed Forces syndicated system.

As part of the celebration, MCA Records feted a gathering of worldwide press and MCA licensees at a special yacht luncheon on Lake Geneva, hosted by label president Bob Siner and the Halsey Co. Executive vice president of the Halsey organization, Diana Pugh, coordinated the arrangements for the more than 100 invited guests and entertainers.

Radio Luxembourg scheduled an interview with Clark, Mandrell, King and the Oaks during their visit to Montreux, for use in a two-hour special program about the debut of country music at the 13th annual jazz festival.

Following the Swiss dates, Clark, Mandrell and the Oaks will appear with Clarence "Gatemouth" Brown Thursday (12) at London's Dominion Theatre. They also appeared on several tv and radio programs originating from the U.K. capital city, including "The Mike Douglas Show" which is being telecast from London this week.

A Little Business, a Little Pleasure At WB's Parley

NASHVILLE—Combining business with pleasure, the Warner Bros. Records country division held a mid-year corporate conference in Key West, Fla., June 15-16.

Designed as a session to determine the label's third and fourth quarter goals for its country operation, the two-day meetings also placed increased emphasis on developing album-selling artists.

Topics of discussion among WB key country personnel who flew in from both coasts included future coordination of promotion, publicity and sales concurrent with individual album releases, tied-in with artists' road appearances, retail accounts, in-store promotions and radio advertising.

Concentrated effort is being directed toward the newest country LPs from the label: The Bellamy Brothers' "The Two And Only" and T.G. Sheppard's "¾ Lonely." The Bellamy album contains the duo's hit record, "If I Said You Had A Beautiful Body Would You Hold It Against Me," which is Warner Bros.' first country crossover single to date, while the Sheppard release features his top-10 song, "You Feel Good All Over," along with the followup, "Last Cheater's Waltz," tagged with a Wednesday (11) issue date.

Also singled out for discussion were such current albums by Warner

country artists as Emmylou Harris, Con Hunley, Rex Allen, Jr. and Margo Smith.

Underscoring the effective usage of radio stations in a promotional campaign was the success of Buck Owens, whose carefully-coordinated personal appearances in key national radio markets helped boost his latest single, "Play Together Again, Again" to number 11 on the Billboard Country Singles chart.

The staff conference also focused label attention on the development of support programs for Big Al Downing, Warner's newest addition to its country roster.

Attending the Florida meetings were Andy Wickham, Warner Bros. vice president, country division; Bob Kirsch, general manager, country; Robin Rothman, product manager, Warner Bros. Burbank; Mark Maitland, singles sales manager; Pat McCoy, promotion, Warner Bros. Burbank; Norro Wilson, a&r director, country.

Also: Stan Byrd, national country promotion; Sam Cerami, national country sales; Bonnie Rasmussen, artist relations/publicity, country division; Bob Doyle, assistant a&r; as well as Warner Bros. regional country promotional staff Ann Tant, Frank Anderson, Mike Sirls and Dave McClellan. **KIP KIRBY**

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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER: Singles registering greatest proportionate upward progress this week.								
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	9	9	AMANDA—Waylon Jennings (B. McMill, RCA 11596 (Gold Dust, BMI))	35	71	2	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill, United Artists 1299 (Algee/Altam, BMI))	69	68	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (H. Stevens, Capitol 4705 (Deb/Dave, BMI))	70	72	4	WOMAN'S TOUCH—Glenn Barber (J.I. Wallace, T. Skinner, K. Bell, MMI 1031 (NSD) (Hill-Clement, BMI))		
2	9	9	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black, Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC))	36	46	6	DON'T FEEL LIKE THE LONE RANGER—Leon Everette (R. Murray, Orlando 103 (Magic Castle/Blackwood, BMI))	71	43	11	JUST LIKE REAL PEOPLE—The Kendalls (B. McMill, Ovalton 1125 (Hall-Clement, BMI))	72	74	3	MAKE LOVE TO ME—The Cates (L. Roppolo, A. Copeland, P.J. Mares, G. Brunos, W. Melrose, W. Norvas, B. Pollack, M. Stitzel, Duation 1126 (Edwin H. Morris & Co., ASCAP))		
3	6	6	YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts, RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI))	37	10	11	IF I GIVE MY HEART TO YOU—Margo Smith (J. Crans, A. Jacobs, J. Brewster, Warner Bros. 8806 (Miller, ASCAP))	73	76	4	SWEET LOVIN' THINGS/RAINBOW AND ROSES—Billy Walker (D. Tankersley/P. Lewis, B. Lewis, Caprice 2957 (Rose Bridge, BMI/Sound, ASCAP))	74	NEW ENTRY	→	YOU ARE MY RAINBOW—David Rogers (H. Sanders, R.C. Bannon, Republic #42 (Warner Tamerlane, BMI/WB, ASCAP))		
4	9	9	(Ghost) RIDERS IN THE SKY—Johnny Cash (S. James, Columbia 3-10961 (Edwin H. Morris & Co., ASCAP))	38	13	12	I DON'T LIE—Joe Stampley (D. Rossin, D. Puett), Epic 8-50694 (Mulet/Darson, BMI))	75	NEW ENTRY	→	ONCE IN A BLUE MOON—Zella Lehr (S. Lover, J. Silbar, RCA 11648 (Hobby Goldsboro, ASCAP))	76	47	11	I'LL NEVER LET YOU DOWN—Tommy Overstreet (D. B. Payne, Elektra 46023 (Gasy S. Paxton, BMI))		
5	3	11	I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Bealy, M. Stewart, MCA 41021 (Coal Miners, BMI)/(King Coal, ASCAP))	39	48	4	YOURS—Freddie Fender (G. Roig, A. Gamse, J. Sherr, Starlite 8-4900 (CBS) (E.B. Marks, BMI))	77	88	2	SHE WEARS IT WELL—Jerry Taylor (D. Solomon, Warner/Curb 8881 (Yafahay, BMI))	78	92	3	I CAN'T SAY GOODBYE TO YOU—Becky Hobbs (B. Hobbs, Mercury 55062 (Al Gallico, BMI))		
6	7	7	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Fomus, M. Shuman, Warner Bros. 8815 (Unichappell/Tro, BMI))	40	40	5	(Who Was The Man Who Put) THE LINE IN GASOLINE—Jerry Reed (D. Feller, RCA 11638 (Guitar Man, BMI))	79	NEW ENTRY	→	HAZELLE—Gary Stewart (R. Kirkpatrick, RCA 11623 (Frank & Nancy, BMI))	80	NEW ENTRY	→	JUST GOOD OL' BOYS—Woe Bandy & Joe Stampley (A. Fleetwood, Columbia 3-11027 (Brandwood/Mullet, BMI))		
7	6	12	NOBODY LIKES SAD SONGS—Ronnie Milsap (B. McMill, W. Holyfield, RCA 11553 (Hall-Clement/Maplehill/Vogue, BMI))	41	61	3	THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Craie, T. DiGregorio), Epic 8-50700 (Hat Band, BMI))	81	NEW ENTRY	→	SECOND HAND EMOTION—Faroe Young (C. Black, R. Bourke, MCA 41046 (Trichappell/Chappell, SESAC/ASCAP))	82	84	3	TRY HOME—Sandy Posey (J. Twell, A. Chapman, Warner Bros. 88x2 (United Artists, ASCAP)/Unart-Woodaye, BMI))		
8	7	13	SHE BELIEVES IN ME—Kenny Rogers (S. Kibb), United Artists 1273 (Angel Wing, ASCAP))	42	42	6	TILL I GAIN CONTROL AGAIN—Bobby Bare (R. Crowell), Columbia 3-10998 (Tessa, BMI))	83	85	2	JULIE (Do I Ever Cross Your Mind)—Wood Newton (R. DuBois, T. DuBois, W. Newton, Elektra 46059 (Deb/Dave/Briarpatch, BMI))	84	94	3	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (R. VanWarmer, Bearsville 0334 (Warner Bros.) (Fourth Floor, ASCAP))		
9	14	5	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (Deb/Dave/Briarpatch, BMI))	43	45	6	FOREVER ONE DAY AT A TIME—Don Gibson (E. Raven, MCA/Hickory 41031 (Milene, ASCAP))	85	NEW ENTRY	→	LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore, Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP))	86	89	2	AT THE MOONLITE—Bill Phillips (R. Van Hoy, D. Cook, Soundwaves 4587 (NSD), Tree, BMI/Cross Keys, ASCAP))		
10	11	11	SIMPLE LITTLE WORDS—Cristy Lane (D. Johnson, LS 172 (Cristy Lane, ASCAP))	44	18	12	WORLD'S MOST PERFECT WOMAN—Ronnie McDowell (R. McDowell), Epic 8-50696 (Ronnie McDowell, SESAC))	87	NEW ENTRY	→	CAN'T YOU HEAR THAT WHISTLE BLOW—Sonny Throckmorton (S. Throckmorton, C. Dodson, Mercury 55061 (Tree, BMI/Cross Keys, ASCAP))	88	NEW ENTRY	→	IT'S TOO LATE TO LOVE ME NOW—Cher (R. Bourke, G. Dobbins, J. Wilson, Casablanca 7133 (Chappell, ASCAP))		
11	12	10	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris (B. Owens, C. Stewart, J. Abbott, Warner Bros. 8830 (Blue Book/Pantego Sound, BMI))	45	38	13	TOUCH ME (I'll Be Your Fool Once More)—Big Al Downing (A. Downing), Warner Bros. 8787 (ATV, BMI))	89	NEW ENTRY	→	YOU'RE ALL THE WOMAN I'LL EVER NEED—Dusty James (L. Dresser, SCR 172 (Al Gallico, BMI))	90	90	2	SCOTCH AND SODA—Mac Wiseman (D. Guard, Churchill 7738 (Beechwood, BMI))		
12	22	5	COCA COLA COWBOY—Mel Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Peco/Malyke/Senor, BMI/ASCAP))	46	54	4	JUST WHEN I NEEDED YOU MOST—Diana (R. VanWarmer), Elektra 46061 (Fourth Floor, ASCAP))	91	91	4	EBONY EYES/HONEY—Orion (J.D. Loudermilk/B. Russell), Sun 1142 (Acuff-Rose, BMI)/(T.B. Harms, ASCAP))	92	93	2	DO IT OR DIE—Atlanta Rhythm Section (Bute, Cobb, Hammond), Polydor 14568 (B.G.O.) (Low-Sal, BMI))		
13	15	9	WHEN A LOVE AIN'T RIGHT—Charly McClain (J. Wilson, B. Morrison), Epic 8-50706 (Music City, ASCAP))	47	55	4	MIDDLE-AGE MADNESS—Earl Thomas Conley (E. Conley), Warner Bros. 8798 (ETC/Easy Listening, ASCAP))	93	99	3	TAKEN TO THE LINE—San Fernando Valley Music Band (J. Stephens), C&S 017 (S&C, ASCAP))	94	95	3	DO YOU WANT TO FLY—Ronnie Sessions (W. Marshall, B. Holmes, MCA 41038 (Clancey, BMI))		
14	17	7	REUNITED—Louise Mandrell & R.C. Bannon (D. Fekaris, F. Petren), Epic 8-50717 (Parren-Vibes, ASCAP))	48	62	2	HERE WE ARE AGAIN—The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI))	95	NEW ENTRY	→	WE'RE MAKING UP FOR LOST TIME—Rex Gosdin (R. Gosdin, V.L. Haywood, MRC 10589 (Bethel, BMI))	96	98	3	HEART OF THE NIGHT—Poco (P. Cotton), MCA 41023 (Tarantula, ASCAP))		
15	16	8	YOU CAN HAVE HER—George Jones & Johnny Paycheck (B. Cook), Epic 8-50708 (Harvard/Big Billy, BMI))	49	65	3	SOMEDAY MY DAY WILL COME—George Jones (E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Windup, BMI))	97	97	2	LAY A LITTLE LOVIN' ON ME—Jody Miller (J. Barry, B. McNamara, J. Cretecosi, Epic 8-50734 (Unart, BMI))	98	NEW ENTRY	→	DON'T TREAT ME LIKE A STRANGER—Randy Guitly (D. Loggins, RCA 11611 (Leeds/Patchwork, ASCAP))		
16	24	6	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Ebocephus, BMI))	50	NEW ENTRY	→	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Tree, BMI))	99	NEW ENTRY	→	YOUR OTHER LOVE—Tammy O'Day (D. Fomus, M. Shuman), NU-Tray 930 (Rightsong, BMI))	100	100	2	SHE'S STILL AROUND—Chandy Lee (B. McMill, ODC 548 (IRDA) (Hall-Clement, BMI))		
17	19	10	DELLA AND THE DEALER—Hoyt Axton (H. Axton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI))	51	63	3	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warner (R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell, ASCAP)/(Unichappell, BMI)/Tri-Chappell, SESAC))	100	NEW ENTRY	→	FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP))						
18	21	6	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI))	52	67	3	PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP))										
19	26	6	PICK THE WILLOW FLOWER—Gene Watson (L. Allen), Capitol 4723 (Tree, BMI))	53	8	12	TWO STEPS FORWARD AND THREE STEPS BACK—Susie Allison (J. Bruchfield, M.A. Leikin), Elektra/Curb 46036 (Duchess, BMI/World Song/Hot Cider, ASCAP))										
20	20	10	SPANISH EYES—Charlie Rich (B. Kaempfert, C. Singleton, E. Snyder), Epic 8-50701 (Screen Gems-EMI, BMI/AMRA))	54	64	5	WHAT I FEEL IS YOU—Billy the Kid (B. Jones, K. Bach), Cyclone 103 (GRT) (Dave/Bear Tracks, BMI)/(Me and Sam/Ghost Dance, ASCAP))										
21	23	8	SINCE I FELL FOR YOU—Con Hunley (B. Johnson), Warner Bros. 8812 (Warner Bros., ASCAP))	55	41	13	YOU FEEL GOOD ALL OVER—T. G. Sheppard (S. Throckmorton), Warner/Curb 8808 (Cross Keys, ASCAP))										
22	28	5	BARSTOOL MOUNTAIN—Moe Bandy (D. Tankersley, W. Carson), Columbia 3-10974 (Rose Bridge, BMI))	56	57	6	I'M GETTIN' INTO YOUR LOVE—Ruby Falls (R. Murray, J. McBride), 50 States 70 (WIG) (Magic Castle/Blackwood, BMI))										
23	27	7	LIBERATED WOMAN—John Wesley Ryles (W. Carson), MCA 41033 (Rose Bridge, BMI))	57	39	10	THERE IS A MIRACLE IN YOU—Tom T. Hall (T. Hall), RCA 11568 (Hallnote, BMI))										
24	33	4	DON'T LET ME CROSS OVER—Jim Reeves (P. Jay), RCA 11564 (Troy Martin, BMI))	58	82	2	FOOLS FOR EACH OTHER—Johnny Rodriguez (J. Rodriguez, B. Boling), Epic 9-50735 (Hallnote/Bus Ride, BMI))										
25	25	8	BREAKIN' IN A BRAND NEW BROKEN HEART—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 8814 (Screen Gems-EMI/Big Seven, BMI))	59	69	2	LET'S TRY AGAIN—Janie Fricke (D. Steagall), Columbia 3-11029 (Texas Red, BMI))										
26	29	6	THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price (W. Carson), Monument 45-283 (Rose Bridge, BMI))	60	70	2	TOWER OF STRENGTH—Harvel Felts (B. Hilliard, B. Bacharach), MCA 41055 (Famous, ASCAP))										
27	32	4	ALL AROUND COWBOY—Marty Robbins (M. Robbins), Columbia 3-11016 (Masiposa, BMI))	61	77	2	THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI))										
28	34	3	STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chinnichap, BMI))	62	NEW ENTRY	→	YOU'RE MY JAMAICA—Charley Pride (K. Robbins), RCA 11655 (Pi Gem, BMI))										
29	30	8	LOVE ME LIKE A STRANGER—Cliff Cochran (D. Wills, J. Schweers), RCA 11562 (Chess, ASCAP))	63	66	3	THE LOVE SONG AND THE DREAM BELONG TO ME—Peggy Sue (F. Stanton, A. Badale, G. Kennedy), Door Knob 9-102 (WIG) (Chip "N" Dale, ASCAP))										
30	31	8	WASN'T IT EASY BABY—Freddie Hart (B. Morris, J. Grayson), Capitol 4720 (Quee-Quah/Jack Lebock, BMI))	64	44	13	IF LOVE HAD A FACE—Razzy Bailey (S. Pippin, S. Jobe), RCA 11536 (House Of Gold, BMI))										
31	35	4	I LOVE HOW YOU LOVE ME—Lynn Anderson (L. Kolber, B. Mann), Columbia 3-11006 (Screen Gems-EMI, BMI))	65	75	3	WE'VE GOTTA GET AWAY FROM IT ALL—Tom Grant (K. Westbury, D. Rogers), Republic 043 (Larat, ASCAP)/(Singletree, BMI))										
32	36	5	SLIP AWAY—Dottie (W. Armstrong, W. Terrell, M. Daniel), RCA 11610 (Fame, BMI))	66	49	6	OH BABY MINE (I Get So Lonely)—Bobby G. Rice (P. Ballard, Republic 041 (Edwin H. Morris, ASCAP))										
33	37	6	FELL INTO LOVE—Forfire (R. Allison, D. Miller), NSD 24 (Taylor and Wilson, BMI)/(Music Craftshop, ASCAP))	67	80	2	ALL I WANT AND NEED FOREVER—Vern Gosdin (D. B. Payne), Elektra 46052 (Gary S. Paxton, BMI))										
34	53	2	HEARTBREAK HOTEL—Willie Nelson & Leon Russell (M. Axton), Columbia 3-11023 (Tree, BMI))	68	78	2	I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP))										

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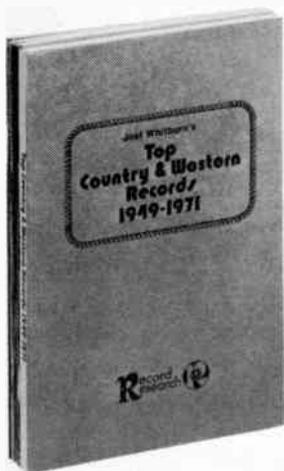
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Country

Revolving Acts Firm For Country's Broadway Show

• Continued from page 26

coordinators for "Broadway Opry '79," are Waylon Jennings, Donna Fargo, Ronnie Milsap, the Bellamy Brothers, Conway Twitty, Dotts, George Jones, Margo Smith, Louise Mandrell, Barbara Fairchild, Don Gibson, Floyd Cramer, Stonewall Jackson, Ed Bruce and Danny Davis & the Nashville Brass.

The show, which is slated to run through Sept. 2, 1979, will feature a July 30 special benefit performance for the new John Wayne Memorial Fund that the producers are establishing with the New York City division of the American Cancer Society. "We intend to make this production an annual Broadway event," notes Fitzpatrick, "with one of the initial performances each season a benefit to the Wayne memorial fund."

The concept for the unusual series came about when Fitzpatrick and Lynch first learned that the St. James Theatre would be available through the summer for leasing.

"We spent three days racking our brains to come up with something different we could do, something

that would be a first for Broadway," says Fitzpatrick. "On May 24 we hit on the idea of a revolving series of country music shows in full stage setting, and four days later, we were already lining up the talent." "Broadway Opry '79" will be simulcast twice a week over WHN-AM coupled with one of the most extensive promotional campaigns the station has participated in to date.

Top ticket price for the 2½-hour production will be \$17.50, with all seats scaled throughout the house and available through usual Broadway outlets. The six weekly evening performances and three daytime matinees during the engagement will feature a total of 15 separate sets of country entertainers in tandem.

Under the creative direction of Jonas McCord and Fitzpatrick, the production will boast stage and lighting design by Paul de Pass and Michael J. Hotopp, with sound by Phoenix Audio.

This event will mark Fitzpatrick and Lynch's first foray into country music, although Fitzpatrick is no stranger to the concert business.

KIP KIRBY



Live Reed: Jerry Reed makes his point during a recent showcase appearance at Nashville's Exit/In. The show was recorded for an upcoming live RCA album.

APPEARANCE AT EXIT/INN

Reed Covers All Bases

By SALLY HINKLE

NASHVILLE—RCA Records recently expanded upon the occasion of Jerry Reed's appearance at Nashville's Exit/In to tape a live album, secure videotape for future promotional value and gain extra exposure across Nashville's airwaves with a live broadcast over WKDA-AM.

Reed, whose career has extended from music into film, will be blitzing movie and television screens in August and the early fall with such projects as "Hot Stuff," a Columbia Pictures release slated for theatres in August, and "Concrete Cowboy," a CBS made-for-television movie filmed in Nashville with an expected airing this fall.

In addition, Reed will host a tv special, "Nashville Salutes America," which was taped at the Grand Ole Opry House and slated for airing in September.

With the occasion of the live album recording, tentatively entitled "Hot Stuff," RCA plans to tie-in with Reed's upcoming ex-

posure by slating release for his LP in August.

His live album project will be armed with the talents of studio musicians Grady "Moose" Martin on guitar; Bobby Thompson, banjo/guitar; Kenny Penny, guitar; Paul Cook, drums; Terry McMillan, harmonica/percussion; Wayne Harrison and Roger Morris, keyboards; Buddy Spicher, fiddle/mandolin, and vocalists Donna Sheridan, Lisa Silver and Donna McElroy.

Highlights of his project include an array of Reed ad libs, recollections and tributes to the innovative and talents of guitarists Grady Martin and Merle Travis, while an integration of material provides new songs, his current single, "Who Put The Line In Gasoline?," the title song from his movie "Hot Stuff," plus others.

Fanta Sound of Nashville, which specializes in remote recordings, was contracted for the project while Jerry Reed and Chip Young serve as producers.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/14/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	11	GREATEST HITS—Waylon Jennings, RCA AHL-13378
2	2	31	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 3	3	10	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★ 4	6	4	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★ 5	7	7	LOVELINE—Eddie Rabbitt, Elektra GE-181
★ 6	8	4	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
7	4	13	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
8	9	4	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 9	10	10	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 10	15	14	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
11	5	32	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
12	12	55	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
13	11	12	HEART TO HEART—Susie Allison, Elektra/Curb 6E 177
14	14	21	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★ 15	19	6	CROSS WINDS—Conway Twitty, MCA 3086
16	17	8	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★ 17	23	6	SERVING 190 PROOF—Merle Haggard, MCA 3089
18	16	62	STARDUST—Willie Nelson, Columbia JC 35305
19	13	13	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
20	18	77	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
21	21	43	EXPRESSIONS—Don Williams, MCA AY 1069
22	22	74	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
23	26	35	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
24	24	34	TNT—Tanya Tucker, MCA 3066
25	25	39	MOODS—Barbara Mandrell, MCA AY-1088
26	20	22	THE BEST OF BARBARA MANDRELL, MCA AY-1119
27	27	33	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
★ 28	34	3	JUST TAMMY—Tammy Wynette, Epic KE 36013
29	31	22	LEGEND—Poco, MCA AA-1099
30	32	2	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
31	29	23	SWEET MEMORIES—Willie Nelson, RCA AHL1-3243
32	35	17	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
33	30	78	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
34	28	32	TOTALLY HOT—Olivia Newton-John, MCA 3067
35	33	76	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
36	40	4	GREATEST HITS—Linda Ronstadt, Asylum GE-106
37	43	57	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
38	44	39	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
39	45	15	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
★ 40	NEW ENTRY		THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
41	37	18	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
42	46	64	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
43	49	3	IF LOVE HAD A FACE—Razzy Bailey, RCA AHL 13391
44	39	28	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra 5E-503
45	36	17	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
46	38	10	REFLECTIONS—Gene Watson, Capitol SW-11805
47	42	35	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
48	47	64	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
49	48	4	RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
50	41	11	JERRY LEE LEWIS, Elektra GE-184

McClain On Hall's Gotham Bill

NASHVILLE—Charly McClain will open for Tom T. Hall when the two perform at New York City's Damrosch Park in Lincoln Center, Aug. 23, as part of a three-week series entitled "Lincoln Center Out Of Doors."

The series, sponsored by the Exxon Corp., the National Endowment For the Arts and New York Council For the Arts and Lincoln Center, will feature an array of entertainment from the jazz, theatre, opera, symphony and country field.

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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	1	10	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	2	9	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
3	3	12	SHE BELIEVES IN ME Kemy Rogers, United Artists 1273 (Angel Wing, ASCAP)
4	4	12	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
5	5	7	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
6	9	5	MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
7	7	8	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
8	6	12	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
9	10	8	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
10	13	4	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
11	12	8	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
12	8	9	SAY MAYBE Neil Diamond, Columbia 3-10945 (Stonebridge, ASCAP)
13	14	6	DO IT OR DIE Atlanta Rhythm Section, (LOW-Sal, BMI), Polydor/BGO 14568
14	17	3	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
15	16	6	YOU'RE THE ONLY ONE Dolly Parton, (Unichappell/Begonia/Fedora, BMI), RCA 11577
16	19	5	SUSPICIONS Eddie Rabbitt, (DebDave/Briarpatch, BMI), Elektra 46053
17	11	20	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
18	20	5	DAYS GONE DOWN Gerry Rafferty, (Gerry Rafferty, PRS), United Artists 1298
19	15	9	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
20	21	5	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC), Arista 0430
21	23	9	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
22	18	10	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
23	27	9	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
24	35	3	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
25	31	4	YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydiola, ASCAP)
26	22	12	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
27	24	12	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Brintree/Snow, BMI)
28	26	16	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)
29	28	18	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
30	39	3	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
31	32	6	PIECES OF APRIL David Loggins, (Leeds/Bibo, ASCAP), Epic 8-50711
32	29	9	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
33	25	12	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
34	NEW ENTRY		WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
35	37	4	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
36	30	14	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
37	NEW ENTRY		AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
38	33	16	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
39	36	12	GET USED TO IT Roger Voudouris, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
40	45	3	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
41	44	3	DOES YOUR MOTHER KNOW Abba, Atlantic 3574 (Countless, BMI)
42	48	2	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
43	46	2	A MUCH, MUCH GREATER LOVE Engelbert Humperdinck, Epic 859732 (Silver Blue, ASCAP)
44	38	4	LOVE COMES TO EVERYONE George Harrison, Dark Horse 8844 (Ganga, BMI)
45	43	8	DANCE AWAY Roxy Music, Atco 7100 (E.G., BMI)
46	41	6	AMANDA Waylon Jennings, (Gold Dust, BMI), RCA 11596
47	50	2	GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
48	47	2	GOLD John Stewart, RSO 931 (Bugle/Stigwood/Unichappell, BMI)
49	49	2	MAKIN' IT David Naughton, RSO 916 (Trajor, ASCAP)
50	40	3	SHINE A LITTLE LOVE Electric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)

Classical

MUSIC PERSONNEL CONFERENCE

Digital System Keys Conclave

By ALAN PENCHANSKY

CHICAGO—The preview of a new radio opera by Eric Salzman and a playback demonstration of the Soundstream digital recording system will highlight this year's Music Personnel Conference.

The annual forum of music directors of non-commercial radio stations—most with classical formats—will bring broadcasters to Ann Arbor, Mich., this year. Host station WUOM-FM of the Univ. of Michigan, will oversee three days of panel discussion, demonstrations, and business meetings, Thursday through Sunday (19-22).

Among the high points is expected to be a demonstration of Soundstream digital recording equipment, Sunday (22).

Composer Eric Salzman will introduce a new opera written for NPR radio, Friday (20). Salzman also will take part in a panel discussion on scripting and program notes, earlier in the day.

Representatives of WUOM-FM are planning on more than 100 attendees in addition to guests from record companies and radio syndication firms.

Another schedule highlight will be a presentation by Frank Maniewicz, NPR president, at Friday's luncheon.

According to Marian Naessens, one of the conference coordinators, attendance will be up over last year's meeting which took place in Seattle.

Naessens says several representatives of commercial stations will be on hand, as MPC works to bridge differences that have arisen between commercial and non-commercial radio spheres.

Until three seasons ago both factions met jointly under auspices of the Concert Music Broadcasters Assn.

Intensification of the Concert Broadcasters emphasis on sales and marketing techniques for classical stations led to the reactivation of the Music Personnel Conference.

With the Concert Music Broadcasters Assn. continuing to hone business strategies, it's today believed that the conference can become a forum for programming issues involving the full classical radio spectrum.

"They were separated in the past, but there's a move to bring them back together," explained Naessens.

Norm Pelligrini, program director of WFMT-FM, Chicago, and Bob Conrad, program director at Cleve-

land's WCLV-FM, number among commercial station reps planning to attend.

Overwhelming majority of stations to be represented are part of the NPR network. Almost all stations broadcast in FM as well.

Saturday afternoon sessions will be devoted largely to NPR matters, with update report from Ann Blonstein, satellite planning manager, on the NPR satellite network.

This will be followed by a preview of NPR's fall programming lineup to be presented by Fred Calland, Kaaren Hushagen and Jeth Mill.

The Saturday morning sessions will provide a forum for radio syndication and for the several classical label reps expected to be on hand.

Jazz programming and live studio origination also will be discussed in Saturday sessions.

Friday sessions will be devoted to what Naessens describes as "facets

of critical listening" and "upgrading what you say over the air and presentation of program notes." Panelists will include Michael Steinberg, Boston Symphony director of publications, composer-author Eric Salzman, WFMT's Pelligrini, Alan Linkowski, WFCR-FM, Amherst, Mass., and Don Wirtz, KUOW-FM, Seattle.

The new Salzman opera will be premiered on Friday night with a Saturday night Detroit Symphony concert on the itinerary.

Broadcasters will be able to hear playback of master tape recordings made on the Soundstream digital recording system, Sunday morning.

The machine will be brought to the conference direct from recording sessions held earlier this week in St. Louis.

All events will take place in Ann Arbor's Campus Inn and in the studios of WUOM-FM.

Mobile Soon Will Boast Its 1st Classical Station

CHICAGO—Mobile, Ala., radio listeners are counting the days until the area's first full-time classical station goes on the air.

The new station, 100,000-watt WHIL-FM, will be an NPR affiliate, non-commercial operation.

Engineers are working on last minute technical details and the station could begin broadcasting in late July. A July 4 target air date had to be pushed back, explains Marty Schneider, program director.

Schneider, who is the chief executive of the Music Personnel Conference, professional association of non-commercial radio programmers, formerly served as program director of WQED-FM, NPR affiliate station in Pittsburgh.

General manager of the Mobile station is Joseph A. Martin, who comes from the South Carolina radio network.

When it powers up, the new station will be heard within an 85-mile circumference, according to Schneider. Programming will include all major orchestras in syndication and live announcer broadcasts of commercial disks.

Schneider, terming it "a new fine arts radio station for the Gulf Coast," says Pensacola, Biloxi and the outer fringes of New Orleans will fall within the reach of the 100,000-watt signal.

Reportedly, only one other Mobile station serves the classical listenership, devoting a smattering of its airtime to classics.

Funding for WHIL comes from Corp. for Public Broadcasting, HEW, local contributors and Mobile's Springhill College. Studios, to be constructed by the college, will be located within the school of communications.

About \$10,000 has been spent to build up a 4,000-5,000 disk library. Several hundred disks additionally were donated by Classics International.

About \$15,000 has gone for syndicated classical programming.

"Eventually we hope to do live programming and try to record concerts here in the Mobile area," explains Schneider.

Classical programming reportedly is in demand, and there has been good public support for the station even in advance of airing.

"It seems like they want it," Schneider relates. "There seems to be a big cry for it."

French Acclaim Maazel Talent

PARIS—World-traveling conductor Lorin Maazel stopped off here to receive France's Sept D'Or Award, the local television "Emmy," for his services to music on television.

He is a regular guest on France's Channel 2, conducting the French National Orchestra in a series of Beethoven concerts, telecast live through most of Europe. His recent performance of "Missa Solemnis," live from Notre Dame Cathedral was particularly successful in ratings terms.

The award follows a 3½-hour tribute to Maazel on French tv, a special "Grand Echiquier," including a film profile of his career, and music from international names such as Serge Lama, Stephana Grappelli, opera singer Katia Ricciarelli and the conductor's concert pianist wife Israella Maazel.

Maazel returns to Europe in September to lead the Cleveland Symphony Orchestra on a 20-concert tour through nine countries.

Classical Notes

Louis Sudler, chairman emeritus of the Orchestral Assn.—the Chicago Symphony's parent body—and administrator of the Sudler Foundation for the Musical Arts, has created a new award to be presented annually to symphony orchestra managers. First recipient of the Sudler Award is John Edwards of the Chicago Symphony, who was honored at the recent American Symphony Orchestra League conference.

CRI Records, which never deletes an album, issued its 300th LP in June—a recording of flute music by composers Otto Luening, Robert Dick, Chester Biscardi and Eugene Lee. Guitarist Alexandre Lagoya will record six albums under a new three-year exclusive pact with CBS. It's Lagoya's first affiliation with the label.

Varese-Sarabande has released its first batch of Urania label reissues including the only available recording of the "Concerto Gregoriano" for violin of Respighi.

ALAN PENCHANSKY

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L.A. Based Apex Expands Line, Staff And Licensees

LOS ANGELES—Apex Systems, Ltd., the firm that introduced the Apex Aural Exciter here three years ago, has expanded its product line, its staff and its foreign licensees.

Three new Apex licensees include Apex Italy, formed by M. Bauer & Co. of Bologna; Apex Norway, formed by Stig Wangberg of Oslo, and Apex Mid-Atlantic, formed by No Evil Multimedia, a record studio and production house based in Washington, D.C.

William Westerfield joins the firm as vice president of engineering. He was formerly chief engineer and production manager of Rectilinear Research Corp.

Additionally, Wendy Germain has been named director of international operations and will coordinate the activities of Apex's 23 worldwide licensees; engineer Harvey Rubens, co-inventor of a recently patented voltage control attenuator, has joined the company as applications engineer for the VCA; Barbara Levison joins as production manager of Apex Systems, and Virginia West joins Apex West as account executive.

Expansion, according to Marvin Caesar, president of Apex Systems Ltd., is due to positive reaction to the recently introduced B&B Audio (a division of Apex) 1537 VCA, voltage controlled attenuator, which is marketed worldwide on an exclusive basis by Apex.

This universal electronic gain control has already been used in recording consoles by Solid State Logic, Ltd., and Automated Processes, Inc., according to Caesar.

Other B&B pro audio products meeting with positive reaction, according to Caesar, are the B&B Audio OAS-24 Grouper, the B&B EQF-2 equalizer, and the B&B CX-1 compressor/expander.

The Apex Aural Exciter, the firm's original sound enhancing product continues to be used in the recording studio, adds Caesar. Current chart albums using the device include LPs by the Bee Gees, Rod Stewart, the Cars, James Taylor, Queen, Olivia Newton-John, Donna Summer, Journey, Dire Straits and the Village People.

Caesar also indicates that Apex is currently exploring consumer audio applications of the Apex, comparable to the Dolby/cassette deck arrangement.

The device was recently granted a patent by the U.S. Patent Office, the first psychoacoustic device so recognized, claims Apex.

The patent is the exclusive right to make, use and sell both the apparatus and the method described in the claims. The patent holder, ITX Corp. of California, recently filed suit against the EXR Corp. and A Square Studios Corp. of Michigan for patent infringement.

Blank Tape U.K. Sales Below 1976

By PETER JONES

LONDON—More than half the value of cassette sales in the U.K. in 1978 came from blank tape. But in unit terms, the 19.6 million prerecorded cassettes sold are dramatically outnumbered by 33 million blank cassettes.

Even so, the blank tape total is some 3 million units lower than in the boom sales year of 1976.

These figures emerge from a survey of the U.K. tape market by the Economist Intelligence Unit. A statistical and interpretive summary.

The report indicates that more than 50% of the blank tape customers know they are technically infringing copyright by home recording practices.

(Continued on page 82)



Billboard photo by Nina Stern

SPEAKER TALK—Film star Candy Clark, center, listens as JBL's Bill Robinson, manager of marketing operations, describes the company's speaker line to her. The actress visited the Northridge, Ca., speaker manufacturer in conjunction with the JBL/Lucasfilm Ltd./Universal co-promotion centering around the film "More American Graffiti." Shelley Bobrick, promotion coordinator for Lucasfilm Ltd., looks on.

SOUND ADVICE IN FLA.

College Grads Build Successful Hi Fi Retail Chain In 5 Years

By SARA LANE

MIAMI—Five years ago four young college graduates opened their first Sound Advice hi fi store in nearby Ft. Lauderdale.

Today, Sound Advice encompasses a chain of seven, with five stores in the Miami/Ft. Lauderdale area and two in the Tampa Bay area, and has become one of the most successful and innovative regional, independent audio chains in the U.S.

One clever twist is an outlet in Tampa whose outside actually resembles a huge component audio receiver complete with knobs and dials.

More stores are on the drawing boards, according to one principal, Joe Piccirilli. The other three partners include Mark Phillips, Greg Sturgis and Michael Blumberg. All met at the Univ. of Michigan in their 1966 freshman year and have been together as friends and business associates ever since.

With degrees in engineering, business and history, the four plunged for two years into the hi fi business as management trainees with the New England-based Tech Hi Fi chain. Afterwards they headed to South Florida, an area they felt they could make a go of it as a retail audio business.

"I think one of the factors of our success is that there are four of us who are students of the business. We not only enjoy audio and video equipment, but we also enjoy the business aspects," says Piccirilli.

"We try to stay on top of what's happening in our industry and study the marketing techniques that are available. The fact that there are four of us allows each to specialize in certain areas."

Piccirilli specializes in products and he spends most of his time researching products and inventorying; Phillips' area is marketing and he's very much involved in advertising, keeping abreast of what's going on in the advertising world.

Blumberg is in charge of the fi-

nancial aspects and keeps a tight rein on the financial areas of the business, and Sturgis' interests lie in new store acquisition and construction, real estate development and general operations.

"I think another key to our success is that we're willing to take a chance in trying new marketing techniques," Piccirilli explains. "And we pride ourselves in introducing new products; products that consumers haven't heard of or been exposed to."

Sound Advice caters to a broader market than the usual audio/video store.

"Initially, many dealers," says Piccirilli, "were catering to people who knew video and that's about 8%-10% of the market. The other 90% has been virtually untapped, and we try to reach everyone. Customers are usually insecure when they walk into an audio store. They are afraid of being high pressured into buying something they don't want or can't afford since they don't know much about audio systems. They realize the stuff is expensive and they are afraid they're going to be sold a lot of junk."

In order to allay the consumer's ears. Sound Advice spends a great deal of time and thought in planning each store, striving for a relaxed atmosphere where the customer will feel at ease. Much time and money is spent in training sales personnel to make sure they're in tune with what the customer needs and wants and what benefits he wants to derive from his audio system.

"We feel from the equipment we're offering, we can offer higher equipment at lower prices because our structure lends itself thusly," Piccirilli states.

"A department store like J.C. Penneys, for instance, builds all its own equipment and has certain profit margins it has to meet. By researching, we can put together very high quality systems and we pride ourselves by offering the best value on every price we sell.

Last year one of Piccirilli's "prize packages" was one which sold for \$239 and it took 6½ months of research to put it together, finding a package that would be consistent with the Sound Advice image and

(Continued on page 44)

RAMSA SERIES GROWING

Matsushita Introduces 22 Components

TOKYO—Matsushita Communications, Inc. is throwing down the gauntlet at the feet of overseas manufacturers who have traditionally dominated the professional audio market here.

It has introduced a total of 22 components ranging from microphones to speakers in what it has called the RAMSA series. Further introductions are slated for the fall. The company hopes to increase its share from 10% to 30% in what is considered a \$25 million market.

Matsushita is hoping that the introductions will hit the right note in

a market it projects will see a tenfold growth in five years' time to \$250 million.

It points to the booming construction of culture halls, gymnasiums and community centers, the increasing sophistication of hotels and restaurants and improvements being undertaken to concert halls nationwide as the factors behind the projected expansion.

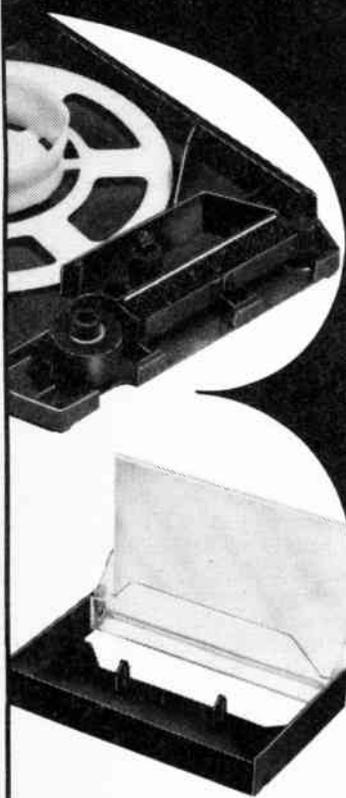
Among new components are the WR-9324 24-channel input and 8-channel output audio mixer and the WS-90 speakers with twin radial horns.

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Hi Fi Retail Chain Becomes Successful In Only 5 Years

Continued from page 42
 one which could be sold at an affordable price point.
 "We used a Nikko receiver, a BSR

turntable and a pair of Accusonic I speakers and did very well with it," Piccirilli comments.
 Another reason Sound Advice

stores are doing so well is that they do not try to appeal to everyone," he adds.
 "We recognize our position in the marketplace and are not trying to be all things to all people. Our market is basically someone who is interested in quality at any price, one who's interested in good music, and really derives great satisfaction from his system.

"It's someone who really wants a good music system, doesn't want to be ripped off, wants to have someone talk to him about what's happening in the audio world and one who wants the right kind of hi fi with extensive warranties, above and beyond manufacturers guarantees. That's our customer."

Sound Advice principals believe in heavy advertising and one of their first ad headlines was "I didn't know a tweeter from a canary until I got some Sound Advice"—a catchy phrase which piqued the consumer's interest. Most advertising dollars are spent on tv with radio second. Newspapers are only used for special events or sales.

"We sort of pioneered tv advertising for the audio industry," Piccirilli

continues. "Very few retailers were using tv or going into their own production of tv spots when we started 3½ years ago. It's paid off very well in terms of institutional advertising. Sound Advice has also provided programs for viewers and has brought "Superman," "Outer Limits," "Twilight Zone," and "The Prisoner" to commercial channels in both Miami and Tampa.

The company also sponsors some PBS shows including "Monty Python" and "Faulty Towers."

"It's expensive, but it's worth it. I think the community really appreciates our involvement."

Lines carried by the chain include Yamaha receivers, Advent and Infinity loudspeakers in all price ranges, Tandberg and Denon cassette decks as well as JVC.

Last October Sound Advice opened a store in Tampa with an exterior facade that resembles a giant receiver.

"We've done many things in terms of store design," notes Piccirilli. "This one has had more than its share of acclaim and publicity, and has won a great deal of acceptance in the marketplace. We encourage people to come into our stores, play with the equipment. We don't lock things behind closed doors. We have signs encouraging people to get the feel of what's going on and not to be intimidated. We want customers to get a warm feeling by the way a store is laid out by the presentation of the equipment, the spaciousness and comfort."

CAMEO Names PR Associates

LOS ANGELES—Cameo, the Creative Audio & Music Electronics Organization trade group, has appointed the Richard Stevens Communications Group of Port Washington, N.Y., to represent it for advertising and public relations.

Members in the group now include: Acoustic Control, AKG Philips Audio Video, Altec Lansing, ARP Instruments, Biamp Systems, BGW, Bose, BSR Corp. (dbx and Uni-Sync), DiMarzio Musical Instruments, Electro-Voice, Inc. (Tapco), Fender Musical Instruments, ITX/APHEX, JBL, Musical Instrument Corp. of America, MXR Innovations, Oberheim Electronics, Peavey Electronics Corp., Phase Linear, QSC Audio Products, Roland Corp. I U.S., SAE, Sequential Circuits, Sound Workshop Professional Audio Products, Inc., Tangent Systems, TEAC Tascam, VSC Corp. and Yamaha International. KM Records is an associate member.

Beyer Switches

HICKSVILLE, N.Y.—The Beyer Dynamic Co. of Heilbron, West Germany, is changing its U.S. distributor and sales program, according to Horst Gurrbach, international export manager.

Burns Audiotechnics will be operating as that firm's exclusive sales and servicing company. Previously, Hammond Industries had served that function.



Receiver Store: The flagship Tampa store of the Sound Advice hi fi chain in Florida resembles a large component receiver.

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Berlin To Host '79 International Radio/TV Expo

BERLIN—With product on show from around 450 companies and more than 20 different countries, the 1979 Berlin International Radio and TV Exhibition set to begin Aug. 24 and end Sept. 2 looks to be the biggest event of its kind yet staged in West Germany.

It is housed in the International Congress Center here, said to be the biggest and most modern convention base in Europe. Countries involved include: the U.S., U.K., Austria, Canada, West Germany, Hungary, India, Japan, the Netherlands, Sweden, Switzerland, Singapore, South Korea and Taiwan.

12 U.K. manufacturers are combining to present their products on a joint stand organized by the Board of Trade.

Emphasis is being placed on the television set as purveyor of hard-fact information, with demonstrations from Videotext and Bildschirmtext, U.K. contribution Viewdata and the French arm Antippe. And "Video Shop" has been set up this year to acquaint dealers, breaking new ground with the fast-expanding video recorder business, with the latest software and hardware.

The hi fi sector has also taken on greater significance this year. The Deutsche High Fidelity Institute is laying on demonstrations comparing reproductions with original recordings and it is expected there will be some 300 new developments or improvements, including components, premiered at the exhibition.

Special participations include: the German Radio Museum, introducing two shows, "Radio In Art" and "Sound Radio In The TV Age;" and the Hermann-Oberth-Gesellschaft, covering the satellite field as part of its involvement with research and development in space.

Digital recording and other new technologies are also to be presented.

The exhibition is organized by the Society for the Promotion of Entertainment Electronics, along with the AMK Berlin company for exhibitions, fairs and congresses.

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HANDS ON—Bob Liftkin, president of Regent Sound Studios, N.Y., explains the synchronization capabilities of Ampex audio and video recorders to an interested visitor to the Ampex demonstration suite at the recent AES convention in Los Angeles. Ampex utilized MQS synchronization equipment to sync an Ampex ATR-100 audio recorder/reproducer and a VPR-2 helical videotape recorder for a regular series of demonstrations during the show.

Chinese Display First High Speed Duplicating Gear

LOS ANGELES—The first high speed tape duplicating system is now fully operational in the People's Republic of China, according to Cetec Gauss, a major supplier to the professional audio business here.

The system is the result of one year's negotiation with Westrex Company, Asia, the agents for Cetec Gauss equipment in China and Hong Kong, and Pacific Audio and Video Company Ltd.

The Gauss system, owned and operated by Pacific Audio and Video Company Ltd., affiliated with the Kwong Tung Province Broadcasting Group in Canton, consists of a variety of Gauss equipment.

Pacific Audio and Video Company, Ltd., part of the Chinese Broadcast Group, is using the Gauss system for exportation of Chinese music to Chinese speaking peoples throughout the world as well as Chinese educational and institutional duplications for China itself.



Billboard photo by Alan Penchansky

SUPERDISK SALES—John Hess of Audio-Technica, left, writes out some of the more than 2,300 Telarc audiophile digital disk orders during the recent Summer CES in Chicago at accommodation prices to record and hi fi dealers. Top seller in the line distributed by A-T was Stravinsky's "Firebird" with the Atlanta Symphony, as more than 650 albums went.

JVC Expands With Audio Division

LOS ANGELES—U.S. JVC Corp. becomes the newest consumer hi fi firm to form a professional audio wing as part of its hi fi division.

Among JVC's pro products are the M3030 power amplifier at a \$729.95 list. The firm is in the process

of setting up a professional network of pro reps around the U.S. to distribute the line to pro dealers. Victo Pactor, former JVC product manager for the Eastern part of the U.S., will head the new division.

The company will support the line with a sales training program.

Altec Lansing Bares Its New Pro Lineup

LOS ANGELES—Altec Lansing, in a continuing effort, according to the firm, to expand its product base for professional musicians, has made available a new pro line of products.

Included are new electronics, studio monitors and a new line of professional touring systems called Stanley Screammers. The products are available for distribution through a new franchise which is contracted through professional music houses, disco contractors and studio supply houses.

Plessey To Distribute Goodmans Speakers

PLAINVIEW, N.Y.—Goodmans Loudspeakers Ltd. of England has appointed Plessey Consumer Products here as the U.S. distributor for its line.

Goodmans manufactures a range of loudspeakers as well as amplifiers, tuners and integrated component systems. Plessey Consumer Products is responsible for Garrard turntable sales in the U.S.

Uni-Sync And dbx Now Consolidated

BLAUVELT, N.Y.—Uni-Sync of Westlake Village, Calif., is consolidating its manufacturing and sales facilities into dbx, Inc., Newton, Mass., according to John Hollands, chairman of the board of BSR (U.S.A.) Ltd.

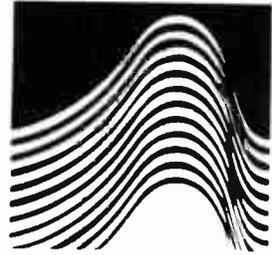
Both Uni-Sync and dbx are professional sound subsidiaries of BSR. Uni-Sync will continue to operate under its own brand name with some of the same management in the new location.

Show In Osaka

LOS ANGELES—The Japan Electronics Show has been set for the city of Osaka Oct. 5-10. It is sponsored by the Electronic Industries Assn. of Japan.

New Directory Out

NEW YORK—The International Tape Assn.'s Spring Source Directory, listing products, services and activities of ITA members, is now available through ITA headquarters here.



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Disco

Death Of Superstars Dims Industry Future

Producer Rather Than Artist Is Star

By RADCLIFFE JOE

As successful as this concept may be for the producer, it does little for the artist. As a result, many groups created out of the concept mold are

ill-equipped to face the challenge of national and international recognition when their records catch on with a music-hungry public.

They either appear and try to fake their way through their personal appearance by lip-synching over recorded tracks, or they try to hack it

live and fail to re-create onstage the excitement their carefully studio manufactured sound projects on record.

The Village People is one of the rare exceptions, not necessarily because they are great singers, but because they are outstanding showmen. Their flair, their outrageously camp costumes and the obvious and timely message they deliver all meld to make them a phenomenally marketable product... the so-so critical reception their recent appearance at New York's Madison Square Garden notwithstanding.

With the exception of the Village People, Donna Summer and Chic are the only other disco superstar performers to come out of the field. So far, all other contenders to the superstar crown strive greatly after that goal but often fall short, shining but for a brief while at the top of the charts, then fading into oblivion like yesterday's discarded newspapers.

The situation is so critical that it recently prompted Biddu, a British producer of pop, rock and disco music, to warn that disco sounds must move beyond the realm of the songwriter and producer if the disco concept is to survive.

Speaking at Billboard's Disco Forum V, he told his audience, "We must begin a search for talented, personable acts which can be groomed for major concert appearances, in order that the concept of disco be proliferated."

He added hopefully that the coming of home videodisk systems, and large screen tv could play an important role in boosting disco's image. He concluded, "This is another reason why the search for viable (disco) acts must be accelerated."

Biddu's is not a lone voice crying out in a wilderness. Ray Caviano, head of Warner/RFC Records, also notes the dangerous absence of genuine stars in the disco galaxy.

As a result, he recently disclosed that his company was moving to eliminate what it calls "the dangerous disco syndrome of overnight (Continued on page 67)

NEW YORK—There is growing concern in the discotheque industry, especially among record label people, that the continued dearth of superstars among disco entertainers could result in a longterm adverse effect on the entire industry.

Disco music is a strange hybrid which, in most instances, elevates the producer, rather than the artist, to stardom. Among industryites, it is often referred to as concept of "manufactured" music. The producer has an idea. He takes his concept into the studio, and more often than not, with the help of an aggregate of studio musicians, he translates his concept into a musical reality.

The artists are often little more than convenient vehicles through which the producer reaches an audience. After the record is released, if it takes off in the clubs and that action in turn translates into an upward movement on the music charts and later into record sales, then he may or may not assemble a group to project to an expectant public.

This was how the Ritchie Family came into being. Producer Henri Belolo had an idea for a disco remake of the old samba evergreen, "Brazil." Wanting to put it to a "Philadelphia" type sound, the Frenchman came to the U.S. and went to Sigma Sound studios. It was there that he assembled Cheryl Mason Jacks, Cassandra Ann Wooten and Gwendolyn Oliver, all studio backup singers and created the Ritchie Family as the vehicle for his concept. The result was phenomenally successful, and the Ritchie Family was propelled to instant recognition.

Following this, another innovative French producer, Jacques Morali, devised an even more ambitious plan for a concept record. Behind the idea was the elevation of the homosexual male to a macho-type image. He teamed with Belolo to put the idea into production. The Village People group was later assembled, and the now-famous "Macho Man" was recorded. The rest is industry history.



Billboard photos by Bonnie Tiegel

Stylish Steps: Individual stylists show off their dancing and skating skills along Ocean Front Walk in Venice, Calif., where disco dancing continues to pick up fans from among those skaters gliding along a walkway adjacent to the Pacific Ocean.

L.A. Skates To Tune Of Disco Drummer

By ELIOT TIEGEL

LOS ANGELES—Roller skaters along the pathway leading from Venice, Calif., to Santa Monica, have a new diversion: disco dancing.

Not content to glide along the oceanfront pathway, scores of skaters are now stopping along the way to indulge in dancing, strutting and simply showing off their skills to scores of other skaters and passers-by.

The brunt of the action takes place in Venice, a bohemian section of this city, where the throbbing sound of KUTE-FM and KIIS-FM, the city's two disco formatted sta-

tions is the propulsion/inspiration for the dancers.

