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## Court Rule Brightens VTR Picture

### It's Nashville's Week To Shine

By MIKE HYLAND

NASHVILLE—With attendance expected to be down 25% from last year, a trimmed down version of Country Music Week is underway in Nashville with 3,000 expected to attend. With the decrease in attendees, the revenue generated within the city will reach an estimated \$625,000, according to the Chamber of Commerce, which is far below last year's staggering \$1.2 million.

Despite the smaller numbers, Country Music Week fever is still out in full force as the city revs into high gear for Country Music Assn. and DJ convention activities which began Sunday (7) and run through

Saturday (13). Radio and record industry executives and staffers are primed and ready for the week-long soiree of social events including banquets, award ceremonies, showcases and parties.

The flood of out-of-town visitors and industry guests will provide additional revenue to the hundreds of area firms, hotels, restaurants, clubs and retailers during the week-long celebration.

The 54th "Grand Ole Opry" Birthday Celebration will bring an influx of high level executives from the major record labels who have Nashville-based branches  
(Continued on page 53)

### CBS Now Into Video Software

By ROMAN KOZAK

NEW YORK—CBS Records is moving into the video software business via a reorganization of the CBS Records Group which will see the creation of a new CBS New Ventures Division.

The New Ventures Division will "develop and market products utilizing the new communications technologies," says Walter Yetnikoff, president of the CBS Records Group. A president of the new division is expected to be named shortly. He will report to Yetnikoff.

The new wing is expected to work in creating and marketing videocassettes and video-disks, as well as cable television programming. CBS thus becomes the only one of the enter-  
(Continued on page 16)

### MCA & Disney Plan To Appeal

By STEPHEN TRAIMAN

NEW YORK—A more aggressive videotape recorder marketing push and heightened efforts by record companies and music publishers to get some tax on video software are seen in the wake of the precedential ruling last week that non-commercial use of home VTRs to record television broadcasts is lawful.

The Tuesday (2) decision by Federal Judge Warren Ferguson in U.S. District Court in Los Angeles emphasized that "such recording is permissible under the Copyright Acts of 1909 and 1976 and as a fair use of the copyrighted works."

In upholding the position of Sony and its Betamax VTR against the copyright infringement allegations of Universal Studios and  
(Continued on page 58)

### 6th NRBA Underway

By DOUG HALL

WASHINGTON—New programming equipment and even a new president greet the more than 1,000 broadcasters gathering for the sixth annual National Radio Broadcasters Assn. Conference and Exhibition running here Sunday through Wednesday (7-10).

Programming software and hardware will be promoted in the exhibit hall and hospitality suites of the Washington Hilton by the more than 100 exhibitors from the various firms selling services and products to broadcasters.

Sis Kaplan, whose Sis Broadcasting operates WAYS-AM/WROQ-FM  
(Continued on page 33)

### Canadian Industry Eyes Banner Year

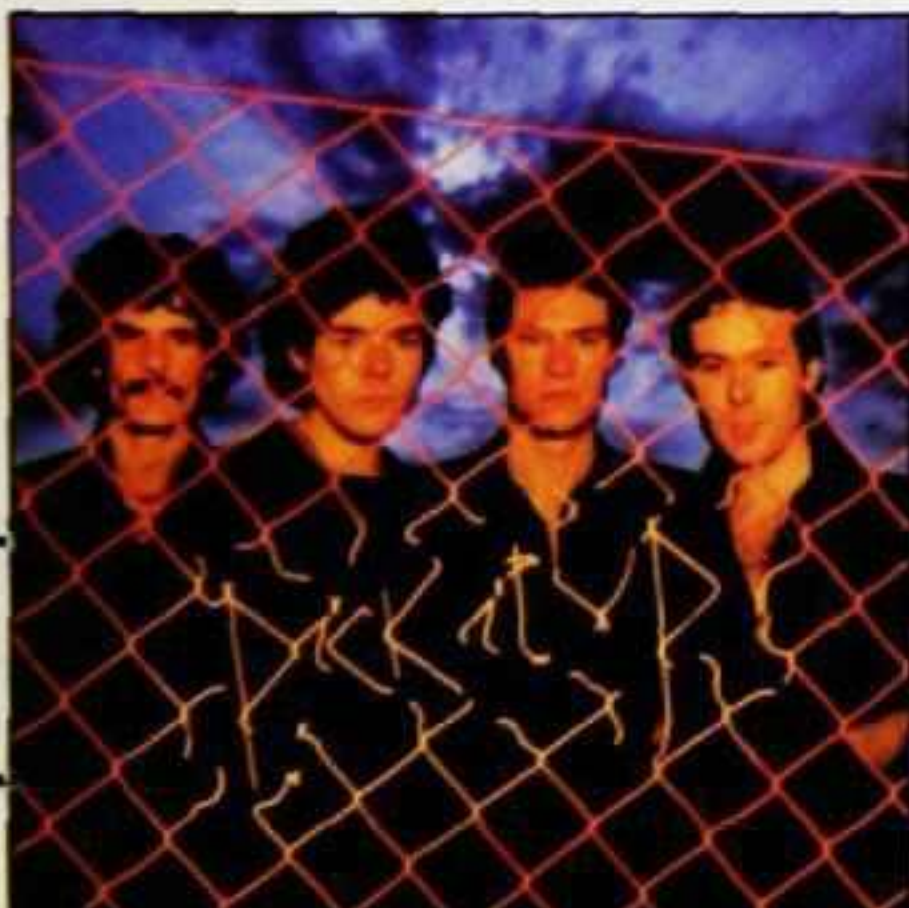
Story prepared by David Farrell in Toronto and Dick Nusser in New York

TORONTO—Cautious optimism prevails throughout the Canadian record industry these days, with a banner year shaping up for most sectors of the business. A preliminary glance at recently released government statistics for the first half of the year indicates optimism and caution are both justified. Over-expansion, inflation, and a back order problem are co-existing with brisk sales.

Disk and prerecorded tape sales, for example, show a \$30 million gain in net shipment dollars, but it is tempered with the rise in retail list prices  
(Continued on page 76)



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Watch for their new movie "CAN'T STOP THE MUSIC" Soon To Be Released from Casablanca Records and FilmWorks

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# POLYGRAM BACKLASH

## Sales Directives Forcing Some Dealers To Reduce Their Orders

This story prepared by Irv Lichtman in New York and John Sippel in Los Angeles

NEW YORK—Retailers and wholesalers view elements of Polygram Distribution's new sales directives as forcing them to reduce product ordering patterns.

Among the four areas covered by the distribution organization, the focus is on the per-label average pricing of returns and a mingling of defectives within the returns percentages which range from 18% to 22%.

With price averaging, many feel they are being penalized for taking advantage of special deals, which then become part of r.a. credits.

While citing Polygram's fairness in the transition period up to the point the new returns policy takes ef-

fect—meaning the ability to get 100% credit on product purchased prior to the new deal—John Kaplan of the huge Detroit-based racker, Handleman, projects more controls on purchasing from a corporate level rather than branch manager leverage.

He's satisfied the returns policies "recognize the needs" of rackers against retailers, but would be more satisfied with a greater spread of returns allowances.

"I certainly believe defectives should not be part of the returns allowances," Kaplan declares, also noting he needs more time to absorb the deeper implications of price averaging and the definition of "devel-

oping artists" as an exclusion from the returns policy.

Chuck Smith, president of Pickwick International who denounced various elements of CBS' new returns policy (Billboard, Sept. 8, 1979), sees similar dire results resulting from Polygram's program and refers to statements he made at that time. Regarding CBS' returns policy of 20%, Smith stated: "We feel strongly that this is an unrealistic move, given today's marketplace conditions. The net impact of this move to both CBS and its artists will inevitably result in reduced volume."

"It bothers me a great deal," declares Dave Rothfeld of the 50-store

Korvettes chain, referring to average pricing on returns. "You buy a deal and then you don't buy a deal," he adds.

Rothfeld is also highly critical of the merger of defectives within returns and is considering charging Polygram for shipment of any defectives among the product he returns.

There are indications, however, that Polygram has loosened its defectives policy so as to make accounts not responsible for "bad factory runs" within their returns percentages.

Rothfeld further takes issue with the timing of the Polygram action, declaring it would have been "better left until after the holiday season.

It'll inhibit sales just as the second half began to pickup. Why muddy the waters now?"

The issue of returns/defectives is also raised by G. Dean Houge, president of Dean's One Stop, Ltd. of Richmond, Va., who counters Polygram assertions that defectives are but a minimal problem by claiming an 8% to 10% rate of defectives, including a "bad run" on the last Donna Summer album on the Polygram-distributed Casablanca label.

"Why must we suffer for manufacturing mistakes?" Also a racker, Houge says other aspects of Polygram's new policies are "fair," echo-

(Continued on page 82)

## New Acts Find Entry Making Own Singles

By ROMAN KOZAK

NEW YORK—More and more young new wave acts are finding an entry into the established record business via their own privately produced and manufactured singles and EPs. A feature of the new wave since it began more than three years ago, privately pressed singles are now being heard in the a&r departments of established record companies and signings have been the result. U.S. acts that have been signed in this way include Devo, the B52s, Tim Huey, Robin Lane, and Pearl Harbor and the Explosions, all to Warner Bros.; the Atlantics to MCA, Sylvain Sylvain to RCA and the Pop to Arista.

In addition, Nervus Rex has signed to a production deal with Mike Chapman, Stumblebunny has signed to Phonogram for Europe, and the Model Citizens are said to be on the verge of a major signing. A number of British new wave acts have also emerged via this route in their own country.

"Generally speaking these acts are much more realistic about what to expect from a record company once

they are signed, because they have been through it already on their

(Continued on page 92)

### Sales Barometer

LOS ANGELES—Album and single sales were up last week, according to a national survey of dealers and one-stops by Billboard's research department. And prerecorded 8-tracks and blank tape sales held stable for the same period.

Some 50% of the respondents cited LP sales up as compared to 43% the previous week. Some 19% said LPs were down (12% the previous week) and 31% said they held stable (45% the previous week).

Some 41% reported singles were up (29% the previous week); 20% said they were down (18% the previous week) and 39% advised they were stable (53% the previous week).

In the individual categories: 43% indicated prerecorded cassettes were up (versus 48%); 43% said they were stable (43% the previous week) and 13% reported they were down (versus 9%).

For 8-tracks, 13% said up (versus 18%) with 35% down (versus 26%) and 51% stable (versus 58%). For blank tapes, 40% said up (versus 32%), 8% said down (versus 10%) and 51% declared sales were stable (versus the previous week's 58%).



Billboard photo by Lowell Reiger

**DINGLE JAM**—Employees of Dingleberry's Records in Dayton, Ohio, put on their own show for store customers. The Dingle Jam which attracted about 200 patrons, took two months to prepare. All those who participated, including the musicians, sound and light crews, and video crew who taped the performance for local cable television, were either past or present employees of the store.

## Disco More Flexible, Eyes Longevity

By RADCLIFFE JOE

NEW YORK—A cross-section of disco industry experts are embracing current changes in disco music's format as "the vital link needed to insure longevity."

One change has disco music unlocking its restrictive 132 beats-per-minute to a more flexible format incorporating elements of rock, r&b, jazz and even country.

With changes in the music have also come changes in its label. Throughout the industry there is a growing reluctance to use the word disco, and an increasing number of record companies, pools and promo-

tion people are referring to the new disco-fusion sound as "dance music." A number of record labels, including Atlantic and Warner/RFC, have already re-named their disco departments with that monicker.

From their listening posts around the industry, disco observers are stating that these changes will play a major role in helping to de-stigmatize disco, and make it more acceptable to a broader cross-section of the American entertainment-seeking public.

They also state that once-cautious

(Continued on page 64)

## Same Day Worldwide Release For 3 WEA Superstars

By ADAM WHITE

NEW YORK—The international release schedules formulated by the three WEA companies for long-awaited albums by Fleetwood Mac, the Eagles and Led Zeppelin affirm the industry's move in recent years toward simultaneous world availability of superstar product.

This is considered vital in the face of the parallel imports which have become an unpleasant fact of global business, particularly in European markets. Many consider these blunt the local companies' early promotional work on new titles, harm man-

ufacturer-retail relations and destabilize local pricing policies.

But recognition of the value of same day global release doesn't translate to reality without considerable effort and coordination, and that's exactly what the international departments of Warner Bros., Elektra/Asylum and Atlantic have been doing to get these three albums on sale simultaneously in Hong Kong and Hamburg, Milan and Manila, Singapore and Sao Paula—and many points in between.

Toughening the task of WEA's

overseas affiliates and licensees has been the one, two, three product punch of "Tusk," "The Long Run" (Eagles) and "In Through the Out Door" (Led Zeppelin). Under normal circumstances, one blockbuster release requires much labor. Three within two months of each other dramatically increases that workload.

The Led Zeppelin album, on Atlantic-distributed Swan Song, shipped Sept. 2. Disk contains the first new material from the British

rockers since "Presence" in early 1976.

The Eagles' offering on Asylum shipped Sept. 25, and is the first LP from the group since "Hotel California" in late 1976 which has reportedly sold more than four million copies to date outside the U.S.

The Fleetwood Mac double album on Warner Bros. ships Wednesday (17), almost three years after "Rumours." That's apparently sold more than four million units to this July, excluding the U.S.

(Continued on page 70)

### Special Notice

Effective this week, Traffic Center, the pull-out chart section will appear on an alternate week basis. It is hoped the weekly schedule will be resumed at a later date.

## DISCOS STILL SUFFER FROM S. HURRICANE

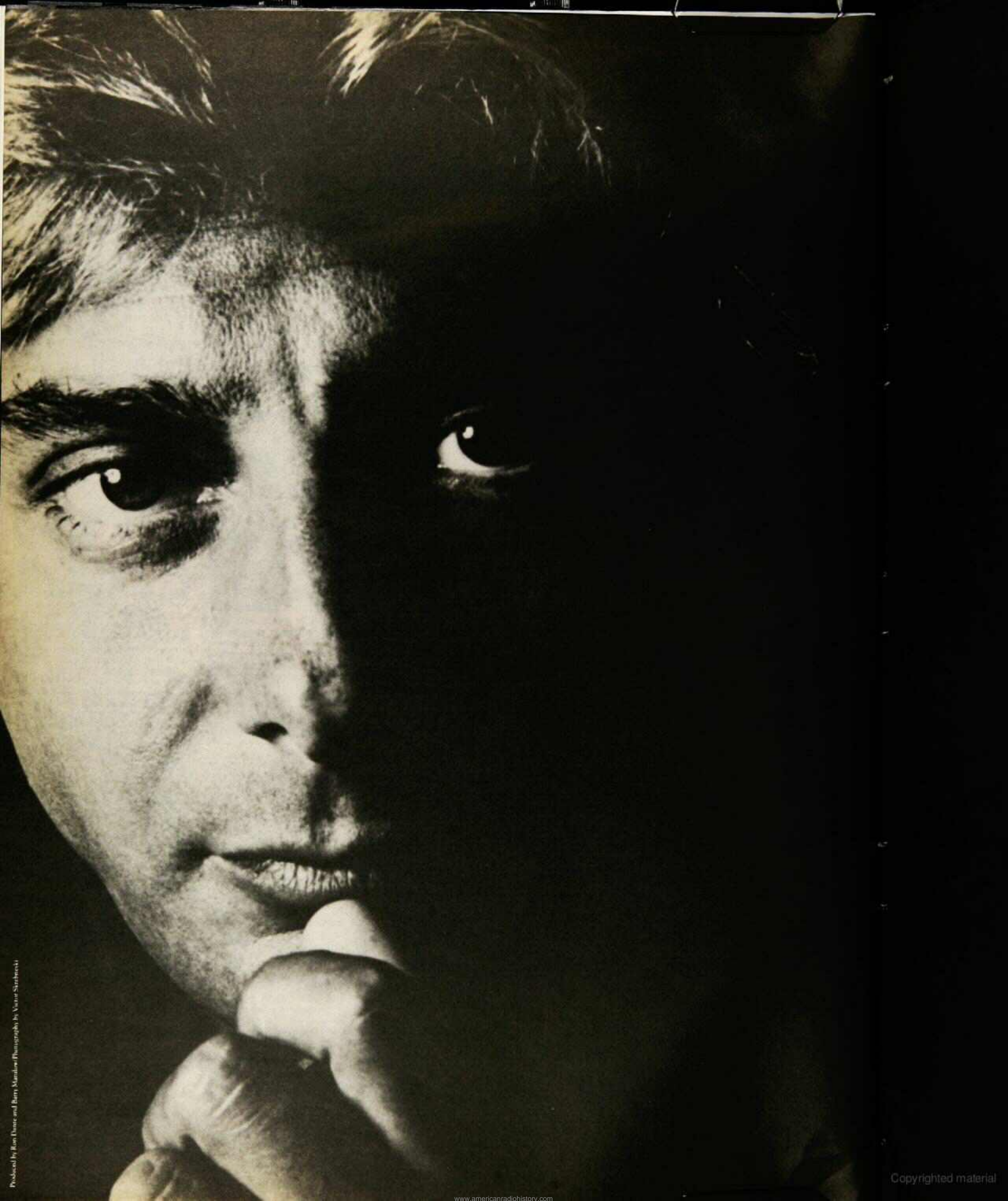
NEW YORK—Almost a full month after Hurricane Frederick slammed its 100 miles-an-hour winds into Mobile, Ala., and other gulfport cities, discotheques in the area are still suffering the after-effects and losing thousands of dollars in the process.

The storm which caused millions of dollars worth of damage, and resulted in the area being labeled a disaster by state and federal officials, caused extensive damage to discos in Mobile, Ocean Springs and Pascagoula, Miss.

Among the hardest hit were such popular Mobile discos as Blue Max, Shotgun, Flanagan's, the Met and Bonnie & Clyde, and Slivers, located in the almost demolished Travelodge in Ocean Springs, Miss.

According to Ralph Duncan,

(Continued on page 64)



Produced by Ron Dante and Barry Mandeloff Photography by Victor Skarbinski

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AL 955

# Danielson Pushes Performance Rights Bill

## Hearings In November Are Likely

By JEAN CALLAHAN

WASHINGTON—Rep. George E. Danielson (D-Calif.) has reintroduced HR997, the House version of the performance rights bill, adding the support of 47 of his colleagues. With this increased support for performance royalty legislation comes word that hearings on HR997 may be scheduled in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice in November.

The new backers of HR997 include Anthony C. Beilenson (D-Calif.), David E. Bonior (D-Mich.), John L. Burton (D-Calif.), Shirley A. Chisholm (D-N.Y.), William L. Clay (D-Mo.), Cardiss R. Collins (D-Ill.), John Conyers Jr. (D-Mich.), James C. Corman (D-Calif.), Ronald D. Dellums (D-Calif.), Charles C. Diggs Jr. (D-Mich.);

Also: Thomas J. Downey (D-N.Y.), Robert F. Drinan (D-Mass.), Robert W. Edgar (D-Pa.), Melvin H. Evans (R-V.I.), Walter E. Fauntroy (D-D.C.), James J. Florio (D-N.J.), Harold E. Ford (D-Tenn.), Robert N. Giaimo (D-Conn.), William H. Gray, III (D-Pa.), Frank J. Guarini (D-N.J.), Herbert E. Harris, II (D-Va.), Elizabeth Holtzman (D-N.Y.);

Also: Henry J. Hyde (R-Ill.), G.T. Leland (D-Tex.), Joseph M. McDade (R-Pa.), Robert T. Matsui (D-Calif.), Barbara A. Mikulski (D-Md.), Norman Y. Mineta (D-Calif.), Donald J. Mitchell (R-N.Y.), Parren J. Mitchell (D-Md.), John T. Myers (R-Ind.), Charles B. Rangel (D-N.Y.), Frederick W. Richmond (D-N.Y.), Robert A. Roe (D-N.J.), Edward R. Roybal (D-Calif.), Paul Simon (D-Ill.);

Also: Stephen J. Solarz (D-N.Y.), Bennett M. Stewart (D-Ill.), Louis Stokes (D-Ohio), Frank Thompson Jr. (D-N.J.), Henry A. Waxman (D-Calif.), Ted S. Weiss (D-N.Y.), Anthony B. Won Pat (D-Guam), Sidney R. Yates (D-Ill.), Leo C. Zeffertti (D-N.Y.), Augustus F. Hawkins (D-Calif.), and Christopher J. Dodd (D-Conn.).

The Danielson bill creates a performance right for sound recordings and makes that right subject to compulsory licensing. Broadcasters, jukebox owners and other users of recorded music would have to pay a royalty which would be divided equally between performers and record companies.



**CONCERT GIFT**—The Bee Gees, Robin, Barry and Maurice Gibb, present a \$50,000 donation to Mrs. Coretta King for the Martin Luther King Jr. Center for Social Change. The money was raised at a benefit concert in Atlanta.

## FUSION GAINING

# S.F. Disco Pool Incorporates Rock

By PAUL GREIN

LOS ANGELES—A Bay Area record pool comprised of DJs who play new wave rock—patterned after long-standing disco pools—has popped up in San Francisco as another sign of the increasing fusion between rock and disco (see separate story on page three).

"I consider new wave to be discotheque music," says Larry Holloway, organizer of the Western Assn. of Rock Disc Jockeys in San Francisco. The non-profit pool has an initial membership of eight DJs, drawn from a variety of mostly gay clubs, bars, restaurants and bathhouses.

"At first a lot of people got mad when I played rock'n'roll," says Holloway, who is a full-time DJ at the Stud and also works part-time at Oil Can Harry's. "But I like to blend the two. When I have all-rock nights I feel as backed into a corner as I did when I was playing all-disco."

"It's silly to think people just want to dance to one certain beat. I even play a lot of James Brown on new wave nights. You can mix Ian Dury or the Talking Heads really well with Brown—they both have a funky sound."

Thieves' Magpie;" a disk with Handel and Bach suites.

Also: Duka's "Sorcerer's Apprentice," Chabrier's "España Rhapsody" and Debussy's "Prelude To The Afternoon Of A Fawn" on one disk; and Bizet's "Toreador March" from "Carmen," Ginastera's "Panambi Suite," Rimsky-Korsakov's "Procession Of The Nobles," Berlioz's "Rokoczi March," Dvorak's "Slavonic Dance Opus 46 No. 8" and Brahms' "Hungarian Dance No. 5" on one disk. The Philharmonia Hungarica of Marl, Germany is featured on each disk.

Realtime's previously issued direct disks were in the classical and jazz fields. The firm maintains its own direct-to-disk recording studios here.

The pool was organized, according to Holloway, to arrange servicing from key labels on appropriate rock product. "We've being on-slaughted with disco products we can't use," he complains.

The pool compiled a maiden chart based on the individual club listings which includes both power pop cuts by Nick Lowe and Bram Tchaikovsky, harder new wave tracks by the Buzzcocks and Lene Lovich and LPs by such pre-punk

(Continued on page 82)

## In This Issue

|                       |        |
|-----------------------|--------|
| CAMPUS.....           | 48     |
| CLASSICAL.....        | 57     |
| CLASSIFIED MART.....  | 62, 63 |
| COUNTRY.....          | 53     |
| DISCO.....            | 64     |
| INTERNATIONAL.....    | 70     |
| JAZZ.....             | 78     |
| PUBLISHING.....       | 18     |
| RADIO.....            | 22     |
| SOUL.....             | 50     |
| SOUND BUSINESS.....   | 69     |
| TALENT.....           | 40     |
| TAPE/AUDIO/VIDEO..... | 58     |

|                              |    |
|------------------------------|----|
| FEATURES                     |    |
| Commentary.....              | 20 |
| Disco Action.....            | 66 |
| Inside Track.....            | 92 |
| Lifelines.....               | 79 |
| Stock Market Quotations..... | 9  |
| Studio Track.....            | 69 |
| Vox Jox.....                 | 38 |

|                                 |        |
|---------------------------------|--------|
| CHARTS                          |        |
| Top LPs.....                    | 89, 91 |
| Singles Radio Action Chart..... | 24, 26 |
| Album Radio Action Chart.....   | 28     |
| Boxoffice.....                  | 48     |
| Bubbling Under Top              |        |
| LPs/Hot 100.....                | 39     |
| Disco Top 100.....              | 68     |
| Jazz LPs.....                   | 78     |
| Latin LPs.....                  | 76     |
| Hits Of The World.....          | 75     |
| Hot Soul Singles.....           | 50     |
| Soul LPs.....                   | 52     |
| Hot Country Singles.....        | 54     |
| Hot Country LPs.....            | 56     |
| Hot 100.....                    | 86     |
| Top 50 Adult Contemporary.....  | 57     |

|                            |    |
|----------------------------|----|
| RECORD REVIEWS             |    |
| Album Reviews.....         | 80 |
| Audiophile Recordings..... | 59 |
| Singles Reviews.....       | 85 |
| LP Closeup Column.....     | 78 |

# Executive Turntable

## Record Companies

Richard Asher is promoted to deputy president and chief operating officer of CBS's worldwide records and tapes operations. Working out of New York, Asher had been president of the CBS Records International division since 1975. ... Also at CBS in New York, Allen A. Davis takes over Asher's former post of CBS Records International division vice president. Davis had been vice



Asher

president of creative operations with CBS Records International in New York and managing director of CBS Grammofoonplaten in Holland. He's been with CBS since 1974. ... At Warner Bros. Records in Burbank, Hale Milgrim and Nancy Gilkyson take over as merchandising co-director and national merchandising coordinator, respectively. Milgrim had been national merchandising coordinator; Gilkyson was a merchandising coordinator. ... Melani Rogers steps into the new post of national publicity manager for Arista Records in New York. She was recently publicity coordinator for the label. ... Leaving the West Coast publicity department of Phonogram/Mercury Records in Los Angeles are Eileen Bradley as national publicity chief and Mary Greifinger as West Coast publicity director. Sherrie Levy, associate director of publicity on the East Coast, now handles all details from New York. ... Bob Ursery moves to Curtom Records in San Francisco as black product national promotions director. He had been national r&b director for Fantasy Records. ... Also at Curtom, Marlyn Atlas is upped to dance music national director. Now based in Chicago, she had been regional Mid-



Gilkyson

west r&b director at the label. Dee Ygama is now national promotion director at Little Giant Record Co. in Nashville. Ygama was in independent promotion. ... Roy Lott joins the Arista Law department in New York as an attorney. For the past three years, Lott has been a member of the New York law firm of Lord, Day and Lord. ... Paul Krefetz is now Mid-Atlantic regional representative for Inner City Records in New York. Prior, he had been head of the Record Rack in Baltimore and more recently was with Waxie Maxie in Washington, D.C. ... Tom Mazzetta is now national promotion director for International Artists Records, Tapes and Filmworks in Encino, Calif. He was recently associated with London Records and prior to that with Phonogram Records as Western regional promotion director. ... Norm Ung joins the art department at Capitol Records in Los Angeles as an art designer. He had been art director at Graphitti, an art service for the record and television industries.

## Marketing

Ralph King upped to sales director for Record Bar, Inc. in Durham, N.C. He replaces Chris Stewart, who has left. Most recently, King was marketing manager for the Record Bar. ... Dale Dingman joins Lieberman Enterprises in Denver as LP buyer for the rack and one-step. Previously, he was label relations manager at GRT Corp., Sunnyvale, Calif.



Dingman

## Publishing

Barry Bergman joins United Artists Music in New York as creative affairs vice president. He had been vice president/professional manager with the Edward Marks Music Corp. ... Amy K. Bolton joins Castle Hill Publishing, Ltd. in New York as professional manager. Previously, she was professional manager with Sherlyn Publishing, a division of TK Records. ... Marc Leber is hiked to associate professional manager in New York for April-Blackwood Music. For the past year, Leber was professional services manager for April-Blackwood.



Bergman

## Related Fields

John J. Bubbers is now president of the audio firm, Dynaco, Inc. in Canton, Mass. He goes to Dynaco from his post as Celestion Industries president. ... Producer Elton Ahi takes over as music director at the Palace Disco Theatre



Ahi

Los Angeles. Ahi has produced two albums for Patti Brooks on Casablanca as well as an effort by Destinations on Butterfly. ... At Audio Magnetics, in Irvine, Calif., Paul Talley named vice president of research and product development. He was formerly product development vice president. John Jackson joins as consumer and professional products manager. Formerly, he was with BASF and Maxell. Charles Trausch is upped



Jackson

at Audio Magnetics to national sales manager from Midwest regional sales manager. And Phil Kuss joins as corporate materials control manager after 10 years with RCA Corp. ... At EMI Videograms, Inc. in Los Angeles, William Burkhalter steps into the position of market research and development director. An economist, he is a 23-year veteran of Capitol Records. Teaming with Burkhalter is Ronald Gertz as head of business affairs. He was legal affairs director for the Mary Williams Clearance Corp. ... William E. Ranshous joins EV-Game, Inc. a distributor of electronic parts for phonographs, as national sales manager in Freeport, N.Y. He was product manager at Electro-Voice, Inc. ... Phil Goldstein moves to JVC in Maspeth, N.Y., as national field sales manager for the high fidelity division. Previously, he was the Eastern regional sales manager for Hitachi. ... Charles B. Lerner joins the Cardinal Export Corp. in Long Island City, N.Y., as executive vice president. He had been doing medical research for the U.S. government in San Francisco. ... Raleigh Pinkey moves to the Press Office in New York as account executive. She joined the Press Office in 1978 as assistant publicity. Alan Syms joins the

## ALL RECORDED IN GERMANY

# Realtime Comes With 6 Digital Albums

LOS ANGELES—Realtime Records here, the audiophile wing of M&K Sound Corp., is issuing its first series of digital recordings, according to president Ken Kreisel. The label's main audiophile activity has been in direct-to-disk activity.

The six LPs in the series, according to Kreisel, were all recorded in Germany with a modified Sony PCM 1600 digital tape recorder and are being pressed in Europe. All will be priced in the \$15 neighborhood.

Product includes: Tchaikovsky's "Romeo & Juliet" and "Nutcracker" suites on one disk; Listz's "Les Preludes" and Smetana's "Moldau" on one disk; Rossini overtures on one disk including the "William Tell," "Barber Of Seville" and "The

*The Words You Know By Heart...*  
*"I'll Always Love You"*



*I'LL ALWAYS LOVE YOU*  
*The unforgettable new album from*  
*ANNE MURRAY*

*Contains the hit single*  
*"Broken Hearted Me"*

*Produced by Jim Ed Norman*



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# Morning Dance



INF 9004

SPYRO · CYRA

## GOLD...



SCATTERED OVER 12 STATES

# 35 Juke Operators Sued By ASCAP

NEW YORK—Thirty-five operators of unlicensed jukeboxes in 12 states were hit simultaneously with lawsuits by ASCAP recently in an escalation of the society's campaign for compliance with the compulsory license provisions of the Copyright Act.

The states are: California, Florida, Georgia, Illinois, Michigan, New York, New Jersey, North Carolina, Oregon, Pennsylvania, Rhode Island and Washington.

Section 116 of the law provides for an \$8 per jukebox annual license fee payable to the Copyright Office. The fees collected are distributed to copyright owners or to their performing rights

societies such as ASCAP, BMI and SESAC.

Although ASCAP and BMI have both brought suits to enforce the compulsory jukebox license provisions, this is the first time so many suits were filed at once. Previous cases were either settled or are still pending.

ASCAP claims that "between \$3.2 million and \$4 million per year" should be collected by the Copyright Office from the jukebox industry based upon an estimated 400,000 to 500,000 jukeboxes in operation.

Since the society claims only about \$1 million was collected in each of the two years the law has been in effect, it hopes to obtain compliance from the owners of the remaining 275,000 to 375,000 unlicensed boxes.



GROOM AGHAST—Neil Hartley, vice president of national accounts at MCA Distributing Corp., does a double take as his bride, Denise Madden, breaks up as the groomsmen don fake glasses/noses. Lined up left to right at the Bel Air (California) Hotel are: Mark Hartley, Fitzgerald/Hartley Management; Ron Simms, CBS Records; Randy Brown, formerly with CBS Records; Del Costello, CBS Records; Al Bergamo, MCA Distributing; Frank Mooney, CBS Records; Ron Douglas, MCA Distributing and Lee Lawrence, CBS Records.

## Arista Sale Profit 'Only' \$4 Mil

NEW YORK—Columbia Pictures Industries completed its sale of Arista Records Monday (1) to the Ariola Group of Bertelsmann AG, but the deal ended with Columbia gaining only an estimated \$4 million profit on the sale, rather than the \$7 million predicted at the outset.

"The difference had to do with the interplay between Arista's equity and the money owed us," explains Joseph Fischer, Columbia's executive vice president. Pressed to clarify this, he added: "They had a bad fourth quarter."

Net cash received by Columbia was in excess of \$50 million, and the company says it will use the major portion of the proceeds to reduce an outstanding bank debt.

While Columbia is now out of the disk business, it still owns Columbia Pictures Publications, one of the industry's leading music publishers.

Arista, meanwhile, prepared to inaugurate in-house departments to handle travel, payrolls, pension and medical plans—functions that had been performed by Columbia.

Officials of the Ariola Group could not be reached for comment on the final sale, nor on reports that Arista would eventually absorb Ariola-America.

An Arista source discounts this, citing the fact that label president Clive Davis "is very content" with his present arrangement and doesn't want to get sidetracked into "running a big operation."

"He did that at CBS," the source claims. "I don't think he's interested in doing it again."

### Petty's 'Damn the Torpedoes' Out Oct. 26

LOS ANGELES—Although legally the recording status of Tom Petty & the Heartbreakers remains uncertain, Backstreet Records, distributed by MCA, is set to release the group's debut LP for the label,

"Damn The Torpedoes" Oct. 26.

While lawyers continue to meet in an effort to iron out the legal problems, Backstreet has completed all technical work on the LP, from mix to art work.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION  
(Act of August 12, 1970; Section 3685, Title 39, United States Code)

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I certify that the statements made by me above are correct and complete. (Signature and title of editor, publisher, business manager or owner) (signed) Lee Zito, Publisher

For Completion by Publishers Mailing at the Regular Rates  
39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under the subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the phased postage rate presently authorized by 39 U.S.C. 3626. (Signature and title of editor, publisher, business manager, or owner) (signed) Lee Zito, Publisher

### Extensive Push On Manilow LP

NEW YORK—Arista's first task as part of the Ariola Group is to put its shoulder behind Barry Manilow's new LP, with a push described by label brass as "the most extensive, multi-level LP strategy in label history."

Singer/songwriter Manilow has been one of the mainstays of Arista, and his new LP, "One Voice," and single, "Ships," are being worked carefully with a campaign expected to last until Christmas.

Special rack and retail sales programs, display aids ranging from streamers to album blow-ups, radio and television advertising (in key markets), and an ad campaign that will highlight Manilow's catalog are all in the works.

The single, penned by rocker Ian Hunter, enters Billboard's Hot 100 this week at a starred 57.

### Cardinal Expanding

NEW YORK—Cardinal Export Corp. is expanding its 35-year-old export base to include a one-stop operation covering the East Coast.

The company has moved to new central warehousing facilities here at 30-35 Vernon Blvd. in Long Island City, where it promises same day delivery on new releases and most pop catalog items. The facility also covers the export of records and tapes to 186 countries.

### Manchester Joins

LOS ANGELES—Arista artist Melissa Manchester joined Joel Grey, Robert Klein and Ben Vereen at the State of Israel Bonds tribute to composer Marvin Hamlisch Sunday (7) in New York's Waldorf-Astoria hotel.

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OCTOBER 13, 1979, BILLBOARD

# Massive Profit Slump Hits EMI

## But North American Capitol's Operation Is a Winner

By MIKE HENNESSEY

LONDON—EMI shareholders found their gloomiest expectations justified Thursday (4) when the Group's results for the year ended June 30 showed a massive slump in profits before taxation of 61% from \$56.6 million to \$23.6 million.

The Group's music business for the second half of fiscal 1979 showed a drop in sales of \$102.4 million or 22%, compared with the same period for the prior year.

Although the division had a profit in the first six months ended Dec. 31, 1978 of \$35.9 million, the second half-year produced a loss of \$31.8 million, slashing the music business profit margin for the fiscal year to only \$4.14 million.

Despite these problems, the report indicates a "notable exception" in the profit performance of the group's North American music operations (Capitol Industries-EMI) which, in dollar terms, "matched that of the previous year despite absorbing major launching and reorganization costs which arose from the new EMI America label and the acquisition of United Artists Records."

Group income from North America in 1978-79 was 20% of the total at \$379.7 million, and the previous

year's loss of \$10.02 million was transformed into a profit of \$5.23 million.

After having made something in excess of \$4.36 million in the first half of '78-'79, the whole Group plunged deeply into the red in the second half to the melancholy tune of \$20 million.

Hardly surprisingly, the board has abandoned the final dividend so the total yield for the year is 7.4 cents per share payout, which was the interim figure announced in July.

The final paragraph of the seven-page report notes that the EMI board has made "a thorough review of all its operations and has decided on the measures required to restore the group to a satisfactory level of profitability," and concludes: "Definitive action is now in hand to achieve this."

However, all attempts to elicit from EMI executives and public relations officials any specific plans to turn the company around met with a massive barrage of silence, and industry commentators were not slow to observe that shareholders in particular and the business community in general are unlikely to be much impressed by such bland and vague assurances, especially in view of the

fact that the slump had been widely foreshadowed.

Immediately after publication of the results, EMI shares sank to a record low of \$1.78, later recovering to \$1.96. This compares with a peak figure three years ago of \$6.

## Sony Corp. Net Income Plunges

TOKYO—Sony Corp. net income dipped 40% in the third quarter and 37.6% for the nine months ended July 31, due mainly to foreign currency losses, although operating income was up sharply and consolidated net sales gains were paced by videotape recorders.

Third quarter consolidated net income was \$26.8 million (including a foreign exchange loss of \$32 million), down from \$44.7 million from the corresponding 1978 months including foreign exchange gains of \$47.6 million. Operating income for the April-July quarter zoomed 190% to \$87.2 million, due to increased sales and favorable effects of cost-reduction programs.

Consolidated net sales for the quarter hit a record \$725.9 million, up 19% from the \$610 million a year ago. VTR sales were up 32% to \$138.9 million, tape recorders/radios up 9.6% to \$113.4 million, television sets up 72% to \$138.9 million, and other lines up 37.8% to \$185.7 million.

In the first nine months of fiscal 1979, consolidated net income of \$62.3 million (including foreign exchange losses of \$91.1 million) compares with \$99.8 million a year ago (including a foreign-exchange gain of \$73.9 million).

## Firm Markets Gold Records For Decor

CHICAGO—Metalco Industries, Inc., a Mineola, L.I., company, is marketing replica gold records for home decor including photos of performers such as Elvis Presley, the Grateful Dead, David Bowie and Elton John.

Introduction of the seven-inch "gold" coated singles, expected to sell in the \$3 price range at gift and housewares stores, took place here recently at the National Housewares Show, a twice yearly McCormick Place trade expo.

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# Market Quotations

As of closing, October 4, 1979

| 1979 High | Low   | NAME                   | P-E | (Sales 100s) | High | Low | Close | Chg  |
|-----------|-------|------------------------|-----|--------------|------|-----|-------|------|
| 1%        | 13/16 | Altec Corp             | 33  | 34           | 1    | 1   | 1     | Unch |
| 47%       | 32%   | ABC                    | 8   | 809          | 43%  | 43% | 43%   | Unch |
| 41%       | 34%   | American Can           | 6   | 90           | 39   | 38% | 39    | +    |
| 19%       | 14    | Ampex                  | 11  | 285          | 18%  | 17% | 18%   | Unch |
| 3%        | 1%    | Automatic Radio        | —   | —            | —    | —   | —     | 2%   |
| 56%       | 44%   | CBS                    | 8   | 73           | 52%  | 52% | 52%   | Unch |
| 26%       | 18%   | Columbia Pictures      | 6   | 226          | 28%  | 25% | 26    | —    |
| 13%       | 7%    | Craig Corp             | 12  | 17           | 7%   | 7%  | 7%    | Unch |
| 44%       | 33    | Disney, Walt           | 11  | 156          | 39%  | 39% | 39%   | Unch |
| 3         | 1%    | EMI                    | 14  | 57           | 2    | 1%  | 2     | Unch |
| 18%       | 12%   | FilmWays, Inc.         | 11  | 150          | 15%  | 15% | 15%   | +    |
| 18%       | 13%   | Gulf + Western         | 4   | 2740         | 17%  | 16% | 16%   | +    |
| 17        | 10%   | Handleman              | 6   | 49           | 12%  | 12% | 12%   | Unch |
| 32%       | 17    | Harrah's               | 17  | 33           | 32   | 31% | 31%   | —    |
| 8%        | 3%    | K-tel                  | 64  | 147          | 7%   | 7%  | 7%    | —    |
| 3%        | 1%    | Lafayette Radio        | —   | 78           | 1%   | 1%  | 1%    | —    |
| 37%       | 28%   | Matsushita Electronics | 8   | 1            | 32%  | 32% | 32%   | —    |
| 55%       | 37%   | MCA                    | 9   | 375          | 52%  | 51% | 52%   | —    |
| 39        | 19%   | Memorex                | 4   | 972          | 20   | 19% | 19%   | Unch |
| 66        | 50    | 3M                     | 10  | 868          | 52%  | 51% | 51%   | Unch |
| 54%       | 36    | Motorola               | 12  | 802          | 55%  | 53% | 55%   | Unch |
| 32        | 24%   | North American Philips | 5   | 44           | 30%  | 29% | 30%   | Unch |
| 22%       | 16    | Pioneer Electronics    | 13  | —            | —    | —   | 20    | Unch |
| 28%       | 23    | RCA                    | 6   | 1280         | 25%  | 24% | 24%   | Unch |
| 10%       | 7%    | Sony                   | 18  | 45           | 8%   | 8%  | 8%    | Unch |
| 51%       | 30    | Storer Broadcasting    | 12  | 18           | 51%  | 51  | 51%   | Unch |
| 8%        | 4%    | Superscope             | —   | 20           | 4%   | 4%  | 4%    | Unch |
| 32        | 18%   | Taft Broadcasting      | 9   | 356          | 30%  | 30% | 30%   | +    |
| 29%       | 17%   | Tandy                  | 9   | 944          | 28%  | 27% | 28%   | +    |
| 11%       | 4%    | Telecor                | 3   | 23           | 4%   | 4%  | 4%    | Unch |
| 20%       | 16%   | Transamerica           | 6   | 384          | 19%  | 19% | 19%   | Unch |
| 46%       | 30    | 20th Century           | 7   | 84           | 42%  | 41% | 41%   | —    |
| 42%       | 32%   | Warner Communications  | 8   | 969          | 42%  | 41% | 41%   | —    |
| 15%       | 12    | Zenith                 | 11  | 227          | 12%  | 12% | 12%   | —    |

| OVER THE COUNTER    | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|---------------------|-----|-------|-----|-----|------------------|-----|-------|-----|-----|
| ABKCO               | —   | 10    | 1%  | 2%  | Koss Corp        | 7   | 7     | 4%  | —   |
| Electrosound Group  | 5   | 7     | 5%  | 6%  | Kustom Elec.     | 17  | 10    | 2%  | —   |
| First Artists Prod. | 15  | 38    | 4%  | 5%  | M. Josephson     | 7   | 20    | 14% | —   |
| GRT                 | —   | —     | —   | —   | Orrox Corp.      | 16  | 16    | 6%  | —   |
| Integrity Ent.      | 7   | 44    | 1%  | 2   | Recoton          | 4   | 3     | 1%  | —   |
|                     |     |       |     |     | Schwartz Bros.   | 5   | 10    | 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, DeWitt Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

## Alpert On Rare Tour To Promote 'Rise'

LOS ANGELES—Herb Alpert makes his first promotional tour in many years this week, visiting radio stations, making in-store appearances, press interviews and meetings with A&M and RCA sales staffs in Atlanta, New York and Chicago in support of his "Rise" album.

Alpert's in-store appearances include Peaches in Atlanta, Korvettes in New York and Rose Records in Chicago.

Alpert also is scheduled for an appearance on "Good Morning America" on ABC-TV.

## For the Record

NEW YORK—Dan Hill's new "Hold On To The Night," was cowritten by Hill with Barry Mann, as previously reported, but by Mann with Marc Phillips of the MGM group, Hotel.

OCTOBER 13, 1979, BILLBOARD

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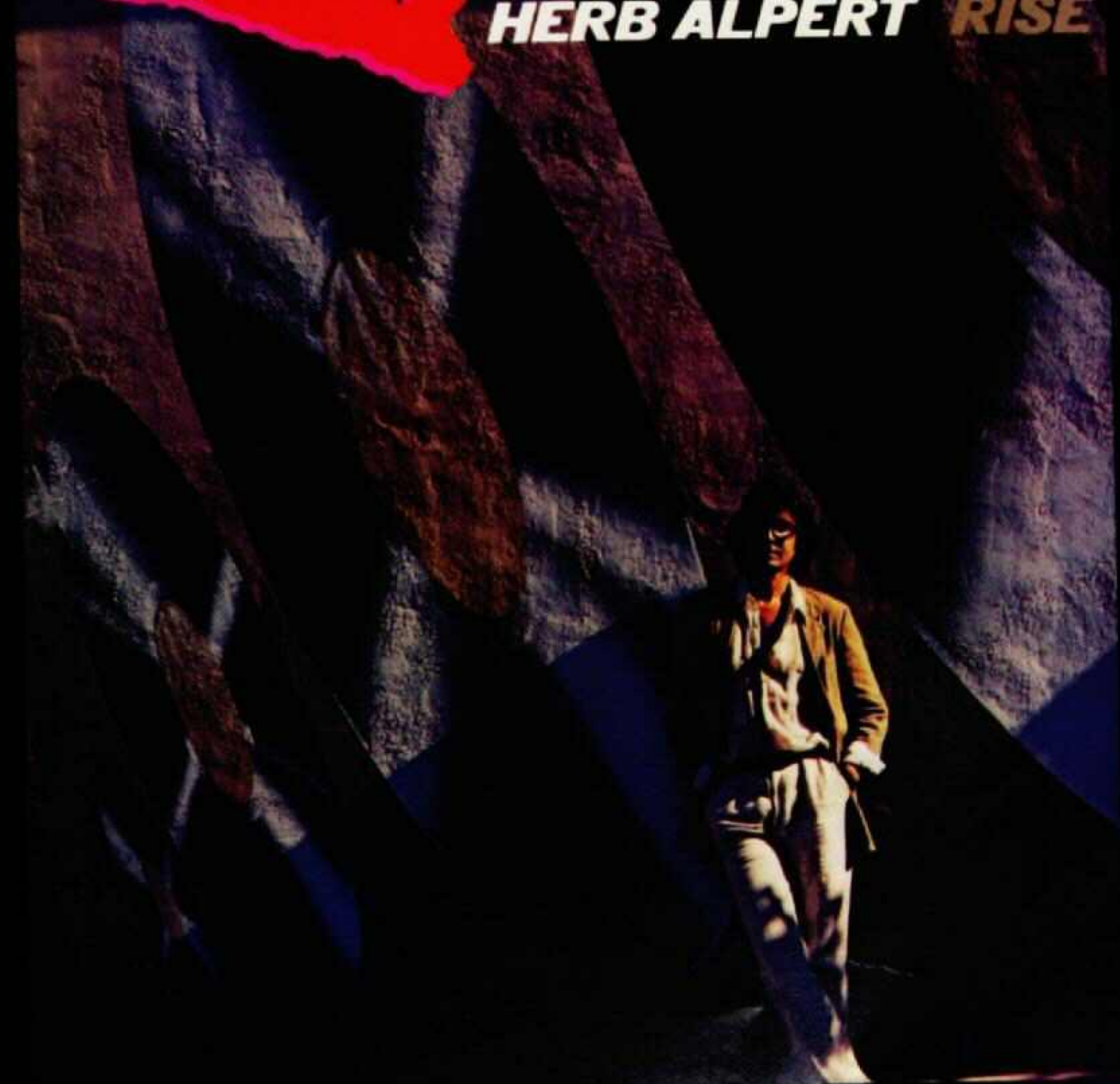
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# Rise

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**Jethro Tull CHR1238**  
 The storm explodes as Jethro Tull's newest album, "Stormwatch," breaks. Ian Anderson intensifies the fury with his electrifying musical directions. Jethro Tull... Lightning Strikes... Again. And Jethro Tull is now on a major coast-to-coast tour. Produced by Ian Anderson and Robin Black



**Stevens & Grdnic TAK 7067**  
 Ron Stevens (who likes to be called "Ron") and Joy Grdnic, (pronounced Joy) were perfect strangers when they first met. People laughed when they said they were going to do a comedy album. Encouraged by this response, they wrote and produced more than enough material to fill "Somewhere Over The Radio," their first release on Takoma. The album is currently being played on so many stations that we're sure their names will become very familiar to you even if you can't spell them. As ex-DJs who are the owners of the most successful syndicated comedy radio series on the air, Stevens & Grdnic don't currently have a road crew and aren't looking for one. Produced by Ron Stevens



**Pat Benatar CHR1236**  
 Forget the others. Those women who claim they're rock'n'roll singers. Pat Benatar is the real thing. She's got the looks. She's got the voice. And "In The Heat Of The Night" is an album with enough sizzle to fry your imagination. Watch out... At last, a woman who can rock! Produced by Mike Chapman and Peter Coleman



**The States CHR1229**  
 The States. They're going to be a national movement. They're making their presence felt from coast-to-coast. With a unique new sound and enough energy to spark a revolution, this is one group that's going to attract a following. We think that the time has come for you to move to The States. The States are now on a major nationwide tour with Daryl Hall and John Oates. Produced by Christopher Bond for Christopher Bond Productions, Inc.

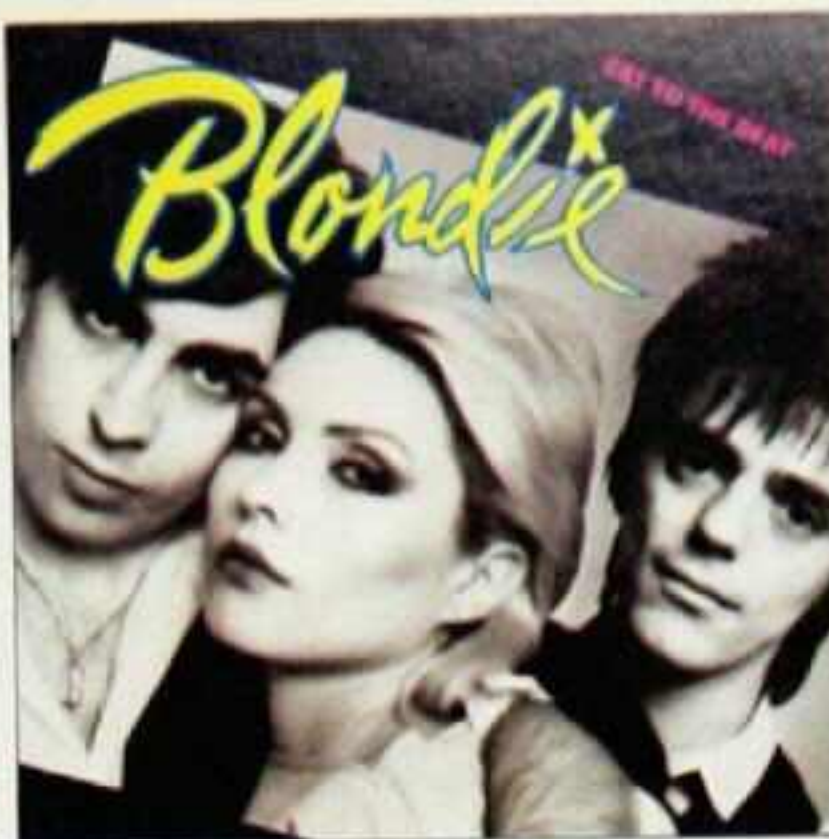
# SOUNDS

Chrysalis Records has never had a better year. Never. One look at our Fall Release with its superb albums and talented artists explains why. We never have... and we never will... release products that we don't strongly believe in.



**The Fabulous Thunderbirds TAK 7068**

The hottest thing to come out of Texas since jalapeño peppers, the "Village Voice" has called this fabulous foursome "the best rocking and blues band in the country." For their first album on the Takoma label, the Thunderbirds gathered in the studio to record the album "live," just as it happened, to capture the intensity of their music. One thing we know for sure. Their music is going to move you. So no matter what your musical tastes may be, one playing of The Fabulous Thunderbirds will have you on your feet, thinking that it's Saturday night. Produced by Denny Bruce for Havana Moon



**Blondie CHE 1225**

The entire world has developed a taste for Blondie. The group has graced the pages of just about every major publication around. Their music has brought millions into record stores and their new album will prove that history repeats itself. Deborah Harry sounds devastating. "Eat To The Beat" approaches rock, pop, ballads and reggae in such incredible new ways that everyone else sounds old-fashioned. This is Blondie at their best. Eat it. Produced by Mike Chapman



**Rory Gallagher CHR 1235**

We've marked Rory Gallagher's new album "Top Priority." Rory Gallagher. The wizard of the guitar. Fiery and magnetic. Blasting out hard rock and driving blues. His new album has all of the magic and passion of his live performances. It will add even more new listeners to an already loyal following. We've marked Rory Gallagher's new album "Top Priority." So will you. Produced by Rory Gallagher and Allan O'Duffy



**Rory Block CHR 1233**

"You're The One" who'll be up and dancing after you give a spin to Rory Block's second album for Chrysalis Records. Her voice has been considered by many to be a national treasure. Packed with Disco and R & B tracks, this very moving collection of tunes emphasizes beat and Rory Block's exceptional vocal range. Produced by Bobby Eli

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TIES-IN WITH McDONALD'S FOOD CHAIN

# Casablanca Kid Series Coming

LOS ANGELES—Casablanca Records in conjunction with Lew Merenstein has established a children's record wing. Merenstein, as president of the new Casablanca KidWorks, has negotiated with the 5,000 McDonald's fastfood stores worldwide for a moppet series due late this year or early in 1980.

Merenstein says the cross-pollinated merchandising concept will feature children's books, recorded product and book/record combinations. Merenstein has obtained an exclusive licensing agreement to produce and distribute product to be called "The Ronald McDonald Discovery" series.

Casablanca Records topper Neil Bogart previewed the new concept at a recent convention of the \$4.5 billion fastfood pacesetter.

Merenstein indicates that in addition to multiple distribution, the series of 45s, LPs, cassettes and 8-tracks will be available through a special Ronald McDonald Book And Record Club.

Merenstein states the McDonald tie-in is an inaugural step, with the repertoire of the children's department to become much broader in the future.

JOHN SIPPEL

## Siebert's In Ark. Rumored Closing

LOS ANGELES—The rumored closing of its Siebert's facility in Little Rock, Ark., in early 1980 is merely "in the talking stage," claims Dave Handleman, topper of the Handleman Co., Detroit.

Handleman, when contacted, states the rackjobbing giant has been discussing the closing of the long-time Siebert bailiwick. Handleman says that if the Siebert's base was to close, it would be supplanted by new warehouses in Nashville, New Orleans and Oklahoma City.

It's presumed that present Handleman quarters in Dallas and Kansas City, too, would take over some of the Siebert's accounts presently handled out of Little Rock.

Dave Siebert, boss of Siebert's, which was acquired by the Handleman Co. in the mid-'70s, would not comment when contacted.

Siebert's besides having created its own strong record/tape/accessories rackjobbing wing, was a long-time hard and softcover book distributor. Its expertise in book distribution has carried into the Handleman operation.

## Revitalize L.A.'s ABC Studios

By CARY DARLING

LOS ANGELES—The ABC Recording Studios, once one of the major facilities in the area, has been revitalized and eventually will be a \$1 million video and audio production center.

Now called the Scott-Sunstorm Recording Studios, Ltd., the operation opens Monday (8) with former ABC Recording Studios personnel at the helm.

"The location just happened to be right. I'd been with ABC for 8½ years and there's a certain feeling about the place we like," says Gene Mackie, a former ABC executive who is now director of studio operations. "We'd looked around at other locations and for our concept of office buildings and studios, it fit what we wanted to do."

Most of the 10 employees were formerly with ABC. They include J.A. (Continued on page 82)



Billboard photo by Alan Panchansky

**KNIGHT MOVES**—Infinity Records Chicago promotion manager Walter Paas dons medieval knight's armor to present Lieberman Enterprises board chairman David Lieberman with a copy of the new LP by group Blue Steel. Flanking the presentation are Al Bergamo, MCA Distributing president, left, and Bud O'Shea, Infinity Records West Coast vice president, both guests at the recent Lieberman national convention.

## Westinghouse Buys KOAX-FM: \$7 Mil

NEW YORK — Westinghouse Broadcasting has agreed to acquire KOAX-FM Dallas from Norman Wain's Metroplex Communications for \$7 million.

The beautiful music station is programmed by Jim Schulke. The acquisition, subject to Federal Communications Commission approval, is the second FM this year for Westinghouse. Group W, as it also is known, acquired KODA-FM Houston in March.

The new addition will give Group W four FMs. The group also has seven AM stations.

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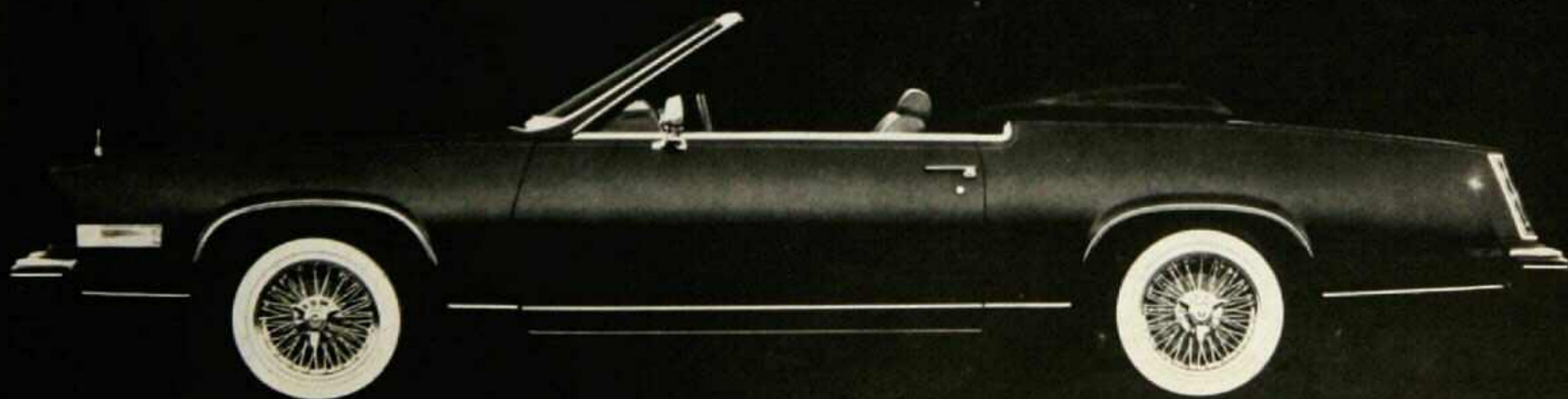
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OCTOBER 13, 1979, BILLBOARD

# CBS Creates New Video Division

Continued from page 1  
 tainment conglomerates to put its home video software operation under a records division. The RCA SelectaVision Videodisk Operation is under the Consumer Electronics Group, of which RCA Records is a separate division. ABC sold off its record division to MCA earlier in the year. The video divisions of MCA and Warner Communications are both separate from the record companies.

Under the new organization, M. Richard Asher, the president of CBS Records International, moves up to deputy president and chief operating officer of CBS' worldwide record and tape operations. Bruce Lundvall, president of the CBS Records Division, will report to Asher, as will Allen Davis, the new president of Columbia Records International (see Executive Turntable).

Yetnikoff says the move is an "expansion of the operations of the record group," and that he will still be devoting a "substantial part" of his day in the records operation, "yelling at artists, making deals,

complaining about the charts, and everything else I do. I will just have to work a few hours longer each day."

He says he got the video software operation from CBS corporate, because "I asked for it," and because CBS Records is the part of the company most used to marketing and merchandising goods to the public.

"If the videodisk takes off, and it's still not that certain that it will with all the various competing systems, what will it look like? It will look like a record."

## 13 Years Dormant, Moon Label Active

NASHVILLE — Memphis-based Moon Records has been reactivated after more than 13 years in mothballs. The first release by the label is "Football Widow," a novelty song aimed at wives who lose their husbands to the television set each fall.

Originally established in 1956, Moon Records produced a string of rock and gospel recordings extending through 1965.

Cordell Jackson, who recorded

"And who has had experience selling records?" asks Yetnikoff, who points out that the move is in effect a corporate vote of confidence for the records group.

Yetnikoff adds that what will be marketed by the new division in the years ahead depends on the technical innovations which will determine the formats. The first job will be to find a new president of the division, which Yetnikoff says he will begin, "as soon as I get off the phone here."

and produced "Football Widow," has foregone complex recording techniques in favor of a personalized "back home on the front porch" type sound.

Moon Records also has scheduled for release a collector's album of recordings of selected Moon artists of the '50s. Subsequent albums of previously unreleased masters of additional '50s material are planned for later release dates.

AT OPRYLAND HOTEL

# Directors Election By CMA Oct. 11

NASHVILLE—The Country Music Assn. holds its yearly membership meeting Thursday (11) at the Opryland Hotel. At the meeting, which begins at 9:30 a.m., CMA directors will be elected to serve for the coming year.

One director will be chosen for each of 12 membership categories. Three directors-at-large will also be chosen. One director now serving on the board in each of the 12 categories will remain another year to complete the second of a two-year term in office.

The following is a listing of those nominated to serve on the CMA board of directors for 1979-80:

**Advertising agencies:** John Boden of John Blair and Co., N.Y.; Katie Coke, John F. Murray Advertising, N.Y.; and Richard McCullough of J. Walter Thompson, Chicago.

**Artist/musician:** Barbara Mandrell and Don Reid of the Statler Brothers.

**Artist manager or agent:** Jim Halsey, the Jim Halsey Co., Tulsa; Jack Johnson of Jack Johnson Talent Agency,

Nashville; Ken Kragen, Kragen and Co., L.A.; and Light of Don Light Talent, Nashville.

**Composers:** Bill Anderson of Nashville and Schweers of Franklin, Tenn.

**Disc jockey:** Pete Porter, KBOX AM, Dallas; and Edward Smith IV, WSLC-AM, Roanoke.

**International:** Mervyn Conn, Mervyn Conn Productions, London; and Barry Jaugen, RCA Canada, Ltd., Toronto.

**Publications:** Jim Duncan, Radio and Records, L.A.; Ed Konick, Country Song Roundup, Derby, Conn.; Claude Hall, International Radio Report, L.A.; and Gavin, The Gavin Report, San Francisco.

**Publishers:** Bill Lowery of the Lowery Music Group, Atlanta; Ralph Peer II, Peer-Southern Organization, L.A.; and Paul Tannen, Screen-Gems-EMI Music, N.Y.

**Radio-tv:** Jack Cresse, KVDD-AM, Tulsa; Don Nelson, WIRE AM, Indianapolis; and Warren Potash, WBAP-KSCS-AM, Fort Worth.

**Record company:** Bruce Lundvall, CBS, N.Y.; Don Schory, Ovation, Glenview, Ill.; and Andy Wickham, Warner Bros., Burbank.

**Record merchandiser:** Hutch Carlock, Music Co. Record Distributors, Nashville; Bill Emerson, Big D Distributors, Dallas; Jim Schwartz, Schwartz Bros., Washington, D.C.

**Talent buyer or promoter:** Glenn Arnette III, Buffalo Convention Center, Buffalo, N.Y.; and Joe Sullivan, Sound Seventy Corp., Nashville.

**Directors-at-large:** C.S. "Chic" Doherty, MCA, Nashville; Joe Galante, RCA, Nashville; Walt Healey, Amusement Business, Nashville; Jay Margenstein, Infinity Music Publishing, New York; Jeff Walker, Con Bro Records, Nashville; and Irving Waugh, Tenn. Tourist Commission, Nashville.

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- 4. Record companies, independent producers, pressing plants & manufacturers of software, hardware, pro equipment, recording studios, motion picture industry personnel
- 5. Recording artists, performers, attorneys, agents & managers
- 6. Buyers of talent, concert promoters, impresarios, clubs, hotels, auditoriums, arenas & concert facilities
- 7. Schools, colleges, students, faculty, libraries, music fans & audiophiles
- 8. Investment houses, banks, federal, state and international departments of government, embassy officials, non-music industry firms
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- 10. Writers & reviewers, photographers, public relations organizations, newspaper & magazine personnel, advertising agencies & independent art houses
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## Special Notice

Effective this week, Traffic Center's pull-out chart section will appear on an alternate week basis. It is hoped the weekly schedule will be resumed at a later date.

## 12 Shouting Blues

CHICAGO—Performances by 12 blues artists are heard in a new Alligator Records sampler LP entitled "Alligator Tracks." The album is being distributed free to accounts for in-store play through Alligator's independent distributor network.

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# Can Computer Predict Hit Song?

## Issue Rises Again With New Philly Company's Claim

By ROMAN KOZAK

NEW YORK—Can tomorrow's hits be chosen by a computer?

Tenel Industries Inc., an importer of truck springs and suspensions, and Charles Trois, a member of the Super K bubblegum music production company of the '60s, are marketing a computer which they claim can spot a hit making melody based on the 22,000 songs they have programmed into it.

Trois, whose concept this is, worked with a computer expert to build the prototype. He says it can also identify if a melody has been taken from any of the earlier songs programmed into it.

So far, says Trois, the computer has been programmed to respond only to Top 40 type songs which are pop or soft rock. Though such songs as "Miss You" by the Rolling Stones

and the Knack's "My Sharona" both went to No. 1, their structure and melodies were such that they did not register on the computer grading system.

A new song tested by the computer emerges after 10 minutes with a one-to-10 rating. One, two and three are flops, says Trois, four has possibility, five will reach the charts, six will go high on the charts, seven is a top 10 record, eight a No. 1 record, nine will stay at the top for a while, and 10 is a classic.

Some "classics" the machine has picked include the Beatles' "Yesterday" as well as "MacArthur Park."

Trois says the machine is designed only to spot killer melodies. The arrangements and performances are up to the producers and artists to devise.

Trois claims an 82% success rate in picking hits, among them "Dancing Shoes" by Nigel Olsson which scored a seven, while the Pointer Sisters' "Fire" scored an eight.

Trois says he has used his computer to try to "strengthen" his own songs, but the results have proved "sterile."

How his invention will be marketed is still uncertain. Trois says, though the Philadelphia-based Tenel Industries will be taking the machine to New York for a demonstration in the next few weeks.

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## TELEVISION REVIEW

# Musical Theatre On PBS Merits Raves

"Musical Comedy Tonight"—Public Broadcasting System, 90 minutes.

The Public Broadcasting System has begun to right a grievous wrong in its lack of attention to the musical theatre with its broadcast Monday (1) of Sylvia Fine's "Musical Comedy Tonight."

Actually, the 90-minute program was a prelude of PBS' "Song By Song" series to begin later this month. Under the guidance of lyricist Sylvia Fine (wife of Danny Kaye) and a spin-off of her seminars at Yale Univ., the show was a pure entertainment delight and an educational process as well.

Taped at a theatre in Los Angeles, the show set its sights on four shows, representing styles of the '20s ("Good News"), '30s ("Anything Goes"), '40s ("Oklahoma!") and '70s ("Company"). Narrated with wisdom and wit by Fine, selections from the shows were mounted with charm and an accurate musical theatre temperament, replete with original orchestrations.

In one instance, Ethel Merman added an "original cast" feel as she performed numbers from Cole Porter's "Anything Goes." No complaints about other choices, even Richard Chamberlain and Rock Hudson, while others such as Carol Burnett, Bernadette Peters, Bobby Van and John Davidson, all with

Broadway experience, served their numbers well, indeed.

If one had to pick a particularly memorable sequence, it was the ballet from "Oklahoma!" including an explanation of its plot-advancing meaning by its original choreographer, Agnes DeMille, who remains understandably proud of her creation. While "Oklahoma!" is credited with ground-breaking ballet on Broadway, one has to go back seven years earlier for proper credit.

And that was with "On Your Toes" (1936), with music by Richard Rodgers ("Oklahoma's" composer) and choreography by George Balanchine for that show's "Slaughter On Tenth Avenue."

It's interesting to note, too, that "Good News," "Anything Goes" and "Oklahoma!" were not only theatre hits, but had scores with songs that reached a broad audience.

Stephen Sondheim's brilliant score for "Company," on the other hand, is considered a theatrical and creative success, but how many can name one song from the show? The decline of broad appeal for today's show scores, however creative they may be, was never touched on.

This nit picking aside, "Musical Comedy Tonight" was a fitting tribute to the musical theatre.

IRV LICHMAN

## EMI Music's Ron White New Intl Publishers Head

LONDON—Ron White, managing director of EMI Music Publishing, was nominated president-elect of the International Federation of Music Publishers at a meeting of the executive committee in London Sept. 26.

White, who also is president of the Music Publishers Assn. in the U.K., takes up his post next January, when the two-year term of office of the current president, Sal Chiantia, expires.

After his work in building up the National Music Publishers Assn. in America, Chiantia is believed to have experienced a certain lack of cooperation in achieving similar

strength in the international federation.

He apparently feels a European president will be closer to the action, and therefore, more effective.

The international group was set up at MIDEM 1978 and held its first congress in Cannes in January this year.

The second congress will be held Jan. 20, 1980 at MIDEM, when topics under discussion will include home duplicating, export/import royalties and video licensing. Each of the major territories will also report on any important changes in their countries affecting music copyrights.

Members of the executive committee attending the London meeting were Chiantia and Leonard Feist (U.S.), Hans Sikorski (West Germany), Ron White (U.K.), Tom Ward (France), Sture Borgedahl (Sweden), Mr. Nakamura (Japan), Cor Smit (Holland) and Felix Faccq (Belgium).

White will name a U.K.-based secretary at a future date.

## FEST NAMES JUDGE GROUPS

NASHVILLE—Final judging committee assignments for the Music City Song Festival country competition have been selected by the festival's directors, Mick Lloyd and Roy Sinkovich.

Final judging activities will be held at Nashville's Airport Hilton Oct. 26-27, with Dale Turner of WSAI-AM in Cincinnati serving as chairman of the song judging committee.

King Edward Smith IV of WSLC-AM in Roanoke, Va., will head the lyric judging committee, while Jerry Adams of KFDI-AM in Wichita will act as chairman of the vocal performance judging committee.

More than \$37,000 in cash and recording prizes are slated to be awarded by the judges in the finals of the competition. The grand prize-winning song entry will receive \$10,000, according to Lloyd, and selected winning entries will be recorded and released through his company, Little Giant Records.

## Issue 5 Folios

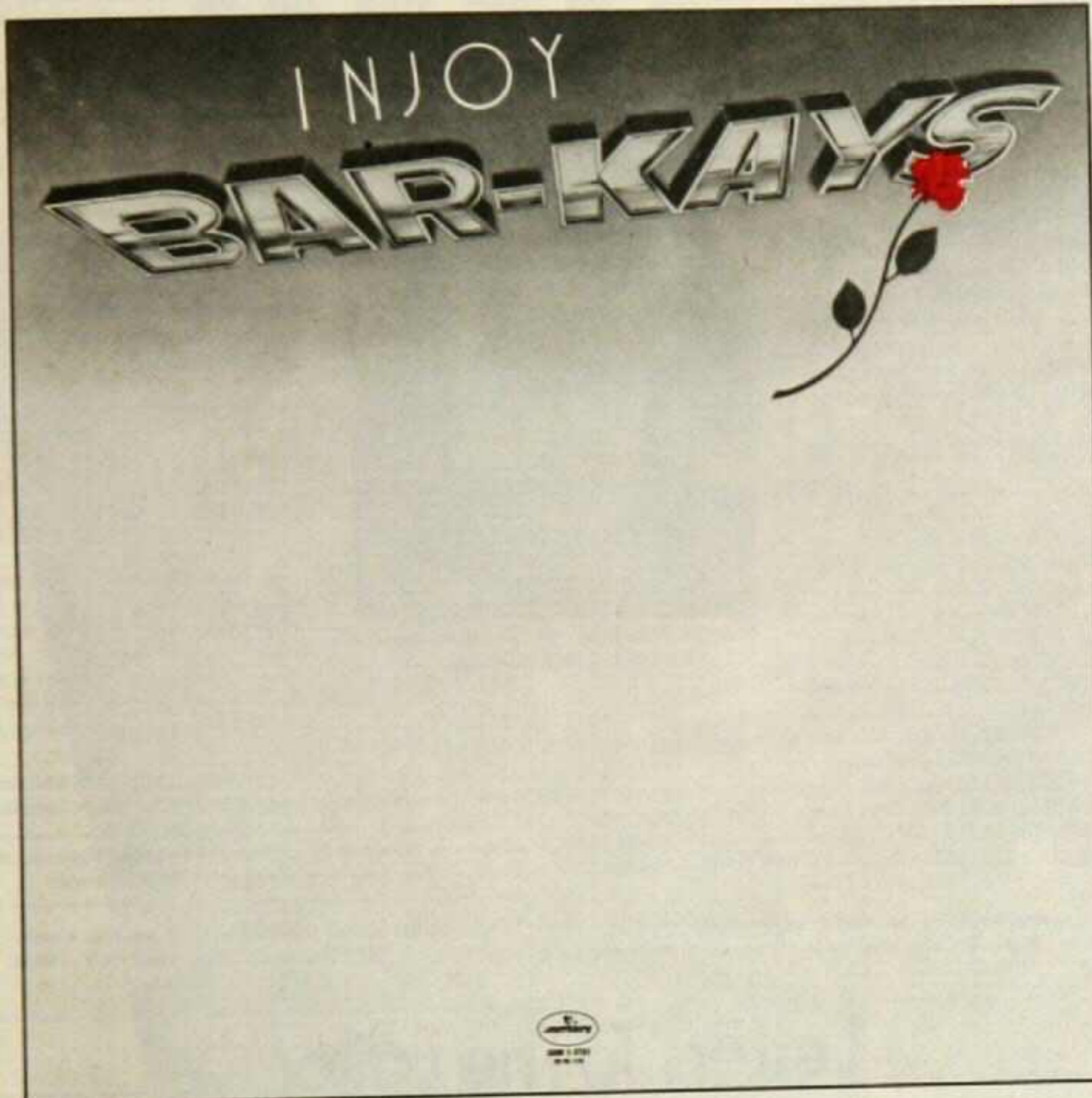
NEW YORK—Columbia Pictures Publications has marketed five new folios, including a matching folio of the Commodores hit album, "Midnight Magic" (\$7.95).

The others are: "Still Plus 12 Pop Chart Winners" (\$4.95), "Half The Way Plus 12 Country Chart Winners" (\$3.95), "All Time Favorites For Ukulele" (\$3.95) and "Mark Laub's Numbers & Notes For Chord Organ" (\$4.95).

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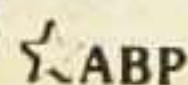
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Vol. 91 No. 41

## Commentary

# Pointing the Finger Of Blame

By NORMAN SCHWARTZ

Since early summer, when the press and the public began to discover the sorry state of the record business, I have been following record releases issued by the "majors," wondering whether at last there would be some honesty and admission of fault. In fact the reverse is happening, and I cannot begin to describe my anger.

## 'The record business may be in bad shape ...

The story now is of how the artists have wasted the money, of how the promotion departments were too wasteful. No finger pointing at the directors of these companies who have run into difficulty simply because they undersold the sophistication of the American public and because they turned their backs on the major performers in America in favor of the quick buck.