Many of the skaters carry large portable radio/cassette player combinations which boom out and compete with the ragtag folk singers and rock guitarists who often play for coins along Ocean Front Walk, a street which runs parallel to the skate/bicycle path.

It's easy to find the disco roller skaters: look for a large crowd near Windward Ave., the focal point for the dancing activity. There to the sound of these two radio stations plus cassette tapes, the latest disco

tunes can be heard as solo dancers as well as groups of people following in the same format systematically weave in and out of slickly polished routines.

Some of the skaters also use headphone radios for their musical inspiration. And the sight of them moving gracefully past sideline watchers as they mouth the words of songs which only they can hear often produces a comical moment.

But for the other people intent on being "in" with the latest craze—roller disco dancing—it's all very serious business.

ROLLER CRAZE From N.Y. To Calif. Disco And Skating Are Traveling Together

By NELSON GEORGE

"Clams on the half-shell and roller skates... roller skates" from "Good Times" written by Bernard Edwards and Nils Rodgers for Chic Music.

Chic is the best selling disco band in America. So this reference to roller skating in its latest single suggests how strong it feels the connection between dance music and roller skating has become.

It is a feeling shared by many. From Brooklyn, where the roller disco concept was born, to California, where outdoor skating has been augmented by recorded music, the rhythms of popular music and skating have never been closer.

Just as significant is the impact roller disco is having outside the roller rink. Major department stores are using roller skating models to display the newest summer fashions. Skaters in shorts and T-shirts have been seen competing with cars, buses, and bikes on major New York thoroughfares.

What was once a pastime for kids in elementary schools is now in some circles considered chic. Even Linda Ronstadt, the current symbol of wholesome American beauty, wore roller skates on the cover of her recent "Back In The U.S.A." album. All of which is to verify the

predictions of Ed Chalpin, president of PTX Productions, who has worked as a liaison between the Roller Skating Rinks Operators Assn. of America and the recording industry. Last March Chalpin proposed that "roller disco would propel the rinks into the music market."

"There are 5,000 rinks in the country offering an average of three uninterrupted hours of music per day when the skaters are at a high emotional peak." At that time Chalpin cited several companies (Cream, EMI, Casablanca, Polydor) as being interested in using roller rinks as a marketing tool.

Now a few short months later, evidence of this record industry interest is quite apparent. A case in point is the Skate Junction rink in West Covina, Calif.

The rink recently expanded its regular Wednesday night roller disco programming from three hours to an entire evening that features contemporary music. The idea is to tie-in the skating activities with newly released product. Adding a different and potentially significant angle to this promotion is that the new product sometimes has little or no disco appeal. The new Electric Light Orchestra

album "Discovery" and the Beach Boys' "L.A. Lights" album, both released by CBS Records, have had nights at Skate Junction. Albums and 45 r.p.m. records have been given away by CBS. Also West Covina's Tower Records outlet promotes these roller disco nights.

Atlantic's Abba and Casablanca's Patrick Juvet were the focus of "The Swedes Are Coming" promotion that played on the Swedish background of both acts. Mixing Abba's Euro-pop sound with Juvet's more Mainstream disco approach is part of the Skate Junction's plan to reach a cross section of youthful record buyers.

Bands that fit a more traditional disco format like Chic, K.C. & the Sunshine Band, and Earth, Wind & Fire, are also scheduled for roller disco nights supported by their record labels.

The idea of producing a record that would cater directly to the skate audience is being toyed with by record companies and independent entrepreneurs. In two cases this has, in fact, gone past the idea stage.

Chalpin's PTX Productions has been marketing a record called "The Disco Dip" among deejays at roller (Continued on page 65)

Rock Disco Pops In N.Y. Houses

By ROMAN KOZAK

NEW YORK—Is rock'n'roll the future of disco? It may very well be if the mushrooming growth of new rock disco clubs in New York City is any indication.

The same day that the Disco Forum opens, July 12, the giant 2,500 capacity Heat disco in downtown New York will adopt a rock policy, says Henry Schissler, former manager of Hurrah's who will be booking the entertainment.

It will thus become the biggest entry in an already crowded New York rock disco field that includes Hurrah, the Mudd Club, the Rocker Room, Tomato, Club 57, Rock'n'Roll Queen, and Studio 10.

In addition, Trude Hellers Now and Copacabana do some rock programming, while the Cotton Club has hosted a concert by the new wave Model Citizens. For country fans there is a City Limits, which offers what it calls "hard country dancing music."

In addition, a new rock club that "Beatlemania" promoters Leber & Krebs are planning to open on the Upper East Side is expected to con-

tain a dance room, while Schissler's own club on W. 30th St. is unofficially open on weekends. Schissler says that at least three more rock dance clubs are expected to open in the next few months.

In Europe, too, there is a growing awareness that clubs which play recorded dance music can also draw patrons who enjoy rock. Le Palace, the most chic disco in Paris, for instance, regularly books such acts as Devo, George Thorogood, David Johanson, Blondie and Souixie & the Banshees.

At the same time some disco artists are beginning to realize that the way to reach the wider, record-buying white audience is to broaden the dimensions of their music, which invariably means incorporating rock elements.

Recent releases by Donna Summer, Amii Stewart and Anita Ward all contain rock influences, while Summer's image is also being reshaped somewhat in recent trade ads where it is claimed she is making "rock history."

POLYDOR RECORDS ANNOUNCES THE FIRST RELEASE IN OUR NEW ASSOCIATION WITH DON RAY.

MICHELE FREEMAN'S, PDD 514 "TUMBLE HEAT."

Don Ray's multi-talents fueled the success of Santa Esmerelda and Cerrone. And they earned him the distinction of making "Got To Have Loving," from his album "The Garder. Of Love," a disco smash and Pop crossover.

Now, under a new production arrangement, Don Ray's talents will be focused on discovering and producing new stars. And the first example of our beautiful relationship is Michele Freeman and her first 12-inch single, "Tumble Heat" from her forthcoming album, "Michele Freeman."

Michele Freeman's new single, and a beautiful new relationship with Don Ray.

On Polydor Records and Tapes.



Disco Citizens Object To 'New Anthem'

ALLENTOWN, Pa.—Disco may be the "anthem of the new generation," but some members of the older generation in suburban Hokendauqua here don't want a disco for the under-20 set in their backyard. Conversion of the former Lobster Dory restaurant (dark for five years) into a teen-age disco brought objections from 93 citizens who signed a petition and with some 50 showing up at the zoning hearing a protest.

Two local entrepreneurs in their early 20's—David Kerstetter and David Rapp—have an agreement to lease the building for three years with an option to buy pending approval of the zoners. Although the property is zoned commercial, it is in a residential neighborhood. Kerstetter and Rapp say they are experienced in running a teen-age disco from working for the Inforno in nearby Easton.

They plan a disco for the 13 to 20 set, serving no food or alcoholic beverages. The disco would be open from 7 p.m. to midnight Wednesday through Saturday and possibly weekend afternoons in the winter. Admission would be \$3 and those leaving would have to pay another \$3 to get back in to discourage congregating in the parking lot and surrounding neighborhood. There would be security guards, but the objectors groaned when they heard Rapp say he expected 300 to 375 patrons each night.

Kerstetter said the position of the speakers and carpeting on the interior walls of the dance area would prevent the music from being heard on the outside. The objectors complained there would be too much noise, litter, insufficient parking and damage to their property. The zoning board deferred a decision on the appeal.

Liquid Floor On Tap For Forum

NEW YORK—Metro-Lites Inc. will introduce a modular, liquid, illuminated disco dance floor at the upcoming Billboard Disco Forum VI, scheduled for the Hilton Hotel here, Thursday (12 through Sunday (15).

The floor, according to Jack Ransom, head of Metro-Lites, actually changes shape, color and patterns as dancers step on to it. "It reacts," he states, "both to the beat of the music, and to the dancer's individual style."

The floor is a composition of oil and waterbase liquids trapped in a sturdy but sensitive plexi-capsule above a lighted grid steel platform.

States Ransom: "When weight is applied the liquid explodes into brilliant, multi-colored globules, double trap of colors, or one globule forced over another further breaks the colors to mixes and pastels.

The floor is available in panels of 40 inches by 40 inches by 6 inches high. Each panel interlocks with the adjacent panel thereby allowing the club operator to create a floor of any dimension he chooses.

Indianan Winner

NEW YORK—An Indiana audio retailer was named dealer of the year by GLI Integrated Sound Systems for selling more than 80 complete GLI systems in 1978.

David Rippe of Sounds Unlimited Inc. of Richmond, Ind., will receive his award at Billboard's Disco Forum VI here.

Billboard's Disco Action

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- ### ATLANTA
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 3 RING MY BELL—Anita Ward—TK (12-inch)
 - 4 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 5 CRANK IT UP—Peter Brown—TK (12-inch)
 - 6 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 8 STARS—all cuts—Sylvester—Fantasy (LP/12-inch)
 - 9 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 10 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)
 - 11 HAVE A CIGAR—Rosebud—Warner (12-inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12-inch)
 - 13 CUBA—Gibson Bros.—Mango/Island (12-inch)
 - 14 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 15 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)

- ### BALT./WASHINGTON
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 3 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 6 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 7 CRANK IT UP—Peter Brown—TK (12-inch)
 - 8 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
 - 9 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 10 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 11 RING MY BELL—Anita Ward—TK (12-inch)
 - 12 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 13 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12-inch)
 - 14 GOOD TIMES—Chic—Atlantic (12-inch)
 - 15 THE BOSS—Diana Ross—Motown (LP/12-inch)

- ### BOSTON
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 3 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 4 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 5 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 6 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12-inch)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 8 CRANK IT UP—Peter Brown—TK (12-inch)
 - 9 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 10 THE BOSS/NO ONE GETS THE PRIZE/ONCE IN THE MORNING—Diana Ross—Motown (LP/12-inch)
 - 11 GOOD TIMES—Chic—Atlantic (12-inch)
 - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 13 GROOVIN' YOU—Harvey Mason—Arista (12-inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
 - 15 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)

- ### CHICAGO
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 3 CRANK IT UP—Peter Brown—TK (12-inch)
 - 4 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 5 RING MY BELL—Anita Ward—TK (12-inch)
 - 6 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 7 CUBA—Gibson Bros.—Mango/Island (12-inch)
 - 8 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch)
 - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 10 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12-inch)
 - 11 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 12 GOOD TIMES—Chic—Atlantic (12-inch)
 - 13 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 15 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)

- ### DALLAS/HOUSTON
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 3 CRANK IT UP—Peter Brown—TK (12-inch)
 - 4 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 5 WANT ADS—Ullanda—Ocean (12-inch)
 - 6 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 7 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12-inch)
 - 8 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 9 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
 - 10 HAVE A CIGAR—Rosebud—Warner (12-inch)
 - 11 SAVAGE LOVER—The Ring—Vanguard (12-inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 13 THE BOSS—Diana Ross—Motown (LP/12-inch)
 - 14 DANCING IN THE STREET—Hodges, James and Smith—London (12-inch)
 - 15 LOVE IS ON THE WAY—Sweet Inspirations—RSO (12-inch)

- ### DETROIT
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 3 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 4 CRANK IT UP—Peter Brown—TK (12-inch)
 - 5 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 6 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch)
 - 7 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (LP/12-inch)
 - 8 THE BOSS/NO ONE GETS THE PRIZE/ONCE IN THE MORNING—Diana Ross—Motown (LP/12-inch)
 - 9 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 10 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12-inch)
 - 11 GIVE ME YOUR BODY WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch)
 - 12 SHOULD A GONE DANCIN'—High Inergy—Motown (12-inch)
 - 13 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12-inch)
 - 14 OVER AND OVER—Disco Circus—Columbia (12-inch)
 - 15 THE MAIN EVENT—Barbra Streisand—Columbia (12-inch)

- ### LOS ANGELES
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 4 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 5 THE BOSS/NO ONE GETS THE PRIZE/AIN'T BEEN LICKED—Diana Ross—Motown (LP/12-inch)
 - 6 CRANK IT UP—Peter Brown—TK (12-inch)
 - 7 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 8 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 9 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 10 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 11 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 13 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 14 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
 - 15 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch)

- ### MIAMI
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 3 RING MY BELL—Anita Ward—TK (12-inch)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 5 HAVE A CIGAR—Rosebud—Warner (12-inch)
 - 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 8 BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP)
 - 9 SAVAGE LOVER—The Ring—Vanguard (12-inch)
 - 10 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 11 SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob-A-Rela—Channel (LP)
 - 12 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 14 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 15 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch)

- ### NEW ORLEANS
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 CRANK IT UP—Peter Brown—TK (12-inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 4 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 5 HAVE A CIGAR—Rosebud—Warner (12-inch)
 - 6 WANT ADS—Ullanda—Ocean (12-inch)
 - 7 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12-inch)
 - 9 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 10 TO FREAK OR NOT TO FREAK—Stewart Thomas Band—Arista (12-inch)
 - 11 LET ME TAKE YOU DANCING—Bryan Adams—A & M (12-inch)
 - 12 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
 - 13 GOOD TIMES—Chic—Atlantic (12-inch)
 - 14 OVER AND OVER—Disco Circus—Columbia (12-inch)
 - 15 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)

- ### NEW YORK
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 3 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 5 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 6 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 9 THE BOSS/NO ONE GETS THE PRIZE/ONCE IN THE MORNING—Diana Ross—Motown (LP/12-inch)
 - 10 RING MY BELL—Anita Ward—TK (12-inch)
 - 11 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 13 GOOD TIMES—Chic—Atlantic (12-inch)
 - 14 BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP)
 - 15 GET UP AND BOOGIE—Freddie James—Warner (12-inch)

- ### PHILADELPHIA
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 2 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 4 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 5 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch)
 - 6 THE BEST BEST IN TOWN—Switch—Motown (12-inch)
 - 7 THE BOSS—Diana Ross—Motown (12-inch)
 - 8 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
 - 9 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 10 MOTOWN REVIEW—Philly Cream—Fantasy/WMDT (12-inch)
 - 11 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 12 RING MY BELL—Anita Ward—TK (12-inch)
 - 13 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch)
 - 14 CRANK IT UP—Peter Brown—TK (12-inch)
 - 15 IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch)

- ### PHOENIX
- This Week
- 1 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 4 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 5 CRANK IT UP—Peter Brown—TK (12-inch)
 - 6 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 7 LOVE EXCITER/DANCE MAN—El Coco—AVI (12-inch)
 - 8 WANT ADS—Ullanda—Ocean (12-inch)
 - 9 GONE, GONE, GONE/BEGIN THE BEGIUNE—Johnny Mathis—Columbia (12-inch)
 - 10 GOOD TIMES—Chic—Atlantic (12-inch)
 - 11 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 12 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
 - 13 SAVAGE LOVER—The Ring—Vanguard (12-inch)
 - 14 GIVE ME YOUR BODY WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch)
 - 15 GET UP BOOGIE—Leroy Gomez—Casablanca (LP)

- ### PITTSBURGH
- This Week
- 1 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 3 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 4 NIGHT RIDER—Venus Dodsun—Warner (12-inch)
 - 5 WANT ADS—Ullanda—Ocean (12-inch)
 - 6 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 7 CRANK IT UP—Peter Brown—TK (12-inch)
 - 8 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 9 GOOD TIMES—Chic—Atlantic (12-inch)
 - 10 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch)
 - 11 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 12 CUBA—Gibson Bros.—Mango/Island (12-inch)
 - 13 JINGO/1,000 FINGER MAN/DANCIN' AND PRANCIN'—Candido—Salsoul (LP/12-inch)
 - 14 CAFE—D.D. Sound—Emergency (12-inch)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12-inch)

- ### SAN FRANCISCO
- This Week
- 1 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12-inch)
 - 2 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
 - 3 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12-inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 5 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)
 - 6 WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK ME—Candi Staton—Warner (LP/12-inch)
 - 7 CRANK IT UP—Peter Brown—TK (12-inch)
 - 8 I'VE GOT THE NEXT DANCE—Deniece Williams—Columbia (12-inch)
 - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
 - 10 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
 - 11 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 12 NIGHT RIDER—Venus Dodsun—Warner (12-inch)
 - 13 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 14 THE BOSS/NO ONE GETS THE PRIZE/I AIN'T BEEN LICKED—Diana Ross—Motown (LP/12-inch)
 - 15 SEXY CREAM—Slick—Fantasy/WMDT (12-inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
 - 3 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12-inch)
 - 4 CRANK IT UP—Peter Brown—TK (12-inch)
 - 5 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12-inch)
 - 6 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
 - 8 WANT ADS—Ullanda—Ocean (12-inch)
 - 9 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12-inch)
 - 10 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
 - 11 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
 - 12 GIVE ME YOUR BODY WHILE WE'RE DANCIN'—Jesse Towers—Kick (12-inch)
 - 13 GOOD TIMES—Chic—Atlantic (12-inch)
 - 14 RING MY BELL—Anita Ward—TK (12-inch)
 - 15 LET ME TAKE YOU DANCING—Bryan Adams—A & M (12-inch)

- ### MONTREAL
- This Week
- 1 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 2 RING MY BELL—Anita Ward—CBS (12-inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—CBS (12-inch)
 - 4 HAVE A CIGAR—Rosebud—WEA (12-inch)
 - 5 NIGHT DANCIN'/RED HOT—Taka Boom—Quality (12-inch)
 - 6 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Arista (12-inch)
 - 7 BEAT THE CLOCK—Sparks—WEA (12-inch)
 - 8 WE ALL NEED LOVE—Dominic Troiano—Capitol (12-inch)
 - 9 GET IT UP FOR LOVE/JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Arista (12-inch)
 - 10 UNDER COVER LOVER—Debbie Jacobs—MCA (12-inch)
 - 11 H.A.P.P.Y. RADIO—Edwin Starr—RCA (12-inch)
 - 12 LIFE IN TOKYO—Japan—Quality (12-inch)
 - 13 THE BOSS—Diana Ross—Arista (LP)
 - 14 POUSSIEZ—all cuts—Poussez—London (12-inch)
 - 15 BAD, BAD BOY—Theo Vaness—Quality (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

JULY 14, 1979, BILLBOARD

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- CHANTAL CURTIS 'GET ANOTHER LOVE'
- BARRY WHITE 'JUST THE WAY YOU ARE'
- KISS 'I WAS MADE FOR LOVING YOU'
- PATRICK JUVET 'VIVA CALIFORNIA'
- DONNA SUMMER 'HEAVEN KNOWS'
- BARRY WHITE 'SHA LA LA MEANS I LOVE YOU'
- PLAYERS ASSOCIATION 'RIDE THE GROOVE'
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- LAX 'DANCIN' AT THE DISCO'
- MADLEEN KANE 'FORBIDDEN LOVER'
- THREE DEGREES 'WOMAN IN LOVE'
- THE RING 'SAVAGE LOVER'
- PATRICK JUVET 'LADY NIGHT'
- EL CO-CO 'DANCE MAN'

LABELS CATCHING ON

Clubs Key To Marketing

By ROBERT FORD JR.

NEW YORK—It's taken a few years, but most major record labels are finally beginning to get the hang of disco. Marketing techniques are finally beginning to catch up with this fast changing marketplace.

Warner Bros. currently has the largest disco department with the industry's first full compliment of regional disco promotion men.

Judging by the success WB has

had with disco oriented releases on Rod Stewart and the Doobie Brothers, Caviano's strategy is paying off.

Columbia Records has finally moved toward the formation of a disco department with the appointment of Vince Pellegrino as the head of disco marketing.

Atlantic continues to mine gold in the disco waters, and with each new success, the label increases its commitment to disco.

motion and a&r head, and he is assisted by Roxy Myzal, who handles radio and Larry Yasgar, who oversees the label's 12-inch single releases.

Much of Atlantic's disco product is currently coming in via production deals, and most of the production companies with which the label deals lend a hand with the marketing of their product.

Arista has also finally gotten around to forming a disco department which is headed by Audrey Joseph, former MK Promotions staffer.

Elektra/Asylum has shifted the emphasis of its jazz/fusion department to disco and the label is now working hard to bring acts already established in other idioms onto the disco charts.

MCA is using disco to help it move into competition with the big boys, and it is so far meeting with some success. MCA is also relying heavily on outside production deals and distributed labels for disco product and marketing support.

Another label that is doing well with distribution deals and production companies is RCA which is currently distributing disco product from Salsoul, Roadshow, and 20th Century-Fox.

Much of Polydor's recent chart success can be tied to disco. The Bee Gees, Gloria Gaynor and James Brown are all finding new audiences thanks to their label's aggressive disco marketing efforts.

Independent labels continue to be in the lead in disco marketing as they are smaller and closer to the street from which the music comes.

Leading the way among the independents is TK which continues to be one of the dominant forces in the (Continued on page 62)

Billboard Billboard SPECIAL SURVEY For Week Ending 7/14/79 Disco Top 80

Table with columns: TW, LW, TITLE(S), ARTIST, LABEL. Lists top 80 disco songs including 'Born to Be Alive', 'Bad Girls', 'When You Wake Up Tomorrow', etc.

*non-commercial 12-inch Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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Swiss Look Into Disco

PHILADELPHIA—An in-depth examination into the American disco phenomenon was made recently by the Swiss Television Network (Radio Television Suisse Romande) at the New York studios of the locally based Sigma Sound Studios.

The program will be telecast in Switzerland on the French channel as well as in other French-speaking regions, principally in France, Belgium and Canada, and is expected to be seen by approximately 50 million viewers.

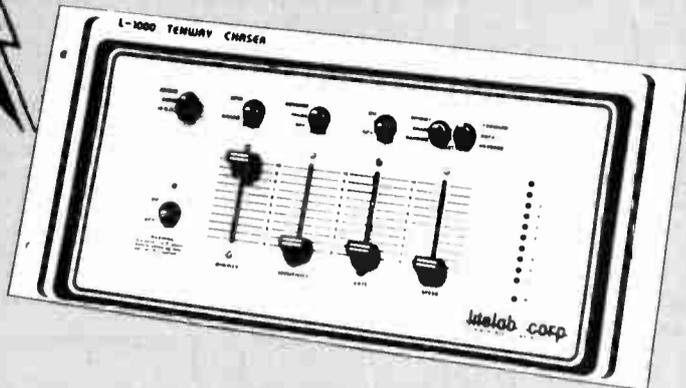
Going before the Swiss tv cameras and explaining how American disco records are created, produced and recorded were Jacques Morali, producer of the Village People and the Ritchie Family and who will compose a new score for the upcoming "Discoland" movie; the Ritchie Family, and Barbara Tiesi, Sigma Sound's New York studio manager.

Leading the Swiss tv team were Yvan Butler, producer, and Pierre-Pascal Rossi, director.

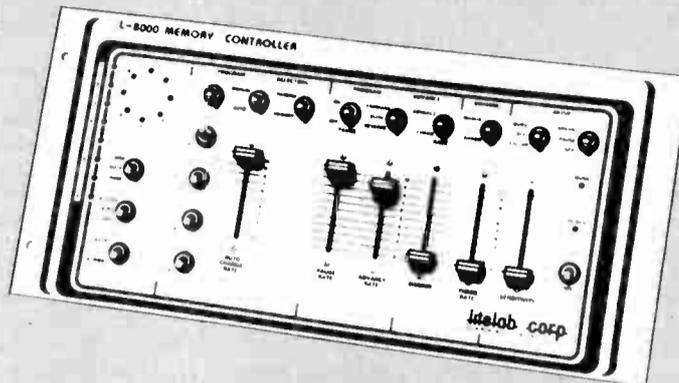
JULY 14, 1979, BILLBOARD

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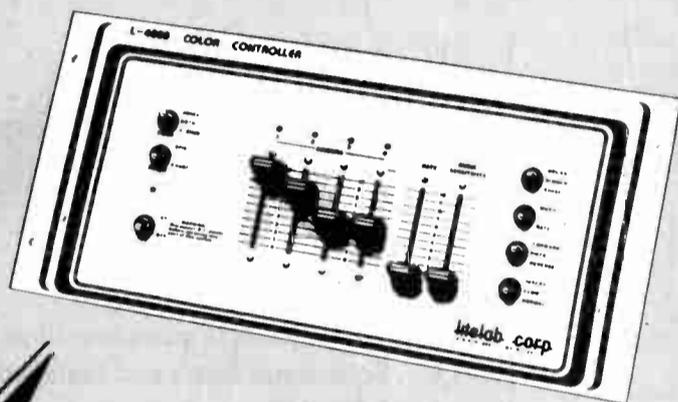
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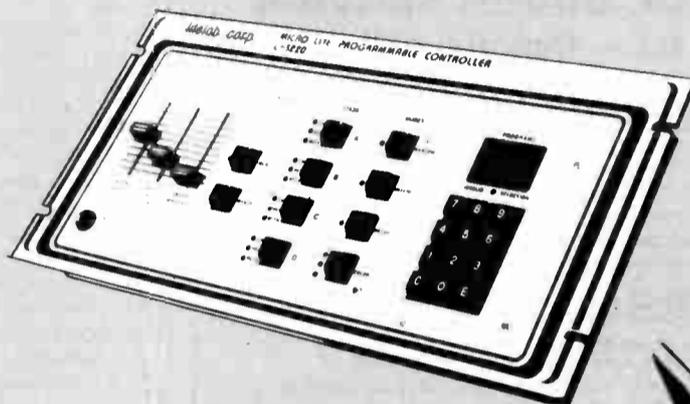
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Music And Mix Progress Far Ahead of DJs

By ALAN PENCHANSKY

CHICAGO—America takes disco to its heart we're told. Disco is music for the '80s and the disco mix a new form of musical composition.

While all this progress is being made, the discotheque deejay—the very backbone and nerve core of the industry—remains at the most rudimentary level of professional organization.

Well-established communication channels and national associations serve discotheque owners and record companies—the other components of the disco phenomenon.

Look to the mobile and club deejay today, however. Here organization stops at the record pool level, with deejay interests scattered in dozens of local pools throughout the nation.

And whether or not pools actually represent the interests of deejays—or

the interests of pools—appears open to question.

Attempts to form a national organization of deejays take the form of the American Guild of Disco Programmers, recently begun in New York by deejays Stash Furman and Norma Goodridge, and the International Assn. of Programmers and Technicians—an idea proposed by Chicago pool head Rocky Jones more than a year ago.

Record Pools also have banded into a National Assn. of Record Pools, however, little work has been completed by the group since its founding last year. Several founding members have gone on to take record company jobs.

Group rates on health insurance, group equipment purchasing power, creation of professional standards and educational guidelines, and

leverage in wage bargaining are some of the benefits organizers are shooting for. Both the Guild and the programmers and technicians group, in contact with organized labor, are prepared to lead deejays into unionization—if that's what membership wants.

What are obstacles to a national organization of deejays? Aside from the fact that the industry is extremely young and still in a sorting process, problems of organization include: resistance from record pools which feel they can be squeezed out of the picture; and, say organizers, resistance and indifference of taste-making spinners at leading clubs who aren't interested in helping others up the rungs.

Organizers cite the "live for today" lifestyle of disco club spinners and the class stratification of the community as other roadblocks in the way of a broad-based national group.

"Record pools are not as necessary as they used to be and they are very negative to unionism, guildism," claims Norma Goodridge, one of the founders of the Guild of Disco Programmers, the fledgling New York area group.

Spinners today can purchase their recordings, particularly if wages are adequate, Goodridge believes.

"In the beginning the record pools were necessary because you couldn't get it, you couldn't buy the product," she explains.

Weekly meeting of the Guild have drawn interest from about 50-70 deejays, though no dues are being collected yet. Many of New York's leading spinners claim they'll back the effort, but take the familiar "wait and see" attitude, Goodridge says.

Several industryites, including Paul Freedman of G.L.I. and Neil Bogart of Casablanca Records, have been asked to sit on the board of directors, Goodridge says.

According to Goodridge, New York area deejays are badly underpaid. "The average New York deejay is glad to make \$50 per night and works three or four nights per week," she explains, adding, "He's lucky, some make \$35 per night."

Goodridge and other organizers want to lay heavy emphasis on the spinner's importance to the club's

success. Owners must recognize that \$100 or \$200 per night for a quality jock is a bargain, considering the impact on business the jock alone can have.

The coterie of trend-setting jocks—predominantly gays—tends to oppose guildism, complains Goodridge. She is looking to black spinners, and the mobile disco community—comprising individual entrepreneurs—as a base for the Guild's development.

Chicago's organizing effort has nose-dived into near obscurity in the past half year, but at the peak of the effort Rocky Jones had power to draw meetings of more than 100

spinners. Meetings haven't been held for more than six months, however Jones claims the movement isn't dead.

Today, energies are being channeled into Deejay International, a new disco publication that will carry information about the association. The plan is to offer group health insurance through the magazine, and Jones also wants to offer equipment insurance and low cost auto loans.

"I'd say at least 50% of the mail coming in from Deejay International is in favor of the union," Jones, interviewed in late June, stated, adding, "I don't think it's over." (Continued on page 69)

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Disco Going Into UCLA Classrooms

LOS ANGELES—Casablanca president Neil Bogart and Butterfly Records chief A.J. Cervantes are among the music business leaders slated to appear at a UCLA Extension seminar beginning Aug. 1, 1979.

Entitled, "Disco Phenomenon: Fact or Fantasy?" the course "will consist of a series of live and multimedia demonstrations and open discussion," according to a spokesman, and will be coordinated by Nancy Sain, executive vice president of Butterfly Records.

The weekly three-hour non-credit sessions will be split among the Westwood campus as well as a recording studio and a discotheque.

The history of disco is scheduled for the first class at which will appear guest speakers Bill Wardlow, associate publisher of Billboard, and Michael Lee, said to be "an independent disco a&r director."

Tuition for the course, open to adults over 18, is \$75 and students are requested to register quickly by mail to: The Arts, UCLA Extension, P.O. Box 24902, Los Angeles, Calif. 90024.

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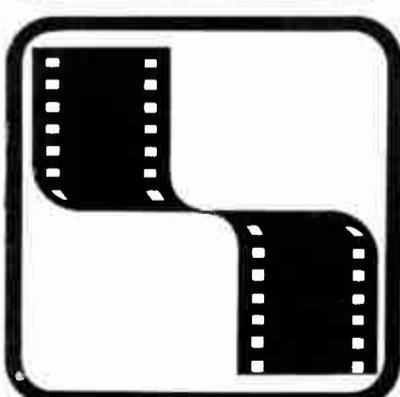
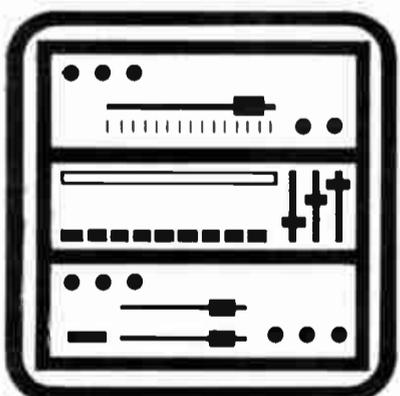
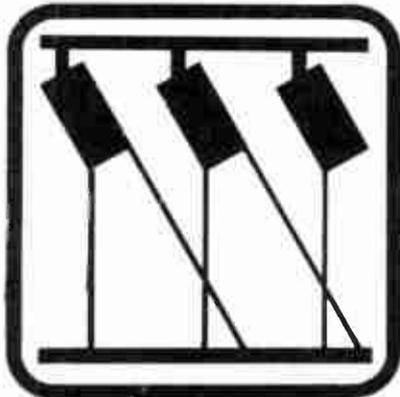
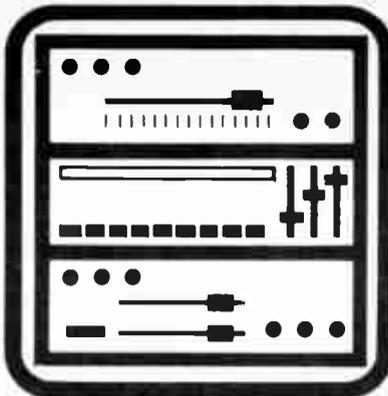
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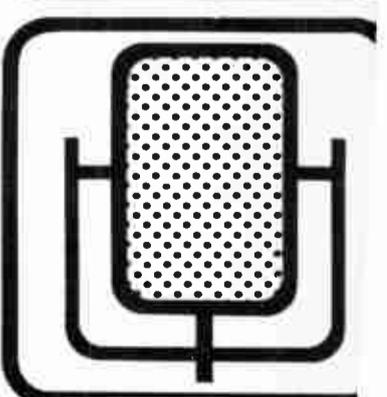
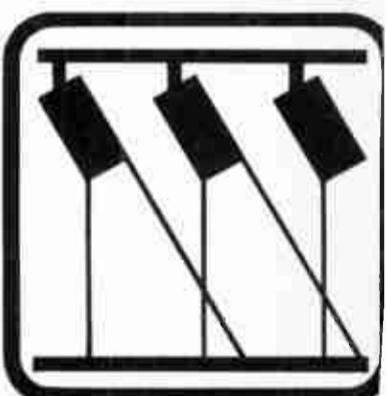
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GETTING THE FIT *Hit Maker Says Not Every Artist Should Attempt Disco*

By PAUL GREIN

LOS ANGELES—"I don't think every artist who wants to disco can or should," says Bob Esty, who has produced big disco hits this year by pop superstars Cher and Barbra Streisand in addition to orchestrating one that fizzled: the Beach Boys' "Here Comes The Night."

Esty points to the 1978 release of Lawrence Welk accordionist Myron Floren's "Disco Polka" on GRT—complete with disco versions of "Beer Barrel Polka" and "Pennsylvania Polka"—as "the perfect ex-

ample of someone doing it who shouldn't be doing it.

"If the act doesn't feel it or the material is wrong, it will sound forced," Esty explains, "and people won't want to buy it. But if it's the right combination, it works fine."

Streisand's disco version of the "Main Event" theme almost wasn't recorded, according to Esty. "Paul Jabara is signed to First Artists publishing and when he found out what the movie was to be about, he and Bruce Roberts went ahead and

wrote the song hoping they'd consider it. He submitted a demo, but it was rejected and just laid around for two months.

"Barbra had hired Marilyn and Alan Bergman to write a 'Way We Were' type of ballad for the movie," Esty says, "but Jon Peters thought it should be an uptempo tune since the movie's a comedy. So he talked her into reconsidering because he wanted her to do a contemporary thing, a dance tune.

"And when Paul won the Academy Award (for writing Donna Summer's "Last Dance"), that gave him the credibility to approach Barbra with the same song she'd rejected before.

"When I was asked to produce and arrange it for her I went out to meet her," Esty says. "I was a little reluctant because it doesn't always work when artists try disco, but here I thought we had a real good reason and situation."

As for Barbra: "She worked real hard to try to make it work," reports Esty. "She's very cooperative; I didn't know she would be that way exactly from the horror stories you hear in Hollywood about superstars. But she's wonderful to work for."

The star did have one request: she wanted the word 'fight' worked into the song. By chance, Esty and Jabara had already started writing a tune called "Fight" for Jabara's Casablanca album. "It was perfect," Esty recalls. "We just looked at each other and said, 'have we got a song for you.'" *(Continued on page 68)*

N.Y.-Based GLI Expands Line To Smaller Markets

NEW YORK—GLI Integrated Sound Systems is another major manufacturer going into the small disco market, whether it be a scaled-down club, a private home or a mobile disco operation.

"Now that smaller clubs are recognizing the profitability of the disco phenomenon, GLI is producing a line of equipment that will deliver the same high quality sound in a smaller area, with more compact components, and at lower cost," claims GLI president Stuart Rock.

Two of the GLI products destined for the smaller scale disco market will be shown at the Billboard Disco Forum VI Thursday (12) through Sunday (15). They are the FRA-2 speaker and the C-2 mini-console, both lightweight and portable accessories designed for the small user.

The FRA-2 speaker is 20 inches

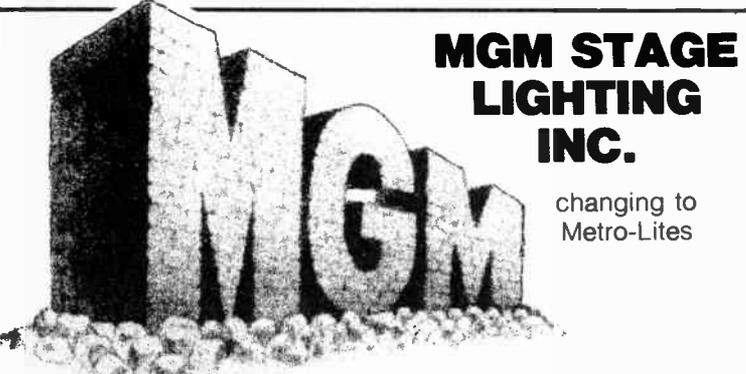
high, 19 inches wide and nine inches deep, but it reportedly handles up to 150 watts and can produce in excess of 99 dB at one meter with one watt input. It also features a 15 inch passive radiator, four 5/4 bass/mid-range drivers and three tweeter horns.

The housing is finished in black with a perforated steel grill. The speaker weighs 30 pounds and has a suggested retail list price of \$250.

The C-2 mini-console is a basic system that, with the necessary components, provides the user with all that is necessary to turn a small setting into a professional, twin-turntable disco set-up.

Stripped down, the C-2 unit retails for \$350 and comes with two console lights on top and an AC power strip. The price includes nothing.

(Continued on page 68)



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Disco Mix

By BARRY LEDERER

disco tempo with a hot tenor sax break. Produced by Jimmy Miller the disco mix is by Rick Gianatos and the cut is from the RSO album "Electric Nights."

The distinctive harmonies of the Sweet Inspirations are evident in its first 12-inch for RSO,

sible pop crossover on this energetic and commercially-viable 12-inch.

David Steel of the promotion department of Polydor Records is looking forward to the first Don Ray production of the Michele Freeman, 12-inch 33 $\frac{1}{2}$ r.p.m. disco disk titled, "Heat." Krys-

tals is the new group on Spring Records. The group's 12-inch, 33 $\frac{1}{2}$ r.p.m. is titled, "What Cha Doing For Love." Also expected is the Alicia Bridges LP, "Play It As It Lays," Isaac Hayes, "Don't Let Go" and now a Spanish version of Gloria Gaynor's "I Will Survive."

NEW YORK—Cheryl Machat, who handles disco promotion at Epic, reports that Melba Moore is in the studio working on a new LP to be produced by Pete Bellote. Artist and producer have co-penned all eight tunes from the album "Burning."

John Luongo has remixed the Sly album called "Discofied/Sly 10 Years Too Soon." He has also worked with Barbara Low, a new artist aboard the Pavillion label headed by Luongo. Low is from Toronto and has a strong voice. The LP is to be produced by Harry Hinde and Freddy Perren. The mix will be by Luongo.

Epic's new group from England, called Ritz, has a 12-inch 33 $\frac{1}{2}$ r.p.m. titled "Locomotion" taken from its forthcoming LP "Putting On The Ritz." This 5:39-minute disk produced by Ken Gold, is starting to receive response in the clubs.

Tom Moulton's first project with the newly created Casablanca Tom & Jerry label is a studio group called T J M. Its 12-inch 33 $\frac{1}{2}$ r.p.m. will be produced and mixed by Moulton and is called "Put Yourself In Myself." Moulton is also behind the reins of the forthcoming Grace Jones album "Muse." As producer/mixer his first 12-inch 33 $\frac{1}{2}$ r.p.m. from the Island label will be "On Your Knees."

Side one consists of "Sinning," "Suffer," "Repentance" and "Saved" which runs 21 minutes and is segued together. The flip side includes the 12-inch as well as "Sugar And Spice," "Atlantic City Gambler" and "I'll Find My Way To You."

Atlantic's Roxy Myzal states that the label's July program is sizzling with LPs and 12-inch releases. Revanche is the name of a new group. The title of its album is "Music Man." Recorded in Italy, the arranger is Malavisi Maurau. The producer is Jacques Petrus, of the Peter Jacques Band. Four uptempo tunes include "You Get High In New York City," "Revenge," "Music Man" and "1979 Its Dancing Time."

"Risque" is Chic's new release by producers Nile Rogers and Bernard Edwards. One cut titled "My Feet Keep Dancing," has an interesting tapdance break. From Cotillon comes the Jimmy Castor Bunch LP as well as A D C's "Talk That Stuff." Mick Jagger has spread his talents to mixing for the Peter Tosh release "Buck-In-Ham-Palace."

Ken Friedman promises no slack from the Casablanca family in regard to new product for July. Highlighting the release is the Richie Family's first LP for the label titled, "Bad Reputation." Deejays will find Joe Long's LP for Liquid Gold, as well as the Joel Diamond Experience LP, and the 12-inch 33 $\frac{1}{2}$ r.p.m., "Music Machine."

Meco has changed its style by staying away from movie themes as a basis for its work, and is devoting its energy to its new LP, "Moon Dance." Marc Paul Simon's own label is to be called Earmarc, and the first group is to be the Duncan Sisters produced by Willy Morrison and Ian Guenther. Several of the current releases from Casablanca are being remixed and reissued. Included are the 12-inch 33 $\frac{1}{2}$ r.p.m.s from Donna Summer, "Dim All The Lights" backed with "Sunset People!" Space, "Save Your Love For Me," Love and Kisses, "You Must Be Love," Leroy Gomez "Get Up And Boogie" and Munich Machine's "Party Lights."

Columbia is moving into the disco market as evidenced by its latest releases. Marlena Shaw has an LP, "Take A Bite." One of the cuts called "Love Dancin'" is catchy and fast moving in tempo. This 12-inch 33 $\frac{1}{2}$ r.p.m. has the artist as well as Meco Monardo, Tony Bongiovi and Harold Wheeler as producers. John Luongo and Michael Barbiero are responsible for the tight mix on this 7:56 disk.

Again the team of Love/Zager has tapped the talents of Ronnie Dyson for his new 12-inch 33 $\frac{1}{2}$ r.p.m. from Columbia titled "If The Shoe Fits (Dance In It.)" Taken from the LP of the same name, these producers/arrangers have made this 6:35 minute disk a "product of love" for deejays and dancers alike.

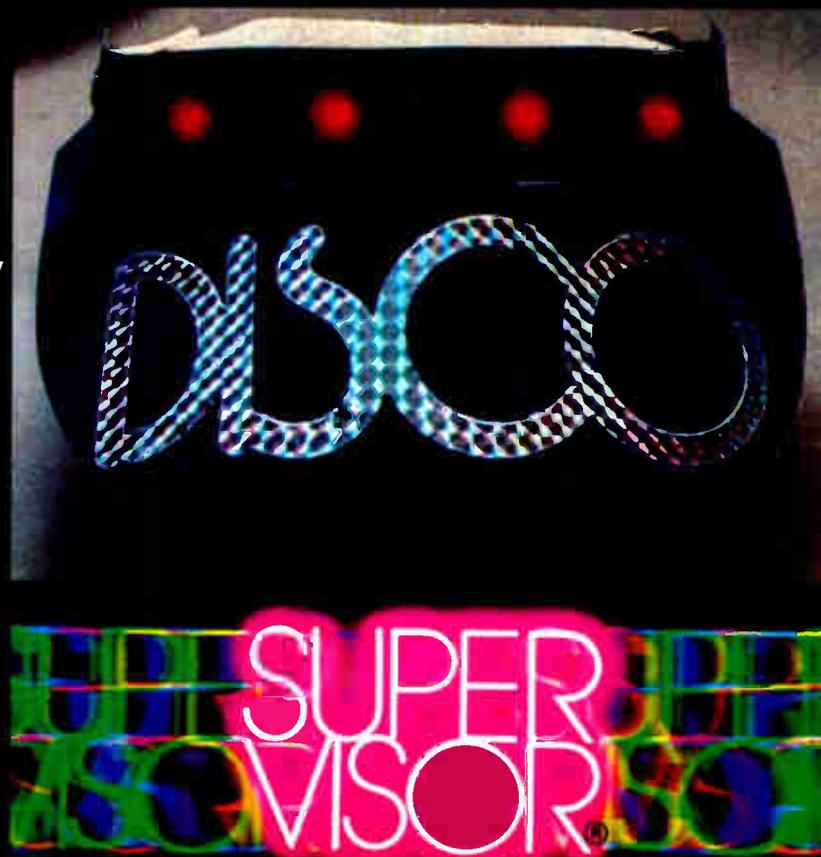
Artist Herbie Hancock has conquered the road from jazz to solid disco with the 12 inch 33 $\frac{1}{2}$ r.p.m., "Tell Everybody." Remixed by Don Miley and San Francisco deejay Tim Rivers (from the City disco), the production by David Rubinson features rhythm tracks with a funky beat, punchy brass and restful orchestration for a full 7:48 minutes.

From RSO Records come two debut releases, "Shoeshine" by Jim Capaldi is a 12-inch 33 $\frac{1}{2}$ r.p.m. at 7:39. This artist previously worked in the rock field with Steve Winwood and Traffic. Capaldi incorporates his vocals with driving synthesizer effects, electric guitar and strong percussion that contributes to a piercing rock/



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Societies Firm On Club Licensing Rule

By ROBERT ROTH

NEW YORK—Although some disco owners may not like it, the three major performing rights organizations license their entire catalogs for use by clubs.

Some owners have said they should only be paying for disco music since they play nothing else.

BMI vice president Allan Smith says that there "are really two parts" to the reason behind his organization's present licensing system.

First, "We offer a blanket license (which gives unlimited use of all music in the repertoire) as the least expensive way for all parties." Then, he adds, "You play as often as you want whatever you want."

Second, Smith asks, "What is disco? There are disco arrangements of songs that have their roots

in serious or country music," he adds that segregation of the music into categories would be a difficult if not impossible task.

"The function of the blanket license," Smith concludes, "is to make things as cheap as possible for everyone concerned."

While he acknowledges that "No one has ever asked for per-piece licenses," Smith observes that should that ever happen, "It's something we'd have to consider."

ASCAP executive director Paul Marks says that discotheques with his organization's license "have the right to use whatever music is in the catalog now or what may be created in the future."

"The history of disco is clear in (Continued on page 71)

Philly Airs Bandstand Type Shows

PHILADELPHIA — The bandstand type of show, with a disco beat, is beginning to crowd television channels here. Every one of the six local channels is now carrying a disco dance show, either syndicated or off the network. Even cable tv is getting into the act. In Wilmington, Del., the Back Stage restaurant-disco will be originating a Sunday night at nine show emceed by house deejay "John L." for Channel 2 (Cablevision). The disco dancing is taped on Wednesday night.

A tv disco show for the younger set is being readied by Studio II Productions here, which has already taped its first show at WPHL-TV studios here. The "Studio II Revue," featuring the Teeny-Boppers, is geared for disco dancers 12 years of age or younger. The producers are holding open auditions at the Berean Institute for youngsters skilled in disco dancing.

At nearby Long Branch, N.J., according to Ezra Rishty, controller of Stanez Inc., the corporation which owns the Stoney End disco, NBC has shown interest in broadcasting the Stoney End Teen Disco Show on national television. The Sunday afternoon session is taped every week for showing on two cable tv companies in the area—Future Vision and Cable Haven. Rishty said that fashion companies, record companies and soft drink manufacturers are interested in buying time on the show.

MIXED REVIEWS

Club Owners Hit Societies

NEW YORK—A sampling of four owners of top discotheques indicates mixed feelings toward the performing rights organizations.

The owners were asked if they thought ASCAP, BMI and SESAC were treating discotheques fairly and if not, what they would want to see changed.

Maurice Brahm, owner of New York, New York adamantly denies "fair treatment." "Record exposure in discos," Brahm believes, "is free advertising."

"Certainly we derive a benefit," he admits, but we play the music under optimum conditions with the best ambience and sound."

"I don't see why I have to pay for a lot of music I'll never use since we play only disco music," he complains.

Brahms was recently sued by BMI

for failure to pay a license fee. On this he says: "Since the fee demanded is lower than the legal expense of fighting it, discotheques pay." "I would like to see the top 10 discos in New York contribute \$2,000 each into a fund so we can fight this system."

Tony Martino, owner of 12 West also located in Manhattan, disagrees, saying: "We feel we are being treated fairly in view of the fact that we are using their music continuously."

"We are part of the entertainment industry," Martino concludes, "and we therefore have to make our appropriate contribution to the industry."

But on the West Coast, some owners disagree.

Dick Collier, of San Francisco's (Continued on page 71)



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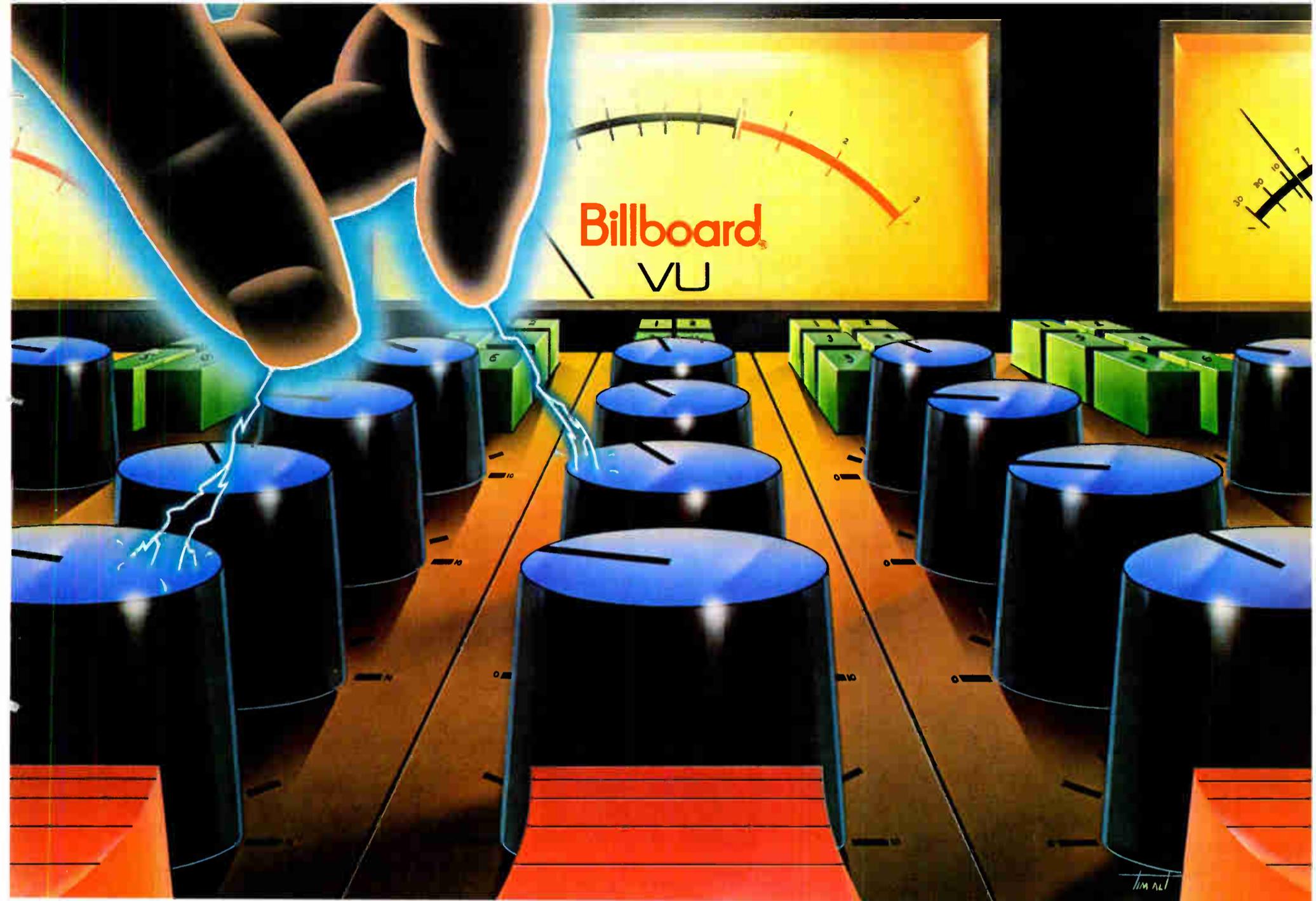
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Franchise Concept More Than a Pipe Dream

By BOB RIEDINGER JR.

NEW YORK—A line of clubs bearing the mark of a basic concept, and stretching regionally, nationwide, or around the world. A disco entrepreneur's pipe dream?

For some, maybe. But many of these ambitions are in fact being realized through various owned-and-operated ventures, chains, and franchises.

Though overall growth in these areas has not been as rapid as the initial "boom-town" enthusiasm indicated, growth has been steady,

with the feeling that much of the potential here is yet to be mined.

Currently, Tom Jayson's 2001 Clubs of America, Inc. represents the only successful attempt at disco franchising.

The Pennsylvania-based operation has built or designed 24 clubs, 12 of which maintain a franchise relationship. Following a trend towards larger rooms, 2001 opened a 30,000 square foot V.I.P. Club in Atlanta last February, and two 20,000-plus square foot clubs are expected to open by the end of the summer at

shopping malls in the Youngstown, Ohio area and Long Island.

With several other projects on the drawing board, director of operations Parris Westbrook says recent developments paint a bright picture for the franchising operation.

"We have new franchises in better locations and more credibility to the general public. Now major developers call us." Westbrook also notes that 2001 is breaking ground with serious investors, who are interested in building and operating the larger, high quality discotheque.

"It's a complicated process to franchise," says Westbrook. With regular mailings, a variety of program aids, and monthly seminars available to the franchise, "we really work hard at keeping this thing going. With MacDonald's, it's pat. 'Here's the menu.' But I'm just guessing. Maybe they (potential franchises) don't find it worth their while, or they just couldn't do it."