It hasn't worked, but nothing will change. We still see million dollar projects going nowhere. Add to that the millions spent on advertising product which goes nowhere.

Almost all of the major singers of the last 20 years are either without record contracts at all or are now released by small independent labels. These are artists who are major names in every way and who are right now appearing all over the world to SRO audiences—Lena Horne, Mel Torme, Sarah Vaughan, Ella Fitzgerald, Tony Bennett, Joe Williams, Peggy Lee and Carmen McRae. The list is endless.

The record companies say that they don't sell records. This of course is not true. What is true is that most of the records in the pop, rock'n'roll or disco categories do not make it and don't sell records. But of course everyone points to "Saturday Night Fever." When in God's name will someone tell the truth?

The most appalling revelation that came about during this whole mess was in a story in Billboard recently in which the majors announced a major cutback in college activities.

Here now is the disgusting truth. First of all, if you look at the original commitment to the colleges you will find that there was nowhere near the coverage which these companies claimed to their artists to have had. Coverage of 600 or 400 college stations does not begin to serve this area of radio.

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

We have a college radio list of some 1,200 stations and papers and we don't cover it all. In a recent survey (via questionnaires), we discovered that college radio, influential in the areas where they broadcast, now programs a great deal of classical and jazz music. On many stations there is no rock or disco at all.

## ... but the music business has never been better'

The interest in jazz at American high schools, colleges and universities is further evidenced by the number of stage bands and jazz ensembles that exist. Kendor Publishing Co., which prints jazz stage band arrangements for the schools, has a mailing list of more than 30,000. The National Assn. of Jazz Educators has more than 3,000 members.

There are more than 10 million young Americans in attendance in colleges and universities who are interested in jazz and classical music and demonstrate it by playing the music on their radio stations. I can go on and on.

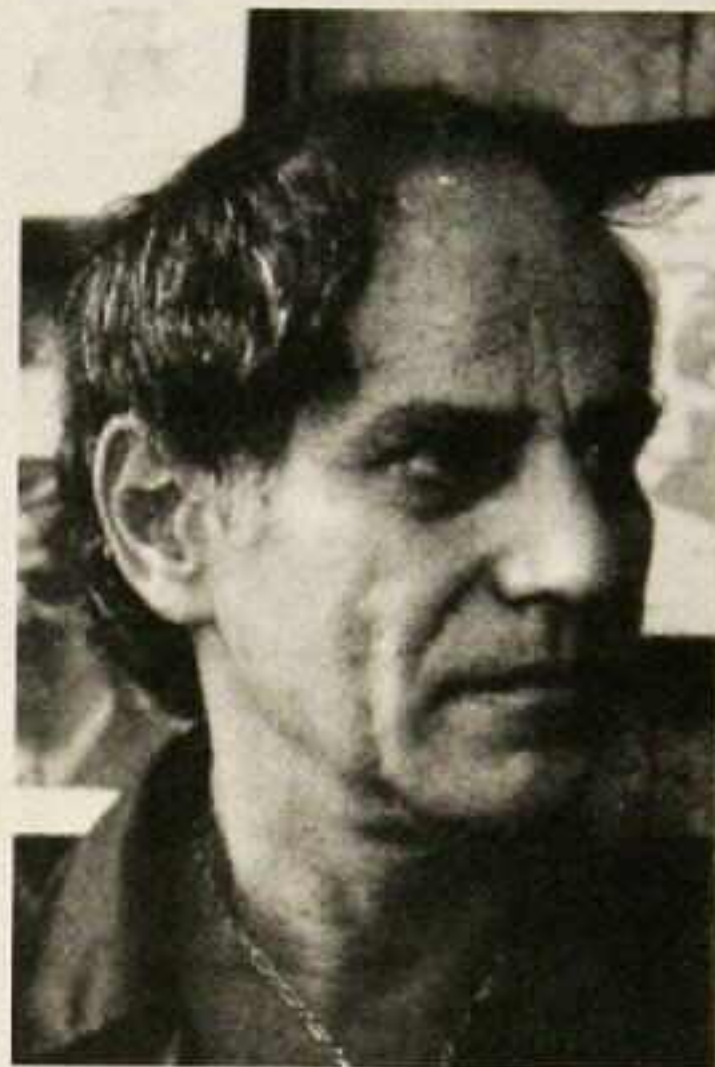
One wonders how the majors ever could have believed that they were covering this area in the first place and why, for God's sake, if they want to do more business would they not increase this coverage rather than cut back?

The answer is clear to me and I suspect that it would be clear to anyone who would take the time to examine the horror of record distribution on campuses and in college towns. In any event, there is absolutely no disputing the interest and importance of this group of people and, in point of fact, their buying power.

As far as Gryphon is concerned we have been hurt by the industry. But we are going ahead with even more ambitious projects than before. Whether we can prevail or not is really not the issue. The issue is, when will the record industry take care of its obligations to music and to the music audience?

All that is needed now is honesty. The record business may be in bad shape, but the music business has never been better.

Norman Schwartz is president of Gryphon Records, an independent label formerly distributed by RCA Records.



Norman Schwartz: "We see million-dollar projects going nowhere."

## Letters To The Editor

Dear Sir:

I thought your readers would be interested in a clarification of remarks I made in a Commentary in the Aug. 18 issue in which I quoted a record promotion man saying he "didn't give a damn about Windsor (Ontario)."

To set the record straight, the promotion agent in question has phoned me to inform me that I misunderstood his statement, and that the exact text of his sentence was, "I don't get down to Windsor." Since the two phrases sound so much alike, the strong possibility of a misunderstanding certainly exists, and I hereby surrender the benefit of doubt.

At the same time he volunteered to straighten out whatever mailing problems had developed between his company (GRT) and our radio station. And to top it off, he didn't make one demand for a performance royalty payment! I appreciate his efforts to rectify things, and we are looking forward to working together in areas of mutual interest.

Dan O'Neil  
Program Director  
CJOM-FM  
Windsor, Ontario

Dear Sir:

Two articles which appeared in Billboard recently seem to point out a problem which record companies prefer to overlook. In one, the president of the Recording Industry Assn. of America notes that records are still selling for around \$5, as they did approximately 20 years ago. In another, the perennial complaint is raised by small record shops over \$20 minimum orders.

My point is that the record companies have encouraged large retail operations by giving them preferential deals, only to find out that they can't do any better selling records in a market such as ours than the small independent or so-called mail and no store

Maybe there's too much of a profit margin at the manufacturer level. Although prices have been creeping up, apparently the cost of producing a record has not, allowing manufacturers to give big operators attractive special offers which make it possible for them to sell the product at prices equal to 20 years ago.

In a way, the small independent who is forced to pay higher prices is subsidizing preferential deals given the large retail chains.

Lawrence G. Musielak  
President  
Vitak-Elsnic Co.  
Downers Grove, Ill.

Dear Sir:

Disco has been accepted by the masses as a way of entertainment and as a way of life. Its philosophy, as it is represented to the public, is that all peoples can get together and boogie, no matter the sex, race or religion. Unfortunately, however, racism is being practiced by many discos in the larger cities.

In cities across the country there are cases of Jews, blacks, Latinos and Mexicans being denied entrance to clubs. It also seems that more discos are going the private membership route. For a club to go private is like a slap in the face to the ordinary hard working person. It's as if to say that he has no rights as to where he spends his money.

Disco, as it stands today, is losing its punch. Record companies are desperately looking for talent to turn out disco records which will win public acceptance. Some years from now when the disco business will be hurting, a lot of these private clubs will open their doors to the public, only to find that they are being entertained elsewhere in a better atmosphere.

Martin G. Ramey  
Kent, Ohio

Dear Sir:

I would like to comment on an article by Dan O'Neil published in your Aug. 18th issue, with regard to GRT Records of Canada.

In our first conversation, some six months ago, I suggested to him that his main area of concern should be Windsor, Ontario. Since other radio stations there, CKLW and CKWW, are serviced by American reps, it might be advantageous for him to be serviced by these people as well. In this way he could be current within his own market rather than lagging behind waiting a Canadian release. I also offered to help him update his library.

Any justifiable radio station requiring service from us will receive the best geographical service possible. Constant airplay is our concern. To deny or ignore this would totally conflict with GRT's attitude toward the industry in Canada today.

Perry Goldberg  
Eastern regional promotion manager  
GRT of Canada  
Willowdale, Ontario

Dear Sir:

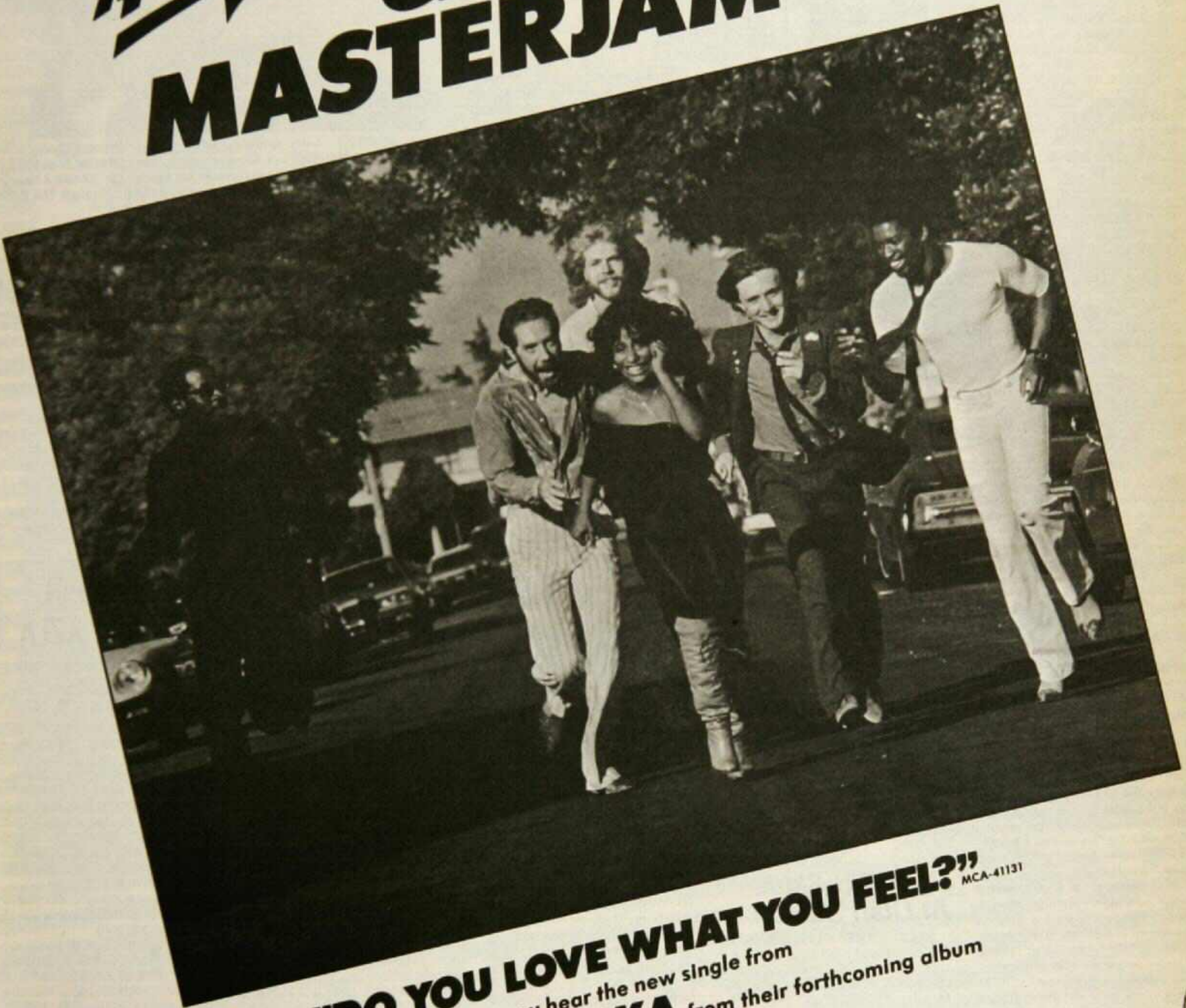
As a result of my search for Abba tickets some exciting things have happened. I received a call from Atlantic Records, I had a letter published in Billboard (Aug. 4), and Drake-Chenault (Weekly Top 30) sent me some Abba research information.

I also received phone calls from people in New York and Tennessee who saw my letter, and who wanted to know how I got my information on where Abba would be playing. I can hardly wait to see who may call or write me next.

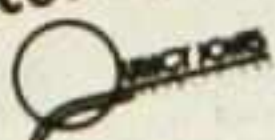
Dean Harrifield  
Littles, Neb.

# Rufus & Chaka

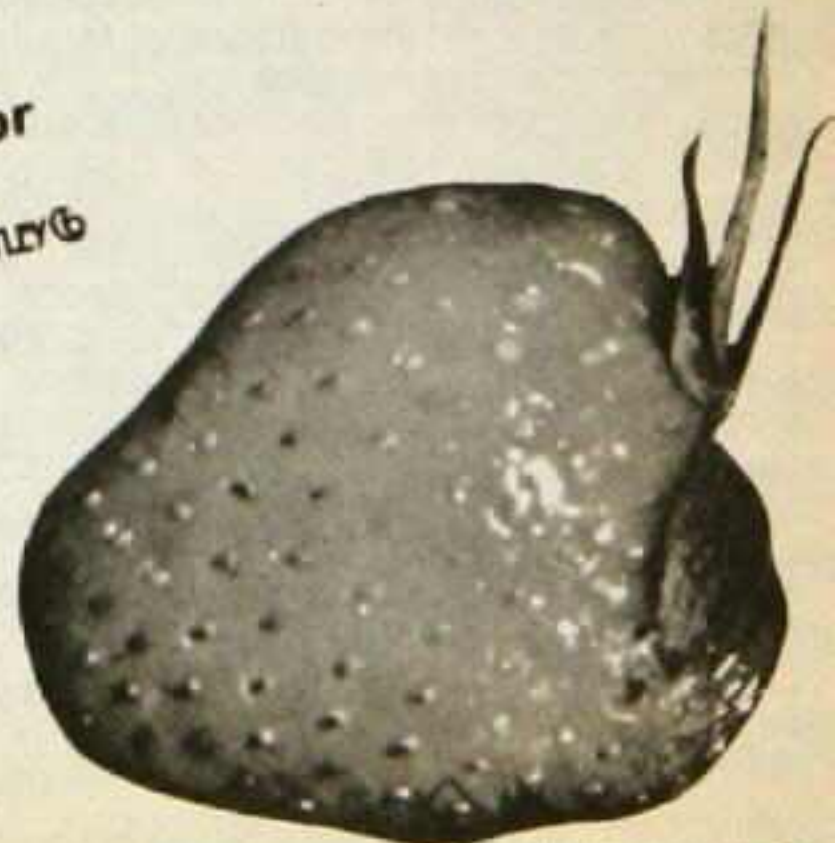
## MASTERJAM



**"DO YOU LOVE WHAT YOU FEEL?"** MCA-41131  
You will...when you hear the new single from  
**RUFUS & CHAKA** from their forthcoming album

**MASTERJAM** Produced by Quincy Jones for  
Quincy Jones Productions, Inc.  Direction:  
**FRANK FORD**

**MCA RECORDS**  
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## Morning Madness At KLOS-FM

### Frazer Smith Unpredictable And Zany In Los Angeles

By CARY DARLING

LOS ANGELES—Former Lone Ranger Clayton Moore sporting wraparound Gucci sunglasses.

A takeoff on the film "Apocalypse Now" dubbed "A Pair Of Lips Now."

Mornings at Los Angeles' AOR KLOS-FM are considerably different from what they used to be. The station is now more free form under the guidance of program director Damion. Part of this change included bringing in Frazer Smith, formerly of nearby KROQ-FM, to man the 6 a.m.-10 a.m. shift.

Smith is the creator, along with cowriter Vic Dunlop, of the weird scenario mentioned plus a freight-load of others. "I find that most people expect me to look like Robert DeNiro with the Mohawk haircut from 'Taxi Driver,'" says 28-year-old Smith, who wants to expand on his self-described wild man image.

"At KROQ, I did more of the wild man character. Here, I do more of a Caronesque brand of humor," he says of his four-month-old position at KLOS. "The wild man is a user and abuser of everything and that is a part of my personality."

"Some characters come to me right at the last second, just as I'm opening the mike. Others, I've seen on television the day before or I've used as a stock character for a couple of years. Or, I'll hear something at a friend's house. It's really the old theory of you grab it and you use it," notes Smith.

His material is a mixture of scripted and spontaneous bits. "If something hot happens, I'll can a script and just go with it live," he says.

Despite the general sound of anarchy on the air, Smith is a picture of studied concentration in the studio between bits and there has been a movement to the brand of humor he feels is more accessible. "I really like this because the other character is somewhat limiting. But that character did work well and garnered me a segment of crazy fans in town who are sometimes annoying but mostly pleasing to me," Smith states.

Working the morning shift at KLOS then working the comedy clubs at night is not a good way to insure eight hours sleep but Smith doesn't mind. "I'm so close to breaking it that I can put up with 20-hour days. Sometimes I don't get out of a club until 2 or 3 a.m. and I have to come straight here for the radio show," he explains.

The transition to KLOS caused minor problems. "At first, being a typical vampire, I was so used to staying up at night there was an adjustment," he says. "Also, I was blasting people out with music when I first started. I was so used to rocking and rolling that I didn't realize most people were just straggling up at six. I've calmed down now," he says.

## 2 Stations Tie

LOS ANGELES—KCRW-FM here and PBS affiliate KCET-TV are linking up for three simulcasts in October. Presented live from the John Anson Ford Theatre in Los Angeles, the first show features the Toshiko Akiyoshi-Lew Tabackin Big Band Sunday (14). The second show highlights Supersax Oct. 21 while two jazz rock bands, Kittyhawk and Robben Ford are broadcast Oct. 21. All shows begin at 2 p.m. and run two hours.



Frazer Smith: Blending humor with hard rock as a wakeup combination in Los Angeles.

Smith is pleased to be working mornings. "People are looking for something to laugh about in the morning. It's traditional in radio to throw something at people that will give them a chance to laugh," he continues.

At previous points in his career, Smith engineered his show—a cornucopia of strange sounds, jokes and music—though here that end is handled by David Sabella. "In a way, it beats being in a studio by yourself. You have someone over there laughing at your jokes," he adds.

Although the routines, such as The Wild, Wild World Of Fraz or Leave It To Frazer, set the tone for his show, the music doesn't get a short shrift. "It should be kept even," he starts. "People tune into a rock 'n' roll station to hear music. It's true, people tune in to me to hear my personality, but the music is important at a station like this." He plays approximately 12 songs per hour

## HERB GRANATH TALKS

### ABC Video Future Bared

NEW YORK—The mystery of which direction and to what extent ABC will chart for its new ABC Video Enterprises division was cleared ever so slightly when Herb

and has free reign regarding what is played.

"Sometimes I try to blend the music with the bits I'm doing and then sometimes I try to mix it up," he explains, saying his target audience is still the 18-34 age group.

To listen to Smith now, it's hard to believe he had been a sportscaster and weatherman in Ann Arbor and Kalamazoo in the early 1970s after graduating from Western Michigan Univ. in Kalamazoo.

While working at WIQB-FM in Ann Arbor and doing a live show, Smith hooked up with Phil Proctor and Peter Bergman of the Firesign Theatre who made him their opening act. In 1976, he moved to Los Angeles in hopes of breaking the big time and landed the stint at KROQ with co-anchor Phil Austin. After branching out with a solo shift, Smith left the station to devote time to his stage act and his weekly tv show on Theta Cable. Then came the offer from KLOS.

"That made it a real squeeze to get the tv show done every week along with the live show and the radio. We've stopped the tv shows except for specials," explains Smith, who uses an entire troupe in his specials, including local rock act, the Falcons.

As for other air personalities in the early morning competition, Smith says, "I pride myself on being a comedian, not a disk jockey. I don't look to other disk jockeys for inspiration. But, I'd like to listen to Rick Dees or 'The Gonzer' to see what they're doing but quite frankly I'm too busy jamming on my own stuff."

Smith is not worried about stepping over the boundaries of good taste. "Most of my fans, jaded though they may be, are concerned enough to tell me if I've blown it on something like that. I'm getting to the point where I pretty much can tell immediately when something is wrong," he notes.

## Rock On Skids At Utah Station

SALT LAKE CITY—KWHO-FM, which had been an automated rock and disco outlet here, has changed to a big band format as of Monday (1).

"We were playing a rock and disco mix and it wasn't working," says program director Pat Thomas. "We've done some studies and I think the big band format will work in this market."

KWHO is keeping some automation and using live assists with air personalities Rod Goodliffe, Clayton Holem, Kent Peterson and Tad Anderson.

Though Drake-Chenault is providing programming, Goodliffe is acting as program director while former music director Mike Bryant has not been replaced.

For promotion, the station is utilizing billboards and newspapers. KWHO-AM remains all classical.

Granath, head of this unit, spoke at the local American Women in Radio & Television chapter Sept. 28.

Granath, in his first public address since being named vice president of the division, hinted at the software he might develop.

"We could put Broadway on tv in Fort Wayne. We could tape rock concerts in Madison Square Garden. Our radio network is doing this," he commented.

He also pointed to the various magazines ABC owns such as High Fidelity and suggested the expertise from these publications could be used to develop software.

Noting that ABC and other networks have long been in broadcasting, he said his division was entering "narrow casting" with development of programming often with limited appeal.

He predicted a growing interest in "narrow casting" which he said will bring down the prices on videocassette and disk players and video-disks. "The woods are full of 'narrow casters,'" he said.

He also predicted as the population grows older and there are "fewer babies" there will be more leisure time and more demand for diverse uses of the television set.



LIGHT MOMENT—Arista recording artist Jennifer Warnes shares a laugh with KIQQ-FM (FM-100) Los Angeles public affairs director Francesca Cappucci as she visits the station to promote her new single "I Know A Heartache When I See One" from her new Arista album "Shot Through The Heart."

## 5 U.S. Stations Use Aphex 602 Enhancer

LOS ANGELES—Aphex Systems has modified its aural exciter sound enhancing device for broadcasting application, with five domestic stations presently using the model 602.

The unit, a fixture in the recording of many albums, has been available since 1976 for recording and live appearance work.

KMET-FM and KWST-FM here, WLUP-FM in Chicago, KYTE-FM, Portland, Ore., and WZAM-AM in Norfolk, Va., are the stations currently working with the unit. WZAM is the first station to rent it; the others are "experimenting" with it, reports Marvin Caesar, president of the five-year-old company.

The unit increases the "clarity, intelligibility and presence of music," Caesar explains.

The unit lengthens the impulse duration and the home listener hears it as an increase in loudness, although, Caesar says, "there is no increase in volume. It's only a perception increase."

Aphex has set up a new leasing arrangement for broadcasters: \$3,000 for a five-year term and at the end of the five years the unit can be purchased for \$500. Previously, it cost \$2,400 a year to lease.

All the units are manufactured at

(Continued on page 58)

## L.A. KPOL Is Now KZLA

LOS ANGELES—As of Monday (1), KPOL-AM ceased to exist here. The former MOR station is now tagged KZLA-AM, after its sister station KZLA-FM, and is now a personality-oriented adult contemporary outlet.

KZLA-FM, a soft rock station, is altering its format to fit into this mold as well. The reason given for the change at the Capital Cities Broadcasting stations is for ratings. In the last Arbitron for April-May, KZLA was down to a 1.4 while KPOL had a .8.

"We have nothing to lose and everything to gain," says program director Jim LaFawn.

Although the type of music programmed won't change radically, there will be an emphasis on "more familiar" material and a less laid-back style of announcing. LaFawn also plans to emphasize more promotions.

The stations will simulcast weekdays and weekends from 6 a.m. to 10 a.m. and from 2 p.m. to 6 p.m. The only new person in the lineup is Tom Clay who handles the 10 a.m. 2 p.m. slot for the AM.

Staying with the FM are LaFawn, R.J. Reynolds and Mike Sakellides. Reynolds also handles the 6 p.m.-10 p.m. shift on the AM while Larry King's syndicated show rounds out the night schedule for the AM.

The audience aimed for is the 25-34 age group for both outlets. Specifics as to playlist, programming and promotions are to be announced.

## NO COUNTRY? FLORIDIANS INCENSED

HOLLYWOOD, Fla.—"We just wanted to call attention to our format change. We didn't expect trouble."

So says WGMA-AM program director Dave Denver, who has been threatened and had the station under seige since he phased out country in favor of a contemporary format.

It was the way he did it that got listeners upset to a point approaching violence. The station ran a three-hour satirical "farewell to country" during which one jock suggested, "Rednecks are a race that come from bus stations where they spit on the floor and pick their nose."

This prompted one caller to the station to ask, "How would you like your nose picked with a shotgun?" Since this special programming on the weekend (29-30) there have been numerous bomb and other threats to the station.

The controversy reached a peak when three pickup trucks and a van loaded with 20 men with pipes and clubs arrived at the station and beat on the bulletproof windows and a car parked in the station lot.

Denver called the police, but the mob left before the police arrived.

Denver went to the station from KGMB-AM Honolulu. He succeeds Ron Bisson, who left the station.



# THE POP GO! ROCK.

Right to the forefront of contemporary music, with the industry's most talked-about new artist debut. **GO!** The highly acclaimed new album by THE POP GO!. On Arista Records and Tapes. **ARISTA**



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/4/79)

## TOP ADD ONS - NATIONAL

- COMMODORES—Still (Motown)
- IAN GOMM—Hold On (Stiff)
- BLONDIE—Dreaming (Chrysalis)

### 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.

### KTRT—Tucson

- EARTH, WIND & FIRE—In The Stone (Arc)
- BARRY MANILOW—Ships (Arista)
- ★ EAGLES—Heartache Tonight (Asylum) 25-15
- ★ IAN GOMM—Hold On (Stiff) 24-17

### KQED—Albuquerque

- JEREMY SPENCER BAND—Cool Breeze (Atlantic)
- BARBARA MANDELL—Fooled By A Feeling (MCA)

### KENO—Las Vegas

- SUPERTRAMP—Take The Long Way Home (A&M)
- COMMODORES—Still (Motown)
- ★ STYX—Babe (A&M) 26-19
- ★ MAUREEN MCGOVERN—Different Worlds (Warner/Curb) 10-7

### KFMB—San Diego

- COMMODORES—Still (Motown)
- CHEAP TRICK—Dream Police (Epic)
- ★ COMMODORES—Sail On (Motown) 7-3
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 16-10

## Pacific Northwest Region

### TOP ADD ONS:

- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA)
- (D) BONNIE POINTER—Heaven Must Have Sent You (Motown)

### PRIME MOVERS:

- COMMODORES—Still (Motown)
- EAGLES—Heartache Tonight (Asylum)
- FOREIGNER—Dirty White Boy (Atlantic)

### BREAKOUTS:

- BLONDIE—Dreaming (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- THE KNACK—Good Girls Don't (Capitol)

### KFRC—San Francisco

- BLONDIE—Dreaming (Chrysalis)
- KENNY ROGERS—You Decorated My Life (UA)
- ★ FOREIGNER—Dirty White Boy (Atlantic) 22-14
- ★ CRUSADERS—Street Life (MCA) 28-20

### KYA—San Francisco

- BONNIE POINTER—Heaven Must Have Sent You (Motown)
- THE KNACK—Good Girls Don't (Capitol)
- ★ EAGLES—Heartache Tonight (Asylum) 27-14
- ★ CRUSADERS—Street Life (MCA) 28-20

### KLIV—San Jose

- THE CARS—It's All I Can Do (Elektra)
- SUPERTRAMP—Take The Long Way Home (A&M)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 10-6
- ★ SAMMY HAGAR—Plain Jane (Capitol) 19-10

### KROY—Sacramento

- COMMODORES—Still (Motown)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- ★ FLEETWOOD MAC—Tusk (WB) X-25
- ★ IAN GOMM—Hold On (Stiff/Epic) X-26

### KYNO—Fresno

- COMMODORES—Still (Motown)
- ELTON JOHN—Victim Of Love (MCA)
- ★ KENNY ROGERS—You Decorated My Life (UA) 18-10
- ★ KANSAS—Reason To Be (Kirschner) 40-35

## PRIME MOVERS - NATIONAL

- EAGLES—Heartache Tonight (Asylum)
- KENNY ROGERS—You Decorated My Life (UA)
- COMMODORES—Sail On (Motown)

### KGW—Portland

- ANNE MURRAY—Broken Hearted Me (Capitol)
- JIMMY BUFFETT—Fins (MCA)
- ★ THE KNACK—Good Girls Don't (Capitol) 26-22
- ★ HERB ALPERT—Rise (A&M) 8-3

### KING—Seattle

- CHRIS THOMPSON—If You Remember Me (Elektra)
- SUPERTRAMP—Take The Long Way Home (A&M)
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 14-7
- ★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 20-5

### KJRB—Spokane

- FRANCE JOLI—Come To Me (Prelude)
- LAUREN WOOD—Please Don't Leave (WB)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 26-16
- ★ KENNY ROGERS—You Decorated My Life (UA) 24-15

### KTAC—Tacoma

- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ EAGLES—Heartache Tonight (Asylum) X-18
- ★ KENNY ROGERS—You Decorated My Life (UA) 27-22

### KCPX—Salt Lake City

- JIMMY BUFFETT—Fins (MCA)
- BARRY MANILOW—Ships (Arista)
- ★ KENNY ROGERS—You Decorated My Life (UA) 19-8
- ★ EAGLES—Heartache Tonight (Asylum) 29-9

### KRSP—Salt Lake City

- BLONDIE—Dreaming (Chrysalis)
- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- ★ FOREIGNER—Dirty White Boy (Atlantic) 21-16
- ★ KENNY ROGERS—You Decorated My Life (UA) 15-8

### KTLK—Denver

- JIMMY BUFFETT—Fins (MCA)
- CHER—Hell On Wheels (Casablanca)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 13-6
- ★ ELTON JOHN—Victim Of Love (MCA) X-33

### KIMN—Denver

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- BARRY MANILOW—Ships (Arista)
- ★ WINGS—Arrow Through Me (Columbia) 18-15
- ★ LOBO—Where Were You When I Was Falling In Love (MCA/Curb) 21-18

### KJR—Seattle

- CHEAP TRICK—Dream Police (Epic)
- COMMODORES—Still (Motown)
- ★ EAGLES—Heartache Tonight (Asylum) 25-16
- ★ COMMODORES—Sail On (Motown) 4-1

### KYYX—Seattle

- BARRY MANILOW—Ships (Arista)
- CRUSADERS—Street Life (MCA)
- ★ SUPERTRAMP—Take The Long Way Home (A&M) D-3
- ★ EDDIE MONEY—Get A Move On (Columbia) 11-20

### KCBN—Reno

- CHEAP TRICK—Dream Police (Epic)
- COMMODORES—Still (Motown)
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 33-20
- ★ M.—Pop Muzik (Sire) 5-1

## North Central Region

### TOP ADD ONS:

- COMMODORES—Still (Motown)
- JOHN STEWART—Midnight Wind (RSO)
- IAN GOMM—Hold On (Stiff)

### PRIME MOVERS:

- KENNY ROGERS—You Decorated My Life (UA)
- EAGLES—Heartache Tonight (Asylum)
- (D) DONNA SUMMER—Dim All The Lights (Casablanca)

### BREAKOUTS:

- STYX—Babe (A&M)
- MUPPETS—Rainbow Connection (Atlantic)
- BARRY MANILOW—Ships (Arista)

### CKLW—Detroit

- JOHN STEWART—Midnight Wind (RSO)
- MUPPETS—Rainbow Connection (Atlantic)
- ★ EAGLES—Heartache Tonight (Asylum) 28-21
- ★ KENNY ROGERS—You Decorated My Life (UA) 18-10

### WORQ—Detroit

- DOBBIE BROTHERS—Depending On You (WB)
- MELISSA MANCHESTER—Pretty Girls (Arista)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 4-2
- ★ COMMODORES—Still (Motown) 5-4

### WTAC—Flint

- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 19-10
- ★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 21-12

### Z-96 (WZZR-FM)—Grand Rapids

- BLACKFOOT—Train, Train (Atco)
- JIMMY BUFFETT—Fins (MCA)
- ★ THE KNACK—Good Girls Don't (Capitol) 30-24
- ★ HERB ALPERT—Rise (A&M) 7-2

### WAKY—Louisville

- COMMODORES—Still (Motown)
- ANNE MURRAY—Broken Hearted Me (Capitol)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 16-14
- ★ EAGLES—Heartache Tonight (Asylum) 28-23

### WBGW—Bowling Green

- BARRY MANILOW—Ships (Arista)
- COMMODORES—Still (Motown)
- ★ EAGLES—Heartache Tonight (Asylum) 21-12
- ★ FLEETWOOD MAC—Tusk (WB) 23-15

### WGCL—Cleveland

- IAN GOMM—Hold On (Stiff/Epic)
- KENNY ROGERS—You Decorated My Life (UA)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 12-7
- ★ HERB ALPERT—Rise (A&M) 15-5

### WZZP—Cleveland

- STYX—Babe (A&M)
- THE KNACK—Good Girls Don't (Capitol) 16-8
- ★ KISS—Sure Know Something (Casablanca) 16-8
- ★ JOHN STEWART—Midnight Wind (RSO) 33-11

## BREAKOUTS - NATIONAL

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- LAUREN WOOD—Please Don't Leave (WB)

### Q-102 (WKRQ-FM)—Cincinnati

- COMMODORES—Still (Motown)
- STYX—Babe (A&M)
- ★ KENNY ROGERS—You Decorated My Life (UA) 12-7
- ★ FOREIGNER—Dirty White Boy (Atlantic) 22-16

### WNCI—Columbus

- DONNA SUMMER—Dim All The Lights (Casablanca)
- BARRY MANILOW—Ships (Arista)
- ★ GERRY RAFFERTY—Get It Right Next Time (UA) 20-14
- ★ KENNY ROGERS—You Decorated My Life (UA) 14-6

### WCUE—Akron

- COMMODORES—Still (Motown)
- FLEETWOOD MAC—Tusk (WB)
- ★ THE KNACK—Good Girls Don't (Capitol) 23-17
- ★ KENNY ROGERS—You Decorated My Life (UA) 30-25

### 13-Q (WTKT)—Pittsburgh

- ★ KENNY ROGERS—You Decorated My Life (UA) 12-6
- ★ COMMODORES—Still (Motown) 11-8

### WPEZ—Pittsburgh

- BLONDIE—Dreaming (Chrysalis)
- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 7-4
- ★ THE KNACK—Good Girls Don't (Capitol) 13-9

## Southwest Region

### TOP ADD ONS:

- CRYSTAL GAYLE—Half The Way (Columbia)
- BLONDIE—Dreaming (Chrysalis)
- COMMODORES—Still (Motown)

### PRIME MOVERS:

- KENNY ROGERS—You Decorated My Life (UA)
- COMMODORES—Sail On (Motown)
- HERB ALPERT—Rise (A&M)

### BREAKOUTS:

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- BOB DYLAN—Gotta Serve Somebody (Columbia)

### KILT—Houston

- CRYSTAL GAYLE—Half The Way (Columbia)
- BARRY MANILOW—Ships (Arista)
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 25-17
- ★ KENNY ROGERS—You Decorated My Life (UA) 26-11

### KRBE—Houston

- JOHN STEWART—Midnight Wind (RSO)
- SMOKEY ROBINSON—Confusion (Motown)
- ★ EAGLES—Heartache Tonight (Asylum) 21-16
- ★ FLEETWOOD MAC—Tusk (WB) 26-22

### KLIF—Dallas

- BOB DYLAN—Gotta Serve Somebody (Columbia)
- BARRY MANILOW—Ships (Arista)
- ★ HERB ALPERT—Rise (A&M) 11-4
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 13-6

### KNUS-FM—Dallas

- BLONDIE—Dreaming (Chrysalis)
- COMMODORES—Still (Motown)
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 10-4
- KFIZ-FM (Z-97)—Ft. Worth

- LED ZEPPELIN—Fool In The Rain (Swan Song)
- ★ COMMODORES—Still (Motown) 13-8
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 10-3

### KINT—El Paso

- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- D★ FRANCE JOLI—Come To Me (Prelude)
- D★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 10-5
- ★ COMMODORES—Sail On (Motown) 5-1

### WKY—Oklahoma City

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- ★ COMMODORES—Sail On (Motown) 7-2
- ★ DOBBIE BROTHERS—Depending On You (WB) 10-5

### KTFX—Tulsa

- KENNY ROGERS—You Decorated My Life (UA)
- STYX—Babe (A&M)
- ★ LED ZEPPELIN—All My Love (Swan Song) 27-14
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 18-9

### KAKC—AM—Tulsa

- ORLEANS—Forever (Infinity)
- COMMODORES—Still (Motown)
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 13-9
- ★ CHRIS THOMPSON—If You Remember Me (Planet) 10-5
- ★ M.—Pop Muzik (Sire) 7-4

### WTIX—New Orleans

- IAN GOMM—Hold On (Stiff/Epic)
- BLONDIE—Dreaming (Chrysalis)
- ★ MAUREEN MCGOVERN—Different Worlds (Warner/Curb) 15-8
- D★ FRANCE JOLI—Come To Me (Prelude) 23-9

### WNOE—New Orleans

- CHEAP TRICK—Dream Police (Epic)
- CHRIS THOMPSON—If You Remember Me (Planet)
- ★ EAGLES—Heartache Tonight (Asylum) 25-13
- ★ KENNY ROGERS—You Decorated My Life (UA) 21-14

### KEEL—Shreveport

- ★ HERB ALPERT—Rise (A&M) 13-3
- ★ KENNY ROGERS—You Decorated My Life (UA) 18-5

### WLS—Chicago

- IAN GOMM—Hold On (Stiff)
- LED ZEPPELIN—All My Love (Swan Song)
- ELTON JOHN—Victim Of Love (MCA)
- ★ PRIME MOVERS:

- EAGLES—Heartache Tonight (Asylum)
- JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- KENNY ROGERS—You Decorated My Life (UA)
- ★ BREAKOUTS:

- BARRY MANILOW—Ships (Arista)
- LAUREN WOOD—Please Don't Go (WB)
- DR. HOOK—Better Love Next Time (Capitol)

### WLS—Chicago

- BARRY MANILOW—Ships (Arista)
- LED ZEPPELIN—All My Love (Swan Song)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 31-16
- ★ THE KNACK—Good Girls Don't (Capitol) 30-20

(Continued on page 26)

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OCTOBER 13, 1979, BILLBOARD





# We Speak Their Language.

And your language, too, if you're a contemporary radio station with a 12 to 34 year-old audience. We are "The Source." The new "young adult" network from NBC. Unlike some other youth-oriented networks, The Source offers upbeat, two-minute newscasts 24 hours a day, specifically designed by and for today's generation. Written and produced in language that 12 to 34 year-olds understand. And plugged into their needs and interests. Plus rock concerts and entertaining, provocative drop-ins. More good stuff. Commercials are fed adjacent

## THE SOURCE

NBC Radio's Young Adult Network

to the programming, not within. Is The Source for real? Burkhart and Abrams helped us get born and they do continuing audience research to keep us on track. Our chief "Sourcerers" are Big Jim Cameron, former News Director, WCOZ, and John McGhan, former Program Director, WDVE. We also keep our heads straight by listening to what our stations have to say. Looking for a sound alternative? Come to The Source. Write to: Chuck Renwick, VP, Affiliate Relations, The Source, NBC Radio, 30 Rockefeller Plaza, New York, New York 10020.

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (10/4/79)

Continued from page 24

### WFM—Chicago

- KENNY ROGERS—You Decorated My Life (UA)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ HERB ALPERT—Rise (A&M) 18-12
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 10-3

### WROK—Rockford

- NATURE'S DIVINE—I Just Can't Control Myself (Infinity)
- FOREIGNER—Dirty White Boy (Atlantic)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 14-3
- ★ MOON MARTIN—Rolene (Capitol) 24-12

### WIFE—Indianapolis

- BARRY MANILOW—Ships (Arista)
- WAYNE NEWTON—You Stepped Into My Life (Aires II)

### WNDE—Indianapolis

- BARRY MANILOW—Ships (Arista)
- ELTON JOHN—Victim Of Love (MCA)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island) 10-6
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 16-4

### WOXY—Milwaukee

- BARRY MANILOW—Ships (Arista)
- DR. HOOK—Better Love Next Time (Capitol)
- ★ HERB ALPERT—Rise (A&M) 5-1
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 29-20

### WZUU-FM—Milwaukee

- LAUREN WOOD—Please Don't Leave (WB)
- ★ FLEETWOOD MAC—Tusk (WB) X-18
- ★ EAGLES—Heartache Tonight (Asylum) X-19

### KSLQ-FM—St. Louis

- MAUREEN MCGOVERN—Different Worlds (Warner/Curb)
- JOHN STEWART—Midnight Wind (RSO)
- ★ JOHN COUGAR—I Need A Lover (Riva) 13-6
- ★ IAN GOMM—Hold On (Stiff/Epic) 12-8

### KXOK—St. Louis

- ANNE MURRAY—Broken Hearted Me (Capitol)
- BARRY MANILOW—Ships (Arista)
- ★ EAGLES—Heartache Tonight (Asylum) 30-23
- ★ KENNY ROGERS—You Decorated My Life (UA) 22-13

### KIOA—Des Moines

- GERRY RAFFERTY—Get It Right Next Time (UA)
- DOOBIE BROTHERS—Depending On You (WB)
- ★ SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) 19-13
- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 24-15

### KDWB—Minneapolis

- IAN GOMM—Hold On (Stiff/Epic)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 27-21
- ★ EAGLES—Heartache Tonight (Asylum) 21-4

### KSTP—Minneapolis

- IAN GOMM—Hold On (Stiff/Epic)
- ELTON JOHN—Victim Of Love (MCA)
- ★ KENNY ROGERS—You Decorated My Life (UA) 15-7
- ★ WINGS—Arrow Through Me (Columbia) 21-16

### WHB—Kansas City

- JIMMY BUFFETT—Fins (MCA)
- BARRY MANILOW—Ships (Arista)
- ★ BOB DYLAN—Gotta Serve Somebody (Columbia) 22-13
- ★ FLEETWOOD MAC—Tusk (WB) 14-7

### KBEQ—Kansas City

- BARRY MANILOW—Ships (Arista)
- KENNY LOGGINS—This Is It (Columbia)
- ★ HERB ALPERT—Rise (A&M) 3-1
- ★ BOB DYLAN—Gotta Serve Somebody (Columbia) 24-13

### KKLS—Rapid City

- EAGLES—Heartache Tonight (Asylum)
- LAUREN WOOD—Please Don't Leave (WB)
- ★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 21-15
- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 7-2

### KQWB—Fargo

- COMMODORES—Still (Motown)
- LAUREN WOOD—Please Don't Leave (WB)
- ATLANTA RHYTHM SECTION—Spooky (Polydor) 10-6
- ★ BARBARA MANORELL—Fooled By A Feeling (MCA) 15-9

### KLEO—Wichita

- BLONDIE—Dreaming (Chrysalis)
- BARRY MANILOW—Ships (Arista)
- ★ EAGLES—Heartache Tonight (Asylum) 23-17
- ★ THE KNACK—Good Girls Don't (Capitol) 19-15

## Northeast Region

**TOP ADD ONS:**

- COMMODORES—Still (Motown)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- ANNE MURRAY—Broken Hearted Me (Capitol)

**PRIME MOVERS:**

- COMMODORES—Still (Motown)
- THE KNACK—Good Girls Don't (Capitol)
- DOOBIE BROTHERS—Dependin' On You (WB)

**BREAKOUTS:**

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum)

### WABC—New York

- KOOL & THE GANG—Ladies Night (Delite)
- EAGLES—Heartache Tonight (Asylum)
- ★ FRANCE JOLI—Come To Me (Prelude) 14-11
- ★ COMMODORES—Still (Motown) 15-13

### WXLO—New York

- ANNE MURRAY—Broken Hearted Me (Capitol)
- COMMODORES—Still (Motown)
- ★ M.—Pop Muzik (Sire) 16-11
- D★ ASHFORD & SIMPSON—Found A Cure (WB) 28-23

### WPTR—Albany

- D• GLORIA GAYNOR—Let Me Know (Polydor)
- DR. HOOK—Better Love Next Time (Capitol)
- ★ ANNE MURRAY—Broken Hearted Me (Capitol) 24-17
- ★ TOBY BEAU—Then You Can Tell Me Goodbye (RCA) 13-9

### WTRY—Albany

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- KENNY ROGERS—You Decorated My Life (UA) 22-13
- ★ THE KNACK—Good Girls Don't (Capitol) 21-14

### WKBW—Buffalo

- BARRY MANILOW—Ships (Arista)
- STYX—Babe (A&M)
- D★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 20-14
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 22-8

### WBBF—Rochester

- ANNE MURRAY—Broken Hearted Me (Capitol)
- ELTON JOHN—Victim Of Love (MCA)
- ★ FLEETWOOD MAC—Tusk (WB) 29-20
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 30-19

### WRKO—Boston

- J.D. SOUTHER—You're Only Lonely (Columbia)
- COMMODORES—Still (Motown)
- ★ DOOBIE BROTHERS—Dependin' On You (WB) 17-10
- ★ THE KNACK—Good Girls Don't (Capitol) 19-13

### F-105 (WVBF)—Boston

- STYX—Babe (A&M)
- KENNY ROGERS—You Decorated My Life (UA)
- ★ M.—Pop Muzik (Sire) 8-1
- ★ MAUREEN MCGOVERN—Different Worlds (Warner/Curb) 13-8

### WDRG—Hartford

- BARRY MANILOW—Ships (Arista)
- THE LAUGHING DOGS—Reason For Love (Columbia)

### WPRO (AM)—Providence

- D• FRANCE JOLI—Come To Me (Prelude)
- BARRY MANILOW—Ships (Arista)
- ★ HERB ALPERT—Rise (A&M) 9-2
- ★ COMMODORES—Still (Motown)

### WPRO-FM—Providence

- COMMODORES—Still (Motown)
- STYX—Babe (A&M)
- ★ FLEETWOOD MAC—Tusk (WB) 20-14
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 26-6

### WICC—Bridgeport

- BARRY MANILOW—Ships (Arista)
- SIMMS BROTHERS—Take Me As I Am (Elektra)
- ★ EAGLES—Heartache Tonight (Asylum) 15-3
- ★ FOREIGNER—Dirty White Boy (Atlantic) 17-12

## Mid-Atlantic Region

**TOP ADD ONS:**

- (D) DONNA SUMMER—Dim All The Lights (Casablanca)
- JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- BOB DYLAN—Gotta Serve Somebody (Columbia)

**PRIME MOVERS:**

- EAGLES—Heartache Tonight (Asylum)
- LED ZEPPELIN—All My Love (Swan Song)
- COMMODORES—Still (Motown)

**BREAKOUTS:**

- BARRY MANILOW—Ships (Arista)
- KENNY ROGERS—Coward Of The Country (UA)
- EARTH, WIND & FIRE—In The Stone (Arc)

### WFIL—Philadelphia

- D• DONNA SUMMER—Dim All The Lights (Casablanca)
- BARRY MANILOW—Ships (Arista)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) D-19
- ★ COMMODORES—Still (Motown) 14-10

### WZZD—Philadelphia

- D• VILLAGE PEOPLE—Ready For The '80s (Casablanca)
- PLEASURE—Glide (Fantasy)
- ★ SUGAR HILL GANG—Rappers Delight (Sugar Hill) 31-22
- ★ KOOL & THE GANG—Ladies Night (Mercury) 19-5

### WIFI-FM—Philadelphia

- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 20-13
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 21-14

### WPGC—Washington

- BARRY MANILOW—Ships (Arista)
- KENNY ROGERS—Coward Of The Country (UA)
- ★ LED ZEPPELIN—All My Love (Swan Song) 30-18
- ★ EAGLES—Heartache Tonight (Asylum) 19-5

### WGH—Norfolk

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 8-5
- ★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 3-1

### WCAO—Baltimore

- JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- BARRY MANILOW—Ships (Arista)
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 22-13
- ★ COMMODORES—Still (Motown) 15-8

### WYRE—Annapolis

- BRENDA RUSSELL—So Good, So Right (Horizon)
- BARRY MANILOW—Ships (Arista)
- ★ LED ZEPPELIN—All My Love (Swan Song) 26-21
- ★ EAGLES—Heartache Tonight (Asylum) 21-12

### WLEE—Richmond

- JOHN STEWART—Midnight Wind (RSO)
- ★ DOOBIE BROTHERS—Depending On You (WB) 10-5
- ★ WINGS—Arrow Through Me (Columbia) 11-4

### WRVQ—Richmond

- BARRY MANILOW—Ships (Arista)
- EARTH, WIND & FIRE—In The Stone (Arc)
- ★ EAGLES—Heartache Tonight (Asylum) 26-19
- ★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 16-8

### WAEW—Allentown

- ANNE MURRAY—Broken Hearted Me (Capitol)
- IAN GOMM—Hold On (Stiff/Epic)
- ★ FLEETWOOD MAC—Tusk (WB) 26-16
- ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 18-11

### WKBO—Harrisburg

- BOB DYLAN—Gotta Serve Somebody (Columbia)
- BARRY MANILOW—Ships (Arista)
- ★ THE KNACK—Good Girls Don't (Capitol) 20-9
- ★ COMMODORES—Still (Motown) D-10

## Southeast Region

**TOP ADD ONS:**

- BLONDIE—Dreaming (Chrysalis)
- JIMMY BUFFETT—Fins (MCA)
- IAN GOMM—Hold On (Stiff)

**PRIME MOVERS:**

- EAGLES—Heartache Tonight (Asylum)
- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA)

**BREAKOUTS:**

- BARRY MANILOW—Ships (Arista)
- DR. HOOK—Better Love Next Time (Capitol)
- LAUREN WOOD—Please Don't Leave (WB)

### WQXI—Atlanta

- RICHIE FURAY—I Still Have Dreams (Elektra)
- KENNY LOGGINS—This Is It (Columbia)
- ★ STYX—Babe (A&M) 28-18
- ★ EAGLES—Heartache Tonight (Asylum) 21-10

### Z-93 (WZGC-FM)—Atlanta

- PABLO CRUISE—I Want You Tonight (A&M)
- LAUREN WOOD—Please Don't Leave (WB)
- ★ EAGLES—Heartache Tonight (Asylum) 12-3
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 25-17

### WBBQ—Augusta

- BARRY MANILOW—Ships (Arista)
- BLONDIE—Dreaming (Chrysalis)
- ★ EAGLES—Heartache Tonight (Asylum) 23-18
- ★ FLEETWOOD MAC—Tusk (WB) 25-21

### WFOM—Atlanta

- STYX—Babe (A&M)
- BARRY MANILOW—Ships (Arista)
- KENNY ROGERS—You Decorated My Life (UA) 16-12
- ★ COMMODORES—Still (Motown) 20-14

### WFLB—Fayetteville

- NITEFLYTE—If You Want It (Ariola)
- ISAAC HAYS—Don't Let Go (Polydor)
- ★ LOBO—Where Were You When I Was Falling In Love (MCA/Curb) 16-13
- ★ KENNY ROGERS—You Decorated My Life (UA) 19-5

### WQAM—Miami

- GLORIA GAYNOR—Let Me Know (I Have A Right) (Polydor)
- JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 14-9
- ★ COMMODORES—Still (Motown) 12-7

### WMJX (96X)—Miami

- JOHN COUGAR—I Need A Lover (Riva)
- VILLAGE PEOPLE—Sleazy (Casablanca)

### Y-100 (WHY-FM)—Miami

- IAN GOMM—Hold On (Stiff/Epic)
- THE KNACK—Good Girls Don't (Capitol)
- ★ MADLEEN KANE—You And I (Mercury) 11-7
- ★ COMMODORES—Still (Motown) 21-14

### WLOF—Orlando

- ANNE MURRAY—Broken Hearted Me (Capitol)
- COMMODORES—Still (Motown)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 12-6
- ★ M.—Pop Muzik (Sire) 10-2

### Q-105 (WRBQ-FM)—Tampa

- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- BLONDIE—Dreaming (Chrysalis)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 13-10
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 14-9

### BJ-105 (WBIW-FM)—Orlando

- BLONDIE—Dreaming (Chrysalis)
- MARY MacGREGOR—Good Friend (RSO)
- ★ FRANCE JOLI—Come To Me (Prelude) 21-15
- ★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 7-4

### WQXQ—Daytona Beach

- NITEFLYTE—If You Want It (Ariola)
- STYX—Babe (A&M)
- ★ EAGLES—Heartache Tonight (Asylum) 40-30
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 38-28

### WAPE—Jacksonville

- BARRY MANILOW—Ships (Arista)
- BLACKFOOT—Train, Train (Alco)
- ★ HERB ALPERT—Rise (A&M) 12-6
- ★ KENNY ROGERS—You Decorated My Life (UA) 22-15

### WAYS—Charlotte

- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
- MAUREEN MCGOVERN—Different Worlds (Warner/Curb)
- ★ COMMODORES—Still (Motown) 31-16
- ★ LOBO—Where Were You When I Was Falling In Love (MCA/Curb) 22-12

### WXIX—Raleigh

- BARRY MANILOW—Ships (Arista)
- MUPPETS—Rainbow Connection (Atlantic)
- ★ BRENDA RUSSELL—So Good, So Right (Horizon) D-27
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) D-24

### WTMA—Charleston

- D• FRANCE JOLI—Come To Me (Prelude)
- BARRY MANILOW—Ships (Arista)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 11-5
- ★ HERB ALPERT—Rise (A&M) 9-5

### WORD—Spartanburg

- CHRIS THOMPSON—If You Remember Me (Planet)
- BARRY MANILOW—Ships (Arista)
- ★ STYX—Babe (A&M) HB-19
- ★ COMMODORES—Still (Motown) 20-14

### WLAC—Nashville

- LED ZEPPELIN—All My Love (Swan Song)
- COMMODORES—Still (Motown)
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 25-12
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 31-23

### (WBZY) 92-Q—Nashville

- PABLO CRUISE—I Want You Tonight (A&M)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 10-3
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 24-15

### WHBQ—Memphis

- JIMMY BUFFETT—Fins (MCA)
- BARRY MANILOW—Ships (Arista)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 29-21
- ★ KENNY ROGERS—You Decorated My Life (UA) 30-18

### WRJZ—Knoxville

- J.D. SOUTHER—You're Only Lonely (Columbia)
- EARTH, WIND & FIRE—In The Stone (Arc)
- ★ EAGLES—Heartache Tonight (Asylum) 35-19
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 5-1

### WGOW—Chattanooga

- CARLEEN CARTER—Do It In A Heartbeat (WB)
- ELTON JOHN—Victim Of Love (MCA)
- ★ KENNY ROGERS—You Decorated My Life (UA) 14-9
- ★ JOHN STEWART—Midnight Wind (RSO) 21-18

### WERC—Birmingham

- BARRY MANILOW—Ships (Arista)
- LED ZEPPELIN—All My Love (Swan Song)
- ★ KENNY ROGERS—You Decorated My Life (UA) 14-7
- ★ RONNIE MILSAP—Get It Up (RCA) 16-9

### WSGN—Birmingham

- BARRY MANILOW—Ships (Arista)
- EARTH, WIND & FIRE—In The Stone (Arc)
- ★ COMMODORES—Still (Motown) 11-5
- D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 18-11

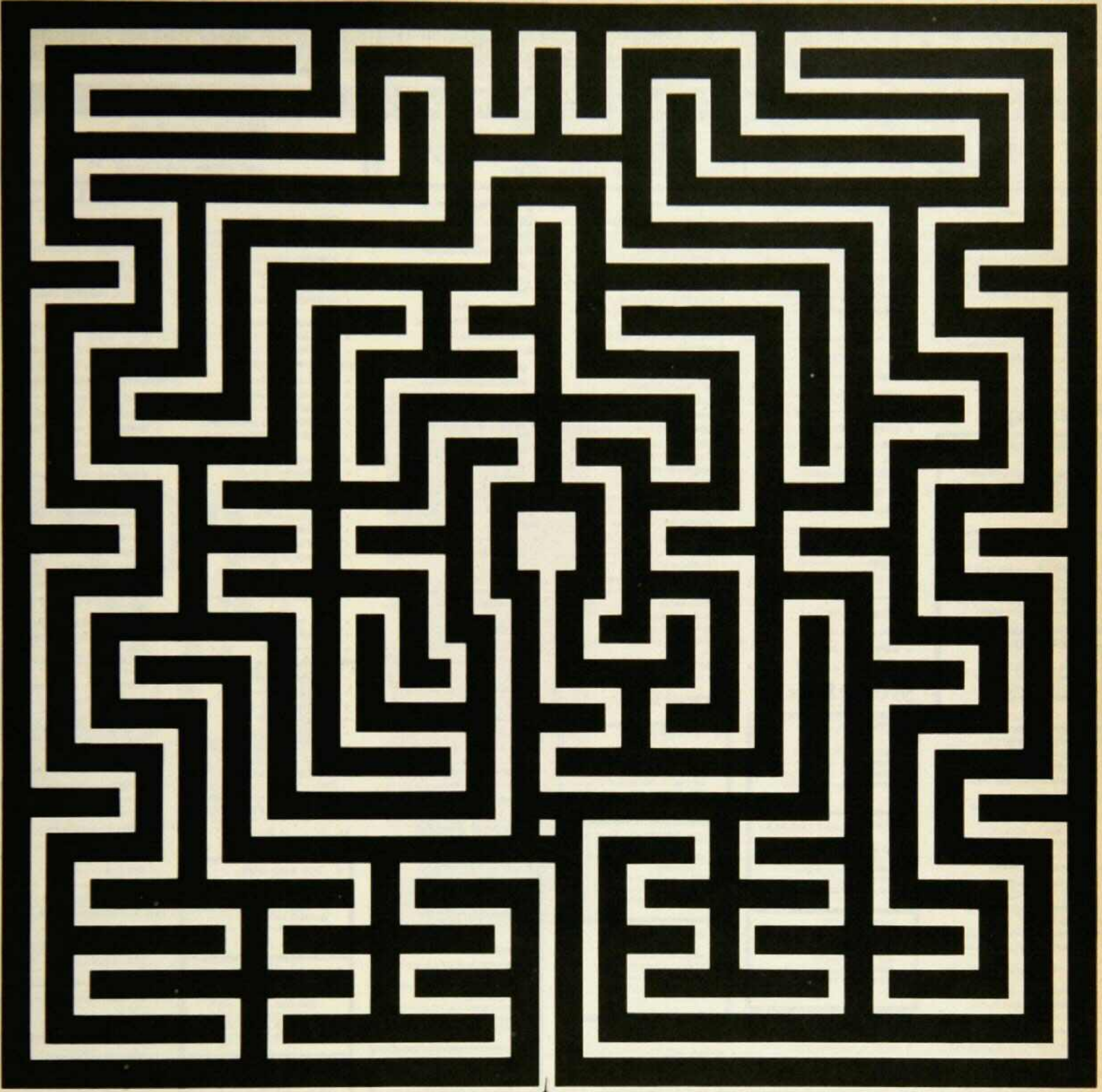
### WHYY—Montgomery

- DR. HOOK—Better Love Next Time (Capitol)
- LAUREN WOOD—Please Don't Leave (WB)
- ★ EAGLES—Heartache Tonight (Asylum) 23-15
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 27-12

### KAAY—Little Rock

- IAN GOMM—Hold On (Stiff/Epic)
- TOBY BEAU—Then You Can Tell Me Goodbye (RCA)
- ★ FLEETWOOD MAC—Tusk (WB)

THE SHORTEST WAY TO A HIT SINGLE IS...



“TAKE THE LONG WAY HOME” AM 2193


THE NEW SINGLE FROM

*Supertramp*



Included in the Multi-Platinum Album  
**BREAKFAST IN AMERICA.** SP 3708

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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 (10/3/79)

### Top Add Ons-National

- BLONDIE—Eat To The Beat (Chrysalis)
- SANTANA—Marathon (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)

### Top Requests/Airplay-National

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)
- FOREIGNER—Head Games (Atlantic)

### National Breakouts

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- JIMMY MESSINA—Oasis (Columbia)

**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.

#### KFBI-FM—Denver (Frank Cody)

- FOGHAT—Boogie Motel (Bearsville)
- JIMMY MESSINA—Oasis (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- KARLA BONOFF—Restless Nights (Columbia)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BOB DYLAN—Slow Train Coming (Columbia)

#### KISW-FM—Seattle (Steve Slaton)

- SPORTS—Don't Throw Stones (Arista)
- BLONDIE—Eat To The Beat (Chrysalis)
- SAMMY HAGAR—Street Machine (Capitol)
- TALKING HEADS—Fear Of Music (Sire)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)

#### KZEL-FM—Eugene (C. Kovarik/P. Mays)

- EAGLES—The Long Run (Asylum)
- BLONDIE—Eat To The Beat (Chrysalis)
- FOGHAT—Boogie Motel (Bearsville)
- ROB GRILL—Uprooted (Mercury)
- LIVE WIRE—Pick It Up (A&M)
- SNAIL—Flow (Cream)
- SANTANA—Marathon (Columbia)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- CHEAP TRICK—Dream Police (Epic)

#### KMOD-FM—Tulsa (Bill Bruin)

- THE WHO—Quadrophenia (Polydor)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- SANTANA—Marathon (Columbia)
- JETHRO TULL—Stormwatch (Chrysalis)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- BOB DYLAN—Slow Train Coming (Columbia)
- LITTLE RIVER BAND—First Under The Wire (Capitol)

#### KBOC-FM—Phoenix (J.D. Freeman)

- EAGLES—The Long Run (Asylum)
- BONNIE RAITT—The Glow (WB)
- KENNY LOGGINS—Keep The Fire (Columbia)
- SANTANA—Marathon (Columbia)
- LEO SAYER—Here (WB)
- MARC JORDAN—Blue Desert (WB)
- JIMMY BUFFETT—Volcano (MCA)
- ALAN PARSONS PROJECT—Eve (Arista)
- BOB DYLAN—Slow Train Coming (Columbia)
- RITA COOLIDGE—Satisfied (A&M)

#### KRST-FM—Albuquerque (S. Cornish/J. Zaleski)

- EAGLES—The Long Run (Asylum)
- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- BLONDIE—Eat To The Beat (Chrysalis)
- KENNY LOGGINS—Keep The Fire (Columbia)
- SNAIL—Flow (Cream)
- 1994—Please Stand By (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- GAMMA—Gamma 1 (Elektra)
- FOREIGNER—Head Games (Atlantic)

#### WLWQ-FM—Columbus (Steve Runner)

- BLONDIE—Eat To The Beat (Chrysalis)
- THE WHO—Quadrophenia (Polydor)
- SANTANA—Marathon (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

#### WDFE-FM—Pittsburgh (Dave Lange)

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- SANTANA—Marathon (Columbia)
- ELLEN FOLEY—NigMoot (Cleveland International)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)
- CHEAP TRICK—Dream Police (Epic)

#### WLFX-FM—Milwaukee (Bobbin Beam)

- WHITESNAKE—Lovehunter (UA)
- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- SAMMY HAGAR—Street Machine (Capitol) (re-add)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

#### KSHE-FM—St. Louis (Ted Habeck)

- FOGHAT—Boogie Motel (Bearsville)
- BLONDIE—Eat To The Beat (Chrysalis)
- JIMMY MESSINA—Oasis (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- WHITESNAKE—Lovehunter (UA)
- SNAIL—Flow (Cream)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)

#### WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- FOGHAT—Boogie Motel (Bearsville)
- KENNY LOGGINS—Keep The Fire (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- JETHRO TULL—Stormwatch (Chrysalis)
- BLONDIE—Eat To The Beat (Chrysalis)
- FM—Surveillance (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- TALKING HEADS—Fear Of Music (Sire)
- EAGLES—The Long Run (Asylum)

#### ZETA 7 (WDR)-FM—Orlando (Bill Mims)

- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- KENNY LOGGINS—Keep The Fire (Columbia)
- STEVE MARTIN—Comedy Is Not Pretty (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- JETHRO TULL—Stormwatch (Chrysalis)

#### WKDF-FM—Nashville (Alan Sneed)

- FOGHAT—Boogie Motel (Bearsville)
- KENNY LOGGINS—Keep The Fire (Columbia)
- JIMMY MESSINA—Oasis (Columbia)
- SANTANA—Marathon (Columbia)
- U.K.—Night After Night (Polydor)
- MIGHTY HIGH—(MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

#### WQDR-FM—Raleigh (Tom Guidt)

- KENNY LOGGINS—Keep The Fire (Columbia)
- SANTANA—Marathon (Columbia)
- THE WHO—Quadrophenia (Polydor)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BOB DYLAN—Slow Train Coming (Columbia)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

#### WLJR-FM—Long Island (D. McManara, L. Kleinman)

- FOGHAT—Boogie Motel (Bearsville)
- SANTANA—Marathon (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- JIMMY MESSINA—Oasis (Columbia)
- BLONDIE—Eat To The Beat (Chrysalis)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- SINCEROS—The Sound Of Sunbathing (Columbia)
- THE WHO—Quadrophenia (Polydor)

#### WOUR-FM—Syracuse/Utica (Robin Sherwin)

- EAGLES—The Long Run (Asylum)
- PHILLIP RAMBOW—Shooting Gallery (EMI)
- KENNY LOGGINS—Keep The Fire (Columbia)
- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- BLONDIE—Eat To The Beat (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- CAROLYNE MAS—(Mercury)
- RECORDS—(Virgin)

#### WPLX-FM—New York (Meg Griffin)

- DARYL HALL & JOHN OATES—X-Static (RCA)
- SUZI QUATRO—Suzi And Other Four Letter Words (RCA)
- IAN LLOYD—Goose Bumps (Scotti Brothers)
- MEMBERS—At The Chelsea Nightclub (Virgin International)
- MOON MARTIN—Escape From Domination (Capitol)
- BLONDIE—Eat To The Beat (Chrysalis)
- BOB DYLAN—Slow Train Coming (Columbia)
- TALKING HEADS—Fear Of Music (Sire)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

#### WBON-FM—Boston (Kate Ingram)

- BLONDIE—Eat To The Beat (Chrysalis)
- BLIZZCOCKS—Singles Going Steady (IRS/RAM)
- FOGHAT—Boogie Motel (Bearsville)
- DAVID SANCIOS—Just As I Thought (Arista)
- SANTANA—Marathon (Columbia)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- TIM CURRY—Fearless (A&M)
- DARYL HALL & JOHN OATES—X-Static (RCA)

#### WMMR-FM—Philadelphia (Dick Hunkeler)

- WHITESNAKE—Lovehunter (UA)
- BLONDIE—Eat To The Beat (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- THE CARS—Candy O (Elektra)

#### WBUR-FM—Providence (Jeremy Schlosberg)

- EAGLES—The Long Run (Asylum)
- BLONDIE—Eat To The Beat (Chrysalis)
- KENNY LOGGINS—Keep The Fire (Columbia)
- STYX—Cornerstone (A&M)
- U.K.—Night After Night (Polydor)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- TALKING HEADS—Fear Of Music (Sire)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BOB DYLAN—Slow Train Coming (Columbia)
- GENTA RAVAN—And I Mean It (20th Century Fox)

#### WHCN-FM—Hartford (Michael Picazzi)

- BONNIE RAITT—The Glow (WB)
- THE BEAT—(Columbia)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- POPE JOHN PAUL II—Sings At The Festival Of Sacrosanct (Infinity)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- THE WHO—Quadrophenia (Polydor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

### Western Region

#### TOP ADD ONS:

- BLONDIE—Eat To The Beat (Chrysalis)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- MOTELS—(Capitol)
- KENNY LOGGINS—Keep The Fire (Columbia)

#### TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)
- AC/DC—Highway To Hell (Atlantic)

#### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)

#### KSAN-FM—San Francisco (David Perry)

- BLONDIE—Eat To The Beat (Chrysalis)
- ELTON JOHN—Victim Of Love (MCA)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- 20/20—(Epic)
- BLONDIE—Eat To The Beat (Chrysalis)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

#### KLOS-FM—Los Angeles (Ruth Pinedo)

- DARYL HALL & JOHN OATES—X-Static (RCA)
- FOGHAT—Boogie Motel (Bearsville)
- BONNIE RAITT—The Glow (WB)
- MOTELS—(Capitol)
- BLUE STEEL—No More Lonely Nights (Infinity)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- THE KNACK—Get The Knack (Capitol)
- BOB DYLAN—Slow Train Coming (Columbia)

#### KWST-FM—Los Angeles (Pamela May)

- TOM JOHNSTON—Everything You've Heard Is True (WB)
- FOGHAT—Boogie Motel (Bearsville)
- WHITESNAKE—Lovehunter (UA)
- BLONDIE—Eat To The Beat (Chrysalis)
- KENNY LOGGINS—Keep The Fire (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)

#### KGB-FM—San Diego (Bruce Tucker)

- EAGLES—The Long Run (Asylum)
- BLONDIE—Eat To The Beat (Chrysalis)
- FOGHAT—Boogie Motel (Bearsville)
- STYX—Cornerstone (A&M)
- MOTELS—(Capitol)
- SANTANA—Marathon (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)

#### KOME-FM—San Jose (Dana Jang)

- 1994—Please Stand By (A&M)
- POINT BLANK—Airplay (MCA)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- EAGLES—The Long Run (Asylum)
- RY COODER—Rip It Up (WB) (Re-add)
- AC/DC—Highway To Hell (Atlantic)
- THE CARS—Candy O (Elektra)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

### Southwest Region

#### TOP ADD ONS:

- SANTANA—Marathon (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- BLONDIE—Eat To The Beat (Chrysalis)
- THE WHO—Quadrophenia (Polydor)

#### TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- BOB DYLAN—Slow Train Coming (Columbia)
- ALAN PARSONS PROJECT—Eve (Arista)

#### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- CHEAP TRICK—Dream Police (Epic)
- FOGHAT—Boogie Motel (Bearsville)

#### KZEW-FM—Dallas (Doris Miller)

- FOGHAT—Boogie Motel (Bearsville)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- KENNY LOGGINS—Keep The Fire (Columbia)
- BLONDIE—Eat To The Beat (Chrysalis)
- THE WHO—Quadrophenia (Polydor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

#### KLOL-FM—Houston (Paul Riann)

- SANTANA—Marathon (Columbia)
- KARLA BONOFF—Restless Nights (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- BOB DYLAN—Slow Train Coming (Columbia)
- EAGLES—The Long Run (Asylum)

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

- FOGHAT—Boogie Motel (Bearsville)
- ALAN PARSONS PROJECT—Eve (Arista)
- SANTANA—Marathon (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Elektra)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

### Midwest Region

#### TOP ADD ONS:

- BLONDIE—Eat To The Beat (Chrysalis)
- SANTANA—Marathon (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- SNAIL—Flow (Cream)

#### TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)

#### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- WHITESNAKE—Lovehunter (UA)
- JIMMY MESSINA—Oasis (Columbia)

#### WABX-FM—Detroit (Ted Ferguson)

- JUDAS PRIEST—Unleashed In The East (Columbia)
- GAMMA—Gamma 1 (Elektra)
- SCORPIONS—Love Drive (Mercury)
- FOGHAT—Boogie Motel (Bearsville)
- BLONDIE—Eat To The Beat (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)
- BLACKFOOT—Strikes (Arista)

#### WIKL-FM—Elgin/Chicago (T. Marker/W. Leisring)

- MOTELS—(Capitol)
- JETHRO TULL—Stormwatch (Chrysalis)
- FLORA PURIM—Carry On (WB)
- FM—Surveillance (Arista)
- BLONDIE—Eat To The Beat (Chrysalis)
- U.K.—Night After Night (Polydor)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- BRAND X—Product (Parade)
- DIRT BAND—An American Dream (UA)

#### WMM5-FM—Cleveland (John Gorman)

- BLONDIE—Eat To The Beat (Chrysalis)
- SNAIL—Flow (Cream)
- ELTON JOHN—Victim Of Love (MCA)
- KENNY LOGGINS—Keep The Fire (Columbia)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- JIMMY MESSINA—Oasis (Columbia)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BOB DYLAN—Slow Train Coming (Columbia)
- THE KNACK—Get The Knack (Capitol)

### Southeast Region

#### TOP ADD ONS:

- BLONDIE—Eat To The Beat (Chrysalis)
- KENNY LOGGINS—Keep The Fire (Columbia)
- SANTANA—Marathon (Columbia)
- FM—Surveillance (Arista)

#### TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TALKING HEADS—Fear Of Music (Sire)
- CHEAP TRICK—Dream Police (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)

#### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- JETHRO TULL—Stormwatch (Chrysalis)

#### WRAS-FM—Atlanta (Ciedra White)

- BLONDIE—Eat To The Beat (Chrysalis)
- RORY GALLAGHER—Top Priority (Chrysalis)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- SHOES—Present Tense (Elektra)
- JEFF LORBER FUSION—Water Sign (Arista)
- YACHTS—S.O.S. (Polydor/Radar)
- TALKING HEADS—Fear Of Music (Sire)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Arista)

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

- BLONDIE—Eat To The Beat (Chrysalis)
- FOGHAT—Boogie Motel (Bearsville)
- MEMBERS—At The Chelsea Nightclub (Virgin International)
- LIVE WIRE—Pick It Up (A&M)
- PHILLIP RAMBOW—Shooting Gallery (EMI)
- FM—Surveillance (Arista)
- BOB DYLAN—Slow Train Coming (Columbia)
- WEATHER REPORT—8:30 (ARC/Columbia)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- TALKING HEADS—Fear Of Music (Sire)

### Northeast Region

#### TOP ADD ONS:

- BLONDIE—Eat To The Beat (Chrysalis)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- SANTANA—Marathon (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)

#### TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- THE WHO—Quadrophenia (Polydor)
- BOB DYLAN—Slow Train Coming (Columbia)

#### BREAKOUTS:

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- JIMMY MESSINA—Oasis (Columbia)
- MEMBERS—At The Chelsea Nightclub (Virgin International)

#### WNEW-FM—New York (Maryanne McIntyre)

- SNAIL—Flow (Cream)
- MEMBERS—At The Chelsea Nightclub (Virgin International)
- PHILLIP RAMBOW—Shooting Gallery (EMI)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BLONDIE—Eat To The Beat (Chrysalis)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)

#### WRNW-FM—New York (G. Axelbank/M. LoCicero)

- RUPERT HOLMES—Partners In Crime (Infinity)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- ELTON JOHN—Victim Of Love (MCA)
- STEVE HILLAGE—Aura (Virgin International)
- BOTTLES—(MCA)
- LIVE WIRE—Pick It Up (A&M)
- EAGLES—The Long Run (Asylum)
- BREAD & ROSSES—(Fantasy)
- JIMMY MESSINA—Oasis (Columbia)
- BONNIE RAITT—The Glow (WB)

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OCTOBER 13, 1979, BILLBOARD

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INFINITY  
RECORDS  
IS  
PROUD  
TO  
RELEASE  
THE  
ALBUM

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**POPE  
JOHN  
PAUL II**

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SINGS AT THE FESTIVAL  
OF SACROSONG

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INF 9899

**POPE JOHN PAUL II  
SINGS AT THE FESTIVAL OF SACROSONG**

IS MORE THAN A LONG-PLAYING RECORD.  
IT IS A LASTING RECORD OF AN EVENT  
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COMMON BELIEF AND SANG OUT AS ONE.  
THIS SPECIAL EVENT IS NOT ONLY TO  
BE SHARED AMONG CATHOLICS, BUT  
WITH ALL PEOPLES, OF ALL RELIGIONS.  
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REFLECTS THE HOPES AND DESIRES OF  
PEOPLE EVERYWHERE TO FIND FREEDOM  
OF THOUGHT, FREEDOM OF EXPRESSION,  
AND JOY IN THEIR RELIGIOUS BELIEFS.