Pat Lyons, manager of the Boston, Boston club, one of more than a dozen clubs owned and operated by American Avents, suggests that the

owner/operator route as an alternative is "probably more lucrative. You have full control. The mortality rate is less."

Proponents of tight quality control tend to shy away from involvement as franchisers. Michael O'Harro, disco consultant and owner of Tramps disco in Washington, D.C., tested the waters but withdrew early in the game. O'Harro felt his concept could not be carried out to his liking, and that the Tramps name would have suffered.

Recently O'Harro licensed the copyrighted Tramps name to a Little Rock, Ark., club for one-time only fee. But O'Harro is still harboring franchise aspirations for the future, he says, if the right investor comes along.

The climate for franchising may be taking a turn, because of a proposed amendment to Federal Trade Commission regulations.

Effective October 1979, the FTC will require franchisors to make a full disclosure document available to potential franchisees. Facts on the sheet are to include financial and historical data on the operation, along with specific terms of compliance.

Attorney Stanley Krieger of the Feldman, Krieger, Sheehan, Goldman and Tish firm, believes the regulation will generate a greater interest in franchising, paring down much of the unnecessary, upfront risk, and grounding the fly-by-nighters.

With a commercial clientele, the firm handles much in the franchise field and, says Krieger, mostly from the franchisor end. With associate Ben Goldman, Krieger is gathering information that client Mike O'Harro will give to prospective franchisees, when O'Harro is ready to roll.

Outside of franchising there is the chain operation, a very active field, says Bobby McGee's program director, Ray Ford. Ford notes the popularity of the restaurant/disco concept, with the growth of the organization's Red Onion and Hungry Tigers clubs.

The 10 Bobby McGee's restaurant/discos can also be counted among the thriving. The chain's most recent club in Anchorage, Alaska, is handling a brisk business, catering to a market whose average per capita income is \$40,000, says Ford.

The stork will also be delivering three new Bobby McGee's in the not-too-distant future, as construction is underway at Le Brea, Calif., Arlington, Tex. and Mesa, Ariz.

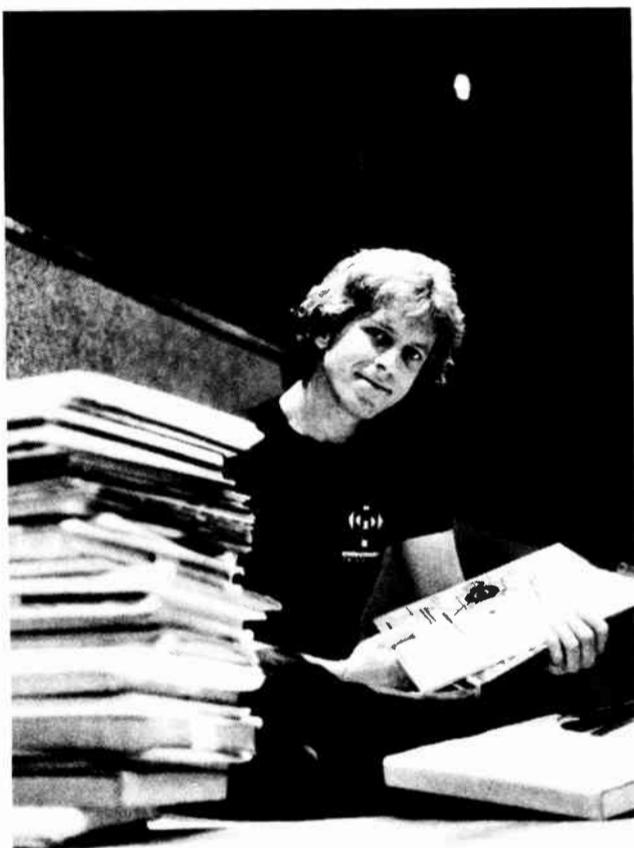
Some less conventional piggy-back arrangements are faring well. At the regional level, one finds Robb Thomas's Red Rooster discos. Under the roof of the Milwaukee-based Red Carpet Leisure Industries, these clubs have hooked up with company-owned bowling alleys. Though they haven't picked up the sagging bowling attendance to any great extent (as was the original intention), the clubs have attracted a new, energetic following of young and old alike.

Rising out of the South is the fast-growing Big Daddy's/Flanagan's chain, which plants discotheques alongside the chain's basic package store liquor operations.

With more than 70 rooms nationwide, the chain can offer live bands a grand scale touring itinerary. Groups such as K.C. and the Sunshine Band appeared regularly at some of the Florida branches before

(Continued on page 73)

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Disco Not Proving Panacea For Black Artists

NEW YORK—Until recently, it was generally assumed that the advent of discomania was the best thing to happen to black music since the invention of the drum. Supporters claimed disco made it easier for black records to crossover into the pop market.

But, as witnessed at the recent Black Music Assn. meeting in Philadelphia, many people in the industry are beginning to question disco's affect on black music.

Many of the industry's most respected spokesmen expressed concern over the fate of other forms of black music in the wake of disco's near total domination of the marketplace.

A quick check of the facts shows

that disco has not made it easier for black artists to cross to the pop chart. In 1973, the last full year before the record industry was overcome with disco fever, 36 of the top 100 singles on Billboard's year-end pop charts were by black artists. But that number has decreased steadily to a low last year of 21.

Yet almost every black artist signed to a major label admits to making a conscious effort to crossover onto the pop chart. Most of them are trying to do it through disco, so why are fewer blacks crossing over now than ever before?

"Because most black artists are trying to play to what they think is a new music form," says one old-time industry vet. "And they forget that black people have been making dance music for years. If black performers would just stick to what they have been doing all along and forget about the new label they would be a lot better off," concludes the industry sage.

The current glut of disco material is obviously hurting the black artist as it is becoming increasingly difficult for an artist to establish an identity with everyone playing to the

same audience. Black artists who were once rooted in r&b, jazz, gospel, reggae and even blues are now competing for the same disco dollar.

Disco has also dried up the number of places that non-disco black music forms can be heard. Some nightclubs that once featured r&b, blues and jazz attractions are now discos that feature little or no live music.

And some radio stations have replaced their late night jazz or gospel programs with pre-programmed disco shows.

But all is not negative for blacks in the disco industry. Many artists, like Peaches & Herb and Gene Chandler, have returned from oblivion by using disco. Disco has made it easier for blacks to expose their product. Before disco, a record either got played on the radio or it was a flop. Now records are finding audiences, albeit small ones, with disco play alone.

The overnight success of disco radio has done little to help black music. Disco stations will play only

(Continued on page 65)

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CONTINUING EVOLUTION

Music Rejuvenates Pop Trends

By DICK NUSSER

NEW YORK—The disco revolution has caused the music and the nation's nightlife to evolve—right back into the mainstream of pop. And it continues to open doors for smaller labels.

Nearly every city in the country has its own disco station, it seems, and every town and hamlet has at least one nightclub or refurbished movie palace equipped with a variety of light and sound effects ca-

pable of bringing the psychic shake-down known as the disco experience to the local populace.

Disco music has strayed far from its roots in salsa and r&b and added new dimensions to dance music. The influence of Euro-disco has increased the use of synthesizers, enabling the rhythm to be nudged several notches higher. Inventor Joe Pollard's "syndrum" effect has stretched the boundaries of the beat

even further as percussionists such as Ralph MacDonald and Rick Marotta have shown.

Anita Ward's successful debut with "Ring My Bell" is further proof that the disco sound is improving with each new release. The possibilities are endless, considering the sophistication of today's studio technology.

Pop and rock acts that once shied away from the disco beat are now churning out danceable tunes on a regular basis.

Disco has brought Rod Stewart, Blondie, the Doobie Bros., Bette Midler, the Beach Boys, the Rolling Stones and others into clubs that once relied heavily on black and Latin artists for their dance music. Even the unique reggae beat has been able to make the transition to the dance floor via The Third World's "Now That We Found Love."

Jazz artists such as Herbie Mann, Ralph MacDonald, Idris Muhammad and Alphonse Mouzon have brought new rhythms to the disco dance floor and infused pop music with new life as well.

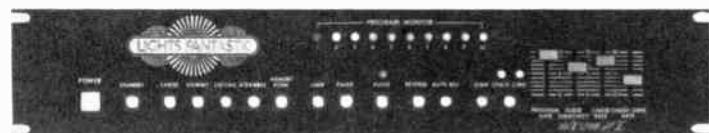
The disco revolution has influenced fashion as well as music. Fashion designers are making sure that party clothes and dressy garments are suited to the particular demands of the crowded, hot and busy disco dance floor.

Fabrics associated with the 1950s are making a comeback due to their

(Continued on page 75)



HAIR TODAY—RCA's Evelyn Champagne King admires the elaborate coiffure of Denise Toscano, one of the contestants in a recent "disco hair-do" contest at Uncle Sam's Disco on Long Island that was part of an RCA promotion for the "Hair" soundtrack LP, the "Hair" disco album that features performances by King and others, and King's own current LP, "Music Box."



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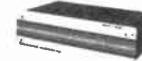
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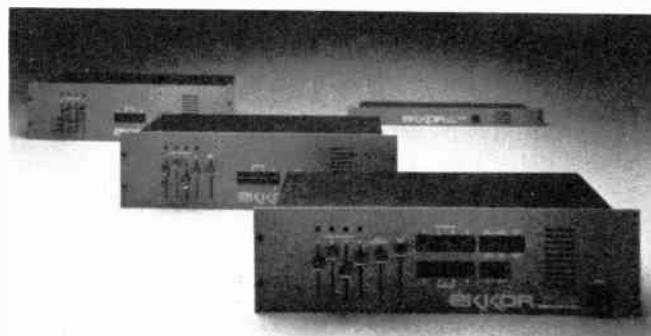
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Teen Discos: N.Y. Knows Where Its Kids Are

NEW YORK—It's 10 p.m. and parents do know where their children are. They are at the neighborhood teen disco, a place which an increasing number of parents are turning to as a baby sitting service. Communities consider it a public service. And for the teens themselves, there is no place that could be more "in" than the disco where they hang out.

The consensus among adult disco operators is that, rather than posing a threat to adult clubs, teen discos aid them by cultivating the dance fever at a younger age. This in turn proliferates almost every related facet of the disco industry, from record purchases to fashion consciousness.

Pete Matioli, manager of the Fourth Street Annex, a teen disco in Santa Rosa, Calif., also runs an adult club called the Music Box. With a perspective on both outlets, Matioli has no fear of the kids burning out on the disco scene before they reach California's legal drinking age of 21.

"Most of them can't wait 'til they're old enough to get in, and in the meantime, they dance up a storm," he says.

There is a possibility of teen disco hurting the adult scene, some believe, when one club tries to cater to both markets, usually by offering teen sessions during off hours.

"You can't project two images," says a rep from the 2001 franchising operation, "without having a negative effect on one of them. The adult club may suffer from a teeny bopper afterglow."

Joe Walsh suggests that it can be done, if the promotion is kept low key. Walsh, who manages Boston's popular teen spot, Illusions, advises those interested in bringing teens into an adult disco should go directly to schools with flyers. On Tuesday evenings, Illusions hands its clientele over to Boston, Boston, a sister operation geared normally to adults and which also runs a successful gay night once a week. Providing an alternative experience to Illusions atmosphere, the teen night allows exciting variety for its patrons.

Disco operators in states such as New York, are not fretting over the issue of whether teen time in an adult club hurts the adult image. The issue goes untested, as the state penal code prohibits children under 16 from frequenting liquor licensed premises of a dance hall nature, unless they are accompanied by a parent.

New York attorney Joe Reina is seeking to have the code modified and Reina says that State Sen. Dale Voelker is sponsoring a bill to that effect. The attorney represents Club 747, Uncle Sam's Room, and three other clubs, all in New York's Northwestern region.

Bringing on greater headaches is the epidemic of changes in the legal drinking age in various states. In hardly more than half a year, five states, including Massachusetts and Illinois, have upped the minimum age requirement. According to the Distilled Spirits Council of the U.S., bills are also pending in 17 other states.

Club owners and older teens where legal age was previously 18, have felt the impact. In Boston last April, the drinking age went from 18 to 20. Pat Lyons, manager of Boston, Boston, says his own business dropped off immediately by 30%, and is regaining very slowly. Other clubs were similarly affected. Some never recovered from the slump and closed their doors.

Lyons says that for the older teens

affected, the change was "a slap in the face." "It will just take drinking out on the streets, because the disenfranchised will still find means of getting alcohol," he says.

Clubs are experimenting with

wrist band, and hand stamping procedures, where those under the new drinking age can still be admitted, but without alcoholic privileges. However, owners feel the damage has been done, and that there is a

negative, psychological impact for clubs that had a predominantly young adult crowd.

Some teen clubs have made moves to accommodate the "new" old teens, such as the New Galaxy

disco in Addison, Ohio. The club age span is now 13 through 20, up from 18.

"So far we've had no problems," says manager Dorothy Trapani. "As (Continued on page 76)

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Disco

MORE SOUND THAN SONG?

Publishers Build Up Their Disco Catalogs

By IRV LICHMAN

NEW YORK—"Got any good disco songs?" may well be the question most posed today to a music publisher's professional staff.

Most likely, that same professional staff is being assigned by management to seek out disco material and/or acts with a solid footing in that beat.

The highly motivated publishing firm takes delight in new musical trends, for it offers the opportunity to build new catalog status.

In the case of disco, the publisher who has depth of catalog can even dip into his standard repertoire and perhaps dust off a candidate for disco coverage.

It's rare, indeed, when a new musical fashion is born and both old and new copyrights can be utilized.

But, by the large, today's disco demands are catering mostly to new copyrights, particularly as disco has evolved with an exciting r&b base.

It's still too early in the game to assess the evergreen potential of some of the recent disco hits. But, publishers, ever mindful of the annuity created by a song that sticks are wondering, is disco more sound than song? If so, how big the commitment to disco if futures are not really there?

Interestingly, the past year has seen several songs emerge whose life may extend beyond their disco birth.

"Last Dance" has the distinction of not only becoming a smash recording by Donna Summer, but also won this year's Oscar as best song—it's from the disco film, "Thanks God It's Friday."

Gloria Gaynor's disco smash, "I Will Survive," has a lyric adored by the women's movement, just as "I Am Woman" was in a different context earlier in this decade.

Those two songs are probably the

best selling disco-originated songs in the print field which has expressed a measure of doubt as whether a disco arrangement can be translated into a piano/vocal part and still capture the essence of where they came from.

The secret of "Last Dance" and "I Will Survive" is that they are truly good songs—and might well have managed well if disco had not come along at all.

As the beat goes on, however, publishers must address themselves to the sound. In the case of United Artists Music, the company has an in-house disco executive, Michael Lee, who is charged with mining oldies for disco use and screening new material.

Importantly, he's producing disco demos, which publishers agree must paint a strong disco picture and which add new cost factor to demo production.

The specialized nature of disco writing techniques is amplified by ASCAP's new fall series of East Coast Writer's Workshops, which gets underway this fall with an eight-week series on disco.

Under the direction of Roxy Myzal, national disco promotion director at Atlantic Records, the Workshop will hear the disco material of at least 30 writers which will be discussed by disco professionals.

Also, she plans to take the Workshop group to Atlantic's New York studios, where they'll be on hand during disco sessions.

As it is for the industry as a whole, disco is a flourishing area of exploitation for music publishers and to fully grasp this musical form, a continuing process of learning is necessary so that disco's future as a viable industry force will continue to be as vital as it is today.

BROADWAY REVIEW

'Got Tu Go Disco' Giant N.Y. Blunder

NEW YORK—With production costs estimated to range anywhere from \$2 to \$4 million, "Got Tu Go Disco," which opened at the Minskoff Theatre here June 25, could well claim the dubious distinction of being the biggest financial blunder in the history of the Broadway musical theatre.

Surpassing, in the process, such classics as "Dude," "Via Galactica" and "1600 Pennsylvania Avenue."

The problem with this big, loud, flashy show is that its producers did not do their homework. They seem to have no idea of the audience they wanted to target. The over-riding consideration here appears to have stemmed from an eagerness to capitalize big on the disco dance phenomenon without any thought about the social and financial structure of the theatre-going public.

"Got Tu Go Disco" could well have been at least a moderate success had it been staged as a tongue-in-cheek review in an actual club setting that allowed for audience participation. There, for a price maybe slightly above the regular door admission, it would have attracted a younger, dancing crowd and at least assured its backers a return on their investment.

However, in its present setting, it is beyond the financial reach (\$25 each for orchestra ticket) and interest of the audience it needs most to attract.

Shows like "Jesus Christ Superstar," and "Hair" were successful because they not only brought new dimensions to the Broadway musical

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Labels Now Catching On

• Continued from page 50

disco market place. Dan Joseph heads the label's very efficient disco promotion department.

Prelude has also established itself as an independent to be reckoned with a consistent string of disco successes from acts like Musique, Theo Vaness and Lorraine Johnson.

West End, with former Scepter staffers Ed Kushins and Mel Cherin at the helm, markets its disco product directly to the DJs and the label heads have a strong personal relationship with many of the major jocks around the country.

PRICE STARTS AT \$5,000

Cost Of Club Ambience Increases

NEW YORK—It used to be that a mirrored ball, a couple of pin spots and a strobe were enough to create a disco ambience. Now the price tag for lights and sound begins at \$5,000 and climbs steadily upwards. In fact, that sort of budget nowadays would just about cover the cost of outfitting a basement playroom.

"Laser systems and neon, that's where the technology is going," says Howard Weinreich of Times Square Theatrical & Studio Supply Corp., one of the country's largest suppliers of lighting equipment. "Many of our clients are turning more and more toward advertising to bring customers into the club, in addition to pro-

moting their light and sound equipment."

Dance contests with expensive prizes for winners, professional dance teams, specialty acts such as New York's Le Clique players, sophisticated sound systems and a multitude of special lighting effects are just part of the promotional aids being used to attract customers these days.

Washington's Plum disco recently offered a \$5,000 cash prize in its dance contest. One Sheraton hotel with a disco in the lobby offered dance contest winners a vacation at any Sheraton facility in the world. The Chicago White Sox offered more than \$1,850 in cash prizes to fans who competed on the infield prior to a night game. The dancers danced on specially constructed platforms. The local Coca-Cola distributor and WGCI-FM co-hosted the event.

"Mirrored globes are sort of played out, at least in New York," Weinreich observes. "It really takes something special to attract a steady crowd these days."

Giant leisure corporations such as EMI and Rank in the U.K. are seeking new and highly paid attractions to keep customers happy in Britain's 7,000 discos. Dancer Grant Santino reportedly makes \$200,000 a year with his Family disco troupe.

Le Palace, the Parisian disco that occupies the site of a former legit theatre, offers elaborate laser displays and live concerts to keep customers enthralled. Owner Fabrice

Emmer stages fashion shows and film premiers to round out the various entertainments that keep the crowds coming back for more.

One of the most durable and popular of New York's discos, 12 West, recently upgraded its already noteworthy sound system to the tune of \$28,000. The 4-channel system uses 96 high frequency drivers suspended above its 2,000 square foot dance floor. Ampex, Gauss, Seas, Peerless and Becker components are used.

The recent Audio Engineering Society convention offered many new audio systems geared toward disco use, with manufacturers such as Hammond Industries, Uni-Sync, Stanton Magnetics, Cerwin Vega, Audio Concepts, Altec and Stanal Sound among those offering special disco products.

Gimmicks can only be used when a club is outfitted with the basic light and sound systems, however.

Starbursts, rainlight systems, strobes, chase lights and 10-circuit strips are still among the most popular effects in the Times Square catalog, however. Strobes are usually being hooked up to sequencers and put into time with the music, according to Weinreich, who also sees a return to an earlier trend.

"When disco was new it was strictly theatrical lighting that was used," he recalls. "Now we're seeing designers return to that mode. They're going back to using mini-Fresnels, sealed beam lights. Par-

(Continued on page 64)

D.C. Operator Urges Aid To the Mentally Retarded

WASHINGTON — Michael O'Harro, colorful entrepreneur and operator of the Tramps discotheque here, has teamed with Ethel Kennedy to try to encourage disco operators across the U.S. to host dance parties for mentally retarded children in their communities.

The idea grew out of a recent party held at Tramps for more than 300 special children, including the 50-member team of the Special Olympics which will represent Washington at the upcoming games.

O'Harro stresses that the idea is not a money-making venture, just a charitable gesture to which club owners can lend a little of their time and facilities in an effort to bring joy to the mentally retarded.

He points out that disco dancing can help develop muscle coordination among these special children, and help them share some of the joys of the disco phenomenon.

At the party held at O'Harro's club, disco dance lessons were of-

(Continued on page 76)

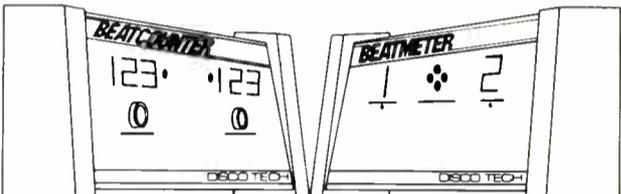
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They All Jump On Bandwagon

By IRV LICHMAN

NEW YORK—As media that react to, but rarely initiate trends, films, Broadway and tv are all reflecting the disco boom.

At this point, Hollywood, of course, has already hit paydirt with disco-themed productions. One of them, "Saturday Night Fever," is one of the all-time box office successes, and its soundtrack spin-off

on RSO Records has made recording history with about 30 million units sold worldwide.

While the plotline of "Fever" revolves around disco, the movie version of "Grease," which has done just as well as a film and a soundtrack, and its rock'n'roll story still left room for a more subtle disco approach in Frankie Valli's title song,

specially written for the film by the Bee Gees.

Though far less successful as a movie and track release, "Thank God It's Friday" made its impact felt in disco with Donna Summer's disco rendition of "Last Dance," which got an Oscar for its composer Paul Jabara.

Oscar composers aren't neglected, so Jabara, along with co-writer Bruce Roberts, has written the title song for the new Barbra Streisand movie, "Main Event," which the star performs in a disco format.

So, Hollywood is now targeting two approaches to disco.

One is centering a film's theme around disco, and the other is utilizing disco arrangements for all important title tunes, which, if they make the grade, can add immeasurably to the boxoffice.

Allan Carr, producer of the "Grease" movie, is now in pre-production with "Discoland: Where The Music Never Stops," which will feature the Village People.

(Continued on page 74)



RING-A-DING—TK/Juana recording artist Anita Ward is congratulated by entertainer Sammy Davis Jr. after her appearance in Los Angeles recently where she sang her hit "Ring My Bell."

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Club Costs On the Rise

• Continued from page 63

lighters, border lights and other standard effects.

"Of course," he adds, "it depends on the designer as to how effective the display turns out."

Weinreich turns customers who are interested in using laser effects to Science Faction's Dick Sandhaus.

"We're afraid to get involved in that. You need professional operators to use laser displays without hurting someone. But you can't beat the effect you can get."

A simple laser display begins at \$2,000, not including operator.

A moving motion sign that chases and flashes any message an operator types out on a companion keyboard is also becoming a popular item, despite the fact it retails for \$6,000.

The nine-foot by one-foot-high display is especially popular with roller discos.

Another new device is a neon starburst display. The eight-foot square display only weighs 27 pounds and uses mylar panels and eight strips of neon sandwiched in between to create the effect of an infinity of light. It retails for \$900.

Of course there's no end in sight to what can be done to create the disco experience, or as it was called in the early days of disco—the ultimate legal high.

From automatic light controllers to ultraviolet lights and wheel cassettes, there is product available to create whatever a designer can conceive.

DICK NUSSER

Neon, 2,000 Feet, Lights Penn Club

WILKES-BARRE, Pa.—New York decor, lighting and sound experts have enabled Mark Kornfled to create a counterpart of New York's Studio 54 at his Treadway Inn in suburban Plains, Pa. Kornfled opened his 25th Hour disco last month. The 2,000 feet of neon to provide flashing "light orchestration" which surrounds the dancers was created by Design Circuit, Inc.

The sound system was designed by Tony Georgio, of Design, Light & Sound Group; and the interior design for the 25th Hour was created by Ellen L. McCluskey Associates, Inc.

Philly: Gambling Versus Gasoline

By MAURIE ORODENKER

PHILADELPHIA—Gas or no gas, you're not going to easily change the social habits of young America. As long as disco is the "in" thing, particularly for the single set, crowds will still be coming in.

That's the feeling of disco operators in these parts. In fact, they are more concerned over the competition from gambling casinos in Atlantic City, where a second hotel casino was opened last week, the lure of the beaches plus an active night life in Wildwood in nearby Southern New Jersey.

Moreover, with several new and spectacular discos opened this season in Wildwood plus a few popular disco spots in Atlantic City, the real threat is the easy accessibility of the seashore in face of gas shortages.

What has happened, as noted by Leonard Stevens, operator of the Library in suburban Bala-Cynwyd, Pa., is that the people who had been going out four nights a week are only coming out two nights and those two nights may dwindle to one night. His major concern is that the people stay

here, and not be lured by the gambling tables at the resort.

Stevens, who opened the area's first real disco seven years ago, feels that young people—particularly singles—are not inclined to make too many adjustments to changing conditions. "They'll go where they want to go," Stevens says, "and it'll take more than a gas shortage to change their habits."

Barry Gelfman at the Second Story—the city's counterpart to New York's Studio 54—finds that the gas shortage is actually a boom for him. "There seems to be more partying going on now than ever before," notes Gelfman. "Because of the gas shortage, people are looking for their entertainment closer to home."

"Instead of riding out to the far-away places and taking chances with what they'll find, they're doing their partying at home where they are sure of what is going on."

Gelfman is not concerned too much about the appeal of Atlantic City's gambling casinos. He feels that gambling is no substitute for the

kind of action they find at his Second Story.

Similar feelings are expressed by Bill and Ruth Hoskins, who last month opened Ripley—the city's newest disco bordering on center city.

Gas shortages have posed no threat to the nightly turnouts. The room attracts localites for the most part, and since center city enjoys a heavy influx of young people, particularly professionals moving into the area, the Hoskins note that a great many of their patrons have made it known that they walk to Ripley. "Gas or no gas, they keep coming," observe the owners. "The attraction of the disco atmosphere is so inviting to them, they'll walk it if need be."

"For the disco set," says the Library's Leonard Stevens, "the gas

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Disco Not Proving To Be Panacea For Black Groups

• Continued from page 59

disco-oriented product to the exclusion of ballads, traditional r&b and jazz product. Even black disco records like Chuck Brown's "Bustin Loose," and James Brown's "It's Too Funky In Here," have had trouble getting played on disco stations because programmers have deemed these tunes "too ethnic" for their audiences.

There is a great deal of disco product now turning up on Top 40 radio but while much of this is produced by black artists, most of it is disco slanted product produced by white pop acts like Cher, the Doobie Brothers, Paul McCartney and Rod Stewart.

The one group of black performers that is doing quite well these days is the disco producers. People like Patrick Adams, Freddie Perren, Ber-

nard Edwards and Nile Rodgers are making out quite well in what is basically a producers medium.

Unfortunately with so much emphasis put on production, black disco artists are often pushed into the background. In fact, many disco records are put out by groups that don't actually exist. Producers just make records with studio musicians and then form a group later if the record takes off.

This practice of creating an act to fit a record makes it very difficult for a new performer to establish an identity for himself.

But the most common complaint heard from black artists about disco is that most major labels try to force black acts into disco. R&b, jazz, and even some gospel acts have claimed that major label executives have pressured them into recording disco product.

New Roller Craze Skates From New York To Calif.

• Continued from page 46

rinks. In conjunction with the record, a skate-dance also called the disco dip has been introduced. Chalpin asserts that this is not really a money-making venture, but an experiment to show the record buying potential of the roller rink market.

In New York the disco dip was introduced at Brooklyn's Roll-A-Palace as part of a promotion for WKTU-FM, the popular all-disco station. According to Chalpin the "Disco Dip" record and dance is being brought across the country in a similar manner.

A production company from Brooklyn's Bushwick section is also involved with recorded skate music. Passion Productions has several business ties to roller disco. The most commercially adventurous is its "Don't Stop" album featuring nine songs suited to roller dancers. Titles like "Roller Rock" and "Shake And Skate" indicate the musical direction producers Leon Pendarvis and Dr. York have taken.

Dr. York, who also sings on the album, was an early roller disco enthusiast. Before pursuing a musical career, he skated at the legendary Empire Roller-drome (now Roller-Disco), the spiritual home of roller disco. There he skated with Bill Butler, the man universally credited for connecting pop music and creative skate dancing.

Passion Productions' head Ozzie Brown is currently negotiating with

several record labels for distribution of the "Don't Stop" album.

But this organization's attachment to roller disco does not end there. He has been printing a roller disco newspaper, Roller Rockers Bulletin, which carries information on the New York skating scene, safety tips, and promotes roller disco as the sport of the 1980s. This 16 page publication is being sent to record companies, roller rinks, and skate clubs.

It also contains a top 10 chart of roller disco favorites. Says Brown: "The kind of tunes that match roller skating rhythm are often very different from what are effective on a dance floor."

In a move that is perhaps symbolic of this awakening of commercial interest in roller disco, the newly elected president of the Roller Rink Operators of America, Marvin Factor, will appear at the Disco Forum this year. His organization represents some 5,000 roller rinks, serving about 28 million skaters annually. Factor's presence shows how interested roller rink operators are in cementing contacts between the rink and record industries.

The world has changed greatly since the first American roller rink began service in Rhode Island about 1870. Then it was organ music that provided accompaniment.

At Detroit's Arcadia Rink in the years following World War II the records of Louis Jordan provided background music for skaters. Later at the Empire Roller-drome a record called "Night Train" brought r&b into a rink where skate champs held sway. The neighborhood changed. James Brown and the Motown sound was in, and owner Hank Abrami's rink developed its reputation as a site where the best skaters and the hottest music merged.

Last Disco Forum Casablanca Records sponsored a party there and Cher skated the night away. That night showed how far roller disco had come toward popular acceptance.

At this point roller disco is clearly that—ROLLER SKATING TO DISCO MUSIC. But as the rink in West Covina shows, pop or rock has a place there too. The bottom line is that roller skating as a vehicle to promote and sell contemporary music is an area of much potential growth.

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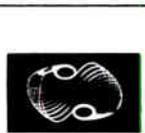
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Disco Fuel Crunch Sinks Fla. Club Activity

By SARA LANE

MIAMI—Location has a lot to do with disco attendance in South Florida as the pumps went dry June 20. Because of South Florida's unilateral geographic layout, and because there is no mass transportation system, South Floridians spent the weekend at home, creating additional problems in the energy crunch for Florida Power and Electric which reported a 7% increase in consumption.

Bo Crane, head of the Florida Record Pool, took the precaution of filling up his mobile disco trucks the day before gas ran out, so he was "set for the weekend." He did instruct one of his employees to buy him a locking gas cap. Crane is optimistic, saying, "I think we'll make it through the summer," although he did say that disco attendance was "on the average, down 20% over the weekend."

There was a noticeable drop in attendance at The Button on June 20 and 21 although there was still what spinner John Terry calls a full house. "We have about a 50% local trade. But even tourists have to rent cars, so it's inevitable that they'll have to get gas sometime while they're here."

Although Dade and Broward counties are on mandatory odd/even numbers gas rationing, rental cars may fill up either day if they can find the gas.

"Luckily for us," Terry continues, "there are a number of clubs right near us on the beach in Ft. Lauderdale where tourists can walk in, and that's what's going to save us."

Peter Dennis of the Runaway Club in Miami says his club held up well over the gasless weekend due to tourist trade. "We're only about a mile from the major beach hotels, so that's within walking distance. Our local trade has been hurt and there was anywhere from a 33% to 50% dropoff."

Clubs In N.Y. Rock To Disco

• Continued from page 46

However, industry observers say, there are some problems in rock disco. Many disco DJs and many disco patrons honestly dislike the sound of rock, rejecting even some of the recent crossover disco tunes penned by rock artists. And the feeling is often mutual, some rock fans, confusing the venues with the music, will not go near anything with the disco name.

Also most discos charge \$8 and more admission, while most rock patrons, who will pay as much and more to see a concert with a name artist, are seen by many club owners as reluctant to pay more than \$5 at the door just to dance.

Programming rock disco is more difficult for the DJs than regular disco music, since rock songs are short, and rarely are they made just for dancing.

"I don't know why the record companies don't remix more rock songs for dancing, and then release them as convenient 12-inchers. They could probably make a fortune selling them," says Steve Mass, owner of the Mudd Club.

But despite the problems, the future of rock disco looks bright, if only by default. As new discos open, older discos will begin to lose their patrons. And a choice between closing or going rock is no choice at all.

In Miami Springs at Hunters, Tom Chelko reports the club was practically dead on June 20 with a marked decline from June 21 onward. Thursday is ladies night at Hunters and the club is generally packed. Business these Thursdays has been off by as much as 50% with "guys outnumbering girls."

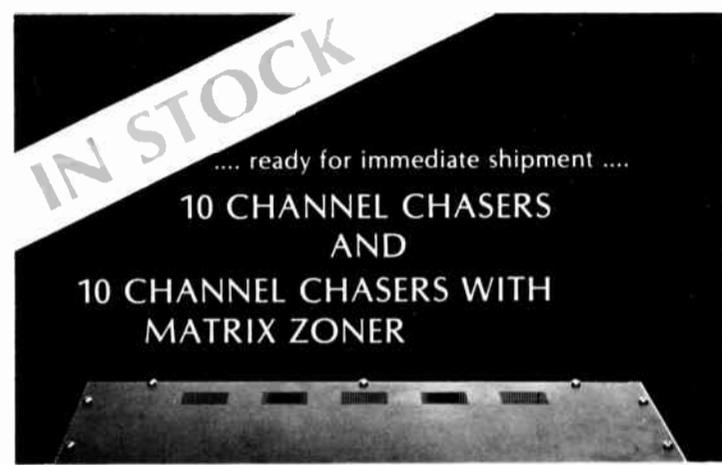
"We switched things around to make sure our customers remained at the club, by charging more at the door and charging if they went outside and decided to come back in."

(Continued on page 68)

New N.J. Club; Neighbors Kick

WILDWOOD, N.J.—Enrico's new Flamingo Room, the resort's newest disco in the Diamond Beach area, is getting set for its first summer season and is faced with a petition signed by 65 persons who claim they are disturbed by a "constant thumping" noise.

They claim the music keeps them awake at night and want the volume of the club's taped music lowered. Owner Enrico Gervasi who doubts there are as many as 65 persons living near his disco, says that police have monitored the music level and were satisfied that there was no noise that would disturb nearby property owners.



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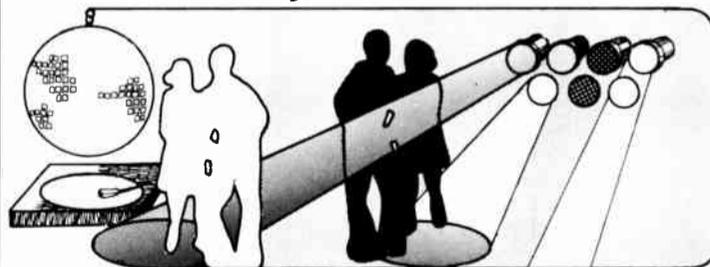
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Death Of Superstars Dims Industry Future

• Continued from page 46

success," and to replace it with "a solid foundation such as has been enjoyed by the great rock acts of the 1960s."

Caviano, who has put the wheels of this new modus operandi into motion with the careful grooming of Gina Soccio, states that too many of disco's overnight successes who rocketed to fame on the basis of a formula disco concept have quickly faded into oblivion.

"This," he states, "is dangerous, and if allowed to go unchecked, could sound the death knell of this vital industry."

Instead of going the way of much of the industry and relying on what he sees as a "fragile formula," Caviano is devoting much of his time to seeking out acts like Soccio, and building their careers through a careful step-by-step program with quality and professionalism in the music, and calculated exposure to the press and public.

"What we are doing," he explains, "is using some of rock's successful promotional and production tools to break disco acts."

Caviano's strategy, which began with Voyage when he was still associated with TK Records, shows signs of working. The Warner/RFC Records executive states that even without the help of radio, Voyage's first album reportedly sold in excess of 250,000 copies. Sales of the group's second album reportedly topped the 500,000 mark.

Caviano is concerned by the fact that too many of today's disco artists are "little more than faces in the crowd." He states that unlike rock acts, few can be readily identified on the streets or in a club. "This," he feels, "is dangerous. Not only for the act, but for the industry as a whole."

Caviano stresses that record labels with disco products must face up to the challenging task of giving their acts an image so as to insure longevity at all levels.

He adds: "The long-term effect of imageless acts on the disco industry must be seriously considered."

Caviano believes that many record labels fall into and remain trapped in the disco formula mold because they will not take the time to keep abreast of what is happening and what the people want.

He emphasizes that this trend must be turned around, but feels that if this is to be done with any measure of success, the industry must first work to eliminate redundancy in the disco sound. This, he states, can be achieved by working toward the development of a progressive sound which utilizes elements of all the successful music formats which have gone before it.

Caviano advises desk-bound

disco record executives to get out of their offices and visit discos, talk with disk jockeys and discophiles and acquaint themselves with all that's happening at the grassroots level.

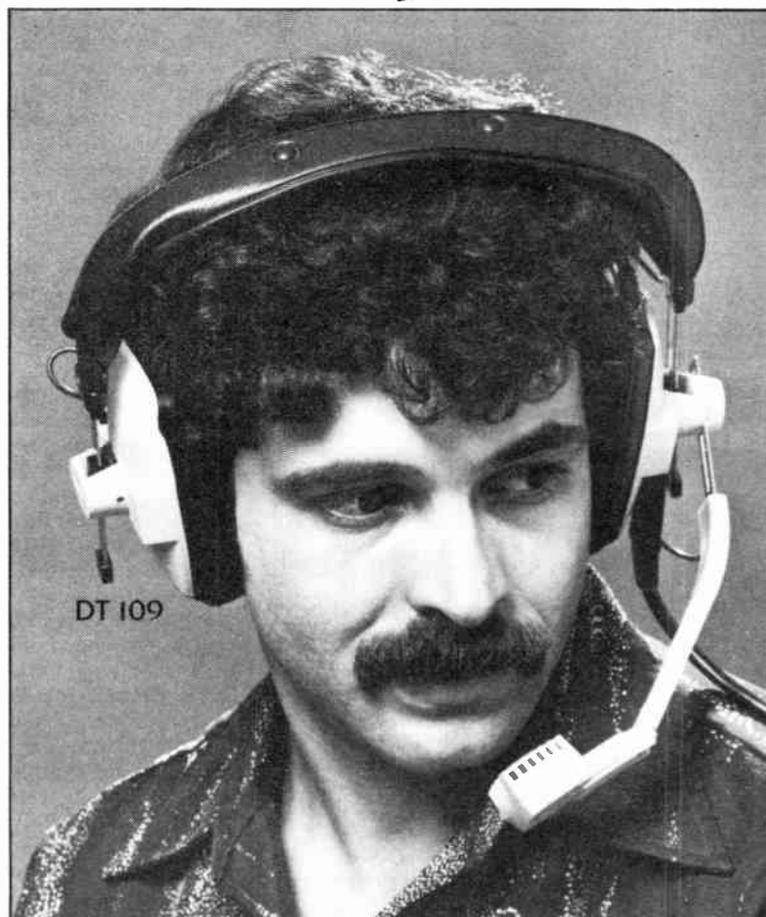
"This is essential if we are to successfully dispel the ongoing impression that disco music is mindless and banal," Caviano states.

While the strategy to create the disco superstar is being developed, a

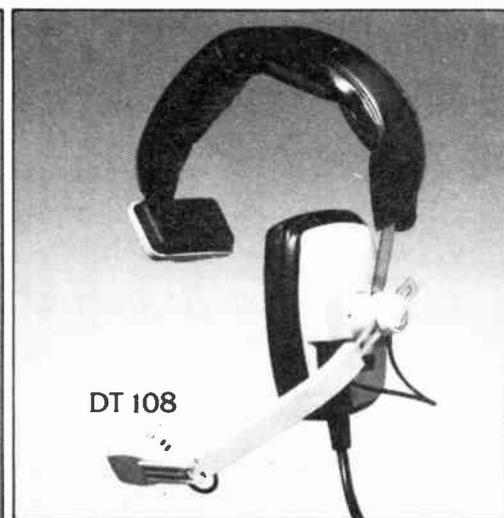
stop-gap solution is being offered by the crossover efforts of pop, country, rock, and other artists. Rod Stewart's "Do Ya Think I'm Sexy," Cher's "Take Me Home," Bette Midler's "Married Men," Diana Ross' "The

Boss." and the many successful efforts of the Bee Gees are all cases in point. Additionally, such big name non-disco acts as Barbra Streisand, Shirley Bassey, Ethel Merman, Paul
(Continued on page 71)

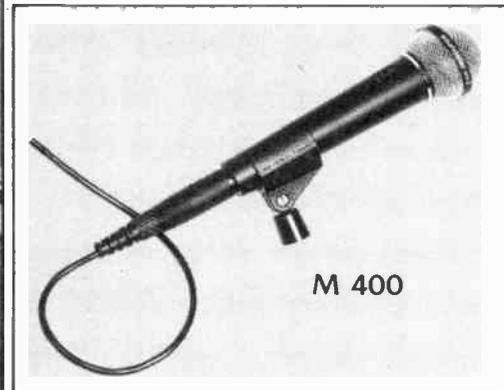
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If you prefer a hand-held or gooseneck-mounted microphone, you can't do better than the new Beyer M 400 soundstar II. It's an advanced moving coil design with a special hum-bucking coil and pop filter to eliminate noise; a frequency response tailored to be just perfect for the human voice; and a uni-directional pick-up pattern that minimizes feedback. It's built strong to suit a traveling deejay, and sells for just \$119.

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New Lighting Unit Marketed By Ekkor

NEW YORK—Ekkor, lighting equipment manufacturer, has added a new expandable light controller to its line of disco hardware products.

The LS/Four system light controller is a digital/analog controller with the capability of having its control expanded to secondary zones of control or having its initial four-channel control expanded to eight channels. Most controllers are of a fixed design, making it difficult to expand without the considerable expense of new equipment.

The LS/Four controller comes with master and individual channel dimming, master and individual channel audio sensitivity, keyboard control and memory operation.

N.Y. Labels 'Do It' With Varied Cuts

NEW YORK—It sounds like a song you've heard before, but is it? The confusion is because multiple versions abound of "Come On And Do It," by Poussezi, with some not available in stores.

Originally released on a Vanguard album, the Alphonse Mouzon composition was a 7:38 cut. A Disconet version mixed by New York, New York deejay Raul Rodriguez then followed, with the time increased to 14:42.

Since Disconet is a service for discoltheque and radio deejays, the 12-inch pressing on its label incorpo-

rated seven bands making cuing easier on the different sections of the piece.

Another 12-inch version was brought out by Vanguard recently which features a 9:50 re-mix by Ice Palace deejay Roy Thode not separated into bands.

The flip side has the same album track, although now with the 12-inch sound quality.

If that is not enough, consider the radio versions.

On its overnight broadcast July 2, WKTU-FM aired a version of the song not found on any of the re-

leases. A caller to the station that night was told it was on a cartridge.

Amanda Schuster of Vanguard's sales and promotion department says that both short and long radio versions are being prepared and that an acetate was sent to WKTU program director Michael Ellis.

The version heard on WKTU, according to Schuster, is one remixed by Ellis, but without use of a master recording. When asked about it, Ellis declined comment and referred the question to general manager David Rappaport who was not available. (Continued on page 72)

Meteor Gears Up For Home Line Explosion

NEW YORK—At least one major hardware manufacturer is gearing up for an anticipated home disco explosion, with the announcement that Meteor Light and Sound of Long Island is coming out with a line of products and accessories designed to turn homes and apartments into simulated disco environments.

Meteor, a division of Hammond Industries, is developing several products and packages that it claims will be "less expensive" and "consumer-oriented" than the top-flight Meteor/Clubman line of equipment now being marketed to discos around the world.

Jack Kelly, Meteor's national marketing manager, says the new, lightweight equipment will also be of value to the mobile disco operator.

"These products are the first of their kind designed to appeal to the home disco enthusiast," Kelly claims.

The key item in Meteor's approach is a package called the Meteor/Clubman Combo, consisting of a self-contained high fidelity mixer, sound and three channel light controller and power amplifier. The components enable the user to establish a complete, compact disco environment.

The user must provide the requisite speakers, turntables and lights, but otherwise the professional components for mixing the light and sound are there.

The unit's audio specifications include 75 watts per channel RMS, 30 Hz-20,000 Hz plus and minus 1.5 dB and 72 dB signal to noise.

The combo's mixer section contains two turntable inputs with crossfade, a DJ mike input with talk-over, enabling the DJ to superimpose his voice over the music, as well as headphone cueing to set up one record while another is playing.

The lighting section gives complete control over the three main channels, plus providing for switching outlets for accessories and auxiliary lighting devices.

The main lighting can be controlled automatically in either a sound-to-light or chase mode, or can be switched to manual for DJ operation of the individual effects. In the progression mode, the speed of the chase can be set according to the rate control, and the chase, as an added benefit, can be triggered either by the music or automatically.

Getting Fit

• Continued from page 54

Cher was also reluctant at first to cut a disco record. "When Casablanca signed her she didn't want to do disco at all," Esty says. "She was afraid of it. So Neil (Bogart) asked me and my partner, Michele Aller, to write a song that would be as exciting as 'Last Dance,' but for Cher. So we wrote 'Take Me Home.'

"When she heard the song she asked me to produce it and a couple others on her album," Esty says, "and I ended up taking the album over from Ron Dante, though we retained two of the songs he'd produced on it."

Esty is now working on Cher's second album for the label, promising that "it will be a lot more rock-oriented, still having the disco hook, but with the orchestration leaning more to rock-n-roll guitar as opposed to strings.

"The songs are being written for her and about her," Esty says. "This next album's going to be hysterical."

Another Meteor/Clubman innovation designed for the home market, or the mobile disco operator, is the Vamp I, a power amp.

Rack mounted, portable and self-contained, the Vamp I is a 50 watts RMS per channel audio amplifier with a sound-to-light disco controller.

Speakers, turntable and preamp or mixer are necessary components for the Vamp I to be effective, with the effect once again a simulated disco environment geared to home, apartment and mobile use.

The Vamp I lighting section incorporates a three-channel sound-to-light controller coupled to the audio output of the amplifier. Up to 500 watts per channel of incandescent lighting may be connected, and controls are provided for setting the background light level, allowing for overall brightness and response time of ulterior lights to be rigged in time to the music.

Each lighting channel is controlled by a different band of audio frequency—bass, middle and treble—and the lights will reflect these patterns as they change.

The Vamp I boasts 50 watts of audio per channel (RMS) with a frequency response of 20 Hz-20,000 Hz plus and minus 0.5 dB, with a signal to noise ratio of 85 dB and less than .08% distortion.

The Vamp I retails for \$495, and enables the user to develop a low

(Continued on page 74)

Fuel Crunch

• Continued from page 66

was a tremendous success, according to Bob Eckenwiler. "Weekend business was down about 35%," he notes. "I think a lot of kids depend on their parents' car for weekend use and I guess parents weren't going to let the kids use them to go discoing."

Eckenwiler said that he has had to drop out of Bo Crane's Record Pool because of the gas crunch. He lives 15 or 16 miles from the Coral Gables pool and doesn't own a car. "I have been dependent on friends driving me there each week, but I can't ask them now."

Weekend business showed a "good 30% drop in attendance," states Chelko.

At JW's East in Lighthouse Point, business was down a mere 10% to 20%, according to spinner Ray Lanihan. "It seems that people were using car pools to get here. We have a local crowd and we're about the only disco in Lighthouse Point, Pompano and Deerfield. I'm not looking forward to going to work tonight, though, since I have to get in one of those long gas lines," Lanihan moaned.

At Uncle Charlie's in downtown Miami, business was off 80% despite the cowboy and indian party which was scheduled, and which originally

GLI Expands Lines

• Continued from page 54

ing but the basic black, hardwood housing.

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POINT WELL PROVEN



Music And Mix Progress Far Ahead Of DJs

• Continued from page 52

Jones' attempt at organizing has been criticized for its weakness of organization and ill-defined goals. Several within the organization admit that too many issues were being juggled.

One of those close to the Chicago effort was Don Glenn, a field officer with the AFL-CIO.

"We get contacted by a lot of professional groups," explains Glenn. "Even doctors today have charters by the AFL-CIO."

Glenn, a close follower of the disco scene, says deejays in several parts of the country have had contact with AFL-CIO about organizing.

"There's a lot of foes against it because the foes want to keep control, both in the deejays and the record companies," he explains.

"These disco places are cleaning up and really taking advantage of the situation by not paying a decent wage," asserts Glenn.

Glenn believes the International Assn. of Programmers and Technicians is grounded on insufficient organizational skills and weak structure, citing Jones' failure to delegate authority to his associates.

"If Rocky could sustain 300 to 400 dues paying members he would have been well on his way.

"I still think something is needed there very badly because there's a very depressed situation for each individual jock."

What should jocks be earning? Glenn places a \$125 nightly minimum on a good spinner's services. According to the organizer, professional standards is the key issue. Clubowner recognition of the difference between the pro spinner's talents and the amateur, he believes, will lead to pay increases without great resistance.

Glenn says he is aware of the elitism that holds up organization. "I think that's the case in a lot of professions," he says.

Other interviews yielded these comments about a disco deejay union or association:

Kenny Jason, freelance spinner and radio mix producer, Chicago: "One reason that Chicago is considered slow in the disco industry is that everybody works in different directions, nobody helps the next guy out.

"There are new deejays coming into the field but nobody takes the time to help them. I think an associ-

ation would help in reaching a professional level."

Bruce Hard, executive, Florida Record Pool: "The idea of a union

was shelved at the last Disco Forum. At best the comment they got was it was five years ahead of its time.

"I don't see people that are union-

ized in radio going to union meetings: that's not the driving force behind radio disk jockeys.

"The deejay spins for two years

and then goes on into mixing. They're in and out so fast they don't need much organization."

(Continued on page 72)

Sound Unlimited Systems

Wishes Billboard the best of luck on the Disco Forum VI July 12-15, 1979 at the New York Hilton. Sorry we can't be there to exhibit, because of our present workload, but we will be at Disco Forum VII at the Century Plaza Hotel in Los Angeles on Feb. 11th thru 14th 1980. See you then. Thanks to all our customers and suppliers that have made our success possible through the years.

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Disco And Rock Share Riverboat

PHILADELPHIA — Musical cruises along the Delaware River here, promoted by Larry Goldfarb and Gary Delfiner, will now feature the sounds of disco and rock, but not at the same time.

Courting different crowds, the promoters have reserved Wednesday evenings during the summer for disco dancers coming aboard the showboat, which sails at 9 p.m. and returns at midnight.

Using live groups to attract the dancers to the water, Goldfarb and Delfiner start off this week with Direct Current of the TEC record label. Admission to the ship is \$7.50 and no one under 21 is allowed aboard since the ship provides bar service.

The two concert promoters will take to the river Sunday afternoons at 12:30 p.m. for the rock concerts. Cruises, which cost \$5.50, will be a copromotion with Radio WMMR-FM local rock station. The first rock concert features the Shakes, a new group for Asbury Park, N.J.

N.Y. School For DJs Opens In Sept.

NEW YORK—A training school for disco deejays—the first in the New York area—is scheduled to open this September in mid-Manhattan, a few doors away from the legendary Studio 54 disco.

Classes at the school will be conducted under the auspices of the Hunter College center For Lifelong Learning, which had previously sponsored special courses in this area.

The school will be headed by

Stash Furman (who also ran the courses at Hunter) and Norma Goodridge, who will function as its executive director. Furman and Goodridge also operate the American Guild of Disco Deejays and Disco-Van 2000, a successful mobile disco operation.

According to Furman, the school for disco deejays is being established to fill the need for qualified deejays in the thousands of new clubs opening around the country.

For a \$400 registration fee, an intensive five-day seminar promises to give aspiring spinners practical and theoretical know-how on the creation of a total multimedia disco environment.

The course, according to Furman, will include 24 hours of hands on experience in a fully equipped disco laboratory, with six different sound systems and extensive lighting and other visual including dry ice and fog machines.

Other areas of instruction will include the basics of electronic hook-ups, bi-amping and tri-amping, metering, record mixing, double butting, sound on sound and phasing.

Enrollment to the school is limited to 10 students for each weekly session. Instruction is programmed to present the art of spinning either as a vocation or an avocation.

Guest lecturers will conduct sessions on related specialty areas of the disco industry.

States Furman, "An educated, well-trained deejay can create a total disco environment regardless of the physical setting. The intelligent use of and blending of music, sound and light can transform any space into a dazzling disco."

KIDS STAR OF TV SHOW

PHILADELPHIA—Disco Ellison, who runs a pre-teen disco on Sunday afternoons at the Swan Club in the Oak Lane section of the city, has created a television disco show using kiddie dancers. Debuting on WPEN-TV on June 30, the show is called "Studio II Revue" and is produced by Ellison's older brother, Aswald Abdul Hadi.

The ages of the entertainers run from 18 months to 12 years. The station already carries several syndicated adult disco shows, but this is a first for all local tv for a junior disco show.



FATHERLY ADVICE—Neil Sedaka, Elektra Records, takes his daughter Dara through her disco paces at a recent celebration of her 16th birthday held at the New York, New York discotheque.

Facelift On Chi's Faces

CHICAGO—A reported \$200,000 in equipment renovation is going into the Faces disco here, including audio, video and lighting system additions and modifications.

Club, which is installing videodisk playback equipment, claims it will become the first disco in America to offer the new video technology.

Closed circuit television was installed five years ago, but new technical additions will create equivalency with a "small local television station," it's claimed.

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Billboard photos by Stephen Traiman
DISCO AT CES—Art Cervi of Top Hat, left, U.S. consultant, and Michel Lambert of France's Comel, look over the firm's Paris-Power line of broadcast/disco mixers.



NEW PORTABLE—among first-timers at the recent Summer CES, Peter Liberatos, left, and Gene Farrell of Farralane Enterprises, Farmingdale, N.Y., show off model 2001 mobile disco console, one of the company's initial consumer/pro units.

Superstars Emergence Needed

• Continued from page 67

McCartney, Boz Scaggs, Steve Miller, The Eagles, Meat Loaf, Peter Frampton, and others all have disco releases.

Still, it will not be until the disco superstar emerges that disco record sales will begin to translate into worldwide recognition for its artists, and seven-digit sales for its records.

At this point, in spite of the broadening involvement of radio in the programming of disco music, and

the mushrooming of discotheques throughout the country and around the world, disco records are yet to translate into the type of massive sales that result in triple platinum disks enjoyed by such supergroups as Fleetwood Mac, Peter Frampton and others.

A recent Billboard survey revealed that two years ago, before disco began dominating the music scene, at least half of the top 10 LPs had sold in excess of two million copies. Today, however, only one,

"Spirits Having Flown" has reached that magical number.

One record retailer points the finger for this squarely at the absence of superstars in the disco industry. "The acts that are putting out the records are new and relatively unknown," he states. "As a result they are still feeling their way, still looking for both the quality and quantity of product that could translate into multi-million record sales.

"Consequently, disco records are today suffering from the same ailment which plagued r&b and soul records a decade ago. There would be one big hit on the LP, and the rest would be filler. The young people who buy the records do not want filler. They would rather buy a well-mixed 12-inch disk with that one hit song."

However, Bruce Lundvall, president of CBS Records Division, is optimistic.

"They (the disco acts) are new artists," he says charitably. "And you can only expect a certain level of sales from them, but they will sell more as they get better known."

Still, there remain the anxious few who feel that disco needs its superstars now, or it cannot be relied on as a sustained profit center for the rest of the music industry.

Got Tu Go Disco

• Continued from page 62

theatre, but they "Got Tu Go Disco" fails to achieve this.

The show, brashly and with a lot of glitter and pseudo-sophisticated camp and sleaze, seeks to parody Studio 54, with a corny love-story (a la Cinderella) thrown in for good measure. But the concept falls apart. The story line, credited to John Zodrow who has written two novels and lived for nine years in a monastery, is an affront to the intelligence of a two-year-old.

But even if the story line was discarded, the show would not work. In the framework of a "Saturday Night Fever," where a spellbinding story thread holds the whole package together, the concept works because there are intriguing new dimensions to attract and hold the interest of the audience.

Club Owners Mixed On Rights Societies

• Continued from page 56

Trocadero Transfer says: "Whenever ASCAP came to me it was always with a different figure." "I don't understand how it's basing its or how the capacity is figured," continues.

Collier surmises that, "We shouldn't have to pay fees anyway. I think we owe a certain amount, but things ought to be more specific."

Osko, owner of the Los Angeles disco by the same name, questions the organizations purpose: "I don't know how they're helping us at all," he declares.

"Their yearly fee is not reasonable," he adds. "I don't know how they get those figures. Why is it based on capacity?"

Osko's complaint can be summed up in two short sentences: "What has always confused me is that they can't determine how much I've played a certain song or how frequently. Because of that I wind up paying more than I should."

ROBERT ROTH

A veritable army of top composers, including Kenny Lehman, John "The Monster" Davis, Nat Adderley Jr., and even the renowned writer-composer duo, Ashford & Simpson, have striven mightily to turn out the show's score. Their efforts are always interesting and sometimes even good. However, it lacks that special ingredient which would make it outstanding. Maybe if Casablanca Records & FilmWorks which has the rights to the original cast album takes the product into the studio and puts an outstanding re-mix technician to work on it, they could have a salable product.

James Hamilton's scenery apes, rather than pioneers innovations in disco interior design, and with the exception of an interesting, larger-than-life projection show, is lacking in creativity.

The show, produced by Jerry Brandt, whose involvement with disco goes back to the early days of New York's Electric Circus, arrived on Broadway under a cloud of rumors and allegations that questioned the sources of funding, and was rife with gossip of in-fighting and backstage politics among the executives and cast members.

A closing notice was posted for June 28 but at presstime the show publicists informed that it would continue to run, "at least for the time being."

RADCLIFFE JOE

Publishers Defend Blanket Licensing

• Continued from page 56

that what is not disco one day may be disco the next," Marks reasons.

As to separating disco from other categories, Marks claims: "There isn't an area of music where someone doesn't specialize to some degree," and that disco is one of many categories.

He also feels that "You can't segregate music that way," because "It doesn't make sense given the nature of disco music."

The ASCAP rate structure, Marks reveals, does not contemplate that a given location will use everything in the catalog.

SESAC's Sid Guber has also looked at this question and observes that "In our opinion, we're finding many more establishments—particularly in our discussions with mobile operators—that make themselves available for a wide variety of music."

"So disco," Guber feels, "is really a wide variety of music and not just what you hear at Studio 54."

Guber therefore agrees that disco music only licenses would be difficult to formulate.

"We've taken limited use (of each piece) into consideration in determining our rates," he adds.

World Radio History

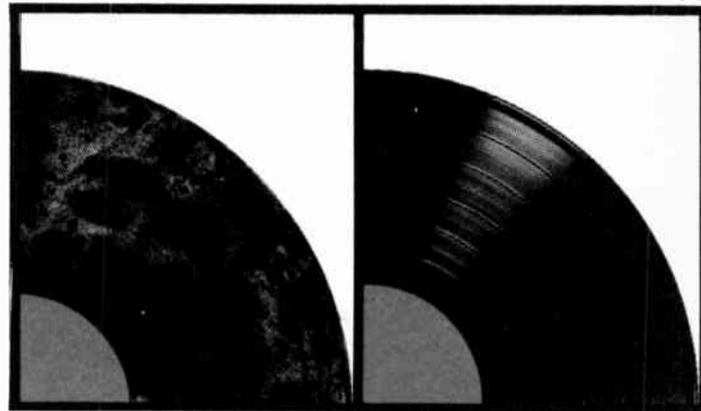
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THE CHOICE OF THE PROFESSIONALS™

12-Inch Singles Seen Viable Promotional Tool

By PAUL GREIN

LOS ANGELES—The 12-inch single remains a vital promotional tool, and is becoming an increasingly viable commercial property, despite a recent hike in suggested list price from \$3.98 to \$4.98 at some labels.

"Timing is critical," says Vince Pellegrino, director of disco marketing at Columbia. "The 12-inch can help or hurt album sales. The key is that you work a 12-inch within the disco market itself until an act starts

to cross over. Then you're appealing to a mass audience and you go for the album."

Pellegrino emphasizes that the 12-inch should not be pulled too soon. "The 12-inch can definitely help build a record and cross it over," he says. "If you cut it too soon you can lose the record."

"But if the 12-inch is marketed the right way it won't hurt the album. There's a market out there that could number anywhere from 50,000 to

500,000 that is interested mainly in just buying 12-inchers.

"I don't think any consumer would go in and buy an album based on just one cut. This is especially true of disco consumers: they won't buy an LP unless they know the act or there are other songs on the album they're interested in."

Pellegrino says that CBS' \$1 hike in suggested list price on the 12-inch disks will probably not cut into unit sales. "The price differential to con-

sumers is actually closer to 50 cents," he says. "In New York, 12-inch disks listing for \$3.98 have been discounted to \$2.49; the \$4.98 list disks have been discounted to \$2.99."

Still he acknowledges: "We'll watch the situation closely now that 12-inchers are getting closer to the price of an album. Are consumers now going to say, 'why not spend \$1.50 more and get the entire album?' No one knows the answer to that."

But Pellegrino is cheered by a recent case in New York when many

customers purchased the Jacksons' 12-inch single "Shake Your Body (Down To The Ground)" even though it actually cost more than the LP "Destiny."

"Local shops sold 30,000 copies of the Canadian import 12-incher," he says, "even though it was going for \$5 and the album was widely available at \$4.49. That seems to indicate that disco people spend money for what they want to hear."

One of the biggest 12-inch successes of the year is Anita Ward's "Ring My Bell" on Juana/TK. Pellegrino notes that it has sold "in excess of 700,000 units" with the album "just now starting to sell."

"The album is selling now because it's a crossed-over record," he says. "That crossed-over consumer is coming into the store for the LP because nine times out of 10 he doesn't even know a 12-inch is out there."

The decision to put out a 12-inch disk is made by Pellegrino's disco staff in conjunction with the marketing department. "We collectively decide the feasibility of a 12-inch," he says, "as to whether it should be commercial or just promotional."

"If we don't have a commercial 12-inch available, we make sure that the exact same version is on the album. We like to make sure that the customer is able to buy what he hears in a disco or on disco radio. I think most companies have advanced a lot in that thinking over the past six months."

Pellegrino denies rumors that CBS has plans to cut back on the number of 12-inch disks it releases; that it will be more discriminating in its 12-inch release patterns.

(Continued on page 74)

Ghosts Come To Life In Pa. Park

WILKES-BARRE, Pa. — While "ghost town" is the theme for the Ghost Town Amusement Park in nearby Moosic, Pa., the park comes alive this season with the weekend sound of disco. Other amusement parks have added disco-oriented rides, but at Ghost Town it's live disco with the opening of a Disco Palace that reaches out for the teen trade.

To add to the excitement, the Saturday afternoon session from 1 p.m. to 5 p.m. is televised live, there is also a live radio broadcast on Sunday afternoons from 1 p.m. to 5 p.m. Rounding out the weekend session is a Disco Dance Party from 7:30 p.m. to 11:30 p.m. on Saturday nights with admission at \$2.

Admission is also \$2 for Saturday afternoon when Station WNEP-TV broadcasts live from 1:30 p.m. to 2:30 p.m. a "Club Disco" stanza. The park is developing a club membership for participation in the TV show which features disco dance contests. Sunday afternoon is a "Dollar Dance Party" which Radio WARD carries live all afternoon for the four hours.

To add to the park attraction, a sound and light show has been installed in the park's show pavilion turned Disco Palace. While there's a single admission to the park for all the amusement rides, there's no admission to the grounds for disco dancers.

N.Y. Labels

• Continued from page 68

This week two more versions of the song are expected from the label, Schuster adds, with both edited for radio play. The label feels some stations might object to airing the lyric "do it to me" as well as assorted moans and groans, she notes.

The long radio version is timed at 6:46 while the short one plays for 3:58.

Music, Mix Progress Far Faster Than DJs

• Continued from page 69

Stephanie Shepherd, spinner at Chicago's BBC: "It will only appeal to those people looking for something for nothing. If that's the kind of people you want to work with, I want no part of it."

"Union means organized labor, and people like myself who believe in independent business, don't feel a need for collective bargaining."

"Most of the people I have spoken to—including the top people in the country—the majority are opposed."

Stuart Cahn, Dogs of War record pool, Chicago: "Everything went wrong, it was a dead issue a long time ago as far as most people I know are concerned."

"I think people will get paid what they're worth."

Dean Chambers, spinner at Chicago Marriott hotel and a former vice president of the Programmers-Technicians group: "I'm still for it 100%. I just feel we can't get the support. There's such a division between jocks on a class level."

"The real good jocks are on one

level, the mobile on another, and the club owners in another world.

"The lounge owners need to be shown ways that a good professional deejay can increase their business, can work with them."

"I think Rocky Jones tried to carry too much weight by himself without a chain of command giving people authority."

"There are a lot of terrible jocks and they don't know where to go to improve their abilities."

Matthew Prendergast, part-time mobile deejay, Chicago: "I'm quite a bit behind it. I believe in the idea that we should have some sort of uniformity, organization throughout the disco deejay business."

"The influential deejays are just waiting to see what happens; they're kind of at fault for letting things drop."

"The backup deejays aren't looking to push out the number one people, they're just saying let me make myself as good as you. We've got to have people to bring up underneath."

LOW ENERGY MAGIC... NEOLIGHTS

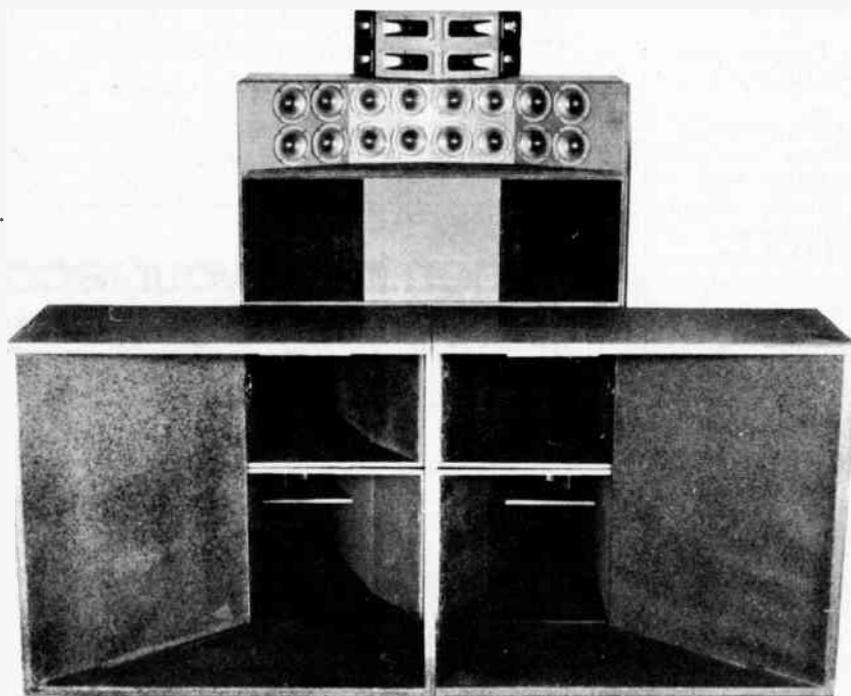


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Franchise Concept More Than a Pipe Dream

• Continued from page 58

its No. 1 hit, "Get Down Tonight," broke across the country.

But Ray Ford believes the real growth potential is in another joining of interests. "The person who stands to gain the most from discos," he says, "is the hotel owner."

Hotels which at one time featured live acts exclusively in their lounges can make an initial investment in converting to disco, he explains, and then find that overhead drops considerably as more money returns to the hotel rather than to meet the high cost of a regularly scheduled live entertainment.

Probably the most vigorous pursuit of the hotel disco dollar has come from the Ramada Hospitality Group, operators of 112 Ramada Inns, and franchisors of more than 500.

Currently, within the owned and operated network there are nearly 40 discos bearing the name Bananas, Mingles, Scandals, or Peaches. Observers say the Ramada group is hoping to clear a 60 club goal by the end of 1979, with an ultimate target of 100 clubs.

In the last 1½ years, the Ramada hospitality group hired experts in the hotel and hospitality business to update every aspect of the operation.

In the programming area, director of entertainment Charles Rollo comments that "we had a lot of tired lounges. We had lost our competitive edge." Planners mapped out a new strategy that eventually lead to the renovation of 76 Ramada Inns. Among the lounges converted to discos are several rooms designed by Mike Wilkings Associates.

Rollo says he works with "tailor-made programming for each club, a one-on-one basis, but with a nucleus that works for all Inns," regardless of geographic location.

As popular as a hotel disco may become, it still takes a back seat, because "we're in the business of selling bedrooms. We have an obligation to our guests." A large percentage of club patrons are not necessarily those who stay at the hotel. (The majority, notes, Rollo, are actually from the local areas.)

"We're careful about projecting an image. It's a very precarious line, providing a profitable and successful entertainment medium, but also protecting the interests of the guests."

This translates as careful attention to how the pounding beat travels through the building and taking special sound proofing steps where they are needed, because in the disco "people want the intensity, the electricity." Just don't build your disco under a bedroom.

Because of limitations in building space, hotel discos generally cater to a smaller capacity crowd. But in other markets where limits are primarily only a financial consideration, many disco developers are now thinking in terms of big numbers, what Tony Greco, East Coast regional head for American Avents, calls "the mega markets."

The trend, he says, is marketing toward the masses and reaching for high volume. American Avents carries more than a dozen clubs, most notably the Uncle Sam's line and the new Park Avenue concept. Clubs built recently have required well over \$1 million to construct, and will easily surpass the 20,000 square foot mark.

As part of this trend toward large

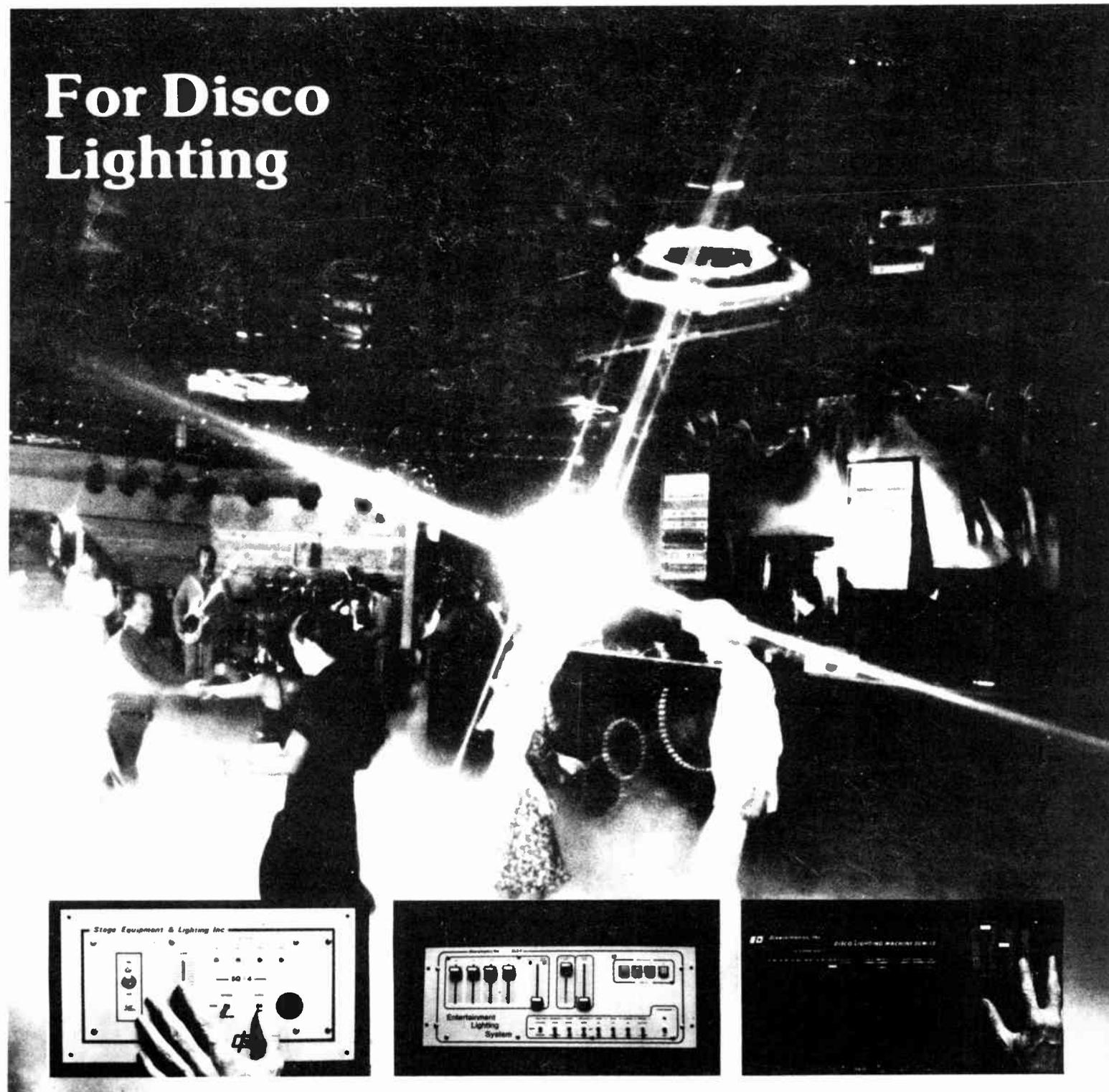
elaborate rooms he says the search for investors will accelerate. This in view of the fact that banks show some hesitation at involvement in

what is still considered a high risk area.

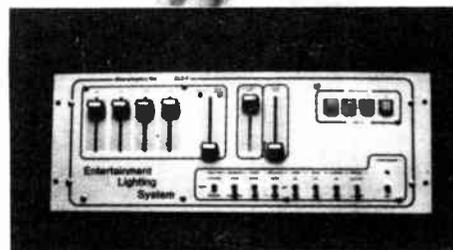
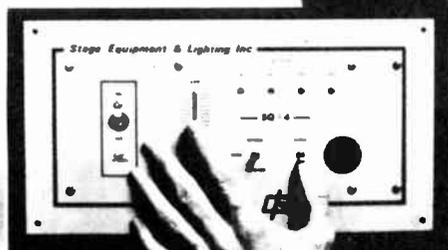
While American Avents is not building and selling, the owned and

operated chain is now actively looking for investors. Greco says, to help keep up its plans for growth and expansion.

With mega market expansion plans by chains and franchises, the question now is where does this place the independent disco owner?



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The Diversitronics Decision.



12-Inchers Viable Promo Tool

• *Continued from page 72*

"We haven't changed any policy," he says. "We've put out 15 in the past two months, from Marlena Shaw to Barbra Streisand and will continue to release them as it makes sense."

Jane Brinton, an independent disco promotion specialist, says that the price hike to a \$4.98 list "will let record companies make money on 12-inchers for the first time" but she cautions that "only those labels that have a good reputation with 12-inchers will be able to get away with \$4.98."

"Any new label trying to break into the disco market, even the majors, are going to have problems going up to that price," she warns.

Included in this category are labels "that put 12-inch singles out on everything, don't change the versions from the LPs, don't use the full length of the 12-inch disk and only have three or four minute cuts; and don't spread out the grooves so you get good sound quality."

Brinton says one of the reasons behind the cost hike is that "labels are seeing that 12-inch sales aren't dying; they're much more confident in the fact that the 12-inch is a sale-

able item now, whereas many were holding off for a couple of years."

Brinton recalls the case of Instant Funk's "I've Got My Mind Made Up" on Salsoul as proof that there is a definite market for 12-inchers.

"The 12-inch had already sold 500,000 units," she says, "so to give the album sales a boost Salsoul pulled the 12-incher in New York. But that same day there was an order from one chain for 20,000 units of the 12-inch which proved that there was no way they could cut it. They'd be cutting their own throats to kill a 12-inch like that."

Brinton adds that the album also sold 500,000 units, disproving for her "the old fallacy that 12-inchers kill album sales. I don't think they do," she says. "And they're a fabulous promotional tool."

Henry Brief, executive director of the Record Industry Assn. of America, expresses hope that in the future singles will be broken down into seven and 12-inch groupings when they are reported to the RIAA.

At present, 12-inch disks are counted as singles, but are worth two units. But Brief confirms that at the last RIAA meeting, a decision was made to go back to those companies that have submitted their first quarter figures and ask them to recalculate, breaking down singles into the two configurations.

TV, Broadway And Films Join Trends

• *Continued from page 64*

Before "Discoland" arrives, Hollywood will have at least two more disco movies in release. They include "Roller Boogie," from Compass International, and a soundtrack album from Polydor, featuring such acts as Arpeggio, the Raes, Gary's Gang and GQ. Music is by Simon Soussan.

Another entry is "Nocturnal," whose horror format leaves room for some disco doings by Vickie Sue Robinson and Gloria Gaynor. This is also a Compass production.

In addition to Streisand's "Main Event," the disco main title approach has another chart entry in Bette Midler's "Married Men," from the film, "The World Is Full Of Married Men" (sung on the soundtrack by Bonnie Tyler).

Broadway has yet to prove it can handle a disco show. "Got Tu Go Disco," said to cost \$2 million, failed. Its music, though mostly presented live, was an attempt to duplicate a studio disco sound, which may not be the way to win over critics not used to overamplification.

TV, with some syndicated disco dance shows, is not a proven disco exposure vehicle, although disco hits do get their "lip-sync" due on the tube.

Meteor Gearing For Home Lines

• *Continued from page 68*

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HAIRY STORY—RCA's Eveyn "Champagne" King, third from right, poses with finalists at the Most Outrageous Hairstyle Contest, following judging of the event sponsored jointly by RCA Records and Music Warehouse. The contest was held at Uncle Sam's disco in Levittown, N.Y., and the winner walked away with a \$500 prize.

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Fatal Prognosis Wrong, Patient Alive & Well

By NELSON GEORGE

NEW YORK—Disco, despite reports that it would die, is still alive and dancing.

Moreover, it is striving and expanding in all areas.

Disco Queen Donna Summer's "Hot Stuff" and "Bad Girls" singles have interested the rock audience in disco as never before. The New York radio market, America's largest, is led by two predominately disco-oriented stations. The disco concept has so engaged rock club owners that they are programming records in a pseudo-disco manner. Clearly disco will remain a factor in the record business and in American society into the 1980's.

Where did all this interest come from? To many, both in and out of the recording industry, it appears to have sprung from nowhere. However, discotheques have a history stretching back over two decades, or almost as long as that of rock'n'roll.

What follows is a cursory history of disco that will touch on some highlights and recurring trends in the disco world.

Discotheque is a French word that literally means "record library." The phrase developed in the late 1950's to describe bars where recorded music was tailored to the mood of the customers. The DJs were known as disquaires and could have been anyone working in the club.

Lillian Roxon's Rock Encyclopedia cites Le Club, opened in New York in 1961, as America's first discotheque. But it wasn't lonely too long as discotheques, often referred to way back in the 1960s as Go-Go's, spread across the country.

Chubby Checker's "Twist" was the catalyst for this first burst of disco mania. The Peppermint Lounge in New York, originally a hang-out for teenagers, became the Studio 54 of its day. It was "in" to twist the night away at the Peppermint Lounge. And, just as Studio 54 has been mentioned in many disco tunes, Joey Dee immortalized the place with his song, "Peppermint Twist."

Many of the 1960's discotheques are remembered more as a concert venue for now-legendary rock performers than for their use of recorded music. The original Electric Circus and the Cheetah in New York, and the Whiskey A-Go-Go in Los Angeles fit this category. Interestingly, the format is coming into vogue again.

But the discotheques of that era were considered, in the jargon of the 1960's, a fad. For many people they

went the way of the hoola-hoop and the Monkees.

In many bars and "after-hours" clubs throughout New York, however, the idea of dancing to recorded music was not forgotten. Far from disappearing, the disco concept thrived in the night life of the Big Apple. It was during this transitional period that the clubs we now call discos were born.

The homosexual, black, and Latin communities in New York never abandoned disco. It was a cheap and exciting form of entertainment. From the early 1970's until George McCrae's "Rock Your Baby" and the Hues Corporations' "Rock The Boat" brought media attention to disco in 1974, "underground" discos were in the vanguard.

On Fire Island, off Long Island, in factory lofts in lower Manhattan, and uptown in Harlem people boogied to the records of musicians such as James Brown, Marvin Gaye and Isaac Hayes. David Mancuso's Loft is remembered by many as the quintessential underground disco. Spa-

Pop Trends Rejuvenated

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resiliency and ability to stretch with the wearer's movement. Elements of punk fashion are now part of the disco scene. Tight pants and spiked heels are part of the so-called "retro" look that seems to have set women's liberation back while giving younger women an opportunity to taste the "glamor" their older sisters disavowed.

The integration of jazz and rock into disco music has made it possible for the idiom to continue on its expansionist course. While the subject of rock discos is covered elsewhere in this section, it must be pointed out that outside San Francisco or major cosmopolitan centers such as New York, Miami, and Los Angeles, the addition of rock music to the disco playlist has been standard operating procedure for some time.

Paris' trendiest disco, Le Palace, has built its reputation on the fact that it offers more than just the standard disco fare. Punk, reggae and traditional rock tunes are programmed regularly by DJ Guy Cuevas and elaborate stage shows and rock concerts also used to attract customers to the club.

Discos have truly evolved into the nightclubs of the 1970s. As the competition increases, club owners are forced to turn to more imaginative ploys to lure customers. Dance contests, fashion shows, giveaways and theme nights are no longer enough.

Can the day be too far off when club owners are forced to use live music to draw a crowd? Possibly not.

New York's Roseland ballroom managed to survive by switching from fox trots to salsa and then to an all out disco format, as has the Copacabana.

The bottom line is that there's more money in booze and canned music than there is in footing the bill for a band, but with the rising costs of light and sound equipment, the energy shortage, increased competition among clubs and the demands of the licensing organizations for royalty payments on disco music, there may be room for local bands with a repertoire of disco tunes and rock to make a comeback in the club scene.

After all, that's show business.

cious and with an advanced sound system, it had the aura of exclusivity that contemporary discos still strive for.

The current battle over whether black music has been hurt by discos seems strange when one remembers "disco music" was for a long time mostly black music. Barry White's "Love Theme," B.T. Express' "Do It Til You're Satisfied" album, and numerous Kenny Gamble-Leon Huff productions from Philadelphia were

disco staples. Salsa and the Latinizing music of the Salsoul Orchestra all made its impact on the scene too.

However, the sound that would make disco music so controversial was being imported from Europe. Silver Convention's "Fly, Robin, Fly" with its monotonous vocals and pounding computer-like beat became the prototype for disco producers across the globe. It was simple to arrange, clearly functional,

and had an influence that far outweighed its musical worth.

The disco itself had also changed. Elaborate light shows that might feature laser projections and lounge areas complete with the inevitable backgammon set were now expected. The disco audience had grown, attracting suburban youths, the jet set and older folks. One didn't just go dancing anymore. One went disco dancing.

(Continued on page 76)

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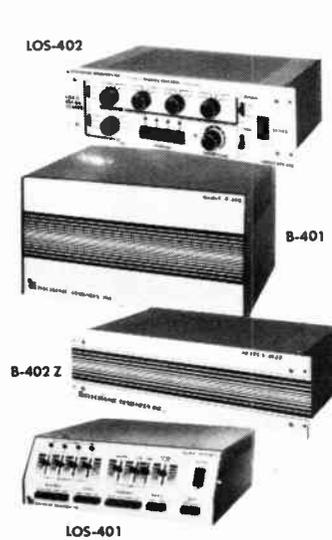
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Largest Attendance Yet At Disco Forum

• Continued from page 1

day (13) at 10:30 a.m. and then Forum participants begin a round of panel discussions vital to disco DJs, owners and managers, record labels, suppliers and broadcasters.

Among the topics to be discussed are disco radio formats, international disco promotion, artist development, the role of licensing agencies in disco operations, mobile discos, publishing disco music, the status of the 12-inch disco disk, roller disco, DJ organizations and

record pools, disco retailing, mixing for club and studio, club design and construction and programming techniques.

The latest in disco light and sound equipment, paraphernalia and other accessories geared to the disco market will be on display at 130 exhibition booths.

The entertainment continues Friday night with Peaches & Herb, GQ and Atlantic Starr set to perform at Roseland at 8 p.m.

Saturday night's Roseland bill

will feature Anita Ward, Instant Funk and a rare appearance by Ann-Margret.

A gala award banquet will be held Sunday (15) in the Hilton ballroom, with Gloria Gaynor headlining.

Awards will be given in a variety of categories ranging from club DJs to record labels and from hardware manufacturers to disco artists.

L.A. Club Change

LOS ANGELES—Studio One, which recently signed a six-year lease on its West Hollywood facility, is getting ready to inaugurate a special membership club.

The disco will be limited to members one night a week, but will be open to the public on all other nights. The plans will not affect the Backlot showroom in any way, according to owner Scott Forbes.

No Fatal Prognosis; Patient Alive & Well

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The Hustle, a derivation of Latin ballroom dancing, became the hook that grabbed media attention. Through Time, Newsweek and network television coverage disco gained a foothold in the mind of middle America. Not surprisingly, the Hustle and all that talk about the return of touch dancing also disappeared. Dances such as the Freak, the Rock and the Patti Duke, all re-established the fact that Americans still prefer to dance by themselves.

Using New York as a guide we can see how the disco scene nationwide separated into clubs servicing special interest groups. Infinity and 12 West long represented gay interests. Leviticus became the gathering spot for the black middle class. Studio 54 attracted those who wanted to be somebody and admitted only those who were.

But these sites were the tip of an ever changing iceberg. To list the number and variety of clubs that have sprouted in Manhattan since 1974 is an impossible task.

The audio manufacturers of the world have profited greatly from discos. The competition is intense, but the financial rewards are such that new concerns seem to open everyday. In some cases discos have been used as a testing ground for devices that will one day be used in the home.

There was a period where New York's WBLS was the only station in the country to program disco to any large degree. Program director Frankie Crocker's move was not entirely appreciated by the city's black community, nor by many blacks in

the recording industry. In retrospect we can see that it was a bold move that foreshadowed a mini-revolution in the radio industry.

Today every major record company has some branch focusing on disco promotion. Back in 1974, however, "Rock The Boat" reportedly sold 15,000 copies before it received any air play. The one ludicrous notion that records could be broken through discos is now a part of the record industry gospel. The growth of record pools testifies to that fact.

Casablanca Records, the baby of Neil Bogart, has grown into a major multi-media entertainment corporation and is generally considered a disco label. In the manner of Motown Records and Diana Ross it has groomed a female star, Donna Summers, to be a mass appeal commodity. Summer is as comfortable on television or film as in the recording studio. Compare today's acceptance of Summer to the almost pornographic aura surrounding her upon the release of "Love To Love You Baby" to see how she, Casablanca, and disco have progressed.

The best way to close out this brief history is to recall the fever (pardon the pun) produced by the Bee Gees and "Saturday Night Fever." That film did for disco what "Blackboard Jungle" did for rock'n'roll. It crystallized an image of the disco lifestyle that, while not totally positive, was fascinating and vivid in its portrayal.

The opening shot of John Travolta strutting down the streets of Brooklyn to "Stayin' Alive" will remain a signature of disco's social meaning, and, for the record industry, its economic appeal.

N.Y. Teen Discos Act As Baby Sitting Plan

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far as mixing goes, they stay in their own age groups."

Manager Walsh at Illusions does not believe in putting the older and the younger crowd together. Walsh prefers to keep an age group that has already been drinking away from the youngest patrons.

Along with other like-minded owners, Walsh also feels a commitment to the youngest segment, and will not abandon them in order to create a new and more homogeneous crowd.

Manager Trapani points out that running a teen disco is much less complicated than an adult club primarily because there is no involvement with alcohol, and she prefers it that way.

Over at Feets in Meeting, Pa., manager Rusty Reed, wants his teen club to be everything an adult disco is, but minus the alcohol. Reed even experimented with an exclusive membership policy, but found that adult trapping did not go over well, possibly intimidating a segment of his teen market.

Reed also found, like other teen club owners, that business in May slowed dramatically, due to a uniquely teen phenomenon known as "the prom."

Owners generally are not able to pinpoint how much business was off due to the gas crunch (teen discos are usually in suburban locations, necessitating car transportation), but will be watching summer months for significant indications.

Looking at the non-alcoholic operation of teen discos, a few sobering thoughts on the serious business of teen discos versus adult clubs. While New Galaxy manager Trapani appreciates not having to deal with a bar, Gary Brustein, owner of Guys and Dolls teen Disco on Long Island, stresses the importance of building a high volume business for that very reason. "Kids can only drink so much soda in a night," he says, pointing out the low profit margin of soft drinks, hot dogs, and popcorn.

"Teen discos are a tricky undertaking. You've got to research your market carefully to get that volume, the capacity crowds," he advises. Brustein, in feeling out his Franklin Square location, took special note of the number of high schools in his location, and also looked for a high concentration of franchise and fast food operations to insure a healthy draw.

Brustein will clarify that teen discos are not competition for adult discos, but are a whole new ballgame for management.

BOB RIEDINGER JR.

D.C. Operator

• Continued from page 63

ferred to the children by the Disco Dance Factory of Washington, while the model factory supplied hostesses. A Superman look-a-like helped entertain the kids.

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Disco

Philly Club Owners Keep Close Eye On Fuel Crisis

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shortage is only a terrible inconvenience. It might be severe, massive, but people want to have a good time and they'll make it to the dance floor one way or another.

"And they'll make it to Atlantic City or Wildwood one way or another if that is what they want. This is their social life and I don't see the gas shortage affecting anybody's play habits."

That the people are "making it" is also noted by Billy Kennedy, who is associated with Disco Design which set up the new Sundance disco in Wildwood. He also spins the records at the new spot which is the largest in the resort area with a 2,000 capacity.

Although the summer season is just getting started, Kennedy says there are no signs that gas rationing in New Jersey is keeping anybody away. In New Jersey, gas is shelled out to motorists on an odd-and-even day basis while in Pennsylvania, there can be no gas sale less than \$5 in order to stop people from topping their tanks.

"What I find," says Kennedy, "is that people are not coming alone or in twos. The cars coming in are

packed with the result that the crowds are well up to our expectations. Moreover, the younger element to which we appeal does not scare as easily as the older folk. All they know is that they have to fill up their tank—and that's all it takes to get to Wildwood and back."

Depending entirely on tourist trade, Kennedy also notes that the youngsters in cities as far away as Brooklyn, are making it to the Sundance. They take advantage of the bridge over the Hudson that takes them to the Garden State Parkway and it's no problem getting up and back with a tankful of gas.

They're ready to take chances they'll make it. However, at the Library, Stevens started a radio advertising campaign cautioning the disco crowd not to take chances.

The radio commercials stress the fact that you don't need a lot of gas to come to the Library, that it's very close to their home and just around the corner for many. Assuring listeners that a good time awaits them at the club, the commercial copy cautions: "Don't get stuck with an empty tank while out partying. It's all here close to home and you don't need a lot of gas to get here and have a good time."

"Frankly," says Stevens, "I'm trying to scare them to stay home. While I'm not confident that my commercials will get them to change their minds and come to the Library this summer instead of the seashore, I have to promote my business—and I only hope it works."

Chaz, which is the new name for the newly redecorated C.C. Charlie's, also one of the leading suburban discos located in Huntingdon Valley, Pa., is making every night a special to encourage folks to stay close to home for their partying. Admission has been dropped to \$3 except Wednesdays and Sundays, when entry is free.

Tuesday is for disco dance lessons, Wednesday is Charlie's angels night, Thursday is a disco dance party.

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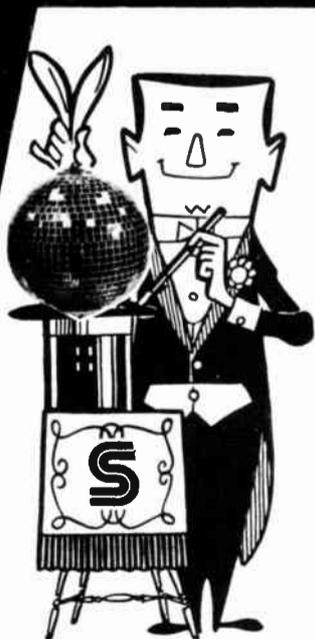
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Sound Business

Record One Going Up As Suburban L.A. Complex

By JIM McCULLAUGH

LOS ANGELES—A new multi-million dollar recording studio complex called Record One is now under construction here.

The studio facility, covering some 7,000 square feet, is located on Ventura Blvd. in suburban Sherman Oaks. A French restaurant named Robaire's occupied the site previously.

Among co-principals are Steve Waldman and Val Garay, both recording engineers and mixers.

Garay has engineered such artists as Linda Ronstadt with producer Peter Asher. In fact, according to Waldman, Ronstadt is slated to do her next studio LP at Record One.

There will be two 24-track studios, the first of which will be completed in early summer. Containing nearly \$2 million in equipment, it will fea-

ture a completely custom API console (40 in and 24 out), two 3M 79 24-track tape machines, and Super Red monitors. Outboard equipment, adds Waldman, will be state-of-the-art and plentiful.

The second studio is expected to be completed in six months time and will be similar in nature to the first.

Some additional features include a music conference room, lounge and full kitchen for clients.

According to Waldman, the complex expects to expand into video later on and may even add a pressing plant capability in order to become a complex record production center.

George Augspurger is the acoustic consultant while the Jack Edwards office handled architectural planning.



Billboard photo by Lester Cohen

CAR STOP—Con Merten, right, studio manager of Cherokee, Los Angeles, hands Cars member Greg Hawkes a parting gift at an after session party the studio held for the group. The group's new Elektra album "Candy-O" was recently completed at Cherokee, produced by Roy Thomas Baker and engineered by Geoff Workman.

Full Sail Workshop Set In Florida

ORLANDO—Full Sail Productions, an Ohio-based company, will hold its recording workshop at Bee-Jay Recording Studios here July 23 through Aug. 17.

The workshop is a structured, creative learning opportunity centered around "in-studio, hands-on" experience, according to Jon Phelps, director of Full Sail Productions. The four-week, full-time course offers a wide range of information about the recording industry.

The students' time is divided among practical in-studio experience, teaching seminars, special guests (ranging from music attorneys to major recording artists,) special demonstrations, open forums and informal luncheons to which equipment manufacturers, studio design companies and others will display their products and literature.

Some of the subjects to be covered include principles of sound, equipment operation, recording basic

tracks, overdubbing, mixdown and editing, automation and building and operating a studio. The instructors are professional engineers, producers and musicians.

2 New Rooms At N. Y. Schwartz

NEW YORK—Howard Schwartz Studios here is adding two new rooms with an eye to snaring more label business and improving its capacity to service jingle producers.

Architect John Storyk of Sugarloaf View is designing the rooms, which feature a \$200,000 custom console designed by MCI that is reputed to be one of the costliest ever built. The fully automated console has 56 inputs.

The new studios bring the number of rooms to four. The studio is located at 420 Lexington Ave.

In addition to a full complement of MCI equipment, the Howard Schwartz Studios will offer Dolby/dbx noise reduction, Lexicon digital delays and reverb, EMT digital reverb, two new Audicon reverb plates, ECCO/SMPTE time code interlocks, two Audio/Design Scamp systems, and a variety of other equipment aimed at the pop music producer.

One of the two new rooms can accommodate as many as 40 musicians for orchestral dates. The new studios are expected to be operational sometime this month.

For the Record

LOS ANGELES—Dr. Musix recording studios here was incorrectly listed as Wizard Recording Studios in the listings in the recent Billboard spotlight on California studios.

Owned by Peter and Cindy Hersh, Dr. Musix is a 24-tracker located at 6715 Melrose Blvd. in Hollywood.

Wizard Recording Studios is a 24-tracker located at 308 Edinburgh in Hollywood. Owner is Hank Donig.

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Soul Sauce

Coalition In Drive For Membership

By JEAN WILLIAMS

LOS ANGELES—J.D. Black, operations manager/program director at KXI-FM, Jackson, Miss., and head of the Young Black Programmers Coalition, is working on setting up satellite chapters of the organization around the country.

The Young Black Programmers Coalition, a group of radio programmers in the Southwest recently merged with the National Progressive Communicators from the Southeast.

According to Black, the organization now has more than 40 active members and is still growing. "This growth means that there will be some uniformity in terms of programming coming from the South," he says.

The group is also set up to help train air personalities and radio executives to be better programmers. To this end, it holds workshops in Jackson to make the programmers more valuable to their stations and to help secure their jobs.

Black notes that presently there are representatives in Arkansas, Mississippi, Tennessee, Texas, Missouri, Louisiana and we're moving into the Atlanta area for total Southern membership," he says.

Although Black would give no specifics in terms of issues the group will tackle, industry observers contend the group is about to undertake the task of banning some disco product from its stations along with records bearing suggestive lyrics.

Industry observers also feel that if this group bands together in this effort, there will be a different sound coming from the South which will have influence on the rest of the country.

On the other hand, to help boost the organization's membership drive and to show some sense of unity, it has chartered three buses for what it calls "The Rapper Ride." "We're getting these buses, originating from Miami, Houston and Jackson, to pick up DJs at \$20 each and take them to Jack Gibson's Family Affair convention," says Black. The conference is slated for the Peach Tree Plaza Hotel, Atlanta, Aug. 2-5.

He points out that at this conference the programmers will work on special projects for next year.

According to Gibson, his convention will deal with efforts to help save black radio. The theme of the conference is "Together It Makes A Difference."

Teddy Pendergrass is reportedly planning to spearhead a movement to organize, with fellow performers, an association that will benefit prison inmates. This comes on the heels of Pendergrass' recent concert at the California Institution for Women at Chino, Calif.

The singer plans to return there and he has asked his management firm, Alive Enterprises, to investigate the possibility of other prison concerts.

Is Cuba Gooding, former lead singer with the Main Ingredient, about to leave Motown Records for another label?

At presstime the Rev. C.L. Franklin continued to be in critical but

(Continued on page 79)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/14/79

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	10	RING MY BELL—Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	34	23	12	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	69	32	11	EYEBALLIN'—Heatwave (R. Temperton), Epic 8-50699 (Almo, ASCAP)
★2	10	7	BAD GIRLS—Donna Summer (D. Summer, B. Sudaro, E. Hokenson, J. Esposito), Casablanca 988 (Starline/Earbone/Sweet Summer Night, BMI)	★35	46	7	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI)	★70	82	2	MAKE MY DREAMS A REALITY—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426
★3	2	9	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Arc 3-10956 (CBS) (Charleville/Irving/Deertrack/Ninth, BMI)	★36	36	7	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sherlyn, Lindsey Ann, BMI)	★71	NEW ENTRY		WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren-Vibes, ASCAP)
★4	5	11	CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Val-Joe, BMI)	★37	47	6	LIGHT MY FIRE—Amii Stewart (Coors, B. Leng, S. May), Ariola 7753 (ATU, BMI)	72	73	4	I THOUGHT OF YOU TODAY—Randy Brown (H. Banks, C. Brooks), Parachute 526 (Casablanca) (Irving, BMI)
★5	6	10	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	★38	38	7	SORRY—Natalie Cole (Jackson, Yancy, Dixon), Capitol 4722 (Jays/Cappell, ASCAP)	73	78	7	GIVEN IN TO LOVE—Lakeside (S. Shockley), Solar 11589 (RCA) (Spectrum VIII, ASCAP)
★6	8	6	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)	★39	50	5	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len-Lon, BMI)	74	79	3	NEW YORK—Nuggets (Taylor, Vally), Mercury 74067 (Intersong, ASCAP)
★7	12	4	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	★40	43	7	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Moten), Arista 0421 (Astray, ASCAP)	★75	85	2	UNCHAINED MELODY—George Benson (A. North, H. Zari), (Frans, ASCAP) Warner Bros. 8843
★8	3	15	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, I. Whitehead, G. McFadden, J. Cohen), P.I.R. 3681 (CBS) (Mighty Three, BMI)	★41	48	6	CRYING—Instant Funk (B. Sigler), Salsoul 2088 (RCA), (Lucky Three/Henry Suemay, BMI)	★76	86	2	IT AIN'T LOVE, BABE—Barry White (B. White, P. Politi), Seven Songs/Ba-Da-De, (BMI) Unlimited Gold 8 1404 (CBS)
★9	7	14	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovina, ASCAP)	★42	51	7	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee-Drick, BMI) (Cheyenne/Motor, ASCAP)	★77	87	2	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick-D-Val, ASCAP) Warner Bros. 8870
★10	9	16	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)	★43	45	7	CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield), Solar 11590 (RCA) (Mayfield/Andrask, BMI)	★78	88	2	THIS TIME BABY—Jackie Moore (C. James & L. Bell), (Mighty Three, BMI) Columbia 3-10993
★11	11	13	LET ME BE GOOD TO YOU—Low Raws (K. Gamble, L. Huff), P.I.R. 3684 (Mighty Three, BMI)	★44	64	2	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin), (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)	★79	90	2	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056
★12	4	12	HOT STUFF—Donna Summer (P. Bellotte, H. Fatermeier, K. Forsey), Casablanca 978 (Rick's/Stop, BMI)	★45	30	11	DON'T GIVE IT UP—Linda Clifford (G. Askey, L. Clifford), RSO 927 (Mayfield/Andrask, BMI)	80	80	3	GIVE YOUR LOVE A CHANCE—Narada Michael Walden (N.M. Walden), Atlantic 3580 (Gratitude Sky/Cotillion, BMI)
★13	17	12	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mlume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	★46	56	4	FIRECRACKER—Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	81	81	2	MUSIC IS MY WAY OF LIFE—Patti LaBelle (M. Sharon G. Lee), (Spinning Gold/Travelin' Man, ASCAP) Epic 8-50659
★14	19	9	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	★47	57	5	SUPER SWEET—Wardell Phipps (M. Brown, J. Fitch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)	★82	NEW ENTRY		TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement BMI)
★15	15	8	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Mills/Six Continents, BMI)	★48	62	4	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)	83	83	2	WHAT THE HELL IS THIS?—Johnny "Guitar" Watson (J. Watson), (Vir-John, BMI) DJM 1106 (Mercury)
★16	18	8	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	★49	59	5	DR. ROCK—Captain Sky (O. Cameron), AVI 273 (Mr. T/Upper Level, BMI)	★84	NEW ENTRY		MY LOVE IS—Betty Wright (B. Wright), Alston 3747 (TK) (Sherlyn, BMI)
★17	16	12	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	★50	65	3	I JUST WANT TO BE—Cameo (G. Johnson), L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★85	NEW ENTRY		DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)
★18	14	16	SHAKE—Gap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)	★51	60	8	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP)	★86	NEW ENTRY		TELL ME ABOUT IT NOW—Grover Washington Jr. (G. Washington Jr.), Elektra 46060 (G.W. Jr./Locksmith, ASCAP)
★19	13	11	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44251 (Atlantic) (Chic, BMI)	★52	54	10	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (E. Holland Jr., L. Dozier, B. Holland), Motown 1459, (Stone Agate, BMI)	★87	NEW ENTRY		WANT ADS—Ullanda (G. Johnson, B. Perkins, G. Perry), Ocean/Ariola 7500 (Gold Fever, BMI)
★20	25	9	FIRST TIME AROUND—Skiyy (R. Muller), Salsoul 72087 (RCA) (One Too-One, ASCAP)	★53	49	7	RIDIN' HIGH—Parlet (D. Dunbar, D. Sterling), Casablanca 975 (Rick's/Malbiz, BMI)	★88	NEW ENTRY		THE NEED TO BE—Sandra Fava (J. Weatherly), Venture 109 (Keca/ASCAP)
★21	26	7	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	★54	44	13	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Oabon), RCA 11547 (Massant, BMI)	89	89	2	CHUCK E'S IN LOVE—Rickie Lee Jones (R.L. Jones), (Easy Money, ASCAP) Warner Bros. 8825
★22	28	10	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	★55	37	8	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Bjoerklund, J. Evers, K. Forley, J. Korduletsch, C. Barry), Chrysalis 1232 (Addition Lambda/Lollipop Musik, BMI)	★90	NEW ENTRY		DANCIN' MAN—Brikk (R. Ramson, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)
★23	29	8	BEST BEAT IN TOWN—Switch (B. Oebarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★56	66	6	SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Denne), Shadybrook 1057 (GRT) (Screen Gems/EMI, BMI)	91	61	5	ARE YOU BEING REAL—Bar-Kays (J. Alexander, L. Deason, H. Henderson, G. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)
★24	21	12	IF YOU WANT IT—Niteflyte (S. Torano, H. Johnson), Ariola 7747 (Face, BMI)	★57	67	3	MOTOWN REVIEW—Philly Cream (B. Ingram), Fantasy/WMOT 862 (Parker/WIMOT, BMI)	92	NEW ENTRY		GET READY—Smokey Robinson (W. Robinson), Tamla 54301 (Motown) (Jobete, ASCAP)
★25	33	5	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), A&M 2142 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)	★58	68	3	TONIGHT'S THE NIGHT—Kleer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soulus, ASCAP)	93	53	10	FOXY LADY—Larry Graham with Graham Central Station (L. Graham), Warner Bros. 8816 (Nineteen Mighty Foe, BMI)
★26	20	11	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14558 (Perren Vibes, ASCAP)	★59	69	3	LOVE WILL BRING US BACK TOGETHER—Roy Ayers (Roy Ayers Ubiquity, ASCAP)	94	52	17	REUNITED—Peaches & Herb (D. Fekaris, F. Perren), MVP/Polydor 14547 (Perren-Vibes, ASCAP)
★27	41	6	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-D-Val, ASCAP)	★60	70	3	DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewittes), Cotillion 44253 (Atlantic) (Sheli, BMI)	95	55	9	ROCK 'N' ROLL—Atlantic Starr (W. Lewis), A&M 2135 (Almo/Newban/Audio, ASCAP)
★28	42	6	GEORGIE PORGY—Toto (D. Paich), Columbia 310944 (Nudmar, ASCAP)	★61	58	6	GROOVIN' YOU—Harvey Mason (K. Mason, S. Mason), Arista 0403 (Masong, ASCAP)	96	34	20	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)
★29	40	5	CRANK IT UP—Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)	★62	72	5	DANCE SING ALONG—Freedom (Armstrong, Smith, ThigPen), Malaco 1057 (TK) (Malaco/Thompson Weakley, BMI)	97	91	3	CANDY FROM YOUR BABY—Sarah Dash (C. Allan, G. Knight), Krishna 8 4281 (Epic) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
★30	39	7	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	★63	63	4	I LEAVE YOU STRONGER—Sweet Thunder (C. Buie, L. James), Fantasy/WMOT 860 (Parker/WIMOT, BMI)	98	27	16	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)
★31	35	8	RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	★64	74	3	SHE'S A WOMAN—Peabo Bryson (P. Bryson), Capitol 4729 (WB/Peabo, ASCAP)	99	84	4	COUNT THE DAYS—Al Wilson (G. Gilbert, T.G. Conway), Roadshow 11583 (RCA) (Mighty Three, ASCAP/Fifty-Fifty/Desert Moon, BMI)
★32	22	11	JAM FAN—Bootsy's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★65	75	5	CUBA—Gibson Brothers (J. Kluger, O. Vangarde), Island 8832 (Warner Bros.) (Acee, ASCAP)	100	77	4	FEELIN' THE LOVE—Gavin Christopher (G. Christopher, C. Moseley), RSO/Curton 933 (Acee/Mocrip, ASCAP)
★33	24	12	NIGHT DANCIN'—Taka Boom (P. Summerson, L. Macaluso), Ariola 7748 (Home Wood/Philly West, ASCAP)	★66	76	3	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finurphy, BMI/Hifalutin, ASCAP)				
				★67	31	19	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0399 (Raydiola, ASCAP)				
				★68	71	3	ONE CHAIN—Santana (D. Lambert, B. Potter), Columbia 3-10938 (ABC/Dunhill, BMI)				

Black Promoters Hit Pendergrass But Singer's Management Denies Charges Of Racism

By JEAN WILLIAMS

LOS ANGELES—The United Black Concert Promoters of America, an outgrowth of the Black Music Assn., is boycotting Teddy Pendergrass concerts by not accepting any of the performer's dates. This was revealed at a press conference here Tuesday (3).