THIS ALBUM FEATURES WRITTEN ENGLISH TRANSLATIONS  
OF ALL SONGS RECORDED IN POLISH.

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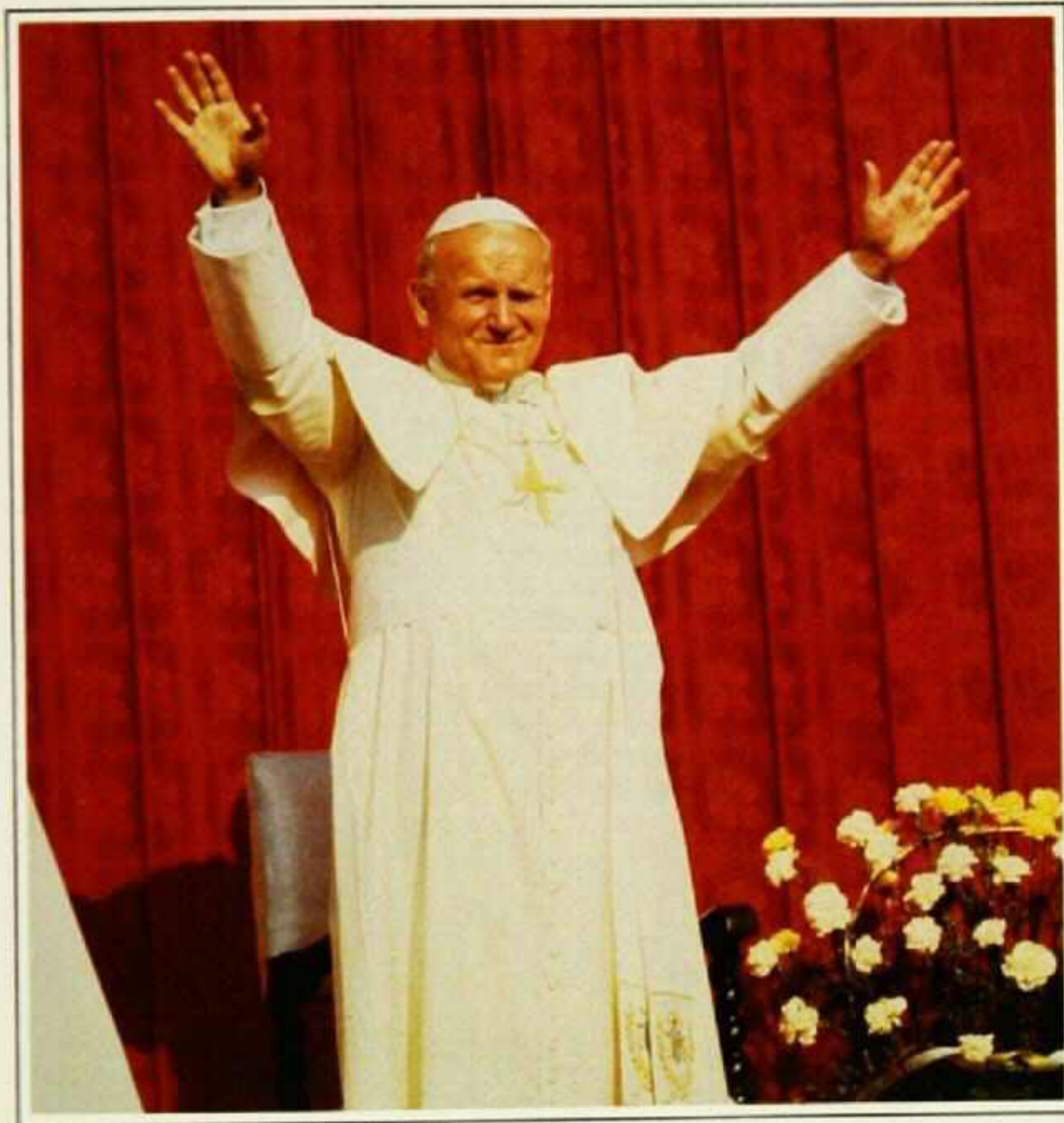
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# THE JOHN PAUL II.

## AT THE FESTIVAL OF SACROSONG.

OFFICIALLY AUTHORIZED AND APPROVED FOR SALE BY THE PONTIFICAL MISSION SOCIETY.



"SACROSONG FESTIVAL IS AN INTERESTING EXPERIMENT WHERE CHRISTIAN THEME WORKS COME TOGETHER WITH CONTEMPORARY MUSICAL ARTS."

*John Paul II*

JOHN PAUL II  
June, 1979, Poland

ON INFINITY  RECORDS & TAPES.

# 1,000 NRBA Members Huddling In Washington

• Continued from page 1

Charlotte and WAPE-AM Jacksonville, is expected to be voted successor to Jim Gabbert, the man who has had so much to do with the formation and growth of the radio-only alternative to the National Assn. of Broadcasters.

Kaplan, is now a member of the board. Her presidency will mark the first time a woman has directed a national trade organization in broadcasting.

Gabbert has been president of the organization so long that he has been its only president and was the last president of its predecessor organization the National Assn. of FM Broadcasters. He is stepping down because he has sold or is selling his radio stations in San Francisco and Honolulu and has purchased a television station in San Francisco.

The organization, which, unlike the older more establishment National Assn. of Broadcasters, has never been addressed by a U.S. president, had high hopes for this its first Washington convention, but the group has been upstaged by the Pope, who is also in town this week. Both President Carter and Senator Edward Kennedy (D-Mass.) have indicated they would be too busy with the Pope.

Program planners settled for Sen. Barry Goldwater (R-Ariz.) and retired CBS commentator Eric Sevareid as luncheon speakers. Sevareid is being honored with the organization's Golden Radio award.

Overall, the organization is planning more than 30 workshops, including several on programming and promotion. There will be the usual session with Federal Communications Commission members and staff and a session on the organization's favorite subject, radio deregulation.

Among the syndicators promoting their services will be TM of Dallas, headed by new general manager Tim Moore (see Vox Jox column), which will be promoting its revised beautiful rock format, now known as 5000-X and cast in an adult contemporary role.

The new format has been on KMGF-FM Dallas and KIFM-FM San Diego for the past 40 days. Both stations had been running the melodic beautiful rock. KUDL-FM Kansas City has also switched to the new format.

TM is also promoting its successful stereo rock, which has added 17 subscribing stations in the last month. This format had 85 subscribers six months ago. It now has 120.

Bloomington Broadcasting of Bloomington, Ill., will be demonstrating a computer program which will compute and compare input from a programmer's callout research.

Leonard Kahn of Kahn Communications of Garden City, N.Y., will be on hand to play tapes of 12 stations which participated in testing his company's system of AM stereo. Among the tapes to be played: WABC-AM New York, WFIL-AM Philadelphia, KDKA-AM Pittsburgh, KHJ-AM Los Angeles and KFRC-AM San Francisco.

Kahn will also be showing a device known as Lines Plus, which bands two telephone lines together for an improved fidelity single line. This is useful for wired networks broadcasting concerts.

Broadcast Programming International of Bellevue, Wash., will be promoting a package of Christmas music designed in 10 different ways for as many formats. The company has various two to four hour season

shows in addition to its 10 syndicated formats.

Century 21 Productions & Programming of Dallas, which has been working only with automated stations, is introducing a new service for live stations. Don Thompson, program director for WBAP-AM Dallas, has been hired to consult with live-station clients.

A new album rock format is also being introduced, known as Album Oriented Z. For years Century 21 has called its Top 40 format the Z Format.

Capitol Magnetics of Los Angeles is promoting a new stereo cartridge known as AA-3, which joins the mono line known as AA-2. Meanwhile, Ramko Research of Rancho Cordova, Calif., claims to have a new cart player and recorder called Phase Master, which has solved the stereo phase shift problems.

Cetec Broadcast Group of Carpinteria, Calif., has a new audio console, which claims to offer a simplified operation and a new software package for station automation.

Tom Churchill's Churchill Pro-

ductions of Phoenix, is offering a Sunday morning package called "Hymns Of Praise," 11 hours to start, which he says will work with any format. Churchill syndicates beautiful music in eight markets.

Dolby Laboratories of San Francisco will demonstrate the Dolby FM broadcasting system for the first time with a special mini-transmitter. The Dolby system reduces noise while retaining high frequency response, the company says.

Drake-Chenault of Canoga Park, Calif., will be promoting its "Let's Make Music Together" jingle package and wrapping up final business for its "Christmas At Our House" 12-hour show and its year-end "Top 100 Of The 70s" show.

KalaMusic of Kalamazoo, Mich., will be demonstrating its random select service for its beautiful music. Previously the company only offered its music in a matched flow service. The new random select system is available with what company president Steve Trivers calls a "hot reel" to give the format a more contemporary sound.

Kershaw-West of Dallas will be promoting the new "Music Of Your Life" format, which blends non-rock hits of the 40s through the '70s.

Master Broadcast Services of Morrisville, Pa., which has its beautiful music format in 14 markets, will be getting feelers out for an experimental MOR format. Only selected prospective clients are to hear the MOR demo tape. This company recently added WJNO-FM West Palm Beach, Fla., and WCZY-AM (formerly WDEE) Detroit to the beautiful service.

Audio Sellers of Nashville will be promoting a new station promotion that includes a jingle, community involvement program and a station song called "The Spirit."

The Philadelphia Music Works will be offering a jingle package via a monthly cassette subscription service. The company calls it an idea cassette. Each includes five jingles.

Starborne Productions/Disc-Location of Sherman Oaks, Calif., is offering on a lease basis a collection of beautiful music from Australia. The company has the rights to all music

recorded by the Australian Broadcast Commission since 1971. Company president Jim Schlichting was in Australia on the eve of the convention working out final details.

The Progressive Network of New York is offering a new News fast service, vignettes tailored for Top 40 and adult contemporary formats. The company also continues to offer its "Sound Advice" hi fi feature.

Automated Music of Port Arthur, Tex., has a new line of hardware it is marketing along with its two formats, country and religious inspirational.

UMC Electronics of North Haven, Conn., has a new random access cart player, which it says makes life easier for the DJ. It's called the Playmate.

Musicworks of Indianapolis has a new gospel format and a country program called, "Grass Roots Gold." It's narrated by Dave Wilson and Pete Logan. Charlie Douglas of WWL-AM New Orleans has been added to the announcers on the company's "Alive Country," an announced country format.

## HELP DESTROY A FAMILY TRADITION.

Although few people talk about it, child abuse is almost as American as apple pie. In many cases it's a family tradition in which helpless parents inflict beatings, neglect, emotional strain or sexual abuse on their helpless children.

Abused children grow up learning abuse as a way of life. When they become parents, they pass that learning on to their children.

It is estimated that there are at least one million cases of child abuse in America each year. Over 2,000 of those children die from abuse.

Most people erroneously believe that child abusers cannot be helped. They can be helped. But, since abused children so often grow up to be abusive parents, the only way to destroy that tradition is to prevent abuse before it occurs. Get more information on how you can help.

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## Contemporary Now No. 1 In L.A. Market



**YEARLY JOB**—WBQY-FM Nashville DJ Mark Damon reads copy for the taping of "Billboard's 1979 Yearbook" at Prime Time Studios in Nashville. Damon is the host for the Music In The Air syndicated show which last year aired on more than 400 stations.

LOS ANGELES—Contemporary radio has nearly doubled its audience in the past year to barely edge out beautiful music as the number one format in this market.

These and other programming trends are disclosed in an exclusive Billboard analysis of the July/August Arbitron report for this market.

Contemporary jumped from 7.5 a year ago to 14.8 while beautiful slipped from 15.4 to 14.7.

AOR has also moved into the

double digit league gaining from 8.7 a year ago to 10.9. Disco is in the running with a 5.2 share compared to no audience a year ago. This is just about flat from the 5.3 disco had in the April/May report.

Country is doing well in L.A. too. That format has climbed from 3.6 a year ago to 4.5. Top 40 is down from 4.7 to 3.0, black is off from 9.2 to 5.1. MOR is down from 7.6 to 5.5, but mellow is up from 3.1 to 4.7.

Among teens there is a tight race between AOR with a 24.8 share, up

from 21.3 a year ago, and contemporary with a 24.4 share, up from 19.3 a year ago.

As usual, the favorite format among men 18 to 24 is AOR with a 44.4 share, up from 33.8 a year ago. Contemporary has the biggest share among men 25 to 34 with a 19.4 share.

Beautiful music is the favorite among men 35 to 44 and 45 to 54 with 20.0 and 25.9 share, respectively, and among women in these

same age brackets with 19.1 and 33.7 shares respectively.

Women 18 to 24 and 25 to 34 prefer contemporary with a 28.4 and 25.0 respectively.

Looking at actual listeners per average quarter hour contemporary leads with 1.836 followed closely by beautiful with 1.833. AOR is in third place with 1.353. This is followed by MOR with 686. Spanish with 658, disco with 644, black with 618, mellow with 588 and country with 552.

# 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.

## LOS ANGELES JULY/AUGUST 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       | 1353                                   | 997               | 596   | 197   | 14    | 3     | 0     | 171   | 78    | 15    | 4     | 4     | 356         | AOR       | 10.9                     | 44.4  | 14.9  | 1.7   | 0.4   | 14.8  | 6.1   | 1.7  | 0.4  | 24.8 |  |             |
| AOR       | 1027                                   | 722               | 345   | 109   | 20    | 4     | 1     | 179   | 42    | 4     | 16    | 1     | 305         | AOR       | 8.7                      | 33.8  | 8.3   | 2.5   | 0.5   | 18.2  | 3.1   | 0.4  | 1.8  | 21.3 |  |             |
| BIG BAND  | 107                                    | 106               | 0     | 0     | 0     | 17    | 20    | 0     | 9     | 2     | 41    | 24    | 1           | BEAUTIFUL | 14.7                     | 2.7   | 7.2   | 20.0  | 25.9  | 5.4   | 8.0   | 19.1 | 33.7 | 1.8  |  |             |
| BIG BAND  | 64                                     | 63                | 1     | 0     | 4     | 3     | 15    | 0     | 1     | 24    | 9     | 5     | 1           | BEAUTIFUL | 15.4                     | 3.9   | 6.9   | 22.6  | 23.2  | 9.9   | 12.2  | 19.0 | 29.5 | 2.1  |  |             |
| BEAUTIFUL | 1833                                   | 1808              | 30    | 96    | 165   | 199   | 171   | 63    | 101   | 166   | 310   | 242   | 25          | BIG BAND  | 0.9                      | 0.0   | 0.0   | 0.0   | 2.2   | 0.0   | 0.0   | 0.2  | 4.5  | 0.1  |  |             |
| BEAUTIFUL | 1831                                   | 1799              | 39    | 89    | 181   | 169   | 152   | 98    | 163   | 153   | 250   | 234   | 32          | BIG BAND  | 0.5                      | 0.1   | 0.0   | 0.5   | 0.4   | 0.0   | 0.1   | 3.0  | 1.1  | 0.1  |  |             |
| BLACK     | 618                                    | 468               | 74    | 59    | 37    | 5     | 9     | 101   | 107   | 42    | 17    | 9     | 150         | BLACK     | 5.1                      | 6.5   | 4.5   | 4.4   | 0.7   | 8.8   | 8.4   | 4.9  | 1.8  | 10.5 |  |             |
| BLACK     | 1106                                   | 808               | 149   | 149   | 35    | 16    | 6     | 149   | 185   | 46    | 50    | 9     | 298         | BLACK     | 9.2                      | 14.6  | 11.3  | 4.3   | 2.2   | 15.0  | 13.8  | 5.7  | 5.9  | 20.8 |  |             |
| CLASSICAL | 183                                    | 180               | 4     | 19    | 26    | 15    | 19    | 10    | 22    | 12    | 13    | 10    | 3           | CLASSICAL | 1.5                      | 0.4   | 1.4   | 3.1   | 1.9   | 0.8   | 1.7   | 1.4  | 1.5  | 0.2  |  |             |
| CLASSICAL | 197                                    | 197               | 3     | 24    | 20    | 34    | 17    | 3     | 12    | 7     | 13    | 14    | 0           | CLASSICAL | 1.7                      | 0.3   | 1.9   | 2.5   | 4.7   | 0.3   | 0.9   | 0.8  | 1.5  | 0.0  |  |             |
| CONTEMP   | 1836                                   | 1485              | 125   | 257   | 130   | 31    | 12    | 330   | 319   | 138   | 58    | 31    | 351         | CONTEMP   | 14.8                     | 11.0  | 19.4  | 15.7  | 4.0   | 28.4  | 25.0  | 15.9 | 6.3  | 24.4 |  |             |
| CONTEMP   | 882                                    | 607               | 72    | 107   | 20    | 15    | 7     | 148   | 163   | 49    | 11    | 4     | 275         | CONTEMP   | 7.5                      | 7.1   | 8.0   | 2.5   | 2.0   | 15.0  | 12.1  | 6.1  | 1.3  | 19.3 |  |             |
| COUNTRY   | 552                                    | 511               | 15    | 36    | 60    | 80    | 40    | 25    | 49    | 65    | 55    | 64    | 41          | COUNTRY   | 4.5                      | 1.3   | 2.7   | 7.2   | 10.4  | 2.1   | 3.8   | 7.4  | 6.0  | 2.9  |  |             |
| COUNTRY   | 428                                    | 417               | 14    | 47    | 59    | 17    | 28    | 19    | 61    | 50    | 33    | 33    | 11          | COUNTRY   | 3.6                      | 1.4   | 3.5   | 7.3   | 2.4   | 1.9   | 4.6   | 6.2  | 3.9  | 0.7  |  |             |
| DISCO     | 644                                    | 516               | 86    | 80    | 20    | 17    | 5     | 166   | 78    | 33    | 20    | 5     | 128         | DISCO     | 5.2                      | 7.5   | 6.0   | 2.4   | 2.2   | 14.3  | 6.2   | 3.8  | 2.2  | 8.9  |  |             |
| DISCO     | 0                                      | 0                 | 0     | 0     | 0     | 0     | 0     | 0     | 0     | 0     | 0     | 0     | 0           | DISCO     | 0.0                      | 0.0   | 0.0   | 0.0   | 0.0   | 0.0   | 0.0   | 0.0  | 0.0  | 0.0  |  |             |
| JAZZ      | 189                                    | 187               | 16    | 49    | 38    | 13    | 6     | 4     | 28    | 19    | 8     | 6     | 2           | JAZZ      | 1.5                      | 1.4   | 3.7   | 4.6   | 1.7   | 0.3   | 2.2   | 2.2  | 0.9  | 0.1  |  |             |
| JAZZ      | 103                                    | 91                | 14    | 14    | 16    | 7     | 2     | 7     | 11    | 5     | 5     | 4     | 12          | JAZZ      | 0.9                      | 1.4   | 1.1   | 2.0   | 1.0   | 0.7   | 0.8   | 0.6  | 0.6  | 0.8  |  |             |
| MELLOW    | 588                                    | 547               | 53    | 114   | 44    | 14    | 12    | 138   | 113   | 33    | 10    | 7     | 41          | MELLOW    | 4.7                      | 4.7   | 8.6   | 5.3   | 1.8   | 11.9  | 8.8   | 3.8  | 1.1  | 2.8  |  |             |
| MELLOW    | 367                                    | 361               | 47    | 71    | 32    | 6     | 0     | 52    | 101   | 15    | 15    | 4     | 6           | MELLOW    | 3.1                      | 4.6   | 5.4   | 4.0   | 0.8   | 5.3   | 7.5   | 1.9  | 1.8  | 0.4  |  |             |
| MOR       | 686                                    | 653               | 58    | 52    | 69    | 75    | 49    | 19    | 46    | 42    | 72    | 62    | 33          | MOR       | 5.5                      | 5.1   | 3.9   | 8.3   | 9.7   | 1.5   | 3.6   | 4.7  | 3.8  | 2.3  |  |             |
| MOR       | 905                                    | 832               | 20    | 133   | 106   | 88    | 61    | 25    | 72    | 63    | 82    | 58    | 73          | MOR       | 7.6                      | 2.0   | 10.1  | 13.2  | 12.1  | 2.5   | 5.3   | 7.7  | 9.7  | 5.1  |  |             |
| NEWS      | 935                                    | 927               | 18    | 38    | 61    | 112   | 88    | 7     | 38    | 54    | 89    | 89    | 8           | NEWS      | 7.5                      | 1.6   | 2.9   | 7.4   | 14.5  | 0.6   | 3.0   | 6.2  | 9.7  | 0.6  |  |             |
| NEWS      | 970                                    | 959               | 7     | 80    | 75    | 110   | 94    | 11    | 64    | 69    | 86    | 93    | 11          | NEWS      | 8.1                      | 0.7   | 6.1   | 9.4   | 15.2  | 1.1   | 4.8   | 8.5  | 10.1 | 0.8  |  |             |
| RELIGIOUS | 41                                     | 41                | 0     | 1     | 3     | 1     | 1     | 0     | 2     | 5     | 2     | 12    | 0           | RELIGIOUS | 0.3                      | 0.0   | 0.1   | 0.4   | 0.1   | 0.0   | 0.2   | 0.6  | 0.2  | 0.0  |  |             |
| RELIGIOUS | 51                                     | 51                | 0     | 2     | 1     | 5     | 4     | 0     | 1     | 1     | 4     | 4     | 0           | RELIGIOUS | 0.4                      | 0.0   | 0.2   | 0.1   | 0.7   | 0.0   | 0.1   | 0.1  | 0.5  | 0.0  |  |             |
| SPANISH   | 658                                    | 610               | 42    | 87    | 32    | 37    | 8     | 25    | 118   | 53    | 60    | 39    | 48          | SPANISH   | 5.3                      | 3.7   | 6.6   | 3.7   | 4.8   | 2.2   | 9.2   | 6.1  | 6.5  | 3.3  |  |             |
| SPANISH   | 597                                    | 570               | 26    | 59    | 64    | 30    | 18    | 29    | 159   | 86    | 35    | 34    | 27          | SPANISH   | 5.0                      | 2.6   | 4.5   | 8.0   | 4.1   | 2.9   | 11.8  | 10.6 | 4.1  | 1.9  |  |             |
| TALK      | 993                                    | 971               | 28    | 104   | 68    | 85    | 100   | 7     | 27    | 81    | 77    | 118   | 22          | TALK      | 5.0                      | 2.5   | 7.9   | 8.2   | 11.0  | 9.6   | 2.1   | 9.3  | 8.4  | 1.5  |  |             |
| TALK      | 1239                                   | 1218              | 55    | 135   | 68    | 130   | 124   | 6     | 26    | 69    | 113   | 145   | 21          | TALK      | 10.4                     | 5.4   | 10.2  | 8.5   | 18.0  | 0.6   | 1.9   | 8.6  | 13.3 | 1.5  |  |             |
| TOP 40    | 369                                    | 189               | 33    | 43    | 8     | 7     | 1     | 34    | 34    | 12    | 13    | 1     | 180         | TOP 40    | 3.0                      | 2.9   | 3.2   | 1.0   | 0.9   | 3.0   | 2.7   | 1.4  | 1.4  | 12.6 |  |             |
| TOP 40    | 564                                    | 343               | 27    | 58    | 18    | 18    | 2     | 83    | 81    | 48    | 19    | 3     | 22          | TOP 40    | 4.7                      | 2.7   | 4.3   | 2.2   | 2.5   | 6.3   | 6.1   | 5.9  | 2.3  | 15.5 |  |             |

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

## United Cable's Picking Up On WFMT Satellite

CHICAGO—One of the nation's largest cable tv chain operations has picked up the satellite service of Chicago's WFMT-FM, the nation's first radio superstation.

Denver-based United Cable Corp. serves approximately 260,000 cable tv subscribers in communities throughout the U.S. All of the chain's subscribers will reportedly begin receiving WFMT programming, mostly classical music, within two months.

WFMT's signal is microwaved to Lake Geneva, Wis., where it is beamed up to RCA's Satcom I satellite for retransmission to cable system earth receiving stations. The service, which is being applied to radio for the first time, is offered by a Tulsa-based company, United Video, Inc.

United Video spokesman David Schroeder says about one-fifth of the United Cable subscribers already are receiving the 24-hour-a-day feed.

United Cable and United Video are under separate ownership, according to Schroeder. He said the companies were separated about three years ago.

WFMT broadcasts commercial symphonic, opera and chamber music recordings, syndicated classical programming and folk music comedy show tunes, satires, etc.

## KWST-FM Offers Fall Concert Series

LOS ANGELES—Following its Spring Free Concert Series, AOR KWST-FM here, along with Nempor producers Bill Gerber and Gary Weiss, are presenting the first Fall Free Concert Series.

To be held at the John Anson Ford Theatre on Saturdays at 2 p.m., the shows are sponsored by the Los Angeles County Dept. of Parks and Recreation. First two shows, on Sept. 15 and 22, featured 20/20 and Gamma featuring Ronnie Montrose respectively.

## Fargo, Rodriguez Honor KLAC Day

LOS ANGELES—KLAC-AM, a country outlet here, was honored with its own day, Saturday (15), at the Los Angeles County Fair in Pomona.

Air personalities Jerry Naylor and Sammy Jackson emceed performances by Donna Fargo and Johnny Rodriguez and the station broadcast from the site from 10 a.m. to 6 p.m.

## Spotlight On Jarreau

LOS ANGELES—Singer Al Jarreau is the featured guest on the new syndicated series for PBS, "From Jump Street: A Story Of Black Music." Taped at WETA-TV in Washington, D.C., the program airs in the fall of 1980 and will be geared to secondary school viewers. Hosted by Oscar Brown Jr., Jarreau appears with Carmen McRae on segments dealing with tonal language and improvisation.

## 'Music People' On

LOS ANGELES—West/DiLorenzo firm is the talent coordinator for a new nationally syndicated half-hour television show, "The Music People." Produced by Audioimage Communication, Inc., the program will present artists in performances and interviews.

## Pearson Offering New Music Shows

LOS ANGELES—Four new music shows are now being distributed by John Pearson International of Beverly Hills a television syndicator and distributor.

The shows are "Sentimental Journey," three specials which look at jazz and rock in the 1960s. Hosted by Pearl Bailey, the program features Ella Fitzgerald, Sarah Vaughan, Stevie Wonder, Three Dog Night and others.

Another show is "Superstars—Las Vegas!," a series featuring Ben Vereen, John Davidson and Alice Cooper.

"Sinatra in Paradise," starring Frank Sinatra Jr. and Pia Zadora, and "Soundfactor," with Elton John, the Who, John Travolta, Olivia Newton-John and B.J. Thomas, fill out the schedule.

## Craddock Sings

WASHINGTON—Country singers Billy "Crash" Craddock and Kelly Warren were to provide the entertainment at the Mutual Broadcasting System banquet Saturday (6) which wound up the network's convention. For the first time Mutual scheduled its convention to tag on to the beginning of the National Radio Broadcasters Assn. conference & exposition.

## Program Reggae

LOS ANGELES—The first all-reggae program in this area premieres Sunday (7) over KCRW-FM in Santa Monica. Called "The Reggae Beat," the show airs each Sunday from noon to 2 p.m. The hosts are Roger Steffens and Hank Holmes, editors of Reggae News magazine.

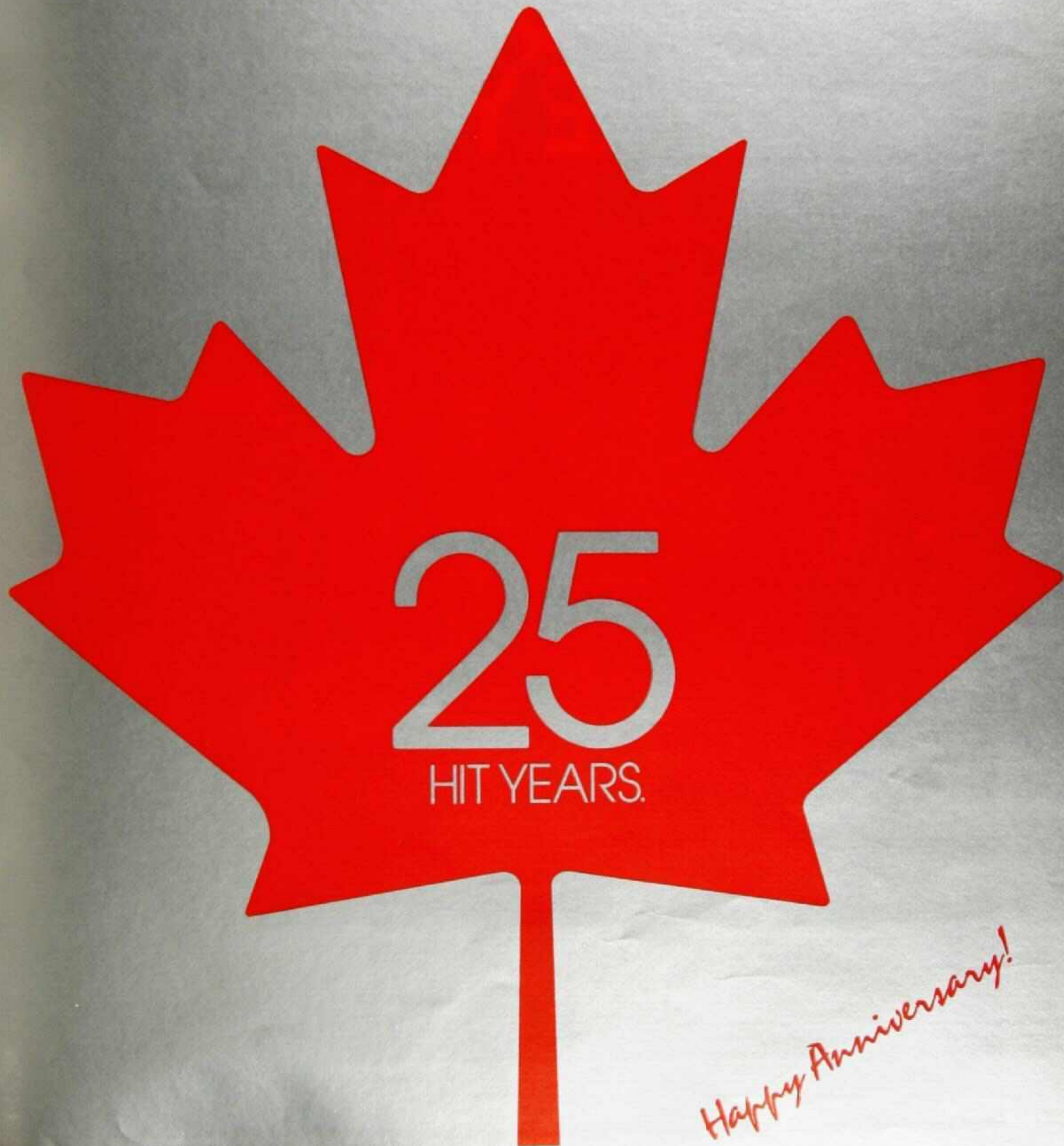
## WUTV-TV Country

BUFFALO—WUTV-TV is taking on a distinctive country flavor with the addition to two syndicated country music shows, "Pop Goes The Country" and "Nashville On The Road" are the shows. "Pop" is in its sixth season and is shown in 140 other markets. The show is hosted by WSM-AM Nashville DJ Ralph Emery. The "Nashville" show is a series of taped concert performances.

## Heart Assn. Benefit

LOS ANGELES—With proceeds going to the American Heart Assn., KIIS-FM air personality Bruce Phillip Miller hosts the KIIS-Playboy Bunny Open Disco Dance Contest Saturday (13). The event takes place at the ABC Entertainment Center Plaza here from noon to 6 p.m.

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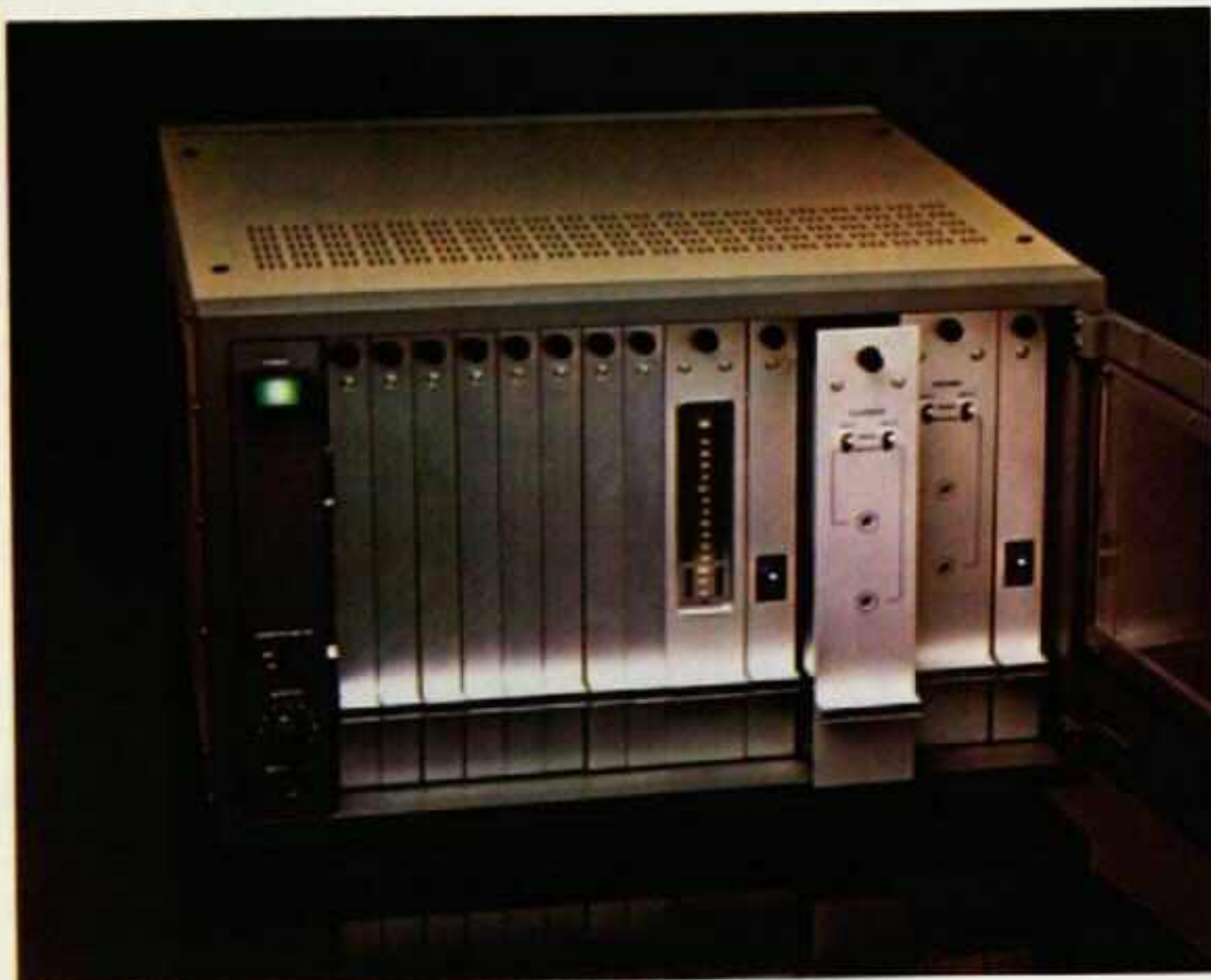
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## Pro-Motions

LOS ANGELES—WRQR-FM in Farmville, N.C., near Raleigh, celebrates the fourth birthday of its weekly "Forum" show this month. Usually, though not always, featuring interviews with recording artists and others connected with the music business, recent guests have included Frank Zappa, Wet Willie and Mac Davis. The three-hour program, heard beginning at 10 p.m. on Sundays, allows callers to question the in-studio artists. Upcoming guests include AC/DC, Pat Travers and George Thorogood.

Epic group REO Speedwagon is tying in promotions with radio stations as it hits various markets in its current tour.

John Travolta's leather jacket worn in the film "Grease," a roller skating outfit from Linda Ronstadt, Peter Frampton's custom-made guitar and a guitar belonging to Paul Stanley of Kiss autographed by each group member are some of the items donated by entertainers for AOR KWST-FM's Celebrity Auction in Los Angeles.

Proceeds raised from the event, beginning Wednesday (17), go to the Los Angeles Children's Hospital. Beginning that day, one item or set of items from a celebrity will be offered for auction over the air. At the end of the day the highest bidder receives the celebrity item.

The other stars offering items are Foreigner, the Kinks, Ritchie Blackmore's Rainbow, Boston, Roger Daltrey, Jethro Tull, Leon Russell, Foghat, Leo Sayer, ZZ Top, Journey, Gerry Rafferty, the Blues Brothers, Firefall and Alice Cooper.

WRQR-FM in Farmville, N.C., near Raleigh, is going into its fifth year with its "Forum" program. Every Sunday at 10 p.m., listeners get to pose questions to such music industry people as Frank Zappa, Mac Davis, Chuck Mangione, George Thorogood and Pat Travers. The three-hour program, which sometimes spotlights topics other than music, features the music of the guest artist as well as their words.

AOR WKLS-FM in Atlanta is launching its third annual rock poll, awarding \$50,000 to three poll participants. Though a variety of lifestyle questions are asked in the poll, the bulk of it has to do with music acts. Entrants are asked to fill in their choices for favorite song concert, local rock acts, national rock acts and Georgia rock artists with a national following.

For best album, the station lists its own candidates which are the Cars'

"Candy-O," Allman Bros., "Enlightened Rogues," Bad Company's "Desolation Angels," Cheap Trick's "Live," "Dire Straits," Doobie Brothers' "Minute By Minute," Kinks' "Low Budget," Knack's "Get The Knack," Led Zeppelin's "In Through The Out Door," Rod Stewart's "Blondes Have More Fun," Supertramp's "Breakfast In America" and Van Halen's "Van Halen II."

The cash prizes will be awarded by means of a public drawing from those who voted. The promotion ends in five weeks.

In a step to help promote City Boy's new Atlantic album "The Day The Earth Caught Fire," two members of the group held a press conference Sept. 25 at the Atlantic Manhattan headquarters for college radio stations and newspapers. More than 15 college radio people attended. **Lol Mason** and **Steve Broughton** of City Boy fielded questions.

Coinciding with the release of the new Swan Song release of "In Through The Out Door" by the Led Zeppelin, Atlantic Records—which distributes Swan Song—coordinated a promotion with KLOL-FM Houston. The station did an on-air documentation of the arrival of the album at the station. The station's van picked up Atlantic local promotion rep **Rod Tanner** and the album at the local Atlantic office and did a live remote as the van was driven to the station. Upon reaching the station the record was immediately put on the air while a record playing at the time was faded out. Three days later, when the record arrived in the stores, the KLOL van picked up the Sound Warehouse retail chain's first shipment of the album, took it to one of the chain's stores, and a four-hour remote broadcast was originated in the store.

NEW YORK—Century Broadcasting has appointed **Dale Kadavy** operations manager of WLOO-FM and **Ken Alexander** operations manager of WAIT-AM. Both stations are in Chicago. Both positions are newly created.

Kadavy, a 30-year veteran in the broadcast industry, he has been with Century for three years. Alexander has been with the on-air staff at WAIT for 15 years.

Both men will report to **Darrel Peters**, general manager of FM-100, as WLOO is known, and director of programming for both stations.

WINN-AM Louisville has a new program director, **Tom Harden**, and a new jock lineup. Harden succeeds **Bucks Braun** and will also handle the morning drive slot.

The station lineup is as follows: Harden, 5 to 9 a.m.; **Jesse James Freeman**, also public relations director, 9 a.m. to noon; music director **Dave Wolfe**, noon to 3 p.m.; **Dick "Wretched Richard" Braun** (no relation to Bucks), 3 to 7 p.m.; **Bob Bomar**, 7 p.m. to midnight; and **Stan Breeden**, midnight to 5 a.m.

**Mike Carta** is the new p.d. at WIL-AM St. Louis and has been busy planning cash giveaways on his station and sister station WIL-FM. WIL-AM is planning to give a prize winner one minute in a bank vault with \$1 million with the opportunity to carry out as much cash as he can.

WIL-FM is running a \$10,000 cash call with the potential of offering as much as \$50,000 in one day. Carta arrived in St. Louis last month from WMAY-AM Springfield, Ill.

**Ernie Winn** has resigned as general manager of TM Programming to buy a station in Ann Arbor.

## Vox Jox

By DOUG HALL

Mich., WIQB-FM. Partner in the station with Winn is **Tom Merriman**, founder of TM, who continues with the syndicator and music production house. Sale price of the station was \$1.2 million. Winn has been succeeded by **Tim Moore**.

Jeffery Jay Weber, operations

manager of WAZY-AM-FM Lafayette, Ind., has appointed **Jerry O'Neill** as p.d. for the AM station. Weber says that since the stations were split last May it has become necessary to add a second programmer to the staff. Weber will now concentrate on the FM, also known as

(Continued on page 39)

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## Research Perspectives

By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif. — There aren't too many people involved in the radio business who don't have an opinion about callout research. The major critical comments seem to revolve around two factors: (1) The rationale for doing callout in the first place, and (2) the validity of the methodology.

First, let's examine the rationale. Actually, I have very little problem with that. Any information that a programmer can get to help him better understand his market is better than no local information at all.

The problem is that some people tend to make extrapolations from the data that they collect that simply aren't warranted and can be down right dangerous. Callout ought to be treated as yet another tool in the programmer's arsenal for making valid playlist decisions. When used in conjunction with information regarding record movement, sales data, and of course, the programmer's ear for the "beat" of his own trade area, the rationale is compelling.

Fine, you say. But I'm a successful programmer and I don't bother with callout. Haven't really seen the necessity.

And my answer to you is equally simple; fine. Go with whatever makes you comfortable. Callout is not a panacea.

If you have been successful without callout, odds are that even if you go ahead and install a system, you'll

pay very little attention to it anyway.

The validity of the methodology is another story. To begin with, most programmers call in the vicinity of 150-200 people a week. Statistically, they violate all kinds of laws associated with random sampling. The bottom line is that 200 people in Omaha, Neb., simply don't allow you to make judgments about the entire market based on that sample.

A statistician would tell you that for a general market sample, you would need at least 450 interviews to achieve a confidence level of 95%. Well, we can't expect a subordinate research tool, run on a limited budget, to generate 450-500 calls per week. So what to do? The answer is participant screening and selection.

If you're an FM station playing AOR in a market where FM has about a 50 share, you don't need to go after a general market sample.

Screen out the people who listen to AM exclusively. Screen out the people who listen to beautiful music FM and classical—you'll never get them anyway. What you're left with then, is a much smaller population from which you have to sample. That'll make your confidence interval for your target population much higher—and will allow you to place some faith in the results you get from those 150 calls.

Then there's the problem of how to identify the respondent. One key point: avoid the temptation to make

(Continued on page 39)

## ELECTRIC WEENIE

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

**TED POUND, CKIQ**... "It's long overdue but thank you for your excellent service. As Program Director here at CKIQ, I make the Weenie available to all my air staff, who of course, are very excited by the material."

**JOHN HENDERSON, CKWW**... "I'm back on the air in AM drive and hopefully doing a good job, thanks to your Weenie."

"For free samples of the greatest gag service in World Radio, write:"

**The Electric Weenie**  
P.O. Box 25-866  
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## Research Perspectives

Continued from page 38

a panel out of your listeners by calling them back on a weekly basis. Of course this eliminates the head-hunting that you would otherwise have to go through, but it also biases the sample with results that can be highly misleading. If you must call people back, do it on a monthly basis. Set up four or five panels and rotate them on a weekly basis. One thing you want to avoid at all costs is having people react to a song based on what they remember saying the past week.

Another methodological consideration is that of how the song and the artist are identified. Some stations put the song "down the phone line." This is done to gauge familiarity with the record and then to ascertain the liking or disliking of it.

This method has a number of problems. Paramount among them is trying to figure out which five-second piece of the song to play.

A more sensible approach is to help the listener out. Identify the song and the artist. If the listener is "on" the tune, he'll have a ready response. Also, not putting the song down the line saves time. What I'm advocating here is a form of aided recall which is perfectly acceptable. Remember, you're tapping attitudes toward the music and the artist. Only in the case of new music might you want to consider putting some of the tune down the line and also identifying it for the listener.

Callout research is fraught with methodology problems; however, a little patience and the willingness to treat callout as only one source of data and not the source of data can overcome most of those problems.

Dr. Balon will answer readers questions. Write him at his company, 15292 Saverne, Irvine, Calif. 92714.

### Bubbling Under The HOT 100

- 101—YOU CAN DO IT, Al Hudson & The Partners, MCA 12459
- 102—I JUST CAN'T CONTROL MYSELF, Nature's Divine, Infinity 50027 (MCA)103—YOU
- 103—GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 104—WHAT'S RIGHT, David Werner, Epic 9-50756
- 105—I DO THE ROCK, Tim Curry, A&M 2166
- 106—DON'T YOU WANT MY LOVE, Debbie Jacobs, MCA 41102
- 107—IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield 49049 (Warner Bros.)
- 108—FAMILY TRADITION, Hank Williams Jr., Elektra/Curb 46046
- 109—EMPTINESS, Sad Cafe, A&M 2181
- 110—GLIDE, Pleasure, Fantasy 874

### Bubbling Under The Top LPs

- 201—THE A'S, Arista AB 4238
- 202—KENNY ROGERS & DOTTIE WEST, Classics, United Artists UA-LA 946-H
- 203—BLUE STEEL, No More Lonely Nights, Infinity INF 9018 (MCA)
- 204—PAT BENATAR, In The Heat Of The Night, Chrysalis CHR 1236
- 205—THE MOTELS, Capitol ST 1196
- 206—TOM JOHNSTON, Everything You've Heard Is True, Warner Bros. BSK 3304
- 207—VARIOUS ARTISTS, Propaganda, A&M SP 4785
- 208—PRISM, Armageddon, Ariola SW 50063
- 209—POCKETS, So Delicious, Columbia JC 36001
- 210—LONNIE LISTON SMITH, A Song For The Children, Columbia JC-06141

## Vox Jox

Continued from page 38

Z-96, which runs a Top 40 format. The AM runs Radio Arts' syndicated Entertainer MOR format.

Dan Vallie has been promoted to

operations manager of Mooney Broadcasting, Nashville Division. Vallie will continue to program WBYP-FM (92-Q) Nashville and will oversee programming and promotions for WMAK-AM Nashville.

Sonja Thrasher has been named p.d. for WMAK. She recently was in music programming and did an air shift on WYLD-AM New Orleans. Prior to that she had an air shift on WMAK.

Mike Reynolds joins rock-soul-disco KSTM-FM in Phoenix, Ariz. He does a soul show from 1 p.m. to 7 p.m. on weekdays. Reynolds comes from KXEG-AM in Phoenix where he had a similar program.

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# Talent

## Name Talent Firmed For L.A.'s 2d Street Scene Fest Oct. 13-14

LOS ANGELES—Neil Bogart, president of Casablanca Record & FilmWorks, Inc., and personal manager Jeff Wald are in the process of pulling together the entertainment for the second annual L.A. Street Scene—A Festival set for Saturday and Sunday (13-14).

Bogart, entertainment chairman, with cochairman Wald, has signed Tower of Power, War, Jimmy Witherspoon, the Chambers Brothers, television's "Disco Fever" dancers and others for the festival.

Several new wave bands also will be featured, including the Bottles, Naughty Sweeties, 707, Katz, Bugs Tomorrow, Oingo Boingo and the Surf Punks.

Jazz, gospel, rock, blues, r&b, classical, Latin, dixieland and music

indigenous to several countries will be spotlighted.

Like last year, 10 stages will be erected in the downtown area surrounding the Civic Center, with more than 185 continuous performances spanning 200 hours.

L.A.'s mayor Tom Bradley held a press conference Tuesday (2) to formally announce the event, explain its purpose and to introduce those responsible for the festival.

Street Scene was created as a means to highlight the revitalization of the downtown area. The event is free to the public.

According to Wald, last year's chairman, Bogart was pulled in this year and he is looking for more music industry executives to become involved next year.

"The city has been good to us and we must give something back," said Wald. "Mayor Bradley has proven that he respects our industry and he supports us, therefore, we must support him and the city."

Damion Bradgon, program director at KLOS-FM, is aiding Wald and Bogart in assembling the entertainment. David Knight of the Starwood nightclub along with Barry Seidel and Suzy Frank of the Hong Kong Cafe are assisting in scheduling the talent.

The federal National Endowment For the Arts, with a \$50,000 grant to the city along with the Jos. Schlitz Brewing Co., with a contribution of \$100,000, are cosponsors of the L.A. Street Scene.

## Ron Delsener Into Video & Film

NEW YORK—Ron Delsener, New York's biggest concert promoter, is expanding his operation to include video and film production and personal management. He is also developing a greater range of live entertainment that will include live and indoor concerts, Broadway, classical, pop and hard rock music.

To help him in his projects, Delsener has enlisted Peter Rudge into his Ron Delsener Enterprises. Rudge, former manager and tour manager of such acts as the Rolling Stones, the Who and Lynyrd Skynyrd, will be responsible for coordinating all the new ventures and for booking talent for Delsener Enterprises.

In addition Rudge will main-

tain the Peter Rudge Organization (formerly SIR Productions) as an independent management company, seeking and cultivating new talent. Rudge will be based at Delsener's headquarters, 27 East 67th St.

Delsener plans to hire more personnel to implement his new ventures, which are also expected to include cable television productions.

Rudge says the expansion will include a search for new venues in the New York area, as well as a tie-in with existing video production companies to create new video entertainment packages. Sources say it is expected that Delsener will be taking over the Calderone Theatre on Long Island soon, as well as opening a major new venue in Manhattan.

## Despite Country Awards, Daniels Offers Versatility

By PAUL GREIN

LOS ANGELES—Though the Charlie Daniels Band is nominated for four Country Music Awards (including best single) in the Monday (8) CBS-TV broadcast, Daniels is the first to admit that it's not really a country band.

"We're not part of the mainstream Nashville music scene," says the 42-year-old musician. "We were signed out of CBS' New York office and most of our record business is handled out of there. Our last album was our first made in Nashville in years."

### Benefit Gig Slated For Burnett Heirs

LOS ANGELES—A benefit bash for the heirs of the late Dorsey Burnett will be held Friday (12) at the Inglewood Forum. Record executive Randy Wood, among those responsible for organizing the show, reports the following entertainment industry personalities will participate in the benefit:

Glen Campbell, Roger Miller, Kris Kristofferson, Christopher George, Linda Day George, Peter Lawford, Tanya Tucker, Johnny Paycheck, Wink Martindale, Bonnie & Delaney, Emmylou Harris and Duane Eddy.

Wood, a close friend of Burnett who died last August, says more names are still being placed on the talent roster.

"When we cut a song we're not concerned with the genre, be it country, rock, jazz, gospel or whatever. I think people are listening to more different kinds of music. They're flipping the dial around to different radio stations and attending more diverse concerts."

"We embrace every audience," Daniels adds, though he admits, "We don't particularly appeal to the intellectual community; they accuse my lyrics of being too simple. But that's a compliment to me. I want people to understand my lyrics. I don't want to write lyrics that are above people's heads."

The next step for Daniels, after his breakthrough to the top five on the pop singles and albums charts this year, is the international market. His band will make its maiden European tour in November, trekking to England, France, Germany, Holland and maybe Scandinavia.

In 1980, the band will likely tour Australia, New Zealand and Japan, Daniels says. Japan is the group's second largest foreign record market, following Canada.

In fact, Daniels says the group signed with CBS in large part because of the strength of its international operation. "When we were making our deal we spent quite a bit of time talking to MCA, CBS and Atlantic. When you're dealing with

(Continued on page 53)

## Cheap Trick: Rival Promoters Collab

By JIM BAKER

2,500 and has since been demolished.

"There's no doubt about it—we're each other's major competitor and sometimes the battle gets fierce," says Eddie Tice, Harvey & Corky advertising and public relations manager. "But this time we split all duties and profits."

"We've been fighting each other tooth and nail," agrees Jerry Nathan, Festival chief. "But for the purposes of this show we put aside our differences."

How did the double claim arise? "Festival handled Cheap Trick as an opening act a couple of years ago and we (Harvey & Corky) had the group in other markets and at the Century," says Tice. "Both claimed it as their act but both felt it was big enough that we didn't want it to pass Buffalo or have a third party come in and promote it."

Nathan approaches the rarity from a different angle.

"We had Cheap Trick first in the market, which is the basis for our claim," he says. "We (Festival) had Cheap Trick as support for Boston, which was the headline act in the auditorium April 29, 1977. That was a Festival-only promotion and it was a sellout."

Harvey & Corky booked Cheap Trick into the Century with Bebo Deluxe in October 1977 and on June 8, 1978 the two promoters combined efforts to handle Cheap Trick and REO Speedwagon at the Century.

Harvey & Corky then booked Cheap Trick into the Century alone Sept. 23, 1978.

"It was a sellout in three days and that was the last rock 'n' roll show at the Century," Tice recalls.

But this time Festival insisted on 50%, with Cheap Trick much hotter and headed for the large auditorium. "We both stood up on our hind legs and squealed," Nathan says. "They (Cheap Trick) couldn't settle it. But management of the act recognized some obligations on both sides, so it was completely 50-50—in responsibility and financially."

## Houston Nitery Revises Policy

HOUSTON—The Western Swing Club here has revamped its booking policy and is gearing up for a major talent push.

The club, which opened in 1977, has presented Tammy Wynette, George Jones, Johnny Rodriguez, Moe Bandy, Gary Stewart, Jim Ed Brown and Helen Cornelius. Upcoming appearances are set to include Freddy Fender, Chubby Checker, Vern Gosdin and others.

The club features a 2,500 square foot dance floor, and a 45 by 15-foot stage. Although known as a country music club, Mike Anthony, talent coordinator states, "we are not necessarily restricted to booking country acts."

## Arizona Concerts Aid Heart Assn.

PHOENIX—The Arizona Heart Assn. here has raised more than \$300,000 from fund-raising concerts featuring top drawer rock talent. The money is being channeled into various research projects at the state and national level.

The concerts have been held sporadically since 1976 in major outdoor venues in Phoenix and Tucson. Heart Assn. director Donna Lewis credits Jess Nicks, father of Fleetwood Mac member Stevie Nicks and a survivor of critical open heart surgery, for helping assure the financial success of the concert fundraisers.

Fleetwood Mac starred in two of the sellout shows, one held at the Phoenix Civic Plaza in 1976 and another held at the Univ. of Arizona Stadium in August 1978.

The Tucson concert was the largest outdoor concert ever held in Arizona with more than 60,000 attending and a paid gate in excess of \$8,000.

This past July, Phoenix rock promoter Doug Clark christened his new Compton Terrace facility with a benefit show for the Heart Assn. featuring John Stewart and Jerry Rio-pelle.

The elder Nicks is a partner in the Compton Terrace facility and was instrumental in putting the concert together, Lewis asserts.

The association has already received \$45,000 from that event, she says.

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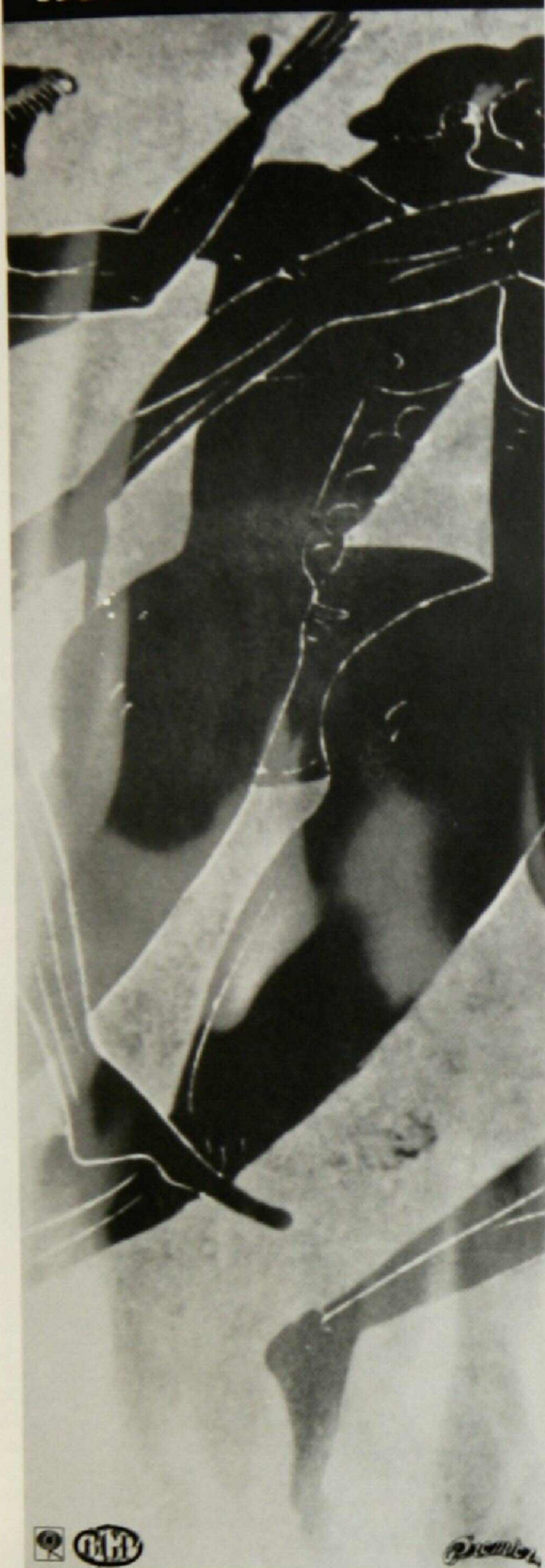
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**Advertising Deadline: November 23, 1979**  
**Date of Issue: December 15, 1979**

BEFORE END OF THE YEAR

# Gayle Falling Into Line: She Will Have Own CBS-TV Special

By JIM McCULLAUGH

LOS ANGELES—Crystal Gayle joins an ever growing group of country and pop artists doing television.

Her first tv special—to be called "The Crystal Gayle Special"—is due to air on CBS before the end of the year.

"It will be on around the end of November," says the singer, in town wrapping up post production work.

"It all began coming together," she adds, "at about the time of the Country Music Awards last October."

Gayle, who crossed over in a big way from country to pop two years ago with "Don't It Make My Brown Eyes Blue," now records for CBS Records. She had previously been on United Artists.

The label has just issued her debut LP, "Miss The Mississippi," and the single from it, "Half The Way."



Crystal Gayle: Moving into television specials.

Initial chart activity—the single is a star 70 in its second week while the album is a star 113 in its second week on Billboard's Hot 100 and Top LPs & Tape charts respectively—indicates that both may reach the same kind of sales plateaus "Don't It Make My Brown Eyes Blue" and its album "We Must Believe In Magic" achieved.

The 28-year-old Gayle indicates a major factor for not re-signing with UA was the changeover the label experienced last year.

Last year Artie Mogull, then president of UA, sold the label to EMI and subsequently UA became part of the EMI-America family and was distributed by Capitol in the U.S.

"At the time," she says, "United Artists wasn't exactly sure of where it was going. Of course, it is in good hands now. But you have to make certain decisions at various time and I decided that CBS would be a good place for me."

Gayle does several songs on the special from the new LP, including the single which opens the show.

Location shooting was done in New York and Nashville in September.

"It is basically a musical show," she says. Exercising a fair amount of creative input for the show, guests include Judy Collins, B.B. King, the Statler Brothers and magician Doug Henning, according to Gayle.

"We had been thinking about a special for some time," she adds, "but we didn't feel the time was right until now."

Her previous tv appearance was on the Bob Hope special which aired last September.

The Hope special was shot on location in China and Gayle spent two weeks with Hope and the production team in that country. Prior to that she had been taking a conservative approach to the tv medium.

With production work on the special complete, Gayle indicates she will do an album tour which will continue to the end of the year. Among cities on the tour are New York, Chicago and Los Angeles. The Los Angeles date will be at the Hollywood Palomino Oct. 31.

## Arizona Looking To Jazz With Scottsdale's Concerts

SCOTTSDALE, Ariz. — The Scottsdale Center for the Arts will launch its 1979-80 jazz series Nov. 3 with an appearance by the New York Jazz All Stars featuring Zoot Sims and Ruby Eruff. The quintet also includes Mike Moore, bass, Bobby Rosengarden, drums and Roger Kellaway, piano.

The series, gaining in popularity over the last three years, will bring a total of six jazz concerts to the elegant Scottsdale Arts Center venue.

Other dates include Arizona Jazz Night which features local talent (Dec. 15); Joe Williams with Prez Conference (Jan. 10); Herb Ellis with Charlie Byrd and Barney Kessel (Feb. 2); the Woody Shaw Quintet (March 6); and Gerry Mulligan's orchestra (April 25).

Tickets to the events are priced individually at \$6.50 and \$7.50. Subscriptions for the entire series cost either \$32 or \$37 each, depending on location. All performances begin at 8 p.m. except for the Ellis shows which will be at 7:30 and 9:30 p.m.

The series is cosponsored by the Scottsdale Center for the Arts and Jazz in Arizona, a private group of local jazz enthusiasts. Members of each group receive a discount as series ticket subscribers.

As a bonus, series subscribers re-

ceive free admission to an Oct. 30 presentation entitled "An Evening With Leonard Feather." The jazz reviewer will present a film, slide and lecture show about jazz. Tickets to the public are \$2.

"The series gained added momentum last year, and this year we expect even more to that effect," says Scottsdale Center spokeswoman Debby Adler. Many of last season's shows were sellout events, she adds, an indication that local support of jazz is growing.

Under the auspices of the series, Dizzy Gillespie, Earl "Fatha" Hines, Marian McPartland, Clark Terry and Herb Ellis came to Scottsdale last year.

The Scottsdale Center series, along with another jazz series sponsored by the student association at Arizona State Univ. at Tempe, represents the only ongoing top name jazz performance series in the area. However, some Phoenix clubs like the Hyatt Regency are booking jazz acts on a sporadic basis.

The series in Scottsdale attracts attention from jazz radio stations in Phoenix and Tucson, which sometimes send staff members to interview artists for material that is used on the air as a supplement to recordings. AL SENIA

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## Ambitious Concert Series Slated For Delaware City

WILMINGTON, Del.—Now completely restored to its original elegance at a reported cost of more than \$1 million, the Grand Opera House in the downtown redeveloped sector here takes its place as one of the leading concert halls in the East.

While seating only 1,151 persons, and remaining an open house for outside promoters, the management, comprised of civic leaders, has scheduled an ambitious program of concerts for its own promotion for the 1979-80 season.

To help insure profits on the promotions, all major attractions in the classical concert series are brought in for two nights while those in the pop music series are scheduled for two concerts the same evening.

For the pop fare, it's Gloria Gaynor Oct. 18; Don McLean, Oct. 26;

Helen Reddy, Nov. 14; Marilyn McCoo & Billy Davis, Jr., Nov. 23 and Harry Chapin, March 1. Complementing the singers is a bandstand series with the Preservation Hall Jazz Band, Nov. 19; New England Conservatory Ragtime Ensemble, Feb. 8; Glenn Miller Orchestra, March 6; Jack Daniels Original Silver Coronet Band, March 26; and Les Brown's Band of Renown, April 18.

Highlight of the half-dozen symphonic groups is the booking of the Philadelphia Orchestra for Nov. 20 and March 4. Others in the series are the Chamber Music Society of Lincoln Center, Oct. 15-16; Dresden Staatskapelle Orchestra, Nov. 15-16; Orchestra Piccola, Jan. 18-19; St. Louis Symphony, Feb. 6-7; and the Pittsburgh Symphony, March 12-13.

## 'Swingtime' For Pasadena

LOS ANGELES—Benny Goodman's sextet launches a new series of concerts at the Pasadena Ambassador Auditorium Oct. 21. The veteran clarinetist will be opening a "Big Band Swingtime Festival," tickets ranging from \$55 to \$75 for the six-event program.

Following Goodman, on Dec. 4, will be Bob Crosby. Bing's younger brother will be fronting a big band and his revived Bobcats, a small jazz combo starring Eddie Miller's tenor sax. Sharing the stage will be Kay Starr, who sang with the Crosby band 40 years ago before she struck out as a single.

Al Alberts and the Four Aces will also appear. The quartet sold many records in the 1950s.

Les Brown and his Band of Renown with Jo Ann Greer, Butch Stone and Stumpy Brown are due Jan. 15.

Booked for Feb. 5 will be Count Basie and his band.

March 4 brings in the Jimmy Dorsey orchestra fronted by trumpeter Lee Castle. Helen O'Connell and Bob Eberly are to be reunited on the

gig, as singers. They, too, sold tons of singles, in the early '40s.

The series concludes March 25 with Tex Beneke's band and the Modernaires featuring Paula Kelly Jr. Beneke, a tenor saxist out of Texas, stresses dance music styled in the Glenn Miller manner.

The Ambassador ordinarily offers classical artists and has not previously booked jazz and big band attractions.

## Worldy Eagles

LOS ANGELES—The Eagles' 1979 world tour begins Monday (17) with four shows at the Tokyo Budokan, before proceeding to Osaka and Nagoya. The five-man group returns to the U.S. Sept. 30 with a date at the 50,000 seat Aloha Stadium in Honolulu.

It begins a seven-city, 10-show swing through the Eastern U.S. Oct. 8 at the Providence Civic Center. A second leg of the tour, beginning in early November, will take the group to Washington, D.C.; Atlanta; Cincinnati and Philadelphia.

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# Talent Talk

The "Reunion" concert finally has a concrete date: Sept. 8, a venue: the Parr Meadows race track near Brookhaven, L.I., and a list of performers: **Stephen Stills, John Sabatino, Canned Heat, Johnny Winter, Jorma Kaukonen, Paul Butterfield/Rick Danko, Country Joe, Levon Helm and Leslie West.** But, says executive producer **Richard Nader**, the giant outdoor show, which is a reincarnation of the ill-fated Woodstock II venture, hit a last minute snag when the race course went into receivership. Nader says he then had to deal with the local bankruptcy court, which forced him to come up with \$5 million worth of insurance for any damage or liability arising from the 10-hour concert which the promoters hope will draw 40,000 fans.

October has been designated country music month by President Carter who is expected to attend a televised country music concert at the Ford Theatre, Washington, D.C., Oct. 2 featuring **Eddie Rabbitt, Roy Clark, Loretta Lynn, Johnny Cash, Dolly Parton, Glen Campbell, Tom T. Hall, Ronnie Milsap, Larry Gatlin, Ray Stevens, the Statler Brothers, Dottie West and Charlie Rich.**

**Robert Stigwood** is planning to shoot four films in New York City in the next 18 months with an overall budget of \$25 million. During the shooting Stigwood himself will supervise the production, headquartered in his moored yacht, M.Y. Sarina, which will be moored at the Port of New York.

**Jeff Shock**, director of marketing and promotion for Home Run Management, **Billy Joel's** company, broke his ankle while playing softball against WLJR-FM.

**Bonnie Raitt** has signed to appear in "Urban Cowboy," starring **John Travolta**, now shooting in Houston. Millennium Records has created a box of bubble gum cards to promote its new act, **Tips**. But there's no bubble gum with the cards.

Los Angeles concert promotion firm **Wolf & Rissmiller** has launched a "Concert Club" for consumers to join which offers members ad-

vance notice of upcoming **Wolf & Rissmiller** shows and the opportunity to purchase tickets in advance at boxoffice prices. "Wop Music," a parody of the hit song "Pop Muzik" has been withdrawn from airplay at Boston's WBCN-FM due to criticism from the Italian community. **Tom Couch** and **Eddie Gorodetsky**, creators of the song, say they only meant to be funny. However, State Sen. **Michael Lopresti** after reportedly getting several complaints, called the station and asked it not to play the tune. Couch and Gorodetsky, production director and assistant promotions director respectively at the station, have been producing such rock parodies as "Born To Be Mild" and "Gumby" (a takeoff on the hit "Wendy") for more than a year.

Not to be missed is an upcoming "Midnight Special," hosted by the **Cars**, who refused to appear unless the band could select its own guests. These include **Iggy Pop, the Records, Lene Lovitch, M and Suicide.** As usual, **Suicide** rased the most eyebrows.

Boston new wave singer/songwriter **Robin Lane** will sign with **Warners.** The Faulty Concert series of new wave performances at Club 57 in New York has been rescheduled to the Diplomat Hotel, off Times Square. "We Funk The Best" is the new **Salsoul Records** slogan.

**Deborah Harry** of **Blondie** hosted a disco baby shower for the pregnant **Grace Jones** at the Paradise Garage in N.Y. Meanwhile, the rock disco **Heat** hosted a party for the International Blueboy Man of the Year contest with expected performances by **Joe Jackson, Elliot Randall, Cathy Chamberlain, Ronnie Spector, Brenda Bergman and Paul Shaffer.** The final judging was at the Felt Forum Sept. 30, where the **Ritchie Family** and **Ullanda** provided the music. **Phyllis Hyman** was among the judges.

The mellow horn of **Doc Severinsen** is heard on two cuts of **Gloria Gaynor's** new Polydor LP, "I've Got A Right." Severinsen performs on "Tonight" and "Let Me Know."

# Talent In Action

## ELTON JOHN Universal Amphitheatre, Universal City, Calif.

Elton's opening night (the first of 10 soldout shows) here was probably the single most dynamic performance this reviewer has ever seen. Apparently rejuvenated after tours of Europe and Russia, Elton's first L.A. appearance since his Dodger Stadium stint back in 1975 was a three-hour, 25-song non-stop extravaganza that recapped his career from the beginning to its present.

The tour, dubbed "Back In The USSA," was dramatically different from previous Elton John concerts. Gone were the flashy clothes, the piano acrobatics and his band. Instead, it was simply Elton and his piano, both acoustic and electric, and this made his performance that much more effective. There were no bombastic guitars, bass or synthesizers to detract from Elton's mastery of the piano. Percussionist **Ray Cooper** did join Elton about two-thirds into the show and supported him on kettle drums, vibes, tambourine and other percussive effects.

Dressed in a baggy one-piece yellow suit that showed off a noticeable bulge around the mid-section, Elton looked anything but a rock superstar. But when the crowd began rushing the stage, grabbing any part of him they could get hold of and with the screaming and constant cheering, it was clear that Elton's appeal had not been lost.

From the evening's first tune, appropriately "Your Song," Elton's voice was in the best shape it's ever been. The superb sound system, coupled with the intimate setting of the venue, helped make each word and note crystal clear.

Throughout the show, Elton appeared confident and loose, often making reference to his sexual preference stating: "Since you've seen me last, I don't care anymore."

After "Your Song," Elton continued with "60 Years On," "Skyline Pigeon," "Take Me To The Pilot," "Roy Rogers," "Candle In The Wind," "Ego" (which he introduced as **Bernie Taupin's** best lyric), "Don't Let The Sun Go Down On Me," "Don't Let Her Go" (a **Jim Reeves** song), "Elton's Song" (co-penned with **Tom Robinson** from a forthcoming double album), "Heard It Through The Grapevine," "Funeral For A Friend" which gave way amidst smoke to **Cooper**, "Better Off Dead," "Rocket Man" and "Daniel."

The remainder of the show included "Idol" from "Blue Moves" accompanied by **Cooper** on vibes, "Feel Like A Bullet In The Gun Of Robert Ford," "Sorry Seems To Be The Hardest Word," "Mama Can't Buy You Love," "Part-Time Love," "Crazy Water" and "Benny And The Jets."

Elton's first of several encores, as the crowd refused to take no for an answer was the hauntingly melodic instrumental "Song For Guy." Elton closed out the evening with "Saturday Night's Alright," "Pinball Wizard" and a medley of '60s rock hits which included "Shakin' All Over," "She Was Just Seventeen" and "Crocodile Rock."

Even after three hours, there were still numerous gems Elton never got to. He could have been out there for five hours and not played everything the crowd wanted to hear. But that \$15 ticket was worth every penny. **ED HARRISON**

formance didn't set the entertainment world on its ear but she delivered the hits the near capacity crowd had come to hear.

The country star selected from various points in her career, therefore making the concert well rounded. Coming on with a version of "Higher And Higher," she followed with "Jolene," "Apple Jack," "Coat Of Many Colors," "Down From Dover" and other crowd favorites.

Despite her ample physical endowments and style of dress, Parton's stage manner is more like that of a small town girl who made good. She constantly referred to her hometown, family or God. "In addition, she played many of her songs with 'I hope you like this one' and she seemed genuinely appreciative by the strong audience response after each number.

However, she did crack a few jokes about herself which served to offset some of the slower and more mawkish moments.

Backed by a tight eight-piece band, and with Parton in strong voice, it was the rock-flavored songs which received the strongest response. "Here You Come Again," "Baby, I'm Burning," "Two Doors Down" and "Great Balls Of Fire" earned the singer a standing ovation. Still, the audience was not unaware of Parton's country heritage. The tearjerker "Me And Little Andy" and others were instantly recognized and greeted well.

Though tagged as a country artist, opener **Eddie Rabbitt** weaved rock and r&b influences into

his solid eight-song, 40-minute set. Backed by a quintet, Rabbitt played to an audience familiar with his material. Highlights were the current hit "Suspicion," with its moody synthesizer work; the ballad "You Don't Love Me Anymore" and the disco-fingd "You're My One And Only One." **CARY DARLING**

## CLASH SAM & DAVE Universal Amphitheatre, Palladium, New York

Last winter when the Clash came to the U.S. it had **Bo Diddley** opening for the band. This time around, in its continued effort to introduce its young audience to its musical heritage, it had veteran soul partners **Sam & Dave** when it came for two almost SRO shows at the Palladium, Sept. 20 & 21.

Beyond that, and beyond the fact that the band introduced a couple of new songs into its repertoire, there was not much difference from the last time it was in New York, except that maybe it was even tighter and better than before.

The Clash powered its way through more than 20 songs, each one more unremitting than the last.

Few play at the level of intensity the Clash does, and though **Joe Strummer's** voice was ob-

(Continued on page 48)

# Signings

Grammy winning jazz artist/composer/producer **David Axelrod** re-signed to **MCA Records.** Performer/songwriter **Rupert Holmes** to **Infinity Records**, with a new LP, "Partners In Crime," and single "Escape (The Pina Colada Song)." **Bill Austin's** Rock Steady Music, Inc. (ASCAP) and **BoMass Music Corp. (BMI)** to the **Infinity Music Publishing Group.**

**B.J. Thomas** to **MCA/Songbird Records** for contemporary christian recordings. He will continue to release secular material on the **MCA** label. First product, due early 1980, will be produced by **Chris Christian.** **England Dan and John Ford Coley** to **Fred Lawrence** of **APA** for booking. Rock singer/composer **D.L. Byron** to **Arista Records.** He is presently in the studio with **Jimmy Lovine** producing. **Robert Kraft** to **RSD Records**, with an upcoming LP "Moodswing."

**Nigel Harrison**, songwriter and bass guitarist for **Blondie**, to **Chimpchap Publishing.** He cowrote **Blondie's** last single "One Way Or Another." **Tips** on **Millennium Records** to the **DMA Booking Agency.** **Rocky Stone** to **Vestone Records.** **The Streets**, a Memphis band, and **Snow** to **Butch Stone Enterprises, Inc.** for management, production and publishing. **Cindy Bullens** to **Casablanca**, with a debut LP, "Steal The Night," due mid-month.

**Dorian Harewood**, best known for his role in "Roots II, The Next Generation," to **Starbound Records.** He will write all of the tunes he plans to record. **Buddah** recording group **Mickey's Men** to **SAS, Inc.** for personal management. Singer/songwriter **Larry Moore** to **Kneptune International Records Ltd.** with a new single "Meant To Be." **Power-pop** group **Kid Courage** to **AI Pines** of **Crabshaw Management.** **George Shearing** and **Jackie Cain & Roy Kral** to **Concord Jazz Records.** Songwriter/artist **Barbara Wyrick** to **Intersong Music.**

**Jim Weatherly** to **Elektra/Asylum.** **Phil Barfoot** to **Manna Music, Burbank.** In addition to his songwriting duties, Barfoot will also serve as director of **Choral Publications** for the company.

**Jonathan Lee** to **ATV Music Group** in Nashville. Lee was affiliated with **United Artists Music** where he was a staff writer for four years, and is currently under contract to **Joel Hughes** Records. **L S Records** takes on **Moni Hughes**, with his first release to be "Tenamock Georgia."

**Aida Reserve**, a four-man New York band managed by **Marshall Chess** in **Sure Records** Debut LP, "Love Goes On," was the first com-

plete album to be recorded at **New York's** new **RPM Studio.** Pop/disco trio **Gotham** to **Aurum Records.** **Tyrone Barkley**, former lead singer with **Undisputed Truth**, to **Midsong Records.** **Arista** act **Sports** to **Home Run** for management.

**Robert Kraft** to **RSD Records**, with his debut LP, "Moodswing" now being produced by **Phil Goldston.** **The Feelies**, a four-piece group from **New Jersey**, to **RSD Records.** Band is now producing itself, with first recorded product expected by the end of the year. **The Sports**, an Australian band with a popular import LP, to **Arista Records.** "Don't Throw Stones" album is expected in October.

**Evelyn "Champagne" King (RCA)**, the **Gap Band** and **Al Hudson & The Partners (MCA)** to **Norby Waters Associates** for worldwide agency representation. **Kat Mandu** to **Berlin Carmen Artist Management.** **Buddah's Michael Henderson** to the **David Libert Agency** for booking. **Blue Angel**, a five-piece act featuring lead vocalist **Cindy Lauper**, to **Guiding Light Management**, headed by president **Steve Massarsky**, who also represents the **Allman Brothers Band.**

**Billy Joe Shaver** and **Jimmy "Flying Cowboy" Kish** have signed booking agreements with **Buddy Lee Attractions.** **Combine Music Group** has tapped singer-songwriter **Thomas Cain** to an exclusive writer's contract, with Cain's music to be published through newly formed **Combine subsidiary, Sweet Baby Music.**

Writer-artist **Barbara Wyrick** to a publishing agreement with **Intersong** in Nashville. **Wyrick** has a single out by **Cristy Lane**, titled "Slippin' Up, Slippin' Around." **Travis Mimms** to the **Little Richie Johnson Agency** in **New Mexico.** **Delores Taylor** to **Herald Records** in **South Carolina.** Also to **Herald** is the **Rev. Woody Turner** with his first LP, "Heaven's Special Child." **Joe Holtzen** to **Little Richie Records.**

**Tree International**, a Nashville-based publishing company, takes on a group of writers including **Jay Patton, Kairon Kane, Rick Carnes, Robin Green, Latham Hudson, David Wommack, Bucky Jones, Chip Hardy, Billy Earl McLelland, Sparky Lawrence, Mike Kosser, Wayne Kemp, Dave Kirby, Glenn Martin, Jeannie Seely** and **Hank Cochran.** **James Felius**, former bass player and singer with **Andrae Crouch**, to **Light Records-Lexicon Music.** Also to **Light** is **Kristle Murden**, who will have her first LP, "Heaven's Special Child," due next year.

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**ARKANSAS RIVER**—Univ. of Arkansas, Fayetteville Celebrity Showcase personnel man a booth during school registration to promote its Little River Band/Hotel date. Six ounce bottles of Perrier water were given out as "little river water" as part of the promotion.

## Coast Radio In Meeting

LOS ANGELES—KLA, UCLA's carrier current campus station will host the Intercollegiate Broadcasting System's West Coast regional convention Nov. 16-18 at the Los Angeles Biltmore Hotel.

The IBS Western convention is geared to some 250 schools west of the Mississippi River.

The three-day convention will feature more than 50 speakers from the broadcasting and music industry who will conduct seminars and open forums. It is estimated that 15 manufacturers will have their equipment and other products up for display.

A musical showcase will give three labels the chance to show college programmers what acts they may expect service on. Record company hospitality suites will be open Friday and Saturday nights for programmers to meet label representatives.

In addition, all registered convention delegates will spend Sunday at Disneyland at no extra charge.

For more convention information contact Greg Barbacovi at (213) 997-0001.

## Vanderbilt Has Fall Gigs Set

NASHVILLE—The concerts committee of Vanderbilt Univ. has announced its schedule of concerts for its fall semester.

Carolyne Mas headlines a show Thursday (11), followed by A&M's Tim Curry Oct. 15.

Robert Palmer is slated to perform in Vanderbilt's Memorial Gymnasium on Oct. 19, with Karla Bonoff showcasing her new Columbia album on Oct. 30.

The university's annual homecoming concert on Nov. 2 will feature Ray Charles and his orchestra with the Raylettes, also to be held in the Memorial Gym.

Recently presented by the concerts committee were programs featuring Marshall Chapman with the White Animals, and a trio of guitar masters, Charlie Byrd, Herb Ellis and Barney Kessel, called the Great Guitars.

Cochairing the concerts committee for 1979-80 are Steve Buchanan and Gregg Fischer.

## Talent

### Talent In Action

• Continued from page 47

viously hurting at the second of the two-hour shows, Strummer didn't let that stop him. And a sore throat did nothing to slow down his furious rhythmic guitar style, or the rock steady strumming section of drummer Henry Headon and bass player Paul Simonon.

Lead guitarist Mick Jones helped out with the vocals sharing the spotlight with Strummer, and held the whole thing together with almost unrestrained but never overindulgent guitar playing.

"Capitol Radio" and a song about Beatlemania were among the new selections, while the bulk of the set was devoted to such Clash standards as "I'm So Bored With The U.S.A.," "I Fought The Law," "English Civil War," "Clash City Rockers," "Police & Thieves," "Tommy Gun" and others.

The Clash maintained its uncompromising angry stance as spokesman of the no-future punk generation. And if that meant being less than polite to the U.S. or to the Beatles or even to the radio station (WNEW-FM) that was broadcasting the concert live, than so be it. By its very nature the Clash could not be polite, nice or safe. But the audience loved it.

The half hour Sam & Dave set that preceded the Clash was hardly smooth and mellow soul, and that may be why it went over so well. It was instead a powerful and much more rough than is currently fashionable performance of sweaty r&b that was almost as energetic as the Clash itself.

Sam & Dave brought a five-man horn section that helped punch out seven songs including "Hold On," "Something Is Wrong With My Baby," "You Don't Know What I Know," "Soul Man" and "I Thank You," that at the end had most of the audience on its feet and a few invited ones onstage dancing.

Opening the show as the Undertones, a new wave band from Ireland that made a few fans among the audience during its half-hour about four-tune show despite a less than sterling performance. The material did not sound fresh and the playing was not tight, but the musicians tried, and no doubt on other nights they have met with greater success.

#### KENNY ROGERS DOTTIE WEST

Universal Amphitheatre  
Universal City, Calif.

Call him the Perry Como of country. Rogers has an understated vocal style, an ingratiating personality and a disarmingly casual stage presence. A good deal of his appeal lies in the way he walks through the set, making it all seem so easy.

At the first of three nights here Sept. 14, Rogers was introduced—and momentarily upstaged—by Bob Hope, who wisecracked, "I've never been here before. I live right down the hill and came to find out what the hell the noise is all about."

But Rogers had little trouble regaining control of the singer's crowd.

The simple has a subtle way of phrasing, best evident on the wry "Love Or Something Like It," though he can also project, as on the passionate Mac Davis' first "Something's Burning," a hit from Rogers' First Edition days. About the only thing he couldn't do was hit the high notes, something he self-effacingly attributed to advancing age.

The best tune in the 70-minute, 16-song set was Rogers' recent hit, "She Believes In Me." The simple, eloquent Steve Gibb song may well be the most poignant ballad hit of the year.

Rogers is expert at playing on the audience's emotions. At one point he sequenced the teasingly risqué "Morgana Jones" back-to-back with "Old Folks," an unabashedly sentimental tune from his new album. And he was equally believable at both extremes.

The singer sprinkled his set with a generous amount of humor, with the joke more often than not on himself. When the adoring crowd got especially boisterous, he quipped, "What the hell is this, bowling night?"

This, bowling night? With his seven-man band and a 32-piece orchestra. He was also joined by Dottie West for three duets, including the ballad "Every Time Two Fools Collide" and their remake of Sonny & Cher's endearing oldie, "All I Ever Need Is You."

West also opened the show with a 35-minute, eight-song set featuring Dan Hill's "Sometimes When We Touch," Bob Seger's "We've Got To Get It On" and Eddie Rabbitt's "Rocky Mountain Music."

West's low key, just-folks charm worked best on ballads, like her hit "(I Was Raised On) Coun-

try Sunshine." But she was in over her head trying to keep up with a hot rhythm number like Chicago's "Alive Again," her set-opener. And the closing tune, "American Trilog" was also a bit grandiose for her vocal style.

PAUL GREIN

#### ANNE MURRAY

Carnegie Hall, New York

This Nova Scotia native brought her sparkling, wholesome brand of country/pop into a sold-out engagement here Sept. 19, and while her act was relatively new, she brought a 20-piece orchestra and two backup singers to insure its success.

It all paid off in a well-received, nearly two-hour concert that featured 15 songs and amply displayed the warmth and charm of her voice.

After a warmup overture of her hits by the orchestra, Murray hit the stage with her version of "Break My Mind," and moved swiftly and surely through a set that included her current hit, "Broken-Hearted Me," past smashes such as "Snow Bird" and her rocking country cover of the Beatles' "You Won't See Me." The rest was country, rock and pop.

Her no-nonsense approach to the music, and her down home wit was as appealing to the audience as her wholesome vocal performance. She sang like a bird at times, danced a few steps with top hat and cane, joked and traded quips with the crowd, and led an occasional singalong on a kiddie song.

DICK NUSSER

#### B-52

KLAUS NOOMI  
57 Club, New York

Opening act Klaus Noomi, by several yardsticks, upstaged the headliner, B-52, at the rock dance club in Manhattan Sept. 5. Noomi has an unusual and commanding act that is an updated version of Joel Grey in "Cabaret."

Noomi was bizarre enough opening with a parody on Marlene Dietrich's "Falling In Love Again" and ending with a Wagnerian aria to keep the rough and tumble rock 'n' rollers entertained for 30 minutes. But they had clearly come to hear the high energy rock group, B-52.

Noomi did five tunes, often singing in a falsetto while three assistants—two men and one woman—marched about the stage, often in place amidst lighting effects and smoke.

B-52, a five-member unit that includes two women musicians-singers, came on driving hard at a high level and, in a careful manipulation of the mob on the dance floor, cranked each of the 10 numbers up a notch in tempo and volume as it worked through a one-hour set. Possibly the most interesting piece musically was an encore number which was anti-climactic in spirit as the woman keyboard player vocalized in harmony with her playing. Most of the other selections were all similar.

DOUG HALL

#### FABULOUS THUNDERBIRDS

Bottom Line, New York

The blues has regained fashionable status around town lately, and as Tramps drew crowds for blues vet Otis Rush, the Bottom Line nearly filled its room for two of the genre's newer practitioners on an otherwise miserable rainy evening Sept. 21.

Led by Kim Wilson, the Fabulous Thunderbirds, four-man unit from Takoma Records belted out a nine-song set that improved steadily over its 45 minutes. Wilson's meaty blues harp surged through the progressions with the ferocity of Chicago's best blowers, and ultimately demolished the crowd with the tour de force closer.

A convincing spokesman in black turban and matching jumpsuit, Wilson also put similar muscle behind his vocals, and launched an especially grit-and-growl attack on "Love Is Like A Card Game," which was dealt out as the encore.

The band provided adequate support and solos of passing interest, but is not quite in Wilson's league. A little conceptual woodshedding might give the Thunderbirds an edge over blues bands with a similar harp/guitar/bass/drums format, and the addition of an organ or electric piano sideman could round this band out.

The headline act, Roomful of Blues, paced itself briskly through a 65 minute set with a variety of colorful but tight arrangements. This set's of top-tier blues arrangements as two saxes encouraged plenty of crisp front-line riffing, while turning in satisfying solo work as well. It may be a cut above novelty, but this particular style of sax-guitar swing blues has a catchy rhythmic verve, whether its boogie or shuffle or romp and roll, so that Roomful's 16-song set caught a responsive crowd.

BOB RIEDINGER JR.

Billboard SPECIAL SURVEY For Week Ending 9/30/79

# Top Boxoffice

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| Rank                            | ARTIST—Promoter, Facility, Dates<br>* DENOTES SELLOUT PERFORMANCES  | Total<br>Ticket<br>Sales | Ticket<br>Price<br>Scale | Gross<br>Receipts |
|---------------------------------|---|--------------------------|--------------------------|-------------------|
| <b>Arenas (6,000 To 20,000)</b> |   |                          |                          |                   |
| 1                               | BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Capital Centre, Landover, Md., Sept. 24 & 25 (2)          | 36,674                   | \$10-\$15                | \$515,568*        |
| 2                               | BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Omni, Atlanta, Ga., Sept. 29 & 30 (2)                     | 31,951                   | \$10-\$15                | \$455,315*        |
| 3                               | BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West/Ruffino & Vaughn, Civic Center, Birmingham, Ala., Sept. 28 | 17,901                   | \$10-\$15                | \$243,583*        |
| 4                               | BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Scope, Norfolk, Va., Sept. 26                             | 11,854                   | \$10-\$15                | \$163,783*        |
| 5                               | BLUE OYSTER CULT—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 29   | 19,567                   | \$6.50-\$7.50            | \$131,527*        |
| 6                               | KISS/JUDAS PRIEST—Contemporary Productions/Chris Fritz & Co., Convention Center, Kansas City, Mo., Sept. 30                             | 10,000                   | \$9-\$10                 | \$99,092*         |
| 7                               | CHEAP TRICK/MOON MARTIN—Frank J. Russo, Inc., Civic Center, Providence, R.I., Sept. 30  | 11,217                   | \$7.50-\$8.50            | \$90,812          |
| 8                               | STYX/MORNING STAR—Sunshine Promotions, Arena, Univ., Dayton, Ohio, Sept. 27   | 10,780                   | \$8                      | \$86,240          |
| 9                               | CHEAP TRICK/MOON MARTIN—Frank J. Russo Presents, Civic Center, Portland, Me., Sept. 29  | 9,500                    | \$8.50-\$9               | \$80,367*         |
| 10                              | VAN HALEN/SCREAMS—John Bauer Concerts, Yellow Stone Metra, Billings, Mont. Sept. 29   | 9,151                    | \$8.50-\$9               | \$77,516          |
| 11                              | BEACH BOYS/PRISM—Contemporary Productions, Col., Wichita, Kansas, Sept. 29  | 7,779                    | \$8-\$9                  | \$64,439          |
| 12                              | CHEAP TRICK/THE LAUGHING DOGS—Cross Country Concerts, Col., New Haven, Ct., Sept. 28  | 7,823                    | \$6.50-\$8.50            | \$63,810          |
| 13                              | TODD RUNDGREN/GAMMA/MISTRESS—Bill Graham Presents, Greek Thea., Berkeley, Calif., Sept. 28  | 7,298                    | \$8.50-\$9.50            | \$63,338          |
| 14                              | DOOBIE BROTHERS/NIGHT—Entam, Civic Center, Huntington, W. Va., Sept. 26   | 7,623                    | \$8                      | \$60,408          |
| 15                              | EARTH, WIND & FIRE—Entam, Civic Center, Huntington, W. Va., Sept. 24  | 6,714                    | \$8.50-\$9.50            | \$59,039          |
| 16                              | VAN HALEN/SCREAMS—John Bauer Concerts, Rushmore Plaza, Rapid City, S.D., Sept. 28   | 6,831                    | \$8.50-\$9.50            | \$57,946          |
| 17                              | BLUE OYSTER CULT/RAINBOW—American Productions, Civic Center, Baltimore, Md., Sept. 30   | 7,269                    | \$6.50-\$8.50            | \$53,717          |
| 18                              | DOOBIE BROTHERS/NIGHT—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Sept. 24   | 6,663                    | \$7-\$8                  | \$52,657          |
| 19                              | VAN HALEN/SCREAMS—John Bauer Concerts, Civic Center, Bismarck, N.D., Sept. 27   | 6,119                    | \$8.50-\$9               | \$52,529          |
| 20                              | ROSE ROYCE/G.Q./UNDISPUTED TRUTH—Deja Vu Productions, Swing Aud., San Bernardino, Calif., Sept. 29                                      | 7,200                    | \$7.50-\$8.50            | \$51,835*         |
| 21                              | ABBA—Landmark Productions, Aud., Milwaukee, Wisc., Sept. 29   | 6,120                    | \$7.50-\$8.50            | \$50,585*         |
| 22                              | AC/DC/SAMMY HAGAR/MOTHER'S FINEST—Entam, Freedom Hall, Johnson City, Tenn., Sept. 28  | 7,710                    | \$6-\$7                  | \$49,675          |
| 23                              | AC/DC/SAMMY HAGAR/MOTHER'S FINEST—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Sept. 27                                 | 5,093                    | \$6.50-\$7.50            | \$36,363          |

### Auditoriums (Under 6,000)

|    |   |       |               |           |
|----|---|-------|---------------|-----------|
| 1  | ROBERT PALMER—Don Law Co., Orpheum Thea., Boston, Mass., Sept. 29 (2)   | 5,600 | \$7.50-\$8.50 | \$44,881* |
| 2  | ROSE ROYCE/G.Q.—Deja Vu Productions, Civic Plaza, Phoenix, Ariz., Sept. 28 (2)                                | 5,140 | \$7.50-\$8.50 | \$40,868* |
| 3  | TALKING HEADS/PEARL HARBOR—Morning Sun Productions, Fox Warfield, San Francisco, Calif., Sept. 29 (2)         | 3,984 | \$8.50        | \$33,864  |
| 4  | IAN HUNTER/JOHN COUGAR—Brass Ring Productions, Crit Stage, Canton, Mich., Sept. 26 & 27 (2)                   | 2,864 | \$8.50        | \$24,344* |
| 5  | MOHAMMED RAFI—Superb Productions, Zellerbach Aud., U.C., Berkeley, Calif., Sept. 29                           | 1,904 | \$10-\$15     | \$21,350* |
| 6  | STANLEY CLARKE/SWEETBOTTOM—Landmark Productions, P.A.C., Milwaukee, Wisc., Sept. 27                           | 2,100 | \$8-\$9       | \$18,500  |
| 7  | AC/DC/SAMMY HAGAR/MOTHER'S FINEST—Mid-South Concerts, Aud. N. Hall, Memphis, Tenn., Sept. 26                  | 2,352 | \$6.50-\$7.50 | \$16,710  |
| 8  | THE KNACK—Landmark Productions, Oriental Thea., Milwaukee, Wisc., Sept. 27                                    | 2,046 | \$8           | \$16,368* |
| 9  | TALKING HEADS—Superb Productions, Zellerbach Aud., U.C., Berkeley, Calif., Sept. 28                           | 1,976 | \$6.50-\$8.50 | \$14,673* |
| 10 | DAVID WERNER/COWBOYS—John Bauer Concerts, Paramount Thea., Seattle, Wa., Sept. 29                             | 2,976 | \$2           | \$5,826*  |
| 11 | MAYNARD FERGUSON/JULES BROUSSARD—Morning Sun Productions, Fox Warfield Thea., San Francisco, Calif., Sept. 28 | 645   | \$7.50-\$8.50 | \$5,443   |

To all the great stars  
who sold 516,926 seats\*  
in the Universal Amphitheatre  
this record shattering season  
JUNE 4 THROUGH OCTOBER 6, 1979

America  
Boz Scaggs  
Brooklyn Dreams  
Cher  
Chuck Mangione  
David Grisman  
Dolly Parton  
Donna Summer  
Dottie West  
Eddie Money  
Eddie Rabbitt  
Elton John  
Frank Sinatra  
Gallagher

Glenn Super  
Gordon Lightfoot  
Graham Nash  
Herman Brood  
Jimmy Buffett  
John McEuen  
Kenny Loggins  
Kenny Rogers  
Martin Mull  
McGuinn, Clark  
and Hillman  
Pat Henry  
Ray Cooper  
Robin Williams  
Roger Voudouris

Santana  
Sister Sledge  
Steve Goodman  
The Beach Boys  
The Cars  
The Doobie Brothers  
The Good Brothers  
The Kinks  
The Rick and  
Ruby Show  
The Rebels  
The Roches  
Tom Petty and the  
Heartbreakers

\*This represents 99.2 per cent  
of the season's potential gross.

And all the wonderful stars who made surprise guest appearances—and all the musicians  
and the Amphitheatre production staff

Thank You.

 **UNIVERSAL**  
**AMPHITHEATRE**

# Soul Sauce

## Quick Natl Reaction To Sugarhillers

By JEAN WILLIAMS

LOS ANGELES—The Sugarhill Gang with its "Rapper's Delight" disk appears to be setting the industry on its ear.

The 12-inch 33 1/2 r.p.m. single on the Sugarhill label, recorded for Sylvia Inc., has passed the gold mark, claims Sylvia Robinson, head of Sylvia Inc.

Reports from around the country indicate "Rapper's Delight" has created tremendous excitement.

The record is just what its title implies. It offers a 15-minute rap session. The record was given first to WESL-AM St. Louis and WBSL-FM New York, according to Robinson.

"WESL's Jim Gates played the record one afternoon and calls came into the station all night. People were calling the stores asking for the record," she says. WESL verifies her claim saying, "Everybody wanted to know immediately after it was aired where the record could be bought."

On the other hand, a New York source claims WBSL's Frankie Crocker said, "He (Crocker) wouldn't play the record because it's too black for his station." WBSL went on the record two days later on Monday (1).

Michael Ellis, music director at New York's WKTU-FM, says: "Rapper's Delight" is the biggest selling 12-inch single in New York. We receive between 100-150 calls each day, which is 10 times as many calls as we have received on any other record. It's the number one requested record at the station."

Cletus Anderson of L.A.'s VIP Records boasts, "This record is something. I received 500 at 4 p.m. on Friday and sold out by Sunday evening. I can't remember when anything like this ever happened. The record has been a word-of-mouth hit."

Denise Smith, receptionist at KKTT-AM, Los Angeles, who answers the telephones says, "When we first started to play the record the phones nearly drove us crazy. We even had a DJ from Vancouver call us practically every day asking where he could get it. Around here we're saying there has never been a record to receive this kind of reaction."

As of Wednesday (3) "Rapper's Delight" had been released 24 days.

Writers of the disk with Robinson are its three performers Master Gee, Big Hank and Wonder Mike all L.A. teenagers.

"I had an idea for a rap-type of record," says Robinson. "I had lined up a fellow to do it but at the last minute he backed out. My son Joey Jr. said he knew some fellows who would love to do it and he took me down to the pizza place where Big Hank works."

"He brought Hank out to the car and said 'now rap to my mother.' While we were sitting in the car Wonder Mike came down the street and Joey Jr. stopped him and asked him to get in the car and 'rap to my mother.' Master Gee goes to school with Joey."

"The fellows wrote their own raps and I helped by putting in a few words. We're now cutting an LP," says Robinson.

She notes that the LP will prove

(Continued on page 52)

# Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| ★ 2       | 8         | 2              | <b>KNEE DEEP</b> —Funkadelic<br>(G. Clinton), Warner Bros. 49040 (Mal-Bez, BMI)  | 34        | 24        | 20             | <b>I'LL NEVER LOVE THIS WAY AGAIN</b> —Dionne Warwick<br>(H. Kerr, W. Jennings), Arista 0419 (Irving, BMI)   | 69        | NEW ENTRY | 3              | <b>MY FORBIDDEN LOVER</b> —Chic<br>(B. Edwards, N. Rodgers), Atlantic 3520 (Chic, BMI)  |
| 2         | 1         | 12             | <b>DON'T STOP TIL YOU GET ENOUGH</b> —Michael Jackson<br>(M. Jackson, G. Phyllis), Epic 9-50742 (Miran, BMI)   | 35        | 15        | 23             | <b>WHY LEAVE US ALONE</b> —Five Special<br>(R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)                                    | 70        | 80        | 3              | <b>I DON'T WANT TO BE A FREAK</b> —Dynasty<br>(L. Sylvers, N. Beard, D. Griffey), Solar 11694 (RCA) (Spectrum VII/Roxy, ASCAP)                      |
| 3         | 3         | 16             | <b>I JUST WANT TO BE</b> —Cameo<br>(G. Johnson, L. Blockman), Chocolate City 019 (Casablanca) (Bethel Day, BMI/Better Nights, ASCAP)                                     | 36        | 36        | 11             | <b>I FEEL YOU WHEN YOU'RE GONE</b> —Gangsters<br>(Gangsters), Heat 01978 (Jimi Mack, BMI)  | 71        | NEW ENTRY | 2              | <b>IN THE STONE</b> —Earth, Wind, & Fire<br>(M. White, D. Foster, A. Willis), ARC/Columbia 1-11093 (Sagefire, ASCAP/Ninth/Irving/Foster Frees, BMI) |
| 4         | 4         | 15             | <b>FOUND A CURE</b> —Ashford & Simpson<br>(N. Ashford, V. Simpson), (Nick-O-Val, ASCAP) Warner Bros. 8870  | ★ 37      | 44        | 6              | <b>IS IT LOVE YOU'RE AFTER</b> —Rose Royce<br>(Miles Gregory), Whitfield 49049 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)                        | 72        | NEW ENTRY | 2              | <b>A SONG FOR DONNY</b> —Whispers<br>(D. Hathaway), Solar 11739 (RCA) (Kumba, ASCAP)  |
| 5         | 5         | 15             | <b>I DO LOVE YOU—G.O.</b><br>(E. R. LeBlanc, H. Lane, K. Coer, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426   | 38        | 35        | 9              | <b>FOOL ON THE STREET</b> —Rick James<br>(R. James), Gordy 7171 (Motown) (Jobete, ASCAP)   | 73        | 83        | 2              | <b>I FOUND LOVE</b> —Deniece Williams<br>(J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11053 (Kee-Brick/Mane/Randy, BMI)                  |
| ★ 7       | 11        | 7              | <b>RISE</b> —Herb Alpert<br>(A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)   | ★ 39      | 54        | 4              | <b>I WANNA BE YOUR LOVER</b> —Prince<br>(Prince), Warner Bros. 49050 (Ecorp, BMI)  | 74        | 84        | 2              | <b>LOVE HURT ME, LOVE HEALED ME</b> —Lenny Williams<br>(J. Fontana, I. Wender, T. McFadden), MCA 41118 (Spec-O-Lite/Jobete/Traco, BMI)              |
| ★ 18      | 6         | 6              | <b>LADIES NIGHT</b> —Kool & The Gang<br>(G.M. Brown/Kool & The Gang), De Lite 801 (Mercury) (Delightful/Gang, BMI)   | ★ 40      | 47        | 5              | <b>DON'T LET GO</b> —Isaac Hayes<br>(I. Stone), Polydor 2011 (Screen Gems EMI, BMI)  | 75        | 85        | 2              | <b>BODY LANGUAGE</b> —Spinners<br>(E. Fox, F. Fuchs, A.R. Scott), Atlantic 3619 (Cumat, BMI/Louise Jack, ASCAP)                                     |
| 8         | 6         | 17             | <b>FIRECRACKER</b> —Mam Production<br>(R. Williams), Collision 44254 (Atlantic) (Two Pepper, ASCAP)  | ★ 41      | 42        | 8              | <b>READY FOR YOUR LOVE</b> —Chapter 8<br>(D. Washington), Ariola 7763 (Woodson/Chapter 8/U.S. Aratella, BMI)   | 76        | 86        | 2              | <b>GLIDE</b> —Pleasure<br>(N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)   |
| 9         | 8         | 9              | <b>SAIL ON</b> —Commodores<br>(L. Ritchie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)   | ★ 42      | 52        | 5              | <b>RRRRRRROCK</b> —Foxy<br>(I. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)  | 77        | 87        | 2              | <b>LOOKIN' FOR LOVE</b> —Fat Larry's Band<br>(L. James, D. James), Fantasy/WN07 867 (Parker/WIMOT, BMI)   |
| 10        | 9         | 11             | <b>SING A HAPPY SONG</b> —O'Jays<br>(K. Gamble, L. Huff), P.R. 9-3707 (CBS) (Mighty Three, BMI)  | ★ 43      | 53        | 4              | <b>NEVER CAN FIND A WAY (HOT LOVE)</b> —Vernon Burch<br>(V. Burch, H. Redmon Jr., J. Gadson), Chocolate City 3201 (Casablanca) (Rick's/Sand B, BMI)      | 78        | NEW ENTRY | 2              | <b>DO YOU LOVE WHAT YOU FEEL</b> —Rufus And Chaka<br>(D. Wolinski), MCA 41131 (Overdue, ASCAP)  |
| ★ 14      | 9         | 9              | <b>BREAK MY HEART</b> —David Ruffin<br>(D. Garner), Warner Bros. 49030 (Groovesville/Forgotten, BMI)   | 44        | 40        | 13             | <b>BETTER NOT LOOK DOWN</b> —B.B. King<br>(J. Sample, W. Jennings), MCA 41062 (Irving/Your Knight, BMI)  | 79        | 90        | 2              | <b>STRANGERS</b> —LTD<br>(J. Riley, J.L. Osborne), A&M 2192 (Almo/McIlvoscod, ASCAP/Irvine/McDonnell, BMI)  |
| 12        | 10        | 17             | <b>GOOD TIMES</b> —Chic<br>(B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)   | 45        | 41        | 8              | <b>SMILE</b> —The Rance Allen Group<br>(R. Allen, S. Allen), Star 3221 (Fantasy) (Stora/Rocafanta Lane, BMI)   | ★ 80      | NEW ENTRY | 2              | <b>MELLOW, MELLOW RIGHT ON</b> —Lowell<br>(G. Redmond, L. Brownlee, F. Simon, I. Simon), A&M 300 (Eason, BMI)                                       |
| 13        | 11        | 15             | <b>AFTER THE LOVE HAS GONE</b> —Earth, Wind & Fire<br>(D. Foster, I. Graydon-B. Champion), (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS) | 46        | 34        | 16             | <b>FULL TILT BOOGIE</b> —Uncle Louie<br>(W. Murphy, G. Patton), Marlin 3335 (T.K.) (Finarchy, BMI/Hitalurin, ASCAP)                                      | ★ 81      | NEW ENTRY | 2              | <b>RAPPER'S DELIGHT</b> —Sugar Hill Gang<br>(S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Sugar Hill, BMI)                      |
| 14        | 13        | 19             | <b>THE BOSS</b> —Diana Ross<br>(N. Ashford, V. Simpson), Motown 1462 (Nick O'Val, ASCAP)   | 47        | 38        | 14             | <b>DO IT GOOD—A Taste Of Honey</b><br>(I. Johnson, P. Kibba), Capitol 4744 (Conductive/On Time, BMI)   | ★ 82      | NEW ENTRY | 2              | <b>WEAR IT OUT</b> —Stargard<br>(R. Wright, C. Fearing, R. Runnels), Warner Bros. 49066 (Patmos/Charville, BMI/Chaz/Modern American, ASCAP)         |
| 15        | 16        | 7              | <b>COME GO WITH ME</b> —Teddy Pendergrass<br>(K. Gamble, L. Huff), P.R. 9-3717 (CBS) (Mighty Three, BMI)   | 48        | 48        | 8              | <b>REACHIN' OUT</b> —Lee Moore<br>(P. Moore), Source 41068 (MCA) (Ascent, BMI)   | ★ 83      | NEW ENTRY | 2              | <b>LET ME KNOW</b> —Gloria Gaynor<br>(D. Fekaris, F. Ferren), Polydor 2021 (Ferren/Vibes, ASCAP)  |
| 16        | 12        | 19             | <b>TURN OFF THE LIGHTS</b> —Teddy Pendergrass<br>(K. Gamble, L. Huff), P.R. 3696 (CBS) (Mighty Three, BMI)   | 49        | 49        | 8              | <b>DO IT WITH YOUR BODY</b> —7th Wonder<br>(J. Weaver, K. Elcici), Parachute 527 (Casablanca) (Wrapup, BMI/Echo Ruma, ASCAP)                             | ★ 84      | NEW ENTRY | 2              | <b>DON'T DROP MY LOVE</b> —Anita Ward<br>(F. Knight), Juana 3425 (T.K.) (Knight After Knight, BMI)  |
| ★ 20      | 9         | 9              | <b>BETWEEN YOU BABY AND ME</b> —Curtis Mayfield & Linda Clifford<br>(C. Mayfield), RSO 941 (Mayfield, BMI)   | ★ 50      | 81        | 2              | <b>STILL</b> —Commodores<br>(L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)  | ★ 85      | 79        | 4              | <b>OPEN UP FOR LOVE</b> —Sireen<br>(J. Davis), Midsong 513 (Midsong/Monsterous, ASCAP)  |
| ★ 22      | 7         | 7              | <b>CRUISIN'</b> —Smokey Robinson<br>(W. Robinson, M. Farplin), Jamba 54306 (Motown) (Bertam, ASCAP)  | ★ 51      | 61        | 4              | <b>MY FLAME</b> —Bobby Caldwell<br>(B. Caldwell), Clouds 18 (T.K.) (Sherlyn/Lindseyanne, BMI)  | ★ 86      | NEW ENTRY | 2              | <b>AROUND AND AROUND</b> —Ullanda<br>(U. McCullough, F. Floyd), Ocean/Ariola 7500 (Ullanda-LA/TFHF, ASCAP/Kreimers/Six Continents, BMI)             |
| ★ 29      | 5         | 5              | <b>I JUST CAN'T CONTROL MYSELF</b> —Nature's Divine<br>(M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Gul, BMI)  | ★ 52      | 62        | 4              | <b>DOIN' THE DOG</b> —Creole D'Cocoa<br>(T. Camillo, C. Barker), Venture 112 (Barcam, BMI)   | ★ 87      | NEW ENTRY | 2              | <b>NO LOVE, NO WHERE, WITHOUT YOU</b> —Linda Williams<br>(L. Williams), Arista 0442 (NSDA, BMI)   |
| ★ 25      | 7         | 7              | <b>DIM ALL THE LIGHTS</b> —Donna Summer<br>(D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)  | ★ 53      | 55        | 6              | <b>I LOVE TO SING THE SONGS I SING</b> —Barry White<br>(B. White, P. Polk, V. Wilson, F. Wilson), 20th Century-Fox 2416 (RCA) (Seven Songs/Bo-Dake, BMI) | ★ 88      | NEW ENTRY | 2              | <b>BE EVER WONDERFUL</b> —Rockie Robbins<br>(M. White, L. Dunn), A&M 2180 (Sagefire, ASCAP/Ninth, BMI)  |
| ★ 21      | 21        | 8              | <b>LOVER AND FRIEND</b> —Minnie Riperton<br>(M. Riperton, Rudolph, St. Lewis, Dozer), Capitol 4761 (Minnie's/Bull Fcn, BMI)  | ★ 54      | 64        | 4              | <b>COME TO ME</b> —France Joli<br>(T. Green), Prelude 8001 (Cicada PRD/Truener, BMI)   | ★ 89      | NEW ENTRY | 2              | <b>CONCENTRATE ON YOU</b> —Stanley Turrentine<br>(H. Johnson), Elektra 46533 (Jobete, ASCAP)  |
| 22        | 23        | 10             | <b>STRATEGY</b> —Archie Bell & The Drells<br>(G. McFadden, J. Whitehead, J. Cohen), P.R. 9-3710 (CBS) (Mighty Three, BMI)  | ★ 55      | 77        | 2              | <b>I CALL YOUR NAME</b> —Switch<br>(B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP)  | ★ 90      | 91        | 3              | <b>I CAN'T TURN THE BOOGIE LOOSE</b> —Contrallors<br>(F. Knight, M. Ward), Juana 3424 (T.K.) (Knight After Knight/Every Knight, BMI)                |
| 23        | 17        | 12             | <b>STREET LIFE</b> —Crusaders<br>(J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)  | ★ 56      | 58        | 6              | <b>WE GOT TO HIT IT OFF</b> —Millie Jackson<br>(B. Lattimore), Spring 3002 (Polydor) (Sherlyn, BMI)  | ★ 91      | 92        | 2              | <b>DON'T LOOK BACK</b> —Teena Marie<br>(W. Robinson, R. White), Gordy 7173 (Motown) (Jobete, ASCAP)   |
| ★ 31      | 8         | 8              | <b>SO GOOD, SO RIGHT</b> —Brenda Russell<br>(B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)  | ★ 57      | 67        | 4              | <b>(OOH-WEE) SHE'S KILLING ME</b> —Johnnie Taylor<br>(M. Beckins, R. McCormick), Columbia 1-11084 (Muscle Shoals Sound, BMI)                             | ★ 92      | 66        | 7              | <b>DON'T WANT MY LOVE</b> —Debbie Jacobs<br>(P. Sabu), MCA 41102 (Unichappell/Kreimers, BMI)  |
| 25        | 26        | 7              | <b>LOVE ON YOUR MIND</b> —Con Funk Shun<br>(F. Platte), Mercury 76002 (Val-In-Joe, BMI)  | ★ 58      | 59        | 8              | <b>SUMMER LOVE</b> —David Oliver<br>(C. Womack, M. Wells), Mercury 76006 (Relaxed/Wellcom, BMI)  | ★ 93      | 74        | 5              | <b>CLOSER</b> —Johnny Nash<br>(J. Nash, E. Brown, D.E. Brown Jr., W. DeLandre), Epic 8-50737 (Vanas, BMI/Arnas, ASCAP)                              |
| 26        | 19        | 12             | <b>OPEN UP YOUR MIND</b> —Cap Band<br>(R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)  | ★ 59      | 56        | 8              | <b>YOU CAN DO IT</b> —Al Hudson & The Partners<br>(A. Myers, K. McCord), MCA 12459 (Pinks, BMI)  | ★ 94      | 76        | 5              | <b>TIL THE DAY I STARTED LOVIN' YOU</b> —Dalton & Dubarré<br>(G. Dalton, K. Dubarré), Hilltak 7902 (Atlantic) (Dalton & Dubarré/Anadale, ASCAP)     |
| 27        | 27        | 6              | <b>IT'S A DISCO NIGHT</b> —The Isley Brothers<br>(E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T. Neck 9-2287 (CBS) (Bovina, ASCAP)                     | ★ 60      | 57        | 9              | <b>FANTASY</b> —Bruni Pagan<br>(N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)                                     | ★ 95      | 63        | 9              | <b>ROCK BABY</b> —Tower Of Power<br>(G. Crockett, M. Jeffries), Columbia 3-11012 (Michael Jeffries, ASCAP)  |
| 28        | 28        | 9              | <b>I LOVE YOU</b> —New Birth<br>(J. Baker, L. Washburn), Ariola 7760 (Sky Divers/Lite Bits, BMI)   | ★ 61      | 71        | 3              | <b>YOU'RE SOMETHING SPECIAL</b> —Five Special<br>(R. Banks, T. Green, R. Johnson), Elektra 46531 (At Home/Baby Dump, ASCAP)                              | ★ 96      | 70        | 6              | <b>STAR GENERATION</b> —James Brown<br>(B. Shapiro/R. McCormick), Polydor 2005 (Rayette, BMI)   |
| ★ 37      | 7         | 7              | <b>MORE THAN ONE WAY TO LOVE A WOMAN</b> —Raydio<br>(R. Parker Jr.), Arista 0441 (Raydiola, ASCAP)   | ★ 62      | 73        | 3              | <b>WHILE WE STILL HAVE TIME</b> —Cindy & Roy<br>(T. Wortham, C. Biggs), Casablanca 2202 (Mighty Three, BMI)  | ★ 97      | 82        | 8              | <b>ROCK ME</b> —Frank Hooker & Positive People<br>(F. Hooker), Panorama 11634 (RCA) (Duchess/Innerself, BMI)  |
| 30        | 32        | 8              | <b>YOU GET ME HOT</b> —Jimmy "Bo" Horne<br>(H.W. Casey, R. Frack), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)   | ★ 63      | 59        | 12             | <b>REMEMBER WHO YOU ARE</b> —Sly & The Family Stone<br>(S. Stewart, H. Banks), Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP)                             | ★ 98      | 96        | 5              | <b>AFTER A NIGHT LIKE THIS</b> —Shirley Brown<br>(T. Jarett, C. Marshall), Star 3222 (Fantasy) (Star/Poncello/Forest Wolf, ASCAP)                   |
| ★ 39      | 7         | 7              | <b>I BETCHA DIDN'T KNOW THAT</b> —KC & The Sunshine Band<br>(F. Knight, S. Deers), T.K. 1035 (Moussong/East Memphis/Two-Knight, BMI)                                     | ★ 64      | 65        | 6              | <b>FELLA</b> —Love Unlimited<br>(B. White, F. Wilson, P. Polk), Unlimited Gold 9-1409 (CBS) (Seven Songs/Bo Dake, BMI)                                   | ★ 99      | 99        | 11             | <b>WHEN YOU'RE #1</b> —Gene Chandler<br>(J.M. Mathews, A. Mathews Jr.), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)                        |
| 32        | 30        | 10             | <b>GROOVE ME</b> —Feroz Kinney<br>(K. Floyd), Malco 1058 (T.R.) (Malco/Roffignac, BMI)   | ★ 65      | 88        | 2              | <b>LET'S TURN IT OUT</b> —Skiyy<br>(R. Muller), Salsoul 2102 (RCA) (One To One, ASCAP)   | ★ 100     | 100       | 7              | <b>TALK THAT STUFF</b> —ADC Band<br>(J.M. Mathews, A. Mathews Jr.), Collision 45003 (Atlantic) (Woodson/Bus, BMI)                                   |
| 33        | 33        | 8              | <b>LADIES ONLY</b> —Artha Franklin<br>(A. Franklin), Atlantic 3605 (Pundit, BMI)   | ★ 66      | 78        | 3              | <b>KING TIM III</b> —Fatback Band<br>(F. Demery, B. Curtis), Spring 199 (Polydor) (Cita, BMI)  |           |           |                |   |
|           |           |                |  | ★ 67      |           |                | <b>THE SECOND TIME AROUND</b> —Shalamar<br>(L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Roxy, ASCAP)   |           |           |                |   |

OCTOBER 13, 1979, BILLBOARD



# CASABLANCA'S HOTTEST NEW ACT



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## RADIO PLATYPUS

|                |                  |                     |                   |                  |                  |                      |                  |
|----------------|------------------|---------------------|-------------------|------------------|------------------|----------------------|------------------|
| WDAO Dayton    | WEUP Huntsville  | KAEZ Oklahoma City  | WTOY Roanoke      | KYEA Monroe      | WKND Hartford    | WEDR Miami           | WSOK Savannah    |
| WGPR Detroit   | WATV Birmingham  | KCOH Houston        | WWWS Saginaw      | WJBE Nashville   | WJLB Detroit     | WPDO Jacksonville    | WJMO Cleveland   |
| WVCO Columbus  | WWRL New York    | KGBC Galveston      | WKWM Grand Rapids | WHUR Wash., D.C. | WUFO Buffalo     | WRBD Fort Lauderdale | WBOK New Orleans |
| WKLR Toledo    | KADQ Topeka      | KALO Beaumont       | WDXK Rochester    | WPXI Charlotte   | WXOK Baton Rouge | WKXI Jackson         | WPFB Middletown  |
| WWIN Baltimore | KAPE San Antonio | WRXB St. Petersburg | WGOK Mobile       | WVOV Las Vegas   | WOIC Columbia    | WRDW Augusta         | WAMO Pittsburgh  |

# JUANA MOVES *Frederick Knight Shifts Base From Birmingham To Jackson*

LOS ANGELES—Juana Records, headed by Frederick Knight, has shifted its base of operation from Birmingham, Ala., to Jackson, Miss.

The label, distributed by TK, produced Anita Ward's hit "Ring My Bell." Other acts on the label are the Controllers and True Image. Knight also is a recording artist whose biggest hit, several years ago, was "I've Been Loving You For So Long."

In moving the offices Knight has brought on board George Chavous, formerly of TK, to handle promotion. Clinton Harris is executive vice president and Bob Dickerson is head of finance.

"We have purchased a large building and will soon begin working on new studios," says Knight. "Although TK is distributing Juana, we'll set up our own marketing and promotion teams to supplement their (TK) efforts."

"We're looking strongly at television and black consumer publications for our acts. We have tv spots both locally and nationally on some of the dance shows. The first major campaign is on the Controllers," he adds. Knight manages the group under his H.K. Management Co. Attorney David Franklin manages Anita Ward.

Knight explains that he moved to Jackson to be close to certain recording studios and to look for new artists through community involvement.

Also at the new location is his publishing company, Every-Knight Music, which now has on the national charts "I Can't Turn The Boogie Loose" by the Controllers. Knight copenned the tune with Michael Ward. Other writers signed to the company include David Camon, who penned "Somebody's Gotta Win, Somebody's Gotta Lose," plus William Thomas, Dan Brantley and Regina Bennett.

Knight points out that he will move into the studio this week to begin work on his own LP.

"In terms of community involvement, we're trying to cultivate new producers, writers and artists. We'll actually be out in the community looking for fresh talent."

Knight notes that he has joined Jerry Owens, a Jackson businessman. "And we're providing financing for local persons with talent to move into their own businesses. This includes music and other ventures."

"We're tied-in with government sponsored lending organizations to provide money to people who are already working but want their own business."



**AWARDS DINNER**—Top CBS Records executives join Hamilton Jordan, White House chief of staff, at a dinner banquet for the Congressional Black Caucus, where Teddy Pendergrass was the featured performer. From the left: Paul Smith, senior vice president and general manager, marketing, CBS Records; Frank Mooney, vice president, marketing, branch distribution, CBS Records; Jordan; and LeBaron Taylor, vice president, black music marketing, CBS Records. Taylor received the Chair's Award from the Caucus, the first record executive to be so honored.

"We're going into partnership with these persons and we'll help oversee the operations. But the new owners will be working for themselves, not us."

And in another area Knight says he is opening a nightclub in Atlanta at Fifth and Peachtree called the Incredible Knight. Target date for the opening is Dec. 1.

"We're starting as a disco, with major acts appearing twice a month. The club is 11,000 square feet and is within walking distance of the major hotels. There's a lounge upstairs, with the disco/restaurant, which seats 750, located on the ground floor."

With the bulk of his business interests now in Jackson, why would

Knight open a nightclub in Atlanta?

"Atlanta is the testing ground for what we hope will be a chain of nightclubs. We already have a person in the management business who will run the club. If this one works, we're looking at New Orleans for the next nightclub."

## Fabulous To TK

NEW YORK—TK Records will be distributing Fabulous Records commencing with the release soon of Leon Ware's LP.

Fabulous Records is based in Los Angeles and headed by Russ Regan, former president of 20th Century-Fox Records.

# Soul Sauce

• Continued from page 50

the Sugarhill Gang can do more than just rap.

"Rapper's Delight" is only commercially available as a 12-inch \$3.98 single. However, Robinson says a 7-inch will be available for radio and jukeboxes.

Although Gloria Mason, in charge of production at Roulette Records, distributor of "Rapper's Delight," would not confirm units sold, she did say the back orders are nearly filled.

Al Jarreau and Carmen McRae are set to appear on segments of a new syndicated tv series for PBS called "From Jump Street: A Story Of Black Music." The series, geared to secondary school students will air in the fall of 1980.

The series, to be hosted by Oscar Brown Jr., covers the history of black music from its African roots. The program will be shown in 19 segments.

Toni Brown has assembled an impressive list of musicians to accompany her on her upcoming self-titled Fantasy LP.

Among those contributing are George Clinton, Wilton Felder, Mike Porcaro, Ian Underwood and John Guerin in addition to vocalist Merry Clayton. Brown penned all tunes on the LP with the exception of the Mickey & Sylvia classic, "Love Is Strange." Sylvia, of Mickey

& Sylvia, is responsible for the Sugarhill Gang.

Capitol Records' A Taste of Honey has signed to endorse the newly designed Toshiba Bombeat cassette recorder, to be introduced only in Japan next month.

The group, which recently completed filming tv spots in L.A., will be the center of an ad campaign to promote the Bombeat, which will include 15, 30 and 60-second tv spots, radio and consumer press as well as in-store displays and mobiles.

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

## Carolyn Mas To Chappell Contract

NEW YORK—Writer/artist Carolyn Mas has signed a copublishing agreement with Chappell Music.

The agreement, with Mas' Eggs and Coffee and Music, Ltd. (ASCAP), includes all the songs on her album debut on Mercury, "Carolyn Mas."

A native New Yorker, Mas' album was produced by Steve Burgh. A single from the package, "Still Sane," will be marketed shortly to coincide with her tour of the U.S. and Canada.

# 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<br>Artist, Label & Number<br>(Dist. Label) |
|-----------|-----------|----------------|---|------------------------|---------------|-----------|-----------|---|--|
|           |           |                | TITLE   | Artist, Label & Number | (Dist. Label) |           |           |   |  |
| ★ 1       | 7         | 39             | 37  | 25                     | ★ 39          | 37        | 25        | GAP BAND<br>Mercury SRM-1-3758  |  |
| 2         | 2         | 9              | 60  | 2                      | ★ 60          | 60        | 2         | FRANCE JOLI<br>France Joli, Prelude PRL-12170                               |  |
| ★ 4       | 5         | 41             | 43  | 7                      | ★ 41          | 43        | 7         | OUTRAGEOUS<br>Richard Pryor, LAFF A-206                                     |  |
| 4         | 3         | 7              | ★ 41  | NEW ENTRY              | ★ 41          | NEW ENTRY | NEW ENTRY | RISE<br>Herb Alpert, A&M SP-4790  |  |
| ★ 15      | 4         | 43             | 33  | 9                      | ★ 43          | 33        | 9         | BACK ON THE STREETS<br>Tower Of Power, Columbia JC-35784                    |  |
| 6         | 5         | 8              | 44  | 3                      | ★ 44          | 44        | 3         | SO DELICIOUS<br>Pockets, Columbia JC-36001                                  |  |
| 7         | 7         | 16             | 45  | 13                     | ★ 45          | 40        | 13        | WHEN LOVE COMES CALLING<br>Deniece Williams, Arc/Columbia JC-35558          |  |
| 8         | 6         | 13             | 46  | 10                     | ★ 46          | 36        | 10        | MAXINE NIGHTINGALE<br>Lead Me On, Windong BXL-3404 (RCA)                    |  |
| 9         | 9         | 29             | ★ 47  | 2                      | ★ 47          | 57        | 2         | PRIORITY<br>Pointer Sisters, Planet P-9003 (Elektra Acylum)                 |  |
| 10        | 11        | 17             | 48  | 3                      | ★ 48          | 50        | 3         | GOIN' HOME FOR LOVE<br>Jimmy "Bo" Horne, Sunshine Sound 7805 (T.R.)         |  |
| 11        | 8         | 17             | ★ 49  | 2                      | ★ 49          | 59        | 2         | STRATEGY<br>Archie Bell & The Drells, P.R. 12-36096 (CBS)                   |  |
| 12        | 10        | 19             | 50  | 27                     | ★ 50          | 48        | 27        | MORNING DANCE<br>Soyu Gyra, Infinity INF-9004                               |  |
| 13        | 14        | 10             | 51  | 24                     | ★ 51          | 45        | 24        | WILD & PEACEFUL<br>Teena Marie, Gordy G7-586 (Motown)                       |  |
| 14        | 12        | 23             | 52  | 12                     | ★ 52          | 34        | 12        | ANOTHER TASTE<br>A Taste Of Honey, Capitol 500-11951                        |  |
| 15        | 13        | 22             | 53  | 10                     | ★ 53          | 53        | 10        | PATRICK HERNANDEZ<br>Born To Be Alive, Columbia JC-36100                    |  |
| 16        | 16        | 17             | ★ 54  | 4                      | ★ 54          | 64        | 4         | HEAVEN & EARTH<br>Fantasy, Mercury SRM-1-3753                               |  |
| 17        | 17        | 27             | 55  | 23                     | ★ 55          | 52        | 23        | ANY TIME, ANY PLACE<br>Dramatics, MCA AA-1125                               |  |
| 18        | 19        | 21             | 56  | 45                     | ★ 56          | 49        | 45        | DESTINY<br>Jacksons, Epic JE-35552 (CBS)                                    |  |
| 19        | 20        | 12             | 57  | 14                     | ★ 57          | 51        | 14        | THIS BOOT IS MADE FOR FUNK-N<br>Bootsy's Rubber Band, Warner Bros. BSK-3295 |  |
| ★ 20      | 24        | 17             | ★ 58  | 3                      | ★ 58          | 68        | 3         | BREAKIN' THE FUNK<br>Faze-O, She 742 (Atlantic)                             |  |
| ★ 21      | 21        | 22             | 59  | 22                     | ★ 59          | 46        | 22        | McFADDEN & WHITEHEAD<br>McFadden & Whitehead, P.R. 12-35800 (CBS)           |  |
| 23        | 23        | 15             | 60  | 28                     | ★ 60          | 55        | 28        | LOVE TALK<br>Manhattans, Columbia JC-35693                                  |  |
| 24        | 22        | 5              | 61  | 3                      | ★ 61          | 63        | 3         | A SONG FOR THE CHILDREN<br>Lionie Liston Smith, Columbia JC-36141           |  |
| ★ 25      | 35        | 3              | 62  | 22                     | ★ 62          | 56        | 22        | THE JONES GIRLS<br>The Jones Girls, P.R. 12-35757 (CBS)                     |  |
| 26        | 28        | 8              | 63  | NEW ENTRY              | ★ 63          | NEW ENTRY | NEW ENTRY | TIME IS SLIPPIN AWAY<br>Deater Wansel, P.R. 12-36024 (CBS)                  |  |
| 27        | 27        | 11             | ★ 64  | 4                      | ★ 64          | 74        | 4         | KINSMAN DAZZ<br>Dazz, 20th Century T-594 (RCA)                              |  |
| 28        | 25        | 18             | 65  | 14                     | ★ 65          | 61        | 14        | LOVE CURRENT<br>Lenny Williams, MCA MCA-3155                                |  |
| 29        | 18        | 21             | 66  | 13                     | ★ 66          | 66        | 13        | I WANNA PLAY FOR YOU<br>Stanley Clarke, Nemperor KZ-2-35680 (CBS)           |  |
| 30        | 30        | 6              | 67  | 8                      | ★ 67          | 67        | 8         | WHEN YOU'RE #1<br>Gene Chandler, 20th Century/Cbi-Sound T-598 (RCA)         |  |
| 31        | 29        | 16             | 68  | 7                      | ★ 68          | 62        | 7         | TALK THAT STUFF<br>ADC Band, Atlantic SD-5216                               |  |
| ★ 32      | 42        | 2              | 69  | NEW ENTRY              | ★ 69          | NEW ENTRY | NEW ENTRY | FEEL IT<br>Noel Pointer, United Artists UALA 973                            |  |
| 33        | 32        | 12             | 70  | NEW ENTRY              | ★ 70          | NEW ENTRY | NEW ENTRY | BEST OF FRIENDS<br>Lenny White, Elektra 6E-223                              |  |
| ★ 34      | 54        | 2              | 71  | 34                     | ★ 71          | 71        | 34        | WE ARE FAMILY<br>Sister Sledge, Cotillion SD-5209 (Atlantic)                |  |
| 35        | 39        | 4              | 72  | 2                      | ★ 72          | 72        | 2         | YOUR PIECE OF THE ROCK<br>Dynasty, Solar BXL-3398 (RCA)                     |  |
| 36        | 31        | 26             | 73  | NEW ENTRY              | ★ 73          | NEW ENTRY | NEW ENTRY | MARY WILSON<br>Mary Wilson, Motown M7-927                                   |  |
| ★ 37      | 47        | 4              | 74  | 14                     | ★ 74          | 70        | 14        | CHANCE<br>Candi Staton, Warner Bros. BSK-3333                               |  |
| 38        | 38        | 11             | 75  | 6                      | ★ 75          | 75        | 6         | BROWNE SUGAR<br>Tom Browne, Arista/GRP GRP-5003                             |  |

OCTOBER 13, 1979, BILLBOARD

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# Music Week Crowds Off, But Spirits Soaring

## Attendance May Droop About 25%

• Continued from page 1

for various corporate staff meetings, as company top brass fly here to join in the festivities.

Local businesses ranging from catering companies to tuxedo rental outlets to limousine services will be enjoying the majority of the increased cash flow through Nashville this convention week. According to Terry Clements of the Nashville Chamber of Commerce, "The \$625,000 figure is a conservative estimate. We are expecting most people to spend roughly \$50 per day and remain in the city for a little more than four days."

"I don't think the current economic situation within the record industry is hurting this year's convention," states Jo Walker, executive director of CMA. "As far as country record sales are concerned, they are holding steady, there just won't be as many private parties, and I don't think that the economic situation will dampen anyone's spirits," says Walker.

RCA Records is expecting its

leaders for the convention to include Bob Fead, vice president of U.S. operations; Mel Ilberman, business affairs vice president; John Bettencourt, division vice president, pop promotion; Larry Gallagher, sales vice president; and Art Martinez, division vice president, RCA international.

In addition, many of the label's regional promotion people will be on hand for the festivities.

As part of its scheduled activities, the RCA show will take place on Wednesday (10) from 10 a.m. to noon and will feature many new artists including Steve Wariner, Randy Gurley, Mark K. Miller, Cliff Cochran, and veteran performer Danny Davis and the NASHVILLE Brass. RCA will have a staff meeting with all of its executives and regional personnel, as well as the Nashville operation staff on Thursday (11).

MCA Records will be represented at the convention by Bob Siner, label president; Al Bergamo, president of MCA Distributing Corp.; Neil Hartley, vice president of national accounts, MCA Distributing Corp.; and Stan Layton, vice president of marketing for MCA Records.

Staff meetings will take place during the week with the MCA show taking place Thursday (11) from 1 p.m. to 4 p.m. at the Opry House and

starring Hank Thompson, who will also act as MC for the show, plus Micki Fuhrman, Faron Young, Bill Monroe, Brenda Lee, Bill Anderson, Jerry Clower, Conway Twitty, Don Williams, Barbara Mandrell and the Oak Ridge Boys.

Later that evening, Jim Fogelsang, president of MCA Records, Nashville, will host a private party at his home for MCA staff members, artists, DJs, and friends.

Andy Wickham, vice president of Warner Bros. country division, will be heading up that label's contingent to Nashville that will also include Bob Kirsch, general manager of the country division; Bob Merlis, publicity director; Pat McCoy, promotion director; Robin Rothman, product manager; and Mark Maitland, singles sales director.

Warner Bros. will host a showcase for Big Al Downing and the Bellamy Brothers Thursday (11) at 8:30 p.m. at the Exit/In. Staff meetings which will include the coast executives, the Nashville members and various regional promotional personnel will take place throughout the week at the Warner Bros. offices.

CBS Records will import the largest number of executives for the week-long event. Headed up by Bruce Lundvall, president, CBS Records Division, also flying into Nashville are Don Dempsey, vice president, Epic, Portrait, Associated Labels; Paul Smith, marketing vice president, branch distribution; Frank Mooney, sales president, branch distribution; Joe Mansfield, marketing vice president, Epic, Portrait, Associated Labels; Tony Martell, vice president, general manager, Associated Labels; and Marvin Cohn, business affairs vice president.

In addition, regional representatives including Jack Chase, Jack LaMeier, Jay Jenson, B.J. Kelch, Tim Pritchett, and Memphis branch manager Barry Mog will also be on hand for the CBS activities.

## Prophet's 'Phantom' Ships Canada & U.S.

NASHVILLE—Cachet Records is shipping artist Ronnie Prophet's newest single, "Phantom Of The Opry," simultaneously in both Canada and the U.S. with a special full cover sleeve.

Prophet, who hosts the award-winning "Grand Ole Country" tv show in Canada, has been nominated in the male vocalist, best tv show and entertainer of the year categories for the RPM Big Country awards were presented Sept. 22 in Canada.

## Hall Of Fame DJs Revealed Oct. 12

NASHVILLE—The fifth annual Country Music Disk Jockey Hall of Fame presentation will be made Oct. 12 at the Hyatt Regency Hotel in conjunction with the annual Federation of International Country Air Personalities banquet. Chuck Chellman, DJ Hall of Fame Foundation trustee, will make the presentation to one of three nominees in two categories: one living and one posthumous award.

Nominees for this year's living award are Cliffie Stone, Paul Kallinger and T. Tommy Cutrer. Posthumous nominees are "Texas Bill" Strength, "Tater Pete" Hunter and "Uncle Jim" Christy.

The label will showcase Johnny Paycheck at the Exit/In Tuesday (9) at 11 p.m. and the CBS Records show will take place at the Grand Ole Opry House Wednesday (10). The show will feature Larry Gatlin, who will also act as MC, Moe Bandy and Joe Stampley, Crystal Gayle, Janie Fricke, the Charlie Daniels Band, Johnny Duncan, Mickey Gilley, Johnny Rodriguez, Lynn Anderson and Charly McClain.

The label will also be operating a hospitality suite (at the Opryland Hotel) which will be open Tuesday (9) and Thursday (11) nights.

Several meetings have been scheduled for the CBS executives to attend while in town for the week.

EMI-UA and Capitol will combine their talent rosters for a show Wednesday (10) at the Grand Ole Opry House from 1:30 to 4:30 p.m. The lineup includes Gene Watson, Mel McDaniel, Billy "Crash" Craddock, Kenny Dale, Billie Jo Spears, Cristy Lane, Charlie Rich, Dottie West and Kenny Rogers.

The executive force from EMI-UA attending the festivities include Jim Mazza, president; Don Grierson, a&r vice president; Charlie Minor, promotion vice president; Mark Levinson, business affairs vice president, and David Bridger, artist relations director. Meetings will be taking place throughout the week with the Nashville-based staff of EMI-UA.

Capitol Records executives expected in Nashville include Don Zimmerman, president; Rupert Perry, a&r vice president; and Bob Young, business affairs vice president.

While the labels have combined their talent rosters for their show, staff meetings with all label personnel will be separate.

Although a healthy list of executives are expected in town from Phonogram/Mercury, the label's only activity for the week is a cock-

## Grapevine Opry Awards Oct. 19

NASHVILLE—The Grapevine Opry's fourth annual Susie awards banquet and show will be held on Friday (19) at the Tarrant County Convention Center in Ft. Worth, Tex. More than 2,500 members of the Grapevine Opry Assn. have made reservations to attend the dinner and show.

Featured performers on the show will include the Kendalls, Tommy Overstreet, Bill Anderson, Johnny Gimbel, Dotsy and Boxcar Willie. In addition, each of last year's award winners will perform on the show.

Awards are given in each of seven categories including entertainer of the year, female vocalist, male vocalist, instrumentalist, gospel group, bluegrass group, and group of the year.

Special guests for the awards show will include Texas Gov. William Clements, who will personally present a scroll to Aunt Susie in recognition of her support of the Opry by providing a showplace for new country music entertainers.

The Susie awards are named after Mrs. R.L. Slaughter, Jr., or Aunt Susie, as she has become known. It is through her generosity and the efforts of Opry owner Chisai Childs that have enabled the Grapevine Opry to achieve its current level of success and its reputation as a showcase for new talent.

## Revenue Is Anticipated At \$625,000

tail reception by invitation only scheduled for Tuesday (9) at the Hyatt Regency Hotel.

Heading for executive list is Irwin Steinberg, chairman of the board, Phonogram/Mercury; joined by Bob Sherwood, president; Lou Simon, senior vice president and marketing director; Jim Jeffries, promotion vice president and Mick Brown, sales vice president.

Although no formal meetings are scheduled, the national executives will be conferring with the Nashville staffers and several regional promotion people.

Casablanca and Casablanca West Records will be represented by Neil Bogart, president of Casablanca; Snuff Garrett, president of Casablanca West; Bruce Bird, executive vice president of Casablanca; and Don Blocker, vice president of Casablanca West.

The executives will be holding meetings on Wednesday (10) with the label staffers, independent promotion personnel, and the Polygram distributing members.

They will host an official open house for the new offices of Casablanca/Casablanca West Tuesday (9) at 4 p.m., and they will also host an invitation-only party Thursday (11) at 4 p.m. where Carol Chase, the first artist signed to Casablanca West will be introduced.

Elektra/Asylum Records will host an open house for DJs and other attendees of the country music week on Friday (12) from 1 p.m. to 6 p.m. The label is expecting no visiting executives from Los Angeles or New York, and will be maintaining a low profile throughout the week.

In addition, Republic, Ovation, Cachet, MDJ, Con Brio and other Nashville-based labels will be hosting parties, hospitality suites and open houses throughout the week.

Many studios and booking agencies will also have an involvement with the activities during the week.

Although there is a decrease in the number of activities, mainly private parties and receptions hosted by record companies this year's CMA-DJ convention-Grand Ole Opry Birthday celebration will contain enough functions to keep those attending quite busy.

Between the CMA sponsored Talent Buyers Seminar, the CMA Awards Show, the BMI, ASCAP and SESAC awards banquets, the Nashville Songwriters Assn. awards banquet, and the Federation of International Country Air Personalities banquet, not to mention the various record label showcases, there will be enough going on to keep 3,000 attendees busy for six days.

## Kruger Celebrates

NASHVILLE—Jeffrey Kruger, president of the Kruger Organization on London was in Nashville recently to celebrate the first anniversary of his Nashville publishing operation, Songs For Today. Accompanying Kruger was Howard Kruger, director of promotion and creative services for Bulldog and Ember Records. Copyrighted material

## Daniels' Band Embraces Every Kind Of Audience

• Continued from page 40

companies of that calibre, the financial arrangements are basically the same, so it comes down to who's got the best distribution overseas."

Stateside, Daniels is looking forward to the sixth annual Volunteer Jam Jan. 12 at the Nashville Municipal Auditorium. He oversees the creative end of the show while his manager Joe Sullivan handles the logistics. Past shows have featured such acts as the Marshall Tucker Band, Willie Nelson, Alvin Lee, Papa John Creach and Vassar Clements.

Epic will issue a second "Volunteer Jam" album in early November, featuring the surviving members of Lynyrd Skynyrd, Carl Perkins, Dobie Gray, John Prine and Daniels.

Daniels will get added exposure with an appearance on "Kenny Rogers And The American Cowboy," a CBS-TV special set to air around Thanksgiving. And he's set to perform two tunes in John Travolta's upcoming film "Urban Cowboy," including his big hit "The Devil Went Down To Georgia."

## For the Record

NASHVILLE—An item published recently in the Nashville Scene column erroneously reported that singer Loretta Lynn was recording a song titled "The Fish That Saved Pittsburgh" for inclusion in her forthcoming autobiographical film, "Coal Miner's Daughter." According to Lynn's long-time manager, David Skepner, "The Fish That Saved Pittsburgh" is the title of a feature movie being produced by Lorimer Productions now scheduled for a fall release date. Lynn will be singing a duet for this film with r&b artist Teddy Pendergrass. The song, produced by Thom Bell, is correctly titled "It Must Be Love."

Despite a general downturn in 1979 concert business, Daniels reports that he will perform even more dates this year than the 175 he did last year (though less than his 1975 tally of 250 shows). Daniels says he headlines at all appearances, as he has for the past three years.

He has an entourage of 37 on the road, including a six-man band, five-piece horn section and two female singers; a dramatic increase from just 3½ years ago when he had six in the band and six in the crew.

The singer gives this picture of the latest leg of his tour: "We were out almost three weeks and traveled almost 8,000 miles. I visited 35 radio stations and five or six tv stations, signed somewhere in the neighborhood of 5,000 autographs and performed to 127,000 people."

The show's only special effect, according to Daniels, is a backdrop picture of Ronnie Van Zant, Elvis Presley, and Janis Joplin which is unveiled during the song "Reflections." Lighting for the tour is done by P&B Lighting of Union, Mo.; sound is by Fanfare Sound of Jackson, Mich.

Daniels has been booked for the past six years by Alex Hodges, first through the Paragon Agency and now through Empire. His manager for the past six years, Joe Sullivan, also handles Wet Willie, Dobie Gray, the Henry Paul Band and the Winters Brothers, a Tennessee outfit.

This fall Daniels begins recording his fifth Epic album, his second in a row with producer John Boylan (Boston, Little River Band), who took over production reins from Paul Hornsby (Marshall Tucker Band) after five LPs.

Prior to the Epic association, now in its fourth year, Daniels had an early solo effort on Capitol and then five LPs on Kama Sutra.

# Nashville Scene

By KIP KIRBY

The Nashville Scene proudly announces the presentation of its first Nashville Scene Country Music Week Tribute Awards. These are being presented here in this column as a special way of tipping our hat to all our friends in the country music industry and to acknowledge their individual (and often little known until now) contributions during the past year.

We salute you with these awards in the best faith and good humor and hope that these will become an ongoing yearly tribute in this column. And now, for the awards...

To Jim Foglesong, our "Nashville Scene President's Award" for managing to head up more labels this year than anyone else in Nashville. To Wesley Rose, the "I-Told-You-So Award" for his prescient prediction about the forthcoming resurgence of traditional forms of country music on the charts again.

To Jimmy Bowen of Elektra Records, our "Studio Administrator Award" for proving that you can too run a record label from the inside of a recording studio.

Our "Transatlantic Hands Across The Ocean Award" to Andy Wickham at Warner Bros. Records for showing that country music really does span international boundaries.

To Mercury Records & staff goes the "Johnny Mack Brown Memorial Award" for alerting the record industry that Lester "Roadhog" Moran may yet go pop. To Brian Fisher and Ovation Records our "Little Label That Could Award" for its success in breaking the Kendalls, Joe Sun, the Cates and Sheila Andrews. And the "Pop! Goes The Country Award" to Capitol Records for their country/pop success with Anne Murray and Glen Campbell.

The Scene's "Moby Dick Award" to Warner Bros. exec Norro Wilson for his tall-tale fishing exploits out on the turbulent waters of Old Hickory Lake. The "Graham Kerr Five-Star Dining Award" to Lynn Shults, head of Capitol Records, for his in-depth knowledge of the best—and funkiest—eating spots from Nashville to New Orleans.

The "Baseball Has Been Beddy Beddy Good To Me Award" to singer Conway Twitty for his championship Nashville Sounds baseball team. And the "Still Mulling It Over Award" to Frank Mull of Mul-ti-Hit Promotions for refusing to scalp his highly-in-demand Sounds baseball tickets at the end of the season.

The "Didley Feishen Tell Me What I Say" to Combine's prez Bob Beckham for creating a new language totally undecipherable by anyone else.

The "Dale Carnegie How To Win Friends & Influence People Award" to Charlie Monk of April-Blackwood Music for his shy reticence at public functions. And the "Rich Little Award" to Cedarwood's Bill Denny for the best impersonation of Bill Denny for 1979.

To Creative Workshop's Buzz Cason goes our "Eterna-Teen Award," and Woody Bowles of the Berry Hill Group gets the "Nashville Scene Special Discovery Award" for uncovering the rare talents of Perky Higgins & the Higgettes.

To Tandy Rice of Top Billing, Inc., the "Ultra-Brite Gleam Award" for outstanding smiles above and beyond the call of duty. The "Wesley Rose Crossover Country Award" to artist Porter Wagoner for his on-again, off-again new pop career.

To Pi-Gems' Tom Collins, the "Nashville Scene's Sartorial Splendor Award" for being the best dressed record producer in town. And to United Artists' Jerry Seabolt, we proudly bestow our "Milton Berle Terrible Joke Of The Week Award" (need we say more?).

The "Billboard Forestry Award" to Jack Stapp and Buddy Killen for growing the biggest tree in Nashville. The "Carnivorous Briefcase/Oh, Dear, Now Where Did I Put It Award" to ASCAP's Ed Shea. To Frances Preston of BMI we present our chrome-plated "Globetrotter's Award" for her innumerable travels. And to SESAC's Dianne Petty a special tribute for being the "W.O.R.S.T.'s Jitterbugger of the Year."

The "Chinese Sports Award" to RCA's publicity chief Jerry Flowers for his prowess on the ping-pong circuit. Our "Bobby Riggs Racquet Award" to CBS' Rick Blackburn for his tennis activities. And to RCA/Nashville division vice president Jerry Bradley goes our "Outstanding Press Liaison Award."