The organization's East Coast contingent held a similar conference, headed by George Woods, at the same time in Philadelphia.

On hand for the L.A. meeting, chaired by Dick Griffey, were W.G. Garrison of Baton Rouge; Quinten Perry, Atlanta; Lewis Grey, Los Angeles; Lee King, Jackson, Miss.; Pablo Davis, Columbus, Ohio; and Paul Biagas, Dallas.

The promoters also attempted to drive home the message that black promoters are being left out of promoting major tours with both black and white acts, citing racism as the reason.

It was learned that Pendergrass reportedly agreed to give the promoters 50% of all dates on his current tour. But according to the promoters, they were only offered 50% on a few dates, 25% on some and nothing on others. The tour is being handled by Richard Klotzman of the Baltimore/Washington area. Griffey charged some white promoters promoting black acts with wanting black promoters to do the work for them, with little coming back to the black promoters.

He said he had a Pendergrass date for the Carolina Coliseum "but I have cancelled my checks on that date."

He also claimed that Operation PUSH and some other civil rights organizations are supporting the promoters.

On the other hand, Pendergrass'

management firm, Alive Enterprises, says: "Any artist—whether working in music, film, television or the sports arenas—has the personal obligation to surround him or herself with the most professional and competent management and advice available. Alive Enterprises believes that Pendergrass is doing just that. To suggest that black performers

tained to the Philadelphia market.

Portions of Woods' statement said: "We will no longer mislead the black community of Philadelphia into thinking it's a black show when in effect it is a white promoter who is the real promoter. We declare our independence of white promoters in the city of Philadelphia. We have allowed white promoters to domi-



Billboard photo by Kirk West

CHICAGO JAM—Junior Wells, right, plays the blues with Allman Brothers member Dickey Betts at the Kingston Mines Club in Chicago. The Allmans were playing at another location.

should only do business with, or align themselves to, black managers, agents or promoters seems racist to us. Reverse racism, if you will."

Griffey notes that his group had prepared a statement but was advised by its attorney not to read it. Instead, he read a statement from George Woods, which basically per-

happened to be the production of black shows in the city." Woods outlined the demands of the black promoters and vowed to picket and boycott the artist and stations playing their records and in the case of local artists, will picket their labels. Woods is an announcer at WDAS-AM, Philadelphia.

MAURICE WHITE *Earth, Wind & Fire's Nabob Hasn't Digested Disco Hook*

Continued from page 26
miliar to everyone's consciousness. When people hear the tunes, they will feel they've heard them before, and they probably have. People are

also comfortable with this type of music," he says.

He notes that he manages to keep Earth, Wind & Fire progressive in an age when it would be easy to fall

into a disco formula by always remaining open to new ideas and never following rules or trends as they apply to music.

"I use my instincts and in doing so I never try to top myself."

It has been said that "Boogie Wonderland" was White's first overt attempt to create a disco hit. To this White says: "It was and it wasn't. With 'Boogie Wonderland' I was trying to bring together a consciousness of two eras. We had already created an era for ourselves prior to disco.

"Disco has been around a long time. As far back as I can remember blacks have danced and now everyone is commercializing on that beat and calling it disco. I don't recall Earth, Wind & Fire commercializing to capture disco anymore than we have done all along. We have always had danceable music as far as the market is concerned. But our current LP, 'I Am,' touches on all bases—things that appear relevant and those that seem not so relevant.

"What I intend to do relative to the group is to first of all satisfy the people who have come along with us and make sure that I satisfy them. I don't believe that the bulk of the market is disco; the bulk of the market is into music."

However, he admits that Earth, Wind & Fire's uptempo singles have done better than its ballads although its newest single is a ballad.

"It's taken a long time to accomplish hit records through black groups with ballads. The public has been accustomed to identifying blacks with uptempo dance music."

Soul Sauce

Continued from page 78
stable condition at Detroit's Ford Hospital after being shot in an apparent robbery three weeks ago.

Franklin, the father of Aretha, is also a recording artist in his own right. He soared to fame more than 20 years ago as stations throughout the South made a ritual of playing his recorded sermons in the late night hours and on Sunday morning.

The Mississippi-born preacher began his career as a singing/preaching circuit rider four decades ago. He pastored first in Memphis, moving on to Detroit more than 35 years ago, where about two years later he became pastor of the New Bethel Baptist Church where he continues as minister.

His rise as a recording artist is believed to have come largely through the efforts of the late Joe Von Battle, who operated a retail record shop and makeshift recording studio in the Hastings St. ghetto of Detroit. Battle later sold all Franklin masters to Chess.

Word Records honored the Rev. Jesse Jackson and his Operation PUSH at a reception in Chicago

June 27. The occasion was to launch the national release of the LP "PUSH For Excellence." All royalties from the Myrrh Records LP will go to PUSH.

Artists participating on the LP are Andrae Crouch, Walter Hawkins, Edwin Hawkins, Bili Thedford, Jessy Dixon, Tramaine Hawkins, Danniebelle, Jackie Verdell and Jackson and the Operations PUSH choir. Verdell also performed at the reception.

"Summerfest," a series of concerts originating from summer music festivals around the country, premiered with "Great Jazz Pianos" Saturday (7) 9-11:30 p.m. on L.A.'s KCET-TV.

Eubie Blake, Teddy Wilson, George Shearing and Marian McPartland were featured in the first show live from Wolf Trap Farm Park in Virginia.

The series which will run for 12 weeks, will also spotlight Ashford & Simpson, Chuck Berry, Chubby Checker, Tex Beneke, Helen O'Connell, Bob Eberly and others.

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 5	4	1	I AM Earth, Wind & Fire, Arc/Columbia FC 35730	39	41	17	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK-3277
2	2	9	SONGS OF LOVE Anita Ward, Juava 200-004 (T.K.)	★ 10	50	2	INVITATION Norman Connors, Arista AB-4216
3	3	5	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077	41	28	16	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC-35723
★ 4	3	3	TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)	42	38	14	I LOVE YOU SO Natalie Cole, Capitol SD-11928
5	1	9	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150	★ 53	53	3	WHAT THE HELL IS THIS Johnny "Guitar" Watson, DJM DJM-24 (Mercury)
6	6	21	WE ARE FAMILY Sister Sledge, Cotillion SG-5209 (Atlantic)	44	35	13	EVERYBODY UP Ohio Players, Arista AB-4226
7	7	9	McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ-35800 (CBS)	★ 55	NEW ENTRY	→	LOVE CURRENT Lenny Williams, MCA MCA-3155
8	8	8	CANDY Can Funk Shun, Mercury SRM-1-3754	★ 56	NEW ENTRY	→	DESTINATION Sun, Capitol ST-11941
9	9	16	DISCO NIGHTS G.Q., Arista AB-4225	47	52	4	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
10	10	6	STREET LIFE Crusaders, MCA MCA 3094	48	36	15	LET ME BE YOUR WOMAN Linda Clifford, RSD 2-3902
★ 14	9	9	THE JONES GIRLS The Jones Girls, P.I.R. JZ-35757 (CBS)	49	40	13	SKYY Shygy, Salsoul 8517 (RCA)
12	12	14	INSPIRATION Maze, Capitol SW-11912	50	44	3	STAR WALK Larry Graham, with Graham Central Station, Warner Bros. BSK-3322
★ 16	8	8	SWITCH II Switch, Gordy G7-988 (Motown)	51	49	24	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184
14	13	6	LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ 36006 (CBS)	★ 52	62	30	CROSSWINDS Peabo Bryson, Capitol ST-11875
★ 16	NEW ENTRY	→	THIS BOOT IS MADE FOR FONK-N Bootsy's Rubber Band, Warner Bros. BSK-3295	★ 53	NEW ENTRY	→	I LOVE TO DANCE Kleer, Atlantic SD-19237
16	15	9	MINNIE Minnie Riperton, Capitol SO-11936	54	54	33	C'EST CHIC Chic, Atlantic SD-19209
★ 20	4	4	THE BOSS Diana Ross, Motown M7-923	55	39	9	STONEHEART Brick, Bang JZ-35969 (CBS)
18	18	11	WILD & PEACEFUL Teena Marie, Gordy G7-986 (Motown)	56	42	15	LOVE TALK Manhattan, Columbia JC-35693
19	17	13	ROCK ON Raydio, Arista AB-4212	★ 57	NEW ENTRY	→	ROADS OF LIFE Bobby Womack, Arista AB-4222
★ 30	30	3	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	58	58	9	IN DANCELAND Carrie Lucas, Solar BSL1-3219 (RCA)
21	23	10	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	★ 59	69	3	NITELYTE Nitelyte, Ariola SW-50060
22	19	12	GAP BAND Mercury SRM-1-3758	60	60	7	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)
23	21	23	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)	61	43	19	KNOCK ON WOOD Amii Stewart, Ariola SW-50054
24	11	34	2 HOT Peaches & Herb, MVP/Polydor PD 1-6172	62	46	13	THE MESSAGE IS LOVE Barry White, Unlimited Gold JZ-35763 (CBS)
25	22	32	DESTINY Jacksons, Epic JE-35552 (CBS)	63	57	6	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042
26	24	9	HOT PROPERTY Heatwave, Epic JE-35970	64	64	16	IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE-35772 (CBS)
27	26	8	FEVER Roy Ayers, Polydor PD-1-6204	65	65	14	MORNING DANCE Spyro Gyra, Infinity INF-9004
28	25	10	ANY TIME, ANY PLACE Dramatics, MCA AA-1125	66	66	14	WHISPER IN YOUR EAR Whispers, Solar BSL1-3105 (RCA)
29	27	14	THE MUSIC BAND War, MCA MCA-3085	67	59	11	GROOVIN' YOU Harvey Mason, Arista AB-4277
★ 51	2	2	DEVOTION L.T.D., A&M SP-4771	68	61	18	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BX11-3269 (RCA)
31	31	12	PARADISE Grover Washington Jr., Elektra GE-182	69	56	22	ANGIE Angela Bofill, GRP/Arista GRP-5000
32	32	9	HEART STRINGS Earl Klugh, United Artists UALA-942 (Capitol)	70	70	21	SPIRITS HAVING FLOWN Bee Gees, RSD RS-13041
33	29	14	MUSIC BOX Evelyn "Champagne" King, RCA AFL1-3033	71	71	11	STARS Sylvester, Fantasy F-9579
34	34	18	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	72	68	6	TAKA BOOM Taka Boom, Ariola SW 50041
35	37	14	IN THE PUREST FORM Mass Production, Atlantic SD-5211	73	73	2	RAW SILK Randy Crawford, Warner Bros. BSK-3283
★ 38	NEW ENTRY	→	CHANCE Candi Staton, Warner Bros. BSK-3333	74	74	4	BOOGIE WOOGIE DANCIN' SHOES Claudia Barry, Chrysalis CHR 1232
★ 47	4	4	DIONNE Dionne Warwick, Arista AB 4230	75	67	11	A MOMENT'S PLEASURE Millie Jackson Spring SP-15722 (Polydor)
38	33	13	HOT NUMBERS Foxy, Dash 30010 (TK)				

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ASCAP Maps Autumn Workshop

NEW YORK—ASCAP will initiate a new East Coast Writer's Workshop series this fall, starting with an eight-week course on disco.

The Disco Workshop begins Tuesday, Sept. 4, at ASCAP's New York headquarters under the direction of Roxy Myzal, national disco promotion director at Atlantic Records.

"Each week we'll handle a different viewpoint on disco, including artists, producers, a&r, promotion, disco DJ's, record pools and publishing," she explains.

One-Stop Moves

NEW YORK—Program Records One-Stop has moved to new quarters at Route 22 E. Fadom Road in Springfield, N.J. New telephone number is (201) 376-3955.

She also promises "some surprises" in terms of appearances by star disco artists and groups and visits to Atlantic's recording studio as sessions are taking place.

Interested writers are invited to submit cassettes marked with name, address and telephone number with two original compositions in a disco style. Entries should be addressed to ASCAP Workshop, 6th Floor, One Lincoln Plaza, New York, New York 10023. Myzal will screen the submissions and select about 30 writers to participate in the initial Workshop. Weekly sessions will be held from 7 to 9 pm.

Before her present Atlantic post, Myzal was associated with the Boston Record Pool as a co-founder, music director of New York radio station 99X (WXLO); and local pop promotion manager for Atlantic.



FESTIVE EVENT—Publisher Al Gallico is honored on his 60th birthday with a bash at the Riviera Hotel in Las Vegas. At the party are Ron Alexenburg, head of Infinity Records, center, Steve Davis, newly signed to the label and Gallico.

Polygram Approach

Continued from page 3

This move coincides with a much greater awareness of merchandising the Classics International catalog, most prominent of which at this point is the Boston Symphony album featuring Chinese soloists from mainland China.

"We're promoting this album with some pop merchandising techniques, including cross-promotions, pop radio advertising and contests. One tie-in involves Chinese restaurants and the use of "fortune cookies" which promote the album and offer a diner a chance to win a free dinner and a 12-inch by 28-inch poster that fits into the decor of these restaurants.

As an outgrowth of the company's

successful "Super Disco" promotion, the distribution company is associated with Coca-Cola and the Six Flags Amusement Park chain in the test marketing of a new drink, Mel-low Yellow, in the South.

Originally started as a market-by-market campaign by Polygram's Atlanta branch, the promotion includes the sponsorship of disco programs at park and individual radio station associations. The drive will take place all summer and in some instances Polygram-associated acts will appear at certain parks.

"Considering that records are a basic consumer item, we believe in reaching out to amusement parks, sports arenas and such to promote records," Peisinger declares.

"The next six months will be a great challenge in getting used to a new set of numbers. It doesn't mean retreat, but a more intelligent, aggressive marketing approach to new releases. We've got to keep it realistic, though.

"We're diving in head first in developing marketing campaigns, and developing fully integrated marketing and distribution techniques with our labels before a record comes out."

Services Added

LOS ANGELES—Marty Wexer's MusicWorks is now providing professional management services for Mel Simon's Mel-Dav Music and its affiliates, Mel-Bren and Ditch Road Music.

Simon's companies handle the works of songwriters Bill Wray, Randy Bishop and Marty Gwynn and the music for Mel Simon Productions film company.

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U.K. SALES REPORT

Singles Up In Qtr; LP Dip Continues

• Continued from page 9

substantial extension at the budget end of the market.

"For the first time, the average value of cassette deliveries has fallen below the average value at trade prices of albums," it reported.

The new figures show a manufacturers' revenue in the U.K. over the quarter of \$116.4 million, an increase of 19% over the same period of 1978. In the same period, the mean value of the Retail Price Index in the U.K. has increased by a little under 10%.

Details, with 1978 figures in brackets, for the quarter's trade deliveries; singles, 23.33 million (18.67) units up 24.9%; value \$29.8 million (\$17.3), up 72.3%.

LPs, 17.06 million (17.67) units, down 3.5%; value \$66.32 million (\$63.38), up 4.6%.

Cassettes, 5.27 million (4.06) units up 29.8%; value \$20.08 million (\$16.30), up 23.2%.

Eight-track, 34,000 (\$240,000) units, down 71.7%; value \$90,000 (\$450,000), down 80%.

Average trade value of U.K. deliveries of singles in the first quarter was \$1.28 as against 92 cents in 1978, up 38%. LPs showed an 8% upturn from \$3.60 to \$3.88. Cassette average trade value went down by 5% from \$4 to \$3.80.

The BPI has also produced "unadjusted" returns from 11 manufacturers on production and imports. Says Deacon: "The import

figures relate only to product imported by major distributors and are therefore incomplete. But there does seem to have been a dramatic increase in the amount of product coming in."

Figures show: singles, 29.60 million (26.48 million produced, 3.11 million imported), up 13% from the first quarter of 1978, 26.21 million (24.30 million produced, 1.90 million imported).

On LPs, there is a 7% downturn to 31.24 million (29.95 million produced, 1.29 million imported) from 1978 figures of 33.68 million (32.57 million produced, 1.10 million imported).

And cassettes were down 19% to 4.59 million (4.5 million produced, 90,000 imported) from 5.67 million (5.61 produced, 59,000 imported).

On the export side, there were upturn percentage gains in units and value for singles and cassettes, and substantially lower figures for albums.

Singles exported in the quarter totalled 686,000 units (value \$622,000) up 91% and 137% respectively from 1978 figures of 359,000 units valued \$262,000. Album exports totalled 4.63 million (down 20%), valued at \$10.74 million (down 12%), compared with the previous year's 5.78 million (value \$12.20 million).

Cassettes on export totalled 885,000 (up 35%) valued at \$1.95 million (up 17%) as against 1978's first quarter returns of 656,000 units (16.8 million).

15% RISE REPORTED

GEMA Scores Revenue Gains In '78

HAMBURG—GEMA revenues rose 15% in 1978, members of the German Federal Republic's Mechanical and Performing Rights Society were told at its annual meeting in Munich June 25.

Income for the year was given as \$220 million, as against \$193 million in the previous year.

The increase was spread over all areas, with overseas income up, performance and broadcasting revenue rising by 7.2%, and copyright revenue by 20.5%.

Performing and related rights brought in \$75.5 million, and copyright fees \$131.7 million. Radio Luxembourg paid the organization

\$1.6 million during 1978, and Radio Europe no less than \$3.1 million.

With the record industry as a whole enjoying a jump of 24% in the value of records and tapes manufactured, mechanical payments to GEMA rose correspondingly by 21%. Revenue from videograms produced \$195,000.

GEMA paid out \$26.5 million to rights organizations in overseas territories, as compared to \$24.5 million in 1977. The organization's current roster lists 9,426 members.

SONET MEET IN LENINGRAD

LONDON—Sonet Records this year is to hold its convention at a venue in the Soviet Union, said to be the first time a western record company has ventured into these territories.

Hosted by the group's Finnish affiliate Scandia Musikki, the convention starts in Helsinki Aug. 21 aboard a cruise boat, and sails to a berth in Leningrad harbor. The return trip, after three days, follows a series of meetings mixed with sight-seeing excursions.

Delegates from nine European countries are attending this "floating" conference and U.K. companies represented by Sonet in Scandinavia, and expected to send delegates, include Virgin, Pye, Chrysalis, Bronze, Island, Chiswick and Sonet itself.



NIPPON VISIT—A group of 40 Japanese retailers visits the Pickwick International rack services division warehouse in Los Angeles as part of its tour of the U.S. sponsored by CBS/Sony. In addition the group visited the CBS pressing plant in Santa Maria, and retail stores in Los Angeles and San Francisco. Three days of seminars were also arranged for the retailers by CBS Records International.

RETROGRESSIVE, SAYS MOST

'Oh Boy' Back On British TV, Breasting Wave Of Nostalgia

By PETER JONES

LONDON—"Oh Boy," a pop-rock television series, originally launched on commercial television here 21 years ago, has been revived by producer Jack Good, with Joe Brown, Alvin Stardust, Shakin' Stevens and ex-Mud lead singer Les Gray among the regulars in the cast.

The series goes out Monday evenings and is fully networked, with a likely 16 million viewers. It started July 2.

Says Good: "Television in Britain has been starved of good pop music for far too long. Shows like 'Top Of The Pops' cater only for records in the charts, but there's a whole new generation of kids coming up who are now very much into old-fashioned rock and roll."

The nostalgic element is catered to with the new series actually set in the 1950s and with rockers wearing clothing styles of two decades ago. As usual with a Jack Good presentation, the accent is on non-stop music and little verbiage.

Good originally produced the now legendary "Six-Five Special" pop series for the BBC, but switched to the commercial networks in 1958 to put on "Oh Boy." He consistently unearthed new talent, including

Cliff Richard, Adam Faith, Engelbert Humperdinck and his current regular Joe Brown.

Meanwhile, the BBC has also gone back to the archives in an attempt to build a new audience for television pop by reintroducing "Juke Box Jury," once a top-rated series but off the Saturday evening screen for some 12 years.

Noel Edmonds has replaced David Jacobs as host, but the formula is the same as when the show was first transmitted in mid-summer 1959. Four panelists, from various worlds including sport and movies as well as music, vote "hit" or "miss" to new singles played over. Audience reaction is also touted.

There have been efforts to find new ways of presenting today's pop music on television, but most have fast vanished, notably Mike Mansfield's "Supersonic" and Mickie Most's "Revolver." Only "Top Of The Pops" and the more "up market" "Old Grey Whistle Test" have kept going, both BBC productions.

Mickie Most, head of Rak, blames a "lack of adventure and vision" by the television companies. He feels the return of such series as "Oh Boy" and "Juke Box Jury" is retrogressive and foolish.

But the tv companies are convinced both revivals will be successful and will run, perhaps for several years.

HOME DUBBING DOMINATES

Blank Tape Sales Growth Projected

• Continued from page 42

The survey covers blank and prerecorded tapes sales separately, accepting that the most accurate statistics in the prerecorded market are compiled by the British Phonographic Industry for the U.K., which has as members all main record companies.

The ETIA, the European blank tape manufacturers group, has fewer members and a much smaller return of sales statistics. For this reason, the Economist Unit used information gained from several different areas, including the government.

The report sees the blank tape market growing from 33 million last year to 36 million units next year and around 48 million in 1983, with the biggest increases in the top quality section of the market.

That blank cassette sales dropped in 1977 and 1978, the report insists this is not indicative of a long-term trend and says the temporary fall is "typical of a more mature market trading up and beginning to reach saturation point."

Imports covered 86% of the U.K. blank tape market in 1978, mostly from the U.S., Japan and West Germany in the higher quality areas, and Hong Kong and Southeast Asia for cheaper product. But both EMI and Pyral, British-based manufacturers of blank tape are doing well at export level.

The report confirms what the music industry in general knows only too well. The three key usage areas of blank tape in Britain are: recording library records; recording from radio or disks belonging to friends; and compiling owned records for playback on in-car equipment.

Japan Probes AM Stereo

By HARUHIKO FUKUHARA

TOKYO—The recent surge of American interest in stereo AM broadcasts has sparked a similar wave of enthusiasm here. Serious discussions have started up and some of the leading broadcast organizations have formed special teams of engineers to probe feasibility.

The Radio Regulatory Bureau of the Ministry of Posts and Telecommunications is also participating in the discussions.

Although this is not the first time that the subject of AM stereo has been brought up, discussion is more in keeping with the general trend toward stereo now that stereo tv programs have been introduced. In any case, some broadcasters fear that monaural AM will lose out in

appeal for both listeners and sponsors to stereo media.

The prime movers behind the latest discussions are the commercial broadcasters. The Japan Broadcasting Corp. has made it known that it has no particular plans. In fact, it wonders whether it is really necessary to turn AM into a stereo vehicle.

This reticence stands in stark contrast to active plans of the Tokyo Broadcasting System, Nippon Broadcasting System and other private broadcasters. These companies believe that stereo will enhance the impact of commercials.

However, it is unlikely that AM stereo will become a reality for several years at least, since it always takes time for the industry and government to achieve a consensus on a plan of action.

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PRS Broadcast \$\$ Rise; Indie TV Revenue Doubles

LONDON—Total royalties paid to the Performing Right Society by U.K. and Irish radio and television networks in 1978 were around \$20.7 million, compared with roughly \$17.7 million the previous year.

Biggest contributor was the BBC, with some \$13.2 million, as against a 1977 figure of \$11.4 million. Independent Television, the commercial companies, paid around \$4.6 million, compared with the previous year's \$2.2.

Independent Local Radio's contribution was substantially up, at \$2.6 million (\$1.8 million in 1977). The Irish "take" via RTE, was

\$390,000 in 1978, and cable tv in the U.K. paid just \$100.

The initial five-year agreements between commercial radio, put in operation when the first stations, Capital Radio and London Broadcasting, started in 1973, ended in October last year. New negotiations are still going on via the Performing Right Tribunal.

Royalty rates are worked out as a percentage of net advertising revenue for the commercial networks linked with the usage extent of broadcast music. But a ceiling figure exists which runs from 4.5% of net revenue during the first year of broadcasting up to 8% in the fourth year and thereafter.

U.K. LABELS RETALIATE

Legal Actions Hit At Import Sales

• Continued from page 1

"There are two copyrights in a recording: copyright in the musical work and copyright in the sound recording," he points out. "The Mechanical Copyright Protection Society stamp covers only the first.

"Where the second is concerned, the position on imports from the U.S. or Canada is quite clear: if there is a U.K. copyright owner and if consent has not been given, then that copyright owner is entitled to take action."

A further section of the act pro-

vides for the delivering up of "offending product," and some London retailers have already been forced to withdraw copies of albums such as "The Kids Are Alright" by the Who, Roxy Music's "Manifesto," and Dire Straits' "Communicue."

Record company action of this kind is not entirely new. Early this year, Polydor took importer Charmdale to court over the import of John Travolta albums, winning an out-of-court settlement with costs. Other importers have settled before legal action became necessary.

Where imports from European

International Sagging French Industry Hurt By Imports, Home Dubs, High Taxes

By HENRY KAHN

move to overcome its serious problems and provide new blood for the local and world record scene at creative level."

While 20%-25% seems a realistic figure for the disk downturn, the typically slow availability of statistics in France mists the picture over cassette sales.

Michel Bonnet, managing director of Pathe Marconi, estimates an 8% drop so far this year compared with 1978, while Francois Minchin, president of the industry syndicate, feels there is "a slight" fall.

But there are others who believe the eventual figures will show a substantially larger loss.

Certainly the general sales figures, confused somewhat early on by restocking complications after the Christmas and New Year holiday seasons, showed an April drop for both singles and albums of around 20%.

When, early this year, the government removed price controls from the industry, and prices went up by around 8%, few thought it would make much difference in sales. But, as Minchin points out: "There is also the 33% Value Added Tax, and that makes LPs a very expensive buy at around the \$12 mark in U.S. terms. That's too much."

Then there is the constant problem of parallel imports, with product pouring into France from the U.S. and, particularly nowadays, Canada. The supermarkets with a policy of price-cutting score heavily. This, side by side with the general economic situation here, and with sales of pirate product added in, cuts deep into industry trading.

It seems there is no "automatic" disk-buying in France. Leisure buying means careful selection and for the French records are not top of the list. Automobiles, with motoring ever more costly, and holidays are more important priorities.

Home taping, as elsewhere, is a serious problem. One buys a new album: many others copy it. Bonnet says: "We know that blank tape sales are soaring." But backup facts from manufacturers and importers of blank tape are hard to come by.

There are hopes that the National Assembly will look into possible legislation allowing a levy to be im-

posed on blank tape, perhaps in the fall.

Pirated product continues to damage the French record industry economy, despite all the efforts to halt the traffic. Copyright society SACEM has set up a small "army" of inspectors and they do a good job in tracking down pirate material, specially at fairgrounds. But combating through the stocks of individual retailers is a virtually impossible job.

Jacques Moite, of SACEM, says: "Under U.S. law, disks do not have to carry a stamp showing royalties have been paid. Customs here therefore let the records in and it is quite possible that pirate disks filter through."

But he is sure virtually no pirate productions come from European sources. Those on the French market are either locally made, from the U.S. or from the Far East. Picking out the latter product is easier because it is of obvious bad quality.

Admitting the staff reductions planned, Bonnet is at pains to stress that Pathe Marconi is not selling its present offices in the Rue Lord Byron for financial reasons. "It's an old-fashioned building," he says. "It runs over seven floors. We have, for a long time, wanted something more modern."

The general French tale of woe brings out other factors. Companies which suffer least under the slump are those enjoying an "Indian summer" thanks to a handful of artists in the public eye and whose disks inevitably sell.

But many big-sellers of the past made so much money that instead of increasing record output they now reduce it. A lack of quality new product is being felt all round.

The one real glimmer of hope comes in the hard fact that a fall in sales means, for the government, a fall in sales tax revenue.

JULY 14, 1979, BILLBOARD

From The Music Capitals Of The World

LONDON

Peter Green, whose "In The Skies" album is his first major release since he quit Fleetwood Mac nine years ago, has signed a long-term songwriting deal with Chappell, for the world excluding North America. . . . Newest signing to Stiff Records here is Kirsty MacColl, produced by Liam Sternberg, and the South London girl has a publishing deal with Chrysalis Music here.

Max Needham, rock expert and an industry character best known as Waxie Maxie, has quit his press job with Charley Records because of "opinion differences." . . . Former chart regular band Mud now without lead singer Les Gray but with new girl Margo Buchanan. . . . Next Boney M album "Oceans Of Fantasy" now put back for August release via WEA. . . . U.A. here releasing a musical version of the Apollo II Moon-landing soundtrack.

Jet Records U.K. chief Dave Arden hosted a party for industry personalities to celebrate ELO's "Discovery" album going platinum inside four days of release. . . . New Ian Dury single is titled "Reason To Be Cheerful (Part 3)" but pre-release date is yet to be fixed.

Major fall concert tour here for Don Williams, promoted by Mervyn Conn, the U.S. artist now probably most popular country act with U.K. audiences. . . . The Stranglers to play series of open-air gigs here in aid of the Friends Of The Earth Organization. PETER JONES

ATHENS

Polygram on all-out campaigns for Blondie and Roxy Music in Greece. . . . Out soon here is compilation album based on entries for this year's Eurovision Song Contest.

Polygram artist Marinella moving into new musical territory with an interpretation of Bizet's "Carmen," adapted and arranged by Manos Hadjidakis. . . . Former Aphrodite's Child drummer Loukas Sideras back in Greece to start career as a Polygram producer.

Greek Eurovision entrant Elpida was guest at the Israeli Fashion Contest, returned to Athens to marry, and is now touring Israel again. . . . Bee Gees' "Spirits Having Flown" said to have hit new Greek sales record with 30,000 units in just eight weeks.

CBS artist Marisa Koch has released a double album of traditional Greek island songs as part

of her ongoing effort to preserve the Greek musical heritage. . . . Latest domestic release from EMI is "Ya Ligous," by veteran singer Aleka Kanelidou. JOHN CARR

BUCHAREST

Currently in print here is a second edition of the "Disco Guide Rock," 140 pages bigger than the first and with many international artist entries. . . . Noted music expert, and leading figure in Romanian Radio music production, Teodora Albescu died suddenly here, aged 36.

Romanian tv transmitted the all-star UNICEF show staged in New York and the line-up, topped by the Bee Gees, is the biggest ever seen here. . . . Big EMI marketplace success in Romania for acts like Queen, Hot Chocolate, Olivia Newton-John and Kate Bush.

Main artists in a folk and poetry show at the Bulandra Theater here were Florian Pittis and Mircea Vitila. . . . Touring in West Germany is the Romanian Opera Ballet Ensemble, conducted by Paul Popescu, and the Romanian Opera Company, led in Spanish concerts by Cornel Trailescu and Constantin Petrovici.

Top local product in the chart here: "Raspuns Cu Iubire," by Savoy; "Corabia Cu Pinze," Iris; and "Trenul Cursa De Persone Apahida," by Semnal; and from the international field: "Milk And Alcohol," by Dr. Feelgood; "Tragedy," Bee Gees; and "Don't Stop Me Now," by Queen. OCTAVIAN URSULESCU

RCA Tokyo Meet

TOKYO—RCA Records plans to hold its second Asia-Pacific regional conference Aug. 20-22 in Tokyo. It is the first time that Japan has been chosen by the company as the site of an international conference on disks.

In attendance will be RVC, RCA's joint venture in Japan, and about 14 other RCA subsidiaries from Germany, France, Italy, Australia and other countries.

Representing RCA will be Arthur Martinez, the top executive in the company's international division.

COPENHAGEN

The Tania Maria Trio, with Tania Maria Reis Leite on piano, touring Denmark in support of a Medley Records release of a live-in-Montmartre album. . . . First live album from the duo Povl Dissing and Peter Thorup out on Metronome here.

U.S. singer-guitarist Son Seals in on tour, with big backup promotion for his Sonet albums catalog. . . . Polydor in Denmark reduced the price on the "Sgt. Pepper" sound-track by around 30% as the movie premiered in Copenhagen.

Instrumental group Los Valentinos out with an album of disco music. . . . Tremendous local promotion for the new David Bowie "Lodger" album. . . . Ophelia Records out with albums by Buffalo and the Kansas City Stompers.

After 10-year gap, jazz pianist Ahmad Jamal back for concerts. . . . Top names for the Roskilde Festival are Jeff Beck and Stanley Clarke. . . . Flowered wallpaper hand-outs to journalists from Phonogram to support new "Do It Yourself" album by Ian Dury and the Blockheads (Stiff). KNUD ORSTED

PARIS

CBS here has handed Julio Iglesias a second gold disk for sales of "Aimez La Vie," released in April 1978, and a similar award for his "A Vous Les Femmes," out in May last year, and Gerard Lenorman has also received a second gold disk for "H," originally released in 1972.

"Cosmopolitan Wave" is tag for new-type music produced by France Etoile, distributed by Pathe Marconi EMI and composed by Estrak Lanclos. It falls somewhere between modern contemporary music and disco.

The Atoll group recording a rock album for release in September, the band preparing a German tour. . . . Georges Roquier, of Chappell/Aznavour Editions, elected president of the French Chambre Syndicale de Music Publishers. . . . Georges Le Dorf is secretary of the syndicate and Jacques Canetti vice-president.

Polydor here distributing new label "Rameses," specializing in modern folk themes, the first coming from Iran. . . . Phonogram released an album "Comme Avant," made up of Paul Anka songs, performed by Anka with Mireille Mathieu. HENRY KAHN

King Rips Mart Plans For 'Sickest' Flexi-Disk

LONDON—Following public criticism, plus an official knuckle-rap by a senior police officer, Jonathan King, controversial independent producer and boss of U.K. Records here, scrapped plans to release what one newspaper described as "the sickest disk ever produced."

It was to have been a flexi-disk, retailing at just 66 cents, called "The Ripper's Speech." It was a King-edited version of a tape sent to the police by a man alleged to be "The Yorkshire Ripper," said to have killed at least 11 women and, in the tape, threatening to strike again.

King recorded the broadcast speech from his radio. Announcing that he planned to release it, he said: "It should appeal to people who go and watch traffic accidents. A lot will want to hear it."

The police originally broadcast the mocking, taunting, psychotic tape to see if any members of the public could recognize the voice. But the police chief leading the murder hunt, to whom the tape was sent, registered an official complaint against the release.

King, a firm believer in flexi-disks as a way of beating inflationary recording costs and prices, says he printed up 6,000 copies of the recording and was initially confident he would sell the lot.

In reply to newspaper criticism he said: "My charging for this record is no sicker than newspapers charging a price for the public to read all about the Yorkshire Ripper."

But now the whole bizarre idea has been abandoned.

EYES 'HOSTILE' MARKET

EMI Merges Sales Crews In Belt Tightening Move

By NICK ROBERTSHAW

LONDON—EMI has combined the two separate sales forces it set up in 1977 into a single team responsible for product from both group and licensed repertoire divisions of the company.

The move follows reports of the music division's financial difficulties (Billboard, May 19, 1979), but speculation that it may foreshadow a complete merger of the two operations—-independent since 1978 in respect of a&r and sales—has been denied.

The new team consists of a 17-strong merchandising force handling singles and selected albums, plus a supplement sales force of 18, under the control of Clive Swan, formerly licensed division sales man-

ager. Since the strength of the original two teams was close to 60, redundancies are inevitable, though managing director Ramon Lopez stresses they will be kept to a minimum, with some employees repositioned within other areas of EMI.

Lopez described the merger as "A further step by the company in seeking internal rationalization to help face increased costs and more hostile market conditions. The general economic climate in the U.K. is expected to deteriorate very rapidly in the immediate future and stay at a low level of activity for some time."

Pointing out that one of the first results of the merger will be a reexamination of releases aimed at greater selectivity, Lopez gives this endorsement to the new sales team, which started operating July 2: "It's my belief that the team—both in structure and in manning—will help us to maintain market leadership and provide the company, its artists and licensors with the best delivery power available in the U.K. today."

Smoking Out Talent

ZURICH—Marlboro, the cigarette company, is linking with the local Good News concert agency, to seek out via a special Swiss festival this fall outstanding new country music talent.



BILLBOARD PRESENTS—Bhaskar Menon, chairman and chief executive of EMI Music Worldwide Operations, is presented with a special leather-bound, gold-embossed edition of the massive 172-page Billboard June 16 section "EMI—Exploring The World Of EMI Music." The presentation to Menon (left) was made by Frederick C. Marks, managing director Billboard U.K./Europe in London.

BUCKS TREND

Island Cuts Album List

LONDON — Chris Blackwell, chairman of Island Records, is one record company chief demanding cheaper records, despite all industry panic cries about increased costs and Value Added Tax, now up to 15% in Britain.

And he has forced EMI, Island's licensor here, to reduce his LP product to a flat 5 pounds (roughly \$10.20) from the originally announced increase of around \$11.45. Blackwell wants to see other companies follow suit and keep prices at no more than 5 pounds, for long regarded as a psychological barrier in marketing and retail terms.

"The truth is that record prices have generally gone beyond the peak at which we can ask the consumer to pay. After hearing my plea and argument, EMI managing director Ramon Lopez respected my wishes and the price was cut."

Previous Island policy was to keep its prices high, so Blackwell's change of heart is likely to stick. "We'll absorb increased costs ourselves, instead of passing them on," he says "And the industry as a whole should take a long, serious look at its pricing structure, for its own long-term sake."

Brussels Folk Fest

BRUSSELS—Celebrations marking the founding of this city 1,000 years ago include a three-month-long folk festival (June 9-Sept. 8). It is being staged in a 700-seater marquee in the park of the Malou Castle in nearby St. Lembrechts-Woluwe.

The showplace, set centrally in a European sculpture exhibition, features such acts as La Lionetta, Melusine, Waso, Fynske Folke Dansere, Iona and Ferdia, Jiggery Polkary, Silly Wizzard and T Klikske.

East German Firm Celebrates 25th Yr.

EAST BERLIN—Lied Der Zeit, the largest publishing house in the German Democratic Republic, celebrates its 25th anniversary this year. The company specializes in light music, controlling subpublishing rights to most American and West European hits recorded by East German artists.

Canada

WEA POSTULATES

Sales Of European Acts Aided By Demographics

By DAVID FARRELL

TORONTO—Some a&r directors in Canada generalize that Canadian and American listening tastes are not that different.

WEA happens to disagree and it is earning the company a small fortune proving it.

"The fact is that Canada and the U.S. are distinctly different markets in terms of population makeup," comments the company's international product manager, Bill Johnston.

"We have a lot in common with continental Europe, a lot of newly landed immigrants from Germany, Italy, Greece and so on. Because of this we can support a lot of European acts like Demis Roussos and Nana Mouskouri who couldn't get noticed even if they stood on a street corner in the U.S."

The clincher for Johnston's theory is based on catalog sales of Abba and Boney M in this country. "On a percentage scale we are far out-selling the U.S. company," he reports. "We can say, 'yes, but we promoted them better,' but one can promote an album right into the ground as well. Sometimes one has to look at the market in a more scientific light."

Europop is the sound that elicits a hot response in Canada and a cool

response in the U.S., Johnston theorizes and furthers the point by explaining:

"Here nationalities tend to stay together, speak their own language and create their own neighborhoods. In the U.S. it doesn't work that way."

Viewing company sales reports on Abba and Boney M releases substantiates Johnston's contention that they have tapped a mass market. While the first two Boney M albums ("Take The Heat Off Me" and "Love For Sale") sold roughly 48,000 units, mostly in the Quebec market, the latest "Night Flight To Venus" has sold 600,000 albums.

"Quebec is a disco center," Johnston speculates. "With 'Daddy Cool' and 'Ma Baker' (from the first and second LPs respectively) we went platinum and gold with the singles, but we couldn't translate these successes into album sales. The new album is very pop sounding and, like Abba, the bulk of our sales have come from the west."

Fueling the 600,000 unit sales on the LP are two platinum singles culled from it: "Rivers Of Babylon" and "Rasputin." WEA has just released a third single from the LP in this market on its own initiative, "Brown Girl In The Ring."

'Million Dollar' Disco Is Toronto's Newest

TORONTO — "What in heaven's name is going on" queried a young fellow to no one in particular as he strolled past the main intersection of Yonge and Bloor, June 21, looking at a veritable showroom of Mercedes-Benz and Lincoln Continentals, a roving searchlight and a noisy crowd almost a block long.

It was the opening of Toronto's newest, most extravagant and, possibly, costliest playground for the Fred and Ginger crowd here.

Vinyl export baron Gary Salter and restaurant consultant Don Kaplan have opened up the 1,000-capacity Heaven discotheque in the lower recess of the Plaza 11 hotel here and if their gambit works, Heaven will become Toronto's equivalent of Club 54 and Montreal's 1234.

Working with a "ball park"

cash outlay of \$1 million, the club boasts two dance floors, one stand-up bar, six service bars, 50,000 feet of wire to set the sound system up. Total wattage is rated at 14,000.

Tech specs include 12 DC Crown amplifiers, six SAE auxiliary power amps, five equalizers, an eight-channel live mixer, three turntables, 42 speakers, 128 super tweeters (set in the ceiling)—all designed by Salter's own Black & White Sales Consultants.

According to a spokesman, the club intends to maintain a close association with record companies. Eleven display cases situated in key areas of the club will promote new product and acts, and guest appearances by visiting artists are being encouraged.

B'casters Urges 'Central Jurisdiction'

OTTAWA—The change to a new federal government means the broadcasting industry will have to reemphasize its positions on issues that were stressed with the Trudeau government, according to Ernie Steele, president of the Canadian Assn. of Broadcasters.

The association's position in the tussle by provincial governments to gain more control over telecommunication industries is "central jurisdiction," the president reports in the June newsletter.

"Central jurisdiction is important for the preservation of a national broadcasting system and thus for the maintenance of national unity. With 10 independent jurisdictions we would hardly keep a national broadcasting system; but there are ways

also to accommodate provincial governments' desires within the central jurisdiction."

The association, under Steele's guidance, intends to lobby Ottawa to update the Broadcasting Act and untangle the web of departmental regulations that ensnare the broadcast community every time minor change is needed or called for.

It is understood that the CAB, which represents 90% of the private radio sector in Canada, is not seeking deregulations similar to that being sought in the U.S.

BILLBOARD IS BIG INTERNATIONALLY

Billboard SPECIAL SURVEY For Week Ending 7/14/79

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564
2	CAMILO SESTO Sentimientos, Pronto 1042
3	JULIO IGLESIAS Emociones, Alhambra 3122
4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
5	ROLANDO OJEDA Aquellos Boleros, AH 150
6	ESTRELLAS DE ORO America 1005
7	CHELO Cuentas Claras, Muzart 1758
8	LOS TIGRES DEL NORTE El Tahir, Fania 577
9	RAMON AYALA Mi Piquito de Oro, Fredy 1116
10	JOSE LUIS TH 2021
11	PEQUENA COMPANIA Y Al Principio Boleros, Alhambra 4502
12	MERCEDES CASTRO Muzart 10744
13	ROCIO DURCAL Vol. 2, Pronto 1045
14	RAPHAEL Alhambra 141
15	LOS HUMILDES En Mexico, Fama 578
16	JOE BRAVO Is Glad To Be Back, Fredy 1105
17	YOLANDA DEL RIO El Perdon De La Hija de Nadie, Arcano 3448
18	IRENE RIVAS Cara 008
19	LOLITA Caytronics 1539
20	ROBERTO CARLOS Amigo, Caytronics 1505
21	JOSE DOMINGO Con Motivos, Melody 5628
22	RENACIMIENTO 74 Esta es Mi Cancion, Ramex 1026
23	JOSE JOSE Lo Pasado Pasado, Pronto 1046
24	LUPITA DALLESIO Como Tu, Orfeon 026
25	PEDRITO FERNANDEZ La Oe La Mochila Azul, Caliente 7299

NEW YORK (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Emociones, Alhambra 3122
2	ROBERTO CARLOS Amigo, Caytronics 1505
3	JOSE JOSE Lo Pasado Pasado, Pronto 1046
4	GILBERTO MONROY Interpreta a B. Capo, Artomax 619
5	CAMILO SESTO Sentimientos, Pronto 1042
6	ROCIO DURCAL Vol. II, Pronto 1045
7	LOLITA Caytronics 1539
8	ESTRELLAS DE ORO America 1005
9	JUAN GABRIEL Vol. II, Pronto 1041
10	LUPITA DALLESIO Como Tu, Orfeon 026
11	RAUL MARRERO La Casa, Mericana 154
12	SOPHY Balada Para Un Loco, Velvet 8016
13	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
14	VERONICA CASTRO Sensaciones, Peeries 2079
15	JORGE VARGAS Orfeon 5138
16	CHUCHO AVELLANET Velvet 8019
17	SUSY LEMAN Pronto 1051
18	ELIO ROCA El Amor Se Escribe Con Lianto, Mercurio 1901
19	JOSE LUIS TH 2021
20	ROCIO JURADO Amante, Amigo, Caytronics 3429
21	CLAUDIA DE COLOMBIA Caytronics 1533
22	ANGELA CARRASCO Pronto 1048
23	ROCIO DURCAL Vol. I, Pronto 1031
24	CEPILLIN Fiebre, Orfeon 026
25	ANTONIO MARTEL Como Oros Manda, Microfon 76116

NORDIC INDUSTRY BACK IN STRIDE

Two years ago, Scandinavian industry leaders were predicting that 1978 would be a year of zero growth. After enjoying regular annual turnover increases of anything from 6% to 30% for more than a decade, the record industries of the Nordic countries were preparing themselves for a horizontal sales graph because of the general economic recession.

What happened, however, was a disappointing decline in sales. In Sweden LP unit sales fell from 13,175,000 in 1977 to 11,532,000 in 1978 (a 12.5% drop); cassette sales were down nearly 20% from 3,113,000 to 2.5 million. Singles, however, went up 10.9% from 1,430,000 to 1,586,000—but this afforded scant consolation in view of the fact that turnover from singles sales is less than 3% of the total. In fact, in money terms, the turnover of the IFPI companies in Sweden was down by 10.5%.

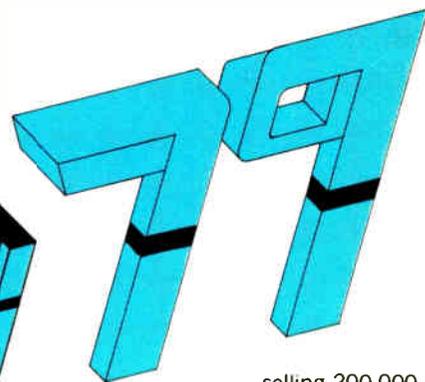
In Denmark, a turnover increase of 6% was only achieved because of a 9% price increase—giving the in-

By MIKE HENNESSEY

dustry a total sales figure of \$33 million. In terms of units, LPs were down 2% from the 1977 figure of 4,418,000 to 4,292,000; singles went up a remarkable 34% from 923,000 to 1.2 million; and cassettes jumped 14% from 3,387,000 to 3,803,000.

Says Soren Nissen, general manager of CBS Denmark: "Although at the beginning of 1978 business was ahead of 1977, sales slumped dramati-

One explanation advanced for the decline is the fact that neither Abba, nor the CBS Danish act, Gasolin, had an album out in that three-month period. Since both acts are capable of



selling 200,000 units of every new LP release, this sounds plausible. But Nissen feels there are additional fac-

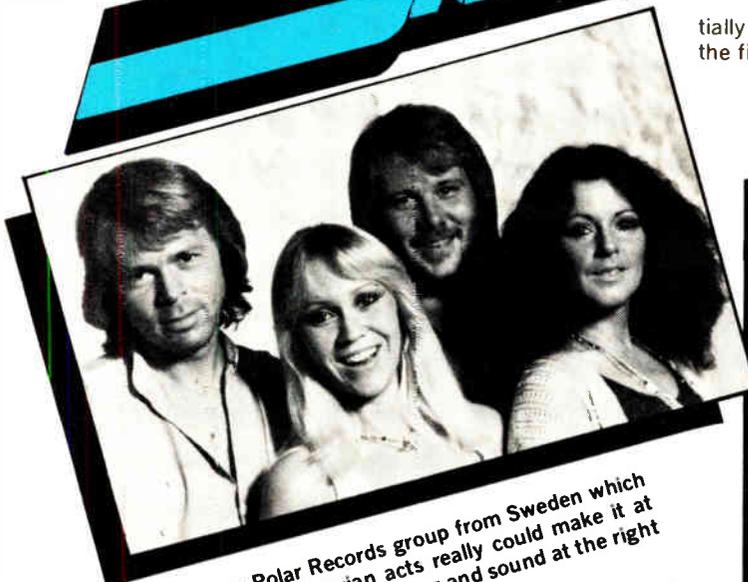
tors.

"You could blame the economic crisis—but Denmark has had an economic crisis for three years or more. My belief is that we have reached a point where the so-called recession-proof record industry is not recession-proof any more."

It is significant that gains in units sales were made in the low-price sound carrier sector—singles and budget cassettes. Although singles went up 34%, they still only account for 4.4% of total Danish turnover; and the boom in budget-line cassettes, selling for as little as \$4, as opposed to the full price of \$13, meant that the cassette market share in terms of value actually declined by 1%. (Continued on page SC-12)

Mike Hennessey is Billboard's European Editorial Director.

cally in the key selling period at the end of the year. Industry turnover for November, December and January was substantially down on the same period in 1977/78—and that's the first time that has happened in 10 years."



Above, Abba: Polar Records group from Sweden which proved that Scandinavian acts really could make it at world level, given the right song and sound at the right time.

Right, Kim Larsen: Former singer with top Danish band Gasolin and soon to live in the U.S. as part of his deal with Pyramid Records.



Ted Gardestad: Managed by Stig Anderson, who guided Abba to international stardom, this Swedish singer-songwriter has recorded in the U.S. in a bid to find that elusive world hit sound.



CONCERTS THRIVING DESPITE VENUE SHORTAGE

GLOBAL BREAKTHROUGHS SEEN FOR MORE LOCAL ACTS

Though there is an overall shortage of venues of suitable capacity to attract the big-name international acts, the concert promotion business throughout Scandinavia is making progress.

Certainly in Norway it is bigger than ever, but much of the Scandinavian spotlight inevitably falls on Sweden.

This is the 10th anniversary year for Swedish concert promoter EMA-Telstar. Its first concert was staged in May, 1969, with U.S. group Chicago and since then it has handled around 2,500 shows through the whole Scandinavian area, giving it some 65%-70% of the total market share.

At the start, it had a staff of two. Now there are 12, a big enough team according to Thomas Johansson, the chief executive. "Get too big a team and you lose out in quality. After all, we're working with human beings, not dealing in goods."

Today EMA Telstar arranges between 300-350 concerts annually in Scandinavia, with a track record of 75% in terms of sellouts. Of 350 shows, roughly 250 would be by international acts and the rest Scandinavian home-grown talent.

The very active Scandinavian scene is backed by audiences keenly open to accept any new trend. Even so there are special problems for the Swedish promoter.

Says Johansson: "For a start, it is very expensive to travel around Sweden. On comparative figures, it is cheaper for an act to go from the U.K. to the U.S. than to go around here. Salaries are generally higher here and so are rentals for various halls. The overall cost of living is very high here, too. In Sweden, we have the highest artist tax in the world, now running at 42.86%, and this staggering sum is put on top of everything else.

"So it adds up to a rather high ticket pricing structure for the Swedish rock fans, with an average of around \$12. We try to stick to the policy that we'd rather have a full house than half-a-house taking the same gross. People should be able to afford to go to concerts and, as a comparison, we've always tried to keep our ticket prices at around \$3 over the album price."

Johansson says the Scandinavian audiences are always open to new trends. Many acts break in this territory before making it big on the rest of the continent. But there are, he says, widely differing tastes in various parts of Europe. "There is no formula as to how to be big through the whole of Europe. Groups playing in big halls here might end up playing only minor venues in, say, Germany, and vice-versa.

Abba is more than a vocal-instrumental group which suddenly broke loose on the world charts. It is a team which changed the entire thinking of international music industry people, according to Stig Anderson, Abba manager and president of Polar Music International.

With justifiable pride, he says: "Abba proved that tomorrow's superstar act can come from anywhere. And Abba warned international record company executives that they should be more receptive to new acts from anywhere in the world."

When Abba first broke through with "Waterloo" some five years ago, following success in the Eurovision Song Contest, it was assumed in Sweden that local talent would be the next big export industry. That has not really come true. But it certainly is easier to get a Swedish-produced record released in many different territories, even though a record released does not necessarily lead to an international career.