The "Grizzly Adams Award" to MCA's Jerry Bailey for his love of the outdoors and his prowess in bear-hunting. The "Carson Schreiber Look-Alike Award" to RCA's Joe Galante. The "Lawrence Welk Champagne Music Award/A-

# 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. |     |           |    |   |     |
|--|----|----|--|----|----|--|-----------|-----------|--|-----|-----------|----|---|-----|
| ★  |    |    | ★  |    |    | ★  |           |           | ★  |     |           | ★  |   |     |
| TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |    |    | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |    |    | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |           |           | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))           |     |           |    |   |     |
| ★  | 1  | 11 | ★  | 40 | 3  | 69   | 74        | 4         | ★  | 70  | 80        | 2  | ★ | 71  |
| ★  | 4  | 10 | ★  | 52 | 2  | ★  | NEW ENTRY |           | ★  | 72  | 76        | 4  | ★ | 73  |
| ★  | 3  | 2  | ★  | 37 | 3  | ★  | NEW ENTRY |           | ★  | 74  | 85        | 2  | ★ | 74  |
| ★  | 4  | 5  | ★  | 44 | 5  | ★  | NEW ENTRY |           | ★  | 75  | 89        | 3  | ★ | 75  |
| ★  | 9  | 9  | ★  | 49 | 4  | ★  | NEW ENTRY |           | ★  | 76  | 78        | 3  | ★ | 76  |
| ★  | 7  | 9  | ★  | 51 | 4  | ★  | NEW ENTRY |           | ★  | 77  | 77        | 5  | ★ | 77  |
| ★  | 8  | 9  | ★  | 42 | 6  | ★  | NEW ENTRY |           | ★  | 78  | NEW ENTRY |    | ★ | 78  |
| ★  | 10 | 8  | ★  | 46 | 11 | ★  | NEW ENTRY |           | ★  | 79  | 92        | 3  | ★ | 79  |
| ★  | 11 | 7  | ★  | 47 | 38 | ★  | NEW ENTRY |           | ★  | 80  | NEW ENTRY |    | ★ | 80  |
| ★  | 12 | 5  | ★  | 48 | 11 | ★  | NEW ENTRY |           | ★  | 81  | NEW ENTRY |    | ★ | 81  |
| ★  | 14 | 7  | ★  | 49 | 15 | ★  | NEW ENTRY |           | ★  | 82  | 56        | 13 | ★ | 82  |
| ★  | 13 | 9  | ★  | 50 | 46 | ★  | NEW ENTRY |           | ★  | 83  | 61        | 16 | ★ | 83  |
| ★  | 22 | 4  | ★  | 51 | 43 | ★  | NEW ENTRY |           | ★  | 84  | NEW ENTRY |    | ★ | 84  |
| ★  | 17 | 7  | ★  | 52 | 42 | ★  | NEW ENTRY |           | ★  | 85  | NEW ENTRY |    | ★ | 85  |
| ★  | 18 | 5  | ★  | 53 | 47 | ★  | NEW ENTRY |           | ★  | 86  | 87        | 3  | ★ | 86  |
| ★  | 16 | 9  | ★  | 54 | 48 | ★  | NEW ENTRY |           | ★  | 87  | 93        | 2  | ★ | 87  |
| ★  | 19 | 9  | ★  | 55 | 11 | ★  | NEW ENTRY |           | ★  | 88  | NEW ENTRY |    | ★ | 88  |
| ★  | 20 | 8  | ★  | 56 | 50 | ★  | NEW ENTRY |           | ★  | 89  | NEW ENTRY |    | ★ | 89  |
| ★  | 21 | 5  | ★  | 57 | 53 | ★  | NEW ENTRY |           | ★  | 90  | 90        | 4  | ★ | 90  |
| ★  | 24 | 4  | ★  | 58 | 55 | ★  | NEW ENTRY |           | ★  | 91  | 91        | 3  | ★ | 91  |
| ★  | 25 | 6  | ★  | 59 | 70 | ★  | NEW ENTRY |           | ★  | 92  | 83        | 7  | ★ | 92  |
| ★  | 26 | 6  | ★  | 60 | 71 | ★  | NEW ENTRY |           | ★  | 93  | 63        | 15 | ★ | 93  |
| ★  | 31 | 3  | ★  | 61 | 14 | ★  | NEW ENTRY |           | ★  | 94  | 62        | 8  | ★ | 94  |
| ★  | 34 | 3  | ★  | 62 | 7  | ★  | NEW ENTRY |           | ★  | 95  | 95        | 2  | ★ | 95  |
| ★  | 33 | 8  | ★  | 63 | 5  | ★  | NEW ENTRY |           | ★  | 96  | 98        | 6  | ★ | 96  |
| ★  | 27 | 7  | ★  | 64 | 2  | ★  | NEW ENTRY |           | ★  | 97  | NEW ENTRY |    | ★ | 97  |
| ★  | 28 | 8  | ★  | 65 | 2  | ★  | NEW ENTRY |           | ★  | 98  | NEW ENTRY |    | ★ | 98  |
| ★  | 29 | 6  | ★  | 66 | 54 | 9  | ★         | NEW ENTRY | ★  | 99  | 60        | 13 | ★ | 99  |
| ★  | 30 | 5  | ★  | 67 | 59 | 14   | ★         | NEW ENTRY | ★  | 100 | 96        | 2  | ★ | 100 |
| ★  | 32 | 5  | ★  | 68 | 73 | 3  | ★         | NEW ENTRY |  |     |           |    | ★ |     |
| ★  | 35 | 4  |  |    |    |  |           |           |  |     |           |    |   |     |
| ★  | 36 | 6  |  |    |    |  |           |           |  |     |           |    |   |     |
| ★  | 37 | 3  |  |    |    |  |           |           |  |     |           |    |   |     |
| ★  | 39 | 3  |  |    |    |  |           |           |  |     |           |    |   |     |

OCTOBER 13, 1979, BILLBOARD

(Continued on page 56)

# *Moe Bandy's got a crossover hit!*

People are crossing over to Moe Bandy's kind of Country Music.

## ***"I Cheated Me Right Out of You,"*** 1-11090

Moe's new single from the soon to be released LP, "One Of A Kind." JC 06225

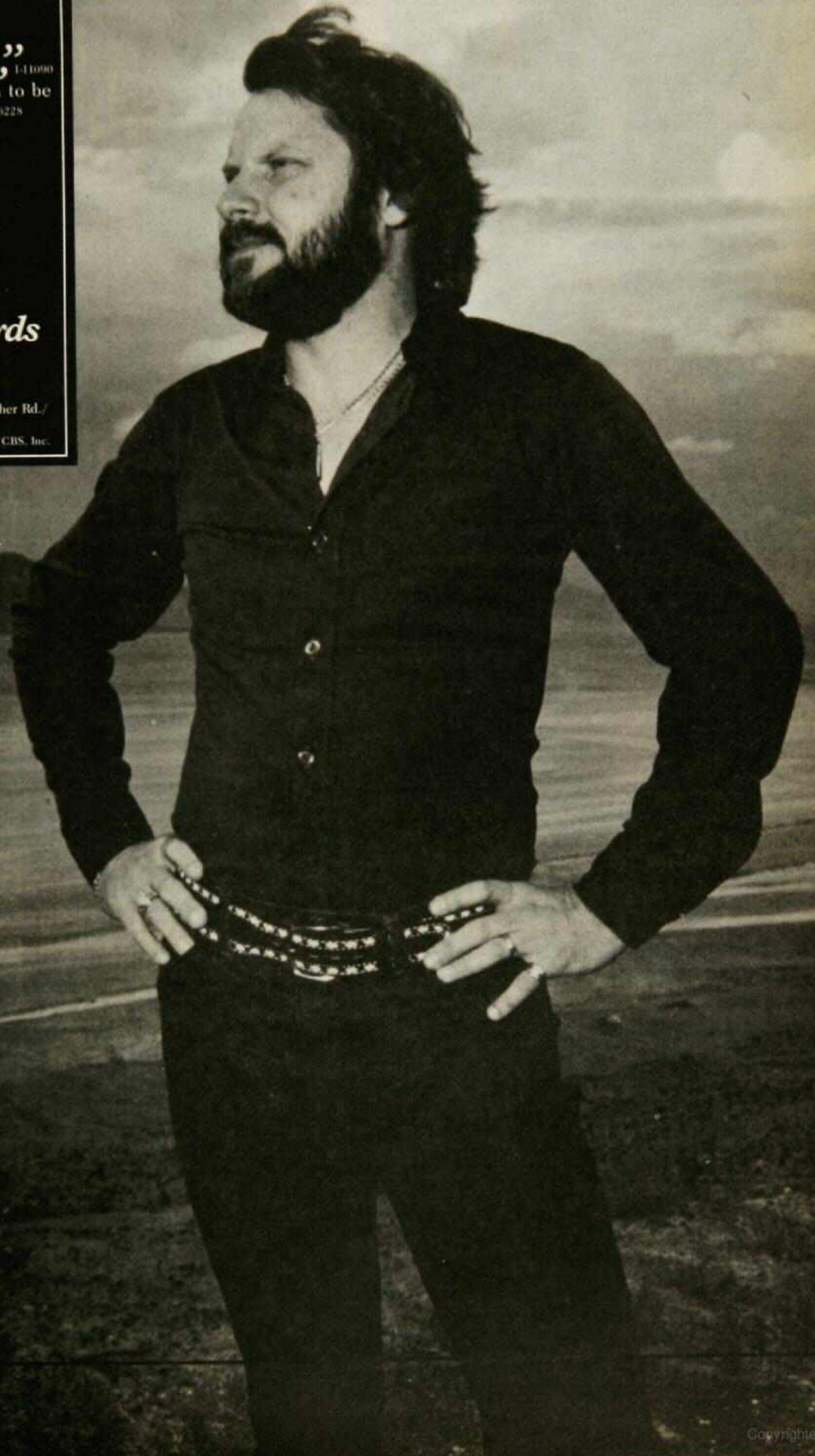


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Billboard photos by Tim Taggart

**BILLBOARD OPENING**—Attending a party saluting the opening of Nashville's new Billboard Publications Inc. building are: top photo, Ed Benson, CMA; Charlie Monk, April/Blackwood; Michael Erhman, Songbird Records; and Helen Farmer, CMA. Center photo, Ted Fuller, Music Park Talent; Jack D. Johnson, Jack D. Johnson Talent Inc.; and Buddy Killen, Tree International. Right: Duren Cheek, United Press International and Bill Hudson of the Bill Hudson Agency. The function celebrated the official opening of the new building housing Billboard Magazine, Amusement Business, and radio stations WLAC-AM/WKQB-FM.

## CMA Sets Members Meet Oct. 11

NASHVILLE—The annual CMA membership meeting takes place Thursday (11) at Nashville's Opryland Hotel. All members are invited to attend the yearly meeting which

will include the election of board members for 1979-80.

Highlights of the meeting will include a report on the past year's activities and achievements, the presentation of awards for CMA producers of the year, and the presentation of the founding president's award by founding president Connie B. Gay. The award is given to the person who has done the most for CMA during the past year.

## CMA Talent Buyers Seminar Draws Well

NASHVILLE—Registration for the upcoming CMA sponsored Talent Buyers Seminar has surpassed last year's total, according to Don Romeo and Jim Halsey, cochairmen of the event. More than 300 people have registered for the seminar which runs Monday-Wednesday (8-10) at the Raddison Hotel.

Seminar registration begins on Oct. 8, and that evening registrants will attend the CMA awards show.

On Oct. 9, CMA President Ralph Peer will welcome the participants, and a full two days of discussions, workshops and record company sponsored entertainment showcases will begin.

## ALBUM SUPPORT

# RCA Shove For Pride, Dave & Sugar

NASHVILLE—Charley Pride and Dave & Sugar are the focal figures in a marketing and merchandising campaign developed by RCA Records. The program is designed to provide support for current albums by both acts, and involves print, radio and in-store promotion.

For Dave & Sugar's "Stay With Me/Golden Tears" LP, RCA has prepared two-by-two-foot posters of the album's graphics and centerpieces of the group's logo. Print ads at trade and consumer levels and radio time buys are also being utilized.

This current album is the first Dave & Sugar LP to feature newest member Melissa Dean, who has been with the act eight months. Dave & Sugar are now on national tour and will appear in the soundtracks of a series of forthcoming Dr Pepper commercials on radio and tv.

For Pride's "You're My Jamaica" album, the label has designed two-by-two-foot posters, along with a schedule of advertising support directed at consumer and trade print, radio and touring.

A special edition single titled "The Dallas Cowboys" in honor of Pride's hometown football team has been released. The record bears a customized silver label tagged with the Cowboy team helmet and is stamped as a limited edition release.

Plans are in the works for Pride to appear in promotions for the Warner cable tv network, and the artist's touring agenda calls for an international schedule of appearances in the near future.

"You're My Jamaica" has already yielded two No. 1 singles, "Where Do I Put Her Memory" and the title track from the LP.

## Nashville Scene

• Continued from page 54

**One And A-Two Trophy** to Roger Sovine and Bill Hall for leading to Welk Music to fizzy new heights.

The "King Midas Award" to producer Bob Montgomery for having a genuine "House of Gold".... The "United We Stand, Divided We Fall Award" to the Glaser Brothers who've announced their intentions to re-band.... And a "United We Fall, Divided We Stand" plaque to Jim Ed Brown and Helen Cornelius who are parting as a duet.

The "Do I Really Want To Be Remembered Like This? Empathy Award" to United Artists' publishing exec Jimmy Gilmer whose Top 40 classic, "Sugar Shack," has now been immortalized by a Nashville massage parlor of the same title.... To Steve Bauer of S.I.R., our "Howard Johnson Memorial Award" for building "Close Quarters," Nashville's first rock 'n' roll hotel in the midst of Music City U.S.A.

And to Billboard's own Nashville bureau chief, Gerry Wood, the Nashville Scene proudly presents its "Calvin Trillin Gallumphing Gourmet Award" for his contributions to fine dining both in print and on tv.

Happy CMA week to all our winners.

## Cover For Riley

NASHVILLE—Jeannie C. Riley will be featured on the cover of the Saturday Evening Post for its December issue. Riley, who records for Cross Country Records, was interviewed at her home in Franklin, and is being featured in the magazine's salute to Christian motherhood.

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 10/13/79

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)                                  |
|-----------|-----------|----------------|--|
| ★ 2       | 24        | 2              | GREATEST HITS—Waylon Jennings, RCA AHL1-3378                                       |
| 2         | 1         | 21             | MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751                       |
| 3         | 4         | 44             | THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H                               |
| 4         | 3         | 15             | FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE-194                            |
| 5         | 5         | 10             | 3/4 LONELY—T.G. Sheppard, Warner/Curb BSK-3353                                     |
| ★ 7       | 3         | 7              | KENNY—Kenny Rogers, United Artists LWAK-979  |
| 7         | 6         | 17             | ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC-203606A               |
| 8         | 8         | 20             | LOVELINE—Eddie Rabbitt, Elektra GE-181   |
| 9         | 9         | 17             | IMAGES—Ronnie Milsap, RCA AHL-13346  |
| 10        | 10        | 14             | THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347                            |
| 11        | 11        | 8              | YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441                                     |
| 12        | 13        | 23             | THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3095                           |
| 13        | 14        | 17             | GREAT BALLS OF FIRE—Dolly Parton, RCA AHL-13361                                    |
| ★ 17      | 2         | 17             | MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC-36203                              |
| ★ 19      | 4         | 19             | JUST FOR THE RECORD—Barbara Mandrell, MCA 3165                                     |
| 16        | 18        | 23             | BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318                           |
| ★ 21      | 7         | 21             | SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB-4217                             |
| 18        | 12        | 8              | OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1-3448                        |
| 19        | 16        | 90             | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA-1035-H                        |
| ★ 26      | 5         | 26             | VOLCANO—Jimmy Buffett, MCA 5102  |
| 21        | 15        | 26             | CLASSICS—Kenny Rogers & Dottie West, United Artists UALA-946H                      |
| ★ 28      | 5         | 28             | STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360                              |
| 23        | 25        | 10             | THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL-33001                     |
| 24        | 24        | 10             | THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164                            |
| 25        | 20        | 34             | NEW KIND OF FEELING—Anne Murray, Capitol SW-11849                                  |
| 26        | 27        | 75             | STARBUCKS—Willie Nelson, Columbia JC-35305   |
| 27        | 29        | 45             | WILLIE AND FAMILY LOVE—Willie Nelson, Columbia KC-2-35642                          |
| 28        | 23        | 19             | CROSS WINDS—Conway Twitty, MCA 3086  |
| 29        | 22        | 10             | MR. ENTERTAINER—Mel Tillis, MCA 3167   |
| 30        | 30        | 6              | SILVER—Johnny Cash, Columbia JC-36086  |
| ★ 31      | NEW ENTRY | 31             | STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC-36250        |
| ★ 40      | 2         | 40             | FOREVER—John Conlee, MCA 3174  |
| 33        | 34        | 27             | THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135                                       |
| 34        | 31        | 9              | RANDY BARLOW, Republic 6024  |
| 35        | 37        | 68             | WHEN I DREAM—Crystal Gayle, United Artists UALA-858-H                              |
| 36        | 39        | 4              | JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL1-3258                       |
| 37        | 42        | 87             | LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST-11743                               |
| ★ 39      | NEW ENTRY | 39             | JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC-36202                     |
| 39        | 44        | 7              | A RUSTY OLD HALO—Hoyt Axton, Jeremah JHS000  |
| ★ 40      | 50        | 19             | SERVING 190 PROOF—Merle Haggard, MCA 3089  |
| 41        | 41        | 35             | THE BEST OF BARBARA MANDRELL, MCA AY-1119  |
| 42        | 32        | 56             | EXPRESSIONS—Don Williams, MCA AY-1069  |
| 43        | 33        | 13             | WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA-969-H                    |
| 44        | NEW ENTRY | 44             | THE ORIGINALS—Statler Brothers, Mercury SRM-1-5016                                 |
| 45        | 36        | 48             | ROSE COLORED GLASSES—John Conlee, MCA AY-1105                                      |
| 46        | 48        | 52             | MOODS—Barbara Mandrell, MCA AY-1088  |
| 47        | 35        | 9              | EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA-LA-854-H |
| 48        | 45        | 3              | ALL AROUND COWBOY—Marty Robins, Columbia JC-36085                                  |
| 49        | 49        | 3              | DAYTIME FRIENDS—Kenny Rogers, United Artists UA-LA-754-G                           |
| 50        | 38        | 91             | THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)                   |

## Kenny Price Becomes a Sheriff

NASHVILLE—Singer Kenny Price fulfilled the legend of his song, "Sheriff Of Boone County," recently when he was designated an honorary sheriff of that county in Covington, Ky.

Price, a Kentucky native and per-

former on "Hee Haw," received his special badge from Boone County sheriff Russell Luck, and was also named an honorary burgermeister of Covington. The town's mayor, George Wermeling, dubbed the occasion "Kenny Price Day."

# The Industry's Hottest New Label!



JEANNE PRUETT



HILKA



JEBRY LEE BRILEY

watch out for BOBBY 'Sofine' BUTLER'S latest release

*'IBC' N YOU!'*

# 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         | 5         | 4              | <b>BROKEN HEARTED ME</b><br>Anne Murray, Capitol 4773 (Chappell & Co./Salmaker, ASCAP)   |
| 2         | 1         | 13             | <b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b><br>Lobo, MCA/Curb 41063 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)                     |
| 3         | 3         | 4              | <b>YOU DECORATED MY LIFE</b><br>Kenny Rogers, United Artists 1315 (Music City, ASCAP)  |
| 4         | 2         | 16             | <b>RISE</b><br>Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)  |
| 5         | 4         | 14             | <b>AFTER THE LOVE HAS GONE</b><br>Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Press, BMI/Bobette, ASCAP) |
| 6         | 8         | 11             | <b>THIS NIGHT WON'T LAST FOREVER</b><br>Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)   |
| 7         | 6         | 16             | <b>ALL THINGS ARE POSSIBLE</b><br>Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)                    |
| 8         | 7         | 16             | <b>DIFFERENT WORLDS</b><br>Maureen McGovern, Warner/Curb 8835 (Brun, BMI)  |
| 9         | 9         | 9              | <b>SAIL ON</b><br>Commodores, Motown 1456 (Jobete/Commodore, ASCAP)  |
| 10        | 10        | 21             | <b>I'LL NEVER LOVE THIS WAY AGAIN</b><br>Dionne Warwick, Arista 419 (Irving, BMI)  |
| 11        | 13        | 8              | <b>SO GOOD, SO RIGHT</b><br>Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)  |
| 12        | 12        | 23             | <b>LEAD ME ON</b><br>Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)  |
| 13        | 31        | 3              | <b>YOU'RE ONLY LONELY</b><br>J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)   |
| 14        | 11        | 10             | <b>THEN YOU CAN TELL ME GOODBYE</b><br>Toby Beau, RCA 11670 (Acuff-Rose, BMI)  |
| 15        | 15        | 8              | <b>GET IT RIGHT NEXT TIME</b><br>Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)   |
| 16        | 16        | 10             | <b>GOOD FRIEND</b><br>Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)  |
| 17        | 18        | 8              | <b>ONE FINE DAY</b><br>Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)  |
| 18        | 20        | 10             | <b>LIFE GOES ON</b><br>Charlie Rich, United Artists 1307 (MakaMillan, BMI)   |
| 19        | 19        | 22             | <b>SAD EYES</b><br>Robert John, EMI-America 8015 (Carvers, BMI)  |
| 20        | 17        | 11             | <b>WHEN I THINK OF YOU</b><br>Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)                               |
| 21        | 14        | 16             | <b>IF YOU REMEMBER ME</b><br>Chris Thompson, Planet 45904 (Elektra/Aylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)  |
| 22        | 22        | 6              | <b>LONESOME LOSER</b><br>Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)  |
| 23        | 23        | 7              | <b>SPOOKY</b><br>Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)  |
| 24        | 21        | 17             | <b>MAIN EVENT</b><br>Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)   |
| 25        | 30        | 4              | <b>HALF THE WAY</b><br>Crystal Gayle, Columbia 1-11087 (Cheswood, EMI/Murfeezong, ASCAP)   |
| 26        | 26        | 22             | <b>SHADOWS IN THE MOONLIGHT</b><br>Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)                                       |
| 27        | 25        | 25             | <b>MORNING DANCE</b><br>Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)   |
| 28        | 27        | 18             | <b>I KNOW A HEARTACHE WHEN I SEE ONE</b><br>Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappel, BMI/Tri-Chappell, SESAC)           |
| 29        | 33        | 4              | <b>ARROW THROUGH ME</b><br>Wings, Columbia 111070 (MLP/Welbeck, ASCAP)   |
| 30        | 29        | 9              | <b>BRIGHT EYES</b><br>Art Garfunkel, Columbia 1-11050 (Blackwood, ASCAP)   |
| 31        | 36        | 2              | <b>HOLD ON</b><br>Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)   |
| 32        | 35        | 7              | <b>FOOLED BY A FEELING</b><br>Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)  |
| 33        | 28        | 11             | <b>DANCIN' 'ROUND AND 'ROUND</b><br>Olivia Newton-John, MCA 7958 (Warner-Tamertane/Ten Speed, BMI)                                       |
| 34        | 32        | 18             | <b>MAMA CAN'T BUY YOU LOVE</b><br>Elton John, MCA 41042 (Mighty Three, BMI)  |
| 35        | 24        | 18             | <b>SUSPICIONS</b><br>Eddie Rabbitt, Elektra 46053 (Deb/Dave/Briarpatch, BMI)   |
| 36        | 39        | 4              | <b>RAINBOW CONNECTION</b><br>Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)   |
| 37        | 37        | 4              | <b>CRUEL TO BE KIND</b><br>Nick Lowe, Columbia 3-11018 (Anglo-Rock/Albion, BMI)  |
| 38        | 38        | 4              | <b>DEPENDIN' ON YOU</b><br>Dobie Gray, Warner Bros. 49020 (Soquel Songs, ASCAP/Smag, BMI)  |
| 39        | 40        | 4              | <b>LADY LYNDIA</b><br>Beach Boys, Caribou 99030 (Brother/Jardine, BMI/Welbjarston/Mesa Lane, ASCAP)                                      |
| 40        | 41        | 21             | <b>HEART OF THE NIGHT</b><br>Poco, MCA 41023 (Tarentaal, ASCAP)  |
| 41        | 46        | 3              | <b>ANGEL EYES</b><br>Abba, Atlantic 3609 (Countless, BMI)  |
| 42        | 42        | 7              | <b>SPY</b><br>Carly Simon, Elektra 46514 (C'Est, ASCAP/Country Road, BMI)  |
| 43        | 43        | 21             | <b>UP ON THE ROOF</b><br>James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)   |
| 44        | 34        | 11             | <b>COOL BREEZE</b><br>The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)   |
| 45        | 50        | 2              | <b>FOREVER</b><br>Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)   |
| 46        | 44        | 7              | <b>TOUCH ME WHEN WE'RE DANCING</b><br>Bama, Free Flight 11629 (RCA) (Hall-Clement, BMI)  |
| 47        | NEW ENTRY |                | <b>STILL</b><br>Commodores, Motown 1474 (Jobete/Commodore, ASCAP)  |
| 48        | NEW ENTRY |                | <b>SHIPS</b><br>Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)   |
| 49        | 47        | 3              | <b>LAND OF MAKE BELIEVE</b><br>Chuck Mangione, A&M 2167 (Gates, BMI)   |
| 50        | NEW ENTRY |                | <b>SWEET SUMMER LOVIN'</b><br>Dolly Parton, RCA 11705 (Song Yard, ASCAP)   |

# Classical

## MARKETING IN EARLY 1980

### Classics In Digital Set By CBS

By ALAN PENCHANSKY

CHICAGO—CBS Records' entry into the audiophile recordings market is being mapped around the introduction of a new digitally recorded classical product line.

The new all-digital series of albums is expected to list above the \$10 mark, according to Simon Schmidt, the head of CBS Masterworks division.

CBS up until now has refused to spell out details of its digital entry. However, the company has been the most aggressive major in going after the new technology, and all CBS classical projects today are being taped this way.

According to Schmidt, the first digital releases will appear "early in 1980." Schmidt reveals that no fewer than three and as many as five titles will make up the introductory release.

Schmidt also confirmed rumors that new special high-quality production channels have been established at CBS facilities. The new grade of pressings for the audiophile will have its introduction with the digital series reportedly.

"Acceptable isn't good enough," comments Schmidt. "Many special safeguards are going into the new pressing operation."

CBS reportedly will be soliciting outside production work from other audiophile labels. The special production channels have been installed at the Pittman, Terre Haute and Santa Maria plants, says Schmidt.

Says Schmidt, "We have every reason to believe that digital recordings released here will be on a par with if not above the quality of pressings of the best-known imports."

Schmidt says recordings by the New York Philharmonic and Cleveland Orchestra are expected to number among the first digital releases. Conductors include Leonard Bernstein, Zubin Mehta and Lorin Maazel. Pianist Lazar Berman is being represented with a live at Carnegie Hall recital album.

"List price hasn't been established, but presumably it will be below \$12," comments Schmidt. "As we now are going into a total digital recording period and money is in short supply, we are still figuring an equitable price to the consumer," he relates.

It's believed the CBS digital price mark will be at least \$1 higher than the \$9.98 list of both London and

### Beethoven Sonatas Fill 80-Minute LP

NEW YORK—Quintessence may enter the record books with the longest long-play music disk issued to date.

The Pickwick label's current release includes one LP programming three Beethoven piano sonatas which cumulatively run well over 80 minutes in playing time.

Side one, presenting the "Waldstein" and "Appassionata" sonatas, takes almost 44 minutes to run its course. Side two of the record performed by pianist Wilhelm Kempff carries the "Hammerklavier" sonata, itself a hefty 37-plus minutes.

The material is licensed from Polydor International. Recorded in the early 1950s, the sonatas were once available in this country on the Decca label, but in less ambitious couplings. The new edition was mastered by Trutone Records in Haworth, N.J.

RCA digital issues. CBS is following both of these companies with releases of classical product in digital.

The new digital technology converts sound information to a computer code which is stored on magnetic tape much like conventional recording. The digital system does not read back any of the tape's residual noises, but is sensitive only to the coded information. This is one of the technology's advantages over conventional or analog recording methods.

CBS Records, which owns two Sony PCM-1600 digital recorders, has done almost all of its digital taping with Sony equipment, here and abroad.

Schmidt says the company has begun to catch up on its sizable backlog of unedited digital masters. Four weeks of work on the Sony DEC-1000 editor recently were completed.

Nonetheless Schmidt says the still slow and unfamiliar digital editing process remains a factor that could affect release dates.

A Shostakovich Fifth Symphony conducted by Leonard Bernstein, recorded live in Tokyo, is being readied for the new line introduction. Other likely titles: Lorin Maazel conducts Richard Strauss tone poems and Zubin Mehta directs Stavinsky's "Petroushka," the latter a 3M digital recording.

In addition to the Berman recital, the Pletnyov/Olivaira/Rosen Trio's Tchaikovsky Trio recording also is mentioned as one of the possible series introduction titles.

Schmidt says the new pressing operations take advantage of stringent new measures in raw materials mixing, plating and pressing, created under the supervision of the CBS Records Technical Center.



TOP TENOR—Luciano Pavarotti takes time out from a recent autograph signing session at Tower Records in San Francisco to savor his Time magazine cover story with London Records national sales manager John Harper. Harper offers congratulations while Tower classical merchandising manager Ray Edwards looks on.

OCTOBER 13, 1979, BILLBOARD

## Claim Greek Radio Orch. 'Most Overpaid In World'

ATHENS—The Symphony Orchestra of the ERT (Hellenic Radio and Television network) is the most expensive and overpaid in the world, according to composer Manos Hadjidakis, head of the network's third program.

He says the orchestra's 115 members are each paid the equivalent of \$800 for barely 40 hours of work each month, costing the network an estimated \$1.7 million a year in return for what Hadjidakis calls "zero productivity."

Hadjidakis claims that the state-appointed management of the net

was pressured into hiring the orchestra by the employees' unions. He says the members were hired without any performance criteria or cost consciousness.

Hadjidakis' allegations come at a time when the network is under heavy fire from investigative reporters for alleged gross financial mismanagement in its entertainment departments. Press reports speculate that the Greek government could start a purge of the state-controlled network, possibly to include its present general director, Dimitrios Hondros.

## Classical Notes

**SYMPHONY BY SATELLITE:** Beethoven's "Ninth Symphony" with Sir Georg Solti conducting will be broadcast by the BBC from Chicago's Orchestra Hall, Friday (12). Radio listeners in England and six European nations will be able to hear the live satellite transmission.

Vandals caused damage to the microwave relay tower of Miami's WTMI-FM, Sept. 30. Engineers repatched the studio to transmitter link-up through phone lines and broadcasting resumed after a 15-hour lapse. "The Black Arts" is a weekly interview and discussion program about black involvement in classical music broadcast by WCLV-FM, Cleveland. Grace Lee Mims is hostess and producer of the series, now in its third year.

Lyric Opera opening night performances will be broadcast live for the seventh consecutive season by WFMT-FM, Chicago. Programming of WFMT is being redistributed in stereo to cable tv systems via satellite. WNIB-FM, Chicago will boost power to 50,000 watts within the next six months, according to owner William Florian. The station broadcasts approximately 100 hours of classical music weekly, including the San Francisco Symphony, Baltimore/St. Louis Symphony and Utah Symphony concerts.

Pianist Shura Cherkassky tapes Tchaikovsky's "Second Piano Concerto" for Vox, following live Cincinnati Symphony performances. Guitarist Liona Boyd has finished album number two for CBS.



# Home Videotaping Ruling Has Broad Impact

## See Aggressive VTR Marketing Push

• Continued from page 1

Walt Disney Productions, Judge Ferguson also noted that the court is not ruling "whether tape duplication, or copying from pay television is prohibited, nor is this court ruling on off-the-air recording by individuals or groups for use outside the home."

Judge Ferguson appeared to give great credence to defendants' arguments that despite the language of the new Copyright Act that appears to give copyright holders exclusive rights over all recordings, "the Congressional intent was that home use sound recording was not prohibited... as with home use sound recording... Congress did not intend to protect copyright holders from off-the-air audio/visual recording for home use, even though the statute does not expressly so state."

As anticipated before the ruling was handed down, both MCA and Disney will appeal, with the Supreme Court expected to ultimately decide the case. "We certainly don't

agree with the decision and will vigorously pursue an appeal," MCA attorney Stephen Kroft said last week.

Speaking for Sony, attorney Max Freund indicated that had the plaintiffs been successful, "it would have led to the institution of other lawsuits to restrain not only the manufacture and sale of other video recording machines, but also the manufacture and sale of audio tape recorders, because the Copyright Act draws no distinction between the video and audio recording off the air."

Also linking the audio implications to the video ruling, Al Berman, president of the Harry Fox Agency observed that "this decision only will mean that the efforts to obtain some payment for software (copyright owners) are vital to maintain the integrity of the record companies, the motion picture companies and the music publishers."

Speaking for the National Assn. of Broadcasters, also with a vested interest in the ruling, general counsel Erwin Krasnow indicated, "I'm not surprised at the decision. It is a practical matter as the judge said. Were he to have made the opposite decision, there would have been no way to enforce it."

In his comments concerning the injunction sought by the plaintiffs against further sale of VTRs by Sony and other manufacturers, Judge Ferguson emphasized that "an injunction would deprive the public of a new technology capable of non-infringing uses... An injunction prohibiting the marketing of Betamax or requiring destruction of its off-the-air recording capability would deprive Sony of financial reward for years of investment and improvement of this technology."

"Even it were deemed that home use of copyrighted material constitu-

ted infringement, the Betamax could still legally be used to record non-copyrighted material or material whose owners consented to copying. An injunction would deprive the public of the ability to use the Betamax for this non infringing off-the-air recording."

Judge Ferguson did not minimize the plaintiffs' concerns, noting that "the new technology of videotape recording does bring uncertainty and change which, quite naturally, induce fear. History, however, shows that this fear may be misplaced."

To support this, he quoted testimony by MCA chairman Lew Wasserman who observed: "People that have constantly forecast the doom of a particular industry in the entertainment industry have historically been wrong... They forecast the doom of radio stations when television developed on the horizon. Radio stations are more profitable

today than they have ever been."

Judge Ferguson noted that "television production by plaintiffs today is more profitable than it has ever been, and, in five weeks of trials there was no concrete evidence to suggest that the Betamax will change the studios' financial picture."

It was this lack of documentation by Universal and Disney to show any hard and firm loss of revenues that was a clinching factor in the decision that also absolved three retail chain defendants and the consumer who used the Betamax for off-air recording of plaintiffs' movies in the historic suit.

From the point of view of home VTR manufacturers, the ruling's timing couldn't be more auspicious. With consumer sales softening over the last few months, and the traditionally big fall selling season about to start, the campaigns for the various Beta and VHS consumer machines should take on a far more aggressive tone.

## Aphex 602 Exciter Boost For Car Radio

• Continued from page 22

the company's Melrose Ave. factory here and there are 23 licensees who market the unit around the world where it is being used by several Australian radio stations (2JJ, AM2KA and 2CU) and Radio Luxembourg.

The unit can be installed in the control room, although Caesar recommends that it be placed as close to the transmitter as possible for optimum effect.

Caesar says the company is taking the units from recording studios and modifying them for broadcasting.

Caesar says the unit provides an increase in the apparent volume without any increase in power equipment. The harmonics generated are phase shifted so that they are not buried in the signal thus tending to enhance the dynamic nature of music.

"This is critical in radio where the

signal is highly compressed, especially on AM."

The home listener does not have to adapt his radio to achieve the clarity of signal which Caesar says is perceptibly noticeable in both mono and stereo.

Caesar says the biggest improvement is heard on car radios, especially where there is considerable ambient outside noise.

Caesar says one benefit to the program director is that if music is transferred to cartridges, the aural exciter brings out the brilliance which may be lost in the transfer. And for LPs which have not been treated with the unit in the mixdown process, the device works effectively to enhance that sound as well.

Among the artists using Aphex on

(Continued on page 60)

## ALTEC UNITS Pro & Consumer Speakers And 1st Branded Car Stereo

By JIM McCULLAUGH

LOS ANGELES—Buoyed by the cap of a fiscal year that saw sales up some 20% over last year, Altec Lansing Corp. here, located in suburban Anaheim, is introducing new products in both its consumer and professional areas. Among them: subwoofers, car stereo speakers and a new family of studio monitors.

Set for introduction before the end of the year, are the LF-1 and LF-2 universal subwoofers at suggested lists of \$650 and \$950, respectively.

According to Irwin Zucker, vice president of market development at the firm, the advantages of subwoofers are their ability to deliver a greater low frequency response, lower system distortion, greater dynamic range and higher system power capacity.

The LF-2 comes with its own high

power amplifier (an active system) and electronic crossover with frequency selectable crossover points at 80Hz, 60Hz and 40Hz.

The LF-1 (a passive system) utilizes a dual voice coil, 12 inch driver to provide a center channel mix of low frequency program material from left and right channels of any receiver or power amplifier.

A special feature of the subwoofers is that they are designed to be part of the living room environment, being integrated into a coffee table made of veneer and steel that comes with its own floor.

Both subwoofers are designed to work with not only Altec speakers but with other manufacturers' speakers as well.

Both products, due to their high-end nature and price, will be aimed at the high-end audio retail store

part of Altec's distribution network.

William Fowler, president of Altec, also feels that both products could "cross over" to professional uses and be applicable to discos, for example.

The new car stereo products, Altec's first branded foray into car stereo although various components of Altec products have been used in custom car systems for some time, include a Power Base 6 by 9 configura-

(Continued on page 60)

## FCC Proposes Loosened Rules On Video Devices

By JEAN CALLAHAN

WASHINGTON—At the request of Texas Instruments, RCA and the Electronic Industries Assn., the Federal Communications Commission is proposing two loosened regulations governing Class I television devices, a category including videotape recorders (VTRs), videodisk players and tv computer games.

One proposal relaxes requirements for approving new devices. In the past, manufacturers had to submit samples of devices to the FCC for testing before they could market an item. Under the proposed new rules, manufacturers would make their own tests and submit results to the Commission.

The proposed change in regulations also loosens RF radiation requirements allowing video devices to increase RF radiation by up to a factor of 20. According to Robert Bromery at the FCC's Office of Science & Technology, very few complaints about interference from video devices ever reached the FCC, and the proposed rulemaking acknowledges that such interference may be limited to the home of people using the devices.

"We are concerned about interference with tvs, stereos and other appliances in neighbors' homes," he says. "But if someone is using a device on one set and getting interference on another in his home, he can just turn one set off."

(Continued on page 60)

## 29% 'NEW' EXHIBITORS DUE

### Biggest N.Y. AES Shaping Up

By STEPHEN TRAIMAN

NEW YORK—With a record 160-plus exhibitors—29% either at an Audio Engineering Society convention on their own for the first time or in Manhattan for an initial showing, the 64th AES is shaping as the biggest yet held in the East.

Among the technical sessions at the Nov. 2-5 run at the Waldorf Astoria here, several key panels are of particular interest to the recording industry, focusing on recorded audio product manufacturing, digital recording and digital techniques.

And for practical aspects, in addition to the semi-pro and audio careers workshops noted earlier (Billboard, Sept. 29, 1979), visits to 10 leading Gotham recording studios have been organized by Erik Porterfield of CBS Records, the general convention chairman.

With expanded space available in the Jade and Astor rooms on the main convention floor level, and two full floors of sound rooms for about 60 firms—largest such group at any AES, all space is gone, according to Pam Davis, exhibits coordinator.

Of the 162 companies, 28 or 17% are initially showing on their own at

an AES, and for 19 others, or 12%, it is the first exposure at the East Coast event, after prior experience at the Spring West Coast conventions.

• Making a first AES visit are Ampro/Scully, Ashford Audio Products, Audio Processing Systems, Bag End Modular Sound Systems, Beyer Dynamic, Boralynd Ltd., B & W Loudspeakers, CA Audio Systems, Desible Recording Studios, Domain Communications, Eumig, Kimball International.

Also: King Instrument, Marconi Instruments, Millbank Electric Group, MTI Corp., Music Technology, Neal Ferrograph, Noise Limited, Penny Giles Conductive Plastics, Publison S.A., Rank Strand Electric, Recording For The Blind, Rhode & Schwartz Sales Co., RTS Systems, Strand Century Sound, Vitavox Ltd. and Woelke Magnetbandtechnik G.m.b.H.

• Showing at a New York AES initially are Advanced Music Systems, Ampro Cases, Assn. for Sound & Communication Engineers Ltd., Bang & Olufsen of America, Bose Corp., Crest Audio, Edecor/Calrec, HM Electronics, JBL Sound

Also: Meyer Sound Labs, Nady Systems, Renkus Heinz Inc., Rolandcorp U.S., Selco Products, Solid State Logic, Synergetic Audio Concepts (Syn-Aud-Con), Synton Electronics B.V., Taber Manufacturing and Valley Audio.

• Opening evening session on recorded audio product manufacturing, moderated by Stan Nimroski, Columbia Records, will have short presentations followed by a panel discussion with audience questions. Included are Carl Rodia, Audio Matrix New York, describing the electroplating process from lacquer to finished stamper; Lou Porrata, CBS Records, Milford, Conn., manufacturing with emphasis on the record press operation and function; Marvin Bornstein, A&M Records, Hollywood, overview of quality control techniques; Bob Piselli, BASF Systems, Bedford, Mass., review of the formulation, manufacture and expected performance of tape for duplication products; John French, Granby, Fairfield, N.Y., describing the shape, structure, electrical and magnetic properties of high-speed

(Continued on page 60)

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## Audiophile Recordings

**A NATURAL HIGH**—Turk Murphy Jazz Band, Sonic Arts Lab Series 14, distributed by Audio-Technica, \$14.95 list.

This lively, vibrant re-creation of traditional jazz of the '40s opens on either side with arrangements by Murphy that set the sonic stage for one of the most entertaining jazz productions in the audiophile collection. Although use of the consumer Sony PCM-1 digital unit loses some of the high-end, that is less important than the overall impact of the session. Cut direct with no limiters, compressors or equalization. The total effect is an evocative "live" image of Earthquake McGoon's, the San Francisco club where the band still holds forth. Instruments take their turn in the spotlight, with Murphy's trombone sparkling on "Trombone Rag," the side one closer, and "I Am Pecan Pie," which ends side two; pianist Pete Klute on "Silver Fox Rag," Bill Carroll's tuba on "Just Because" and Bob Halm's mellow soprano sax that backs a vocal tribute by Jimmie Stanislaus to Satchmo's "Someday You'll Be Sorry." An attractive art deco cover is a bonus for dealer display.

**TCHAIKOVSKY: 1812 OVERTURE, CAPRICCIO ITALIEN, COSSACK DANCE FROM MAZEPPA**—Cincinnati Symphony, Kunzel, Telarc Digital DG18041, distributed by Audio-Technica, \$17.98 list.

The "1812 Overture" is one of a handful of classical selections to have produced a certified gold album (for Mercury), and its premier digital recording is certain to stir excitement. The inclusion of live carillon bells and actual cannon firing in the performance has been exploited to the hilt by Telarc. Audio buffs are being challenged to see if their equipment can handle these sonic climaxes which have been cut at almost ridiculously high audio levels. It's no idle warning that Telarc is issuing with the disk; the label estimates that a good 95% of the stereo rigs in operation will poop out from cartridge mistracking, amp overload, speaker overload or some combination of these factors. Reproduction overall comes close to the league-leading standards set by Telarc's Cleveland Orchestra recordings, and there are many passages of brilliant demo quality both in the "1812" and in the equally popular "Capriccio Italien." Good, not outstanding performances.

**THE SOUND OF TRUMPETS**—Gerard Schwarz, New York Trumpet Ensemble, Delos Digital Master Series DMS3002, distributed by Supersounds Ltd., \$17.98 list.

A major stride forward in sound reproduction

is evident in this recording of five contrasting baroque pieces, scored for from one to eight solo trumpets. These are stunning performances, representing perhaps the most virtuosic solo instrumental work yet to be inscribed by an audio-

phile label. The digital recording passes along a wealth of subtle harmonic information about the solo instrument's sound that is un conveyed by older recording methods. Reproduction of the accompanying string and harpsichord ensemble

is less impressive, tending to sound somewhat thin and glassy. But the hook is the spectacular trumpet recordings technically in a jaundiced light. Two other digital albums of brass music are being issued simultaneously by Delos.

Audiophile recordings for review should be sent to Alan Pechansky, Chicago, and Stephen Trisman/Is Horowitz, New York. Earlier reviews appear in issues of April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15, 29.

# Billboard's Blank Tape Special takes your Message Everywhere

## Billboard's 1979 Blank Tape Special

Billboard takes your sales message to the Professional Tape Market. Recording studios, duplicating services, equipment and accessory manufacturers, marketers of raw blank tape and more. If you service and sell to the professional blank tape industry, put your money where your market is.

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ucts. Blank tape special articles cover retail merchandising techniques, distribution, the growing consumer market, and marketing blank video cassettes. If you service or sell to the consumer blank tape industry, put your money where the market is.

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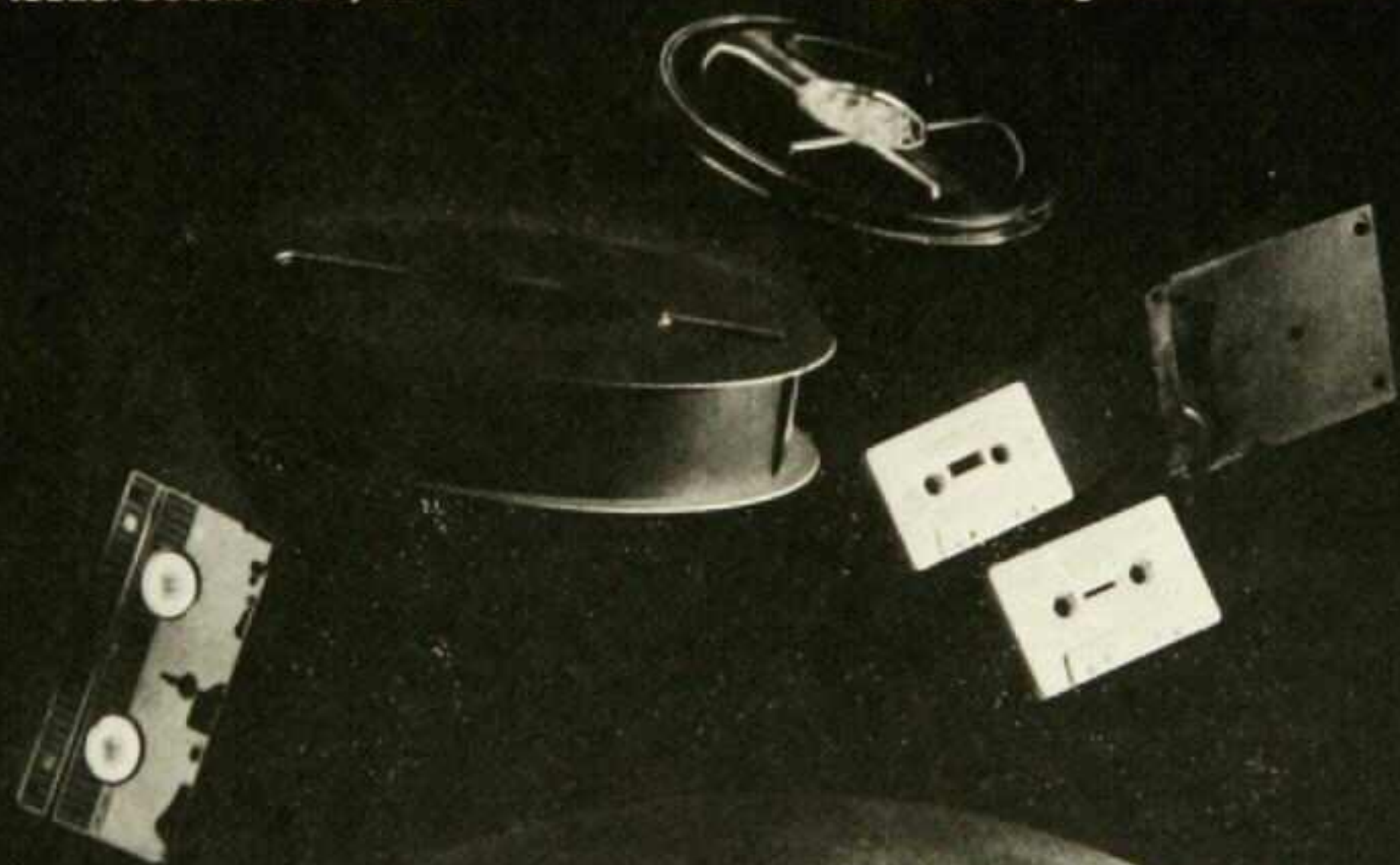
## 22 Firms Endorse Autosound Standards

NEW YORK—The industry's first car stereo standards and specifications for amplifiers, FM tuners and tape systems were endorsed by 22 manufacturers representing about 90% of total volume at a Tuesday (2) meeting here of the Ad Hoc Committee of Car Stereo Manufacturers.

Spokesmen Marshall Brown of Craig Corp. and Jim Twerdahl of Jensen Sound Labs note the standards "generally reference the published standards of the Institute of High Fidelity, not only establishing the methods of measurement but also providing a uniform format for specs."

Companies endorsing the standards agree to have all their printed literature conform to the standards June 1, 1980. Others will be formulated for AM tuners and car speakers.

Those firms endorsing the program include Audiomobile Division of Advent, Alpine Electronics of America, Audiovox, Clarion Corp. of America, Craig, Fosgate Electronics, Fujitsu Ten Corp. of America, Jensen Sound Labs, Grundig Autosound, Kenwood Electronics, Magnadyne, Magtone Electronics, Mitsubishi Audio Systems/Melco Sales, Motorola Automotive Products, Panasonic Car Audio, Pioneer Electronics of America, Sanyo Electric, Sparkomatic, Supersounds, T...



**Billboard**

The Weekly Authority in Tape/Audio/Video Coverage

# Look To Biggest N.Y. AES Expo **Aphex 602 Exciter**

• Continued from page 58

duplicator recorder heads; with emphasis on the possible need for design change with the new metal particle tape, and Julius Konins, Cassette Productions, Upper Saddle River, N.J., history and current state-of-the-art of high-speed pre-recorded tape products.

• Magnetic and disk recording/digital recording session Sunday morning (4) is chaired by Han Tendela, Polygram B.V., Baarn, Holland, with papers by John Fesler, International Tapetronics, Bloomington, Ill., microprocessor-based NAB tape cartridge machine with open-reel quality.

Also: Ken Gundry, Dolby Labs, San Francisco, headroom extension for slow-speed magnetic recording of audio; K. Tanaka, T. Yamaguchi and Y. Sugiyama, Mitsubishi Electric, Hyogo, Japan, improved two-channel PCM tape recorder for professional use; M. Kosaka, M. Tsuchiya, K. Odaki, R. Wada and T. Senoo, Matsushita Electric, Osaka, Japan, digital audio system based on PCM standard format;

Also: Toshi Doi, George Fukuda and Kentaro Odaka, Sony Audio Center, Tokyo, error correctability of EIAJ format of home-use digital audio; Y. Ishida, S. Nishi, S. Kunii, T. Satoh and K. Uetake, Mitsubishi Electric, Hyogo, PCM digital audio processor for home-use VTRs; Klaus Welland and Horst Redlich, Teldec, Berlin, the MD (Mini-Disk) System—a contribution to digital audio disk standardization, and Loren Vries, Philips, Eindhoven, Holland, the error-control system of the Philips Compact Disc system.

• Digital Techniques session Sunday afternoon, moderated by Barry Blesser, Blesser Associates, will offer papers by Doi, Sony Audio Center, Tokyo, on bit reduction of digital audio systems; Dick Karwoski, Los Angeles, a fast programmable time-domain digital processor for audio applications;

Also: T.J. Shuttleworth and A.R. Hall, CA Audio Systems, England, on "Digicat"—a microprocessor-controlled attenuator; T. Doi, S. Furukawa and G. Fukuda, Sony

Audio, Tokyo, on cross-interleave code for error correction of digital audio systems; T. Inoue, K. Tanaka, Y. Sugiyama, S. Kunii, S. Nakahara and T. Satoh, Mitsubishi Electric, Hyogo, on comparison of performance between RSC and IPC codes when applied to a PCM recording system, and Doug Frey, Lehigh Univ., Bethlehem, Pa., on a hybrid digital-analog noise reduction scheme.

• Also on the program are a pair of transducer sessions, plus papers on signal processing/instrumentation, distortion in audio systems, sound reinforcement/architectural acoustics, environmental audio/acoustical and medical impact on man, and electronic music.

• The studio visits, set for Saturday morning (3), include CBS Records, A&R, Soundmixers, Media Sound, Soundworks, Regent Sound, Record Plant, Hit Factory, Sigma Sound and Sound Ideas.

Full information on the program and registration is available from the AES, 60 E. 42 St., New York 10017, phone (212) 661-8528.

• Continued from page 58

ration subwoofer for the car, as well as the SK-1 and TK-1 car stereo speakers.

Car stereo products, according to Fowler, will be distributed through the firm's consumer audio rep network and will be franchised to dealers who are either car stereo installers or else audio shops who are committed in a serious way to car stereo.

LPs are Linda Ronstadt (the first performer to use it on her "Hasten Down The Wind" Elektra LP) plus: Foreigner, Cars, Diana Ross, Donna Summer, Ashford & Simpson, Cheap Trick, Talking Heads, Journey, Kinks, Van Morrison, Carla Bonoff, Cameo, Kool & the Gang, Dire Straits, Barbra Streisand ("Main Event" soundtrack), Bee Gees, Waylon Jennings, LTD, James Taylor, Elton John, Mistress, Willie Felson and Leon Russell, KC & the Sunshine Band, Dr. Hook and Queen.

Frank Sinatra used the Aphex during his recent concert in Cairo and Wayne Newton, Paul Anka,

Tony Orlando and Sergio Mendes all take a unit on the road, Caesar points out.

For recordings and live appearances there are separate rental arrangements. Aphex owns all its equipment. To rent the unit for a studio project entails \$30 a minute for the length of music played on the LP. There is also a one-time charge of \$100 a day or \$30 a minute of music but not to exceed the total amount of music in the LP.

For personal appearances, the rental is \$2,400 a year.

Such studios as the Sound Factory, Record Plant and Criteria have Aphexes on the premises because of their volume of business utilizing the equipment.

## Pro/Consumer Units For Altec

• Continued from page 58

The new car stereo products, adds Fowler and Zucker, will be the recipients of a major push by the company on all levels that also promises various innovative trade and consumer promotions.

On the pro side, the firm is introducing a new family of recording studio monitors which it will exhibit at the upcoming AES in New York.

Other recently introduced pro products include the 1690 mixing console.

The big designer and manufacturer of sound systems for the home, movie theatres and sound reinforcement equipment for recording artists, is also involved with the upcoming EMI remake of "The Jazz Singer" which features artist Neil Diamond.

Since Diamond uses Altec equipment when he tours, Altec equipment will play a prominent role in the film, due to release during the 1980 holiday season.

Various Altec promotions, such as poster tie-ins, will be used to promote the film next year. Ironically, it was Western Electric, the telephone operations company that originally spawned Altec, that provided the speakers and sound systems for theatres that showed the first "The Jazz Singer" in 1927 with Al Jolson.

## ALTEC SOUND FOR POPE'S CHI VISIT

LOS ANGELES—Altec Lansing equipment was used for the Pope's recent Chicago service at Grant Park, according to the firm.

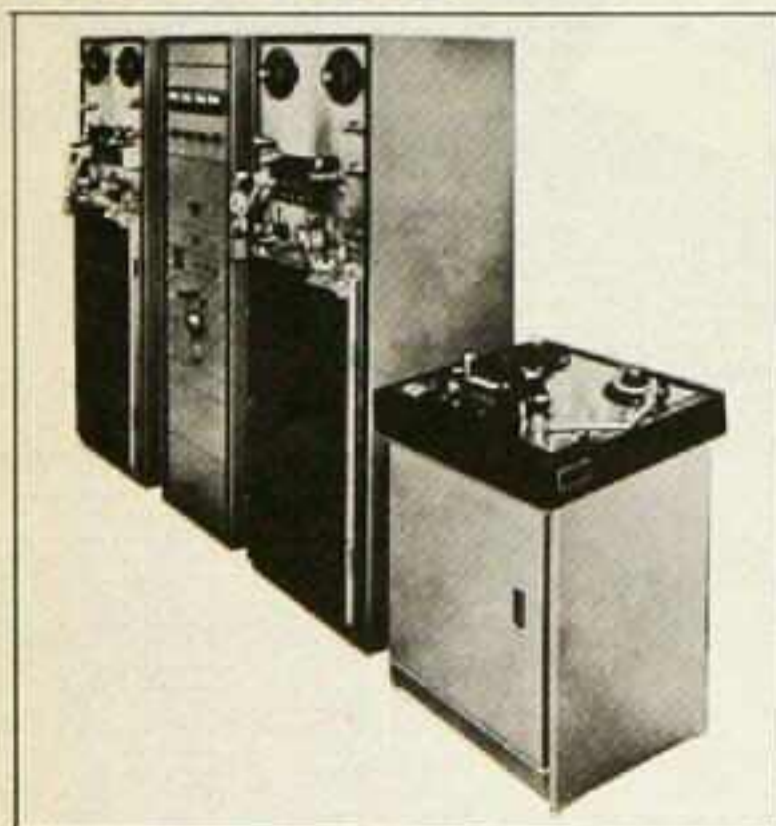
Put together by Bob Ancha of Ancha Electronics in Chicago, a local sound contractor, the system included such Altec Mantaray horns as the MR 42 and the MR 94, as well as many University Sound CFID 32T horns. University Sound is a product line of Altec Corp.

## FCC Video Rules

• Continued from page 58

The proposal to loosen RF requirements also suggests a stricter method of measurement which could offset the more liberal radiation allowances. A lengthy text on the proposed rulemaking is available from the FCC. Comments from the industry and the public are due Nov. 5; replies to comments Nov. 20, sent to the FCC, 1919 M St., N.W., Washington, D.C. 20554.

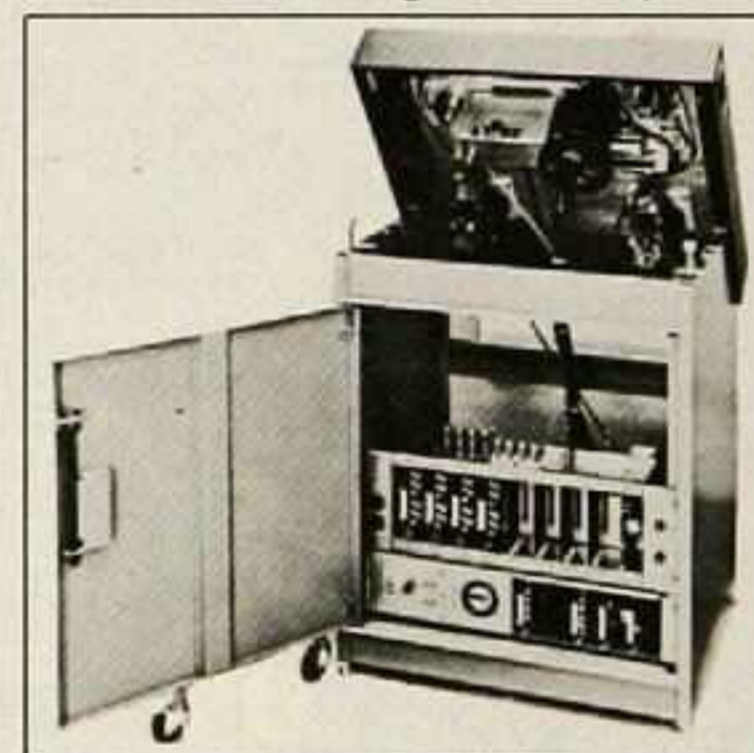
## The first all-new ElectroSound System 8000 in the United States is now in operation at Preferred Sounds, in Rye, New York, and the second is at Specialty Records



System 8000 is the most advanced microprocessor-based 64:1/32:1 cassette duplicating system in the world

Here are just a few of its features:

The microprocessor provides automatic process safeguards by continuously monitoring bias, Q-tone and tape speed. Tape handling is all new, with a constant-tension system and torque motor that eliminate eddy-current clutch motors, and with a packer arm system for smooth and consistent tape pack. Slave redesign affords complete access from the front, including tilted, lift-up top plate for easy operation and maintenance and saving of floor space.



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# *Tenth Anniversary*



**Allison Audio Products**



# A decade of innovation, quality, and service to the music industry

## The Origins

Allison Audio Products marks its 10th Anniversary with quality and service as the dual reasons for its growth to the enviable position as the largest independent tape duplicator in the United States. With the addition of its new Allison South pressing plant, Allison also looms as an important factor in the record pressing market.

Founder and chairman Louis Ligator could hardly have foreseen that his desire for better tapes on his boat and home hi-fi systems a decade ago would lead to a manufacturing complex that today employs more than 300 people and turns out 60,000 cassettes and 60,000 8-track cartridges on every eight-hour shift.

Ligator was reviewing the potential for 8-track tape and his dissatisfaction with available players and tapes with Alex Rosner, head of Rosner Custom Sound, when he saw a story in Billboard that the tape industry had grown from \$40 million to \$160 million in about 18 months.

Anxious to be part of this rapid growth, Ligator asked himself these basic questions—What does the industry need and how does an independent with no recording background make it?

With Rosner's aid, he investigated current technology and decided from the start to buy only the best equipment and to hire the best people the industry could provide.

Rainer Zopfy, now vice-president and general manager in charge of all plant operations, was the first employe, coming from North American Phillips. David Sarser, a classical violinist who played under Toscanini, joined shortly thereafter as chief engineer, providing a uniquely trained listening ear.

Zopfy and the key aides he supervises have provided the technical expertise that has kept Allison in the forefront of the pre-recorded tape boom. Les Cooley, chief engineer since 1973, John Martin, production manager since 1977, Mike Roam, recording engineer in charge of the two mastering rooms and Ruth Baumann, editing supervisor combine to give Allison an unusually strong technical team. Zopfy also points to Allison's teamwork concept, involving all 150 to 220 plant employes in turning out quality Allison products.

The tape segment of the 1970 music industry was relatively small and highly competitive. Joe and Stanley Cayre of Caytronics and Julie and Roy Rifkind of Spring Records were the first major clients to give the fledgling firm a try. Through the years the list of customers has grown to include such names as DGG and Philips from the Polygram family (which uses Allison exclusively for its classical 8-track duplicating in the U.S.) and many other major clients.

Business has grown to a large degree through the efforts of Abe Chayet, who came aboard after a music industry sales career that began at Capitol and included nine years at Mercury and a brief stint at GRT. He joined Allison in 1971, became a principal several years later, and now carries the title of president of Allison Audio. "We're in both a service and product business, and our top priority is satisfying all our customers' requirements," he observes. Chayet gives full credit to the firm's expanding sales team for the company's success.

The sales staff includes Ron Nackman, who came to Allison in 1975 from Polydor, where he was director of production, handles the important East Coast markets; Ken Rifkind has been adding volume from the industrial and spoken word markets, and Lenny Louis, who joined in mid-September from RPL, a major spoken word duplicator, to manage expansion for Allison in this key growth market.

The newest members of the Allison team are two industry veterans who bring added dimensions for the future. Glenn Hart, just named president of Allison Industries, the parent company, became familiar with Allison while head of the Columbia Magnetics division of CBS, which supplied Allison with a large share of its bulk tape requirements.

Chuck Duncan, new general manager of Allison South, spent 10 years with GRT, at one time the industry's biggest licensed tape duplicator for major labels, and most recently

was in charge of the firm's manufacturing plants in California and Tennessee.

The other key member of the Allison management team is comptroller Charles Brown, who joined in the fall of 1977 after 16 years in the trucking industry. Ligator felt that computerization would be a great benefit in increasing productivity and profitability, and Brown's computer expertise has accomplished these objectives as well as speeding service to customers.

### LOUIS LIGATOR Chairman of the Board Allison Audio Products



Louis Ligator, 43, was born in Poland, raised in Cuba and emigrated to the U.S. when he was a teenager. He began his business career at the age of 14 in the textile industry and by the time was 18, had his own textile company, which he still owns today.

A hi-fi enthusiast from his youngest days, Ligator's desire for a better 8-track cartridge led to the formation of Allison Audio Products in 1969. Although he had no experience in the recording industry, he believed the fledgling prerecorded tape industry offered room for a dependable, quality product, and that became the cornerstone of his success.

At the inception of Allison, Ligator had six employes and all operations were manual. Today, a decade later, he has fully automated the plant in Hauppauge, Long Island, and employs up to 300 people when the operation goes to three shifts, with another 30 employes at the new Allison South pressing plant.

Still an audiophile enthusiast with far more sophisticated equipment than the original Lear Jet 8-track player he owned, Ligator resides in East Northport, N.Y., with his wife Carole and three children.

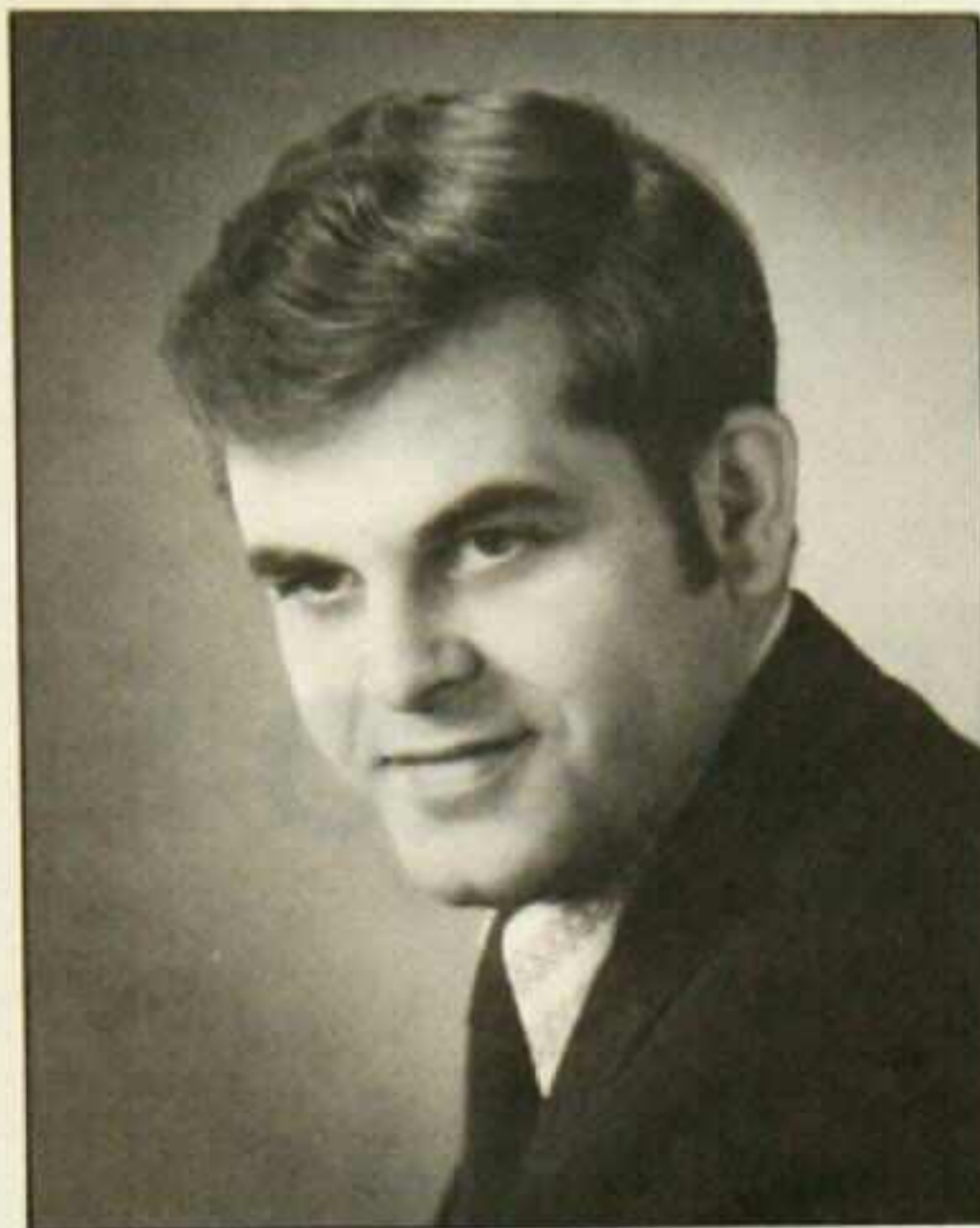
### GLENN HART President Allison Industries

Glenn Hart brings a varied career to his new job, starting with one year at CBS Radio in sales in 1969, before helping start the John Small Advertising agency, initially as an account executive and then moving up to senior vice president responsible for accounts that included Columbia Magnetics, the consumer/industrial blank tape division of CBS Inc.

He joined the client in 1974 as director of marketing and administration, and for the last 18 months was director,



**RAINER ZOPYF**  
General Manager/  
Vice President  
Allison Audio Products



Charlie Brown, 37, spent 16 years as chief financial officer for trucking and related service industries, prior to joining Allison in September 1977. This is his first experience in a highly competitive manufacturing business, but Ligator felt he was the man to make the shift to computerization that would be a great benefit to Allison in productivity and profitability.

In two short years Brown accomplished the job of computerization of all Allison operations, and he is now knowledgeable in every area from the executive offices to the warehouse functions. All office personnel are under his jurisdiction, and he is currently working on programs to tie in Allison South in Miami to the main computer system.

Brown resides in Lake Ronkonkoma, N.Y., with his wife Alice, seven children and a menagerie of assorted pets.

**CHUCK DUNCAN**  
General Manager  
Allison South

Chuck Duncan, 40, is the newest member of the Allison management team, coming aboard after 10 years with GRT where he had full responsibility of its record and tape manufacturing operations. He was operations manager of GRT's California facility and more recently general manager of the Nashville plant.

He now has the dual job of general manager and operations manager for the new Allison South record pressing plant in Opa Locka, Fla., in suburban Miami, and is overseeing the final stages of a \$1.2 million modernization that will be in full swing this fall.

Duncan has a full staff of about 30 at present, which will be expanded as business grows, particularly to the export markets of Central and South America and the Caribbean.

He is in the process of relocating to the Miami area with his wife Felicia and two children.

sales, marketing and administration, in charge of the consumer division—branded and private label, professional products—8-track lube and cassette bulk products and accessories, and the international division.

Hart has been an audiophile enthusiast, adding duties as manager of the digital audio project for CBS Records, and also is a videophile, with 10 years of videotaping experience and a large-screen projection television system.

He has done some freelance record producing, is a professional guitarist and classical bassist and also plays the pipe organ, and has written articles on home and small business computers. Hart attended Princeton University and the CBS School of General Management, is on the ITA board and is about to relocate to Long Island with his wife Ellen and 5-month-old daughter Sarah.

**ABRAHAM CHAYET**  
President  
Allison Audio Products



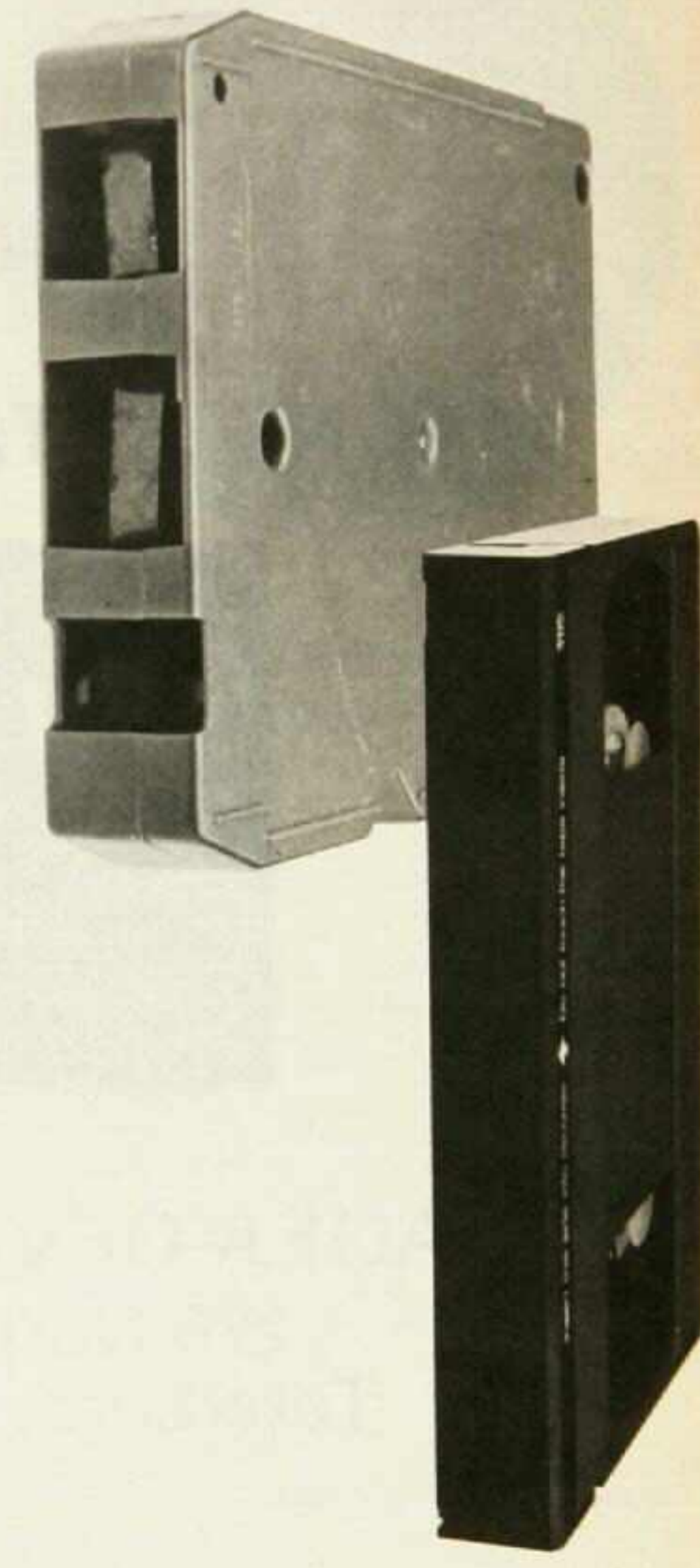
Rainer Zopyf, 39, was Allison's first employe, and was brought in by Ligator to put the plant together. He began in August 1969 as plant and production manager with a handful of people and an entirely manual operation, and now has two full-time production managers and several supervisors who comprise his staff.

Born in Munich, Germany, Zopyf first came to the U.S. as an exchange student, and then emigrated in 1964. He went to work for Dubbings Electric/North American Philips as plant and operations manager, gaining much valuable experience which he brought to Allison.

He is regarded as one of the most knowledgeable tape duplicating people in the business, and has worked with virtually every equipment firm in developing new and modified equipment to improve the quality of prerecorded 8-track and cassette products.

Also a lover of good music, Zopyf lives in Ronkonkoma, N.Y., with his wife Marianne and two children.

**CHARLES BROWN**  
Chief Financial Officer  
Comptroller  
Allison Audio Products



Abe Chayet, 49, traces his start in the recording industry to a sales job with Capitol Records, then nine years at Mercury Records, starting as salesman and moving up to vice president, distribution, before a brief stint at GRT—all of which gave him extensive background in the music business.

He joined Allison as president in 1971, after Ligator impressed him with the company's potential, and became a principal several years later.

Chayet's responsibilities include generation of all Allison sales, as director of all salesmen's activities, and he gives full credit to a growing staff that is expanding the company's reach from the music industry into spoken word markets. He is also a key factor in the marketing of Allison's products.

Born and raised in Brooklyn, he lives in Jericho, N.Y., with his wife Sheila and three children, maintaining a deep belief in the future of the music industry and its ability to rebound from its current slump.

OCTOBER 13, 1979, BILLBOARD

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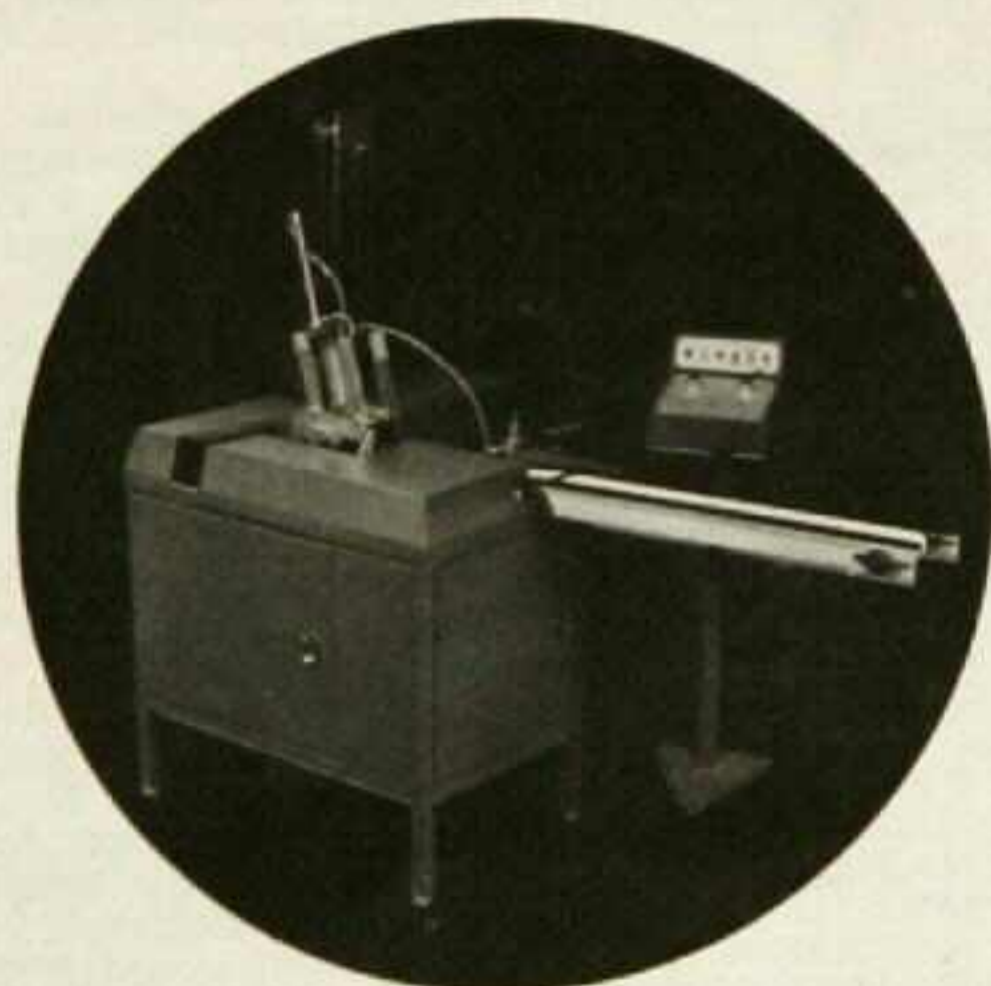
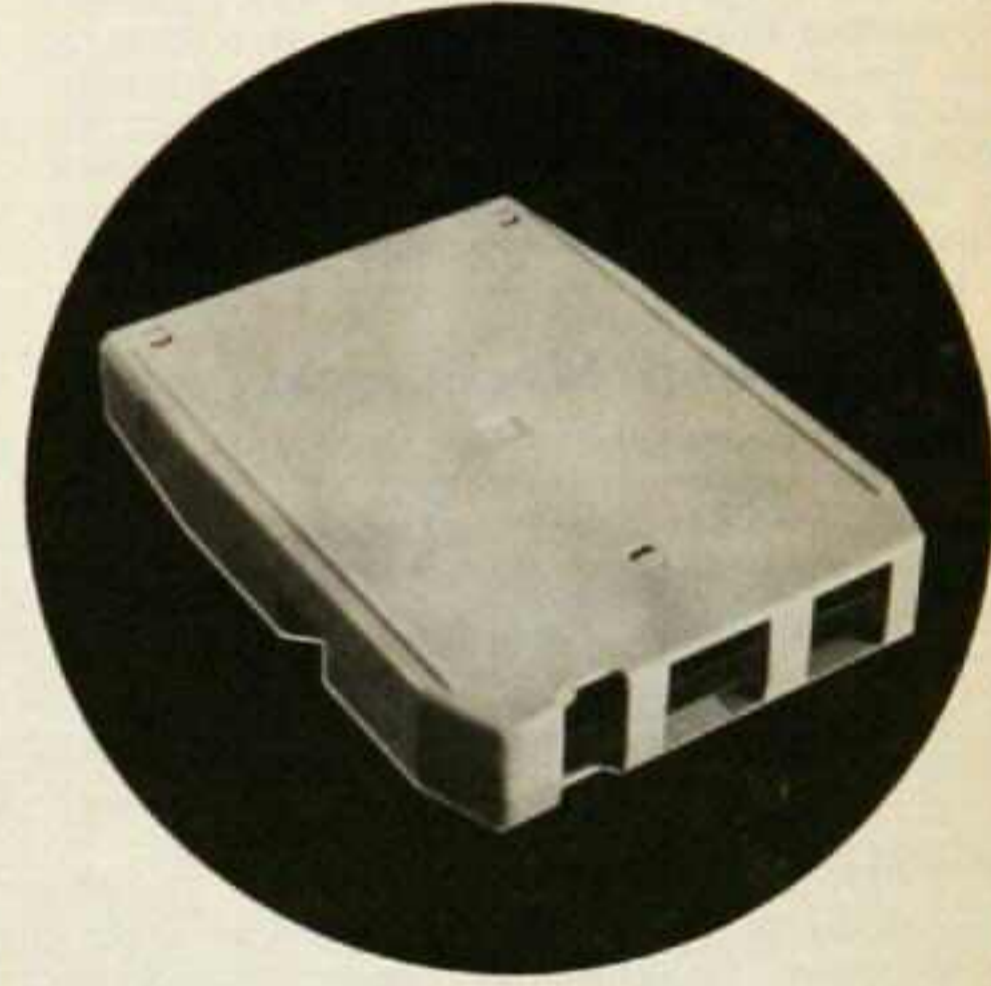
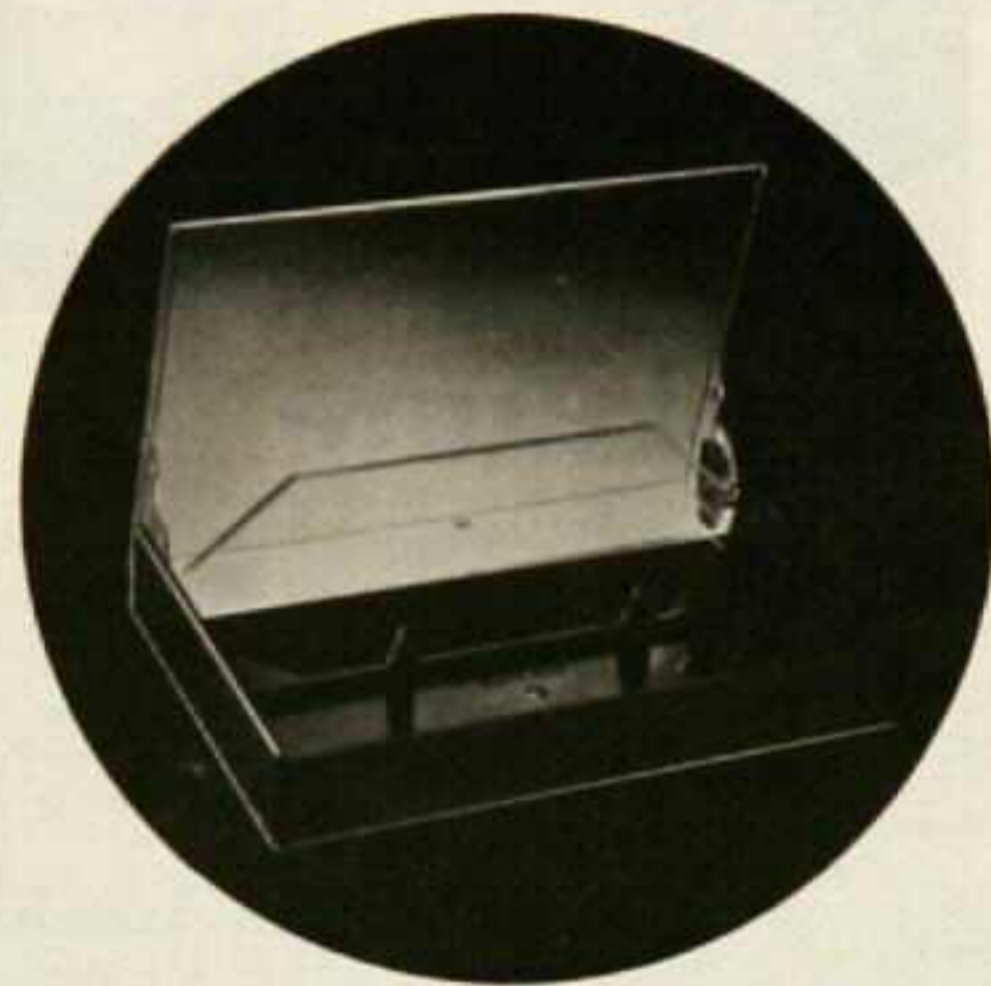
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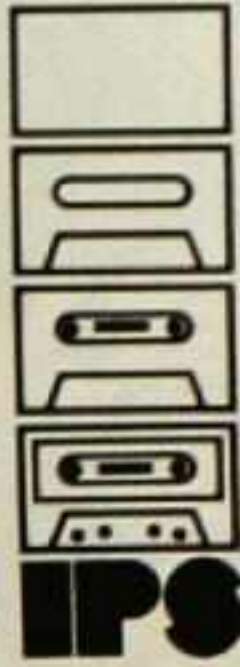
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## The Present

Allison Audio Products now occupies about 55,000 square feet in Hauppauge, N.Y., about 50 miles out on Long Island, and planning is well advanced for expansion to an additional new 115,000 square foot facility nearby.

Ligator and Zopf have been determined to keep up with the latest equipment and procedures. In excess of \$2 million has been invested in the tape plant in the last two years, and more than \$1.2 million has been spent to upgrade Allison South's pressing capabilities.

These capital expenditures have resulted in the following dramatic plant operations now available to customers:

### Computer Control

Under Brown's supervision, an IBM System 34 now provides full inventory control for the plant and customers, with Allison South to be tied in later. Both the main warehouse and a satellite location in the vicinity are linked, with instant recall of information on equipment, parts and plastic components. Video terminals are being phased in to allow production and shipping staff to be on-line with the computer, a sophisticated system that is already paying dividends, Brown observes. "You can't let a job sit in the plant until tomorrow. In our business, every client needs his order yesterday, and our new computer system gives us total control over all aspects of the production process."

### Mastering/Editing

Three fully equipped rooms supervised by Roam offer the latest in state-of-the-art equipment. The main room has highly modified Ampex and Mincom recorders, a Scully for timing, Pioneer cassette decks for testing, a 4:1 inter-mastering system using a quartet of new Technics RS-1500US open-reel decks, with another four in the second room, and JBL 4343 monitor speakers. "This provides the best possible playback of what is going to be an Allison product," Ligator says.

### Machine Shop/Mechanical

"We can put together and test new equipment or rebuild any unit in the house in our own machine shop," Zopf notes. He cites two recent examples—an old Pony labeler now used as a back-up unit and the renovation of an early-model Weldotron shrink-wrap machine that is to be used at the Miami record pressing plant. Storage cabinets for all replacement parts and a full mechanical and electrical inventory for all machines are in the mechanical room, with instant access via computer.

### Cassette Duplicating

New and modified Gauss equipment offers full 64:1 high-speed capability, using 32 King automatic loaders, 12 Super-scope machines and 7 Recortec units in reserve. Zopf observes "You get a feel for what machine works best with different length programs." Two new Apex on-cassette printers have been added. Two of the newest Scandia inserters, with split operation to funnel the tapes through two packaging lines, are used with two new Lehigh labeler/packagers.

### 8-Track Duplicating

Building on a Gauss 1200 series bin-loop master and a Gauss quality control unit, Allison is now a full 32:1 cartridge operation with 92 slaves modified to work at full capacity driven by nine masters. The section has 24 King winders in two lines, plus 20 Electro-sound stations, preferable with longer programs on spider hubs. Also utilized are modified Scandia labelers and cartoners and three Lehigh boxers.

"We already have at least seven different types of 'standard' packages for 8-tracks and cassettes," Ligator notes proudly. "Rainer is working with Scandia and our own design shop to come up with some new packaging wrinkles that can help the industry meet its needs for better tape display along with maximum security."

### Quality Control

The key to Allison's success in the first decade, "QC" is the bottom line. "The best equipment and materials only get you halfway there," Zopf emphasizes. "The trend within the music industry to consider the extra cent or two for the better grade duplicating tape that results in a better end product is starting to pay off." Both the 8-track and cassette operations utilize a number of key QC checkpoints. All product is 100% checked for loose pins and other mechanical malfunctions. The most crucial element is the QC staff, and Zopf is justifiably pleased with their pride and attention to detail.

## Allison South

The \$1.2 million investment has created one of the most modern pressing plants in the country, Duncan believes. "We're virtually fully integrated except for mastering, with our own plating facility to make acetates, four-color printing for jackets and backdrops, 10 LP presses from Hamilton and SMT, and two SMT 45 singles presses. We also do all our own fabrication and shrink-wrapping with Weldotron and automatic L-Sealer machines."

Fully operational this fall, the plant is ideally located to service the key Southern market, the growing Latin export busi-

ness to Central and South America, and the key Caribbean music marts.

## Security

Ligator places strong emphasis on in-plant security to protect client inventories. "We may be the only independent duplicator with a full-time director of security. Spot checks of inventory are taken every week," Ligator notes, "and no shipment can leave our warehouses unless our computer generates shipping documents and three signatures from different departments are obtained."



## The Future

Allison is positioned for the record industry's anticipated resurgence and the potential of spoken word and other industrial business, with the planning complete for its new totally integrated facility at a nearby Long Island site.

"We will be self-sufficient in plastics and other key items that are required for videocassette, videodisk and other future expansion areas," Ligator maintains. "We'll be monitoring developments in these new technologies very closely to determine when and how deeply we should participate."

Hart was brought aboard to help handle that future, as Ligator has seen the operations grow too fast and too big to keep up with all of Allison's current demands and plan for future growth as well.

"We have several main thrusts for the future," the veteran CBS marketing executive says. "For example, we intend to be as major a factor in the spoken word market as we now are in music."

He sees part of the success formula as offering a full-service operation, like the ad agency he once helped start, rather than an a la carte "boutique" specializing in only a few areas. "We can offer all that any client needs in duplicating cartridges or cassettes, pressing singles or LP's, and coming up with any special packaging."

In spoken word markets, the need for filmstrips as an adjunct to cassettes is handled through an affiliation with Movielab Audiovisuals in Manhattan, an exchange service between its customers and those of Allison to provide a complete package.

The new plant will incorporate expanded cassette and 8-track assembly lines, a packaging area for specialty jobs, and injection molding capability. Zopf already has the tools finished for the 8-track shells and cassette Norelco boxes, which will become a major component of the new Allison Precision division.

In video, there are plans to enter videocassette duplication in existing quarters, probably with the half-inch VHS format at first. Video duplication is seen as an added service for current and future customers—in music for both retail support on the retail level now, and direct to the expanding home video market, and in spoken word for educational use, corporate communications, sales training, continuing medical education and pharmaceutical detail support for new drugs.

"My presence and that of Chuck Duncan at Allison South represents the latest commitment by Lou Ligator and Allison to their faith in the future of the music industry," Hart observes. Hart is firmly convinced that there is a place in the business for a large independent duplicator and presser, be-

lieving that with the increasing trend toward consolidation Allison can offer the best of two worlds—the ability to handle any production demand with convenient and efficient service and the alternative to heavy in-house investment.

Ligator and Chayet both share this optimism on the industry's growth and Allison's part in a bright future.

"The music industry lag is just temporary," Chayet says. "How often do you get two albums that sell 40 million tapes and LP's in one year? You have to make up for it in other ways, and we have great confidence in a fall business pickup. This upsurge has already been signaled by advance orders from both our customers and over-runs from other major labels from their primary duplicator sources."

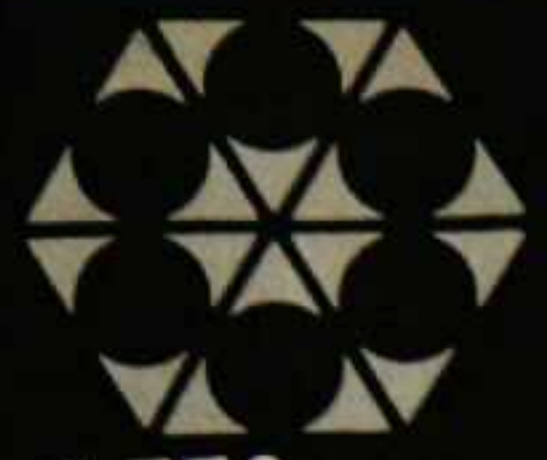
Ligator is equally positive on the prospects for the music industry and Allison. "The consumer is becoming more quality minded and demanding a better product for his money," the Allison chief maintains. "Our industry is now starting to bite the bullet to provide that better product. This is absolutely necessary if we are to avoid even greater inroads by blank tape on our business."

The fact that Allison has provided this quality for a decade is the cornerstone of Ligator's belief in the future.

"We're the number one independent in our industry because of our quality product and our people. The people who make a better product consistently, day in and day out, are the ones who survive and prosper."

"The potential for the music industry in increasingly better audiotape products and in videotape and videodisk is great, and Allison intends to be a vital part of that accelerated growth in the next decade and beyond."





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Audio**

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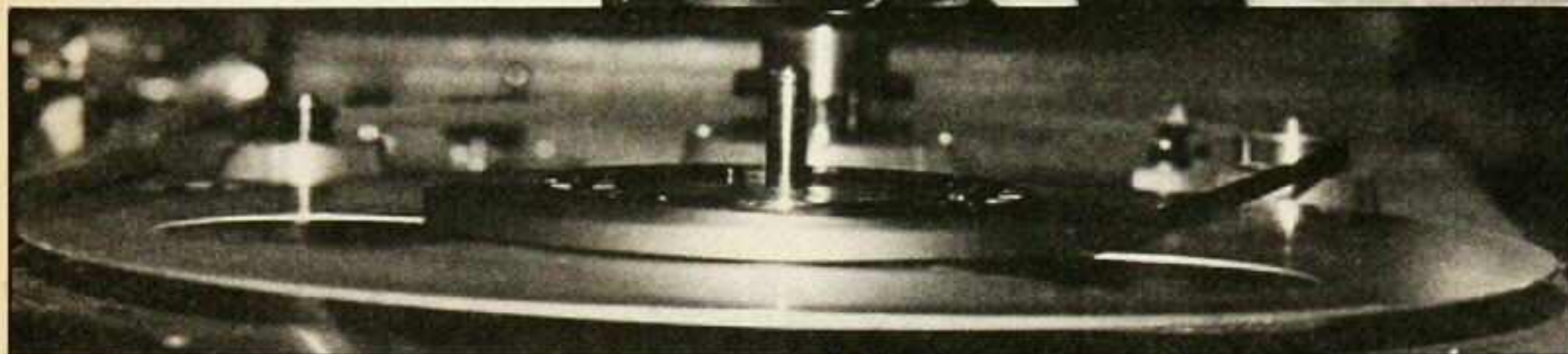
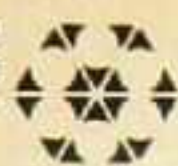
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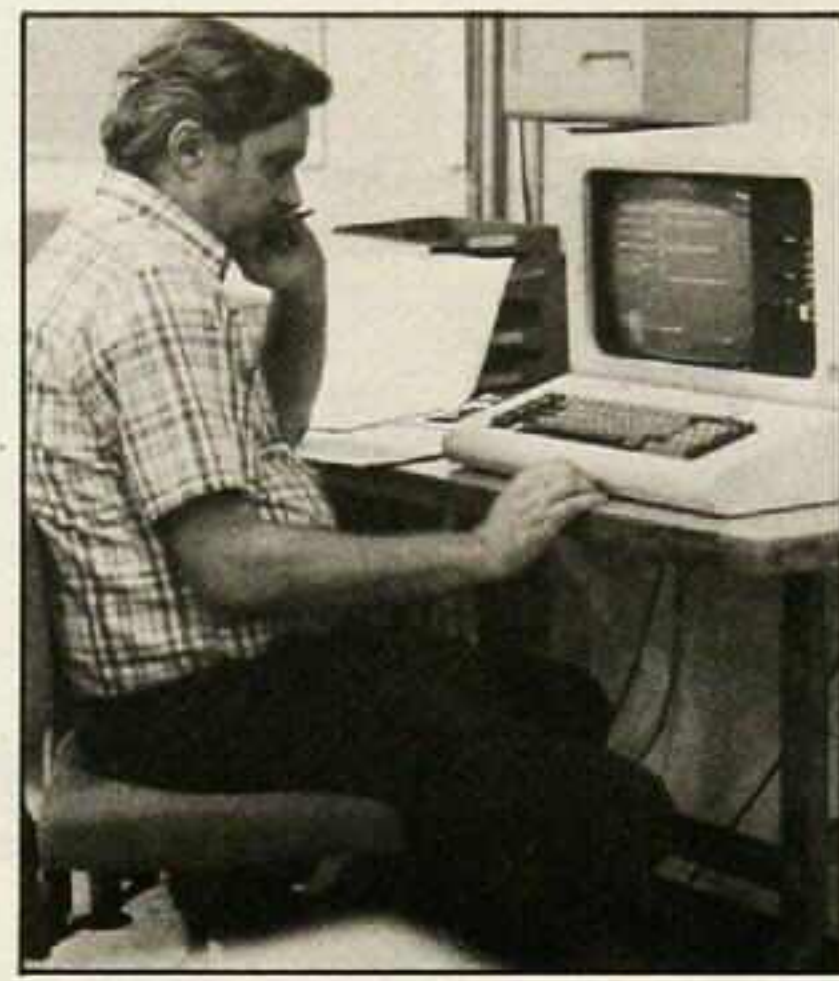
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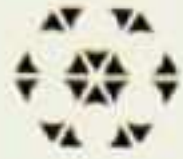
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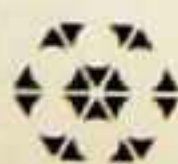
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# L.A. Cable TV Steps Up Music

Continued from page 3

gust of last year. It claims more than 30,000 subscribers as well as adding 300 new ones per day.

A new element for Select TV, according to Mechanic, are special midnight showings on Friday nights which involve a rock film or a concert, in fact a "rock month."

Began this month, offering's include "That'll Be The Day," "Stardust," "The Kids Are All Right" featuring the Who, "Performance" with Mick Jagger, "Hair," "The Strange Case Of Alice Cooper," and "Rock 'N' Roll High" with the Ramones.

Other musical features scheduled include "Man Of La Mancha" and "Ben Vereen In Concert."

"We think this is a viable form of entertainment," Mechanic continues, "and it needs to be developed. And the offerings are becoming much more abundant. Let's face it, you have an ideal audience, hip and with a disposable income. It can relate directly to record sales."

Mechanic also points out that he is dipping into film history and acquir-

ing the rights to such classics as Elvis Presley's "Jailhouse Rock" which he thinks will have wide appeal on pay tv.

Select TV is also mulling a special jazz and classical series for the not too distant future that would include available programming and possibly self-produced fare.

"As soon as 'Saturday Night Fever' becomes available, we are going to run it," declares Hal Kaufman, director of marketing for Theta Cable (Z channel). "That should be about the first of the year. It's a matter of availability."

Kaufman is as enthused as Mechanic about the viability of music programming on pay tv.

Other offerings from Theta Cable (Z channel) will include: "Sgt. Pepper's Lonely Hearts Club Band," "Hair," Elvis Presley's "Easy Come, Easy Go," the Beatles' "Hard Day's Night" and "Let It Be," "Celebration" featuring Stevie Wonder, Jim Croce and LaBelle, and a Barry Manilow special.

"It can be a powerful way to showcase an artist," observes Kauf-

man, "if the material is done right. If the artist is up, let's say, during one of these in-concert tapings, then that translates onto the screen."

"We look at every program individually," he adds, "and we won't put on music just for the sake of putting it on. But music is an important element in our overall mix. There's a lot more music-oriented software going around and certainly a lot more of it is being produced than ever before."

Upcoming music fare on Theta Cable (Z channel) includes "Performance," a movie about Abba, and a Burl Ives special set for Thanksgiving.

One additional bit of music programming that Theta is having good success with, according to Kaufman, are "shorts" or "fillers" between movies of recording artists. In most cases, he indicates, these shorts originated as videocassette promotion pieces for record companies.

"Most of them," Kaufman points out, "have excellent production values." Todate, the pay tv company has shown the likes of the Village People, Carly Simon, Rod Stewart, Chaka Khan and Ambrosia in this fashion.

One thing, Kaufman adds, that he thinks record companies are missing the boat on, is not advertising to the consumer that their artists can be seen on pay tv.

"Or," he says, "they could advertise their logos in pay tv newsletters that go to subscribers. They are missing out on reaching a powerful segment of the record buying public."

Kaufman also believes that a group in concert on pay tv can have the same kind of impact on record sales as the group actually playing live in a given city.

Theta claims to have 90,000 subscribers, 50,000 of which take Z. In addition they claim some 15,000 subscribers for the Z channel.

On TV, which was begun here in 1977 and which claims to have in excess of 200,000 subscribers, has been scheduling entertainment specials involving such artists as Roy Clark, Aretha Franklin, Seals & Crofts, Abba, Barry Manilow, Willie Nelson, Shirley MacLaine, Juliet Prowse and James Taylor.

## JUKE GROUP AWARDS SOON

CHICAGO—The nation's jukebox operators will hand out music and recording awards in 10 new categories at the annual Amusement & Music Operators Assn. Exposition, Nov. 9-11 at the Conrad Hilton Hotel.

Planned for the Expo also is a report on progress of the organization's legal challenge to the location listing rule of the Copyright Royalty Tribunal, and an update on efforts to build a special legal campaign fund.

New York Stock Exchange economist William C. Freund will speak to the annual business seminar, Nov. 9. Also planned is a conference of state operators associations—the first of its kind—to precede the opening of the Exposition by one day.

A total of 15 awards to artists and record labels will be presented in the expanded banquet program on Nov. 11.

## For the Record

NASHVILLE—The correct name for the son born to Capricorn artist Tim Kreckel is Nathan William not Mason Williams as reported in a recent Lifelines.

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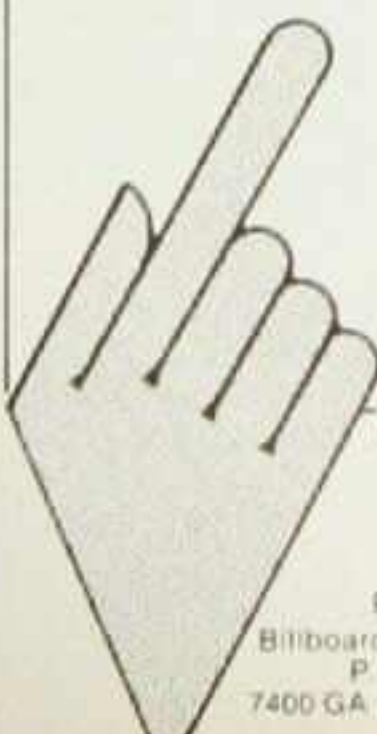
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# Disco

## Experts Look To Insuring Disco's Longevity

• Continued from page 3

radio station program directors will be more willing to offer airplay to the new fusion sound than its purebred counterpart; and that execu-

tives of major record labels will be more inclined to underwrite this promising new hybrid.

They also feel that the participation of name acts in this dance music

sound will lend a greater credence to the music, ensuring a wide commercial appeal which will eventually translate into greater record sales. Until now, disco has been accused of not being able to sell records the way that rock or pop sounds do.

Izzy Sanchez of Atlantic Records points out with a certain smugness that his label has been geared for the change for some time. To support his claim he points to the fact that Atlantic has been releasing disco/reggae (Peter Tosh), disco/rock (Abba), disco/pop (Bette Midler) and disco r&b (Chic), for some time.

Sanchez welcomes the changes, and states that they were inevitable as the alternative would have been a slow death for disco. In emphasizing the wider appeal of the new sound, he states that records like the Abba single and LP are finding acceptance in disco specialty stores and black markets.

Vince Pellagrino of the CBS Records disco department, defines the changes in the music as "disco returning to its roots." He reminds that early disco utilized elements of music from artists like Led Zeppelin and James Brown.

Pellegrino further notes that his label has already released dance-oriented records in the form of Janis Ian's "Fly Too High," Chicago's "Street Player" and Ian Dury's "Hit Me With Your Rhythm Stick."

He states that deejays across the country are rapidly becoming aware of the changes, and are not resisting playing the new sounds.

At Salsoul Records, Pricilla Chatman agrees that the new sound signals a return to disco's original music roots. She states that her company is revamping its disco department to ensure that it is in the forefront of the current trend. "The soon-to-be-released Instant Funk album will incorporate elements of rock," she reveals.

Chatman is confident that the new trend augurs well for disco's future. "It will play a key role in enhancing disco's image," she states.

Arista Records Audrey Joseph also shares in the consensus that the disco sound evolution is good for the industry. She sees the addition of slower music (r&b) allowing for a return to touch dancing; and the infusion of rock sounds as allowing for the creation of new dance steps.

Joseph does not envision any widespread resistance to the changes, and points out that "good music which has enough variety to entertain a mass audience will always be welcome."

Arista has already released such dance-oriented music records as Karen Silver's "Uptempo Disco" and Phyllis Hyman's "Lovin' You." The label is also distributing Don Armando's "Deputy of Love," on ZE Line Records, a label devoted to dance-oriented rock music.

Disco music producers are also embracing the trend. Michael Zager of Love/Zager Productions states, "We will go with whatever the public wants." He points out that his firm was ahead of the trend two years ago when it released a record titled, "Jebediah," on Epic.

Zager sees the evolution of "a lot of r&b and combination rock'n'roll sounds, and adds that any producer worthy of his title will see that his music has as much wide public appeal as possible."

At the pool level, the New York based International Disco Record Center has joined forces with the newly formed Rockpool—rock disco pool operation—to meet the escalating demand among member spin-

ners for both disco and rock music.

Eddie Rivera, head of the pool states, "We have been investigating rock, and we have seen how its elements can complement disco. Con-

sequently, it would be counter-productive to try to resist the changes."

Rivera also points out that Tom Savarese, one of the country's lead-

(Continued on page 68)

### LOSSES PILING UP

## Southern Clubs Still Dark Following Storm

• Continued from page 3

head of the Deep South Disco Assn., which services the area, one month after the disaster most clubs in the area are still closed, either due to lack of electricity and/or structural damage.

Duncan feels that eventually the larger, more successful clubs will be able to "rehabilitate" their battered

business and pick up where they left off. But he worries about the smaller rooms which were operating with a marginal clientele and tight budgets. "These may forever be lost to the savagery of Frederick," he laments.

Duncan points out that although Frederick was a smaller hurricane than Camille which hit the area (Continued on page 68)

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## Shopping Malls Are New Exposure Area

By PAUL GREIN

LOS ANGELES—Discotheques have broken dance disks for years, but now some Southern California-based entrepreneurs are looking to heavily-trafficked shopping malls to expose disco product.

Charles Tarrats and Charlene Kabrin of Malibu-based Tarrats Enterprises are teaming with shopping malls, discos and local radio stations

in 125 to 150 markets across the country for the "\$100,000 Disco Classic," a contest at which entrants dance to tunes on an album executive-produced by the pair.

Prize money totaling \$250,000 will be awarded, with Tarrats and Kabrin hoping to recoup that sum with sales of the LP which lists for \$7.98, a (Continued on page 65)

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## Disco

## Disco Mix

By BARRY LEDERER

**NEW YORK**—Eddie Kendricks' classic rendition of "Girl You Need A Change Of Mind" has been updated by Paul Lewis on Sunshine Sound Records (TK). This 12-inch 33 $\frac{1}{3}$  r.p.m. offers ample competition to the original with two intense breaks that move with a dynamic combination of guitar, bongo and percussion.

The melody and original arrangements have been slightly altered but not lost. The vocals are sweet and soothing as are Kendricks' and Lewis' voices, but the riveting tracks are the guts of this tune. The flipside should definitely not be overlooked for its fine rendition of Marvin Gaye's "Inner City Blues."

"Sweet Talk" by Mercury artist Robin Beck is an easygoing 12-inch 33 $\frac{1}{3}$  r.p.m. that spirits sassiness throughout. Taken from an upcoming LP, Beck shows promise with exciting vocals matched with intrinsic rhythm tracks that deejays will find easy to program for early evening buildup. Producer and arranger Kenny Lehman has kept Beck's first work to simple, yet enticing fare.

Mary Wilson is remembered as one of the original Supremes. She recently opened a nightclub act at New York, New York and received response from her fans. Now as a solo artist comes her first LP from Motown. A smart combination of ballad and r&b tunes is included in this premiere effort. "Red Hot" is geared for disco, and shows that Wilson can update her style to current disco trends. This selection will soon be available as a 12-incher.

Donna, Leah and Becky are three girls from Chicago who make up Loose Change, a new group debuting on the Tom & Jerry label (Casablanca). Their premiere LP, produced by Tom Moulton contains seven pulsating cuts including the classic record "All Night Man" which has been previewed in New York during the past several months. Reaction to this cut has been more than promising and insures that the girls are being well received by the deejays.

Rory Myzal, national disco promotion director at Atlantic; Earl Young at the Trammps; Herbie Mann, Ronnie Dyson, Bruni Pagan, D.C. LaRue and Carol Douglas have been guest speakers at a recent artists panel of the ASCAP disco songwriters workshop. Meeting weekly at the ASCAP building, they discuss criteria for hit disco material and answer questions from the workshop's 30 composers and lyricists interested in crafting commercially-oriented songs for the disco market.

Bob Viteretti from San Francisco's Trocadero

Transfer reports strong response from "Keep On Making Me High," a 12-inch 33 $\frac{1}{3}$  r.p.m. on DJM Records (Mercury). The artist is Unique, and is seeing disco potential from the flipside titled "Party Down." Viteretti is responsible for Disco-

net's latest program in which his remix of Scott Allen's "I Think We're Alone Now" backed with "Will You Love Me Tomorrow" is featured. The combination of this Tommy James and the Shondells, and the Shirelles' former hit are

catchy and infectious with a solid midtempo beat. The flavor of these old favorites has been kept intact even as Viteretti has updated them for current play.

Alec R. Constandinos and the Synchophonic

Orchestra featuring Alirol and Jacquet have two diverse cuts on this new Casablanca album "Synergy" combines classical movements with a pulsating brass section that is matched with driving percussion and lush strings.

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### Disco Contests In L.A. Shopping Malls

Continued from page 64

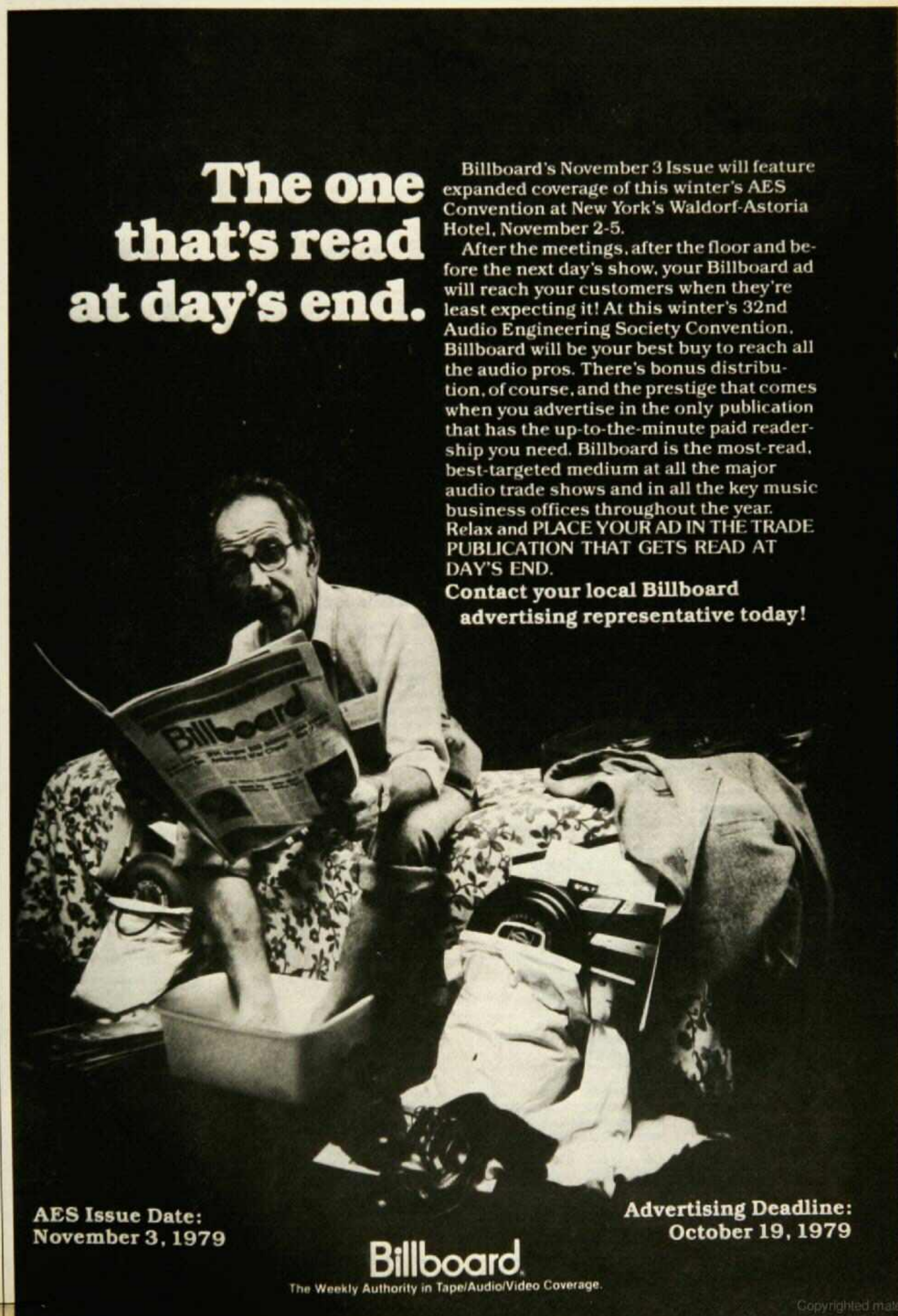
number of merchandising tie-ins, ranging from iron-ons to gold necklaces; and by syndicating rights to next summer's contest finals to local television stations.

The LP, assembled by John Barnes, is issued on Malibu-based Pacific Beach Records and features six artists, including Rams defensive end Sidney Justin. It is sold at the mall sites, which receive 25% of the proceeds, according to Tarrats.

The event opened in Dallas Sept. 15 and has included week-long contests in Madison, Wis., tied to WISM-FM and Winston-Salem, N.C., keyed to WSEZ-FM. Three-quarters of the contest sites have radio tie-ins, according to Tarrats. The stations air spots, engage in remote broadcasts of the contests, supply sound and lights, and/or provide their DJs for use as contest emcees.

The mall contests are expected to attract 100 entrants per site. The first cluster of contests runs through late November, resuming after the holiday shopping rush ends in January. Contests are open to both professional and amateur dancers and neither the entrants nor the malls are charged.

Tarrats and Kabrin say it is their plan to stage an annual salute to dancers regardless of disco's fortunes. "Disco is not the theme, dancers are," says Tarrats. "It so happens that this year disco is the popular dance, but five years from now it could be a waltz contest."



**AES Issue Date:  
November 3, 1979**

**Advertising Deadline:  
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# Disco

## N.Y. Park Woos Skate Disco Fans

NEW YORK—Outdoor roller skating has long been a popular means of entertainment in California, while until recently the East Coast and its booming roller disco scene has been, in contrast, basically an indoor activity.

However, for the duration of this month Central Park's Wollman Rink, a long-time site for summer outdoor concerts, has been converted into a 30,000 square foot outdoor roller disco capable of accommodating 2,000 patrons. It has its own pro shop, theatrical lights, disco sound system, and a disco spinner supplied by a local radio station.

The forces behind this project are promoter Richard Wrigley, who runs a large skateboard park in England, and the Goodskates Co., a New York-based organization very active in promoting roller disco.

In fact Goodskates, supporter of roller disco pioneer Bill Butler, had the first outdoor roller disco in a city park. For the last year and a half Goodskates has been running a small roller disco operation in Central Park. It also has a skate concession in Marcy's Dept. Store.

Following the summer music festival, City parks commissioner Gordon Davis was looking for a new vehicle to attract patrons to the Wollman Rink, since the weather won't be suitable for ice skating for at least another month. Wrigley and Goodskates had been suggesting Wollman's use for roller skating for some time and apparently the success of the limited Goodskates program showed it was worth a try.

The program began two weeks ago with a "solar roller disco" in conjunction with the antinuke concerts at Madison Square Garden.

Public relations spokesperson Valerie Warner claims that with its 30,000 square feet of skating area "it is the largest outdoor rink on the East Coast and perhaps in the entire country."

Station WKTU-FM which has supplied air personality Ted Currier to act as DJ in residence, is among several companies that have sponsored activities at the rink. Prominent among them has been Wrangler jeans and Gold Seal Wines. The skating season will end Oct. 31 with a Halloween party on wheels.

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  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 5 THE BREAK—Kat Mandu—TK (12-inch)
  - 6 DANGER—Gregg Diamond—TK (12-inch)
  - 7 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 8 BACASTREET—Patti Whalley—Warner/RFC (12-inch)
  - 9 POP MUZIK—M-Sire (12-inch)
  - 10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 11 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 12 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 13 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 15 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)

## BALT./WASHINGTON

- This Week
- 1 FANTASY—Bruni Pagan—Elektra (12-inch)
  - 2 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12-inch)
  - 5 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 6 THE BREAK—Kat Mandu—TK (12-inch)
  - 7 TAKE A CHANCE—Queen Samantha—TK (12-inch)
  - 8 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)
  - 9 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 10 I DONT WANT TO BE A FREAK—Dynasty—Solar (12-inch)
  - 11 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 12 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 13 LOOKING FOR LOVE—Fat Larry—Fantasy/WMDT (12-inch)
  - 14 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 15 LOVE DANCIN'/SUITE 12—Marlena Shaw—Columbia (LP/12-inch)

## BOSTON

- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 5 WHEN YOU'RE #1—Gene Chandler—20th Century (12-inch)
  - 6 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 7 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 8 POP MUZIK—M-Sire (12-inch)
  - 9 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)
  - 10 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 11 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 12 THE BREAK—Kat Mandu—TK (12-inch)
  - 13 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12-inch)
  - 14 LOOKING FOR LOVE—Fat Larry—Fantasy/WMDT (12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)

## CHICAGO

- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 POP MUZIK—M-Sire (12-inch)
  - 4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 5 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)
  - 6 DEPUTY OF LOVE—Don Armando—Buddah (12-inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 8 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 9 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 10 E=MC²—Giorgio Moroder—Casablanca (LP)
  - 11 THE BREAK—Kat Mandu—TK (12-inch)
  - 12 ONE WAY TICKET—Eruption—Arista (LP/12-inch)
  - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 14 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12-inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)

## DALLAS/HOUSTON

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 POP MUZIK—M-Sire (12-inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 4 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 5 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 6 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 7 THE BREAK—Kat Mandu—TK (12-inch)
  - 8 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 9 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 10 FEVER—all cuts—Fever—Fantasy (LP)
  - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 12 DANGER—Gregg Diamond—TK (12-inch)
  - 13 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 14 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)

## DETROIT

- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 4 FEVER—all cuts—Fever—Fantasy (LP)
  - 5 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12-inch)
  - 6 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 7 THAT'S WHAT YOU SAID—Leleatta Holloway—Salsool (12-inch)
  - 8 GROOVE ME—Fern Kinney—TK (12-inch)
  - 9 POP MUZIK—M-Sire (12-inch)
  - 10 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 11 GIVE ME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
  - 12 DANGER—Gregg Diamond—TK (12-inch)
  - 13 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 15 THE BREAK—Kat Mandu—TK (12-inch)

## LOS ANGELES

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 POP MUZIK—M-Sire (12-inch)
  - 6 THE BREAK—Kat Mandu—TK (12-inch)
  - 7 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 8 THIS IS HOT—Pamela Stanley—EMI (12-inch)
  - 9 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12-inch)
  - 10 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 11 E=MC²—Giorgio Moroder—Casablanca (LP)
  - 12 FOUND A CURE—Ashford & Simpson—Warner (LP/12-inch)
  - 13 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12-inch)
  - 14 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)

## MIAMI

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 POP MUZIK—M-Sire (12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 5 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 6 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 7 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 8 WHEN YOU TOUCH ME—Tiana Gardner—West End (12-inch)
  - 9 FEVER—all cuts—Fever—Fantasy (LP)
  - 10 E=MC²—Giorgio Moroder—Casablanca (LP)
  - 11 THE BREAK—Kat Mandu—TK (12-inch)
  - 12 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 13 GET UP AND BOOGIE—Freddie James—Warner (LP/12-inch)
  - 14 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)

## NEW ORLEANS

- This Week
- 1 FEVER—all cuts—Fever—Fantasy (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 6 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 WORLD WIDE PARTY—Max Berlin—Emergency (12-inch)
  - 10 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 11 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 12 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)
  - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 14 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 15 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)

## NEW YORK

- This Week
- 1 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 2 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 5 POP MUZIK—M-Sire (12-inch)
  - 6 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 7 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 10 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 11 LADIES NIGHT—Kool & The Gang—De Lite (12-inch)
  - 12 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12-inch)
  - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 14 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
  - 15 WHEN YOU'RE #1—Gene Chandler—20th Century (12-inch)

## PHILADELPHIA

- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 STAND UP, SIT DOWN—AKB—RSD (12-inch)
  - 5 THE BREAK—Kat Mandu—TK (12-inch)
  - 6 LADIES NIGHT—Kool & The Gang—De Lite (12-inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 9 DONT LET GO—Isaac Hayes—Polydor (LP/12-inch)
  - 10 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
  - 11 LOOKING FOR LOVE—Fat Larry—Fantasy/WMDT (12-inch)
  - 12 L'OUVERT—John Gibbs/Jam Band—TEC (12-inch)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 15 CANT LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)

## PHOENIX

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 5 STAND UP, SIT DOWN—AKB—RSD (12-inch)
  - 6 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12-inch)
  - 7 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12-inch)
  - 8 REVANCHE—all cuts—Revanche—Atlantic (LP)
  - 9 E=MC²—Giorgio Moroder—Casablanca (LP)
  - 10 CATCH THE RHYTHM—Boris Midway—RFC/Warner (LP/12-inch)
  - 11 TUMBLE HEAT—Michele Freeman—Polydor (12-inch)
  - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 13 IF ALL WE'RE GONNA DO IS DANCE/AINT LOVE GRAND—Hot City—Butterfly (LP/12-inch)
  - 14 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
  - 15 GET UP AND BOOGIE—Freddie James—Warner (LP/12-inch)

## PITTSBURGH

- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 4 POP MUZIK—M-Sire (12-inch)
  - 5 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 6 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 7 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 8 HARMONY—Suzi Lane—Elektra (12-inch)
  - 9 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 10 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 11 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 12 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12-inch)
  - 13 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 14 THE BREAK—Kat Mandu—TK (12-inch)
  - 15 LADIES NIGHT—Kool & The Gang—De Lite (LP/12-inch)

## SAN FRANCISCO

- This Week
- 1 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 2 FEVER—all cuts—Fever—Fantasy (LP)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 POP MUZIK—M-Sire (12-inch)
  - 6 TAKE A CHANCE—Queen Samantha—TK (12-inch)
  - 7 E=MC²—Giorgio Moroder—Casablanca (LP)
  - 8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 9 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 10 THE BREAK—Kat Mandu—TK (12-inch)
  - 11 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 13 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 14 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12-inch)

## SEATTLE/PORLAND

- This Week
- 1 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 3 POP MUZIK—M-Sire (12-inch)
  - 4 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12-inch)
  - 5 THE BREAK—Kat Mandu—TK (12-inch)
  - 6 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 7 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 8 HOLD ON I'M COMING—Karen Silver—Arista (12-inch)
  - 9 BIKEROCK—Foxy—TK (12-inch)
  - 10 FEVER—all cuts—Fever—Fantasy (LP)
  - 11 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 12 LOVE INSURANCE—Front Page—Panorama/RCA (12-inch)
  - 13 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 14 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
  - 15 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)

## MONTREAL

- This Week
- 1 GET UP AND BOOGIE—Freddie James—RCA (12-inch)
  - 2 SAVAGE LOVER—The Ring—London (12-inch)
  - 3 THE BREAK—Kat Mandu—RCA (12-inch)
  - 4 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—CBS (12-inch)
  - 5 COME TO ME—France Joli—Capitol (12-inch)
  - 6 NEVER GONNA BE THE SAME—Ruth Waters—RCA (12-inch)
  - 7 PUT YOUR BODY IN IT—Stephanie Mills—RCA (12-inch)
  - 8 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
  - 9 CANT YOU FEEL MY LOVE—George McCree—CBS (12-inch)
  - 10 E=MC²—Giorgio Moroder—Polydor (LP)
  - 11 HOLD ON I'M COMING—Karen Silver—Quality (12-inch)
  - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (12-inch)
  - 13 I'VE GOT THE HOTS FOR YA—Doobie Exposure—RCA (12-inch)
  - 14 THE BOSS—Diana Ross—Motown (12-inch)
  - 15 SWEET BLINDNESS—Mighty Pope—Quality (12-inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

# Disco

## Well-Heeled Nocturnal Crowd Lured In Vegas

LAS VEGAS—Newly opened, refurbished and dress code-enforced Oz Disco, located directly across from Circus-Circus on the Strip, has aimed its sights to attract the well-heeled nightlife crowd.

open-door policy toward minorities, the planning of special nights and parties for the near future as well as

catering to numerous after-hours show people from various hotels.  
HANFORD SEARL

### FINALS IN LOS ANGELES

## Roller Rinks Join Coke To Back Skate Contest

By IRV LICHMAN

NEW YORK—A National Roller Disco Contest has been launched through the Roller Skating Rink Operators Assn. with co-sponsorship by Coca-Cola and the creation of a special disco album through SMI Records.

also made available to retailers. The album's program contains five recent releases from SMI and its Willpower-affiliated label. They include "Skate Dance" and "Jammin'" by Heat (SMI), "Angels On Wheels" and "Grapevine" by Keez (SMI) and "In The Mood" by Puff (Willpower).

Local contests at 800 roller rink member outlets are presently underway through Nov. 15, leading up to national finals by mid-January in Los Angeles. National winners will be awarded \$10,000 by Coca-Cola, which is contributing a total of \$75,000 to the contest.

According to Warren Rossman, vice president and general manager of SMI, album sales to the rinks will be linked to a "souvenir" concept, with SMI given permission to use the following statement on the package: "Suggested Theme Music of the First National Roller Skating Contest."

As for the album, Will Crittendon's SMI label has prepared a five-selection disco skating album, free copies of which will be sent to the 800 roller rink participants, which will also have rights to sell the \$7.98 list album. The album, "Skate Dance," will be

In addition to the first place prize, Coca-Cola is also providing first, second and third place trophies, 12 of which are being sent to participating rinks.

# CHRISTMAS is a little early this year... with NOEL



"Dancing is Dangerous" (b/w "The Night They Invented Love") by NOEL  
A disco release with a difference from Virgin Records  
*Virgin*  
(Distributed by Atlantic Records)

Formerly known as PJ Bottoms Disco, more than \$75,000 in plush antique furniture, furnishings and a \$14,000 sound system were reportedly installed by new owner Freddie Glusman.

"We want to appeal to the beautiful, well-dressed people who live as well as come to this town," says Glusman, a successful dress shop owner. "But not to the extent of actual exclusivity."

Beveled mirrors, hanging plants and comfortable lounges surround the somewhat small 20 by 20-foot dance floor. Two Tecnic turntables are housed inside a grand piano nearby, DJ Mark Rich's idea.

Four Klipsch speakers are found around the simply-lighted dance floor which will be upgraded in the future, says Glusman.

Open seven days a week, 11 a.m.-8 a.m., Rich spins easy listening music during early hours in the 235-capacity club which operates a restaurant upstairs.

Disco music takes over from 12:30 a.m.-5 a.m., then the mood shifts back to easier sounds until 8 a.m. A member of the Nevada Disco DJ Assn., Rich prides himself in filling requests more than any other area DJ.

"You have to respond to people's requests or they won't become regulars," says Rich. "About 50% of the music is new material."

Relief DJ Mason Lewis and Rich report most requested records include Jackie Moore's "This Time Baby," Anita Ward's "Ring My Bell" and Bonnie Pointer's "Heaven Must Have Sent You."

Rich also claims to be the only DJ in Las Vegas to feature what he terms "back East music" of the Trammps, Blue Notes, the Intruders and Teddy Pendergrass.

The posted dress code helps keep the crowd age breakdown between mid-20s and up. And 80% of the music lineup is familiar hits, adds Rich, who attributes that rate to tourist trade.

KLAV-AM broadcasts "live" from the disco every Wednesday night as well as Thursdays from the teen, non-alcohol club T.G.I. Fridays. Membership cards are issued regular patrons for use during the busy weekend crush.

Glusman's associates claim an

## Jetlite Now In England

LONDON—Jetlite, a new disco lighting and sound import company, has been set up here as a direct result of the recent Billboard Disco Forum. Founders Roger St. Pierre and Roy Sheen formed the company specifically to handle exclusive import of products from Philadelphia-based firm Lightworks, including spinners, sweepers, tube lights and light panels.

Lightworks director Peter Altman and Stefan Dufresne were in London recently to help implement plans for the import operation. St. Pierre described their products as the hit of the Disco Forum, adding that they also had application in the hotel, public house, automotive and home entertainment industries.

It was hoped to show a full range at the upcoming RADEM exhibition, set for London's Bloomsbury Center Hotel in September.

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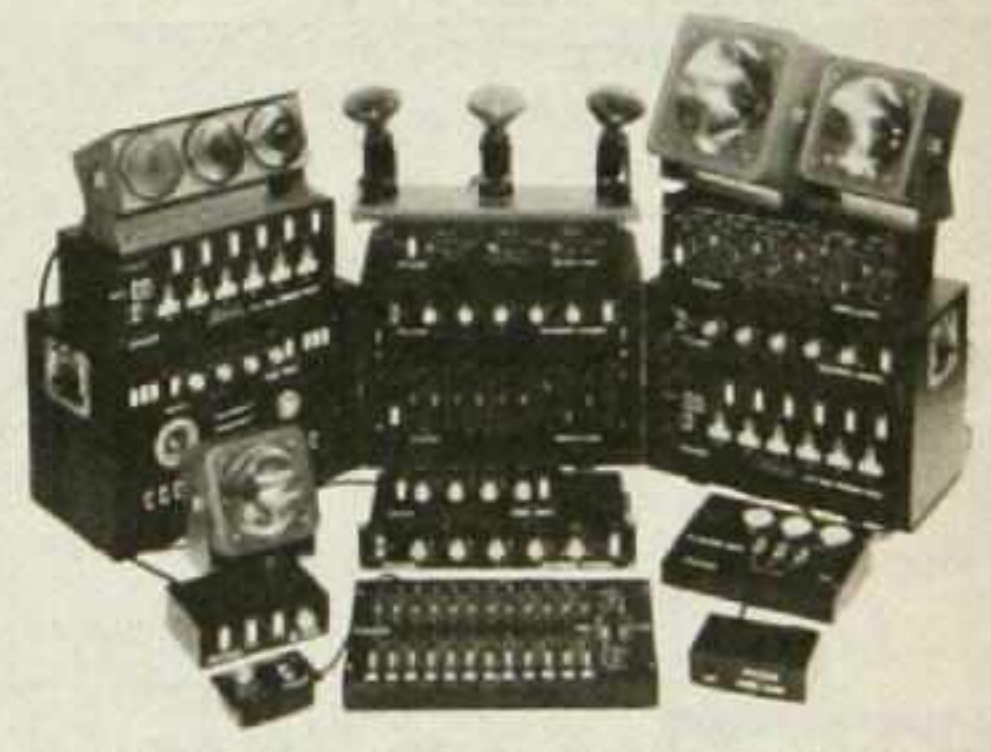
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OCTOBER 13, 1979, BILLBOARD

# Longevity the Goal Of Industry Experts

• Continued from page 64

ing disco deejays, now spinning at the new Mellons disco here, is incorporating elements of rock, r&b, jazz and even country into his music, and audiences are enjoying it.

George Borden, head of the Boston Record Pool, is confident that the emergence of dance oriented music, and an influx of established rock artists into the disco field will help strengthen the industry, and make the job of establishing viability and credibility a lot easier. He also feels it will pave the way for the appearance of more live acts, especially disco acts, in clubs.

"In the long run this will help create a more personalized relationship between audiences and disco entertainers who, until now have been relative strangers to the audiences to whom they cater," he says.

Frank Lembo, head of the Philadelphia-based Pocono Record Pool, states that any major artist in any field who lends his talent to disco will, in so doing, help enhance the concept.

Lembo, who also spins at the new

Ripley's disco in Philadelphia, says of the new disco fusion sounds: "It is fantastic. It is like early rock'n'roll and all the influences which helped shape that sound."

He adds that Philadelphia, with it many musical styles, is often considered to be something of a trendsetter in music. "This is one of the reasons why our member deejays are so readily receptive to the new disco sounds, and are not making any overt effort to resist it."

(Continued on page 76)

## Frederick Ravages Gulf Port Discos

• Continued from page 64

about a decade ago, damage was far more widespread because the area received the full force of Frederick's winds, and the high tides which accompanied them.

Duncan is concerned that even after the clubs are able to re-open their doors to the public, business will still be off. He explains that this possibility exists because areas like Ocean Springs and Pascagoula are heavily touristed, and it may take time to rebuild that vital tourist trade.

However, in Pensacola Beach, Fla., which was also raked by Frederick, the outlook is far more encouraging. According to Duncan, whose pool is located in Pensacola, damage to that area was minimal and the power loss lasted for only about two days.

"Electricity was restored and the cleanup job was done within a week, and the clubs were able to re-open, enjoying windfall business almost immediately after re-opening."

"People flocked to the clubs in droves," says Duncan. "It was as though they needed an outlet to relieve the tensions of their harrowing experience."

The clubs also benefited from the influx of curiosity seekers who flocked into the area to see the extent of the damage.

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# Disco Top 100

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| ★ 2       | 8         | 2              | MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934 | ★ 59      | 3         | 3              | ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020   |
| 2         | 1         | 10             | COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170   | ★ 60      | 3         | 3              | MISS THING—MeiBa Moore—Epic (12-inch) 48-50771   |
| 3         | 3         | 9              | DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch) FE 35745                                   | 51        | 30        | 11             | OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513  |
| 4         | 6         | 9              | HARMONY/OOH LA LA—Suzy Lane—Elektra (LP/12-inch) 6E 207/AS 11417   | 52        | 55        | 6              | I JUST WANT TO BE—Cameo—Chocolate City (12-inch) NBLP 2008   |
| 5         | 5         | 9              | LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677  | 53        | 54        | 12             | WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921   |
| ★ 9       | 6         | 6              | POP MUZIK—M—Sire (12-inch) DSRE 8887   | ★ 65      | 2         | 2              | LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch) PD-1-6231  |
| 7         | 4         | 10             | THE BREAK—Kat Mandu—TK (12-inch) TKD 155   | ★ 67      | 4         | 4              | I DON'T WANT TO BE A FREAK—Solar (12-inch) YD 11693  |
| 8         | 7         | 10             | FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423   | ★ 68      | 3         | 3              | SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787  |
| 9         | 8         | 14             | FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874                | ★ 69      | 2         | 2              | WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891  |
| ★ 15      | 6         | 6              | BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580  | 58        | 39        | 7              | TUMBLE HEAT—Michele Freeman—Polydor (12-inch) PDD 514  |
| 11        | 10        | 11             | POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch) BXL 3408   | 59        | 43        | 11             | DON'T YOU FEEL MY LOVE—George McCrae—Sunshine Sound (12-inch) SSD 212  |
| ★ 12      | 6         | 6              | LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch) DSR 9513   | 60        | 44        | 8              | IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch) PZ 36077/428-2289  |
| 13        | 13        | 8              | MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245   | ★ 71      | 6         | 6              | OOOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706  |
| 14        | 14        | 8              | PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch) NBLP 7166                             | ★ 72      | NEW ENTRY | NEW ENTRY      | THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch)   |
| ★ 15      | 6         | 6              | E=MC <sup>2</sup> —all cuts—Giorgio—Casablanca (LP) NBLP 7169  | 63        | 53        | 18             | YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch) AA 1136/13926  |
| 16        | 17        | 6              | HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707  | ★ 64      | NEW ENTRY | NEW ENTRY      | GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503   |
| 17        | 18        | 6              | WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDD 513                     | 65        | 45        | 9              | WE ALL NEED LOVE—Troiano—Capitol (12-inch) 8518  |
| 18        | 12        | 17             | THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M 8 823R-1/M000260-1                                      | ★ 66      | 6         | 6              | SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159   |
| 19        | 21        | 8              | SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940                                    | 67        | 49        | 7              | LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch) JC 35632   |
| 20        | 22        | 7              | ROCK IT—Lipps, Inc.—Casablanca (12-inch)   | ★ 68      | 4         | 4              | J'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A   |
| ★ 23      | 4         | 4              | SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001                                 | ★ 69      | 2         | 2              | MARISSA—Machine—RCA (12-inch) JD 11707   |
| ★ 24      | 6         | 6              | ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175  | ★ 70      | 2         | 2              | I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937  |
| 23        | 26        | 7              | DANGER—Greg Diamond—TK (12-inch) TKD 408   | 71        | 63        | 16             | SHINING/NIGHT RIDER—Venus Dodson—Warner/RFC (LP/12-inch) 3348  |
| 24        | 11        | 11             | GROOVE ME—Fern Kinney—TK (12-inch) TKD 401   | 72        | 70        | 4              | SHARE MY LOVE—D'Ligance—RSO (12-inch) RSS 306  |
| ★ 25      | 15        | 15             | HOLLYWOOD—Freddie James—Warner (LP/12-inch) DWBS 8857  | 73        | 68        | 17             | GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12-inch) 16003/DSKO 192                       |
| 26        | 32        | 5              | TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415  | 74        | 74        | 9              | LOVE THANG—First Choice—Salsoul (12-inch) GG 502   |
| 27        | 35        | 9              | GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501   | ★ 75      | 90        | 3              | BACKSTREET—Patti Whitley—Warner/RFC (12-inch) DRCS 8884  |
| 28        | 19        | 9              | WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80  | ★ 76      | 97        | 2              | RRRRROCK—Foxy—TK (12-inch) TKD 412   |
| ★ 29      | 6         | 6              | LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137   | ★ 77      | 98        | 2              | YOU'RE THE ONE—Rory Block—Chrysalis (12-inch) CDS 2334   |
| ★ 30      | 4         | 4              | THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800  | 78        | 83        | 3              | STREET LIFE—Crusaders—MCA (LP) 03094   |
| 31        | 34        | 8              | CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch) RFC 3384                                      | 79        | 41        | 9              | ON YOUR KNEES—Grace Jones—Island (12-inch) DISD 8869   |
| ★ 32      | 5         | 5              | THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503  | ★ 80      | NEW ENTRY | NEW ENTRY      | KING TIM 111—Fatback Band—Spring (LP) SP-1-6723  |
| ★ 33      | 4         | 4              | DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003                             | 81        | 62        | 11             | I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304   |
| 34        | 23        | 13             | STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS  | 82        | 64        | 9              | ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194  |
| 35        | 31        | 9              | HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZSB-2778   | 83        | 75        | 8              | WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502  |
| ★ 36      | 3         | 3              | HOW HIGH—Cognac—Salsoul (12-inch) SG 305   | 84        | 84        | 5              | TELL ME, TELL ME—Curtis Mayfield—RSO (LP/12-inch) RS-1-3053  |
| 37        | 42        | 6              | I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594   | 85        | 89        | 3              | THE BITCH—Olympic Runners—Polydor (LP/12-inch) PD 1-6196   |
| 38        | 25        | 10             | CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513  | 86        | 95        | 2              | SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010  |
| 39        | 29        | 12             | RISE—Herb Alpert—A&M (12-inch) SP 12022  | 87        | NEW ENTRY | NEW ENTRY      | SLEAZY—Village People—Casablanca (LP) NBLP-2-7183  |
| ★ 40      | 3         | 3              | MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1-6216  | 88        | NEW ENTRY | NEW ENTRY      | HANG ON IN THERE BABY/MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic (12-inch) DSKO 201                          |
| 41        | 24        | 20             | PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103                 | 89        | NEW ENTRY | NEW ENTRY      | NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308   |
| 42        | 48        | 4              | SWEET BLINDNESS—Mighty Pope—Warner/RFC (12-inch) DRCS 8885   | 90        | 51        | 11             | GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026  |
| ★ 43      | 2         | 2              | DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch) I-6224   | 91        | 66        | 20             | DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156                        |
| ★ 44      | 3         | 3              | I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra (12-inch) AS 11425  | 92        | 94        | 2              | RED HOT—Mary Wilson—Motown (LP) M 7-927R-1 (not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch) BSK 3371            |
| 45        | 27        | 17             | THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994  | 93        | NEW ENTRY | NEW ENTRY      | AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12-inch) FLY 3103/13924/13923 |
| 46        | 46        | 3              | TJM—all cuts—TJM—Casablanca (LP) NBLP 7172   | 94        | 67        | 10             | LOVE IS JUST A HEARTBEAT AWAY (Nocturna's Theme)—Gloria Gaynor—MCA (LP) 2-4121                                     |
| ★ 47      | 4         | 4              | QUE TAL AMERICA—Two Man Sound—JDC Records (12-inch) 12-4   | 95        | 81        | 3              | HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827                                     |
| ★ 48      | 4         | 4              | DON'T STOP—L.A.X.—Prelude (LP) PRL 12171   | 96        | 52        | 16             | FORCES OF THE NIGHT—D.C. La Rue—Casablanca (LP) NBLP 7160  |
|           |           |                |  | 97        | 87        | 6              | I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991   |
|           |           |                |  | 98        | 69        | 18             | SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370   |
|           |           |                |  | 99        | 72        | 10             | GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118  |
|           |           |                |  | 100       | 92        | 13             |  |

\* non-commercial 12-inch

Compiled from Top Audience Response Records in the 16 U.S. regional lists.

# Sound Business

## Nash & Crosby Bow New Studio

LOS ANGELES—Rudy Records has opened here as a major new 24-track recording studio complex.

Located on Sunset Blvd. in Hollywood at the "Crossroads Of The World" area, the principals are Graham Nash, David Crosby and the management firm of Hartman-Goodman.

According to Don Gooch, studio manager, the studio has an MCI 532 console and both MCI and 3M tape machines. Monitors are Pioneer TADs.

The studio is open to outside clients and Graham Nash is inaugurating it, finishing his solo LP for Capitol with engineer Stan Johnson.

## CBS Nashville Installs Sphere

NASHVILLE—CBS Recording Studios here has installed a Sphere Eclipse C console with 40-channel capacity in its studio A. The console is equipped with Allison Research 65K automation.

Monitors have been changed to Urei 813 time aligned speakers.

Other changes in the studio include a new drum booth with low frequency traps, front wall surfacing and both soft and hard floor covering, while a separate vocal/percussion booth has also been added.

To brighten the studio, notes its manager, Norm Anderson, new lighting, drapery and decor accents have been incorporated along with the new equipment.

## Philly Session Scene Appears On An Upbeat

By NELSON GEORGE

PHILADELPHIA—The once busy session scene in Philadelphia has suffered because of the industrywide slump, but appears to be picking up, according to contractors and musicians here.

At the original Sigma Sound Studio, the city's most popular recording facility where Kenny Gamble and Leon Huff recorded their biggest Philadelphia International hits, the players saw a definite fall-off in work.

Don Renaldo, a leading contractor for string and horn players here, says, "Where once we were working four or five days a week, it was down to two or three." But projects such as Thom Bell's soundtrack for the United Artist film "The Fish That Saved Pittsburgh" and string overdubs on Stevie Wonder's forthcoming "The Life Of Plants" album have increased activity.

Most of the musicians working at Sigma now are alumni of the famed MFSB rhythm section, including guitarist Norman Harris, Bobby Eli, T.J. Tindall and drummer Earl Young.

All were aware of the recording industry's slump, but felt it hurt younger musicians and would not affect them adversely. Their association with MFSB

brings them business and will continue to do so, is the consensus.

Another important factor in the Philadelphia scene, says Eli, is "That we have all graduated to producing our own projects and that has become our main source of income. So when it comes to doing a session, we call upon these same guys because we know they can do the job." Eli produced the current Jackie Moore album which contains the popular disco hit "This Time Baby."

Harris concurs, noting, "That as long as we're working, companies will want to work with us. Our track record is strong." Since completely leaving the Gamble and Huff recording facility family in 1976, Harris has become a mini-recording conglomerate.

Along with session buddies Earl Young and bassist Ron Baker, he formed Baker-Harris-Young Productions. They since have collaborated on the Tramps, Double Exposure, Loleatta Holloway, the Manhattans and others. The trio also had a solo release entitled "B-H-Y" on Salsoul Records.

Sigma also has a studio in the offices of Philadelphia International Records, a few feet from the offices of Gamble and Huff.



HAPPY GROUP—Producer Keith Olsen, seated third from left, is all smiles after finishing final mixes of Carlos Santana's upcoming LP at Sound City's studio A in Los Angeles using the facility's new NECAM computer assisted mixing system. Shown standing, left to right, are engineer Stuart Graham, engineer Chris Minto, David Margen, Ray Etzler and Alex Ligertwood. Seated, left to right, are David Devore, Carlos Santana, Olsen and Chris Solberg.

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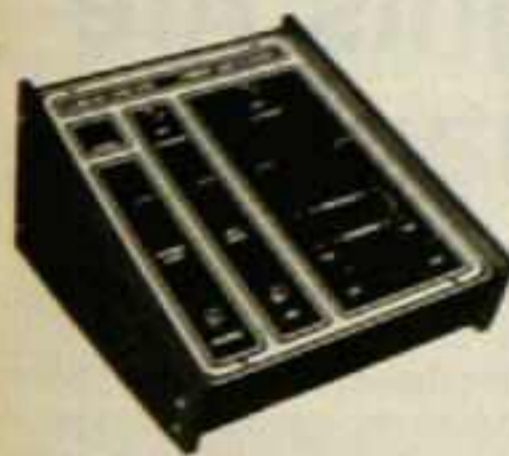
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# METEOR

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## Studio Track

Ed Freeman finishing mixes on the Pastora Bros. and High Octane at Crystal Sound. Tracks were done at Dirk Dalton.

Gail Davies in at Nashville's Woodland Sound Studios working on debut LP for Warner Bros., co-producing the album with Garth Fundis. Engineering are Danny Hilley and Steve Goostree. Also at Woodland is Brenda Lee with her new producer, Ron Chancey, cutting tracks for upcoming MCA album; Les Ladd and Skip Shimmin at the controls.

Moe Bandy and Joe Stampley completing duet tracks for Columbia LP due in the fall at Nashville's Jack Clement, to be titled "Just Good Ol' Boys," with Ray Baker producing and engineer Billy Sherrill at the board. Clements also site of projects by MCA's Roy Clark and United Artists' Billie Jo Spears, with Larry Butler producing both and Sherrill engineering.

Ed Barton is mixing a new John Denver and the Muppets Christmas LP at Kendun, Randy Pipes assisting. Barton also mixing Denver's upcoming solo LP in the complex's studio D.

The New York Record Plant's new 46-track mobile studio tour with Supertramp for the group's Canadian concerts. The truck also cut "Gilda Radner Live From New York" for her upcoming comedy album.

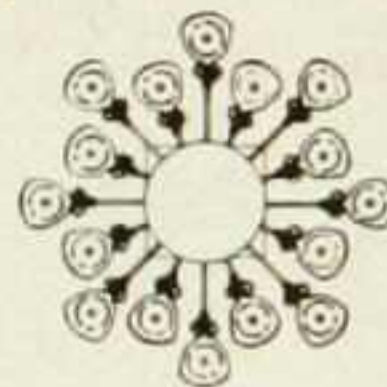
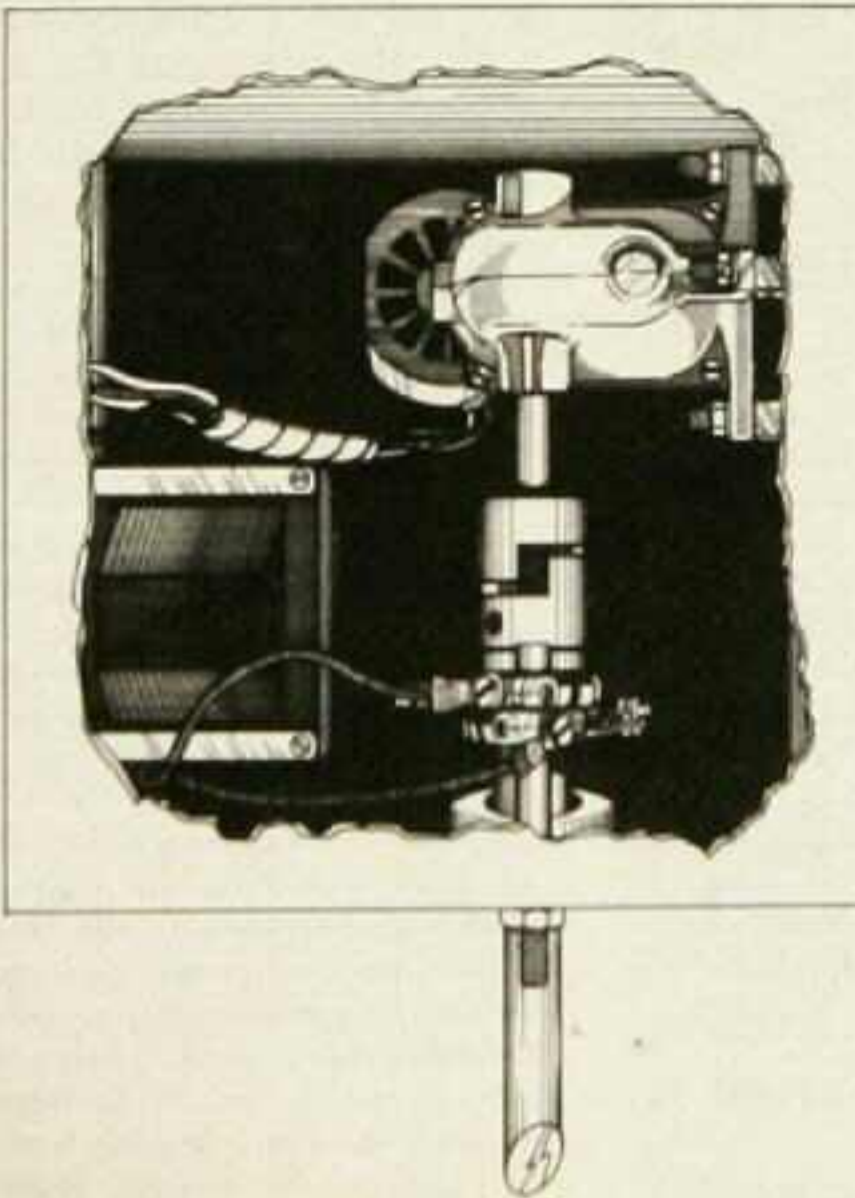
The Bee Gees putting finishing touches on the soundtrack to the group's upcoming television special at Miami's Criteria, Alby Galuten and Karl Richardson producing with engineering assistance from Dennis Hertzendorfer, Barry Gibb, Richardson and Galuten also producing Andy Gibb's upcoming solo LP there.

Stewart Levine producing the Marshall Tucker Band at Bill Szymczyk's Bayshore Studios, Coconut Grove, Fla. Bayshore Studios has a new telephone number: 305-856-5942 while Szymczyk's Pandora Productions new number is 305-854-0257 (0258).

Producer/engineer Bob Archibald putting the final touches on Sharon Robbie's upcoming LP at the Music Factory, Miami. He's also producing an upcoming Cornelius Bros. & Sister Rose LP.

Mick Lloyd completing production of a single by Kelly & Lloyd for Little Giant Records at Oak Valley Studios with Fred Cameron engineering.

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OCTOBER 13, 1979, BILLBOARD

## MINIMIZES EFFECTS OF IMPORTS

# Same Day Global Release For WEA's Blockbuster Trio

• Continued from page 3

"The Long Run" offers the most dramatic tale of last-minute flights to carry production materials abroad and, at one point, the possibility that members of the Eagles might have had to take parts for the album to Japan in their tour baggage.

George Steele, Elektra/Asylum vice president and director of international operations, was in Canada in late August when the news finally came through about the album's completion. He immediately initiated a series of conference calls to alert WEA International companies to the details, and began planning the shipment of parts.