Even so, Scandinavian territories generally are producing more and more acts of world potential. Says Thomas Johansson, of EMA Telstar: "Before Abba, not many people seemed to be aware of Sweden as a country, let alone Swedish talent. But Abba forced people to listen.

"While Sweden itself is no longer just a dot on the map, there are some five or 10 Scandinavian artists who really do have the chance of becoming international boxoffice draws, given luck and the same work opportunities as their foreign colleagues get.

"Apart from the U.S. and U.K., the new important market for Swedish artists today is Japan. Through a Japanese publisher with Swedish connections, the Nippon Flamingo, many Swedish artists are now being released in that important territory."

Among those already out on the local Yupitero label are Rosa, Mariann recording artist Paul Paljett (also released in Germany and Holland), the Boppers, Polygram artists Monica Thornell and Magnum Bonum, the Spotnicks (first Swedish group to have a hit in Britain, back in 1962), and jazz product from the Lasse Samuelssons Four Leaf Clover label.

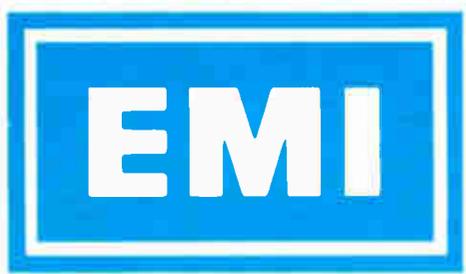
BA, now standing for Before Abba, the natural marketplace for Swedish artists was Germany, and even now that territory is very important, along with the Benelux market.

Now there are high hopes of international stardom for Ted Gardestad, who represented Sweden in this year's Eurovision Song Contest with "Satellite." His career is being planned by his manager, Anderson. Gardestad has recorded an album at the Sound Labs in Hollywood for release in several territories.

(Continued on page SC-6)

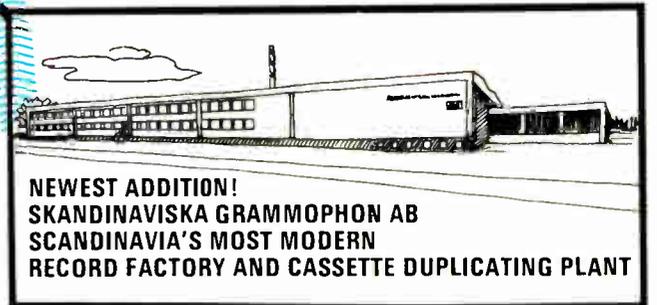
(Continued on page SC-10)

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SWEDISH SUCCESS STORY BOOSTS INDUSTRY HOPES

By LEIF SCHULMAN

While there is a discernible aura of pessimism hovering over much of the Swedish record industry, the newly reorganized CBS Sweden started the year well and sees no reason for worrying too much about the rest of 1979.

Sten af Klinteberg, managing director, claims March this year was the best month ever for CBS. "We had 14 albums listed, seven of them in the top 20. That's roughly 33% of the LP chart to go alongside our 25% share of the singles chart. Our total market share was 14% last year and we look for at least 16% this year."

CBS Sweden was set up in 1970 with the formation of CBS-Cupol AB, of which CBS had a 50% share. In 1973, CBS took full control and set up CBS Records AB. There was a staff of 45 then, and now the total is 72. What's more, sales turnover has trebled over the past four years.

In December 1978, Klinteberg became managing director, having joined the company in 1973 as mar-

keting director from CBS European headquarters in Paris. Stig von Bahr was made Scandinavian director of CBS in March this year, and other leading executives are: Lennart Backman, marketing director; Johan Langer, Swedish a&r director; Ingmar Oestberg, deputy managing director; and Bent Peterson, sales manager.

Klinteberg insists the company success is due to close working and regular meetings. "We met recently in London to talk over future co-operation. We've planned right through to 1982. We look for the closest links with international artists for promotional tours and concerts."

Despite the turnover upsurge, CBS Records faces the same problems as the rest of the industry: rising costs, home duplication and parallel importing. Says Klinteberg: "In April, we put up the price of albums to help meet rising costs. So far we've seen no adverse effects."

The latest price increase in Sweden was made by all companies in July last year when the dealer price on a full-price album was increased from \$4.75 to \$5.10. CBS now is the only Swedish company to raise its price further to \$5.55. This means an in-store price, including dealer margin and Value Added Tax, showing an increase since April of \$1.

(Continued on page SC-14)



Above left, Ann-Louise Hanson receives a gold disk for "You Ought to Write Yourself A Love Song." From left are Johan Langer (CBS a&r); Maggie Beverloo (CBS press & promotion); Bruno Glenmark (Hanson's husband and producer); Lennart Backman (CBS marketing manager, Hanson); Stig von Bahr (CBS Scandinavia area director); Margaretha Stenbeck (CBS product manager); Anders Glenmark (songwriter); Bent E. Peterson (CBS sales manager).



Left, Factory. The CBS group sold 50,000 units of its debut album in just one week in Sweden.

Leif Schulman is Billboard's correspondent in Sweden.

ANDERSON EMPHASIZES LOCAL PRODUCT

If your name is Stig Anderson and you have Abba on your roster, you tend to see life through rose-colored spectacles. But Anderson, looking at the Swedish music industry as a whole, is only too conscious of the enduring problems of direct imports and home taping.

"Business in Sweden is certainly picking up again after a 1978 decline," he says. "But the blank tape problem is worsening. On the direct imports front, a new development is the flood of product from Canada, where a weak dollar enables a major retail chain here to bring in albums for 15 Krone (around \$3.35) compared with our normal wholesale price of 23 Krone (\$5.11)."

Because of the persistent direct imports problem, Anderson, as head of Polar Records and Sweden Music, believes that production of local recordings will become more and more important. One problem, however, is that even with recent substantial reductions in recording studio rates, due to over-capacity, producing records for a market with a population of eight million is very costly.

With a huge international act like Abba, recording costs, even when they run to \$250,000 as they did for the last group album, can be recouped. "But when your potential market is limited to Sweden, then the average production cost of \$30,000 for an album is formidable," says Anderson.

Since Abba's breakthrough five years ago, there has been much speculation about the possibility of another Super-Swede act. Anderson himself is pinning his hopes on Sweden's Eurovision contender Ted Gardestad, whose last album, sung in English, was recorded in Hollywood.

(Continued on page SC-6)

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NORWAY REPORTS IMPRESSIVE SALES

By PETER JONES

The record industry in Norway shows consistent progress, with several of the majors reporting "best-ever" business through 1978 and with new companies, covering all aspects of the business, mushrooming and finding fast success.

A veteran of the Norwegian scene is Arne Bendiksen, with 20 years experience behind him, a record business turnover last year, and ebullient confidence about the future.

As an independent member of the Sonet group of Scandinavia, Arne Bendiksen A/S represents a whole string of important labels: Bronze, Island, Chrysalis, Virgin, Pye, Beserkley, Chiswick, Vanguard, Sonet, Safari, Vox/Turnabout, Elite Special, Sun, Medley, Arhoolie, Yazoo/Blue Goose, Folkways, Alligator, Criminal, Cube, Electric, Flying Fish, Gryphon, Roulette, Savoy, Speciality, GNP Crescendo, Kicking Mule, Rounder and Storyville.

Last year's impressive trading results were very much due to huge sales by international acts such as Bob Marley and the Wailers, Leo Sayer, Frankie Miller and Manfred's Earth Band.

Manfred Mann's "Watch" album became the company's best-selling album of all time, with sales of more than 60,000 units in Norway. And the follow-up, "Angel Station," went straight into the top five. Frankie Miller's "Darlin'" was a No. 1 single and a special Scandinavian compilation album by him, "Frankie Who?" went gold at 50,000 sales.

Bendiksen notes that reggae and black music in Norway are picking up fast and he plans increased activity in these areas in upcoming months. He says: "Island acts Third World and Steel Pulse are about to happen in the reggae field here. And in the blues area, the acts getting most attention from the fans are Son Seals, George Thorogood, Albert Collins and Clifton Chenier."

Terje Engen heads up Bendiksen's international department. But the company also has an important share of the local productions, involving some of Norway's most popular artists covering the whole music spectrum, from pop, through jazz and country, to classical. Its 24-track studio is now being used by other companies as well.



Above, Polygram Norway offices, in Marcus Thranes Gate 2, Oslo, house Phonogram, Polydor, administration and distribution.



At right, the New Jordal Singers, top-selling Polygram group in Norway, pictured in front of the company's mixing console in the Rosenberg Studios in Oslo.

One highly-touted new talent is Ingrid Elisabeth, aged 24, who was well received by the critics after her debut album. She now stars in West Germany and has recorded two singles for the German market. She is to represent Norway at the Country Music Assn. International Show in Nashville this fall and also soon makes her debut at Chat Noir, Norway's leading variety theater.

Also in with good chances of success is country singer Teddy Nelson. Following the release of his fourth album here, the idea is that he will cut the next in Nashville assisted by Johnny Dollar. He is to appear at the Fan Fair there later this year.

In January this year, Arne Bendiksen A/S, together with Talent A/S, established a new distribution set-up, Muvi A/S (Music and Video Distribution). This company operates with the most modern computer technology to provide up-to-the minute sales reports and stock control.

Muvi looks set for fast expansion for international companies are already showing interest in using its distribution facilities.

With the establishment of Muvi, other office space at Bendiksen has been freed for other purposes. One floor is now to house the video division, Arne Bendiksen Video A/S, including a video projection theater with an Advent 1000 A screen, together with an editing room and copying facilities for all cassette systems. The video division has been going for five years, so far concentrating mainly on rental programs and equipment.

Bendiksen, as boss, is set for a very busy time this summer at personal level. He is to host eight live television programs and is also working on a new album, singing new versions of his big hits from the 1950s and early 1960s.

The fast development of Polygram, based in Oslo, puts it on a level footing with the group's closely-linked sister companies through Scandinavia.

Today it has roughly a third of the \$65 million annual retail market (according to 1978 Norwegian IFPI figures) and it has streamlined its distribution set-up to provide the fastest possible dissemination of all kinds of music to the population of around four million.

Sigurd Johannessen is managing director, heading an Oslo operation comprising the Rosenberg Studios (recording and cutting center), Musikkindustri (record and tape manufacturing), Musikk-Distribusjon (distribution and administration), Phonogram (record company) and Polydor (record company).

Peter Jones is Billboard's U.K. news editor.

(Continued on page SC-14)

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SC-6 Concerts Thriving

• Continued from page SC-1

"That's why we primarily work only in Scandinavia. But there are widely different tastes even in Sweden."

Johansson notes that Sweden is quite well off for concert halls. Two have 10,000-seater facilities: the Scandinavium in Gothenburg, and the Ice Stadium in Stockholm. None of the other Scandinavian countries have halls of that size.

"But we do have problems on the club scene. The current developments in clubs taking place in the U.S. and U.K. won't happen here, mainly because of the many government restrictions on the club scene. The state decides if a club is allowed to have live music, if it is allowed to serve liquor, wine or just beer, if it is allowed to have live music up to midnight and so on.

"There is a constant growth of restrictive practices by the establishment, which seems quite disinterested in matters of youth culture. So, in the future, we'll concentrate on working with bigger concerts, such as our event at the Ice Stadium in Stockholm, when we featured many Scandinavian acts in a concert jointly promoted with Swedish tv."

Johansson's philosophy as a promoter is to work on long-term planning for an act, rather than just operate for one tour. "The artist's future career is vital to us and anyway we're proud of the way we have been able to break many acts here in the past three years. Success may be due 90% to the artist himself, but 5% is down to us and 5% to the record and publishing companies."

Among the artists pushed through in 1978 by Johansson EMA Telstar outfit were Ian Dury, Elvis Costello, the Steve Gibbons Band, City Boy, Peter Gabriel and the Tom Robinson Band.

"And this year we'll do another concert with Supertramp. We've been working with the band for six years. Its first concert here drew just a few hundred fans. Today it easily sells out a 10,000-seater hall."

Other acts promoted by EMA in the past year are ELO, 10cc, Liza Minelli, Rod Stewart, Genesis, Status Quo and Queen, who all sold out in 10,000-capacity halls. EMA also represents Swedish supergroup Abba for the world and is now finalizing the group's biggest-ever concert tour, which includes several weeks in Canada and the U.S.

EMA Telstar is also a management company, currently handling 25 Scandinavian artists. Says Johansson: "Of late, we've concentrated more and more on this side of our business. We've started giving economic help for some of our acts, giving them a chance to survive and then work for the international breakthrough. We see this as a new trend in Scandinavia."

In Norway, a fast-building concert area, the Concerthouse

in Oslo, still presents mostly classical music, but new venues are opening up and there is a lot of action within the jazz clubs.

Gunnar Eide is the most active of a growing band of impresarios in Norway, most of whom work closely with top Danish and Swedish managements. Eide presents some 60 or 70 concerts in a year but notes a "curious unpredictability" about the drawing power of many acts.

Some bands pull capacity business, even if they are barely known via records, and some top chart names don't attract worthwhile crowds in the halls.

Rune Lem, who previously worked for the Eide organization, now runs his own concert agency. The Club 7 in Oslo now stages concerts for all kinds of music and Chateau Neuf is also successful as a talent showcase.

But the biggest Norwegian hall is Ekeberghallen, with a 5,000 capacity, and it is there the biggest names play. Eide promotes mostly in Oslo, Bergen and Trondheim and there is an annual August showcase of all-category Norwegian artists.

While Norway's concert business builds from an embryo stage, there are many problems still being faced in Finland. Helsinki, the capital, has two reasonable concert venues, but urgently needs at least one bigger and better hall, mainly to attract the big international attractions.

And the capital is short of big clubs where lesser known groups can play. What's more, the problem is not better in the various suburban cities. But during the summer season, there are outdoor festivals, which prove ideal for lesser-known and less expensive domestic and foreign acts.

Finnish concert operators today operate in most difficult conditions. The local concert scene has been hit by the application of a 10% amusement tax, plus a national period of slump, all added to an apparent apathy among concertgoers.

Teenagers no longer seem interested in sitting through a performance as such in a "plush" hall.

While so many fans seem to prefer the informal atmosphere of bars or discotheques, top acts like the Pirates or even Darts have played to half-empty theaters in Finland. Some concerts, indeed, have been cancelled because of poor advance sales.

International acts normally visit Finland during Scandinavian tours set up by promoters like Thomas Johansson and Knud Thorbjornsen. Special deals have to be arranged in order to keep local ticket prices at reasonable and attractive levels, say around \$6-\$10. But the hard fact is that overheads are rising all the time in Finland.

As Denmark is such a small country, specialist knowledge is a necessity when it comes to competing in the world of international music. But the country is now strong in specialist promoters, all reporting growing business.

The International Concert Organization, ICO, with Arne Worsoe as managing director, is a company handling 300-350

concerts a year. It actually handled up to 600 shows a year back in 1976, but now there is a deliberately greater concentration of effort.

Says Worsoe: "We're definitely specialists concentrating on special events, with top-class artists like Harry Belafonte, with whom I've presented big tours right through Europe over the past three years. We buy our artists in the U.S. or U.K. and I'm away buying up talent at least 200 days a year."

He has set up European tours for acts like Bette Midler, Cliff Richard and the Shadows, Weather Report, Frank Zappa, Earth, Wind and Fire, Eric Clapton, Joan Armatrading and George Duke.

ICO has a staff of 10 and it offers a complete service to the artists in books. "We make it our job to know the best halls, the best hotels and the best way to travel. And tour arrangements have to be tailored to suit each individual artist.

"As we set up tours in maybe 10 or 12 countries, we have to know the tax, currency, fares and political and economic problems in each territory."

Another top Danish promotion unit is DKB, the Danish Concert Promotion, which concentrates on Scandinavian tours for acts like Dire Straits, Boney M and Kate Bush. But it is branching outside mere national interests by handling the full world tour of Lou Reed.

The Knud Thorbjornsen Agency deals with concert tours for such as Abba, Roger Whittaker, Mort Shuman and Liza Minelli through Europe. Thorbjornsen himself, as managing director, has set up several big concert tours with Thomas Johansson, of Stockholm, notably the Abba world tour of two years ago.

A fourth important concert promoter in Denmark is Anders Stefansen, who specializes in jazz. He runs his own jazz club in Tivoli during the summer season and normally presents the Norman Granz roster of acts in Scandinavian centers.

There is a growing interest in black artists in many parts of the Scandinavian zone, especially Finland. There, more and more black artists, particularly in the jazz and blues fields, are needed for local venues and nightclubs. Their popularity has remained steady in spite of the overall clouds of recession, yet foreign supply has been sparse in the past year or so.

Billboard

Stig Anderson

• Continued from page SC-3

On the publishing front, Anderson has consolidated his operation with the acquisition of several well-established Swedish companies such as Reuter and Reuter and Felix Stahl.

"These companies have many important local copyrights and some excellent foreign copyrights acquired in the days when a subpublisher could count on having a song for the lifetime of its copyright," says Anderson.

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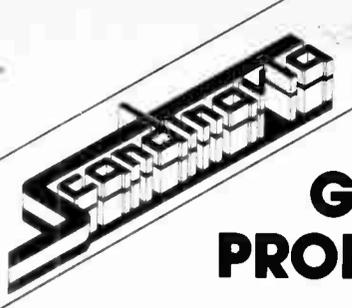
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DANISH INDUSTRY GROWTH OVERCOMES PROMO PROBLEMS

By KNUD ORSTED

The music scene in Denmark today shows greater emphasis on international product, with the sales charts reflecting the same names and records doing well round the world. But while there is so much action for artists like the Bee Gees or Rod Stewart, and for sound-track product such as "Saturday Night Fever" and "Grease," there is still plenty of room for local recordings. Despite the constant problem of a general lack of promotion, Danish acts like Shu-Bi-Dua (Polydor), Gasolin (CBS) C.V. Joergensen (Metronome) and Lone Kellermann (CBS) sell consistently and frequently hit silver or gold status. Nevertheless the promotion shortcomings create industry hang-ups. The two Danish daily newspapers Ekstra Bladet and B.T. have special weekly features on music, with the latter running the only Danish chart, and most days there are news page items on music business personalities.

Knud Orsted is Billboard's correspondent in Denmark.

LACK OF CHARTS BOON TO DANISH SONGWRITERS

While the Danish music publishing scene is as much one of constant change as in the other Scandinavian territories, it is made very different by the fact that for the past two years the country has been without radio charts or, indeed, any other kind of official sales listings. This has led to an increased production schedule by major record companies of artists who write their own material. At the same time, there has been a sharp decline in the production of local covers of foreign hits. And this greater prospect for local songwriters to

(Continued on page SC-13)

Immediate right: Love Fever. A Danish entry into the fast-growing disco scene, the trio also is breaking fast in Spain and France.

Top right: Sailor. The U.K. group receives silver disks from CBS Denmark chief Soren Nissen, at extreme right.

Bottom right: Mabel, a teeny-bop band signed to Johnny Reimar of Starbox and already in the top league in West Germany, backed by massive publicity.



NEW FIRM BOASTS HEALTHY UPSURGE

Since Kleinerts Musik Forlag AS was founded in Denmark five years ago, the company has enjoyed continuous growth and prosperity, according to managing director John Rasmussen. After a 50% increase in turnover in 1977, compared with the previous year, the company managed a further 25% increase in 1978, despite the general music industry recession. "Our sheet music sales have more than doubled in the last three years and there is growth in every area—popular, educational, classical and hit folios," says Rasmussen. On the recording side the company has great faith in singer-songwriter Nis P. Jorgensen. "The record division has shown a steady increase in turnover every year despite the massive competition from the majors," says Rasmussen.

As chairman of the Danish Music Publishers' Assn., a major preoccupation for Rasmussen is the continuing battle be-

(Continued on page SC-14)

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- IRELAND: Polydor
- ISRAEL: CBS
- JAPAN: Polydor
- NORWAY: Arne Bendiksen Norsk Musikforlag Polydor
- PORTUGAL: Phonogram
- SPAIN: Auvi Zafiro
- SWEDEN: Air Music April Music Polydor Sonet AB Sweden Music
- SWITZERLAND: Phonogram Polydor

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FINLAND ON ROAD TO RECOVERY

By KARI HELOPALTIO

Last year proved a sad disappointment for the Finnish record industry, with sales slumping for the first time in a decade or more.

The stark statistics tell the story. Sales of national IFPI-linked companies (including CBS, Discophon, EMI Finland, Finndisc, Finnlevy, Kompass, Love, PSO-Musiikki, Scandia Musiikki and Sat-sanga) showed a 1978 value of \$34.6 million at retail level, including tax. That was down some 11% on the previous year.

And unit sales volume, at 4.3 million, was down by 15%. This included a drop of 600,000 units on domestic records and tapes, enough to make the industry chiefs very unhappy. But the international side had little to boast of, because it proved a major loser in monetary terms.

The build-up of pre-recorded cassettes, a natural development it seemed in previous years, came grinding to a standstill. The sales ratio between records and cassettes here is 52-48, surely the closest in the world.

Reasons for the industry problems are many and include the overall slump in Finland, apathy among youth, a decline in motoring nationally. The role of increasing competition cannot be disregarded. Several new enterprises are striving for a share of the leisure market cake which, at least for now, has stopped getting bigger.

Sales by direct importers and "outsiders" are creating a feeling of confusion within organized industry which had done so much to improve the market and build the status of domestic product.

The emergence of K-tel International (Finland) in February, 1978, remains a matter of controversy at industry level. After just a year in business, K-tel has managed to sell around 400,000 albums, a fine result considering the company has faced heavy competition from Finnlevy and Scandia Musiikki, two pioneers of local television advertising. And it's a result further enhanced by the fact that at first K-tel's foreign-origin product was reckoned unsuitable for Finnish tastes.

In fact, K-tel has succeeded at the expense of local product and has helped turn demand and taste in Finland towards the appeal of international product and artists.

K-tel looks to double its turnover in 1979, a target which

from here looks over ambitious. But what is certain is that the other companies cannot just sit around doing nothing as their "cake" percentage is being eroded. They have to find more aggressive and efficient marketing plans and more television campaigns, despite inherent problems of finance.

Well-executed tv campaigns have sold more than 100,000 records and tapes, an equivalent of around 10,000 units per presentation of advertising spot. But recently the tv marketing field has become somewhat frayed at the edges, leading to the occasional major setback and to inevitable serious thinking.

A 30-second spot on MTV can cost up to \$7,500 and the breakeven point can be as high as 50,000 albums. Following this development, tv compilations in Finland are now upgraded into the higher price category of \$7.50 at wholesale, including a 16.3% purchase tax.

One big aim here is to expand, during 1979, the membership of Aanilevytuottajat, the Finnish group of companies affiliated to IFPI. New companies like Poko Records, M&R Productions, Levytuottajat and K-tel are being mentioned as potential candidates. And this organization seeks nothing more than to see a recovery of the local market, notably domestic product, which seems to be sinking ever lower during the first half of this year.

Certainly record retailing in Finland has undergone major changes in the 1970s. The conventional dealer, once the backbone of the selling system, has lost importance fast and now accounts for only some 40% of IFPI sales.

Today rackjobbers have taken up a 40% market share, the remaining 20% being shared between department stores, supermarkets, record clubs and mail order firms.

Nothing has been held "sacred" in the retail side since 1976 when Valintatalo, a major retail operator based in Helsinki, declared its own form of open warfare on price levels, directed against the Finnish record industry.

Following successful test sales in its four metropolitan outlets, Valintatalo opened its first record-tape shops in 1976-77. Current catalog material and hit product was sold at anything from 30-50% discount. International product was important outside the reach of the "organized" record industry.

Valintatalo now turns over a multi-million dollar industry by selling records and cassettes through its 15 outlets in Southern Finland. Major supermarkets and department stores are copying its methods and pricecutting here has reached alarming proportions.

When thousands of current catalog items are on sale at around \$1.50-\$3.50 across the whole country, it has to have a serious inflationary effect on the market. Reduced prices become the order of the day.

The Federation of Music Dealers, acting on behalf of some 120 specialist music shops, has aired strong attacks about sales through supermarkets, service stations, rackjobbing outlets and mail order firms. It is also accusing local record companies of favoritism in trading terms and it wants to use strong-arm tactics to tackle all the problems.

Many music shops make most of their annual income by selling musical hardware, but rely heavily on record and tape sales, too.

In overall terms, the position of the conventional dealer in Finland is not very enviable. Several firms have been forced to cut stocks, along with expenses and personnel. As a result, the general standards of service have suffered, giving a further boost to the Valintatalo of the industry world, whose aim simply is maximum sale, fastest.

The role of the mail order firms, including record clubs, has been another cause of anxiety among the conventional dealers. These companies, some of them in the direct importing business too, retail thousands of recordings each month. They are fast, efficient and offer hot product, "the cream," at reduced prices. Some enterprises, like Unitor's and the Musiikki Fazerbacked Listaklubi, sell primarily among the growing youth population center.

However, local record companies fully understand the problems of the conventional retailer. There have been special industry-boosted campaigns to pull potential customers to the record sales counters. There are free records, image-building exercises, special offers and many other marketing aids. Yet a lot remains to be done at both record company and retail outlet levels.

A key word in the Finnish industry of late has been "rationalization." In the case of Finnlevy and its sister companies, it led to the formation of Finnscandia Oy, an administrative company, with individual firms still maintaining separate identities and with a say in repertoire and artistic matters. The results have, it is said, been highly promising.

Love Records, which has been doing first-rate work as a producer of Finnish rock, was hit by serious financial troubles in 1978 and stood on the verge of bankruptcy. Some employees were sacked and product past and future was licensed to EMI

(Continued on page SC-10)

Kari Helopaltio is Billboard's correspondent in Finland.

YOUR CONNECTION IN SCANDINAVIA



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Danish Growth

• Continued from page SC-7

But the radio programs here no longer feature pop charts, instead making do with "newsdesk" type features on pop. The lack of regular communication has its own effect on Danish record production.

The radio and television network in Denmark is government-owned and there are absolutely no chances of advertising music product. The only way to get promotion via television is to break into one of the few programs on pop selected by disk-jockey Jorgen Mylius, and there are only five or six of those each year. One other possibility is the screening of shows bought from the U.S., U.K. or Sweden.

But an alternative area of promotion is within the concert scene and that is growing ever bigger in Denmark. One main reason is that four main European promoters have offices in Copenhagen: International Concert Organization (ICO), owned by Arne Worsoe; the Knud Thorbjornsen Agency; the Scandinavian Booking Agency (SBA), owned by Anders Stefansen; and Danish Concert Promotion (DKB), owned by Steen Maribo and Flemming Schmidt.

These all work on major European tours featuring international names within the jazz, rock and folk fields and, generally speaking, each schedule would expect to incorporate a Copenhagen gig.

Some record companies have successfully tried to break new artists by bringing them in for debut concert performances. City Boy is a prime example of this kind of promotional push, with Polygram and Knud Thorbjornsen working together on the project. Most concerts in Denmark today attract full-house audiences and some of the problems in the live-show field which afflict other Scandinavian territories just don't apply in Denmark.

Among key Danish companies is Starbox, where Johnny Reimar, managing director, looks for his Danish acts to break internationally, with special emphasis on European territories, as well as gain chart status in Denmark.

His success is underlined by teeny-bop act Mabel which won the Danish section of "A Song For Europe," with eventual representation in the Eurovision Song Contest in 1978. With promotional assistance from the mass-circulation pop magazine Bravo, the band has become very popular in West Germany and is currently also building fast in Spain.

Reimar is very involved with the burgeoning disco scene via the trio Love Fever, which had a big hit with its debut album in France and is also breaking fast in Spain. (On the home market, he has done well with guitarist Jorgen Ingmann, a local artist who hit number two spot in the Billboard U.S. chart in 1964 with "Apache.")

Dolly Parton picked up a platinum album from the company

for sales of 100,000 albums in Denmark and did well on tour here. Bonnie Tyler, from Wales, also built a big reputation here through Neilsen promotional activity. Neilsen is RCA representative in the country. And there are upcoming special campaigns for the Salsoul label and for the classical label Supraphon. Then, in yet another area, there was a tremendous push for the new David Bowie album "Lodger."

On the local front for Hede Neilsen there is jazz product from bassist Hugo Rasmussen with "Sweets To The Sweet," featuring tenor saxophonist Jesper Thilo and U.S. guitarist Doug Rainey, plus an LP from Danish singer Lisa Linn and the Bo Sylven band, featuring compositions by Stevie Wonder, Quincy Jones, Bert Kaempfert and Count Basie.

There is also non-stop activity from Sonet, now in new premises in St. Kongensgade, with Starbox as a near neighbor. Among new product is an album by local disco singer Janne Hoegh, due for release in several foreign countries. As part of the Swedish Sonet outfit, the Danish arm releases many jazz albums and also looks after distribution and promotion for the Pye, Chrysalis, Island and Beserkley labels.

Hamlet is a company specializing in local artists singing in the Danish language, and is also very productive in the jazz field. Special success came for the jazz LP featuring violinist Finn Ziegler, but there are big sales too for a series of 13 albums from leading folk music figures in Denmark.

Pentagram Productions here has Skunk Funk as a leading act, with releases in several European centers for the band's debut album. The follow-up LP Comes in August, followed by a concert tour of Holland and Germany.

A young record company called Medley started in August last year, with former CBS producer Poul Bruun as chairman. Its first album release with the band Starfuckers went gold on sales in excess of 50,000 in Denmark and 30,000 more in Norway and Sweden. There is promising action in the U.K. for Medley's new wave group the Sods, Step Forward Records handling the band there.

Paris-based Brazilian singer/pianist Tania Marie is signed exclusively to Medley for the world and her "Live at Montmartre" is now out in several foreign countries.

While Medley is the company's main label, there is also King Pear, a low-budget, low-price and high-royalty outfit which has put out six albums. One features ex-Dylan guitarist Billy Cross, Entrance group pianist Kenneth Knudsen and the Delta Blues Band.

The Tocano Studio companies, which includes cassette duplication, took over Ophelia Records last year and is now active in music publishing and record production. Allan Heiding, singer with the established group Flair, has recorded recently in the U.K. with Shadow's drummer Brian Bennett, and bassist Les Hurdle. Mixed in the Abbey Road Studios, by Peter Vince, this album, "Welcome To My Song" is set for release in several territories to further boost Heiding's career.

Peter Abrahamsen, managing director of Metronome, depends heavily on WEA product to maintain a 7%-8% share of the market. "But," he says, "domestic product can achieve better sales today than it did five years ago. The quality of Danish recordings and the standard of lyric writing is much higher now than it was then."

Among the best-selling Metronome acts are the rock band C.V. Jorgensen, girl singers Trille and Anna Linet (both on the ExLibris label) and a girl rock and roll band called Shit & Chanel. The jazz fusion band Entrance, which made its debut at last year's Montreux Jazz Festival, and is led by trumpeter Palle Mikkelsen, has had its first album released throughout Scandinavia and in France.

Abrahamsen notes that the Danish singles market is enjoying a revival after a period of gradual decline. "We've achieved good figures with WEA disco singles and have topped 10,000 sales with the Rod Stewart single 'Do Ya Think I'm Sexy.'"

Like all companies releasing hot international product, Metronome is constantly fighting competition from direct imports. Says Abrahamsen: "A big retail chain bought the last Rod Stewart album from abroad and was able to offer it at three dollars lower than the normal price. We had to cut our prices and decimate our profits to compete. But fortunately we have a good wide-ranging WEA catalog which sells steadily. It's only the giant hits that bring us direct import headaches and when we see them coming we can take action."

The signal success of "Saturday Night Fever" and "Grease" made 1978 a very good year for Polygram, Denmark, despite having to contend with heavy parallel imports.

Says Stefan Fryland, Polygram managing director: "My estimate is that between 30%-35% of retail turnover from these two albums were produced by direct imports from Germany and Holland. These sales were not, of course, reflected in the IFPI statistics. If direct imports were included, then retail business in Denmark for 1978 would show a significant gain over 1977."

"In 1977, it was estimated that direct imports accounted for between 15%-17% of retail sales. Last year the figure was up to between 20%-25%. Naturally, the bigger the hit, the more competition we get from direct imports."

Polygram, as in the Danish industry as a whole, derives 70% of its turnover from international repertoire. Its strongest local act is Shu-Bi-Dua, a group which writes its own songs, in Danish. Its last album sold 300,000.

Despite the temporary withdrawal from the scene of CBS Denmark's hottest local act, Gasolin, Soren Nissen, managing director, says the company maintained its market share in 1978, thanks to big sales by movie actress Lone Kellermann, who had a giant hit with "Luigi," a song written by Gasolin's Kim Larsen. The single sold 35,000 and the album 110,000.

Says Nissen: "The share of the market accounted for by do-

(Continued on page SC-13)

SC-9

A Billboard Spotlight

JULY 14, 1979, BILLBOARD

finnlevy

THE FINNISH RECORD COMPANY WITH



MARIT

INTERNATIONAL TOP LABELS:

Amadeo, Archiv, Argo, Atom, Barn, BIS, Brain, Capricorn, Charisma, Chess, Coral, Cube, Decca, Deutsche Grammophon, Deram, Discos-Columbia, DJM, Eclipse, ECM, Emerald, Ensign, Fontana, Heliodor, Hispavox, H&L, Karusell, Kniga, London, Manhattan, MCA, Mercury, Metronome, MGM, Mountain, MPS, Oyster, Pablo, Passport, Pergola, Philips, Phil Spector, Polydor, Resonance, Rex, RSO, Sire, Spring, State, Teldec, Threshold, Track, 20th Century Fox, Univers, Utopia, Vertigo, Verve, Walt Disney

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World Radio History

SC-10 Global Breakthrough

Continued from page SC-1

Swedish pop and jazz guitarist Janne Schaffer has already built a strong worldwide reputation. Today he records with CBS and his latest album "Earmeal" was released in the U.S., where it received encouraging reviews.

Another CBS artist is Ann-Louise Hanson who, after almost 20 years as a recording artist, produced a country-pop album and hit the success trail with sales in excess of 150,000 units. This led to release of her records in most European territories and she is recording in several different languages, notably Spanish and German.

Hottest act in Sweden today is the Boppers, a group of youngsters reviving the music of the 1950s. The band's debut album has sold more than 150,000 copies in Sweden alone and, following hard promotional work by the group itself in MIDEM this year, its product is being released in Canada, the U.K., Germany, Spain, Japan and other non-Scandinavian territories.

Other fast-growing acts include CBS group Factory, CBS singer Magnus Ugglä and Phonogram's Scafell Pike.

But apart from Abba, Sweden has so far had two major international successes: Harpo and Björn Skifs, both EMI acts produced by Ben G.T. Palmers. Harpo scored all over the world with the self-penned "Moviestar" some years back and still has singles out in different countries, mainly in Germany. Skifs was formerly lead singer with Blue Swede, which had a U.S. hit five years back with "Hooked On The Feeling," a chart-topper there. Both are today pushed internationally by EMI-EAR here.

Just 10 years ago Finland was known mainly as the land of Santa Claus and Jean Sibelius. It was impossible to even ponder the idea that the country would one day produce high-class rock groups or individual singers ready for the full international market.

Although heavy barriers, lingual, musical and psychological, existed around acts like Tasavallan Presidentti, Wigwam and Jukka Tolonen, they toured Scandinavia and Europe and so started gaining international recognition for their skills.

Tasavallan Presidentti and Wigwam are now dead and gone, in success terms, but their pioneering work is carried on by a whole generation of new names. They include The Group, Piirpauke and the Jukka Tolonen Band, all playing so-called "fusion" music, plus the Hurriganes and Pen Lee, who base their punk-type "root rock" on rhythm and blues. All of them have appeared successfully in various Scandinavian countries and some have wandered even further away.

Some local Finnish acts have entered into recording deals with Swedish companies. Hurriganes, the best-paid Nordic

act in the "folkpark" circuit, has sold around 200,000 albums in Sweden since 1976.

Also big in Sweden is Arja Saijonmaa, a fine interpreter of the songs of Greek composer Mikis Theodorakis; Cumulus, a talented all-round cabaret-recording act; and Teddy and the Tigers, specializing in the music of Eddie Cochran, Gene Vincent and Buddy Holly. Teddy is probably the brightest exponent of the Finnish "new wave," which has produced several Sex Pistols and Clash-type combinations and a new vitality on the local scene.

Other Finnish acts of growing international reputations include Kalevala (a regular in France); jazz composer-pianist Heikki Sarmanto, whose works such as "New Hope Jazz Mazz" have won acclaim in the U.S.; Marion, an EMI-EAR artist, very popular in German-speaking territories; and Country Express, which recently appeared at Nashville's Grand Old Opry and Country Fan Fair.

Tommy Seebach seems to have the biggest chance in Denmark to find international acceptance, especially after his appearance on the Eurovision Song Contest this year with "Disco Tango." There was an immediate demand for his song entry in foreign territories and now he is releasing an album over a wide area.

The disco act Love Fever and rock band Mabel have recently been in Spain for television shows and their market is certainly extending through most of Europe.

But there is a general feeling in the Danish industry that it is still very, very difficult to break acts over the whole international spectrum. Because the record companies feel that way, there is no encouragement for producers to make records specifically for the world market.

However Johnny Reimar, for one, has not given up. Love Fever is his act, and it sold 25,000 copies of a debut album in France. Mabel is also his, with strong German interest. He also offers guitarist Jorgen Ingmann to the world markets.

Kim Larsen, former lead singer with top Danish band Gasolin, has signed a recording deal with Pyramid in the U.S., and will live over there as from the fall to build a North American career.

Then there is Sanne Salomonsen, a big seller in Denmark, and of international potential. Metronome's Entrance and Iron Office jazz-rock groups are gaining international attention, while there is a U.S. release for Sonet disco singer Jannie Hoegh on her new album.

From the Norwegian angle, jazz artists are already finding international success. The leading players are promoted through Manfred Eicher, since they record generally for ECM, and that itself leads to tours all round the world. Saxophonist Jan Garbarek and drummer John Christensen are currently touring Japan with Keith Jarrett, have played all around Europe and have gigged in the U.S.

There must be good chances of a breakthrough for Alex, a

girl singer whose band is also known as Alex and who made her last album in the U.K. Ingrid Elisabeth is a comparatively new pop singer already known in Germany. Then there is Anita Skorgan, who represented Norway in the 1979 Eurovision Song Contest, plus groups like the Jonas Fjeld Band, Jahn Teigen, Ruphus and Tension Head.

Norwegian television helps by transmitting the Spellemannsprisen Awards, equivalent of the Grammy Awards in the U.S., when all artists nominated by the jury are heard and seen. For example, Laila Dalseth was invited to sing in Poland after her record was heard on this show.

But generally it is down to Norwegian artists themselves to promote themselves. Sometimes local trad jazz bands play overseas, two recently in the New Orleans Festival, but this is something separate from the recording world.

The fight is on to gain greater international recognition for Scandinavian artists. But it looks like a very long battle.

Billboard

Finland Recovery

Continued from page SC-8

Finland. Now, after months of uncertainty and despair, Love Records is showing clear signs of recovery.

The distribution issue in Finland has been shaping up well of late. Around 1974-76, most companies handled this all-important function for themselves, with retailers constantly on the phone making calls on orders all over the place. But currently four important distributors rule the Finnish scene: Finnlevy, EMI Finland, Discophon and Polarvox.

Production of music itself has never been easier. The once "hopeless" recording situation has been solved with the help of new studios using either 24-, 16- or 8-track facilities (owners include Finnlevy, Love Records and Discophon). Pressing is handled by three companies and the number of high-class tape duplicators is nearing saturation point. There are also two ultra-modern plating and processing workshops, yet a few months ago most of this work was done in Sweden.

Today's Finnish record industry is more than ever aspiring to export sales. MIDEM this year, where local companies appeared under the full Finland banner for the first time, gave clear evidence of this. Finnish studios, some of the highest international standards, are luring in foreign artists such as Francis Goya, Burlesque and Lello Tartarino. This is seen here as only the prelude to a full-scale invasion.

An optimistic note comes from John-Eric Westo, managing director of Finnscandia, who says: "On the basis of March sales figures concerning domestic product, it would seem that the local industry is starting to pick itself up. Added to that is the fact that the wise men of economics expect the Finnish gross national income to rise by some 4% this year, a figure well above the international average."

Billboard

A Billboard Spotlight

JULY 14, 1979, BILLBOARD

CBS Records Presents Major Scandinavian Acts



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ANN LOUISE

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MAGNUS UGGLA

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KIM LARSEN

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TROND GRANLUND

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TAPANI KANSA

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FACTORY



TROND GRANLUND



MAGNUS UGGLA



TAPANI KANSA





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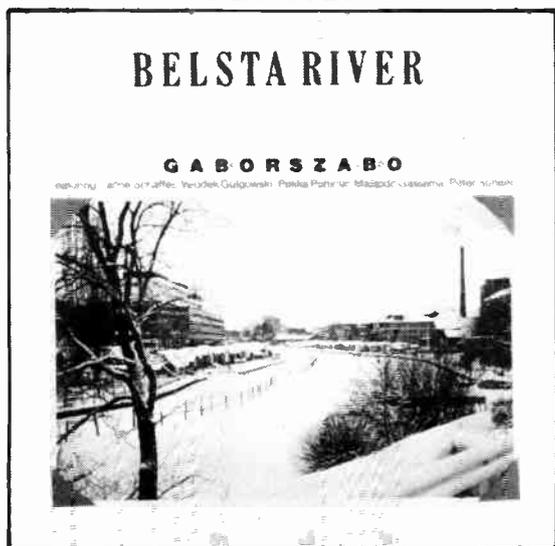
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GABOR SZABO
FLC 5030



ULLA JONES
FLC 5033



Nordic Industry

• Continued from page SC-1

In Finland the market suffered an 11% decline in value and a 15% decline in units, leaving Norway as the only Scandinavian bright spot with a total industry turnover of \$67 million—an increase of 16% over 1977. In contrast to Sweden and Denmark, singles sales, which have declined drastically over the last few years, went down still further.

Sales in 1978 were 350,000, compared with 370,000 in 1977. LP sales went up from 3.6 million to 4.2 million and prerecorded cassette sales from 3.2 million to 3.51 million. Norway has thus been the most healthy of the Scandinavian markets, particularly in the light of the fact that there has been no increase in record prices for five and a half years. In fact, to compete with direct imports, the industry was obliged to drop prices by 20% in 1975-76. Now they have stabilized at \$10 for an album, \$2.60 for a single and \$11 for a music cassette.

There is some concern in Norway about the erosion of catalog sales caused by the phenomenon of the super hit. Phonogram general manager Michael Aas says: "It was only three or four years ago that Norway had its first 100,000 LP/cassette seller. But last year two or three albums sold in excess of 200,000—a phenomenal sale in a country of four million people."

Although drawing some comfort from the prosperity of the Norwegian market, Anders Holmstedt, chief EMI executive for the Scandinavian territories, acknowledges that taken as a whole, 1978 has been a tough year for Scandinavia. "The industry had been living in a dream world and no one had the guts to do anything about the predicted slump while there was still time. Now the only possible way for the industry to maintain profitability is for it to raise prices and take strong action against parallel imports."

Holmstedt cites as causes for the sale decline over-production, persistently high unemployment which has reduced spending power and a substantial rise in the cost of living. Inflation in Sweden is currently running at 8%, in Norway at between 5% and 6%, in Denmark at 9% and in Finland at 5%.

Home taping is undoubtedly another factor which puts a brake on sales. Kurt Mikkelsen, managing director of EMI Denmark believes that blank tape sales in his country may be running at as much as 30 million annually (almost 10 times the sale of prerecorded cassettes). In Sweden sales are certainly 20 million annually.

Says Holmstedt: "Home taping is something we have to learn to live with. Although it amounts to pure theft, there is nothing we can do about it except seek compensation by some levy on blank tape. This is something which the Swedish industry is actively pursuing." (Billboard, April 7).

The general consensus in Scandinavia, however, is that the worst is over and that the industry will get back into its brisk stride in 1979. "I think there has been a certain drop in consumer spending because of a period of political and economic uncertainty in Sweden," says Holmstedt. "People were putting much more money into savings while waiting for things to settle down. But the record business is resilient. If we can provide better scope for the presentation of live music, bring back some of the glamor of the business, then we'll bring the people back into the record shops."

Certainly there are signs of an upturn this year. Business in Norway for the first quarter, for example, is up by 23% compared with the first three months of last year.

One of the major problems when it comes to stimulating sales in Scandinavia is the generally negative attitude the government broadcasting organizations have toward pop music.

Says Polygram Denmark managing director Stefan Fryland: "The radio in Denmark is too much orientated toward high-brow culture. It is extremely difficult to get video clips on tv. So we have to use other channels—advertisements in newspapers and magazines, in-store promotion and discotheques."

Finland is the only one of the Scandinavian countries with any commercial broadcasting—so that K-tel in Sweden uses the telephone service for "dial-a-disk" promotion as well as regular newspaper advertisements.

Says Dag Haeggqvist, general manager of Sonet, Sweden: "Promotion in Scandinavia is difficult and very costly. In recent years there has been less increase in the cost of production and manufacture than there has been in the follow-up areas of marketing and promotion. Because of the limited promotional opportunities, it is hard to sell in large stocks of product, even when it is hot international material. So the dealers buy in small quantities, sell out, and then there is a gap before the direct imports flood in. Because of the demand there has been, the dealer stocks up with imports—and then finds that he has substantial overstocks."

Sonet now produces promotional film clips in various formats and makes them available to retail stores and there is evidence that this promotional service does generate sales.

Haeggqvist sees a positive aspect in the lack of advertising on Swedish tv in that it enables the industry to maintain steady sales across a broad range of repertoire. He points out that the effect of intensive tv advertising in other markets has been to concentrate sales too heavily on a few star releases at the expense of general catalog sales.

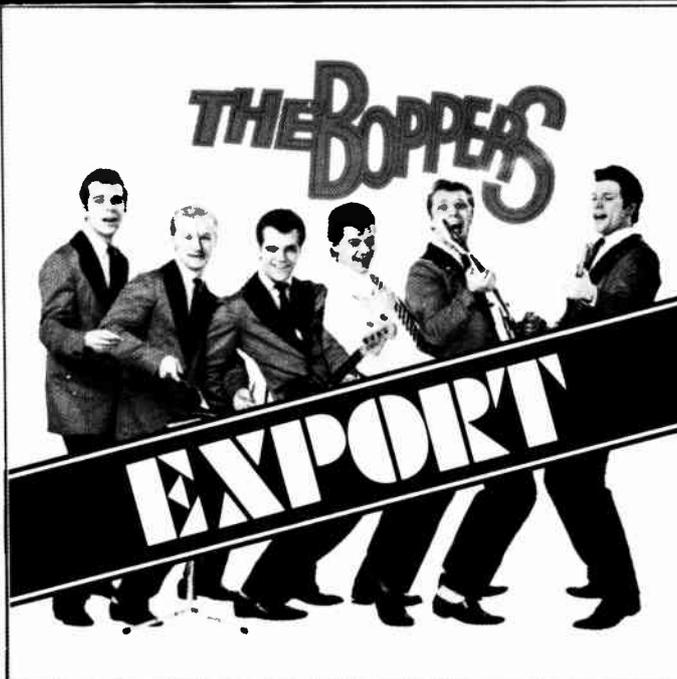
On the other hand, Sonet managing director Gunnar Bergstrom, points out that big hits provide a general stimulus to the whole market, regenerate interest in records and traffic into the record stores. "The higher the point of the pyramid," he says, "the broader the base."

(Continued on page SC-13)

THE GREATEST SCANDINAVIAN ACT FOR YEARS!



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Lack Of Charts

• Continued from page SC-7

have their material recorded has been a real boost for pop music in Denmark. Today every kind of material, from old Danish folk music to hard-core rock, is recorded. The best-selling Danish groups can hit sales figures level or better than those of best-selling foreign acts.

There has been the spin-off trend for songwriters to want to be their own publishers, just as many producers like to have their own publishing outlets. But a reversal of this is seen today, when writers and producers do realize the need of the experience of an established music publisher to run the business side and exploit the material.

As in most Scandinavian areas, Danish sales of printed music have gone upwards over the last year. One reason is the increasing number of municipal music schools. The big sales of electronic organs for domestic use has also increased the demand for printed sheet music. The sales may still be rather modest but there is marked improvement all the time.

EMI Music Publishing (Denmark) AS, having changed its name from Imudico some 18 months ago, is a sample of the general expansion of music publishing interests in the area, particularly Denmark. The company took over Francis Day and Hunter in 1977, then the representation of Screen Gems-EMI Music and United Artists Music and Big 3 from January 1978 for Denmark and Norway.

From July last year EMI Music also represents Tree Publishing, and in January 1979 it signed an administration deal with April Music Sweden to handle its Danish activities.

With these strong catalogs, plus its own comprehensive back catalog, EMI can defy the general trends caused by the lack of official charts and place songs for local covers. During 1978 it obtained nearly 300 cover recordings in Denmark and Norway, including representation as album tracks.

But the company still works hard to find new talent to meet the demand for new Danish songwriters. This year should see the breakthrough of several contract writers on the international marketplace, notably Tommy Seebach, who performed the Danish Eurovision Song contest entry this year and is a top-seller in Denmark.

Biggest international hits for EMI in Denmark over the past year have included Kate Bush's "Wuthering Heights," "Lionheart" and "The Kick Inside;" Queen's "Jazz;" Elton John's "Single Man;" ELO's "Out Of The Blue;" and the Rolling Stones' "Some Girls."

Billboard

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Editorial direction: Mike Hennessey, European Editorial Director; and Peter Jones, European News Editor. Art: Salvatore Scorza.

Nordic Industry

• Continued from page SC-12

Mikkelsen, head of EMI Denmark, is not convinced about this last point, however. "The industry seems so dependent now on super acts that it is unhealthy. Our aim should be to sell music, not just a few artists."

Mikkelsen echoes Holmstedt's call for a blank tape levy, seeing home copying today as a far more damaging factor than direct imports. With a high penetration of cassette players in Scandinavia—four million in Sweden, 1.7 million in Denmark, 1.5 million in Finland and 1.3 million in Norway—and an annual average purchase of prerecorded cassettes per unit of between two and three—home taping is clearly rife.

Mikkelsen says the Danish industry is currently working on a proposal for a levy on blank tape. "Something has to be done," he says, "otherwise the whole record industry will be undermined."

Ivan Nordstrom, head of Polygram Sweden maintains an optimistic outlook for the Scandinavian industry despite the gloom of 1978. "I think the business will be much better this year. The general economic situation is improving—and sometimes it is no bad thing to come down to earth and take stock of the situation. Up to now it has perhaps been too easy to sell records in Sweden.

"We must improve local production—fewer releases and better quality—and we must try as an industry to get away from this concentration on high volume and get back to catalog."

Billboard

Danish Growth

• Continued from page SC-9

mestic product has gone down slightly from 35.4% in 1977 to 32.2% in 1978, but had Gasolin put out a new album I think there would have been no decline."

Gasolin, taking a one-year break, has sold more than two million albums to date, including 200,000 in Sweden, 250,000 in Norway and 22,000 in the U.S. Kim Larsen, now a solo artist, is maintaining the success pattern with 150,000 sales of his first solo album in Danish.

"Last year we also managed to sell more international product," says Nissen, including the repertoire of the U.K. group Sailor, each of whose last five releases has sold 25,000. And thanks to a fantastic promotional film, extracts from which we showed in major retail stores, we sold more than 35,000 albums by Meat Loaf."

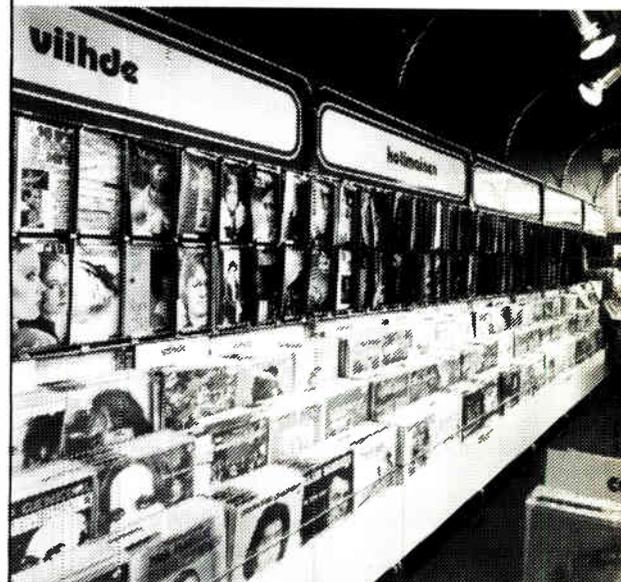
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Swedish Success

Continued from page SC-3

Now it is expected that other Swedish companies will follow suit in the late summer.

However the CBS price raise means the company is likely to be harder hit by the parallel importers, since dealer price for a Canadian import here is around \$4.90.

Klinterberg says: "We watch the parallel importing aspect of the market very closely. We've recently started with various price reductions on hot albums. Maybe we'll go to \$4.40 for certain LPs, but only for a week at a time. That way we hope to create uncertainty and indecision among the importers. And we try to beat them by being very quick off the mark with new releases and by having a fast and reliable delivery service.

"We should build goodwill and make dealers think twice before going to the parallel importer."

But Klinterberg says that despite all the problems CBS has established new names, both national and international. His view is that "new" is a vital word in order to keep audience interest, and his aim is to further increase turnover on local product.

Recent new-name local artists pushed through include: Ann-Louise Hanson, whose last album sold in excess of 100,000 units in Sweden and is now released in U.K., Spain, Germany and the Netherlands; Magnus Uggla, with two big hit albums in a year; and Factory, a group which sold 50,000 copies of its debut album in just one week in Sweden.