"The optimum time to handle such a release is 20 working days," says Steele, "but I had to warn our people that they wouldn't have this."

To save production time, it was decided to cut lacquers (two for each major territory) in the U.S. for foreign disk production, rather than send tapes abroad.

Supervising this was Ken Snyder, production coordinator at E/A's international department, working with Keith Holzman, vice president of production, and Tony Sidorski, domestic production.

Films for the jacket, the special label and the inner sleeve, plus finished proofs to help foreign plants in

perfect reproduction, were ready to go with the lacquers in the week beginning Sept. 10.

Ralph Ebler, general manager of E/A East Coast, was set to catch a Pan American flight to London the following night, to take personally everything needed for European production. But his refusal to carry parts through Kennedy Airport's X-ray security system—which could have damaged much of the material—caused him to miss the flight.

He was able to catch another shortly afterwards, arriving the next morning in London, where WEA U.K. arranged swift customs clearance. Licensees and affiliates from the Continent jetted in to the British capital the same day to collect parts. It gave them just 13 working days to meet the Sept. 25 release date.

For the other side of the globe, WEA Australia's managing director, Paul Turner, was in Los Angeles when "The Long Run" materials were ready, so he was personally able to transport them Down Under.

For Japan, Steele thought of asking the Eagles to carry parts, as they prepared to embark upon their concert tour (postponed from the summer because the LP was incomplete) on Sept. 14. But time was so short that even a couple of days counted, so everything was sent by air ahead of the act.

For those territories which wouldn't be handling manufacturing, the E/A executive earmarked finished product from the domestic run. He claims that those markets received the same priority in this respect as larger territories, citing South Africa, Hong Kong, Malaysia, Israel, Taiwan, Argentina and Scandinavia, among other examples.

And a British request for finished pressings of "Heartache Tonight," the first 45 from the album, was met with speed, down to their small center-hole requirements.

Overall, Steele estimates that initial shipments of "The Long Run," excluding the U.S., numbered approximately 850,000. Comparison figure for "Hotel California" for the same period would be around 350,000, he adds.

He considers the exercise a fine example of the coordination and cooperation that's possible between domestic and foreign operations. And he agrees that such simultaneous release of superstar product is vital to help licensees and affiliates have the record available before imports arrive.

Tom Ruffino, vice president of international at Warner Bros., applies identical reasoning to the same-day release of Fleetwood Mac's "Tusk" worldwide.

And he, too, points to the way in which his team and its counterparts abroad have been pulling together to have the album on the streets Wednesday (17).

Warner Bros. appears to have had more time than Elektra/Asylum in which to organize the release—somewhere between two to three months, Ruffino says.

This doesn't allow the luxury of wasting time, however, and arrangements were made to have parts sent abroad as soon as possible after Fleetwood Mac's completion of the album.

And whereas E/A made lacquers to save time in foreign production, Warner Bros. did so because "Tusk" is a digital mixdown recording (though tapes were prepared for cassette and 8-track configurations).

The album's engineer, Ken Perry at Capitol, cut the international lacquers, working closely with John Hearn, manager of international order services at Warners.

Hearn put together all the packaging materials—it's a two-LP set with separate jackets, contained in a slip case—including cover art film, special label film and embossing items.

Lacquers were also cut for the first 45, "Tusk," to accompany film of the special black and white seven-inch sleeve, and for the four-color jacket phased in later. As standard policy, proofs of all print material were prepared.

Packaging materials went out to all foreign outposts in June; the mothers and tapes in August. Hearn, who claims to enjoy the challenge of such a major project, also supervised finished product needs. These represent about 5% (mostly to Scandinavia) of the approximately one million units which Tom Ruffino estimates is WEA's initial shipout of the album in 30 countries.

Ruffino comments that follow-through is most important with si-

(Continued on page 74)



THOUGHT PROVOKING—Three of Polygram Australia's top executives outline details of "Assault On The '80s: Operating Top Dog" at the company's September sales conference. From left, they are marketing manager Graham Newman, managing director Ross Barlow and group chairman, Tony van der Haar, who expressed optimism for the Australian market in a global context, with particular reference to Polygram's flexibility in manufacturing. Pop and classical repertoire was also showcased, including product from local acts Kamahl and Jon English.

## Venues Combine For Anti-SACEM Move

By HENRY KAHN

PARIS—Court action is pending here that calls into question the whole right to exist of the French copyright society, SACEM.

It's been brought by a group of discos and night-spots, the Societe Generale de la Ferme, which claim SACEM's exorbitant demands for performance royalties make it impossible for them to stay in business.

Their case is based on the Treaty of Rome, the cornerstone of Common Market legislation, which does not permit monopolies.

The plaintiffs claim SACEM is not only a monopoly but an abusive

one, and are asking the courts to decide whether it has any legal right to exist under the European treaty. If not, all its contracts are null and void.

Charles Basset, organizer of the action, has made it clear his group is not opposed to paying royalties, only to the monopoly that can impose any royalty it pleases, only part of which goes to writers and composers.

He wants to know where the money goes. This is not a difficult question to answer: SACEM makes important contributions to all kinds of musical works, aids talent, and organizes numerous prizes. In the past and—complaints against the society have always been frequent—this argument has proved successful.

Now, however, the opponents of SACEM appear to have found a solid argument. Other niteries are showing interest, and top Parisian club Regine has also decided to take action. Its argument, like the others', is based on monopoly and abuse. All insist, though, that they do not wish to destroy SACEM: they are simply asking for clarification of its position.

## American Triumphs

VIENNA—American artist Rozaa took first prize of \$3,600 in the annual pop festival Kaernten International held recently at Villach. Her winning song was "Come Share My World."

Participants in the event, which was broadcast by Austrian TV's second channel and a number of radio stations, came from 14 countries, including Britain, the U.S., East and West Germany.

## Pop Copyrights Are Latest Russian Hope

MOSCOW—A major push is under way to establish Russian pop material, at present virtually unknown outside the Communist bloc, as a force in world music markets. Prime mover is the Soviet publishing and copyright protection agency, VAAP.

During the seven years since it was set up, VAAP has signed several dozen mutual copyright protection agreements with similar agencies around the world, and built up a strong and still growing program of presenting and promoting contemporary Russian classical material at international events. At home, the Leningrad Music Spring gives VAAP the opportunity to showcase the music live to foreign publishing companies.

Now VAAP is turning its attention to pop product. A spokesman for the agency, Mr. Tchernyshov, says the organization is "strongly interested" in promoting such material to the global market.

This is a long-term program for

the Eighties. As yet, VAAP has little experience of dealing with the complex and volatile world of international pop, and although there is undoubtedly considerable talent to be exploited, writers and singers may still be a little too conservative and immature to possess instant appeal outside Russia.

Nevertheless, the first tentative steps have been taken. Alla Pugachova, for instance, has been heard on Victor Japan and EMI UK. Nationally she is one of the leading pop artists, with many millions of albums sold on the domestic market.

Russian jazz, it is felt, will also benefit from honest exposure to international audiences. With a 20-year history behind it, its potential as a music "commodity" is regarded by VAAP as considerable.

In the future, the agency itself plans to promote and advertise its activities more extensively than before, and generally to adopt a more visible stance and aggressive approach.

OCTOBER 13, 1979, BILLBOARD

## SOLID SALES IN GERMANY

# MPS Line In Jazz Push By Metronome

By WOLFGANG SPAHR

HAMBURG—Metronome, which claims to have 30% of the jazz market in West Germany, is stepping up its efforts to promote this repertoire. The company is producing catalogs and fliers for in-store promotion for its jazz product which embraces repertoire from the MCA, ABC and CTI labels of America and from the German MPS label.

"We don't feel that jazz sales have reached their full potential," says Metronome deputy managing director, Gunther Hensler, "and so we are aiming with our campaign to provide a much fuller information service for potential jazz buyers, explaining the background of the music and musicians on new releases."

By far the best sales results, according to sales manager Heiner Wieland, are being achieved with albums from the MPS catalog from which Metronome has released 250 titles.

"There is naturally special interest in recordings by domestic artists like guitarist Volker Kriegel and trombonist Albert Mangelsdorff," he says. Kriegel's albums regularly achieve sales of 20,000 and Mangelsdorff's "Trilogue," recorded at the Berlin Jazz Festival with Jaco Pastorius and Alphonse Mouzon, has topped the 10,000 mark. Other good sellers are Singers Unlimited and Oscar Peterson.

Metronome recently released a new batch of MPS albums by Stephane Grappelli, young French violinist Didier Lockwood, German saxophonist Hans Koller, African pianist Edgar Wilson and Dutch keyboard artist Jasper van't Hof. In addition the company is continuing its reactivation of back catalog with double album releases by Alphonse Mouzon, George Duke, Singers Unlimited and Peter Herbolzheimer. Also reissued recently have been an album by the Original Tuxedo Jass Band and the famous "Violin Summit" LP, with Stephane Grappelli, Stuff Smith, Svend Asmussen and Jean-Luc Ponty.

In its "Star Edition" double album series, Metronome has released a compilation by Volker Kriegel which has sold 6,000, one by Albert Mangelsdorff (5,000) and one by Oscar Peterson (3,000).

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## OTHERS ALSO CITED

# Arden Starts Legal Action Vs. BBC

LONDON—Jet Records chieftain, Don Arden, has instituted legal action on both sides of the Atlantic following the broadcast of a conversation between himself and reporter Roger Cook on BBC Radio program, "Checkpoint."

Top Hollywood attorney, Marvin Mitchelson, has been retained, and was in London recently to set the legal wheels in motion.

Cited in the U.K. action are the BBC, Cook and former Jet artist, Lynsey de Paul. In California, proceedings alleging defamation have been started against de Paul, with a claim for \$1 million in damages.

A further \$5 million is sought from five "John Does" who will be named later, and are understood to be people who were knowingly involved in the recording of the telephone interview, made in the U.S., which is the cause of Arden's complaint.

No damages amount has been specified for the U.K. action, where courts assess a sum once proof has been established.

A statement issued by Arden said the BBC had broadcast the conversation, taped and aired without his permission, no less than three times.

## International Turntable

LONDON—Ken East is appointed president and chief operating officer of EMI Music, Europe & International. He is now responsible for all the company's operations outside North America and Japan, and reports direct to EMI Music chairman and chief executive, Bhaskar Menon.

European managing director Leslie Hill (formerly joint managing director, with East, of international operations and music publishing) and Tony Todman, Europe & International finance director, now report to East, who is on an equal footing with Don Zimmerman, president of Capitol/EMI America/United Artists, in the worldwide management board of EMI Music.

Three new members of the board are also named: Charles Fitzgerald, chief financial officer, North America; David Lawton, president of technical resources and manufacturing, North America; and Fred Williams, assistant to the chairman.

HONG KONG—Norman Cheng is to head up all Polygram Record Operations activities in Southeast Asia, covering Hong Kong, Singapore, Malaysia, Taiwan, Thailand and the Philippines. This will be in addition to his current responsibilities as managing director of Polygram Records, Hong Kong and Singapore. Cheng, who joined the company in 1970, reports to J. Dieter Bliersbach, president of Polygram Far East.

PARIS—Dominique Dauphin-Meunier, French general manager of Austria's Amadeo company, is named general marketing manager of Phonogram France. He will base in the French capital. Move comes just as Amadeo contracts to distribute French label Barclay in Austria, effective from Jan. 1, 1980. It was previously with Bellaphon.

In it, Cook and de Paul had made a number of serious allegations against Arden. These were to the effect that he was "dishonest in his dealings with artists, and prone to using physical violence, or the threat of violence, in order to frighten them out of pursuing their rights."

The statement went on, "There is no truth in either of these allegations, and Arden is particularly hurt that they should have been made. He has always had a very friendly relationship with his artists, and they will vouch for his fairness and integrity."

At a press conference here, Mitchelson described Cook as "a self-appointed Don Quixote of the airwaves," who had been over zealous in developing a story, without first checking the truth of the allegations it contained. Such behavior went against the essence of democratic conduct, and could not be allowed to pass unchallenged.

On the important question of whether Arden knew the interview was to be broadcast, Mitchelson seemed less sure of his ground. Arden's participation had been unknown, he said, to the extent that Cook had engaged him in a conversation not for publication, then chosen to record and use it.

Cook's standard practice, however, in the investigative reporting for which he has acquired a reputation, has been to make it clear at the outset that anything said would be taped, and Mitchelson was unable to specify whether or not, and at what point, this had happened. In the U.S., he said, though not in Britain, to record surreptitiously is a felony.

Of Lynsey de Paul, Mitchelson said she had been treated most fairly, and like a member of Arden's family, yet had embarked upon a "personal vendetta." If you have a grievance, he continued, you go to court, you don't air it through the media.

Arden's artists would vouch for his faith and integrity at the proper time. De Paul had not only had an accounting of her business involvement with Arden, but had actually been overpaid by more than \$50,000.

Arden himself commented that he was maintaining between 15 to 20 acts that had not yet been established, at a cost of up to \$6,000 a week. Jet also offered a managerial service to artists, without charging managerial commission.

The case may take as long as two years to come to court. Mitchelson would not be drawn on the possibility of an out-of-court settlement. He did say, though, that the BBC had been asked for a retraction and apology, and that a temporary injunction was being considered.

## Religious Records

PARIS—Audivis, French production company, is to release a series of Biblical albums, "Dis Moi Le Bible," aimed at the children's market.

Involved are 16 LPs to be released at intervals through to 1983, the recordings accompanied by full-color illustrated booklets. Overall production is by George Durand, a 56-year-old Dominican priest.

The series is basically a commentary of Biblical stories, backed by specially composed music.



**LIGHT MOMENT**—EMI Italy's finance director, Vittorio Magnoli, left, shares a joke with EMI Music's Renwick Elder over dinner at the latter company's recent international finance conference, held late last month at England's Oxford University College. Over 50 delegates heard chief executive Bhaskar Menon stress the need for a global approach to industry strategy, while finance director, Tony Todman, outlined the role and requirements of financial staff in EMI Music's worldwide activities.

# Scott's Labels Looks At Pop Product, U.S.

By NICK ROBERTSHAW

LONDON—As Ronnie Scott's internationally known jazz club here celebrates its 20th anniversary, the Ronnie Scott Productions record label enters a third year of operations with plans to broaden its catalog base to embrace pop product, and a firm resolve to gain ground in the crucial American market.

The idea for his own label had been mooted some years before Scott, his partner Pete Kind and Peter Prince, then a&r head at Pye, eventually established it in 1977.

Since then, eight titles have been

released, among them albums by Scott's quartet and the highly underrated guitarist, Louis Stewart, a double album compilation marking the club's anniversary, two live sets from Sarah Vaughan, and one from Carmen McRae. The last three were recorded in the club, using the Island 24-track mobile studio.

A further live set, by George Coleman, was recorded in the same way during his recent session at the London venue, and together with a Ben Webster reissue, "Webster's Diction-

(Continued on page 74)

# Signaling Optimism In The '80s

## WEA International Roadshow Offers Future Stars

By GLENN BAKER

SYDNEY—"We will no longer allow the three U.S. companies to rely solely on volume product from America," Phil Rose, executive vice president of WEA International, told participants at WEA Australia's 1979 sales conference here last month.

"Now we have 21 sources of repertoire, and the 'be all and end all' of product is not the U.S. You are a very vital cog in a very large wheel, and we will never underestimate your importance."

Such affirmations of support set a positive tone for the three-day meet, which incorporated one of the WEA International Roadshow's 18 global stops in support of its latest a&r and product initiatives (Billboard, Sept. 8, 1979).

WEA Australia managing director, Paul Turner, opened the conference at this city's Sebel Townhouse with an address that asserted the strength of the antipodean operation. He first reported that the firm has attained 96% of its forecast turnover, with the loss of only one "big" album accounting for the 4% deficit.

Turner then struck out at what he considers to be "the air of gloom and doom which pervades our industry," directing particular anger at a report in the Financial Review newspaper "telling the business world how bad the record industry is."

He drew a strong response from national promotions and executive staff with his pledge that no jobs would be lost. "We're a lean, healthy, profitable company, with a stable of strong local artists to take us to the end of the '80s." He also chastised the American industry for

extravagance and gluttony, stating "if you overproduce, you reap the consequences in miles of returns."

Phil Rose openly disagreed with the emphasis of Turner's criticism, however, when he insisted that "bad, extravagant practices are common worldwide, not just in the U.S." He described the current climate as "a period of readjustment," reiterating previous WEA declarations that "we are no longer clothiers to the industry."

"The luxuriating period is over. Now is the time to get down to what we do best: signing acts that sell records. We break more new artists than any other company; artists like Van Halen, the Cars and Rickie Lee Jones are our lifeblood. Our game is tonnage."

Introducing the Roadshow, Dan Loggins, executive director of international a&r, boasted: "While others are operating with a mid '70s mentality, WEA is strong with music that will carry us through the '80s. Our major responsibility is to de-

## Loggins' View Down Under

SYDNEY—"Australian music symbolizes the best of the English rock tradition, blended with American entrepreneurial skills," insists Dan Loggins, executive director of international a&r for WEA International.

He says: "There's a feeling that Australia is a good place to be; a lot of people in the music industry have their eyes on Australia. You just never know where that next big act is going to come from."

# Astor For Sale, Says Newspaper

SYDNEY—A report in the Australian Financial Review newspaper suggests that Philips Industries is intending to divest itself of Astor Records, a company which lost its parent \$1.2 million in the past financial year.

Astor, licensee in Australia for Motown, Casablanca, MCA/ABC, Pye and others, has traditionally picked up the smallest (around 5%) chart share of the seven companies deemed to be majors.

Herman Huyer, chairman and managing director of Philips, is quoted as saying, "The record business has to be looked at. The time of the independent, small record company is over, anyway. The record business is flat as a doornail."

The future of Astor, then, is being closely monitored by small independents here such as Fable, Image and Pisces, which are distributed by the company.

The current relationship between Image and Astor is reported to be strained as a result of the latter's reported refusal to issue an album by "shock rock" act, Jimmy and the Boys, in deference to Philips' conservative market image.

However, Astor's recent chart performance has been strong, notably with the chart-topping Two-Man Band's "Up There Cazaly" (Fable) and with Casablanca product by Kiss and Donna Summer. The release of the new Stevie Wonder album from Motown, imminent if latest reports are to be believed, will also boost the company's status.

velop local bands in local markets. That's where our future truly rests."

Using video clips with narration, Loggins introduced 36 acts from 11 countries, including Brazil, Canada, Germany, New Zealand, Holland, Italy, South Africa, France and the U.K. The Australian segment was left for later presentation by local a&r personnel. Germany was most heavily represented, with 11 acts, while South Africa and New Zealand represented each by one act.

Among these: Germany's Beau Katzman, South Africa's Baxtop, France's Michel Jonasz, Brazil's Hermeto Pascoal and Elis Regina, New Zealand's Street Talk, Jamaica's Dennis Brown and Singapore's X-Periment.

The Australian segment, by a&r manager David Sinclair, showcased four rock outfits, including Swancee, and singer-songwriter, Chris Pelcer.

Extensive product presentations were also made by Tom Ruffino, international vice president of Warner

(Continued on page 74)

"Australia has done the best job yet on Nick Lowe, Elvis Costello and Bram Tchaikovsky, on a per capita basis, and, of course, this country has broken Rickie Lee Jones and Nicolette Larson for the world."

Expanding on his comments concerning these two new artists, Loggins notes the Down Under prediction for female singers, and reveals, too, that Linda Ronstadt has the highest per capita record sales in the world in Australia.



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## PRESSING CAPACITY TO GROW

## Soviet Output At New Peak: 204 M

By VADIM YURCHENKOV

MOSCOW — Record production in Russia reached its highest level to date last year, at 204 million units. Figure was disclosed by Piotr Shabanov, director general of the state record company, Melodiya.

The nation thus continues as the world's second largest record market by volume, behind the U.S.—though it's substantially less important as an international sales and repertoire force.

Small flexi-disks still account for 60 million of the total, though reports say mass production will end within five years. After that, flexis will be used only for promotional, educational and advertising purposes.

Following last year's go-ahead from the Council of Ministers, work on a pressing plant will begin in 1980 after the end of the Olympic Games.

Annual production capacity will be 400 million units, making it the largest record manufacturing facility in the world, equipped to meet Soviet needs to the '90s.

Meanwhile, the Forging & Pressing Equipment Enterprise in Odessa has begun production of automatic presses, the first record pressing equipment made in Russia.

Level of imports from East European countries via Mezhdunarodnaya Kniga, the Soviet state trading organization, is around 700,000 units annually. Sources include Balkanton, Hungarton, Polski Nagrania, Supraphon, Panton, Opus, RTB, Deutsche Schallplatten and Cuba's Egrem.

License business continues to expand steadily: last year, Melodiya released 23 licensed classical albums, 22 pop and jazz. Next January, the company launches a massive record subscription campaign, with releases over several years to come.

The company is also taking an interest in the concept of a record club, for the first time. Initial experiments will be in Moscow, under the name Klub Filonistov, and release volume only a few thousands at the start, from October.

## Scott Eyes U.S. Market

• Continued from page 71

ary," completes the release schedule for 1979.

None of these artists is tied to the label, and indeed, work to date has concentrated on jazz stars with no contractual commitments. Where they do, of course, the label is sometimes prevented from recording the sessions it would have liked, most recently in the case of Yusuf Lateef.

Ronnie Scott Productions has a five-year worldwide sales and distribution deal with Pye, which has served it well, taking its product into most markets except Russia, some South American countries, and, a very important exception, the U.S.

Pye has no deal there. Product is offered around as it becomes available, and the outcome has been that no Ronnie Scott releases to date have been issued in the American market, and the label's entire penetration has been limited to the few copies that find their way there on import.

Though unwilling to fault a close and satisfying relationship with Pye general manager Jimmy Parsons, agrees that he would like to find a way around the problem, particularly as he believes releases like the Sarah Vaughan sets would prove



Music Messengers: Pausing in between presentations at the Australian stop on the WEA International Roadshow's global trek are, from left, Dan Loggins, executive director of international a&r; Ken Cooper, vice president and treasurer; Phil Rose, executive vice president; Tom Ruffino, international vice president, Warner Bros.; and Bob Kornheiser, international vice president, Atlantic Records.

## Signaling Optimism For The '80s

• Continued from page 71

Bros., and Bob Kornheiser, international vice president of Atlantic, while Phil Rose substituted for Elektra/Asylum's vice president, George Steele. Latter revealed upcoming E/A repertoire from the Shoes, Wovi, Richie Furay, Richie Havens, Tom Waits, David Gates and others.

Atlantic's showcase included new material from Manhattan Transfer, and Kornheiser thanked the Australian operation for breaking Leif Garrett ahead of virtually every other territory.

The Warner showcase confined itself to only a dozen acts, including advance glimpses of Sly Stone, Tom Johnson, Nicolette Larson and Neil Young product.

WEA International's Roadshow kicked off Aug. 29 in Sweden, and visited France, Italy, Germany, the Philippines, England, Japan, Hong Kong and Greece before arriving in Australia Sept. 17. Last-named was the only location to have the presence of five senior U.S. executives, bearing out Dan Loggins' comment that "at the risk of offending Germany, Canada or England, Australia is one of our top three foreign markets, with the best growth potential of all."

strong sellers there.

He's also keen to hear overseas, and especially U.S., small label product with a view to a sub-licensing deal to represent them in the U.K.

His second concern is to capitalize on the non-jazz side of the Ronnie Scott operation. "Upstairs At Ronnie's" is a second club on the same premises, catering for young audiences and new wave, disco and other contemporary tastes. Parsons points out: "We have a steady stream of new bands going through that club most nights of the week. The a&r men come down, they pick the bands up, but for us it's a case of in one door and out the other."

"Similarly, we have a booking agency service, and like any agency, there are almost as many cassettes and demos coming in as a record company receives.

"There really is a host of talent on our doorstep, and I would very much like to enlarge our scope and get involved in the production of that kind of material. If and when we do, then clearly we would be thinking in terms of a new label identity, rather than confusing the issue by mixing jazz and pop together."

In the closing stages of the Roadshow's contribution, discussion swung around to piracy. Phil Rose revealed WEA's intention to manufacture cassettes in a uniform color worldwide, and possibly to utilize embossed cases and printed leader tape. Grey is apparently the most likely body color, with orange being "an insult to the Japanese."

## Simultaneous Blockbusters

• Continued from page 70

multaneous release plans, to keep in close touch with all concerned. Of additional help, he notes, is Fleetwood Mac's recognition of the international market's importance, and its willingness to provide practical help.

Annie Shand, manager of international media at Warner Bros., instances the foreign radio spots which Mac will be taping to boost "Tusk." She comments: "They're one of the most promotion-conscious acts I know."

Meanwhile, Led Zeppelin's reputation for less visibility did not hinder WEA companies worldwide for consummating the simultaneous release of "In Through The Out Door" last month.

Though Atlantic's vice president of international, Bob Kornheiser, is reluctant to discuss shipment or sales figures, it's reasonable to speculate that close to one million copies of the LP must have been available outside the U.S.

Kornheiser confesses that the complex packaging, employing six different covers as well as special inks for the inner sleeve, was a major challenge. Some territories took

Said Rose: "It won't stop piracy, but it will certainly make it much more difficult for them to duplicate our tapes."

He sees the problem of reduced disposable income in many countries as a major boost to piracy. "A tank of gas costs \$5 to \$7 more than last year, so that's money that won't be spent on an album purchase."

American-made jackets for their locally produced records, while others (Hong Kong, Scandinavia, Malaysia, Singapore, Israel) were shipped finished product.

"There was a lot more communication than usual between us and the companies overseas," says Kornheiser, who points to the presence of Atlantic International's Phil Carson in London and WEA's European coordinator, Brigitta Peschko, in Brussels as smoothing difficulties. Yet he admits, "There's never enough lead time for an album of this magnitude."

Atlantic received the completed "In Through The Out Door" from Zeppelin before it was advised of the packaging requirements. Originally, there was pressure to have the album out to coincide with the group's appearance at England's Knebworth festival in August. This couldn't be done, as it turned out, and the album shipped one month later.

"It was as close to simultaneous release as can be done today," concludes Kornheiser, agreeing that this is vital to undercut the effects of imports. "It's a matter of breaking ass to insure that the album gets out there everywhere at the same time."

## Jazz Fest In Mexico

By MARV FISHER

MEXICO CITY—The 1st international jazz festival held in this country was brought to a successful conclusion Sept. 30, and, though, not as large by the standards of other countries, showed enough promise for a repeat next year.

Staged and promoted by FONOPAS, the government agency handling such cultural events, the week-long series of concerts featured a few known artists from the U.S., Cuba plus some good exposure for burgeoning Mexican jazzists.

Initial show Sept. 24 at the Teatro de La Ciudad included Irakere, the group which gained notoriety via the CBS extravaganza earlier this year in Havana, and bassist Ron Carter and his combo. It drew a capacity crowd of close to 2,000.

The following night, both attrac-

tions moved over to the National University campus at the Sala Nezahualcoyotl. Buddy De Franco held forth there Sept. 26 with Carter.

Irakere opened the weekend festivities Friday (28) at the National Auditorium (capacity 7,000) with the New Orleans Heritage Hall jazz band and Calatayud group.

The Saturday (29) billing had De Franco back again with the New Orleans combine. The windup on Sunday (30) featured Irakere, De Franco and a Mexican jazz workshop lineup.

Spokesmen for the event, although not committing themselves for an exact date next year, were most optimistic that the response to this one indicated a sure repeat "and no doubt much bigger for 1980."

## International Briefs

• LONDON—First year of operations for the five-man field force of Britain's Mechanical Copyright Protection Society has seen a marked rise in income that's directly attributable to the team's work, says managing director, Bob Montgomery. Role of the unit is to assist MCPS members throughout the U.K. with guidance and advice; to inform users of recorded music of their legal obligations and licence requirements; and to collect payments and work closely with the Performing Right Society and the British Phonographic Industry on common problems, by free exchange of data. Project is already paying for itself, adds Montgomery, though he doesn't disclose pertinent figures.

• LISBON—Richie Havens and Argentina's Mercedes Sosa headlined the three-day open air festival organized here by weekly publication, "Avante," recently. Among other guests: from the U.S., jazz drummer Max Roach; from Poland, Tmasz Stanko; from Chile, Sergio Ortega; from South Africa, Jabula; and from France, Gwendal. The event comprised exhibitions, debates and movie screenings as well as music, and it's regarded as the premier cultural occasion in Portugal.

• SYDNEY—Strong lineup of contemporary blues artists was presented at this Australian city's Paddington Town Hall recently, under the aegis of local management company, Marquee Attractions. The "Spoonful of Blues" show featured prime Australian blues guitarist, Dutch Tilders, plus Jeff St. John and the Kevin Borich Express. Guesting, from Chicago, was Robert Johnson/Elmore James exponent, Johnny Shines.

• CAIRO—First annual Festival of the Nile will be held in Luxor, Egypt, spanning 10 days of music, theatre, dance and opera Nov. 9-18. International and Egyptian performers already set to appear include jazzman Dizzy Gillespie, Italy's RAI Orchestra of Rome, pianist Alexis Weissenberg, the Zurich Chamber Orchestra and conductor David Amram, leading the Conservatoire of Cairo. Joint concerts of Western and Arabic music will be part of the program. Sponsors of the event are the Egyptian government and the Nile Festival Foundation, latter non-profit organization.

• LONDON—Rediffusion Records has launched its first pop label, Fusion, with a single from singer-songwriter, Robert Rigby. He has composed a rock opera based on the nativity, entitled "Rock Star." This will be issued as an album for the Christmas market. Pinnacle will handle U.K. distribution of Fusion, which joins the Rediffusion stable of Aurora, Heritage, Legend and Royale classical labels, the recently formed MOR outlet, Rim, and distributed imprints, Supraphon and Tuatha.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 10/6/79

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | MESSAGE IN A BOTTLE, Police, A&M                                   |
| 2         | 7         | DREAMING, Blondie, Chrysalis                                       |
| 3         | 2         | CARS, Gary Numan, Beggars Banquet                                  |
| 4         | 12        | WHATEVER YOU WANT, Status Quo, Vertigo                             |
| 5         | 3         | IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros. |
| 6         | 24        | VIDEO KILLED THE RADIO STAR, Buggles, Island                       |
| 7         | 16        | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic              |
| 8         | 11        | SINCE YOU'VE BEEN GONE, Rainbow, Polydor                           |
| 9         | 4         | LOVE'S GOT A HOLD ON ME, Dollar, Camer                             |
| 10        | 5         | DON'T BRING ME DOWN, Electric Light Orchestra, Jet                 |
| 11        | 23        | KATE BUSH LIVE ON STAGE, EMI                                       |
| 12        | 14        | CRUEL TO BE KIND, Nick Lowe, Radar                                 |
| 13        | 8         | SAIL ON, Commodores, Motown  |
| 14        | 10        | STRUT YOUR FUNKY STUFF, Frankie, Philadelphia Int'l.               |
| 15        | 13        | TIME FOR ACTION, Secret Affair, I-Spy                              |
| 16        | 21        | THE PRINCE, Madness, 2-Tone  |
| 17        | 6         | WE DON'T TALK ANYMORE, Cliff Richard, EMI                          |
| 18        | 9         | STREET LIFE, Crusaders, MCA  |
| 19        | 15        | REGGAE FOR IT NOW, Bill Lovelady, Charisma                         |
| 20        | 31        | QUEEN OF HEARTS, Dave Edmunds, Swan Song                           |
| 21        | 34        | EVERY DAY HURTS, Sad Cafe, RCA                                     |
| 22        | 29        | YOU CAN DO IT, Al Hudson & The Soul Partners, MCA                  |
| 23        | 18        | GONE GONE GONE, Johnny Mathis, CBS                                 |
| 24        | 28        | SLAP AND TICKLE, Squeeze, A&M                                      |
| 25        | 22        | GOTTA GO HOME/EL LUTE, Boney M, Atlantic/Hansa                     |
| 26        | 17        | JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Island               |
| 27        | 30        | BACK OF MY HAND, Jags, Island                                      |
| 28        | NEW       | ONE DAY AT A TIME, Lena Martell, Pye                               |
| 29        | 26        | BOY OH BOY, Racey, RAK   |
| 30        | NEW       | CHOSEN FEW, Dooleys, GTO   |
| 31        | 27        | LOST IN MUSIC, Sister Sledge, Atlantic                             |
| 32        | 32        | DIM ALL THE LIGHTS, Donna Summer, Casablanca                       |
| 33        | 45        | CHARADE, Skids, Virgin   |
| 34        | NEW       | OK FRED, Errol Dunkley, Scope                                      |
| 35        | 40        | THE LONELIEST MAN IN THE WORLD, Tourists, Logo                     |
| 36        | 20        | ANGEL EYES, Roxy Music, Polydor                                    |
| 37        | 19        | BANG BANG, B.A. Robertson, Asylum                                  |
| 38        | NEW       | THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic         |
| 39        | NEW       | DON'T BE A DUMMY, John Du Cann, Vertigo                            |
| 40        | NEW       | WHEN YOU'RE IN LOVE, Dr. Hook, Capitol                             |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 2         | THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet      |
| 2         | 1         | OCEANS OF FANTASY, Boney M, Atlantic/Hansa               |
| 3         | 3         | ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI               |
| 4         | 6         | STRING OF HITS, Shadows, EMI                             |
| 5         | 4         | DISCOVERY, Electric Light Orchestra, Jet                 |
| 6         | NEW       | THE RAVEN, Stranglers, United Artists                    |
| 7         | 5         | IN THROUGH THE OUT DOOR, Led Zepplin, Swan Song          |
| 8         | 14        | OUTLANDOS D'AMOUR, Police, A&M                           |
| 9         | 8         | THE ADVENTURES OF THE HERSHAM BOYS, Sham 59, Polydor     |
| 10        | 7         | SLOW TRAIN COMING, Bob Dylan, CBS                        |
| 11        | NEW       | UNLEASHED IN THE EAST, Judas Priest, CBS                 |
| 12        | 9         | I AM, Earth, Wind & Fire, CBS                            |
| 13        | 15        | PARALLEL LINES, Blondie, Chrysalis                       |
| 14        | 16        | REPLICAS, Tubeway Army, Beggars Banquet                  |
| 15        | 20        | MIDNIGHT MAGIC, Commodores, Motown                       |
| 16        | 17        | NIGHT OWL, Gerry Rafferty, United Artists                |
| 17        | 21        | DOWN TO EARTH, Rainbow, Polydor                          |
| 18        | 13        | STREET LIFE, Crusaders, MCA                              |
| 19        | 11        | BREAKFAST IN AMERICA, Supertramp, A&M                    |
| 20        | 36        | LAST THE WHOLE NIGHT LONG, James Last, Polydor           |
| 21        | 10        | THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros. |
| 22        | 18        | JOIN HANDS, Siouxsie & The Banshees, Polydor             |
| 23        | 19        | MANIFESTO, Roxy Music, Polydor                           |
| 24        | 12        | VOULEZ VOUS, Abba, Epic                                  |
| 25        | 22        | WELCOME TO THE CRUISE, Judie Tzuke, Rocket               |
| 26        | 25        | OFF THE WALL, Michael Jackson, Epic                      |
| 27        | 29        | TUBEWAY ARMY, Beggars Banquet                            |

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|----|-----|--|
| 28 | NEW | GREATEST HITS 1972-1978, 10cc, Mercury               |
| 29 | 27  | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l.    |
| 30 | 37  | CUTS, Sits, Island                                   |
| 31 | NEW | KENNY ROGERS SINGLES ALBUM, United Artists           |
| 32 | 28  | BRIDGES, John Williams, Lotus                        |
| 33 | 24  | MANILOW MAGIC, Barry Manilow, Arista                 |
| 34 | 26  | WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS |
| 35 | 23  | HIGHWAY TO HELL, AC/DC, Atlantic                     |
| 36 | NEW | SHOOTING STARS, Dollar, Carrere                      |
| 37 | 30  | INTO THE MUSIC, Van Morrison, Vertigo                |
| 38 | NEW | OUT OF THE BLUE, Electric Light Orchestra, Jet       |
| 39 | NEW | SKY, Ariola  |
| 40 | 32  | SOME PRODUCT CARRI ON SEX PISTOLS, Virgin            |

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 10/3/79

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 4         | POP MUZIK, M, Sire   |
| 2         | 1         | MY SHARONA, The Knack, Capitol                             |
| 3         | 5         | LEAD ME ON, Maxine Nightingale, RCA                        |
| 4         | NEW       | DON'T BRING ME DOWN, ELO, Jet                              |
| 5         | NEW       | BAD CASE OF LOVING YOU, Robert Palmer, Island              |
| 6         | 3         | BORN TO BE ALIVE, Patrick Hernandez, Columbia              |
| 7         | 18        | LONESOME LOSER, Little River Band, Capitol                 |
| 8         | 2         | I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca                |
| 9         | 6         | DRIVER'S SEAT, Sniff 'n' The Tears, Atlantic               |
| 10        | NEW       | THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic |
| 11        | NEW       | AFTER THE LOVE HAS GONE, Earth, Wind & Fire, Columbia      |
| 12        | 9         | CRUEL TO BE KIND, Nick Lowe, CBS                           |
| 13        | NEW       | ARROW THROUGH ME, Wings, Columbia                          |
| 14        | NEW       | AIN'T THAT A SHAME, Cheap Trick, Epic                      |
| 15        | 12        | LET'S GO, The Cars, Elektra                                |
| 16        | NEW       | GOOD GIRLS DON'T, The Knack, Capitol                       |
| 17        | 8         | MAIN EVENT, Barbra Streisand, Columbia                     |
| 18        | 10        | GOODBYE STRANGER, Supertramp, A&M                          |
| 19        | NEW       | HOT SUMMER NIGHTS, Night, Elektra                          |
| 20        | 7         | IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M         |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 1         | BREAKFAST IN AMERICA, Supertramp, A&M            |
| 2         | 2         | IN THROUGH THE OUT DOOR, Led Zepplin, Atlantic   |
| 3         | 3         | GET THE KNACK, Knack, Capitol                    |
| 4         | NEW       | DREAM POLICE, Cheap Trick, Epic                  |
| 5         | 4         | AT BUDOKAN, Cheap Trick, Epic                    |
| 6         | 6         | CANDY-O, Cars, Elektra                           |
| 7         | NEW       | HEAD GAMES, Foreigner, Atlantic                  |
| 8         | 5         | DISCOVERY, ELO, Jet                              |
| 9         | 11        | I AM, Earth, Wind & Fire, Columbia               |
| 10        | 7         | THE CARS, Elektra                                |
| 11        | 10        | SLOW TRAIN COMING, Bob Dylan, Columbia           |
| 12        | 8         | VOULEZ VOUS, Abba, Atlantic                      |
| 13        | NEW       | EVE, Alan Parsons Project, Arista                |
| 14        | 14        | DYNASTY, Kiss, Casablanca                        |
| 15        | 9         | BAD GIRLS, Donna Summer, Casablanca              |
| 16        | 13        | LOW BUDGET, Kinks, Arista                        |
| 17        | NEW       | FIRST UNDER THE WIRE, Little River Band, Capitol |
| 18        | NEW       | SECRETS, Robert Palmer, Island                   |
| 19        | 12        | HOT SHOT, Trooper, MCA                           |
| 20        | NEW       | FLYING COLORS, Trooper, MCA                      |

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/8/79

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | EL LUTE, Boney M, Hansa                                       |
| 2         | 3         | WE DON'T TALK ANYMORE, Cliff Richard, EMI                     |
| 3         | 4         | BOY OH BOY, Racey, RAK  |
| 4         | 2         | I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca                   |
| 5         | 6         | A WALK IN THE PARK, Nick Straker Band, Decca                  |
| 6         | 7         | I DON'T LIKE MONDAYS, Boomtown Rats, Mercury                  |
| 7         | 8         | KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa         |
| 8         | 20        | DON'T BRING ME DOWN, Electric Light Orchestra, Jet            |
| 9         | 5         | SO BIST DU, Peter Maffay, Telefunken                          |
| 10        | 9         | MOSKAU, Dschinghis Khan, Jupiter                              |
| 11        | 10        | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol |
| 12        | 12        | DAS LIED VON MANUEL, Manuel & Pony, Polydor                   |
| 13        | 11        | BRIGHT EYES, Art Garfunkel, CBS                               |

|    |     |  |
|----|-----|--|
| 14 | 21  | TU SET L'UNICA DONNA PER ME, Alan Sorrenti, Decca          |
| 15 | 17  | UNDER FIRE, Clout, Carrere                                 |
| 16 | 18  | MY SHARONA, The Knack, Capitol                             |
| 17 | 13  | RING MY BELL, Anita Ward, TK                               |
| 18 | 14  | GLORIA, Umberto Tozzi, CBS                                 |
| 19 | 19  | KNOCK ON WOOD, Amii Stewart, Hansa                         |
| 20 | 22  | I WANT YOU TO WANT ME, Cheap Trick, Epic                   |
| 21 | 16  | 1-2-3-4 RED LIGHT, The Teens, Hansa                        |
| 22 | 15  | POP MUZIK, M, MCA  |
| 23 | 25  | VOULEZ VOUS, Abba, Polydor                                 |
| 24 | NEW | FREI UND ABGEBRANNT, Berndhard Brink, Hansa                |
| 25 | 24  | DO TO ME, Smokie, RAK                                      |
| 26 | 28  | ARE 'FRIENDS' ELECTRIC, Tubeway Army, Beggars Banquet/Aves |
| 27 | 27  | BREAKFAST IN AMERICA, Supertramp, A&M                      |
| 28 | 29  | HOT STUFF, Donna Summer, Casablanca                        |
| 29 | NEW | ICH LIEBE DICH, Peter Orloff, Aladin                       |
| 30 | 30  | SOME GIRLS, Racey, RAK                                     |

| This Week | Last Week | LPs   |
|-----------|-----------|---|
| 1         | 1         | EVE, Alan Parsons Project, Arista                                 |
| 2         | 5         | TRIUMPH DER GOLDENEN STIMME, Karel Gott, Polydor                  |
| 3         | 2         | DIE STIMME DER PRAERIE, Ronny, K-tel                              |
| 4         | 3         | STEPPEWOLF, Peter Maffay, Telefunken                              |
| 5         | 8         | OCEANS OF FANTASY, Boney M, Hansa                                 |
| 6         | 4         | ZAUBER DER GITARRE, Ricky King, Epic                              |
| 7         | 7         | BREAKFAST IN AMERICA, Supertramp, A&M                             |
| 8         | 6         | TEENS & JEANS & ROCK 'N' ROLL, The Teens, Hansa                   |
| 9         | 10        | TRAEUMEREIEN, Richard Clayderman, Telefunken                      |
| 10        | 9         | DSCHINGHIS KHAN, Jupiter  |
| 11        | 11        | COMMUNIQUE, Dire Straits, Vertigo                                 |
| 12        | 15        | DIRE STRAITS, Vertigo   |
| 13        | 12        | DYNASTY, Kiss, Casablanca   |
| 14        | 14        | VOULEZ VOUS, Abba, Polydor  |
| 15        | 13        | SOUVENIRS AUS GRIECHENLAND, Francis Goya & Les Helleniques, K-tel |
| 16        | NEW       | TAME & MAFFAY 2, Johnny & Peter Tame Maffay, Telefunken           |
| 17        | 19        | DISCOVERY, Electric Light Orchestra, Jet                          |
| 18        | NEW       | GONE TO EARTH, Barclay James Harvest, Polydor                     |
| 19        | 18        | FATE FOR BREAKFAST, Art Garfunkel, CBS                            |
| 20        | 17        | LIVE KILLERS, Queen, EMI  |

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 10/1/79

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | MY SHARONA, Knack, Capitol   |
| 2         | 2         | I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca                        |
| 3         | 3         | UP THERE CAZALY, Two-Man Band, Fable                               |
| 4         | 11        | BORN TO BE ALIVE, Patrick Hernandez, CBS                           |
| 5         | 5         | GOLD, John Stewart, RSO  |
| 6         | 10        | DON'T BRING ME DOWN, ELO, Jet                                      |
| 7         | 7         | HOT SUMMER NIGHTS, Night, Planet                                   |
| 8         | 4         | SOME GIRLS, Racey, RAK   |
| 9         | NEW       | WE DON'T TALK ANYMORE, Cliff Richard, EMI                          |
| 10        | NEW       | I DON'T LIKE MONDAYS, Boomtown Rats, Mercury                       |
| 11        | 6         | YOU CAN'T CHANGE THAT, Raydio, Arista                              |
| 12        | 14        | HIT AND RUN, Jo Jo Zep & Falcons, Mushroom                         |
| 13        | 8         | RING MY BELL, Anita Ward, TK                                       |
| 14        | 12        | COOL FOR CATS, UK Squeeze, A&M                                     |
| 15        | 9         | REUNITED, Peaches & Herb, Polydor                                  |
| 16        | 15        | BAD CASE OF LOVIN' YOU, Robert Palmer, Island                      |
| 17        | 17        | JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Bearsville           |
| 18        | 13        | ONE WAY TICKET, Eruption, RCA                                      |
| 19        | NEW       | IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros. |
| 20        | NEW       | LET'S GO, The Cars, Elektra  |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 1         | GET THE KNACK, Knack, Capitol                        |
| 2         | 2         | DISCOVERY, ELO, Jet                                  |
| 3         | 3         | SLOW TRAIN COMING, Bob Dylan, CBS                    |
| 4         | 4         | IN THROUGH THE OUT DOOR, Led Zepplin, Swan Song      |
| 5         | 5         | DYNASTY, Kiss, Casablanca                            |
| 6         | 6         | 5, J.J. Cale, Shelter                                |
| 7         | 7         | FIRST UNDER THE WIRE, Little River Band, Capitol     |
| 8         | 9         | BREAKFAST IN AMERICA, Supertramp, A&M                |
| 9         | 8         | ENGLISH HISTORY, Jon English, Mercury                |
| 10        | 11        | BOMBS AWAY DREAM BABIES, John Stewart, RSO           |
| 11        | 10        | THE VERY BEST OF LEO SAYER, Chrysalis                |
| 12        | 12        | RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise |
| 13        | 17        | CANDY-O, The Cars, Elektra                           |

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|----|-----|--|
| 14 | 16  | BOP TILL YOU DROP, Ry Cooder, Warner Bros.           |
| 15 | NEW | REPLICAS, Tubeway Army, Atlantic                     |
| 16 | 13  | FATE FOR BREAKFAST, Art Garfunkel, CBS               |
| 17 | 14  | BACK TO THE EGG, Wings, EMI                          |
| 18 | 18  | SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom |
| 19 | 15  | NO EXIT, The Angels, Albert                          |
| 20 | NEW | EVE, Alan Parsons Project, Arista                    |

## ITALY

(Courtesy Germano Ruscitto)  
As of 10/2/79

| This Week | Last Week | LPs   |
|-----------|-----------|---|
| 1         | 4         | CHICAS, Miguel Bose, CBS/CGD-MM                         |
| 2         | 2         | BANANA REPUBLIC, L. Dalla E. F. Gregori, RCA            |
| 3         | 1         | LA & N.Y., Alan Sorrenti, EMI                           |
| 4         | 5         | IN CONCERTO, Fabrizio De Andre, Ricordi                 |
| 5         | 10        | SOLTI, Adriano Celentano, Clan/CGD-MM                   |
| 6         | 3         | GLORIA, Umberto Tozzi, CGD-MM                           |
| 7         | 6         | BAD GIRLS, Donna Summer, Durium                         |
| 8         | 7         | DALLA, Lucio Dalla, RCA                                 |
| 9         | 13        | MYSTIC MAN, Peter Tosh, Rolling Stones/EMI              |
| 10        | 12        | I AM, Earth, Wind & Fire, CBS/CGD-MM                    |
| 11        | 15        | BRIVIDO DIVINO, Donatelle Rettore, Ariston/Ricordi      |
| 12        | 14        | BREAKFAST IN AMERICA, Supertramp, A&M                   |
| 13        | 9         | PLASTEROID, Rockets, Rockland/CGD-MM                    |
| 14        | 8         | GELATO AL CIOCCOLATO, Pupo, Baby/CGD-MM                 |
| 15        | 11        | FLORIAN, Le Orme, Philips/Phonogram                     |
| 16        | 16        | CATAUTORI SRL, Various Artists, Ricordi                 |
| 17        | NEW       | DISCOVERY, Electric Light Orch., Jet/CGD-MM             |
| 18        | NEW       | ERO ZERO, Renato Zero, RCA                              |
| 19        | NEW       | FESTIVALBAR '79, Various, Philips/Polygram              |
| 20        | NEW       | COGI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram |

## HOLLAND

(Courtesy TROS Radio)  
As of 10/2/79

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 5         | A BRAND NEW DAY, Wiz Stars, EMI                                    |
| 2         | 1         | QUIEREME MUCHO, Julio Iglesias, CBS                                |
| 3         | 4         | SURF CITY, Jan & Dean, Dureco                                      |
| 4         | 3         | WE DON'T TALK ANYMORE, Cliff Richard, EMI                          |
| 5         | 18        | DON'T STOP, Michael Jackson, Epic                                  |
| 6         | 6         | WILLEM, Willem Duyn, Philips                                       |
| 7         | 8         | ARUMBAI, Massada, Kendarl  |
| 8         | 2         | I DON'T LIKE MONDAYS, Boomtown Rats, Mercury                       |
| 9         | 7         | SAIL ON, Commodores, Motown  |
| 10        | 15        | GANGSTERS, Specials, Chrysalis                                     |
| 11        | 11        | MARCHING ON, B-Z-N, Mercury  |
| 12        | 16        | IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros. |
| 13        | 10        | ANGEL EYES, Roxy Music, Polydor                                    |
| 14        | NEW       | SURE KNOW SOMETHING, Kiss, Casablanca                              |
| 15        | 9         | GOTTA GO HOME/EL LUTE, Boney M, Ariola/Fleet                       |
| 16        | 13        | CAN'T STAND LOSING YOU, Police, A&M                                |
| 17        | NEW       | WE BELONG TO THE NIGHT, Eilen Foley, CBS/Cleveland Int'l.          |
| 18        | NEW       | LOST IN MUSIC, Sister Sledge, Atlantic                             |
| 19        | NEW       | TUSK, Fleetwood Mac, Warner Bros.                                  |
| 20        | 20        | THE WORKER, Fischer-Z, United Artists                              |

## SPAIN

(Courtesy El Gran Musical)  
As of 10/6/79

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | RING MY BELL, Anita Ward, Epic   |
| 2         | 2         | LADY LAURA, Roberto Carlos, CBS  |
| 3         | 3         | ONE WAY TICKET, Eruption, Ariola                                       |
| 4         | 2         | GLORIA, Umberto Tozzi, Epic  |
| 5         | 5         | GETTING CLOSER, Wings, EMI   |
| 6         | 6         | ME LLAMAS, Jose Luis Perales, Hispavox                                 |
| 7         | 7         | RAMA LAMA DING DONG, Rocky Sharpe & The Replays, Movieplay & Fire, CBS |
| 8         | NEW       | BOOGIE WONDERLAND, Earth, Wind & Fire, CBS                             |
| 9         | NEW       | HOLD THE LINE, Toto, CBS   |
| 10        | NEW       | WHAT A FOOL BELIEVES, Doobie Brothers, Hispavox                        |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 1         | BREAKFAST IN AMERICA, Supertramp, A&M      |
| 2         | 6         | COMMUNIQUE, Dire Straits, Phonogram        |
| 3         | 3         | 24 EXITOS DE ORO, Julio Iglesias, Columbia |
| 4         | 2         | DISCO DE ORO DE EPIC VOL. 2, Various, Epic |

|    |     |   |
|----|-----|---|
| 5  | 5   | ROCIO DURCA CANTA A JUAN GABRIEL VOL. III, Rocio Durcal, Ariola |
| 6  | 9   | DISCOVERY, Electric Light Orchestra, Jet                        |
| 7  | 8   | BAD GIRLS, Donna Summer, Fonogram                               |
| 8  | 4   | 16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox      |
| 9  | NEW | ROBERTO CARLOS CANTA EN ESPASOL, Roberto Carlos, CBS            |
| 10 | 7   | BACK TO THE EGG, Wings, EMI                                     |

## MEXICO

(Courtesy Enrique Ortiz)  
As of 9/29/79

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | BORN TO BE ALIVE, Patrick Hernandez, Gamma            |
| 2         | 4         | QUERERTE A TI, Angela Carrasco, Ariola                |
| 3         | 7         | HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown     |
| 4         | 6         | BOOGIE WOOGIE DANCIN' SHOES, Claudia Barry, Chrysalis |
| 5         | 3         | LO QUE NO FUE, NO SERA, Jose Jose, Ariola             |
| 6         | 2         | CHIQUITITA, Abba, RCA                                 |
| 7         | 9         | MI PRIMER AMOR, Jose Augusto, Capitol                 |
| 8         | 10        | AL FINAL, Emmanuel, RCA                               |
| 9         | 5         | QUE ME PERDONE TU SENORA, Manoella Torres, CBS        |
| 10        | 8         | HASTA QUE AMANEZCA, Joan Sebastian, Musart            |

## ISRAEL

(Courtesy Reshel Gimmet/IBA)  
As of 9/29/79

| This Week | Last Week | SINGLES                                     |
|-----------|-----------|---|
| 1         | 1         | BREAKFAST IN AMERICA, Supertramp, A&M       |
| 2         | 2         | MY SHARONA, The Knack, Capitol              |
| 3         | 4         | IF I HAD YOU, Rialto, Rialto                |
| 4         | 7         | WE DON'T TALK ANYMORE, Cliff Richard, EMI   |
| 5         | 9         | I DON'T LIKE MONDAYS, Boomtown Rats, Ensign |
| 6         | NEW       | LET'S GO, Cars, Elektra                     |
| 7         | 3         | VOULEZ VOUS, Abba, Epic                     |
| 8         | 6         | REASONS TO BE                               |

# Canada's Business

• Continued from page 1

from \$7.98 to \$8.98 during the first half. Overall unit sales, likewise, are moderate. Sales of records and tapes went from \$46.5 million in 1978 to \$48.7 million in the period ended July 31. Disk sales alone rose by four million; 8-tracks dropped substantially and cassettes only gained slightly. Exact figures are forthcoming.

Some labels, such as Capitol, report sales increasing as much as 75% over last year. But, according to Capitol's marketing vice president Bob Rowe, the sales surge is causing severe backups at pressing plants, a problem widely expressed throughout the industry.

But the retail sector is jumping, sparked by the continuing release here of superstar product both domestic and foreign.

Yet there is apprehension in some quarters over too rapid an expansion in sectors of the retail trade, with some labels reportedly hoarding this year's profits to offset sluggish cash flow. There is even some talk of retailers defaulting.

A&M Canada's senior vice president, Joe Summers, says the label plans a "cautious" expansion this year. He says 1979 will undoubtedly be the label's biggest year ever, buoyed by the success of Supertramp's "Breakfast In America" LP, which sold platinum here, giving the Canadian division its first million selling LP.

Capitol reports its pressing plant is running three shifts a day on certain days, and it expects production to remain steady until Christmas.

CBS' Canadian divisions are predicting a 40% sales increase this year, although officials there are also complaining about pressing plant capacity and retail demand exceeding supply.

WEA's senior vice president, Ross Reynolds, points to the success of Abba, Boney M, Rod Stewart, the Doobie Bros., all of which sold a minimum of 500,000 units during the first half. New WEA releases from Foreigner, Led Zeppelin and Van Morrison, and several soundtrack packages that show promise for the fourth quarter.

WEA and Polygram also report a strain on pressing facilities, blaming it for delaying releases and thwarting sales.

"Trying to keep up is leaving us little time to plan next year's goals because of the scramble to keep abreast this period," says Polygram's Al Elias.

One source says Polygram is considering the idea of importing product from the U.S. to fill back order demands, but others point to the current rate of exchange and consider it only a last resort.

Independent labels are feeling the result of the current sales surge as well.

Attie Records brought home a gold disk for George Thorogood via its license with Rounder Records, his first gold disk in any territory. Attie's rock group, Triumph, distributed in the U.S. by RCA, is also doing well in both marts.

True North Records achieved its fastest-selling gold LP with Murray McLauchlan's "Whispering Rain." Stony Plain Records in Edmonton scored with Crowcuss. Bomb Records made successful foreign deals for Bob Segarini. Aquarius Records hit with April Wine and a new distribution setup here. Quality Records, meanwhile, had the Mighty Pope and Gino Soccio, now both signed to

# Closeup

**MATHIS MAGIC, Johnny Mathis, Columbia JC36216. Produced by Jack Gold for Jon Mat Records.**

Rock's chief competitor, as it began to overpower the charts in the late '50s was Johnny Mathis. His chief advantage, it seems in retrospect, was a highly distinctive voice and vocal range, and remarkable good taste in repertoire, especially when he gave his regards to Broadway and Hollywood's best tunesmiths.

But the flow of gold for Mathis began to taper off as the best that Tin Pan Alley and Shubert Row had to offer had little identity with the recording industry's new audiences.

Hardly removed from the disk scene (he's cut more than 35 albums for Columbia plus several during a few years at Mercury), Mathis is regularly heard from, mixing his material between contemporary hits or newcomers.

"Mathis Magic" is, in fact, a composite of Mathis' recent recording efforts, some newcomers, a few established contemporary tunes and revivals (with the disco dance floor in mind) of two evergreens. If it all sounds like a grab-bag, you're right, but it's the ever-rich and tasteful Mathis approach backed by a large orchestra that makes it all come together.

"No One But The One You Love" is a formula ballad-hook song that sounds like a better song because Mathis sings it.

"Night & Day" is a five-minute plus disco rendition of the Cole Porter classic. As Mathis gives it his crooning all, conductor/arranger Gene Page's disco chart is professional and palatable.

"Love" is quite a beautiful song, and Mathis treats the sensitive composition in his grand ballad manner, with Page's work this time possessing an appropriate piano concerto-like accompaniment.

Also in the disco groove is "My Body Keeps Changing My Mind," but Mathis seems somewhat uncomfortable with the song's formula blandness. Mathis is certainly up to



Johnny Mathis

Billy Joel's brilliant "New York State Of Mind," a happy, bluesy mating of class material and a class artist.

Side two opens with Kenny Rogers' hit, "She Believes In Me," a pretty song with only a persuasive hook to give it stature. Page here utilizes lush pop-Nashville scoring. The standard "Old Black Magic" is the third disco cut, also a plus five-minute adventure in updating, although Mathis treats it with due deference.

"You Saved My Life" is a duet with Stephanie Lawrence that attempts a "Too Much, Too Little, Too Late" repeat (his hit duet with Deniece Williams), but the session isn't up to the hit in terms of material quality or the funky assist of Williams. The quick I'll-follow-you tempo is just right for "To The Ends Of The Earth," a good song Mathis is completely comfortable with. The album ends with "Heart, Soul, Body And Mind," a build-up-to-the-hook effort with little distinctiveness.

But, it's the distinctiveness of Mathis that carries the day in this package, as it has for more than two decades. **IRV LIGHTMAN**

## Rockers Attack T-Shirt Bootleggers

CHICAGO—The attack against T-shirt bootlegging, which is a form of trademark infringement, is being stepped up by major touring rock groups.

Colton/Sedrish Associates, an Atlanta-based merchandising company that works closely with rock groups on tour, has formed a new agency to direct the attack. It recently won a restraining order for group Kiss in Chicago's Cook County Court under which thousands of T-shirts and other souvenir merchandise was confiscated.

Colton/Sedrish's new division is called GRABEM, which stands for Get Rid Of All Bootleggers And Evil Merchandise. GRABEM will work through its Atlanta attorney with lawyers in major touring markets.

According to Jack Baldwin, head Warner/RFC in the States.

Local act Trooper's "Hot Shot," a 400,000-unit seller for MCA here, makes the Can/Con broadcast rule seem worthwhile. The rule mandates that radio program at least 30% of home-grown acts.

MCA, along with A&M, CBS, Capitol, GRT and others have all acquired several new acts in the past months and are looking toward the fourth quarter with optimism.

of GRABEM, groups being represented include Kiss, the Cars, Eagles, Ted Nugent and Billy Joel.

Rock groups and their management are today more concerned than ever about revenue being lost to T-shirt bootleggers. Most major groups promote the sale of merchandise under license.

It's also claimed that bootleg merchandise is of inferior quality to licensed goods and that fans are being ripped off.

Cheap Trick, another leading rock group, independently has launched its own legal maneuvers. Unlicensed souvenirs were confiscated by the group's agents at its recent concerts here.

As a result of GRABEM's recent crackdown, a new souvenir sales gross record was set at the Chicago Amphitheatre. The restraining order was served by 10 Cook County sheriffs, with confiscated goods turned over to the court. None of the hawkers was arrested.

## Deals With MCA

NEW YORK—The Entertainment Company has signed a deal with MCA Records to produce a number of artists for MCA. First to be produced is country artist B.J. Thomas.

# Industry Longevity

• Continued from page 68

Lenbo does, however, resent the movement to change the name of the concept from disco to dance music. "There is nothing wrong with the word disco," he defends. As long as the music has broad appeal, it will find acceptance regardless of what it is called.

Bo Crane, independent promoter and former head of the Florida Record Pool, says with some triumph. "We anticipated and predicted the change. Disco could not continue its success story at its inflexible 132 beats-per-minute. It inevitably had to fall back to a slower r&b beat with greater lyrical content."

He adds, "It was also obvious that if disco was to integrate itself into Top 40 it would have to combine with some rock elements."

Crane is confident that the changes will enhance disco's image, and make it easier to be promoted at the radio station level.

Even club owners are acquiescing to the change. Here in New York, the operators of Studio 54 recently shelled out an estimated \$1.2 million for sweeping changes to the room's

interior. The new design incorporates facilities for live music, and there is indication that fusion disco will be played. The same is true at the recently remodeled New York, New York disco.

Meanwhile, in New York alone there are an estimated nine rock disco clubs enjoying enormous success. They include Harrah's, Heat, the MUDD Club, Rocker Room, Tomato, Club 57, Rock 'n Roll Queen, Studio 10 and Stick Ball.

Although rock never lost its appeal in middle America, and rock discos flourished in spite of threats from conventional disco, it is considered significant that the concept has gained such rapid popularity in disco's stronghold, the major urban areas.

To better service these new wave discos, organizations like the Rockpool, mentioned previously, IDK Rock 'n Roll Pool, and AIMDC have sprung up in New York. And a San Francisco counterpart called the Western Assn. of Rock Disk Jockeys is also thriving. That pool services such Bay Area dance-oriented music clubs as the Stud, the Wed, Hamburger, Mary's the Ambush, Club Baths and the City.

Billboard SPECIAL SURVEY For Week Ending 10/13/79

## Billboard Special Survey Hot Latin LPs™

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| MIAMI (Salsa) |  | LOS ANGELES (Pop) |  |
|---------------|--|-------------------|--|
| This Week     | TITLE—Artist, Label & Number (Distributing Label)          | This Week         | TITLE—Artist, Label & Number (Distributing Label)        |
| 1             | W. COLON & R. BLADES<br>Siembra Fania 537                  | 1                 | JULIO IGLESIAS<br>Emociones Alhambra 3122                |
| 2             | WILLIE COLON<br>Solo Fania 535                             | 2                 | RIGO TOVAR<br>Con mariachi Mericana melody 5629          |
| 3             | CHARANGA 76<br>En el 79 T.R. 145                           | 3                 | VICENTE FERNANDEZ<br>El tatur CBS 892                    |
| 4             | CELIA CRUZ & JOHNNY PACHECO<br>Eternos Vaya 80             | 4                 | FESTIVAL DE LA O.T.I.<br>CBS 0478                        |
| 5             | FANIA ALLSTARS<br>Cross over CBS 36109                     | 5                 | CEPILLIN<br>Orfeon 16033                                 |
| 6             | OSCAR DE LEON<br>El mas grande TH 2063                     | 6                 | LOS FELINOS<br>Morena tenias que ser Muzart 1772         |
| 7             | WILFRIDO VARGAS<br>Poder musical Karen 40                  | 7                 | ESTRELLAS DE ORO<br>America 1005                         |
| 8             | TATA VAZQUEZ<br>La china 720                               | 8                 | JUAN GABRIEL<br>Pronto 1058                              |
| 9             | CELIA CRUZ Y LA SONORA PONCENA<br>La ceiba Vaya 84         | 9                 | LOS BUCKY'S<br>Mericana melody 5624                      |
| 10            | ISMAEL QUINTANA Y RICARDO MARRERO<br>No se compara Vaya 83 | 10                | CAMILO SESTO<br>Los mas grandes exitos Pronto 1058       |
| 11            | CHARANGA CASINO<br>SAR 1001                                | 11                | MERCEDES CASTRO<br>Vengo a verte Muzart 10744            |
| 12            | JOHNNY VENTURA<br>El caballo negro Combo 2010              | 12                | NELSON NED<br>Mi manera de amar Westside latino 4120     |
| 13            | R. BLADES<br>Paula c. Fania 541                            | 13                | JOAN SEBASTIAN<br>Muzart 1774                            |
| 14            | HECTOR LAVOE<br>Recordando a Felipe Pirela Fania 545       | 14                | DIEGO BERDAGUER<br>Mericana melody 8062                  |
| 15            | J. PACHECO & H. CASANOVA<br>Los amigos Fania 540           | 15                | JOSE DOMINGO<br>Con motivos Mericana melody 5628         |
| 16            | TIPICA 73<br>En Cuba Fania 542                             | 16                | LOS POTROS<br>Eco 25752                                  |
| 17            | LOS VIRTUOSOS<br>Arrellando Discolor 8801                  | 17                | JOSE JOSE<br>Lo pasado pasado Pronto 1046                |
| 18            | ORQUESTA HARLOW<br>Rumbamola Fania 543                     | 18                | PEDRITO FERNANDEZ<br>La de la mochila azul Caliente 7299 |
| 19            | TITO PUENTE<br>Tico 1425                                   | 19                | JULIO IGLESIAS<br>Todos los dias un dia Alhambra 3151    |
| 20            | CHARANGA AMERICA<br>Vol # 2 El sonido 2085                 | 20                | ROBERTO CARLOS<br>Amigo CBS 835                          |
| 21            | RAFFI LEVI<br>La cosquillita Borinquen 1365                | 21                | LUCIA MENDEZ<br>Arcano 3455                              |
| 22            | ISMAEL MIRANDA<br>Sabor, sentimiento y pueblo Fania 530    | 22                | JOSE LUIS RODRIGUEZ<br>Por si volviera TH 2057           |
| 23            | LUIS RAMIREZ<br>Cotic 1096                                 | 23                | ALVARO DAVILA<br>Mericana melody 8058                    |
| 24            | CHIRINO<br>OCC 211   | 24                | CEPILLIN<br>Orfeon 16020                                 |
| 25            | CELIA CRUZ & W. COLON<br>Vaya 66                           | 25                | CHELO<br>Los mas grandes exitos Muzart 1758              |

## Religious Bryn Mawr Co. Opens Retail Store In Chi

CHICAGO—Bryn Mawr Productions, marketer of recordings of masses celebrated by Pope John Paul II, has opened its own retail store. The newly organized company also is involved in a massive mail-order sales effort.

According to Seymour Greenspan, Bryn Mawr president, the company will operate its new South Michigan Ave. Retail shop throughout the Christmas season. The religious record store, opened in time for the Pontiff's visit here last week, stocks only Bryn Mawr's mass recordings.

Bryn Mawr is exclusive North American licensee for Radio Vatican recordings of the masses celebrated by the Roman Catholic religious leader (Billboard, Sept. 22, 1979). Four albums have been issued by the company on the Vox

Christiana label, including a double LP Christmas Mass, \$14.95 list, and Spanish, English and Polish language masses, \$9.95 each.

According to Greenspan, ads for the recordings have been placed in major metro papers in New York, Boston, Chicago, Philadelphia and Washington. Several ethnic newspapers also are being used.

Greenspan says fulfillment of orders is being handled by CBS Records in Terre Haute, Ind.

Delivery on the four albums, being pressed by CBS, began around Sept. 28.

The Bryn Mawr shop is located in the Fine Arts building on Michigan Ave. This places it directly opposite Grant Park, where the Pontiff was scheduled to deliver a mass Friday (5).

## BMI Awarding \$15,000 Grants

NEW YORK—Grants totaling \$15,000 will be made in the 1979-80 BMI Awards competition for student composers. Since the competition started in 1951, 245 students, ranging in age from eight to 25, have received BMI awards in this competition.

The awards are open to student composers who are citizens or permanent residents of the Western

Hemisphere and are enrolled in accredited secondary schools, colleges, conservatories or engaged in private studies with recognized teachers anywhere in the world.

The competition closes Feb. 15, 1980, with official rules and entry blanks available through James G. Roy, Jr., director of the competition, at BMI, 320 W. 57th St., N.Y. 10019.

MILLION COPIES SHIPPED

## Pope's LP Promo A Major Campaign

NEW YORK—As Infinity Records prepared to place one million copies of its album, "Pope John Paul II Sings At The Festival Sacrosong," in the marketplace last week, the label has also set plans for further market penetration in the weeks following the Pontiff's six-city visit to the US.

According to Infinity executives, marketing of the album is expected to be extended to the following areas: general mail-order rights, possible sales through the 9,000 outlets of Putnam Books, like Infinity an MCA, Inc. company, and through another MCA company, Spencer Gifts; group sales to religious and ethnic groups.

In addition, Infinity's involvement with the Pope's visit to Poland in June, the source of the album's material, may well extend into the videodisk/tape area with footage from the Papal visit to his homeland.

Some 10 hours of footage of the trip was shot by EOM Records, which also taped the material on the album. EOM's Gerd Paulus is working on consolidating the film for presentation to Infinity executives. MCA's DiscoVision is the likely outlet for the potential videodisk production.

The album, which features the Pope singing six songs at the Sacrosong festival, also debuts, in its tape configuration, the first commercial use of Album Graphics, Inc.'s paperback-like box, until now used by several labels for promotional purposes.

Production of the tape version is several weeks away, due partly to the fact that the AGI package has never been used for 8-track, which requires a wider package spine and wider die-cut to house the cartridge itself.

Infinity, which negotiated rights to the album and put product into production all within the space of five days, also plans to offer various language versions of the cover sleeve, including Spanish, Polish, Italian, German and French for the U.S. and, possibly Mexican markets. The French edition is specifically designed for the French Canadian market.

But, as Gary Mankoff, vice presi-

dent of marketing/finance at Infinity states, "The first thrust is retail." The label's heaviest concentration will be the six cities visited by the Pope this week, including Boston, New York, Des Moines, Philadelphia, Chicago and Washington, D.C. However, because of a special arrangement with the Pontifical Mission Society, MCA Distributing Corp. will not distribute the album to accounts in the Boston Archdiocese until Oct. 29. The Mission is now selling the album, at \$9.98 plus \$2.50 handling, through mail-order.

Ron Alexenburg, president of Infinity, says the label has taken great pains to avoid "crass commercialism," from special order forms and solicitation to copy on ad mats going to accounts for co-op advertising.

Merchandising aids include a high-back divider card featuring the album cover that may also be used for a carton display; a self-contained countertop display piece for tapes and a 2 x 2 cover blowup for in-store display.

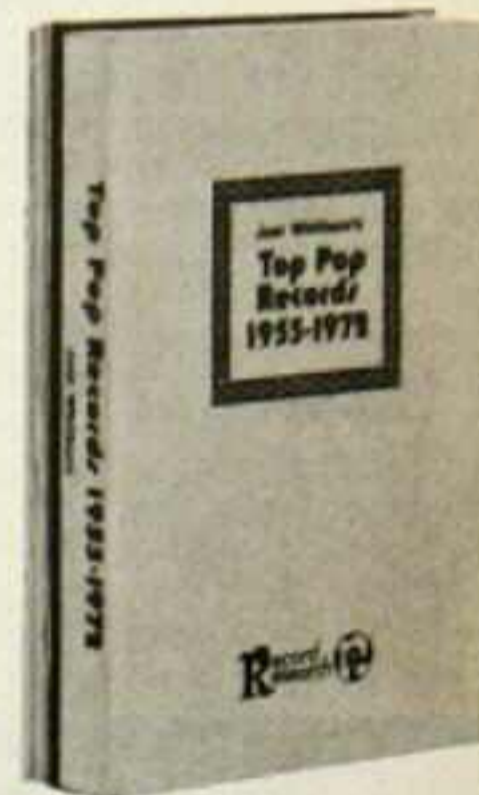
Infinity also plans an extensive media campaign with heavy concentration in major metropolitan daily newspapers with emphasis in the Papal tour cities, a consumer-oriented public relations campaign through Van Vechten & Associates, coordinated by Bert Bogash, Infinity director of press and publicity, and Jay Van Vechten.

Internationally, Infinity claims rights to other markets, with the exception of Germany, Austria, Switzerland, Benelux and Spain, where the album is marketed by EMI's Crystal Records.

Infinity obtained rights to the package from Petri Pax, Inc., a Boston-based financial/marketing company.

While Mankoff refers to the \$9.98 price as an "open list," the package will wholesale at \$6 for LPs, \$6.75 for tapes, the latter taking into account the higher cost in using the AGI paperback-like container.

Alexenburg says there's no possibility that the label would market a single from the album, although he leaves open the possibility that one of the songs may be recorded by a yet unnamed female singer.



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| Pop            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| LPs            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Country        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Soul           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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## DRUG PARAPHERNALIA FADING?

## Budget Chain Finds Varied Accessories Boost Profits

DENVER—With profit margins on record/tape product eroding and drug paraphernalia product threatened by some community pressure, the Budget Tape & Records store owners consumed the longest time at their recent three-day convention discussing alternative merchandise.

In a 90-minute forum moderated by Mike Boyle, PJL, Seattle, general manager, more than 100 owners and their staffers deliberated how they can stretch profit margins with new supplementary product.

Unusual T-shirts can boost profit because they can be priced at what the traffic will bear over their short store life. Rip Sheperd, Kennewick, Wash., said. If overstocks occur, Boyle suggested surplus be sent to other stores, which might sell off the goods.

Calendars sell well. They must be ordered and received by late sum-

mer prior to the calendar year. Sun glasses can be good movers. Refracting cut lead crystals, ranging in price from \$7 to \$30, can boost register totals.

Kites, ranging in price from \$2 to \$50, move well. Art comic and music books correlate with the youth mode. Comic books must be carefully selected and displayed, as some kinky tomes could offend patrons.

Tea, coffee and spices are making early inroads in Budget store sales. Magic items, esoteric and exotic games and backgammon sets are proven sellers in some locations.

Two Budget owners in the Northwest made a group buy on a \$199.95 rechargeable battery mini-tape deck. Phonograph needles offer up to 400% markup.

Prerecorded videocassettes have only a 30% markup and tieup as much as \$20 to \$40 per unit, it was noted.

JOHN SIPPEL

OCTOBER 13, 1979, BILLBOARD

AND 14 YEARS OF VESPERS

# N.Y. Church Hails 10 Years With Jazz

By DICK NUSSER

NEW YORK—St. Peter's Lutheran Church, which ministers to the needs of the jazz community here, celebrated the 10th anniversary of its all night jam sessions and the 14th anniversary of its weekly Jazz Vespers Sunday (7).

The 12-hour All Nite Soul service, as the dusk-to-dawn jams are called, was set to wind down at 5 a.m. Monday (8), with nearly 100 musicians, vocalists and bands expected to participate.