Says Klinterberg: "Vital to breaking a new act is getting it out on a nationwide tour. We have special tour support programming, though there is a general shortage of suitable venues for pop shows in Sweden. We have no club circuit. But it is a good country for international acts, with audiences who understand the lyrics and go out and buy the albums."

There are four suitable places for concerts in Stockholm, with the Ice Stadium biggest with a capacity of up to 7,000. EMA Telstar has a deal with the stadium for six to eight gigs a year. Recent concerts have featured Rod Stewart, Liza Minnelli, ELO and Frank Zappa. But what is most needed in Stockholm is a medium-sized hall with a capacity of 3,000.

Additionally, Klinterberg sees a great need to build further on marketing ideas in Sweden. "We'll be very selective over artists, but those we sign will get the full treatment. Previously the industry here has been in such expanding form, so such selectivity has not been so important.

"The record industry is more a risk game today. Marketing and recording of new Swedish music are areas we can influence, but we still need big sales on some items in order to cope with other demands." **Billboard**

Norway Reports

Continued from page SC-4

Local recordings are a vital part of the Polygram turnover, and the Rosenberg Studios are equipped with several multi-track recorders (running to 24-, 16-, 8-, 4- and 2-track), a newly-installed Polygram mixing console, Dolby A, AKG/EMT reverb, and the latest Neumann cutting equipment with Polygram pitch control logic.

Musikindustri is operating now with 11 new fully automatic PRA presses and one Lenned tandem press and has an annual capacity of six million albums and three million cassettes. More than two-thirds of the Musikindustri products are exported to Polygram in Denmark and Sweden.

Group recording activities via Phonogram and Polydor are closely linked in business terms to gain maximum marketing exposure. The present set-up allows marketing maximums for both Polygram and third-party repertoire, covering all aspects of music. Biggest recent successes have been Abba's "The Album" and the "Grease" soundtrack, each passing the remarkable 200,000 figure in Norway alone.

For CBS Norway, 1979 looks like being another record year, as sales over the first part of the fiscal year were 50% up over last year's figures. This sales growth has led to a significant increase in the company's overall market share.

Main reason, say CBS executives, is its power in artist development. Established acts like Gasolin, Bob Dylan, Supertramp and Chicago all pulled in huge sales on recent releases. Supertramp's "Breakfast In America" went to No. 1 inside three weeks, and Dylan's "Street Legal" hit 50,000 units, gold status in Norway.

But CBS has also seen major breakthroughs for Billy Joel, Earth Wind & Fire and Frank Zappa, with big sales, too, for the successful local "Smurf" album.

Local repertoire is looking for a boost through new releases from Trond Granlund and Jan Eggum, the latter, a leading troubadour here, getting his own one-hour television special as a big promotional boost.

CBS finds, in common with other majors, that the lack of commercial radio and television in Norway simply shifts the emphasis in record promotion into alternative channels. Major discos are serviced regularly by CBS through automatic mail-out of singles and the company is currently building a new field promotion force, working closely with diskjockeys, store personnel and youth clubs.

And on the release front there is big planning for new product from ELO, Earth Wind & Fire, Dylan and Kim Larsen.

Talent-Produksjon A/S was set up in Norway in 1972, by Arve Sigvaldsen, who was previously with RCA here. The company is basically an all-round complex, taking in talent organization, record company, studio, publishing and distribution.

It now has a market share of 30% within the local production sector of the industry.

In 1975, its Talent Studios was set up with the most modern equipment and it has provided many big local hits, as well as jazz recordings by such as the Pat Metheny Group, Keith Jarrett, Jan Garbarek, and Gary Burton for the ECM label.

Talent linked with Muvi and that is proving, as reported above, a huge success within the Norwegian market, particularly with its facilities for total Norwegian distribution in partnership or on licensing deals.

In its catalog, Talent has the three big success series in Norwegian recording history: "Treff," with top artists doing local versions of international hits; "Frem Fra Glemselen," up to date versions of old folk songs by artists Rita Engegretsen and Helge Borglund; and "Country Fest," Norwegian country music performed by artists such as Lillian Askeland and Ottar Johansen.

Other leading Talent artists are Inger-Lise Rypdal, Ove Berg, Kristin Berglund, Lasa Septimus, Kai Eide, Unit five and international acts Julie Felix, Arabesque and Fats Domino.

Out of eight local Grammy Awards this year, Talent picked up three for: Laila Dalseth's "Glad There Is You" in the jazz field; Sven Nyhus Quartet's "Dovregubben Danser" (folk); and the 80-piece military band "The Army Play" (instrumental).

The Norwegian industry is being built on sound foundations. There are the inevitable problems, linked with the overall national economy, but sales are constantly increasing and there seems no slowing down of the flow of new talent.

Among the smaller companies, db Records did exceptionally well with the album "In Smurfeland," which sold more than 250,000 units, and a new "Smurf" disk is due out soon from Geir Boerresen, retailers hoping to cash in again on what has proved, so far, the biggest of all local record successes.

Snowflakes is another small and new company which has presented a high-quality album by singer Anita Skorgan, whose Eurovision Song Contest entry "Oliver" is now distributed in 20 countries and translated into more than seven languages. **Billboard**

New Firm Boasts

Continued from page SC-7

tween the popular music publishers and the serious music publishers over differentials in performance fees—a dispute which has riven KODA, the Danish performing right society, for more than a decade and which is still unresolved. "While the popular publishers and composers accept that their rate should be lower than that of serious music composers and publishers, they feel the gap should be narrowed," says Rasmussen. "But it seems impossible to reach a compromise." **Billboard**

A Billboard Spotlight

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Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 7/7/79
SINGLES

This Week	Last Week	Artist
1	1	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
2	3	UP THE JUNCTION, Squeeze, A&M
3	23	SILLY GAMES, Janet Kay, Scope
4	2	RING MY BELL, Anita Ward, TK
5	10	NIGHT OWL, Garry Rafferty, United Artists
6	18	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart, Atlantic/Hansa
7	5	THE LONE RANGER, Quantum Jump, Electric
8	4	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS
9	24	C'MON EVERYBODY, Sex Pistols, Virgin
10	6	DANCE AWAY, Roxy Music, Polydor
11	7	SUNDAY GIRL, Blondie, Chrysalis
12	15	LIVING ON THE FRONT LINE, Eddie Grant, Ice Sign
13	8	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead, P.I.R.
14	14	WHO WERE YOU WITH IN THE MOONLIGHT, Dollar, Carrere
15	9	H.A.P.P.Y. RADIO, Edwin Starr, 20th Century
16	13	CAVATINA, John Williams, Cube
17	11	WE ARE FAMILY, Sister Sledge, Atlantic
18	21	GO WEST, Village People, Mercury
19	12	THEME FROM DEER HUNTER, Shadows, EMI
20	26	MAYBE, Thom Pace, RSP
21	22	BABYLON BURNING, Ruts, Virgin
22	NEW	GOOD TIMES, Chic, Atlantic
23	19	SAY WHEN, Lene Lovich, Stiff
24	20	CERTCHA, Chas & Dave, EMI
25	16	MASQUERADE, Skids, Virgin
26	29	DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo
27	31	WANTED, Dooleys, GTO
28	27	LADY LYNDA, Beach Boys, Caribou
29	NEW	GIRLS TALK, Dave Edmunds, Swan Song
30	34	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius
31	30	SPACE BASS, Slick, Fantasy
32	NEW	BREAKFAST IN AMERICA, Supertramp, A&M
33	37	STRANGLE HOLD, UK Subs, Gem
34	NEW	DEATH DISCO, Public Image, Virgin
35	36	MARRIED MEN, Bonnie Tyler, RCA
36	NEW	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
37	17	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
38	35	OLD SIAM SIR, Wings, Parlophone
39	NEW	BAD GIRLS, Donna Summer, Casablanca
40	33	HEAD OVER HEELS IN LOVE, Kevin Keegan, RAK

LPs

1	1	DISCOVERY, Electric Light Orchestra, Jet
2	3	PARALLEL LINES, Blondie, Chrysalis
3	2	LAST THE WHOLE NIGHT LONG, James Last, Polydor
4	10	REPLICAS, Tubeway Army, Beggars Banquet
5	7	I AM, Earth, Wind & Fire, CBS
6	4	VOULEZ VOUS, Abba, Epic
7	6	BACK TO THE EGG, Wings, Parlophone
8	25	BRIDGES, John Williams, Lotus
9	5	COMMUNIQUE, Dire Straits, Vertigo
10	14	NIGHT OWL, Garry Rafferty, United Artists
11	19	BREAKFAST IN AMERICA, Supertramp, A&M
12	9	DO IT YOURSELF, Ian Dury, Stiff
13	8	LOGGER, David Bowie, RCA
14	12	SKY, Sky, ARLH
15	17	MANILOW MAGIC, Barry Manilow, Arista
16	15	THIS IS IT, Various, CBS
17	11	MANIFESTO, Roxy Music, Polydor
18	30	THE BEST OF THE DOOLEYS, The Dooleys, CTO
19	13	THE VERY BEST OF LEO SAYER, Leo Sayer, Chrysalis
20	21	RICKIE LEE JONES, Rickie Lee Jones, Warner Bros.

21	26	FATE FOR BREAKFAST, Art Garfunkel, CBS
22	NEW	LIVE KILLERS, Queen, EMI EMSP 330
23	22	DIRE STRAITS, Dire Straits, Vertigo
24	20	BLACK ROSE, Thin Lizzy, Vertigo
25	16	AT BUDOKAN, CBS
26	24	OUTLANDS D'AMOUR, Police, A&M
27	29	BAD GIRLS, Donna Summer, Casablanca
28	23	A MONUMENT TO BRITISH ROCK, Various, Harvest
29	NEW	GO WEST, Village People, Mercury
30	35	BOOGIE BUS, Various, Polystar
31	NEW	CANDY O, Cars, Elektra
32	NEW	THE WORLD IS FULL OF MARRIED MEN, Various, Ronco
33	27	IT'S ALIVE, Ramones, Sire
34	32	OUT OF THE BLUE, Electric Light Orchestra, Jet
35	18	THE BILLIE JO SPEARS SINGLES ALBUM, Billie Jo Spears, United Artists
36	40	BAT OUT OF HELL, Meat Loaf, Epic
37	NEW	BARBRA STREISAND'S GREATEST HITS VOL. 2, Barbra Streisand, CBS
38	NEW	GREATEST HITS, Creedence Clearwater Revival, Fantasy
39	NEW	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS, Sex Pistols, Virgin
40	31	THE KIDS ARE ALRIGHT, The Who, Polydor

JAPAN

(Courtesy Of Music Labo)
As Of 7/2/79
SINGLES

This Week	Last Week	Artist
1	1	KIMI-NO-ASA, Satoshi Kishida, CBS/Sony (Nichion)
2	2	ITOSHI-NO-ELLY, Southern All Stars, Victor (P.M.P.)
3	3	HOP, STEP, JUMP, Hideki Saijou, RVC (P.M.P.)
4	4	OH! GAL, Kenji Sawada, Polydor (Watanabe)
5	7	MISERARETE, Judy Ongu, CBS/Sony (Nichion)
6	5	AI-NO-ARASHI, Mornoe Yamaguchi, CBS/Sony (Top)
7	6	PINK TYPHOON, Pink Lady, Victor (P.M.P.)
8	13	OMOIDEZAKE, Sachiko Kobayashi, Warner Pioneer (Daichi)
9	14	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV M)
10	11	YUME-0I-ZAKE, Jiro Atsumi, CBS/Sony (J.C.M.)
11	9	BEAUTIFUL NAME, Godiego, Nippon Columbia (NTV M)
12	12	MICHIZURE, Miesko Makimura, Polydor (Nichion)
13	10	I WAS MADE FOR DANCING, Leif Garrett, Warner Pioneer (Intersong)
14	8	IN THE NAVY, Village People, Victor (P.M.P.)
15	16	MOERO IIONNA, Twist, Canyon (Yamaha)
16	19	KOI-NO-SURVIVAL, Akira Fuse, King (Watanabe)
17	15	HAPPINESS, Yukihide Takekawa, Nippon Columbia (Jenika M)
18	24	AMERICAN FEELING, Circus, AHa (Aha M)
19	17	MADO, Chiharu Matsuyama, Canyon (STV Pack)
20	23	OTOKO-TACHI-NO MELODY, Shogun, CBS/Sony (NTV M)

LPs

1	1	ALICE 7, Alice, Toshiba-EMI
2	2	MORNING, Satoshi Kishida, CBS/Sony
3	3	SORA-O-TOBU-TORI-NO-YOUNI... Chiharu Matsuyama, Canyon
4	5	10 NUMBERS CARAT, Southern All Stars, Victor
5	4	VOULEZ VOUS, Abba, Disco Mate
6	7	MORNING ISLAND, Sadao Watanabe, Victor
7	NEW	KISS ME PLEASE, Elkichi Yazawa, CBS/Sony
8	6	BACK TO THE EGG, Wings, Toshiba-EMI

9	8	YUME-KUYO, Masashi Sada, Warner Pioneer
10	12	I AM, Earth, Wind & Fire, CBS/Sony
11	10	KASSAI, Shinji Tanimura, Toshiba-EMI
12	9	TWIST 2, Twist, Canyon
13	11	UNIVERSITY STREET, Mariya Takeuchi, RVC
14	13	ANGEL GATE, Kenichi Hagiwara, Tokuma
15	15	52ND STREET, Billy Joel, CBS/Sony
16	14	YOKOHAMA, George Hanagi, Tokuma
17	NEW	TOKU-HANARETE, Machiko Watanabe, CBS/Sony
18	19	BAD GIRLS, Donna Summer, Victor
19	18	THE BEST OF BONY M, Bony M, Warner Pioneer
20	30	PERMANENT BLUE, Satoshi Kishida, CBS/Sony

ITALY

(Courtesy Of Germano Ruscitto)
As Of 7/3/79
SINGLES

This Week	Last Week	Artist
1	1	IL CARROZZONE, Renato Zero, RCA
2	2	KNOCK ON WOOD, Amii Stewart, RCA
3	3	HEART OF GLASS, Blondie, Chrysalis/Phonogram
4	6	THE VISITORS, Gino Soccio, WEA
5	12	RICOMINCIAMO, A. Pappalardo, RCA
6	11	HOT STUFF, Donna Summer, Durium
7	5	CAPTAIN HARLOK, La Banda Dei Bucanieri, Cetra
8	NEW	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
9	NEW	DA YA THINK I'M SEXY, Rod Stewart, WEA
10	10	ANCHE UN UOMO, Mina, PDV/EMI
11	4	TRAGEDY, Bee Gees, RSO/Phonogram
12	7	QUELLA CAREZZA DELLA SERA, New Trolls, WEA
13	13	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram
14	9	PENSAMI, Julio Iglesias, CBS/CGD MM
15	17	MILANO E VINCENZO, Alberto Fortis, Philips/Phonogram
16	8	BORN TO BE ALIVE, Patrick Hernandez, Aquarius/CGD MM
17	15	IN THE NAVY, Village People, Durium
18	NEW	GOOD NIGHT TO NIGHT, Wings, EMI
19	NEW	LADY NIGHT, Patrick Juvet, Barclay-Ricordi
20	16	LA BANDA DEI CINQUE, Elisabetta Viviana, RCA

NEW ZEALAND

(Courtesy of Record Publications Ltd.)
As Of 6/24/79
SINGLES

This Week	Last Week	Artist
1	1	BABY IT'S YOU, Promises, EMI
2	2	REUNITED, Peaches and Herb, Polygram
3	5	LAY YOUR LOVE ON ME, Racey, EMI
4	4	KNOCK ON WOOD, Amii Stewart, RCA
5	3	HEART OF GLASS/SUNDAY GIRL, Blondie, Festival
6	7	TROJAN HORSE, Luv, Polygram
7	10	HOT STUFF, Donna Summer, Polygram
8	8	LUCKY STARS, Dean Friedman, RCA
9	9	DARLIN', Frankie Miller, Festival
10	32	WHEN YOU'RE IN LOVE, Dr. Hook, EMI

LPs

1	1	BREAKFAST IN AMERICA, Supertramp, Festival
2	3	THE VERY BEST OF LEO SAYER, Leo Sayer, Festival
3	5	RICKIE LEE JONES, Rickie Lee Jones, WEA
4	2	VOULEZ-VOUS, Abba, RCA
5	4	BOB DYLAN AT BUDOKAN, Bob Dylan, CBS
6	13	MINUTE BY MINUTE, The Boobie Brothers, WEA

7	6	PARALLEL LINES, Blondie, Festival
8	8	THE CARS, The Cars, WEA
9	10	ARMED FORCES, Elvis Costello, WEA
10	9	MANIFESTO, Roxy Music, Polygram

MEXICO

(Courtesy Of Enrique Ortiz)
As Of 6/20/79
SINGLES

This Week	Last Week	Artist
1	1	EL AMOR DE MI VIDA, Camilo Sesto, Ariola
2	4	CHIQUITITA, Abba, RCA
3	6	QUE ME PERDONE TU SENORA, Manoella Torres, CBS
4	10	STUMBLIN' IN (Tropazando), Suzi Quatro & Chris Norman, Chinn
5	2	DISCO SAMBA, Two Man Sound, Gamma
6	3	I WILL SURVIVE (Sobrevivire), Gloria Gaynor, Polydor
7	5	LO QUE NO FUE, NO SERA, Jose Jose, Ariola
8	NEW	TERCIOPELO Y FUEGO, Jose Domingo, Melody
9	9	KNOCK ON WOOD (Toco maderas), Amii Stewart, Ariola
10	7	Y AL PRINCIPIO BOLEROS, La Pequena Compania, Melody
11	NEW	TRAGEDY (Tragedia), Bee Gees, RSO
12	12	DON'T STOP DANCIN' YET (No dejes de bailar), Gonzalez, Capitol
13	15	IN THE NAVY (En la marina), Village People, Casablanca
14	NEW	30 ANOS, Napoleon, Raff
15	NEW	HASTA QUE AMANEZCA, Joan Sebastian, Musart

PORTUGAL

(Courtesy Musica & Som)
As Of 6/29/79
SINGLES

This Week	Last Week	Artist
1	2	WE'RE ALL ALONE, Rita Coolidge, A&M
2	1	ONDE ESTAO TEUS OLHOS NEGROS, The Fevers, Odeon
3	3	TRAGEDY, Bee Gees, RSO
4	4	I WILL SURVIVE, Gloria Gaynor, Polydor
5	10	CHIQUITITA, Abba, Polydor
6	6	LE FREAK, Chic, Atlantic
7	9	TOO MUCH HEAVEN, Bee Gees, RSO
8	11	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.
9	8	YOU'RE TOO FAR AWAY, David Castle, Casablanca
10	5	HALLELUJAH, Milk And Honey, Polydor

LPs

1	2	BREAKFAST IN AMERICA, Supertramp, A&M
2	1	DISCO STARS, Various Artists, Polystar
3	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	5	C'EST CHIC, Chic, Atlantic
5	4	GREASE, Soundtrack, RSO
6	7	LIVE BUFFET, Bob Seger and Silver Bullet Band, Capitol
7	NEW	TRB II, Tom Robinson Band, EMI
8	NEW	BAT OUT OF HELL, Meat Loaf, Epic
9	NEW	OUTLANDS D'AMOUR, Police, A&M
10	6	STRANGER IN TOWN, Bob Seger, Capitol

International Turntable

Barry Evans, formerly general manager, group repertoire division, of EMI U.K., is to be marketing director of Phonogram in London. He moves in following the departure of David Baker, business affairs manager, and joins managing director Ken Maliphant and Glyn Williams, financial director on the board of directors.

Alan Boxer, EMI's area supervisor for the Middle-East and North Africa, has been named chairman of the EMIAL record company of Greece, but he remains managing director of Columbia-EMI Greece. Marco Bignotti, previously general manager of EMIAL, is now managing director, and is also made a director of Columbia-EMI. The two companies manufacture, market and distribute records and tapes and are based in Athens.

Gordon Collins, assistant director of EMI Records (U.K.) Uxbridge Road operations, joins EMI Music this week as director of distribution resources.

Joanathan Simon, former head of Chappell's Australian division and who returned this year to be general manager of the company's U.K. operation, has been named chief operating officer, reporting to Stephen Gottlieb, executive chairman of Chappell Music Ltd.

Peter Bailey, commercial marketing director for RCA U.K., has left the job and Ken Glancy, managing director, says the post will be discontinued, with marketing, promotion, creative services and artists relations division heads now reporting direct to him.

Mike Hales has quit the managing directorship of Barn Records in London to pursue a career in freelance journalism and television writing. Barn is an independent label, owned by Chas Chandler, ex-Animals bassist and manager of Slade.

Roy Cortell has been appointed promotion manager of Phonogram International, based in Baarn head office and reporting to pop division general manager Jan Corduener. Cortell was previously promotion manager for EMI Records in Switzerland.

Suzanne Thomas named international label coordinator for Infinity Records, reporting to John Wilkes, MCA and Infinity international manager. She will work closely with Bette Hisiger, Infinity's New York-based director of international and previously was with Chrysalis Records in London.

Don Reedman is named U.K. a&r director of K-tel, having been with the company for six years.

MAMBO PRESENTS 8 HITS FROM BABY RECORDS



Baby Records, Milan (Italy) - Phone 02-6571491 - Cable: Babyrecord

THE 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

"... 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

SQUEEZE

THE FACTS:

"Cool For Cats"

AM 2146

The biggest-selling single in A&M England's history...
Gold in 4 weeks...

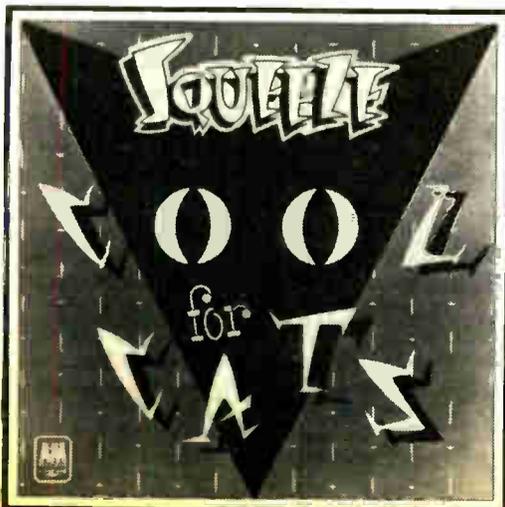
The follow-up English single "Up The Junction" is currently catapulting up the English charts. Charted at #3...



THE TOUR:

7/9, 10 HURRAH'S, N.Y., NY
7/11 CUCKOO'S NEST, Costa Mesa, CA
7/12, 14 WHISKY, Los Angeles, CA
7/15 OLD WALDORF, San Francisco, CA
7/16 LONG HORN SALOON, Minneapolis, MN
7/17 THE PALMS, Milwaukee, WI
7/18 GASPAS, Chicago, IL
7/19 BOOKIES, Detroit, MI
7/20, 21 THE EDGE, Toronto, Canada
7/23 ALEXANDER'S, Brown's Mill, NJ
7/24 BAYOU, Washington, DC
7/25 THE HOT CLUB, Philadelphia, PA
7/27 THE BERKLEE THEATER, Boston, MA
7/28 THE AGORA, Atlanta, GA

THE ALBUM:



SQUEEZE "COOL FOR CATS"

SP 4759

Cool Music for a Hot Summer

ON A&M RECORDS
& TAPES

Produced By Squeeze & John Wood
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WorldRadioHistory



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/14/79

Number of LPs reviewed this week **63** Last week **50**



THE KINKS—Low Budget, Arista B4240. Produced by Ray Davies. Despite the cheap packaging, which makes this effort look like some kind of cutout product, this album is on par with the best of the Kinks' material. The general theme concerns the current economic crisis of the Western countries. Such a dire topic may not seem to be source of good music but, thanks to the fertile imagination of lyricist/vocalist Ray Davies, the group pulls it off with its usual style. Though the emphasis is on upbeat numbers, it is the sweeping "Catch Me Now I'm Falling" with its hot sax solo which is destined to become a favorite with the fans. Also included is the top 50 disco flavored hit "Wish I Could Fly Like Superman."

Best cuts: "Catch Me Now I'm Falling," "Wish I Could Fly Like Superman," "Moving Pictures," "Little Bit of Emotion."
Dealers: This group, which is currently on tour, has a loyal following so they know this one is out.

ROBIN WILLIAMS—Reality... What A Concept, Casablanca NBLP7162. Produced by Brooks Arthur, Neil Bogart. Though nothing on this comedy album is suitable for airplay, Williams proves himself to be a very funny man. Best known as Mork of "Mork & Mindy," Williams drops that family-oriented style of comedy and takes jabs at Shakespeare, drugs, sex, the Soviet Union, Three Mile Island, "Roots" and many other cultural fads and institutions. Recorded during the spring of 1978 at San Francisco's Boarding House and the Copacabana in New York, some of this doesn't come across because Williams is very visual.

Best cuts: This is all adult material.
Dealers: Williams is on tour and comedy sets by Steve Martin and Richard Pryor have done exceptionally well.



SUN—Destination: Sun, Capitol ST11941. Produced by Beau Ray Fleming, Byron M. Byrd. With its cosmic pretensions and funky but smooth textures, Sun invites comparisons with Earth, Wind & Fire. Surprisingly, this nine-man band stands the test well. From the opening handclapper "Radiation Level," which is now on the soul charts, to the closing "Hallelujah Spirit," Sun's energy never lets up. A 1960s style soul ballad, with a steamy sax solo, "Baby I Confess," works especially well though it differs in style from the rest of the album.

Best cuts: Those mentioned.
Dealers: Sun is a consistent seller in the soul market and has crossover appeal.



FREDDY FENDER—The Texas Balladeer, Starlite 36073. Produced by Huey P. Meaux. Fender's new release displays more variety—in material and production—than most of his recent past efforts. There's a good blend of uptempo numbers and slower ballads. Strings, horns and guitars power such songs as the country oldie "Gotta Travel On" and the surprising—and successful—selection of the Who's "Squeeze Box."

Best cuts: "Yours," "Squeeze Box," "My Special Prayer," "Trapped," "He's Got Nothing On Me But You."
Dealers: Distributed by CBS Records, this LP should receive a solid promotional push.

CHARLY MCCLAIN—Alone Too Long, Epic JE36090. Produced by Larry Rogers. Someone's brewed up a fresh new image for this young lady with fine results. From the spectacular cover graphics to the bright, breezy and appealing collection of songs, McClain has never sounded better. Production is perfectly suited to the material and to her soft style, while McClain's lead vocal is smoothly mixed in the forefront. Songs written by Kim Carnes, David Gates and Cynthia Weil comprise part of the package, with plenty of new material thrown in.

Best cuts: "When A Love Ain't Right," "You're A Part Of Me," "I'd Rather Fall In Love With You."
Dealers: Sensational cover photography makes LP a real eye-catcher.



PATRICK HERNANDEZ—Born To Be Alive, Columbia JC36100. Produced by Jean Vanloo. The title cut, an international disco smash, combines strong lyrical content with an irresistible backbeat. Except for "Disco Queen," however, the rest of the tracks on this six-song LP are ordinary disco-pop. Musicianship and production values are strong throughout with Dan Lankman's synthesizer and the organ, piano and moog work of Guy de Lo, C. Lerouge and A. Fein Gold standing out.

Best cuts: "Born To Be Alive," "Disco Queen."
Dealers: Stock disco and pop.

MACHINE—RCA AFL13410. Produced by August Darnell. The first track, "There But For The Grace of God Go I," was big in the discos several months ago and even achieved some pop airplay. It's a pressure cooker of a song with a strong storyline. Fortunately, this one song is no fluke. Although the bulk of the LP by this four man-one woman group is disco, Machine successfully experiments with various rhythms including reggae ("Give It A Go"), 1950's style ballads ("Mr. Destiny") and funk with upfront guitar ("Marisa"). The disco included is also very solid, featuring strong vocals, making this both a listenable and danceable effort.

Best cuts: "Marisa," "Give It A Go," "There But For The Grace of God Go I."

Dealers: Play in store.



STANLEY CLARKE—I Wanna Play For You, Nemperor KZ235680 (CBS). Produced by Stanley Clarke. Containing some older live material as well as new studio compositions, this two record set is a grab bag with a little of something for everybody. First of all, Clarke has some of the most respected musicians helping him out on various cuts, including Jeff Beck, Airto, Stan Getz, George Duke, Tom Scott and Lee Ritenour. While the musicianship is excellent throughout, with Clarke's bass in the forefront, there are so many different styles included that this set lacks focus. Funk, disco, rock, pop-jazz and traditional jazz are all represented. Fans of each genre, especially purists, will probably feel cheated.

Best cuts: Pick your favorites.
Dealers: Clarke is well-known with fans in jazz and rock camps.



VOYAGER—Halfway Hotel, Elektra 6E208. Produced by Gud Dudgeon. English quartet rocks in a classic mold and shows a mastery of lyric and melody. The nine cuts on this LP are all upbeat tunes that have a distinct pop flavor rather than a hard-rocking approach and there is an emphasis on clever keyboard work rather than guitar playing. The vocals are handled by Paul French, whose voice is clear and bright, and who also plays keyboards and shares most of the writing credits.

Best cuts: "Captain Remus," "4-2-4 Or 4-4-2&," "Total Amnesia."

Dealers: Fans of mainstream English rock should take to this.

STACY LATTISAW—Young And In Love, Cotillion Records SD5214 (Atlantic). Produced by Van McCoy. This 12-year-old singer's disk debut is very much in the classic r&b mold. Producer McCoy keeps the instrumental backing fairly simple and true to the mid-Sixties' r&b tradition rather than the overblown productions of recent years. Lattislaw's voice is most effective on these traditional tunes: it is distinctive and bright.

Best cuts: "When You're Young And In Love," "Dedicated To The One I Love."

Dealers: Should appeal to young teens and soul fans.

GRUPPO SPORTIVO—Mistakes, Sire SRK6066 (WB). Produced by Robert Jan Stips, Hand Vandenburg. Despite the Italian name, this is a Dutch group which sings in English and plays eclectic music that ranges from early rock'n'roll, to slick contemporary rock, to reggae, to post new wave pop. The six-person group has an interesting vocal mix not all that smooth, but certainly distinctive and pushed up in the mix, sounding like a more gutsy Abba. The lyrics are a bit strange, too. This is a pretty eccentric band.

Best cuts: "I Shot My Manager," "Beep Beep Love," "Henri," "Superman," "I Said No."

Dealers: Included with LP is special bonus EP.



pop

JOAN BAEZ—Honest Lullaby, Portrait 35766 (CBS). Produced by Barry Beckett. Baez has always had a gorgeous set of pipes. She also has a knack for choosing the best of other people's music and here she selects from Janis Ian, Jackson Browne, the Bellamy Brothers as well as herself, proving she can write as well as sing. The backing music is simple and impeccable. **Best cuts:** "Honest Lullaby," "For Sasha," "Light A Light," "After The Deluge," "For All We Know."

EDGAR WINTER—The Edgar Winter Album, Blue Sky JZ35989 (CBS). Produced by Edgar Winter, Tom Moulton. Using members of the Salsoul Orchestra and Teddy Pendergrass' backup band, along with disco producer Tom Moulton, Winter here moves into a funky soul/disco direction. But this is not a totally disco album: there are a couple of ballads, love songs, and a tiny touch of rock'n'roll, which is what Winter used to play. **Best cuts:** "Please Don't Stop," "It Took Your Love To Bring Me Out," "Make It Last."

SOUNDTRACK—The Original Muppet Movie, Atlantic SD16001. Produced by Paul Williams. The Muppets have sold their share of records, and the success of the movie will determine just how many of these albums are sold. Kids should dig it, whether or not they've seen the flick, because it's produced neatly, with listenable songs, not a few of which would be aired on radio. There's also an instrumental that's sweet enough for a beautiful music spin. **Best cuts:** "Never Before, Never Again," "Can You Picture That," "I Hope Something Better Comes Along."

IAN DURY & THE BLOCKHEADS—Do It Yourself, Stiff/Epic JE36104. (CBS). Musical direction by Chaz Jankel. Dury's worldwide hit, "Hit Me With Your Rhythm Stick," is not included on the LP, but comes inside the package as a special bonus single. Backed by the most pervasive rhythm section this side of James Brown, Dury's tunes are eccentric and bizarre but somehow commonsensical, expressing endearing alienation and a certain hobbled charm. **Best cuts:** "Quiet," "Sink My Boats," "Don't Ask Me," "Dance Of The Screemers."

THE RUMOUR—Frogs Sprouts Clogs And Krauts, Arista AB4235. No producer listed. This high energy group has backed Graham Parker and Carlene Carter. Basically made up of guitars, bass, keyboards and drums, the tunes are an energetic batch of rockers with English rock and new wave flavorings. Four of the five members share vocal duties which are always arresting. **Best cuts:** "Emotional Traffic," "Tired Of Waiting," "Euro," "One Good Night," "All Fall Down."

MICHAEL STANLEY BAND—Greatest Hints, Arista AB4236. Produced by Harry Maslin. This durable sextet has been around for a while but has yet to achieve huge breakthrough status. Here they continue to do what they do best—rock'n'roll with melody, energy and a strong lyrical style. The sound is further textured with horns and synthesizers on top of the electric guitar, bass and drum sound. **Best cuts:** "Beautiful Lies," "Hold You Fire," "Lights Out," "Last Night," "Down To The Wire."

TIM CURRY—Fearless, A&M SP4773. Produced by Dick Wagner, Michael Kamen. This is another offbeat, distinctive set from the lead of the "Rocky Horror Picture Show." Lyrically the mix is inventive and daring. Musically there's lots of good rock punch from guitars, bass, drums, keyboards, synthesizer and horns. Curry injects a bizarre gruffness into his vocals that is quite effective. **Best cuts:** "Right On The Money," "I Do The Rock," "Cold Blue Steel And Sweet Fire," "Paradise Garage."

DON NIX—Skyrider, Cream CRI011. Produced by Don Nix. Guitarist/saxophonist/vocalist Nix spins out an engaging style here. At times he resembles a rock'n'roller in the Leon Russell vein with gospel and soulful tinges. But there's a definite rock spirit throughout, with guitars, drums, keyboards, bass and a dash of the Memphis Horns. Nix also injects a husky, blues tone with his vocals. **Best cuts:** "Skyrider," "Nobody Else," "Long Tall Sally," "I'll Be In Your Dreams," "All For The Love Of A Woman."

PAT TRAVERS BAND—Go For What You Know, Polydor PD16202. Produced by Pat Travers, Tom Allom. Recorded live earlier this year, this LP captures the essence of Travers' hard rock guitar wizardry. The music his four-man band plays doesn't pretend to be subtle, sophisticated or trendy, but it moves to the hard rock blues beat, never letting up on the assault. **Best cuts:** "Boom Boom," "Gettin' Betta," "Heat In The Street," "Makes No Difference."

JOHN COUGAR, Riva RVL7401 (Mercury). Produced by Ron and Howard Albert. John Cougar is an American rock musician/poet whose songs celebrate such topics as roadside saloon love, Midwest aspirations, Miami "hotel alibis," and broken Broadway dreams. Cougar's music is tough and contemporary, while his voice has the command and character to complete the package. **Best cuts:** "Small Paradise," "Great Midwest," "Taxi Dancer," "Chinatown."

THE REDS—A&M SP4772. Produced by David Kershenbaum. A&M broke new wave act the Police earlier this year so it may do the same with the Reds. However, this band lacks the sensuousness and subtlety of the Police. Vocalist/guitarist Rick Shaffer sings in an intense monotone associated with the early new wave, while keyboard player Bruce Cohen, bassist Jim Peters and drummer Tommy Geddes provide predictably hyped-up support. There's no denying, however, that this effort possesses a primitive energy and that there is an audience for this kind of music. **Best cuts:** "Victims," "Not You," "Whatcha Doin' To Me."

ORIGINAL SOUNDTRACK—Meatballs, RSO RS13056. Produced by Elmer Bernstein, Norman Gimbel. Paramount's new comedy film, "Meatballs" starring Saturday Night Live's Bill Murray, promises to be a summer hit and moviegoers may want this aural souvenir. The title track, by Rick Dees, is a witty disco number. Disco is also represented by David Naughton's "Makin' It," a current top 10 hit. The rest of this album sung by the original cast, Terry Black and Mary Macgregor is typical soundtrack fare. Snippets of dialog from the film provide comic relief. **Best cuts:** "Meatballs," "Makin' It."

SUNBLIND LION—Above & Beyond, Homegrown Records SLO2. Produced by Sunblind Lion. Quintet shows it has the chops to produce rock with originality and enthusiasm. The 10 cuts on this LP are all in the rock mainstream, although there is a tendency toward the artsy school with its ponderous themes. It's all handled very well, however, without being overbearing. The group sounds like its been together for a while although this is its debut. **Best cuts:** "Blood From The Sting," "To Wait In Anxiety," "Sing Out To The Wind."

THE MOM AND DADS—Love Letters In The Sand, GNP/Crescendo GNPS2125. Producer unlisted. This Spokane group is

one of the oddities of the '70s, combining unsophisticated old-time pop with country. This new entry comprises 12 evergreens, and yes, the accordion is heavily featured. One won't hear innovative sounds here but as the group's track record confirms, there's a market for its simple, nostalgic offerings. **Best cuts:** "South," "Leave Me With A Smile."

MICKEY FINN & BIG TINY LITTLE—Honky-Tonk Piano, GNP/Crescendo GNPS22127. Producer unlisted. An ebullient sound, ideal for beer-sipping, touch dancing of partying in the patio permeates these two LPs. There are 23 tracks in all as Finn and Little display their old-timey but good-natured Steinway strokings on a plethora of standards ranging from "12th Street Rag" to "Alley Cat." **Best cuts:** "Johnson Rag," "Stardust," "South."

SWEET BANDS OF THE 1930s—Nostalgia Book Club (CBS) 1006. Seventy songs are included in this box of five LPs, all recorded in the 1932-34 period by a score of U.S. sweet bands well before the swing era began. Entries by Hal Kemp and Glen Gray's Casa Lomans are particularly valuable. Sonics are surprisingly good. Other orchestras represented include Freddy Martin, Richard Himber, Abe Lyman, Anson Weeks, Leo Reisman—most all the commercial hotel groups of the darkest depression years. **Best cuts:** Too many to list.

soul

JAMES BROWN—The Original Disco Man, Polydor PD16212. Produced by Brad Shapiro. It's not all disco here, but it sure is funky and full of the furious r&b rhythms the vocalist has been famous for. There's plain blues here as well, but there's no doubt it's been designed for today's market. Half of the six cuts rank with Brown's best blasts from the past. **Best cuts:** "It's Too Funky In Here," "Star Generation," "Women Are Something Else."

disco

DISCO CIRCUS—Columbia 36049. Produced by Jurgen S. Korduletsch. More instant disco from the Munich music machine, this time a six-cut LP that features the usual heavy rhythmic drumming punctuated with a variety of synthesizer riffs. Unfortunately, this should have been released as a 12-inch: for the same amount of vinyl you're getting a couple of extra cuts you wouldn't have missed. **Best cuts:** "In A Gadda Da Vida," "Over And Over."

jazz

BILLY COBHAM—The Best Of, Atlantic SD19238. Various producers. These eight cuts feature drummer Cobham from his solo debut in 1973 through to his stint with the George Duke band in 1976. Cobham's experience with Miles Davis and the Mahavishnu Orchestra of John McLaughlin provide his playing with more depth and maturity than most drummers possess and this LP bears witness to his talent. **Best cuts:** "Do What Cha Wanna," "Snoopy's Search."

SONNY FORTUNE—With Sound Reason, Atlantic SD19239. Produced by Raymond Silva, Sonny Fortune. Leader dispenses attractive blowing on alto and soprano saxes and alto flute flanked by a small combo. Album comprises seven tracks, none particularly distinctive, yet Fortune's fine playing sets this LP out from all the others featuring reedmen this week. **Best cuts:** "Francisco," "Come In Out Of The Rain."

LEROY JENKINS—Space Minds, New Worlds, Survival Of America, Tomato TOM8001. Produced by Marty Cann. Ignore the awkward, meaningless title and appreciate the violin artistry of Jenkins, notably on the second side which is free of electronic claptrap. The Chicago fiddler has an odd way with a tune, ultra-modern in approach and aided by Anthony Davis' piano, George Lewis' bone and Andrew Cyrille's percussion. **Best cuts:** "The Clowns," "Kick Back Stomp."

THAD JONES & MEL LEWIS—Umo, RCA AFL13423. Produced by Esko Linnavalli. Taped in Finland in 1977, Jones and Lewis front an all-Finnish big band, serving up a menu in which eight long tracks are served. Jones conducts, blows cornet, arranges and composes in a prolific manner. Producer Linnavalli rates a bow, too, for his keyboard work. One can't fault the sounds spread out over two delightful LP sides. **Best cuts:** "It Only Happens Every Time," "Tip-Toe," "Little Pixie."

GEORGE MASSO QUINTET—Choice N.Y.C. Bone, Famous Door HL129. Produced by Harry Lim. Al Klink's tenor and Butch Miles' drums get second billing on this LP which marks trombonist Masso's debut as a maestro on vinyl. It's a happy session, with Milt Hinton's big bass and John Bunch's piano rounding out the six-song concert admirably. This is straight-ahead, mainstream jazz replete with strong solos and precise ensemble passages. **Best cuts:** "Don't Take Your Love From Me," "Sometimes I'm Happy," "Sposin'."

RICK LAIRD—Soft Focus, Timeless (Muse) T1308. Produced by Joe Henderson. Laird played electric bass in the original Mahavishnu Orchestra. Now he's on his own, backed by producer Henderson's tenor sax, Ron Steen on drums, and Tom Grant at the piano. They perform eight songs, mixing evergreens with originals. Laird is a wizard, impressing emphatically with his tasteful, effortless musicianship. **Best cuts:** "Not You Know," "I Love You," "We'll Be Together Again."

(Continued on page 93)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nussler, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

OUR JULY RELEASE IS ABSOLUTELY, POSITIVELY, UTTERLY AND TOTALLY...

HOTEL

MCA-3158



POINT BLANK

MCA-3150



DREAM EXPRESS

MCA-3159



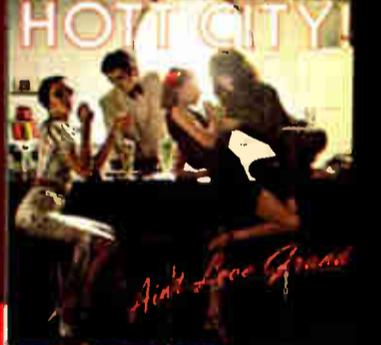
TRAVIS BIGGS

SOR-3154



HOTT CITY

FLY-3101



MCA RECORDS



Reaction To 45 Hike

• Continued from page 1

see the price going up," but has no real "quarrel" with the increase, since it's the first time in many years that a singles price increase has been instituted.

Sam Fichtelberg, a co-owner of Record Haven in New York City, is more outspoken in commenting on the \$1.49 list, with attendant wholesale increases of about 15%.

"It's ridiculous," he declares. "What do they want to do, get rich quick? It's not going to do anybody any good. Instead of buying three singles consumers now will buy only two.

"But if they don't sell, I'll just send them back for returns. The manufacturers have bigger warehouses than I do."

In Cincinnati, Paul Smith, owner of P&G one-stop, says a negative reaction has already set in among small independent stores and juke-box operators.

"At retail, we're going to lose a lot of kids as customers. They'll be paying about \$1.10 plus tax for singles, which is going to take them out of the ballgame. The increase is not justified. But, what are we going to do? We're at the mercy of the manufacturers."

While uncertain at this point of the impact of the price adjustments, Stan Lewis of Stan's Record Service in Shreveport, La., notes that his one-stop singles business has been slow even in better business periods

and "with the general business as soft as it is, it's not going to help."

He does note, however, that the 12-inch disco is selling well, despite the recent dollar hike to \$4.98 list. "I just don't know what the singles situation will look like."

Prices to accounts serviced by Mobile Record Service of Pittsburgh, one of the nation's largest singles users, will rise at least 15%, according to Maurice Oseroff, president. At week's end, Oseroff said the only question that remained was "when" to implement the hike, but it could be as early as Monday (9). "We don't want to be the first, but we certainly don't want to be the last," Oseroff explains.

CBS Records in increasing the suggested retail price on all singles released after Monday (9) to \$1.49 from \$1.29, has eliminated its free goods policy of 25 on 100 as part of its new singles pricing policy.

The company says that it will offer free goods on singles "only when special marketing conditions require."

The new wholesale price on the singles will be 69 cents to subdistributors, and 77 cents to retailers, up from 59 cents and 65.6 cents, respectively.

The new prefixes on the higher priced singles will be: Columbia 1, Portrait 2, Epic 9, and Associated Labels ZS9.

CBS says there is no change in prices or free goods policy on any singles released before July 9.

Lifelines

Births

Daughter, Lynsey Ryan, to Jon and Carol Peisinger June 15 in New York. Father is vice president of marketing at Polygram Distribution, Inc.

★ ★ ★

Daughter, Cari Anne, to Ken and Meryl Laguna in Long Island, N.Y. recently. Father is independent producer who has worked with Kasenetz & Katz and the Beserkley label roster.

Marriages

Gene Patch, vice president of sales, Pickwick International, to Judy Armstrong, his former secretary, June 23 in Fort Snelling, Minn.

★ ★ ★

Ed Harrison, Billboard's record review and campus editor, to Carol Ann Levine July 8 in Studio City, Calif.

★ ★ ★

Steve Allen, personal manager, to Debbie Grande, publicist, at New York's Rainbow Grill June 17. The name of Allen's bride was incorrect in a recent issue of Billboard.

★ ★ ★

Hustle Honda, disco records producer at Victor Musical Industries, to Eri Maeoka in Hawaii June 26.

Deaths

Lowell George, 34, guitarist, singer and composer formerly with the Little Feat band, in Washington, D.C., June 29 of an apparent heart attack. He was on tour with his new group. He is survived by his widow, Elizabeth, and four children.

★ ★ ★

Edgar Hayes, 77, pianist and band-leader in the 1930s, in San Bernardino, Calif., June 28. Many musicians played in his band, including Dizzy Gillespie, over the years. Hayes was known for his "Stardust" theme and for numerous records. He is survived by his widow, Mary.

★ ★ ★

Vernon Presley, 63, father of the late Elvis Presley, in Memphis June 26 of heart disease. He had served as executor of his son's estate since Elvis' death Aug. 16, 1977.

CBS Catalog

• Continued from page 1

line, the new \$5.98 or \$6.98 product would not carry an official catalog list price.

What specific product would enter this pricing area is not known, but it could be as generalized as any product that (if applicable) has been off the charts for at least six months.

CBS is believed to have a wealth of product in its warehouses that has been deleted, but has not been made available to the cutout market for two years, but there is no indication that such product would be made available under new pricing categories.

Asked to comment on the development of the new catalog line, a spokesman for CBS states, "This is something we always have under consideration and would consider from time to time."

Communications between the label and major dealers, however, are known to be intense at this time, with the company seeking their reaction to a number of possible directions.

IRV LICHTMAN

World Radio History

Closeup

DIRE STRAITS—Communique, Warner Bros. HS3330. Produced by Jerry Wexler, Barry Beckett.

The success of Dire Straits' first album came out of the blue, taking the public, critics, radio, retailers and the group itself by surprise. One problem with having a major hit the first time out is that expectations can be unreasonably high for the follow-up.



Dire Straits

The new album should erase any doubts about the band's ability to maintain the standard of excellence set by its debut disk. In fact, in many ways, this LP is superior to the first.

Writer/vocalist/guitarist Mark Knopfler is obsessed with the idea of the mythic loner/outlaw. Therefore, the opening of "Once Upon A Time In The West" which sounds like a theme from some nameless spaghetti western, is in keeping with the tone of the album.

Despite the imagery, however, "West" is not about lonely men battling the wild frontier of the 1800s. Instead, this moody piece is concerned with the common man caught up in a modern society where there are no easily identifiable good guys and bad guys. In his distinctive Dylanesque drawl, Knopfler intones: "Sitting on the fence, that's a dangerous course! Might catch a bullet from the peacekeeping force! Even the hero gets a bullet in the chest! Once upon a time in the west."

In light of the recent murder of ABC-TV newsman Bill Stewart in Nicaragua, the bleak and haunting "News" is especially touching.

Here, the hero—presumably a journalist or anyone in a dangerous profession—has to do what he has to do despite the tragic results. Punctuated by Knopfler's unique guitar style, this is one of this LP's prime cuts.

However, it is "Where Do You Think You're Going?" which is ar-

guably the highlight. Beginning slowly, Knopfler plays an anguished lover trying to keep his girlfriend/wife from leaving him. Some may argue that Knopfler tows a sexist line in a song such as this but Knopfler's male figures are always endowed with enough vulnerability so that it's difficult to view his tunes as macho put-downs. Midway through, "Going" kicks into high

gear, featuring an incredible guitar hook and some impressive playing by Knopfler.

The title cut, the funkiest song the British band has yet to record, is unfortunately the weakest lyrically. Concerned with a public official who won't talk to the press, "Communique" ironically says little.

Side two opens with "Lady Writer," a hypnotizing, fast-paced rocker displaying some of Knopfler's best playing. The subject matter, a man comparing a woman writer on television with his ex-girlfriend, is also interesting. "Angel of Mercy," a rousing, country-flavored song with some humorous word-plays and the soft "Portobello Belle," observations of a woman by a blind man, are good but not great songs.

"Single-Handed Sailor" returns Knopfler to his theme of the loner disappearing into the sunset while the music flows smoothly without becoming too easy listening. "Follow Me Home," which deals with a man trying to persuade a woman to forget her rigid upbringing and go home with him, is a smoldering song that seems as if it may explode though it never does.

The success of "Communique," is due in no small part to rhythm guitarist David Knopfler, bassist John Illsley and drummer Pick Withers who weave a tight canvas on which Mark Knopfler can paint his fantasies. **CARY DARLING**

HOSEA WILLIAMS TO HEAD GROUP

Council Will Assist Black Promoters

NEW YORK—Civil rights leader and Georgia State Rep. the Rev. Hosea Williams has formed the Black Promoters Survival Council Inc. to deal with what he calls the "urgent and grave problems threatening the existence of the black promoter."

The new organization is a non-profit corporation that will provide assistance to struggling black promoters who are encountering discriminatory business practice. Unlike the Black Music Assn., sponsored United Black Concert Promoters, Williams' group will resort to picketing, and boycotting if it becomes necessary.

Besides Williams, who is president, the Council will be headed by Dr. Ralph David Abernathy, former head of the Southern Christian Leadership Council and second in command to the late Dr. Martin Luther King; Terry Randolph, a veteran civil rights worker from Milwaukee, and Lizz Omilami, Williams' daughter and founder of a

number of street theatre projects. Omilami will serve as the group's full-time executive director headquartered in Atlanta.

In addition to these officers the organization will have a 13-member board of directors which so far includes comedian and lecturer Dick Gregory, former Georgia State Sen. Julian Bond, and promoters Leonard Rowe, of Atlanta, M. Morton Hall of New York, Alvin Few of Atlanta, R.W. Rausaw of Houston, and Evritt Agnew of St. Louis.

Though the organization has many of the same goals of the Black Music Assn.'s promoters group, Williams is quick to point out that the two groups are not competitors. "I am still praying for and requesting a supportive role from the BMA," Williams says. "We hope there will not be fear of either organization by the other."

Williams is planning to hold an organizational meeting Tuesday (17) in Atlanta where the new group will map out its strategy.

ROBERT FORD JR.

U.S. OKs Cuban Pay

• Continued from page 3

some "rigidly controlled guidelines" with regard to cultural exchange.

Adds Hyman: "Our activities fell within these cultural exchange guidelines so we were able to get the license to pay the Cubans the \$51,747."

Elated over this matter, Lundvall is now planning a trip to Cuba in August to present the check to the Instituto Cubano De Radio e Television which runs the television operation.

Will he take this opportunity to discuss a "Havana Jam 2?" "No doubt there will be discussion for another festival," Lundvall acknowledges. "They've said they'd like it in New York the next time but that may be difficult."

Adds attorney Hyman: the whole matter just took time. "We didn't know when we went down there whether the Cubans would allow us to take back the videotapes or how much assistance would be provided, so we couldn't ask the Treasury

Dept. for any specific license because we didn't know what costs would be involved."

In the matter of albums, CBS brought its own technicians and producers, so the "Havana Jam" LPs are presently in production, with LPs for pop/jazz/Latin, jazz and Latin being constructed.

The economic connection is looked upon by Lundvall as "another small step" toward closer cultural ties between CBS and the Cuban Cultural Ministry.

And, notes Hyman: "The Cubans understood our problems. They knew we couldn't pay them and they knew why. But we had the impression they were looking farther down the road than this one program."

CBS' Cuban connection has already produced one LP by Irakere, Cuba's leading jazz/fusion band, with a second in the can plus plans for two of its members, Paquito Rivera and Chucho Valdes to record their own LPs for CBS.

And CBS has its eye on several other Cuban musicians its officials heard while exploring "Havana Jam."

ATV Music Corp. Meeting In L.A.

LOS ANGELES—ATV Music Corp. in holding its group domestic meeting here this week. The meeting will focus on its Western hemisphere operation. Included in the program will be progress reports on ATV Music Productions projects and the newly established print division, ATV Music Publications.

Among those slated to attend are: Gerald Teifer, vice president, Nashville; Marv Goodman, New York director; Bernard Solomon, head of ATV Music Publishing of Canada; and Chris Gilbey, director of Australia's ATV Northern Songs in addition to their professional staffs.

Colo. Arraignment

• Continued from page 4

inventory shortages late in 1978. Schneider explained that such stock shortages were unusual because distributors normally have large inventories swelled by quantities of freebies, sent by labels as discount goods in sales programs.

Denver Western Merchandising warehouse chief Ken P. Haughey testified that St. Romain issued handwritten orders for 46 shipments to Galgano Distributing, Chicago, three to Rolling Stones, a retail store in Norridge, Ill., a Chicago suburb, and two shipments to Galaxy Sales, Dallas rather than follow invoice procedures followed by Western Merchandising Distributing.

Al Velthoen, investigator in the Denver District Attorney's office, testified the Dallas company paid St. Romain \$30,000 in cash.

"THE HOLLYWOOD SIGN" A TRIBUTE

It went up in 1923 on Mack Sennett's hill, and it was a landmark long before City Hall or any freeway was built.

It's been touch and go for the sign ever since. By the time television arrived, the letters were crumbling, the lights were out and the painted face was showing its age—they said that's what Hollywood would look like in a few years.

By last year, it was an "eyesore" nobody claimed—but when the city went to cut it down, something happened: Hollywood rallied. The sign did go down, but it came up again—stronger, and this time for good.

Thanks to the nine individuals who donated their financial support: Terrence T. Donnelly (H), Giovanni Mazza (O), Les Kelley (L), Gene Autry (L), Hugh Hefner (Y), Andy Williams (W), Warner Bros. Records, Inc. (O), Alice Cooper (O), Dennis Lidtke (D).

It's 1979 and we've kept the sign alive—just like we've kept the town alive. That's something to remember.

"THE HOLLYWOOD SIGN," an original art work by Mark Sennett and Clark Arneal, is the only photographic record made of the four-month transformation of the sign. A separate frame was shot every five minutes during those months, and the result, out of thousands of feet of film, has already been assigned to a time capsule and museum. Now "THE HOLLYWOOD SIGN" is being made available in a limited edition (400) reproduction: 30" x 40"

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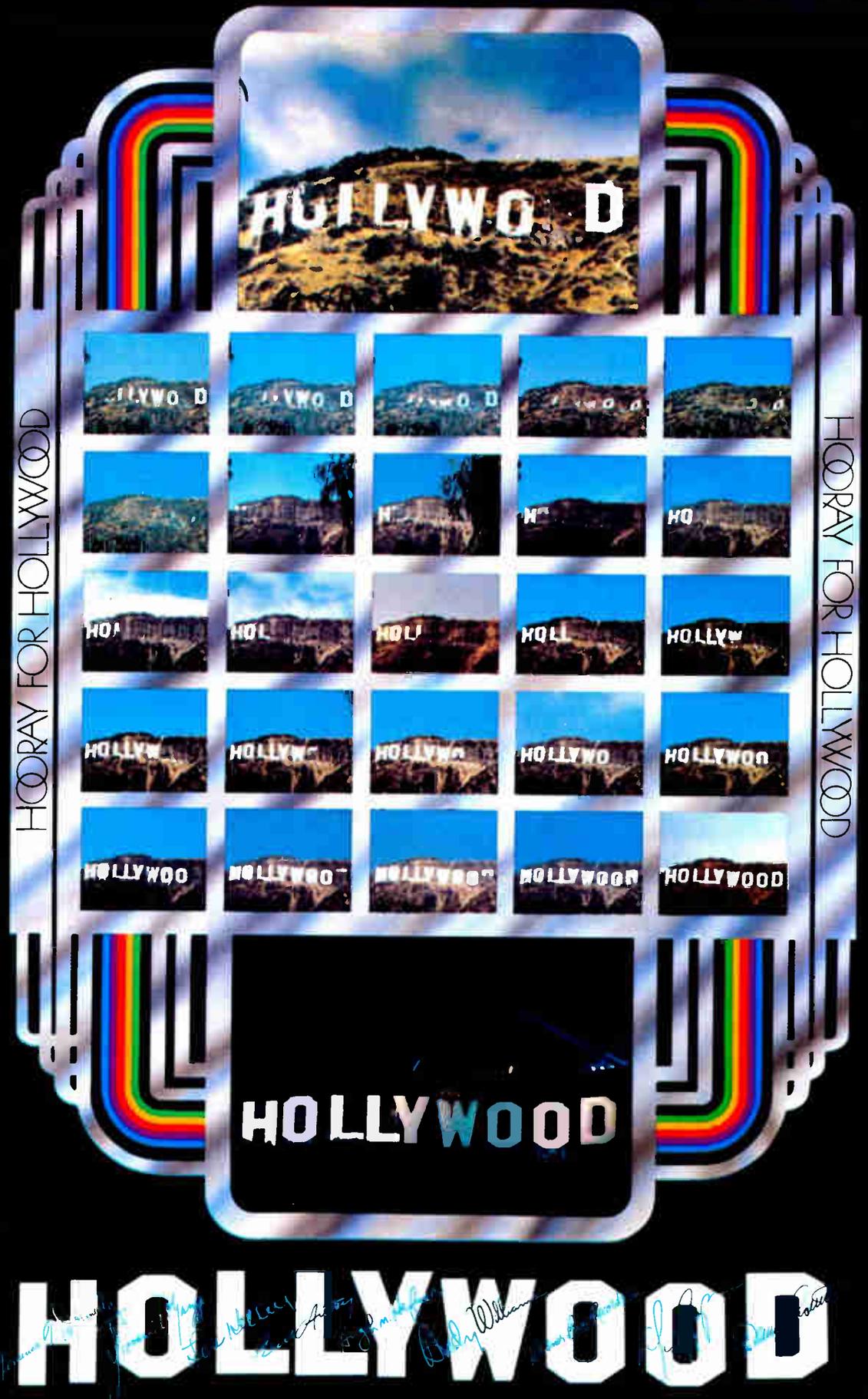
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Lowell George
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an he danced a jig until the dawn
sang a loyal captain's song
drank a pot of steaming rum
did all the things that loyal captains do

. . . LG-1971

bob cavallo
joe ruffalo
steve fargnoi

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/14/79
Number of singles reviewed
this week 73 Last week 64

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LITTLE RIVER BAND—Lonesome Loser (3:29); producers: John Boylan, Little River Band; writer: David Briggs; publishers: Screen Gems EMI/Music BMI. Capitol P4748. New single by this continually growing band is a commanding, gentle rocker with characteristic vocal harmonies and easy going melodies.

BAD COMPANY—Gone, Gone, Gone (3:45); producer: Bad Company; writer: Burrell; publisher: Badco ASCAP. Swan Song SS71000 (Atlantic). The second single from "Desolation Angels" is a solid rocking number paced by strong guitar work. The group's fifth LP and "Rock'n'Roll Fantasy" single have recently brought it back to the forefront of top rock groups.

EDDIE MONEY—Maureen (2:52); producer: Bruce Botnick; writers: E. Money, E. Makaway, L. Chiate, C. Solberg; publisher: Grajonca BMI. Columbia 3-11030. Third release from Money's "Life For The Taking" LP has a summertime feel due to its rollicking rhythm and rousing chorus. A harmonica solo midway through lends a nice touch as do Money's predictably ragged vocals.

CRYSTAL GAYLE—Your Kisses Will (2:05); producer: Allen Reynolds; writer: V. Stephenson; publisher: House Of Gold BMI. United Artists UA18845. Gayle's voice sparkles on this crossover-type ballad that builds in mood. The instrumentation never masquerades the singer's powerful vocal style.

recommended

NICK LOWE—Cruel To Be Kind (3:26); producer: Nick Lowe; writer: N. Lowe, I. Gomm; publishers: Anglo-Rock/Albion BMI. Columbia 3-11018.

RAY SAWYER—I Want Johnny's Job (2:57); producer: Ron Haffkine; writers: R. Sawyer, E. Stevens; publishers: Horse Hairs/Debdave BMI. Capitol P4747.

SYLVIE VARTAN—I Don't Want The Night To End (3:58); producer: Denny Diente; writer: Short; publisher: Red Admiral BMI. RCA 11578.

SAINT TROPEZ—Fill My Life With Love (3:05); producers: W. Michael Lewis, Laurin Rinder; writers: Richard Tate, Carol McDermott; publishers: MCA/Canada Express ASCAP. Butterfly FLY41081 (MCA).

DION—The Wanderer (2:41); producer: not listed; writer: E. Maresca; publishers: Schwartz/Rust BMI. Warner Bros. PROS814.

PHILLIPS & MACLEOD—Take Me To The High Ground (3:52); producer: Tony Peluso; writers: R. Phillips, S. Macleod; publisher: Phillips Macleod-Camwood BMI. Polydor PD14567.

MISSOURI—Movin' On (3:12); producer: Paul Hornsby; writer: Ron West; publisher: Fritzoid BMI. Polydor PD14571.

DEUCE—The Last Laugh (2:54); producer: Buckboard; writers: Bourke, Black, Gillespie; publishers: Chappell ASCAP/Tri-Chappell SESAC. Free Flight 11649 (RCA).

THE RECORDS—Starry Eyes (3:40); producers: Will Birch, Dennis Weinreich; writers: Will Birch, John Wicks; publishers: Virgin ASCAP. Virgin VA67000 (Atlantic).



MICHAEL HENDERSON—Do It All (3:20); producer: Michael Henderson; writer: Michael Henderson; publisher: Electrocord ASCAP. Buddha BDA609 (Arista). This singer/writer/

producer takes his gutsy vocals to new highs on this rhythmic, driving disk. Backed by background singers and a large orchestra, he easily moves through vocals changes while always maintaining control.

WAR—I'm The One Who Understands (3:59); producer: Jerry Goldstein; writers: Allen, Brown, Dickerson, Jordan, Miller, Oskar, Scott, Goldstein; publisher: Far Out ASCAP. MCA 41061. War takes a mellow approach here. This ballad sounds like a disk from the early 60s, complete with tight harmony, bordering on doo-wop.

THE GAP BAND—Open Up Your Mind (Wide) (3:59); producer: Lonnie Simmons; writers: Ronnie James Wilson, Charles Kent Wilson; publisher: Total Experience BMI. Mercury 74080 (Phonogram). This well-produced midtempo ballad is similar to Earth, Wind & Fire's "Can't Hide Love." The tight horn section and slick harmonies are definite hooks.

recommended

BUNNY SIGLER—Glad To Be Your Lover (3:36); producer: Bunny Sigler; writers: B. Sigler, P. Hurtt; publisher: Assorted BMI. Gold Mind G74020 (Salsoul).

OHIO PLAYERS—Don't Say Goodbye (3:55); producer: Ohio Players; writer: Ohio Players; publisher: o.p.o. BMI. Arista AS0440.

LARRY GRAHAM WITH GRAHAM CENTRAL STATION—Star Walk (3:54); producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty Four BMI. Warner WBS49011.

DOUBLE EXPOSURE—I Got The Hots For Ya (3:30); producer: Ron Baker; writer: Ron Baker; publisher: Burma East BMI. Salsoul S72091.

B. B. KING—Better Not Look Down (3:22); producer: Stewart Levine; writers: Joe Sample, Will Jennings; publishers: Irving/Four Knights BMI. MCA 41062.

MOTHERLOVE—Could It Be Love I Found Tonight (3:38); producers: Clayton Ivey, Terry Woodford; writer: Richard Supa; publishers: Colgems-EMI Music/Glory Music ASCAP. Elektra E46049A.

NYTRO—High On Disco (4:26); producer: Norman Whitfield; writer: Norman Whitfield; publishers: May Twelfth/Warner-Tamberlane BMI. Whitfield WHI49003 (Warner).

SHOBIZZ—Do It In The Dark (3:20); producers: Rupert Holmes, Normand Kurtz; writer: Rupert Holmes; publishers: WB/Holmes Line ASCAP. Capitol P4749.

EDDIE BLACK SPEED—Looking Thru The Window (3:18); producers: Joe Fornis, Chas. Vann; writer: C. Vann; publisher: Watts City ASCAP. Watts City.

HOLLYWOOD DREAMING—Father's Children (3:23); producer: Wayne Henderson; writer: Father's Children; publishers: Father's Children/At Home ASCAP. Mercury 74083 (Phonogram).

HEAVEN AND EARTH—I Feel A Groove Under My Feet (3:45); producers: Clarence Johnson, Riccardo Williams; writers: Kei-then Carter, Larry Williams; publisher: Mengae de Trois BMI. Mercury 74081 (Phonogram).



BILL ANDERSON & THE PO' FOLKS—The Dream Never Dies (3:51); producer: Buddy Killen; writer Richard Cooper; publisher: Welbeck, ASCAP. MCA 41060. Anderson's version of this stirring Cooper Brothers tune is one of his strongest efforts yet. The Po' Folks open the song with a rousing chorale

intro leading into the solid sing-along lyrics. There's the obligatory Anderson narration midway through, but the production makes fine use of drums, piano and guitar.

MICKEY GILLEY—My Silver Lining (2:12); producers: Foster & Rice; writers: R. Murrain/T. Murrain; publishers: Blackwood/Magic Castle, BMI. Epic 850740. Light-hearted up-tempo number rocks gently, with breezy keyboards, guitar and acoustic piano adding spicing. Gilley's vocal is strong as always, and he receives extra help from the backup harmony singers.

KENNY DALE—Only Love Can Break A Heart (2:54); producer: Bob Montgomery; writers: H. David-B. Bacharach; publisher: World Song, ASCAP. Capitol P4746. The combination of Dale's vocal development with Bob Montgomery's production lends a richness to this David and Bacharach evergreen. Dramatic production utilizing piano, electric guitar and a strong rhythm section is enhanced by the string arrangement.

SAMMI SMITH—The Letter (2:27); producer: Johnny Morris; writer: Wayne Carson; publisher: Earl Barton, BMI. Cyclone CYS104. Smith lends new life to this oft-covered pop hit. Flanked by horns, electric guitar, percussion and a driving rhythm section, production releases a wave of high energy.

MARY K. MILLER—Guess Who Loves You (2:44); producer: Vincent Kickerillo; writers: Rafe Van Hoy-Deborah Allen; publishers: Tree/Duchess/Posey, BMI. RCA JH11665. A bouncy rhythm lead by guitars provides Miller with an infectious summertime offering. Adding to the feeling are flairs of sax and piano.

recommended

STEVE WARINER—Beside Me (2:43); producer: Chet Atkins; writer: Randy Goodrum; publishers: Chappell/Sailmaker, ASCAP. RCA JH11658.

RAY SAWYER—I Want Johnny's Job (2:57); producer: Ron Haffkine; writers: R. Sawyer/E. Stevens; publishers: Horse Hairs/Debdave, BMI. Capitol P4747.

MARY LOU TURNER—Yours And Mine (2:40); producer: Brien Fisher; writers: Don Devaney-Johnny Wilson; publisher: Music City, ASCAP. Churchill CR7741.

B.J. WRIGHT—I've Got A Right To Be Wrong (2:46); producer: Joe Gibson; writers: Ernie Rowell-Bob House; publishers: Blue Creek/On The House, BMI. Soundwaves 4589.

JESSEY HIGDON—Play Me A Little Traveling Music (3:19); producer: Charlie Fields; writers: Mac Davis-Mark James; publishers: Screen Gems-EMI/Song Painter/Sweet Glory, BMI. Charts 134.



recommended

NUGGETS—New York (7:13); producer: not listed; writers: Taylor/Valli; publisher: not listed. Mercury MK93 (Phonogram).

THE GAP BAND—Baby Baba Boogie (7:32); producer: Lonnie Simmons; writers: Lonnie Simmons, Charles Kent Wilson, Ronnie James Wilson; publisher: not listed. Mercury MK86 (Phonogram).

TAKA BOOM—Red Hot (3:35); producer: John Ryan; writers: Tom Bee, Mac Suazo; publishers: Firedrum/Cottage Grove ASCAP. Ariola 7761.

J. T. CONNECTION FEATURING DENNIS TUFANO—Bernadette (3:43); producer: Jim Taylor; writers: Brian Holland Lamont Dozier, Eddie Holland; publishers: Jobete ASCAP. Butterfly FLY41082 (MCA).

LOVE & KISSES—You Must Be Love (3:35); producer: Alec Costandinos; writer: Alec Costandinos; publishers: Cafe Americana ASCAP/O. P. Fee. Casablanca NB993.

ORS—Body To Body Boogie (3:20); producer: Anthony Monn; writers: A. Monn, R. Pietsch; publisher: Rosalba ASCAP. Salsoul S72095.

AKB—Stand Up—Sit Down (8:11); producers: Andy Kahn, Kurt Borusiewicz; writers: A. Kahn-K. Borusiewicz; publishers: Scully Music ASCAP. RSO RSS302AS.

ELAINE & ELLEN—The Look Of Love (7:51); producers: John DuBiel, Donald Burnside; writers: Burt Bacharach, Hal David; publisher: Colgems ASCAP. Mercury MK97 (Phonogram)

KICKIN'—Dancin' On Wheels (3:50); producer: Gregg Raffia; writers: V. Albano, J. Ponzi, R. Incorvaia; publishers: Tuesday Morning/Brussel BMI. Casablanca NB996.

ESTHER PHILLIPS—Our Day Will Come (5:28); producer: Harvey Mason; writers: Bob Hilliard, Mort Garson; publishers: Jay's/Chappell ASCAP. Mercury MK101 (Phonogram).

JIMMY BRISCOE AND THE BEAVERS—Into The Milky Way (3:54); producer: Paul L. Kyser; writers: Paul Kyser, Leon Stuckey; publisher: Posner-Welzer BMI. Salsoul S72092.

SIREN—Morning Music (3:36); producer: John Davis; writers: J. English, B. Bremers; publishers: Lipton/Cooperstown ASCAP. Midsong M11006.



LOUISE GOFFIN—Jimmy And The Tough Kids (3:46); producers: Danny Kortchmar; writers: Louise Goffin; publishers: Lika Music. ASCAP. Elektra E46505A. Her mom and dad are amongst the most esteemed tunesmiths in pop, but Louise is a rock'n'roller. Her first single is a raw, exuberant rocker which has a lot of punk spirit.

SMIFF 'N' THE TEARS—Driver's Seat (3:44); producer: Luigi Salvoni; writer: Paul Roberts; publisher: Complacent Toonz ASCAP. Atlantic 3604. This debut effort is marked by intelligent lyrics and a smart modern rock arrangement. Like Dire Straits in its new and distinct sound.

ROCK ROSE—Phantom Lover (3:35); producers: Dennis Lambert, Brian Potter; writers: F. Demme, C. Johnson; publishers: Natural Songs/Awantha ASCAP. Columbia 3-11043. This band turns in a subtly funky offering that sounds a bit like Toto. Paced with a memorable hook, the song also features strong vocal harmonies.

STEVE KIPNER—Knock The Walls Down (3:38); producers: Jay Graydon; writer: Steve Kipner; publishers: Stephen A. Kipner Music ASCAP. Elektra E46504A. Kipner's first 45 is a catchy pop tune that mixes the easy accessibility of MOR with a bit of rock funk.

MADISON STREET—Hey Look Who's Dancin' (3:20); producers: Neil Levenson, Don Oriolo; writer: Neil Levenson; publisher: Rightsong BMI. Infinity INF50019. This brassy up-tempo disk is ideal fare for disco, pop and soul radio. The energy level is high throughout, conveying a cheery, infectious quality.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

jazz

Continued from page 88

JOE VENUTI & TONY ROMANO—Never Before, Never Again, Dobre 1066. Produced by Tony Romano. Cozy, chummy diet by the master fiddler and California guitarist embraces eight songs, taped in 1954 on a single mike in Los Angeles. It's a warm and rewarding session reflecting purely spontaneous efforts and an enviable rapport, free of pretentiousness and AC-DC distortions. **Best cuts:** "I Want To Be Happy," "Almost Like Being In Love."

BOBBY HUTCHERSON—Conception: The Gift Of Love, Columbia JC35814. Produced by Cedar Walton. One of the most underrated men in jazz, Hutcherson scores solidly with this package. Program offers seven tunes, all charted by producer Walton, with Bobby's vibes deservedly showcased in a manner which reflects his taste and superb musicianship. Exemplary contemporary jazz. **Best cuts:** "Hold My Hand," "Quiet Fire," "Clockwise."

EARL HINES—The Little Theatre Concert, Vol. 1. Deluxe DE602. Produced by Gary Giddins. Four tracks date back to the Father's memorably 1964 appearance in New York at a time when his redoubtable piano skills had been virtually forgotten. Oliver Jackson's drums and bass by Ahmed Abdul-Malik lend forte assists; the sound is far from hi fi, but acceptable. The daddy of jazz piano demonstrates why he's earned that title throughout the 12 tunes, most of them served up in medleys. **Best cuts:** "Stealin' Apples," "Fats Waller Medley."

PREZ CONFERENCE & JOE WILLIAMS—Prez And Joe, GNP/Crescendo GNPS2124. Produced by Dave Pell. California combo built around four saxophones performing old Lester Young classics comes through with an immensely entertaining LP spotting lively, distinctive vocals by former Basieite Williams. Ten swinging tracks are culled from the Young and Billie Holiday oeuvre; there isn't a weak one on either side. Pell's tenor leads the section stylishly. **Best cuts:** "You Can Depend On Me," "Easy Living," "If Dreams Come True."

EDMOND HALL—At Club Hangover, Storyville SLP4009, Pro-

ducer unlisted. Taped in mono in San Francisco in 1954, Hall's clarinet is accompanied by Ralph Sutton, Charlie Lolis and the late Walter Page on 10 romping standards which confirm how distinctive, how inventive Hall was in his heyday. Sutton's heavy Steinway stylings also impress. **Best cuts:** "Sweet And Lovely," "Keeping Out Of Mischief."

SCOTT HAMILTON—BUDDY TATE—Back To Back, Concord Jazz CJ85. Produced by Frank Dorritie. Nat Pierce, Monty Budwig and Chuck Riggs accompany these two consistently excellent tenor men in a program of eight tracks made last year in the Bay Area. Six of the tunes are admirable standards. Young Hamilton and old Tate are more compatible than one might assume. **Best cuts:** "September Song," "All Of Me," "Rompin' With Buck."

SNOOKY YOUNG—Horn Of Plenty, Concord Jazz CJ91. Produced by Carl E. Jefferson. The one-time brilliant trumpeter with Lunceford, Basie and Hampton makes the most of his

first solo LP and Ross Tompkins, John Collins, Jake Hanna and Ray Brown rate an assist for their tasty, swinging backing. Young scores on eight tracks. And Phil Elwood's notes are a big help. **Best cuts:** "My Buddy," "Rosetta."

RED RICHARDS AND FRIENDS—In A Mellow Tone, West 54 WLW8005. Produced by Roger Pola. Norris Turney's alto is featured along with Richards' piano and singing and there are welcome spots of Buck Clayton's trumpet on seven tracks, all but one evergreens. It is simple, trad-styled jazz that will offend no one and please many. **Best cuts:** "More Than You Know," "Checked Hat."

RED NORVO & ROSS TOMPKINS—Red And Ross, Concord Jazz CJ90. Produced by Carl E. Jefferson. Taped live in Los Angeles last January, this combination backed by John Williams' bass and Jake Hanna on drums offers six standards, exquisitely performed in light chamber jazz style. Norvo was the first to popularize vibes and xylophone in jazz and he remains modern and intriguing after five decades. **Best cuts:** "Everything Happens To Me," "The One I Love."

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GONE, GONE, GONE—Bad Company LONESOME LOSER—Little River Band SEE TOP SINGLE PICKS REVIEWS, page 93

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. Includes entries like 'BAD GIRLS—Donna Summer', 'RING MY BELL—Anita Ward', 'HOT STUFF—Donna Summer', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

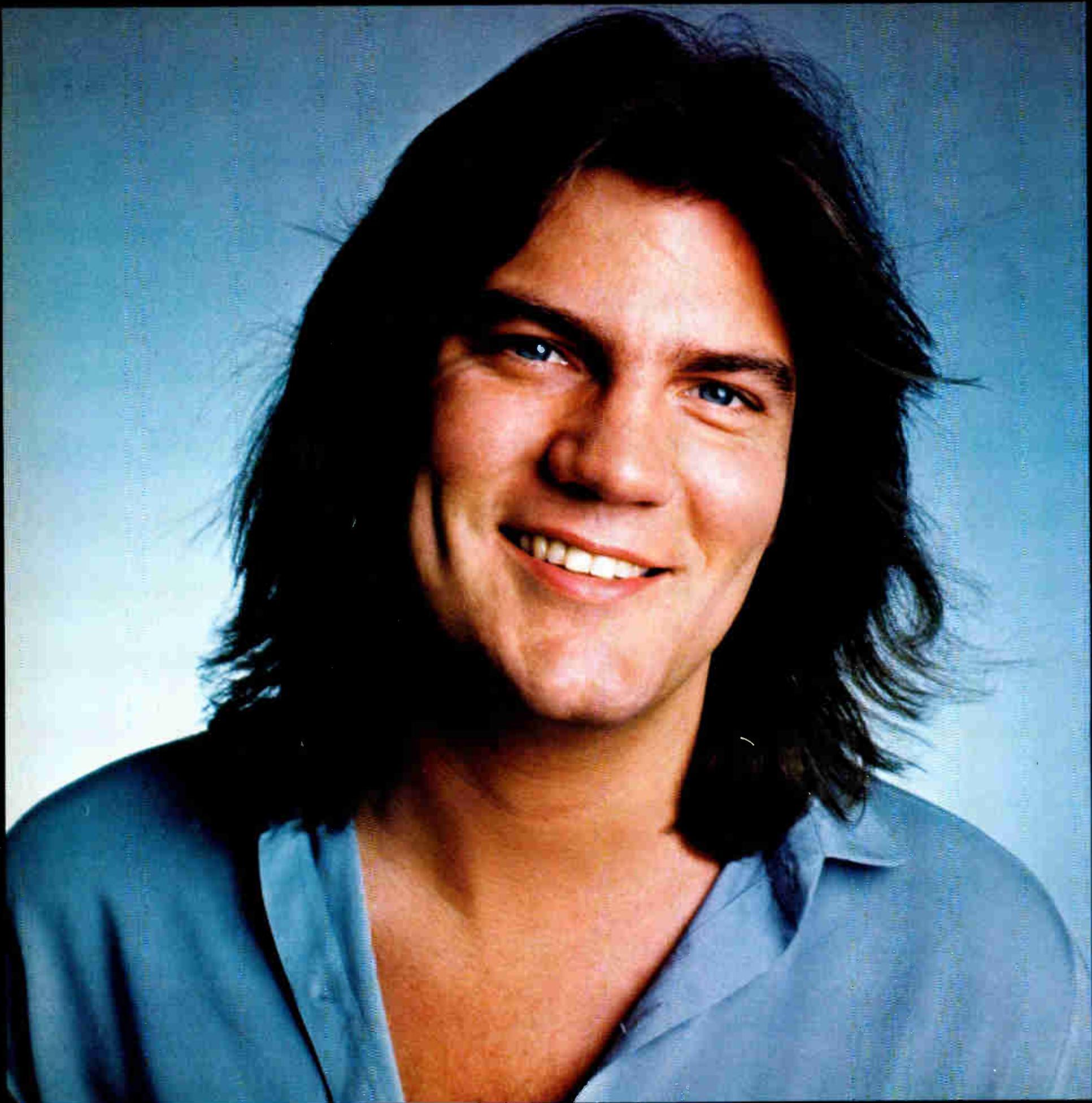
Index table listing song titles and artists in alphabetical order, such as 'After The Love Has Gone (Ninth Garden Rake/Inwag/Foster)', 'Ain't No Stoppin' Us Now (Mighty Three, BMI)', 'Amanda (Gid Dust, BMI)', etc.

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...Kenny Rogers

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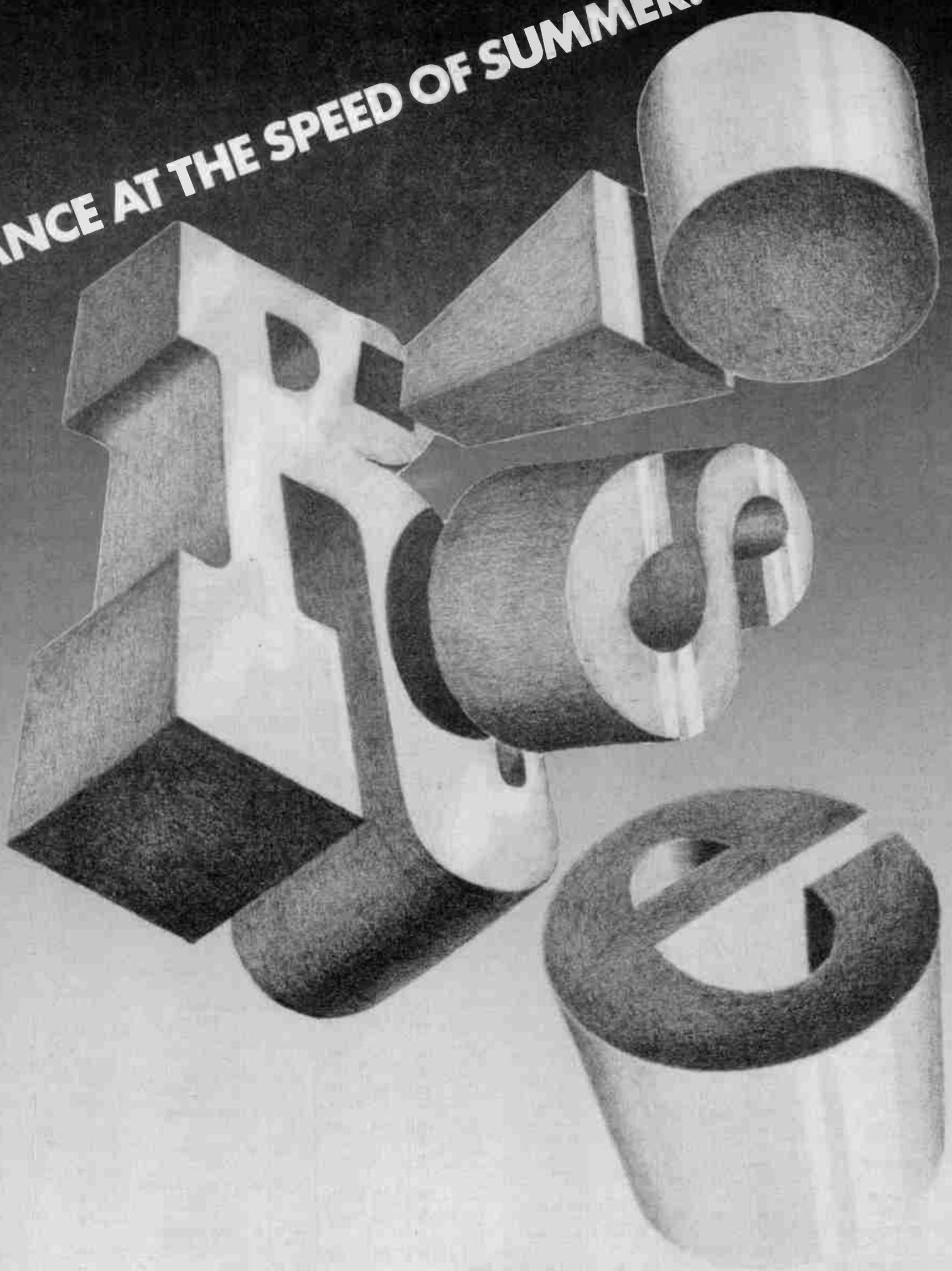


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AM2151/SP12022

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE					
							ALBUM	8-TRACK	CASSETTE								ALBUM	8-TRACK	CASSETTE			
105	96	39	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲	8.98	8.98	8.98	136	138	5	LEE RITEMOUR Feel The Night Elektra 6E 192	7.98	7.98	7.98	169	161	57	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	▲	7.98	7.98	7.98
106	104	56	ROLLING STONES Some Girls Rolling Stones CDC 39108 (Atlantic)	▲	7.98	7.98	7.98	147	4	4	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	170	173	5	CLIMAX BLUES BAND Real To Reel Warner Bros. BSK 3334	7.98	7.98	7.98	
107	117	7	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	●	7.98	7.98	7.98	148	2	2	STEVE HACKETT Spectral Mornings Chrysalis CHR 1223	7.98	7.98	7.98	181	2	2	ROGER VOUDORIS Radio Dream Warner Bros. BSK 3290	7.98	7.98	7.98	
108	110	12	SYLVESTER Stars Fantasy F9579	●	7.98	7.98	7.98	139	141	7	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98	172	140	25	EDDIE MONEY Life For The Taking Columbia JC 35598	●	7.98	7.98	7.98
109	107	33	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98	8.98	140	128	7	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98	173	153	21	CHER Take Me Home Casablanca NBLP 7133	●	7.98	7.98	7.98
110	91	12	MOLLY HATCHET Epic JE 35347	●	7.98	7.98	7.98	141	146	22	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98	174	166	10	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35753	●	7.98	7.98	7.98
111	111	10	RON WOOD Gimmie Some Neck Columbia JC 35702	●	7.98	7.98	7.98	152	33	33	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98	175	162	7	ATLANTIC STARR Straight To The Point A&M SP 4764	7.98	7.98	7.98	
112	109	18	AMII STEWART Knock On Wood Ariola America SW 50054	●	7.98	7.98	7.98	155	2	2	LENNY WILLIAMS Love Current MCA 3155	7.98	7.98	7.98	176	171	14	OHIO PLAYERS Everybody Up Arista AB 4226	7.98	7.98	7.98	
113	106	17	SUZI QUATRO If You Knew Suzi RSO RS1 3044	●	7.98	7.98	7.98	154	3	3	SMOKEY ROBINSON Where There's Smoke Tama 17 366 (Motown)	7.98	7.98	7.98	177	172	6	WET WILLIE Which One's Willie Epic JE 35794	7.98	7.98	7.98	
114	112	7	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	●	7.98	7.98	7.98	145	145	5	THEO VANESS Bad, Bad Boy Prelude PRL 12165	7.98	7.98	7.98	178	NEW ENTRY	NEW ENTRY	RALPH MacDONALD Counterpoint Mercury 2229 (TK)	7.98	7.98	7.98	
115	NEW ENTRY	NEW ENTRY	NICK LOWE Labour Of Lust Columbia JC 36087	●	7.98	7.98	7.98	168	3	3	DELBERT McCLINTON Keeper Of The Flame Capricorn CPN 0223	7.98	7.98	7.98	179	178	13	GINO SOCCIO Outline RCA 3309 (Warner Bros.)	7.98	7.98	7.98	
116	102	93	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	7.98	179	2	2	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98	180	180	7	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98	
117	113	11	ORLEANS Forever Infinity INF 9006 (MCA)	●	7.98	7.98	7.98	149	149	14	EVELYN "CHAMPAGNE" KING Music Box RCA AFL1 3033	7.98	7.98	7.98	181	177	15	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3274	●	14.98	14.98	14.98
118	118	10	HEATWAVE Hot Property Epic FE 35970	●	8.98	8.98	8.98	150	144	33	ERIC CLAPTON Backless RSO 1 3039	8.98	8.98	8.98	182	142	22	INSTANT FUNK Instant Funk Salsoul SA 8513 (RCA)	●	7.98	7.98	7.98
119	119	28	GLORIA GAYNOR Love Tracks Polydor PD 1-6184	▲	7.98	7.98	7.98	151	151	9	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98	183	NEW ENTRY	NEW ENTRY	STATLER BROTHERS The Originals Mercury SHM 1 5016	7.98	7.98	7.98	
120	120	8	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	●	7.98	7.98	7.98	152	124	4	PURE PRAIRIE LEAGUE Can't Hold Back RCA AFL1 3335	7.98	7.98	7.98	184	188	267	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98	7.98
121	121	33	BARRY MANILOW Greatest Hits Arista AZL 8601	▲	13.98	13.98	13.98	153	133	16	TYCOON Arista AB 4215	7.98	7.98	7.98	185	163	54	FOREIGNER Double Vision Atlantic SD 19999	▲	7.98	7.98	7.98
122	175	2	AMERICA Silent Letter Capitol SO 11950	●	7.98	7.98	7.98	154	139	22	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98	186	174	4	MISSOURI Welcome Two Missouri Polydor PD1 6206	7.98	7.98	7.98	
123	160	2	SOUNDTRACK Alien 20th Century 1593 (RCA)	●	7.98	7.98	7.98	165	10	10	MANFRED MANN Angel Station Warner Bros. BSK 3302	7.98	7.98	7.98	187	185	16	ALTON McCLAIN & DESTINY Polydor PD1 6163	7.98	7.98	7.98	
124	134	2	BILL BRUFORD One Of A Kind Polydor PD1 6205	●	7.98	7.98	7.98	156	156	33	CHIC C'Est Chic Atlantic SO 19209	7.98	7.98	7.98	188	190	11	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98	
125	125	5	RENAISSANCE Azure "D" Or Sire SRK 6068 (Warner Bros.)	●	7.98	7.98	7.98	157	122	32	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98	189	192	15	NATALIE COLE I Love You So Capitol SO 11928	●	7.98	7.98	7.98
126	136	5	BILLY THORPE Children Of The Sun Capricorn CPN 0221	●	7.98	7.98	7.98	158	137	18	HERBIE HANCOCK Feets Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98	190	193	9	CARRIE LUCAS In Danceland Solar BXL1 3219 (RCA)	7.98	7.98	7.98	
127	123	15	LINDA CLIFFORD Let Me Be Your Woman RSO RS 2 3902 (RSO)	▲	11.98	11.98	11.98	169	2	2	CAPTAIN SKY Adventures Of Captain Sky A&M SP 4751	7.98	7.98	7.98	191	191	33	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲	8.98	8.98	8.98
128	127	14	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	●	7.98	7.98	7.98	160	159	16	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98	192	183	15	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	7.98	7.98	7.98	
129	116	23	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	●	7.98	7.98	7.98	161	135	9	JEAN-LUC PONTY Live Atlantic SD 19229	7.98	7.98	7.98	193	158	16	ROXY MUSIC Manifesto Atco SD 38-114 (Atlantic)	7.98	7.98	7.98	
130	130	86	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	▲	12.98	12.98	12.98	162	132	8	BARBARA MANDRELL Moods MCA AY 1088	7.98	7.98	7.98	194	194	69	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲	8.98	8.98	8.98
131	NEW ENTRY	NEW ENTRY	A TASTE OF HONEY Another Taste Capitol SO 11951	●	7.98	7.98	7.98	163	157	25	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98	195	195	9	SKYY Salsoul SA 8517 (RCA)	7.98	7.98	7.98	
132	126	61	SOUNDTRACK Grease RSO RS 2 4002	▲	12.98	12.98	12.98	164	150	14	WAR The Music Band MCA 3085	7.98	7.98	7.98	196	186	18	GEORGE HARRISON Dark Horse DHK 3255 (Warner Bros.)	●	7.98	7.98	7.98
133	143	6	EDDIE RABBITT Loveline Elektra 6E 181	●	7.98	7.98	7.98	165	164	35	NICOLETTE Warner Bros. BSK 3243	7.98	7.98	7.98	197	197	25	ELVIS COSTELLO Armed Forces Columbia JC 35709	●	7.98	7.98	7.98
134	115	39	TOTO Columbia JC 35317	▲	7.98	7.98	7.98	166	176	8	HERMAN BROOD & HIS WILD ROMANCE Ariola SW 50059	7.98	7.98	7.98	198	184	43	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	●	12.98	12.98	12.98
135	131	14	FOXY Hot Numbers Dash 30010 (TK)	●	7.98	7.98	7.98	167	167	4	RUNNER Island ILPS 9536	7.98	7.98	7.98	199	199	16	PATTI LABELLE It's Alright With Me Epic JE 35772	7.98	7.98	7.98	
								168	170	23	JOE SAMPLE Carmel MCA aa 1126	7.98	7.98	7.98	200	189	4	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98	

TOP LPs & TAPE

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GRT Faces Closure?

• Continued from page 1

representatives recently received a directive dated June 15 wherein they were instructed to return all ABC prerecorded tape product.

GRT Corp., founded in the mid-'60s as the first major custom tape duplicator, appears to be going down. The company's president and chief operating officer, Gordon Edwards, has been terminated, along with Robert Jacobs, executive vice president and chief financial officer. Jacobs was retained by GRT's board as a full-time consultant in a negotiation with the Bank of America.

Also terminated were John Mansfield, director of creative services; Lisa Johnson, advertising/merchandising manager, and Lori Leis, international. Still around are Larry Welk, president, Ranwood Records, and Chris Hamilton, Ranwood's executive vice president.

As for its custom labels, LS and Beserkeley have been let go. LS is going to UA and Beserkeley is with Elektra/Asylum. Welk confirms that there have been talks with other companies in an effort to place other labels. GRT is talking to Arista

about taking over some Janus acts.

There are two remaining custom labels—Cyclone, a relatively new country-oriented label, and Shadybrook. While it has been said that GRT is attempting to place Shadybrook with Arista, informed sources claim Joe Sutton, Shadybrook's president, will not agree to such a move.

Under the deal in which Ranwood was acquired by GRT, reportedly, a series of installment payments were required. Trade sources say those payments have not been fulfilled and if GRT defaults, Ranwood reverts to Welk.

And in another area, GRT's board states it is seeking "counsel" to work on negotiation of the Bank of America demand. It further states that its "present financial condition" does not permit it to meet the sudden repayment order.

GRT has asked the Securities & Exchange Commission for more time to file its 10-K annual report. Price Waterhouse & Co. has informed GRT that its audit for the year ending March 31 is incomplete based on recent occurrences.

Big Sendoff For New U.K. Group

NEW YORK—Virgin Records, whose distribution has been taken over by Atlantic Records, is introducing the new British group, the Records, to this country by releasing a combination of singles, EPs and an LP.

A limited edition seven-inch EP is being included in the first 25,000 copies of the new album "The Records." It contains four cover versions of other artists' songs as interpreted by the group. All the material on the

album itself has been written by the group.

The tracks on the EP are "Abracadabra Have You Seen Her," originally done by Blue Ash; "See My Friends," from the Kinks; "1984," from Spirit; and the Rolling Stones' classic "Have You Seen Your Mother (Standing In The Shadow)." Virgin has also created a 12-inch 33 $\frac{1}{3}$ promotion-only single for AOR stations. It includes the album-length version of "Starry Eyes" backed with "Paint Her Face" and the album track "Another Star."

"Paint Her Face" is not available in the album, but it is being released commercially as the flip side on a 45 r.p.m. seven-inch single which includes an edited version of "Starry Eyes." Copies of this single serviced to Top 40 stations will have stereo and mono versions of "Starry Eyes" and will not include "Paint Her Face."

Rivals Post Profits

• Continued from page 9

down from \$52 million to \$24 million as the company pulls out of the mass market and concentrates its efforts on high quality hardware made with an eye to the U.S. market. Penetration there remains an uphill struggle though.

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Inside Track

Insiders say CBS Records is moving to end its distribution agreement with Caytronics whereby the latter released CBS Spanish language product here. CBS brass have reportedly been unhappy turning over indigenous product to a company outside the corporate family, and now that Caytronics' Salsoul division is distributed by RCA, it makes the issue more nettlesome. Caytronics had distributed Spanish language product for RCA in this country as well until joining the RCA fold itself. CBS officials weren't ready to talk about the shift and the Cayre brothers were unavailable for comment. . . . Van McCoy, veteran artist, producer and writer, died in Englewood, N.J. Hospital Friday (6) following a heart attack. He was 35. In 1975 McCoy was involved as an artist, writer and producer in one of the seminar disco successes, "The Hustle" which earned a gold record. Five years ago he formed a production/publishing company with Charles Kippis.

Pertinent Promo: Jimmy Jenner, president of Millennium Records, assured gas for cars driven by more than 150 artists, staffers, producers and radio folk to the recent fete he gave at his Stamford, Conn., home. He had carhops take more than 50 guests' cars to a nearby service station for a tank fillup. It cost Jenner about \$500. . . . **Is CBS Records surveying a site in the Miami area in which to open a recording studio?** . . . A WEA spokesman had no comment when Track inquired about a rumor that the first \$9.98 list price single-pocket album will be the new deck by the Eagles, supposedly releasing late in August.

Nice Gesture: Bob and Lu Dahle, the long-time Twin Cities' wholesalers who ran their own Coda Distributing before joining Amos Heilicher years ago, will be regaled by industry peers Aug. 16 at the Olympic Hills Country Club, Minneapolis. The tap is \$30 per person. The committee spearheading this fond farewell for the Dahles is composed of Chester Sleva, WEA, (612) 835-7255; John Swenson, RCA (612) 831-5404; Don Johnson, Pickwick; and Pete Velsler, Polygram. Those interested in joining the salute can contact Sleva or Swenson. This husband and wife team, reportedly retiring in Phoenix, have long been involved in record/tape purchasing for Pickwick International, Minneapolis.

Former Phonogram/Mercury employee Sylvia Balos, daughter of George Balos, 17 years merchandising chief for the Chicago-based label, is engaged to Gus Mitsotoulis. . . . Stan Gortikov, president of RIAA, says Track was in error about a board meeting wherein bottom line was talked over. The board doesn't get into such matters. An attorney is present who avoids such possibly collu-

Executive Turntable

• Continued from page 4

Kragen & Co., he held a personal management position for 1½ years with Management III. . . . Fred Lawrence is now the head of the Agency for the Performing Arts' music department. He continues in his post as vice president in that agency's variety dept.

Gary Weiss named co-producer of Nempor Presentations. Along with Bill Gerber, he is in charge of booking concert series in conjunction with the Los Angeles County Music and Performing Arts Commission. Formerly, Weiss was head of contemporary booking for Nederlander Inc. . . . **Andrea Zax** is now publicist at the Howard Bloom Organization, Ltd. She joined the company in 1978 as an administrative assistant. . . . **Tom Adkinson** named public relations manager at Nashville's Opryland U.S.A. . . . **Sally Smith** has joined the merchandising/promotion wing of the Shelby Singleton Corp. of Nashville. . . . **Marsha Vlasic** has rejoined the American Talent International agency as a senior agent. She was recently with ICM. . . . **Ken Scher** tagged vice president of Wolf/Rismiller Concerts and Wolf/Rismiller Productions. Scher had been senior account executive at Los Angeles' KMET-FM. . . . **Tony Satariano** signs in as high fidelity marketing manager for Electro-Voice, Inc. He comes from Koss where he was Midwest regional sales manager.

James M. Alic is the staff vice president for SelectaVision videodisk strategic planning at RCA. Previously, Alic had been with the RCA Consumer Electronics Division and executive vice president at NBC-TV. He is based in New York. . . . **Cary Darling** joins Billboard's Los Angeles editorial staff as a reporter. He was formerly an intern with the publication while attending Loyola Univ., Los Angeles.

Joseph J. Kaleba now vice president of manufacturing for Shure Brothers, Inc. Based in Evanston, Ill., he will cover the manufacturing facilities in Evanston and Arlington Heights, Ill. and Phoenix. Kaleba is an 18-year veteran of Shure. . . . **Connie Pappas** has resigned her post as vice president of Ken Fritz Management. No successor has been named though Dennis Turner, who has served as a vice president for four years, will assume her client responsibilities along with Fritz. . . . **Joy Hall** joins Lourie-Miller Management, Inc. Based in Los Angeles, Hall will be working as an assistant to Alan Miller. Recently, she was national album promotion director for MCA Records. . . . **Lee King** and the entire staff of K&K Productions, except Sam Kazery, are forming Lee King Productions, a new concert promotion firm to be based in Jackson, Miss. . . . **Sami Uckan** is the chief engineer for the Atlantic Studios in New York. Uckan has been on the studio's staff since 1972. . . . **Sandy Boyer** is the assistant to the director for the East Coast music division for Rogers & Cowan public relations firm. She will be based in New York. . . . **Christopher Pye** named executive vice president of Jon Roseman Productions and Jon Roseman Television Productions. Pye had held several posts with Granada Television in Britain. . . . **Don Anthony** appointed national director of marketing for Music-Vision. Anthony was most recently a promotion representative for Warner Bros. and 20th Century-Fox Records.

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sive banter. The board enlarged to 30 in April, not at its last meeting, Gortikov points out. . . . **Jose Feliciano** makes his flick debut playing an airline pilot in "Airplane," a Paramount disaster movie spoof. . . . They're shooting the latest roller disco movie, "Skatetown, U.S.A.," at the Hollywood Palladium.

Rube Lawrence, Ruby Sales, Chicago, veteran overstock/deletions broker, reunited with Ed Ockel at the huge Wright City, Mo., farm of the onetime Commercial Music, St. Louis, executive Sunday (8). It was Ockel's 70th birthday. . . . **Sunday (1) record/tape advertising in L.A. dailies was dominated by four pages from Licorice Pizza, which jacked its \$6.95 product from about \$4.39 to \$4.99, first indication of a reaction to the WEA hike. The Jim Greenwood chain had been the lowest priced on album product. The San Francisco Examiner/Chronicle carried nary an inch of record/tape advertising.**

Capitol Records' price increase (Billboard, July 7, 1978) continues its three-tiered pricing. On \$7.98 list albums, bulk price is \$4.13, consolidated, \$4.22 and \$4.36 to single store dealers. On \$8.98 list goods, the price is \$4.65, \$4.75 and \$4.91. Base price on 45s rose from 74 cents to 86 cents with the 20 free with 100 purchased applying. Capitol when contacted would not comment. . . . Bill Tole's big band has been booked to play the wedding reception when Debby Boone marries Gabriel Ferrer, son of Rosemary Clooney Sept. 1 in Los Angeles. . . . The second annual Rod McGrew Scholarship Fund "Communicators With a Conscience" awards dinner July 21 at the Century Plaza Hotel benefiting needy communication students honors womanhood. Diahann Carroll and Helen Reddy top a dais cast that will perform an original musical comedy based on "I Am Woman."

Some accounts report they received letters from the CBS Records credit department, asking they get their monthly payments in shortly after the 10th of the month in order to become eligible for the 2% EOM. CBS had no comment when queried. Accounts counter they get the statement as late as the eighth of the month and it takes them several days to match up their individual invoices. One account says it got 27 individual invoices in a single day from CBS, so they have one difficult matching-up before they can have the statement approved for payment. . . . KNBC-TV, NBC's owned station in L.A. begins a five-partner on the local record scene Monday (9) on its 6 p.m. news.

Radio programmer John Platt has ended a stint of nearly seven years at WXRT-FM, Chicago. Platt, who helped launch the progressive rock station, was let go last week. A replacement has not been announced.

GRT Sells Tape Rights To MCA

LOS ANGELES—GRT Corp. has sold its rights under a tape licensing agreement with ABC Records to MCA Records making it possible for that label to release ABC-recorded material exclusively on all prerecorded tape configurations.

In turning over prerecorded tape rights to the ABC catalog, GRT stated it is calling off its \$10 million lawsuit against MCA. The litigation against ABC continues. The Sunnyvale, Calif., firm also stated it received cash and other considerations for turning the ABC tape album catalog to MCA.

GRT's deal with ABC began in September 1972 and would have terminated Dec. 31, 1979.

Under the settlement, MCA will purchase GRT's inventory of ABC tape albums and MCA will have at least 2 million tape units duplicated by GRT for the next two years.

Corea Expanding

LOS ANGELES—Chick Corea's management firm here, Artists International, expands this week with a new service. Sue Carson and Terri Morris head a full scale public relations service which will augment Artists International's management and business wings.

Leeds Expanding

LOS ANGELES—Andy Leeds, owner of Leeds Instrumental Rentals here, has opened a new division called Leeds Rehearsal Studios.

The new rehearsal facility includes over 5,000 square feet with three separate, rehearsal halls.

First, Japan gave us superb cars, radios, stereos, cameras, watches, & sake.

Now, Japan has given us...

It's the finest gift of all.

Pink Lady



PINK LADY. The American debut album from Pink Lady, featuring the smash single, "Kiss In The Dark."
(6E-209) (E-46040)
Produced by Michael Lloyd

© 1979 Elektra/Asylum Records A Warner Communications Co

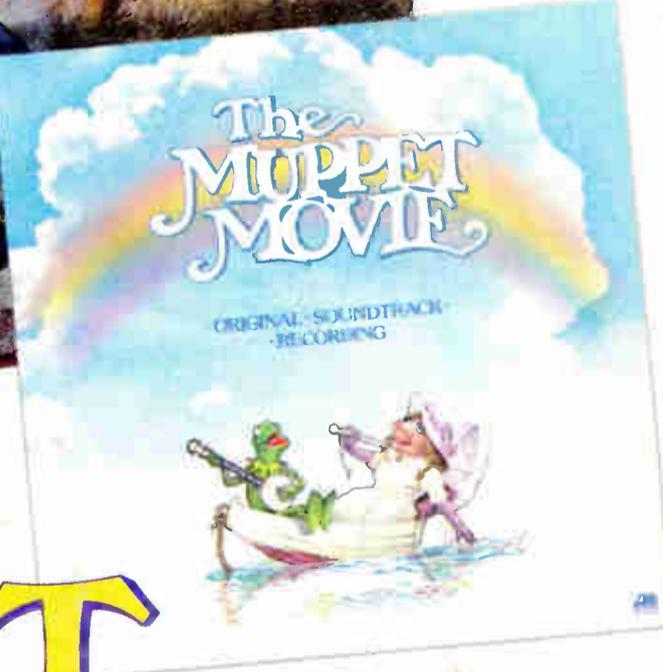
Personal Direction: Paul Drew

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“Frankly, Miss Piggy,
I don’t give a hoot!”



The MUPPET MOVIE

ORIGINAL SOUNDTRACK RECORDING ON ATLANTIC RECORDS AND TAPES.
SD 16001 PRODUCED BY PAUL WILLIAMS EXECUTIVE PRODUCER: JIM HENSON



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