Among the musicians that were to appear are David Amram, Evelyn Blakey, Art Farmer, Dick Hyman, Brooks Kerr, Howard McGhee, Richard M. Sudhalter, the Pioneers of Jazz Big Band and the Charles Byrd Big Band.

The Rev. John Garcia Gensel, pastor, started Jazz Vespers in Octo-

ber 1965, and the practice has continued every Sunday at 5 p.m. thereafter.

The late Duke Ellington, who once saluted Gensel with a tonal composition entitled "The Shepherd Who Watches Over The Night Flock," was one of several musicians who developed a close friendship with the jazz pastor. Gensel has since officiated at services for Ellington, John Coltrane, Coleman Hawkins, Jimmy Rushing and Erroll Garner. Billy Strayhorn willed his piano to St. Peter's when he died in 1967.

"Creating a relationship between God and people who love jazz" is the way Gensel describes his mission in the church, which goes beyond the frequent services that utilize jazz as part of the ceremony.

## BOOK REVIEW

## 'Who's Who' In Blues Published

"Blues Who's Who" by Sheldon Harris, published by Arlington House, 775 pages, \$35.

LOS ANGELES—For those who delight in singing, playing or hearing the blues, Harris pops up with just the right ticket.

He combines biographies of 571 blues performers with 450 photographs in a king-size compendium that's almost too heavy for a coffee table to support. From John Tyler Adams of Kentucky to Mighty Joe Young of Louisiana, men and women identified with America's earthiest, moodiest, most simple music are carefully documented through the decades.

Many are long forgotten.

Everyone with a superficial knowledge of blues knows about Jimmy Witherspoon. But how about Matilda Witherspoon, of Hattiesburg, who recorded for Bluebird in the '30s? And Joe Williams, the ex-Basie baritone, is only one of a gaggle of Williamses. There also have been "Bacon Fat" Williams, Bessie Williams, Colonel Bill Williams, Blind Boy Williams, Emery "Little Junior" Williams, Henry "Rubberlegs" Williams, Irene Williams, Jo Jo Williams, Jody Williams, "Poe" Joe Lee Williams, Johnny Williams, the Rev. "Uncle Johnny" Williams, "Sugar Boy" Williams, L.C. Williams, Lee "Shot" Williams, Lester Williams, "Rabbit's Foot" Williams, Robert Pete Williams and Susan Williams, most all of whom, at one time or another, made records.

"Blues Who's Who" also straightens out the confusing Smith picture.

Bessie was the Empress, of course, and possibly the most compelling, powerful and truly talented of all the blues shouters. But the female Smiths also included Carrie, Clara, Jane, Mabel Louise, Mamie, Mandy, Susie and Trixie. Each had her following.

One may be surprised, at least mildly, to learn that there was a Daddy Deep Throat (Perry Cain) who worked throughout Texas and recorded for the Gold Star, Freedom and Sittin' In labels. And to those of us who collected and produced records as far back as the 1930s, it is pleasing to read again of old favorites like Kokomo Arnold, Georgia White, Peetie Wheatstraw, un-faillingly billed as the devil's son-in-law; Big Bill Broonzy, Wee Bea Booze, Scrapper Blackwell, Walter Brown, Robert L. Johnson, Jimmy Rushing, Roosevelt Sykes, the original honeydripper; Sonny Terry, Aaron "T-Bone" Walker and so many other luminaries, a majority of whom had difficulty earning a living despite their unique talents.

Harris is a New Yorker, a student of blues under the late Marshall W. Stearns. His compilation is praise-worthy. His is a book which almost certainly will be required reference reading into the 21st century.

DAVE DEXTER JR.

## Kenton Music To North Texas Univ.

LOS ANGELES—The late Stan Kenton left his entire collection of musical scores and manuscripts to North Texas State Univ. in Denton.

The pianist-bandleader-composer had previously, in 1962, sent the school copies of his band's library comprising 400 charts, and valued at more than \$500.

## General News

## ARIOLA ROCKING

LOS ANGELES—Ariola Records is expanding its a&r department for greater penetration into the rock market. The campaign was launched during the summer when the label pushed hard for Dutch artist Herman Brood and His Wild Romance. The label's success has been in the disco and r&b areas with such acts as Amii Stewart and New Birth.

New to the label's local office are Page Porrazzo and Todd Linström in talent acquisition and Adrienne Follese as a&r coordinator. "This is part of our commitment to rock," says a&r director Tim O'Brien, who formerly was the only designated member of the a&r department. "We still have our commitment to the disco area but primarily this move is for rock."

Though based on the West Coast, all will have a national posture. "Bands come from all over," says O'Brien. "You don't know where the talent is going to come from." To this end, Ariola plans to have an a&r person working out of New York though a specific starting date has not been set. No new acts have yet been signed.

At present, though there are no plans to hire additional a&r people in Los Angeles or have others located in other parts of the country.

## PAPERBACK BOOKSMITH CHAIN

## 30 Stores Continue Under Chapter XI

LOS ANGELES—Since Paperback Booksmith Inc., Boston, filed for reorganization under Chapter XI of the Bankruptcy Act in January, the 26 record/tape/accessories departments in the franchised stores and four separate MusicSmith stores continue in business by buying direct.

According to vice president and chief operational officer Sal Perisano, the 30 outlets, stretching from the upper Northeast to Florida, did a recorded music product volume in 1978 exceeding \$7 million.

After weathering a plan of arrangement that could not be funded and a rejected buyout by Barnes & Noble the book retailer this summer,

the parent company is negotiating with another potential purchaser.

If the buyout is consummated, the franchised departments and stores could either continue to buy direct, primarily from area one-stops, or return to buying from the parent company. Paperback Booksmith started its first retail record department in 1970.

The four full-line MusicSmith stores are in Hanover and Hyannis, Mass., Greenville, S.C., and Jacksonville, Fla.

The operating receiver for Paperback Booksmith is Frederic T. Hersey, appointed by Federal Bankruptcy Judge James Gabriel.

## Lifelines

### Births

Son, Dylan Christopher, to Susan and Dave Paton in Los Angeles Sept. 27. Father is personal manager of the Heaven group.

Daughter, Courtney Christine, to Jacqueline and Chris Fritz Sept. 24 in Kansas City. Father is concert promoter and personal manager of the rock band Missouri.

Daughter, Margaret Ellen, to Sandy and Chuck Wesley Sept. 12 in Madera, Calif. Father is KHOT-AM music director.

### Marriages

Bobby Hatfield to Linda Torrison in Corona Del Mar, Calif., last month. He is the singer.

Roger Saint to Stephanie Spruill in Los Angeles Sept. 29. They record for Arista as Saint & Stephanie.

Jim McCullough, sound business-recording studio editor of Billboard, to Nina Stern, public relations manager for JBL, Inc., Sept. 29 in Santa Barbara, Calif.

Bobby Sheen, lead singer with the Coasters, to Frances Lawson, assistant to Cecil Holmes at Casablanca Records, Sept. 21 in Palos Verdes, Calif.

### Deaths

Roy Harris, 81, Oklahoma-born composer who was the recipient of 120 commissions from major symphonies and institutions, Oct. 1 in Santa Monica, Calif. He was a member of the first group of composers to visit the Soviet Union in 1958 and was the first American to conduct his own music there. For many years he

was affiliated with BML. He is survived by his widow, concert pianist Johana Harris; five children and two grandchildren.

William B. Vanneman, 83, veteran orchestra leader, in Wilmington, Del., Sept. 13 in Wilmington. He led the Alt Wein orchestra from 1936 until he became ill recently.

Gracie Fields, 81, popular British singer and entertainer, Sept. 27 in Capri, Italy. She recorded prolifically in the 1930s and raised more than \$2 million for charities during World War II. She was long identified with "The Biggest Aspidochelone In The World," a novelty tune she recorded in England.

Susie Gabler, 88, mother of Mill Gabler, founder of Commodore Records and former vice president of Decca Records in New York, Sept. 26 in Long Beach, N.Y.

## Dallas Hooked Into Willie Nelson Promo

DALLAS—CBS Records has coordinated a major marketing campaign with Lieberman and its Sears accounts within the Dallas area to promote the Willie Nelson catalog.

The promotion is scheduled to begin Monday (10) and will run a total of 30 days, spotlighting Nelson's entire catalog on sale throughout regional Sears stores covered by Lieberman.

Says Danny Yarbrough, Dallas branch manager for CBS Records, "We took the Willie and Leon television spot that was produced in New York and tailored the end so it keys in on the entire catalog. This is a strong market for Willie, and we feel the promotion will bolster sales."

Billboard SPECIAL SURVEY For Week Ending 10/13/79

## Billboard Best Selling Jazz LPs

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                      | This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                          |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1         | 1         | 19             | STREET LIFE<br>Crusaders, MCA MCA 3094                                | 26        | 26        | 8              | HOT<br>Maynard Ferguson,<br>Columbia JC 36124                             |
| 2         | 2         | 28             | MORNING DANCE<br>Spero Gyra, Infinity<br>INF 9004 (MCA)               | 27        | 27        | 30             | LVIN' INSIDE YOUR LOVE<br>George Benson,<br>Warner Bros. ZB5K-3277        |
| 3         | 3         | 9              | LUCKY SEVEN<br>Bob James, Columbia/Tappan Zee<br>JC 36056             | 28        | NEW ENTRY |                | RISE<br>Herb Alpert, A&M SP 4790  |
| 4         | 13        | 2              | 8:30<br>Weather Report,<br>A&C/Columbia PC2 36030                     | 29        | 28        | 12             | CONCEPTION: THE<br>GIFT OF LOVE<br>Bobby Hutcherson,<br>Columbia JC 34814 |
| 5         | 4         | 14             | MINGUS<br>Joni Mitchell, Asylum SE 505                                | 30        | 29        | 11             | KNIGHTS OF FANTASY<br>Deudala, Warner Bros. BSK 3321                      |
| 6         | 6         | 23             | HEART STRING<br>Earl Klugh, United Artists<br>UALA 942 (Capitol)      | 31        | 31        | 8              | ARROWS<br>Steve Kahn, Columbia JC 36129                                   |
| 7         | 7         | 7              | WATER SIGN<br>The Jeff Lorber Fusion,<br>Arista AB 4234               | 32        | 32        | 6              | TALE OF THE WHALE<br>Melvin, Warner Bros. BSK 3360                        |
| 8         | 10        | 6              | FEEL IT<br>Noel Pointer,<br>United Artists UALA 973                   | 33        | 33        | 40             | ANGIE<br>Angela Bofill, GRP/Arista GRP 5000                               |
| 9         | 5         | 13             | I WANNA PLAY FOR YOU<br>Stanley Clarke, Nemperor KZ 2-<br>35689 (CBS) | 34        | 34        | 22             | TOGETHER<br>McCoy Tyner,<br>Milestone M 9087 (Fantasy)                    |
| 10        | 8         | 15             | BROWN SUGAR<br>Tom Browne, Arista/GRP GRP 5003                        | 35        | 35        | 63             | PAT METHENY<br>Pat Metheny, ECM<br>1-1114 (Warner Bros.)                  |
| 11        | 11        | 16             | LIVE AT THE HOLLYWOOD<br>BOWL<br>Chuck Mangione, A&M SP 6701          | 36        | 30        | 15             | PARADE<br>Ron Carter, Milestone<br>M 9088 (Fantasy)                       |
| 12        | 12        | 12             | EUPHORIA<br>Gato Barbieri, A&M SP 4774                                | 37        | 39        | 3              | QUADRANT<br>Joe Pass, Pablo 2310837                                       |
| 13        | 14        | 7              | HIGH GEAR<br>Neil Larsen, Horizon AP-738 (A&M)                        | 38        | 40        | 2              | KEYED IN<br>Joanne Brackeen, Tappan<br>Zee/Columbia JC 36075              |
| 14        | 15        | 11             | BETCHA<br>Stanley Turrentine, Elektra 7E 217                          | 39        | 38        | 31             | FEETS DON'T FAIL ME NOW<br>Herbie Hancock,<br>Columbia JC 35764           |
| 15        | 16        | 5              | ROOTS IN THE SKY<br>Oregon, Elektra GE 224                            | 40        | 46        | 30             | HOT DAWG<br>David Grisman, Horizon<br>SP 731 (A&M)                        |
| 16        | 9         | 5              | A SONG FOR THE CHILDREN<br>Lianne Laizon Smith,<br>Columbia JC 36141  | 41        | 41        | 2              | MICHAEL MEDICIN JR.<br>Michael Pedron Jr.,<br>P.R. JZ 36084 (CBS)         |
| 17        | 17        | 9              | THE GOOD LIFE<br>Bobbie Humphrey, Epic JE 35607                       | 42        | 42        | 14             | DREAMER<br>Caldera, Capitol ST 11952                                      |
| 18        | 21        | 23             | NEW CHAUTAUQUA<br>Pat Metheny, ECM ECM 1 1131<br>(Warner Bros.)       | 43        | 45        | 2              | TALL, DARK AND HANDSOME<br>Les McCann, A&M SP 4780                        |
| 19        | 19        | 7              | DUET<br>Gary Burton & Chick Corea,<br>ECM ECM 1-1140 (Warner Bros.)   | 44        | 44        | 22             | LIVE<br>Jean-Luc Ponty,<br>Atlantic SD 19229                              |
| 20        | 20        | 25             | PARADISE<br>Grover Washington Jr.,<br>Elektra GE 182                  | 45        | NEW ENTRY |                | CHILDREN OF THE WORLD<br>Stan Getz, Columbia JC 35992                     |
| 21        | 23        | 36             | CARMEL<br>Joe Sample, MCA AA 1126                                     | 46        | 37        | 13             | THE LOVE CONNECTION<br>Freddie Hubbard,<br>Columbia JC 36015              |
| 22        | 22        | 15             | PART OF YOU<br>Eric Gale, Columbia JC 35715                           | 47        | NEW ENTRY |                | LOVE FOR SALE<br>The Great Jazz Trio, Inner City IC<br>6003               |
| 23        | 18        | 21             | FEVER<br>Roy Ayers, Polydor PD 1 6204                                 | 48        | 36        | 19             | FEEL THE NIGHT<br>Lee Ritenour, Elektra GE 192                            |
| 24        | 24        | 18             | IN MOTION<br>Touch Brothers, Columbia JC 35816                        | 49        | 43        | 12             | DELIGHT<br>Norman Foster, Columbia JC 36019                               |
| 25        | 25        | 44             | TOUCHDOWN<br>Bob James, Tappan<br>Zee/Columbia JC 35594               | 50        | 49        | 4              | KEEPER OF THE FLAMES<br>Rockie Cole, Muse MR 5192                         |

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# Billboard's First International Video Music Conference

## AGENDA

The Sheraton-Universal Hotel  
Los Angeles  
November 15-18, 1979

### Thursday, November 15

Registration  
Opening reception hosted by Billboard  
Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 1/2-inch U-Matic videotapes shown with the new General Electric large-screen PJ-5050 video projection system and a state-of-the-art hi fi system from Miller & Kreisel Sound.

### Friday, November 16

Welcome—**Lee Zhito**, Billboard Editor-in-Chief, and **Stephen Traiman**, Conference Chairman.  
"Video Music—Tomorrow Is Here Today," with **Sid Sheinberg**, President, MCA Inc.; **Andrew Kohut**, President, The Gallup Organization; **John Lack**, Executive Vice President, Warner Cable.  
"View From The Top" rap session with industry leaders moderated by **Lee Zhito**, Billboard Editor-in-Chief and Publisher.  
Participants include **C. Charles Smith**, president, Pickwick International; **Robert Summer**, President, RCA Records; **Al Coury**, President, RSO Records; **Stan Gortikov**, President, RIAA.  
Coffee Break  
"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by **Larry Finley**, Executive Director, ITA.  
Participants include **Kenneth Ingram**, Senior Vice President, Sales and Marketing, Magnavox Consumer Electronics; **Richard O'Brien**, Executive Vice President, US JVC Corp.; **Phil Platt**, Vice President, Sony Video, among others.  
"Video Rights—Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by **Al Berman**, President, Harry Fox Agency.  
Participants include **Bob Crothers**, Executive Assistant to the President, American Federation of Musicians; **Dick Bloesser**, Director, Film Security Office, Motion Picture Assn. of America.  
Luncheon  
Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the Magnavox Magnavision (Philips/MCA) Videodisk, Sony Video Studio, Panasonic Video Studio, Jon Roseman Productions' "Video Jukebox" and Ron Hays "Music Image."  
Video Showcase programming

### Saturday, November 17

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by **John Weaver**, Keef & Co.  
Participants include **Paul Flattery**, Executive Producer, Jon Roseman Productions; **George Honchar**, Executive Vice President, Imero Fiorentino Associates; **Eric Gardner**, President Panacea/Utopia Video; **Ron Hays**, President, Music Image.  
"In-House To In-Store To In-Home." Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by **Jo Bergman**, Director, Video and Television, Warner Bros. Records.  
Participants include **Peter Van der Velden**, Coordinator, Video Operations, Casablanca Records; **Steve Kahn**, Manager, Audio/Visual Productions, RCA Records; **Varley Smith**, Director, Film & Video Production Center, Capitol Records; **Girard Landry**, President, Promo Vision.  
Coffee Break  
"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by **Ken Winslow**, National Video Clearinghouse.  
Participants include **Al Bergamo**, President, MCA Distributing; **Jim Lara**, Vice President, Pickwick International; **Gene Silverman**, President, Video Trend; **Bob Vandegriff**, Vice President, Consumer Products, Magnetic Video; **Al Markim**, President, Video Corp. Of America; **David Heneberry**, Vice President, Marketing, RCA SelectaVision.  
"The Retail Connection—Dealer/One Stop Experience." Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by **Joe Cohen**, Executive Vice President, NARM.  
Participants include **Lee Hartstone**, President, Integrity Entertainment/Wherehouse; **Noel Gimbel**, President, Sound/Video Unlimited; **Gary Thome**, Vice President, Merchandising, Sam Goody; **Steve Libman**, Executive Vice President, Emerald City/Oz, among others.

"Studios—An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by **Lola Scobey**, Vice President, Wishbone Studios.  
Participants include **Chris Stone**, President, Record Plant, L.A.; **Louis Steinberg**, Executive Vice President, Trans American Video; **Bill Marino**, Chief Engineer, Regent Sound.  
Luncheon  
Continuing demonstrations of videodisk/videotape systems, video studios, video programming presentations.  
Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show.

### Sunday, November 18

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product, moderated by **Seth Willenson**, Director of Programs, RCA SelectaVision.  
Participants include **Gary Dartnell**, President, EMI Videograms; **John Lollos**, Senior Vice President, Video Tape Network; **Sam Szurek**, Director, Music Programming, Time-Life Video, among others.  
"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by **Don MacLean**, Managing Director, EMI Audio-Visual Services, London.  
Participants include **Klaus Muller-Neuhof**, Complan, Hamburg; **Cees Verwoerd**, Billboard Benelux, Antwerp; **Ben Okano**, Music Labo, Tokyo; **John Ross-Barnard**, Home Video Manager, BBC, London.  
Coffee Break  
"Future Technologies—Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by **Roger Pryor**, General Manager, Sony Digital Audio.  
Participants include **Robert Pfannkuch**, President, Bell & Howell Video; **Mort Wax**, President, M.D. Wax and Associates, among others.  
"Looking Ahead," windup session moderated by **Stephen Traiman**, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating; plus **Todd Rundgren**, Utopia Video.  
Farewell Brunch  
Additional video demonstrations/presentations and repeat Video Showcase programs.

## Participants



Mail Completed Form to:  
DIANE KIRKLAND/NANCY FALK  
Billboard's International  
Video Music Conference  
9000 Sunset Boulevard  
Los Angeles, CA 90069

Please register me for Billboard's International Video Music Conference at the Sheraton-Universal Hotel, November 15-18, 1979.

I am enclosing a check or money order, in the amount of (please check):

- \$275 REGULAR RATE
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Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made, 10% cancellation fee will apply to cancellations prior to October 26. Absolutely no refunds after October 26, 1979.

Register Now! Registration at the door will be \$25.00 higher.

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.



# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/13/79

Number of LPs reviewed this week 26 Last week 51

## Pop

**ELTON JOHN—Victim Of Love, MCA MCA5104.** Produced by Pete Bellote. If Elton's name wasn't on the album, it would be difficult separating this from the hordes of other disco albums in the market. Apparently spurred by the success of the "Thom Bell Sessions" and a need to remain contemporary, Elton goes full force into the disco genre with this collection of seven cuts, including an eight minute disco version of "Johnny B. Goode." All other tracks were cowritten by Bellote, Donna Summer's coproducer. Other familiar disco personalities playing on the album include Keith Forsey on drums and Thor Baldursson on keyboards. Mike McDonald and Pat Simmons add backing vocals on the single "Victim Of Love," the album's brightest track.

**Best cuts:** "Victim Of Love," "Thunder In The Night," "Warm Love In A Cold World."

**Dealers:** Elton's last single "Mama Can't Buy You Love" went top 10.

**DARYL HALL & JOHN OATES—X-Static, RCA AFL3494.** Produced by David Foster. The Hall & Oates duo is moving into the '80s with a harder edged rock-disco sound that is at times brilliant, while dragging its feet a little bit at other times, especially when the twosome does straight disco. But overall it is a solid effort, crisply produced by David Foster, and tightly played by some crack musicians. The white soul elements that initially popularized the duo are still there, though no longer dominant. Nor is there much emphasis on vocal harmonies. Instead the LP barrels along with a sort of desperate energy.

**Best cuts:** "Intravino," "Bebop/Drop," "Halofon," "Who Said The World Was Fair."

**Dealers:** Hall & Oates still has its audience.

**GLORIA GAYNOR—I Have A Right, Polydor PD16231.** Produced by Dino Fekaris. Gaynor follows her top five "Love Tracks" album with another package emphasizing self-affirming disco rhythm numbers like her song-of-the-year frontrunner, "I Will Survive." But the musical climate has changed a lot in the last six months, while Gaynor's approach has not. What seemed to perfectly capture a time and place last spring now seems a little dated. Exceptions to this criticism are several cuts seemingly geared more to pop and soul radio than the dance floors: "Say Somethin'," a slow-tempo soul number which features Gaynor at her most emotional; "Can't Fight The Feelin'," another sinuous midtempo soul cut, and "Don't Stop Us," which is a dance tune—but r&b oriented rather than strictly disco.

**Best cuts:** Those cited, "Let Me Know (I Have A Right)."

**Dealers:** Excellent black and white cover graphics.

**JEAN-LUC PONTY—A Taste For Passion, Atlantic SD19253.** Produced by Jean-Luc Ponty. Ponty's violin is well-suited to these 10 cuts that are firmly in the mainstream of jazz/rock, but his work on keyboards is also part of the attraction. Synthesizers are also called into play, as rhythm makers and for effects such as flute sounds, and it all has the light, airy feeling associated with Ponty's style of playing. He is the sole composer, but maybe he should look elsewhere for pieces that stretch his talent more than this outing. Fusion fans will dig it.

**Best cuts:** "Give Us A Chance," "A Taste For Passion."

**Dealers:** Play and display. Ponty has a following.

**JIMMY MESSINA—Oasis, Columbia JC36140.** Produced by Jimmy Messina. Messina's first album since the breakup of Loggins & Messina three years ago places the emphasis on good vibes and mellow jazz-oriented rhythms. Backed by a five-man band, Messina cuts a rocking tempo on most of the tracks, though there are two sinuous ballads: "Seeing You (For The First Time)" and "The Magic Of Love," both self-penned compositions. What gives this album its spark are the adventurous, progressive jams on so many of the cuts.

**Best cuts:** "New And Different Way," "Do You Want To Dance," "Free To Be Me," "Love Is Here," "The Magic Of Love."

**Dealers:** Display side-by-side with the new Kenny Loggins LP.

## Soul

**MILLIE JACKSON & ISAAC HAYES—Royal Rappin's, Polydor PD16229.** Produced by Millie Jackson, Brad Shapiro. Jackson seems to have brought out the best in Hayes. Her collaboration with Hayes is a far cry from his venture with Dionne Warwick a few years back. While Warwick's sophistication and mellow tonal quality placed Hayes in the same bag, Millie's gutsy, often raunchy vocal style has brought out a grassroots quality previously unheard from Isaac. The duo has included disco, uptempo r&b and some ballads here with an intricate seamless blending of voices. Instrumentation is generally large, with the Muscle Shoals Sound Rhythm Section providing sterling accompaniment.

**Best cuts:** "Sweet Music, Soft Light, And You," "Feels Like The First Time," "I Changed My Mind," "If I Had My Way," "You Needed Me"

**Dealers:** For best results display in prominent position.

## Spotlight

**BARRY MANILOW—One Voice, Arista AL9505.** Produced by Ron Dante, Barry Manilow. The emphasis is on ballads more than ever in the latest LP by the most consistent selling male pop act of the past five years. Three of the best cuts are well-chosen, well-adapted outside tunes, ranging from the rock ballad "Ships" by former Mott the Hoople lead singer Ian Hunter to "I Don't Want To Walk Without You," a pretty remake of the MOR tune made famous by Helen Forrest and Harry James in the early '40s. The best number is Gino Cunico's "When I Wanted You," a poignant ballad that builds to a percussive peak, conveying honest emotion without a hint of calculation. The only throwaway cuts are two glitzy disco-tinged numbers on side two which shamelessly copy "Copacabana." But overall the quality level is high, thanks in part to the tasteful orchestrations by Artie Butler and Manilow's rhythm track arrangements.

**Best cuts:** "When I Wanted You," "Ships" (first 45), "Rain," "I Don't Want To Walk Without You," "Sunday Father."

**Dealers:** Manilow's last studio album produced four top 20 singles and was Grammy-nominated for album of the year.



## First Time Around

**20/20—Epic NJR36205.** Produced by Earle Mankey. This eagerly awaited debut by the up and coming L.A. quartet is a 12-inch time machine. Listening to this effort is like listening to a multitude of British rock albums from the mid '60s. There are nice harmonies and the vocals of Steve Allen, Ron Flynt and Chris Silagyi have enough inflection to pass as Britishers. There are mellow, midtempo numbers in addition to the frantic, upbeat songs for which this pop resurgence is known best. One of the best of the slower songs is the Beatlesque "Jet Lag."

**Best cuts:** "Jet Lag," "Cheri," "Tell Me Why (Can't Understand You)," "Tonight We Fly," "Action Now."

**Dealers:** Pitch to Bram Tchaikovsky crowd.

**THE ONLY ONES—Special View, Epic NJE36199 (CBS).** Produced by the Only Ones, Robert Ash. This British quartet has several influences from the Byrds to Led Zeppelin. Although post-new wave in lyrics and packaging, musically this effort is varied. Propelled by some stellar guitar work by Peter Perrett and John Perry, "The Beast" and "Curtains For You" bear heavy metal and progressive rock riffs. Other cuts are more commercial, though Perrett's exceedingly flat vocals and the band's dense musical textures add an offbeat edge to such snappy, power pop songs like "Another Girl, Another Planet" and "You've Got To Pay."

**Best cuts:** "Another Girl, Another Planet," "City of Fun," "Curtains For You," "The Whole of the Law."

**Dealers:** Play in-store.

## Billboard's Recommended LPs

### pop

**SNAIL—Flow, Cream CRE1012.** Produced by Alan Blazek, Roy Segal, Snail. Quartet, which did well with its initial album last year, is back with punchy, straightforward rock. Highlighted by the clear vocals and harmonies of Bob O'Neill, Ken Kraft and Brett Bloomfield, this effort is reminiscent of the Eagles, Poco and early Doobie Brothers. Guitarists O'Neill and Kraft show dexterity while bassist Brett Bloomfield and percussionist Don Baldwin maintain a steady rhythm. **Best cuts:** "Here With You," "Love Should Flow," "Broke Up, Broke Down," "Lettin' Go."

**FM—Surveillance, Arista AB4246.** Produced by Keith Whiting. Canada produces many progressive rock trios—Rush, Mahogany Rush, Trooper and Triumph—and now FM can be added to the list. While the aforementioned bands deal basically in hard rock, FM plays in a style patterned after the Yes-ELP-Genesis school with a touch of jazz thrown in. Standing out is Ben Mink's wizardry on the electric violin and electric mandolin. Though the lyrics are sometimes cliché, it is precisely the musicianship which makes this LP shine. **Best cuts:** "Random Harvest," "Orion," "Destruction," "Shapes of Things."

**ROB GRILL—Uprooted, Mercury SRM13798.** Produced by Robbie Buchanan, Rob Grill, John McVie on "Rock Sugar." Grill, the former lead singer of the Grass Roots, gets the support of Mick Fleetwood, John McVie and Lindsey Buckingham on the album's most arresting track "Rock Sugar." Yet the remainder of the album is filled with tired sounding material that lacks punch and power to really do Grill's distinctive vocal style justice. **Best cuts:** "Rock Sugar," "Where Were You When I Needed You," "Strangers."

**PETER HAMMILL—PH7, Charisma CA12205 (Polydor).** Produced by Peter Hammill. This is the most accessible Hammill LP ever, with short songs about recognizable subjects, mostly done in a less than totally intense manner. It is just that his

vocal style and convoluted melodies easier for the casual listener to take. **Best cuts:** "The Old School Tie," "Handicap And Equality," "Polaroid," "Imperial Walls."

**SKYBOYS—First American FALP7709.** No producer listed. Skyboys is a seven piece band, six men and one woman, which plays soft country rock with various songs sounding like Fleetwood Mac, Jimmy Buffett and Linda Ronstadt. But though the band is still searching for its own sound and style, there is some good playing and singing here. That the arrangements and production are clean and uncluttered helps, too. **Best cuts:** "Steal My Heart Away," "Easy Love," "Captain Lonely."

**MIGHTY HIGH—MCA MCA3186.** Produced by Steve Messer, Mighty High. An exciting debut LP by this Nashville-based rock group demonstrates its musical strengths and abilities most effectively. Powerful percussion and soaring electronic keyboard wizardry combines with superior vocal action on a wide ranging choice of material showcasing the band's versatility. **Best cuts:** "Storm In My Soul," "New York City Song," "Halloween" (title cut from movie).

**WILLIE TYSON—Lima Bean WT103.** Produced by Laverna Moore, Susan Abod, Willie Tyson. A lively collection of show-styled tunes and ballads featuring Tyson and her background musicians in a setting reminiscent of a classy off-Broadway club revue. Harmonies and production are fine, songs are original and droll with humor and a more than occasional country flavor thrown in. **Best cuts:** "Asheville," "Mama Always Loved Me Anyway," "You'd Look Swell In Nothing."

### soul

**JOHNNIE TAYLOR—She's Killing Me, Columbia JC36061.** Produced by Brad Shapiro, Don Davis, Frank Johnson, Johnnie Taylor. Veteran Taylor has never reflected his roots more than on this album, with its Sam Cooke/Bobby Womack-style vocals and mellow, soulful instrumentation. It's almost old-fashioned, but not unfashionable, as Taylor grooves to bright brass and perky percussion on "Dancin' Queen," "She's Killing Me" and "The Users." There are some midtempo mellow moments, too, as on "Play Something Pretty." **Best cuts:** As named.

**LAKESIDE—Rough Riders, Solar BXL13490.** Produced by Dick Griffey, Leon Sylvers, Lakeside. This nine-piece band debuts on Solar with a mellifluous package, which combines perky pop rhythms ("Rough Rider," "If You Like Our Music") with some soulful ballad excursions ("All In My Mind," "I'll Never Leave You"). Vocally, the combo recalls the Commodores and the O'Jays, while instrumentally demonstrates the kind of economic arrangements (featuring brass, keyboards and guitar) that sound good in the post-disco development. **Best cuts:** Those cited.

**SNOOKS EAGLIN—Down Yonder Today, GNP Crescendo GNP10023.** Produced by Sam Charters. Eaglin taped these 12 tracks in New Orleans two years ago with piano, tenor sax, drums and electric bass accompaniment. He's at his best here, singing and playing guitar with an earthy, unsophisticated approach on a pleasing variety of tracks. **Best cuts:** "Down Yonder," "Yours Truly."

### country

**JIMMY C. NEWMAN—The Happy Cajun, Plantation PLS544.** Produced by Shelby S. Singleton, Jr. Newman has a bouncy and bright new LP that's typically Cajun—wild, spicy and laced with French accordion, frantic fiddling and occasional shouts. Guitars and Newman's Cajun yell also enliven this ethnic release colored by the bayou and Louisiana swamplands. **Best cuts:** "Sugar Bee," "The Happy Cajun," "A Cajun Man Can," "Corinne, Corinne."

### disco

**LEROY HUTSON—Unforgettable, RSO RS13062.** Produced by Leroy Hutson, Gil Askey. Hutson has been slaving away in the Curton camp for years, as both lead singer for the impressive

table," then moves into some midtempo mellow moments with "So Nice" and "More Where That Came From." Unfortunately, his voice remains far from distinctive, the material is mediocre, and the arrangements predictable. **Best cuts:** "Right Or Wrong," "Funk In My Life," "So Nice."

**THE SALSOUL ORCHESTRA—How High, Salsoul SABS28.** Produced by Ron Tyson, Bunny Sigler, Steve O'Donnell, Colin Horton Jennings. Latest from the Salsoul Orchestra divides between predictable disco workouts of melodies such as "I'll Keep You Warm" and "Resorts International," and rather more interesting items like "How High" and "My Number's Up," which are cool and understated. On these, prime asset is the femme vocals of Cognac, and easy rhythms of the orchestra. **Best cuts:** Those named.

**KENNY NOLAN—Night Miracles, Casablanca NBLP7179.** Produced by Kenny Nolan, Juergen Koppers. Nolan bows on Casablanca with change of pace album that places him in the disco genre, a far cry from the sweet and melodic ballad type material he's long been associated with. Nolan's vocals even sound different as he incorporates some falsetto. Instrumentation relies on steady drums, bass and guitars along with prominent keyboards. **Best cuts:** "Motor Workout (You've Got Horsepower)," "Wine Women And Champagne," "Night Miracles."

**AURAL EXCITERS—Spooks In Space, ZE ZEA33001.** Produced by Bob Blank. If George Clinton ever decides to go disco, then the result may sound something like this. The six cuts here basically fall into the disco genre with the lyrics being humorously silly. One cut, "Emile (Night Rate)," is a strange, mid-tempo ballad featuring weird sound effects. Another song, "(He's A) Marathon Runner" has something to say about the current running craze. Vocals by Taana Aida Gardner, Chris Wiltshire and Ron Rogers are strong as is musicianship and production. **Best cuts:** "(He's A) Marathon Runner," "Spooks In Space."

### jazz

**THELONIOUS MONK—The Riverside Trios, Milestone M47052.** Produced originally by Orrin Keepnews, Bill Grauer. The pianist made these 15 tracks in 1955-56, and now they are presented in an attractive two-disk set with Bob Blumenthal annotation. Half the album shows Monk, with Oscar Pettiford, Kenny Clarke and Art Blakey, performing Ellington tunes. The other half comprises solid standards. **Best cuts:** "You Are Too Beautiful," "I Got It Bad," "Sophisticated Lady," "Darn That Dream."

**COLEMAN & MONTOLIU DUO—Meditation, Muse T1312.** Produced by Wim Wigt. The Tennessee-born tenor man and the blind Spanish pianist collaborated on these six sterling performances in Holland in 1977 and are now available in the U.S. for the first time. Coleman plays well, but it is Montoliu's patterns on the 88 that give this LP distinction. A rhythm section might have strengthened things; Andrews Sussman's notes certainly do. **Best cuts:** "Meditation," "Lisa."

**RICHARD BEIRACH—Elm, ECM11142 (W.B.).** Produced by Manfred Eicher. Acoustic piano whiz Beirach joins Jack DeJohnette on drums and bassist George Mraz for a sensitive unhurried set of five original compositions. The second side is more fiery with "Snow Leopard" a standout. The title cut is dedicated to recently deceased violinist Zbigniew Seifert. **Best cuts:** "Snow Leopard," "Sea Priestess," "Elm."

**SHELLY MANNE QUARTET—French Concert, Galaxy GXY5124.** Produced by Ed Michel. Taped almost two years ago at St. Quentin-en-Yvelines, Manne swings gracefully through six standards with admirable backup by Lee Konitz, alto; Mike Wolford, piano, and Chuck Domanico, bass. It's a spontaneous, satisfying jam in the timeless, non-electronic mainstream groove. **Best cuts:** "What's New," "Stella By Starlight," "What Is This Thing Called Love."

**MIKE NOCK QUARTET—In, Out And Around, Muse T1113.** Produced by Mike Nock. The New Zealand pianist eschews electronic distortions, with which he's recently been affiliated, for a far more preferable pure jazz sound built around the tenor sax of Mike Brecker, George Mraz on bass and Al Foster, drums. Result is a pleasing, coherent, lightly swinging six-song session. **Best cuts:** "Break Time," "Dark Light."

**PHILLY JOE JONES—Advance, Galaxy GXY5122.** Produced by Ed Michel. The late Blue Mitchell's trumpet and flugelhorn are heard on this LP, taped a year ago with Jones as leader behind his tubs. There are but five tracks but each runs long with solo bits by Mitchell, Cedar Walton, Harold Land, Charles Bowen and Slide Hampton. Bassist is Marc Johnson. Like Shelly Manne, Jones is dependable, skilful and invariably musical as a percussionist. **Best cuts:** "Smoke Gets In Your Eyes," "Invitation."

**EDDIE MARSHALL—Dance Of The Sun, Muse T1315.** Produced by Todd Barkan. Stronger tunes might have enhanced the salability of this LP, taped 2½ years ago in San Francisco with Bobby Hutcherson, Manny Boyd, George Cables and Jim Leary assisting the leader's competent drumming. Still, it's

(Continued on page 85)

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Rip Kirby, Roman Kuzak, Joe Lichtman, Jim McCullaugh, Dick Russo, Alan Schwartz, Elliot Tenzel, Adam White, Dave Wood, Jack**

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MUSIC FOR THE 80'S

ON ASM RECORDS & TAPES



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# New Polygram Sales Policy Evokes Backlash

• Continued from page 3

ing others who utilized a common phrase, "we can live with it."

Some, like Bernie Boorstein of Double B Records, a one-stop/retail factor in the New York area, generalize in terms of restrictions being placed on accounts. "They've taken the incentives out of record buying," he says, adding that Polygram's tighter policies, particularly its per-label returns, limits purchases on individual goods. "They seem to be saying they no longer want us to cooperate with them in getting product exposed."

Ben Karol of New York's King Karol says the Polygram policies put him at an advantageous competitive position, especially with rackers. "It's great," he says of the policies.

Price averaging, however, is "horrendous and entirely unfair," states Roy Imber of Elroy Enterprises, the Freeport, N.Y., firm servicing the TSS/Record World stores. He is particularly annoyed at the per-label feature. "I'll be extremely cautious about my purchases on my end, and I think they'll have a problem with this approach."

Various one-stops, including Win Records in New York and Mobile in Pittsburgh, express little concern over minimum purchases requirements for singles (25) or \$125 minimum orders for albums, explaining their purchases were continually far in excess of these minimums.

Jim Grimes, National Record Mart/Oasis, Pittsburgh, winces at the label-for-label return responsibility. "When a label goes cold that doesn't have a large catalog of regular sellers, such as Casablanca and RSO, I will have to cut down my ordering, where in contrast I could make up some of the return regularly on a line like Phonogram/Mercury by buying more of their catalog to get my return percentage up."

The label-for-label return will initiate more costly, timetaking paperwork, feels Joe Bressi, Stark Record Service, N. Canton, Ohio. He and John Marmaduke, Western Merchandisers, Amarillo, Tex., both feel the Polygram computer tabulations of average cost of buying product to be returned will require surveillance by their buying departments.

Everyone contacted expresses doubts as to whether they would stock any Polygram new act unless it was released as a "developing act." Under that term, Polygram has pledged special more lenient terms. "We're the experimenters. We are the wrong people to restrict," warns

## Rogers Buys

LOS ANGELES—Lelan Rogers is right back where he was 10 years ago. But there's a difference.

He resigned as general manager of International Artists in Houston in 1969. Now he has purchased the company and is reviving the label in Los Angeles.

"Our new IAR label," he says, "will concentrate on recording new artists. We have a new company logo, a new label design, new personnel and a new outlook."

Records Rogers made a decade ago by Lightnin' Hopkins, Red Crayola and 13th Floor Elevators are now regarded as collector's items. Rogers will reissue many of those masters in a double LP, he says.

His new International Artists Records, Tapes & Filmworks firm has opened offices at 16200 Ventura Blvd., Encino, Calif., a suburb of Los Angeles.

Alan Dulberger, 1812 Overture, Milwaukee.

Carl Keel, Flipside, Lubbock, Tex., is joined in his beef about Polygram's including factory defectives in the overall return percentage—also a provision of the recent CBS returns revision. He, Marmaduke and Steve Libman, Emerald City Records, Atlanta, all cite the recent

heavy run of defectives on the Donna Summer two-pocket LP and recall the heavy run of defective LPs when "Sgt. Pepper" was being released in 1978.

"I'm not overjoyed that I must overhaul my buying procedures," says Jay Jacobs, Knox Records, Knoxville. "I will become far more cautious. Look at the Billboard charts.

In the past two years, more and more artists with good track records release albums that jump up the charts in three weeks, then drop dead. I am just getting that album on my racks and now I get caught dead with overstock. Look at the recent Kansas, Chicago and McCartney albums and the way they fell off."

Dave Lieberman, Lieberman En-

terprises, Minneapolis, too, feels the 22% limit on returns will force the giant rack to play it close to the vest.

"The Polygram program is terrible; it's stupid," says Sam Billis, City 1-Stop, L.A. "What one-stop can live with that return? And we can expect every label to follow the CBS lead and come up with their own limiting return order."

## Old ABC Record Studios

• Continued from page 15

Maillian as managing director, Ed Conway as financial director, Reggie Dozier as engineering manager and Lanky Linstrot as mastering manager. Mackie sees the optimal number of employees as between 12 and 15.

"The basic equipment was here. We're going through a process of maintenance to bring the equipment back up to where it should be. Six months of inactivity didn't help anything," continues Mackie.

There are three studios in the complex. Studios B and C are the largest, each approximately 25 feet

by 30 feet. Studio A measures nearly 14 feet by 20 feet. The boards in B and C are custom designed while the one in A is an Amek M2000 model.

Tape machines include four 3M 79 series 24-track, one Ampex 1200 24-track, two 3M 79 series 4-track and several 3M 70 series 2-track.

JBL monitors are in use though Mackie is investigating the UREI time aligned models 813 and 815 series with a McIntosh 2600SE amplifier.

A tape production room is also on the premises which offers tape duplicating, album assembly, cassette duplication editing and tape storage. This room is equipped with several tape machines which include the 3M 79 series, Ampex 456, Otari ET4050-OCF and a TEAC 3300-S.

Another room is equipped with a Neumann disk mastering system by which the studio has the ability to take a master tape and convert it into a record master.

The studios themselves are designed for various types of music. Studios B and C have floating hardwood floors, which cut down on friction, while Studio A has a standard hardwood floor. "We don't want to be stereotyped as having one type of music," says Mackie. "We want to get involved in the country music area as well as build up the rock, jazz and r&b area."

The video facilities will be located next door. "We're talking about 4,500 square feet that we will use to build our video facilities. That's in the planning stages right now," says Mackie. "We're interested in tying-in with videodisk and videotape business. Also, we're interested in commercial production and maybe even some television shows. It'll become a two-story building. It's a single story building at this point."

## SNAIL ONLY CREAM PUSH

LOS ANGELES—Cream Records will unveil its largest promotional campaign for its sole fall LP release, Snail's "Flow," once there is significant consumer interest in the product.

"I can't afford to go out and spend the money in advance," says marketing vice president Paul Culberg. "The bottom line is will the consumer buy the product if it gets exposed?"

Early in September Cream hosted small parties for people in radio, distribution and retail marketing to expose the LP. The gatherings, where the Snail album was played were held in such markets as New York, Miami, San Francisco and Minneapolis. In Minneapolis, Cream held presentations specifically for the Pickwick and Lieberman operations.

Culberg says Snail is the only release this fall because other artists are not ready with their product.

## S.F. Record Pool

• Continued from page 6

rock stars as the Kinks and David Bowie.

"Most of the discos in San Francisco are going to go new wave at least one night a week," says Holloway, adding that the clubs on Folsom St. which play mostly taped music without live DJs are "almost completely new wave."

The pool is rounded out by DJs from gay clubs the Web, Hamburger Mary's, the Ambush, the Club Baths and the City as well as X's, its only straight club programming new wave disco.

## 2 'Teddy' Tracks

LOS ANGELES—Teresa Brewer has recorded two versions of the tune "Teddy," one with a dixieland arrangement and the other as a ballad. Signature Records president Bob Thiele cowrote the tune with George Weiss. Max Kaminsky plays trumpet on the tribute song to Sen. Edward Kennedy.

## RIAA Certified Records

### Gold LPs

Dr. Hook's "Pleasure & Pain" on Capitol. Disk is its first gold LP.

Joe Jackson's "Look Sharp" on A&M. Disk is his first gold LP.

"Main Event" Soundtrack on Columbia.

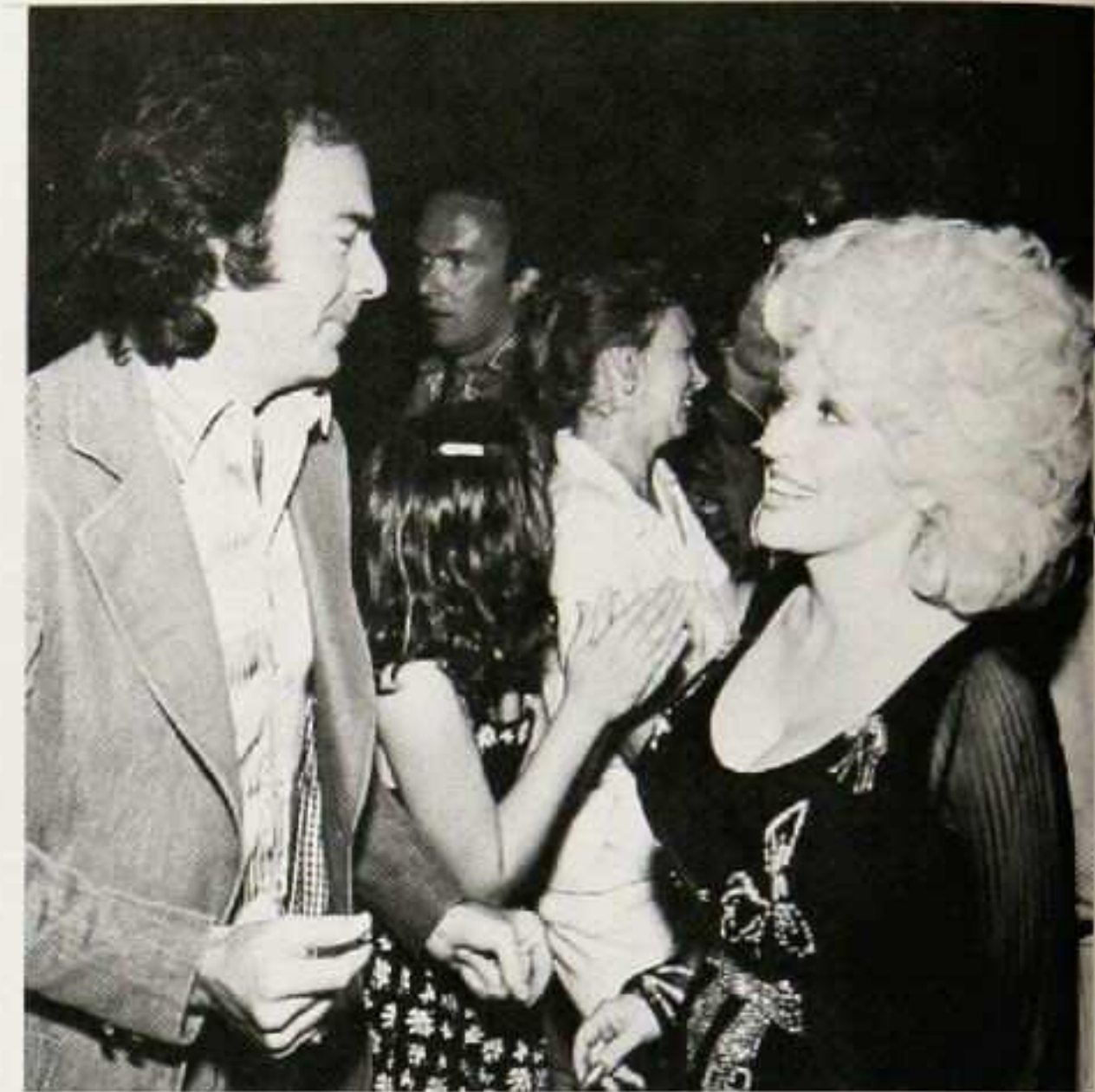
Dionne Warwick's "Dionne" on Arista. Disk is her fifth gold LP.

Spyro Gyra's "Morning Dance" on Infinity. Disk is its first gold LP.

### Singles

Herb Alpert's "Rise" on A&M. Disk is his second gold single.

Maxine Nightingale's "Lead Me On" on Windsong. Disk is her second gold single.



Billboard photo by Greg Cobarr

**DOLLY TIME**—Dolly Parton dances with Neil Diamond at an RCA sponsored party at Victoria Station following her recent Universal Amphitheatre stand. RCA hosted some 700 guests at the bash, flying in media and retail accounts for the event. And Linda Ronstadt and Emmylou Harris joined Dolly onstage closing night for two numbers.

## Executive Turntable

• Continued from page 6

Artist Entertainment Corp. in Cleveland as vice president. Syms continues as a composer and songwriter. . . **Burt Taylor** is now vice president of the Agency for the Performing Arts in Los Angeles. Taylor has worked with the Agency since 1977 and prior to that was in personal management. . . **S.V. Banker** is now vice president-controller at JBL, Inc. in Northridge, Calif. Formerly, Banker was vice president and chief financial officer of Dynamic Sciences, Inc. . . **Allan Shapiro** joins the music division at Kaplan, Livingston, Goodwin, Berkowitz and Selvin law firm in Beverly Hills, Calif. Shapiro had been in private practice.

**Doug Sands** is now director of marketing operations for Ampersand, a monthly entertainment supplement to college newspapers. He had been a consultant with various Florida colleges on film programs, live entertainment and speakers. . . At Altec Lansing Corp. in Anaheim, Calif., there are three new faces. **Jim Newell** is now national sales manager. He had been Western regional sales manager for JBL. **Steve Girod** comes in as national training manager. Formerly, he was with Lambert Sales in Washington, D.C. Meanwhile, **Larry Frederick** joins as consumer markets product development manager. He operated his own custom audio installation and consulting business.

**Nancee Parkison**, director of publicity West Coast for the Press Office in Los Angeles, has resigned to become president of Bryson Steel & Metal Products in Bryson, Tex. . . **David Siegel** joins the Copacabana staff in New York as vice president of entertainment. He was recently a partner in Sid Bernstein Productions. . . **Robert L. Woolheater** is upped to vice president at the Craig Corp. in Los Angeles. He retains his previous positions of treasurer and controller. . . At Cetec Gauss in North Hollywood, Calif., **Larry Phillips** moves up to marketing director for loudspeaker products; **Walter Dick** joins as chief engineer for loudspeaker products; **Jerry Fisher** comes in as quality assurance manager; **Bart Bingaman** moves up to chief engineer of duplicator products; and **Jim Williams** is now engineering director. . . At Superscope, Inc. in Chatsworth, Calif., **Richard L. Clark** joins as financial planning and analysis director and assistant treasurer. He had been with the U.S. Borax and Chemical Corp. as manager of financial planning and analysis. . . **Michael Epstein** joins Sound Advice, Inc. in New York as executive vice president. Before moving to the financial management company, Epstein was an accountant. . . The new posts of assistant national sales manager at Technics in Secaucus, N.J. are being filled by **Richard Del Guidice** in speakers and electronics; **Paul Foschino** in tape decks and **Ken Wipfler** in turntables and cartridges. Guidice was formerly Baltimore region product specialist for the firm while Foschino comes from Sam Goody Inc. and Wipfler from the Harvey Group. . . Also at Technics in Secaucus, **Sid Silver** is upped to the new slot of public relations-show manager from merchandising coordinator. . . **Jerry Hutchinson** is now general manager of the custom division at GRT Corp.'s Nashville operation. Since July he served as plant manager of records and tapes for GRT in Nashville.



**ELECTRIC LIGHT ORCHESTRA · QUEEN · ELTON JOHN**

*Thank you.*

“What Cha Gonna Do  
With My Lovin’?”<sup>T-583</sup>

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STEPHANIE MILLS

Billboard SPECIAL SURVEY For Week Ending 10/13/79

Number of singles reviewed  
this week **90** Last week **105**

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## Pop

**BARRY MANILOW—Ships (3:46)**; producers: Barry Manilow, Ron Dante; writer: Ian Hunter; publishers: Ian Hunter/Arista ASCAP, Arista AS0464. First single from Manilow's new "One Voice" LP is a classy rock ballad which first appeared on Ian Hunter's LP, "You're Never Alone With A Schizophrenic." The arrangement has a bit of Manilow's traditional sound—heavy on the percussion and chorale harmonies.

**ELECTRIC LIGHT ORCHESTRA—Confusion (3:42)**; producer: Jeff Lynne; writer: J. Lynne; publisher: Jet Music BMI, Jet ZS5064 (CBS). The third cut from "Discovery" is a mid-tempo rock track that mixes a Beatlesque sound with a hint of disco. A superbly crafted single, this should follow "Shine A Little Love" and "Don't Bring Me Down" into the Top 10.

**KENNY LOGGINS—This Is It (3:35)**; producer: Tom Dowd; writers: K. Loggins, M. McDonald; publishers: Milk Money ASCAP/Snag BMI, Columbia 111109. First single from Loggins' new LP is a sprightly rocker featuring a soul-infused ballad and clean arrangement. Michael McDonald adds supporting vocals.

**YVONNE ELLIMAN—Love Pains (3:36)**; producer: Steve Barr; writers: M. Price, D. Walsh, S. Barr; publishers: World Song/Golden Clover ASCAP, RSO RS1007. First single from Elliman's forthcoming album is a catchy uptempo tune with a pounding backbeat set within an orchestral backdrop. Elliman's vocals are dynamic.

### recommended

**DARYL HALL & JOHN OATES—Wait For Me (3:40)**; producer: David Foster; writer: Hall; publishers: Hot Cha/Six Continents BMI, RCA JH11747.

**CLIFF RICHARD—We Don't Talk Anymore (3:40)**; producer: Bruce Welch; writer: Alan Tarney; publisher: ATV BMI, EMI America P8025 (Capitol).

**HELEN REDDY—Let Me Be Your Woman (2:57)**; producer: Frank Day; writer: E. Fournier; publishers: Musicways/Miraleste BMI, Capitol P4785.

**TIPS—East Side Kids (3:26)**; producer: John Jansen; writer: A. Batel; publisher: Big Teeth BMI, Millennium JH11780 (RCA).

**BILLSEYE—Treat Me Right (3:01)**; producer: Rob Stevens; writer: D. Lubahn; publishers: Blackwood/White Dog BMI, Columbia 111118.

**ELEN FOLEY—What's A Matter Baby (3:35)**; producers: Ian Hunter, Mick Ronson; writers: C. Otis, J. Byers; publishers: Times Square/Eden Music BMI, Cleveland Int'l/Epic 950770 (CBS).

**THE EUCLID BEACH BAND—End Of The World (3:16)**; producer: Eric Carmen; writer: E. Carmen; publisher: Cameo BMI, Cleveland Int'l/Epic 950782 (CBS).

**THE BOGMTOWN BATS—I Don't Like Mondays (3:47)**; producer: Phil Wainman; writer: B. Geldof; publisher: Zomba BMI, Columbia 111117.

**NORMAN MICHAELS—Don't Stop The Music (3:26)**; producer: Ted Glasser; writer: N. Salfitt; publisher: none listed, Portrait 27003 (CBS).

## Soul

**MARVIN GAYE—Ego Tripping Out (5:10)**; producer: Marvin Gaye; writer: M. Gaye; publishers: Buggie ASCAP/Tamla T54305F (Motown). From his upcoming "Love Man" LP, Gaye plays the part of a womanizer on this midtempo danceable disk. Instrumentation is subtle and strengths grow on the listener by the end.

**RUFUS AND CHAKA—Do You Love What You Feel (3:50)**; producer: Quincy Jones; writer: David Wolinski; publisher: Overdue ASCAP, MCA41131. Rufus, featuring the fiery vocals of Chaka Khan, offers a handclapping funk tune with a memorable hook. Keyboard, horn and flute work in background add depth.

**THE JONES GIRLS—We're A Melody (3:32)**; producer: Dexter Wansel; writers: D. Wansel, C. Biggs; publisher: Mighty

Three BMI, Philadelphia Int'l ZS93722 (CBS). The Jones' harmonize well on this light midtempo love ballad which is reminiscent of the Three Degrees hits. Strings add romantic edge and jazzy guitar break is effective.

### recommended

**ALTON McCLAIN & DESTINY—My Empty Room (3:49)**; producer: Frank Wilson; writers: J. Footman, J. Wieder; publishers: Specolite/Trasco ASCAP/BMI, Polydor PD2029.

**BAR-KAYS—Move Your Boogie Body (3:44)**; producer: Allen A. Jones; writers: James Alexander, Larry Dodson, Allen Jones, Michael Beard, Frank Thompson, Winston Stewart, Charles Allen, Lloyd Smith, Harvey Henderson, Mark Bynum, Sherman Guy; publishers: Bar-Kays/Warner Tamerlane BMI, Mercury 76015.

**GENE CHANDLER—Do What Comes So Natural (5:00)**; producer: Carl Davis; writer: Vince Willis; publishers: Gaetana/Slyheart/Cachand BMI, Chi-Sound/20th Century-Fox TC2428.

**CANDI STATON—I Ain't Got Nowhere To Go (3:46)**; producers: Candi Staton, Jimmy Simpson; writers: R. Miller, K. Louis, H. Jennings; publishers: Doorun/Cast Iron/Jamarco BMI, Warner Bros. WBS49091.

**EDDIE KENDRICKS—I Just Want To Be The One In Your Life (3:37)**; producer: Patrick Adams; writers: M. Price, D. Walsh; publishers: World Song/Golden Clover/See This House ASCAP, Arista AS0466.

**SLAVE—Just A Touch Of Love (3:14)**; producer: Jimmy Douglas; writers: M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young; publishers: Cotillion/Sputtree/Slave Song/It's Still Our Funk BMI, Cotillion 45005 (Atlantic).

**TWENNYNINE FEATURING LENNY WHITE—Peanut Butter (3:37)**; producers: Larry Dunn, Lenny White; writer: Donald Blackman; publishers: Nodlew/Mchoma BMI, Elektra E46552.

**SAINT & STEPHANIE—Standing On The Edge Of A Love Affair (3:24)**; producer: Michael Zager; writers: V. Davis, P. Year, D. Frank; publisher: Sumac BMI, Arista AS0469.

**LOWRELL—Mellow, Mellow Right On (4:10)**; producers: Eugene Record, Bruce Hawes, Tom Tom; writers: G. Redmond, L. Brownlee, F. Simon, J. Simon; publishers: Ensign BMI/Menlo ASCAP, AVI 3005.

**CAPTAIN SKY—Moon Child (3:53)**; producer: Daryl Cameron; writer: D. Cameron; publishers: Upper Level/Mr. T. BMI, AVI 2995.

## Country

**JOHNNY CASH—I'll Say It's True (2:47)**; producer: Brian Ahern; writer: Johnny Cash; publisher: House of Cash, BMI, Columbia 111103. Cash is on the right track with this follow-up to the "Ghost Riders In The Sky" single. Stilted arrangements and mediocre songs are gone as Cash effectively renders a first-rate piece of material.

**DAVE & SUGAR—My World Begins And Ends With You (2:50)**; producers: Jerry Bradley-Dave Rowland; writers: Steve Pippin, Larry Keith; publishers: Tree/Windchimes, BMI, RCA JB11748. A catchy intro with strings and vibes paves the way for a silky smooth start, with the emphasis on the female voices until Dave Rowland picks up the cue. The trio's blend works well, supported by strings in an MOR-oriented arrangement.

**DOTTIE WEST—You Pick Me Up (And Put Me Down) (2:42)**; producers: Brent Maher/Randy Goodrum; publishers: Randy Goodrum/Brent Maher; publishers: Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP, United Artists X1324Y. A refreshingly new direction for this talented artist finds her paired with new producers and a song that is worthy of pop and country airplay. Breezy production coupled with energetic pacing and a catchy arrangement makes this a standout.

**BRENDA LEE—Tell Me What It's Like (2:57)**; producer: Ron Chancey; writer: Ben Peters; publisher: Ben Peters, BMI, MCA 41130. It's nice to have Brenda back again with this powerfully-building song. Lee's husky singing style works to maximum advantage here against the dynamics of the instrumentation which make this beautiful ballad first-rate.

**LYNN ANDERSON—Sea Of Heartbreak (3:31)**; producer: David Wolfert; writers: H. David/P. Hampton; publisher:

Shapiro Bernstein, ASCAP, Columbia 111104. Fragile acoustic guitar intros this delicate ballad which picks up tempo as the song progresses. Keyboards and steel are supported by solid bassline that set off Anderson's gentle vocal.

**EARL SCRUGGS REVUE—Play Me No Sad Song (2:55)**; producer: Larry Butler; writers: L. Butler/R. Bowling/M. Jackson; publishers: Unart/Brougham Hall, BMI, Columbia 1-11106. The Scruggs Revue offers a story song about a cowboy in a barroom, highlighted by banjo, pedal steel and rhythmic guitars. A midtempo tune with an infectious hook, the song gets a comfortable workout by the group.

**JOHN ANDERSON—Your Lying Blue Eyes (3:00)**; producer: Norro Wilson; writer: Ken McDuffie; publisher: Acuff-Rose, BMI, Warner Bros. WBS49089. Anderson's latest is a slow moving ballad with a traditional country feel. Sounding similar to "Will The Circle Be Unbroken," the song features a Johnny Cash soundalike guitar and bass, but works effectively throughout the song. Anderson's vocal fits the track which is augmented with pedal steel, acoustic guitars, and vocal background.

### recommended

**JIM ED BROWN—You're The Part Of Me (3:23)**; producer: Tom Collins; writers: John Schweers/Hank Martin; publisher: Chess, ASCAP, RCA JH11742.

**ROY HEAD—In Our Room (2:58)**; producer: Jimmy Bowen; writers: Troy Seals/Max D. Barnes; publisher: Irving/Down 'N' Dixie, BMI, Elektra E46549.

**DICKEY LEE—He's An Old Rock 'N' Roller (3:30)**; producer: Jerry Kennedy; writer: Jay Stevens; publisher: Jack and Bill, ASCAP, Mercury 57005.

**HANK SNOW—It Takes Too Long (2:20)**; producer: Chuck Gleser; writers: Buddy Cannon/Jimmy Darrell; publisher: Sawgrass/Sabal, BMI/ASCAP, RCA JH11734.

**JIM WEATHERLY—Let Me Love It Away (2:33)**; producer: Jim Ed Norman; writer: Jim Weatherly; publisher: Keca, ASCAP, Elektra E46547.

**CAL SMITH—The Room At The Top Of The Stairs (3:07)**; producer: Walter Haynes; writer: Lola Jean Dillon; publisher: Coal Miners, BMI, MCA 41128.

**RAY EMMETT—Mary Ann Taylor (2:43)**; producer: Glenn Martin; writer: Glenn Martin/Danny Morrison; publisher: Tree, BMI, Phoenix PXR139.

**JOEL HUGHES—Tenamock Georgia (3:34)**; producer: Nelson Larkin; writer: J. Cunningham; publisher: Lisa, ASCAP, LS 175.

**MUNDO EARWOOD—Philodendron (3:02)**; producer: Jay Collier; writer: Mundo Earwood; publisher: Music West of the Pecos, BMI, GMC 108.

## Disco

**GINO SOCCIO—The Visitors (3:20)**; producer: Mix Machine; writer: Gino Soccio; publishers: Good Flavor/Shediac/Sons Celeste ASCAP, RFC RCS49084 (Warner Bros.). A thumping, driving dance number with a dreamy synthesizer track underscores a laidback vocal.

**AMII STEWART—Jealousy (3:42)**; producer: Barry Leng; writers: Barry Leng, Simon May, Gerry Morris; publisher: ATV BMI, Ariola 7771 Stewart, who scored big earlier with "Knock On Wood," repeats with this track which is propelled by a catchy synthesizer. Stewart displays a high vocal energy.

### recommended

**DAN HARTMAN—Hands Down (3:25)**; producer: Dan Hartman; writer: D. Hartman; publisher: Silver Steed BMI, Blue Sky ZS92782 (CBS).

**SABU—Loose Lucy (3:25)**; producer: Paul Sabu; writer: Paul Sabu; publishers: Unichappell/Kreimers BMI, Ocean/Ariola 7510.

**PATRICE RUSHEN—Haven't You Heard (3:59)**; producers: Charles Mims Jr., Patrice Rushen, Reggie Andrews; writers: Patrice Rushen, Charles Mims Jr., Freddie Washington, Sheree Brown; publishers: Baby Fingers/Mims/Showbrere ASCAP/Freddie Dee BMI, Elektra E46551.

**HOTT CITY—If All We're Gonna Do Is Dance (3:55)**; producers: Jeffrey Parsons, Jeffrey Steinberg; writer: Jack Dalton; publishers: Dalpar/Butterflygroup BMI, Butterfly FLY41087 (MCA).

## Adult Contemporary

**JOHNNY MATHIS—No One But The One You Love (3:14)**; producer: Jack Gold; writers: J. Gold, A. Goland, C. Christiansen; publishers: Red Robin BMI/Seven Figure ASCAP, Columbia 111091.

**BONNIE BOYER—I Believe In You (3:15)**; producer: Nate Chacker; writers: M. Boldt, P. Boldt, N. Lechich; publisher: Quantro BMI, Columbia 111112.

## First Time Around

**20/20—Cheri (3:18)**; producer: Earle Mankey; writer: R. Flynt; publisher: Accidental BMI, Portrait 270035 (CBS). Another new rock band from the "less is more" school turns in a strong, mid '60s influenced rocker. Vocals are full of the teenage ire which makes the genre appealing.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.**

## Billboard's Recommended LPs

• *Continued from page 80*  
an enjoyable performance if not unusually distinctive. **Best cuts:** "The Strull," "Andree."

**QUADRANT—Pablo 2310-837. Produced by Norman Granz.** A couple of songs by the Gershwins spice this seven-tune program by a combo made up of Joe Pass, guitar; Milt Jackson, vibes; Mickey Roker, drums; and Ray Brown's bass. And it is Pass' potent guitar that perks up the ears; he is the consummate musician. **Best cuts:** "Concorde," "Lady Be Good," "Joe's Tune."

**JOHNNY GRIFFIN & ART TAYLOR QUARTET—The Jam's Are Coming, Muse T1311. Produced by Wim Wigt.** Taped in Germany in 1975-77, LP comprises only three tracks including a 20-minute version of "All The Things You Are" which even Jerome Kern would have allowed was a little too much of a good thing. Three Dutch musicians join the tenor & drums leader duo, but for all of Griffin's reed pyrotechnics, there isn't enough variety or color to satisfy. **Best cut:** "Wee."

**HANK JONES—Ain't Misbehavin', Galaxy GXYS123. Produced by Ed Michel.** Pianist Jones is late in scrambling aboard the Fats Waller bandwagon but his music is commendable with Richard Davis on bass and drumming by Roy Haynes. Six titles all run long; Jones wisely does not attempt to emulate Waller's ponderous keyboard artistry. **Best cuts:** "Mean To Me," "Squeeze Me."

**RUNE GUSTAFSSON & ZOOT SIMS—The Sweetest Sounds, Pablo Today 2312-106. Produced by Rune Ofverman.** European guitarist and American tenor pipist team here on eight strong themes abetted by George Mraz's virile bass plucking and Peter Donald's unobtrusive drums. The quartet, taped in Stockholm last December, is plainly felicitous as Sims emerges most outstandingly as soloist. **Best cuts:** "My Favorite Things," "A Song For You," "I'm Getting Sentimental."

**DAVID "FATHEAD" NEWMAN—Scratch My Back, Prestige P10108. Produced by Orrin Keepnews, William Fischer.** This album should, in truth, be listed under disco. Newman's tenor, alto, soprano and flute are shamefully subordinated to vocals and a bulky string section, a brash attempt to commercialize and distort what once was a strong talent in the jazz field. **Best cut:** "After The Ball."

## New Companies

**SRS Records Inc. and Slimmer Twins Music Inc.** launched by Ron Netsky. Address: 625 Burnham Rd., Philadelphia 19119.

**West Coast Connection**, which includes WCC Records and JELA Music Publishing Co., formed by Leslie E. Temple, Bobby Swayne, Frances Lark, and Al Smith. First re-

leases are disco/r&b singles by Swayne and Amina Lark. Address: 1311 W. 30th Place, Los Angeles 90007, (213) 737-9810.

**Management Consultants and Wrightwood Films International** formed by W.P. "Bill" Donnelly, formerly executive vice president of 20th Century-Fox Records. Firm

will be active in the creation of soundtrack albums for independent film producers and will produce video presentations for television.

**Laserdisc Records**, formed by Barry Keate, Jeffrey Hight and David Von Suerdieck, to create holographic image patterns which are pressed into record lacquers. Ad-

dress: 1000 Oak St., Burbank 91506, (213) 843-6052.

**Dots & Lines Ink.**, a SESAC-affiliated company, formed by Louis F. "Chip" Davis, cowriter of C.W. McCall's hits "Convoy" and "Wolf Creek Pass." Address: 9224 Raven Oaks Dr., Omaha 68152, (402) 572-7988.

**Aural Vision**, an independent production company, formed by Floyd Fisher. Address: 1619 Broadway, New York 10019, (212) 247-2904.

**Musicmouth** formed as an independent promotion and publicity company by Donna S. Masson. Address: 259 East 33rd St., New York 10016, (212) 686-2733.

# Billboard **HOT 100** \* Chart Bound

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IN THE STONE—Earth, Wind And Fire (ARC/Columbia 1-11093)  
THIS IS IT—Kenny Loggins (Columbia 1-11109)  
SEE TOP SINGLE PICKS REVIEWS, page B5

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   |
|-----------|-----------|--------------|---|-----------|-----------|--------------|--|-----------|-----------|--------------|--|
| ★         | 2         | 12           | <b>DON'T STOP 'TIL YOU GET ENOUGH</b> —Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742   | 35        | 15        | 13           | <b>DRIVERS SEAT</b> —Sniff 'N' The Tears (Luigi Saloon), P. Roberts, Atlantic 3604   | 69        | 79        | 2            | <b>DREAM POLICE</b> —Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50774  |
| ★         | 3         | 12           | <b>RISE</b> —Herb Alpert • (Herb Alpert, Randy Badazz), R. Armer, R. Badazz, A&M 2151   | 38        | 41        | 9            | <b>FOUND A CURE</b> —Ashford & Simpson (Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870                                      | 70        | NEW ENTRY |              | <b>TAKE THE LONG WAY HOME</b> —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193                           |
|           | 3         | 1            | <b>SAD EYES</b> —Robert John • (George Tobin), R. John, EMI 8015  | 42        | 9         | 9            | <b>SO GOOD SO RIGHT</b> —Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)   | 71        | 73        | 4            | <b>I'M SO ANXIOUS</b> —Southside Johnny & The Asbury Jukes (Barry Beckett), B. Rush, Mercury 76007                                 |
| ★         | 5         | 10           | <b>SAIL ON</b> —Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466   | 47        | 3         | 3            | <b>STILL</b> —Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474  | 72        | 82        | 2            | <b>MY FORBIDDEN LOVER</b> —Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620                             |
|           | 5         | 4            | <b>MY SHARONA</b> —The Knack • (Mike Chapman), D. Fieger, B. Averre, Capitol 4731   | 39        | 40        | 10           | <b>GOOD FRIEND</b> —Mary MacGregor (Elmer Bernstein & Norman Gimbel), E. Bernstein, N. Gimbel, RSO 938   | 73        | NEW ENTRY |              | <b>I NEED A LOVER</b> —John Cougar (John Punter), J. Mellencamp, Riva 202 (Mercury)  |
| ★         | 7         | 17           | <b>I'LL NEVER LOVE THIS WAY AGAIN</b> —Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419                                  | 64        | 2         | 2            | <b>TUSK</b> —Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077   | 74        | NEW ENTRY |              | <b>I WANT YOU TONIGHT</b> —Pablo Cruise (Bill Schnee), C. Lennox, D. Jenkins, A. Willis, A&M 2195                                  |
| ★         | 8         | 10           | <b>POP MUZIK</b> —M (R. Scott, Sire 49033 (Warner Bros.))   | 51        | 4         | 4            | <b>BROKEN HEARTED ME</b> —Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773  | 75        | NEW ENTRY |              | <b>WHO LISTENS TO THE RADIO</b> —The Sports (Pete Seelye), Cummings, Pendlebury, Arista 0458                                       |
| ★         | 10        | 8            | <b>DIM ALL THE LIGHTS</b> —Donna Summer (Gergio Moroder & Pete Bellotte), D. Summer, Casablanca 2201                                      | 72        | 2         | 2            | <b>BABE</b> —Styx (Styx), D. DeYoung, A&M 2188   | 76        | 86        | 5            | <b>IF YOU WANT IT</b> —Millsflytz (Sandy Toronto & Barry Mraz), S. Toronto, H. Johnson, Arista 7747                                |
|           | 9         | 6            | <b>LONESOME LOSER</b> —Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748  | 53        | 6         | 6            | <b>YOU'RE ONLY LONELY</b> —J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079   | 77        | 78        | 3            | <b>SWEET SUMMER LOVIN'</b> —Dolly Parton (Dean Parks, Gregg Perry), B. Tost, RCA 11205   |
|           | 10        | 9            | <b>AFTER THE LOVE HAS GONE</b> —Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 311033 (CBS)                  | 44        | 44        | 6            | <b>I'VE NEVER BEEN IN LOVE</b> —Suzi Quatro (Mike Chapman), M.A. Connell, RSO 1001   | 78        | 83        | 5            | <b>ALL THINGS ARE POSSIBLE</b> —Dan Peek (Chris Christian), D. Peek, C. Christian, MCA/Songbird 41123                              |
| ★         | 13        | 18           | <b>HEAVEN MUST HAVE SENT YOU</b> —Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Duzier, B. Holland, Motown 1459             | 48        | 8         | 8            | <b>IF YOU REMEMBER ME</b> —Chris Thompson (Richard Perry), C. B. Sager, M. Hamisch, Planet 45904 (Elektra/Asylum)                                      | 79        | 89        | 2            | <b>CRUISIN'</b> —Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)                        |
|           | 12        | 12           | <b>CRUEL TO BE KIND</b> —Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018  | 49        | 8         | 8            | <b>STREET LIFE</b> —Crusaders (Wilton Felder, Slix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054  | 80        | 80        | 4            | <b>HOLD ON TO THE NIGHT</b> —Hotel (Dain Eric Debra L. Towles), M. Phillips, B. Mann, MCA 41113                                    |
|           | 13        | 11           | <b>DON'T BRING ME DOWN</b> —Electric Light Orchestra (Jeff Lynne), J. Lynne Int 95060 (CBS)   | 54        | 6         | 6            | <b>FINS</b> —Jimmy Buffett (Norbert Putnam), J. Buffett, D. McCall, B. Chance, T. Corcoran, MCA 41109  | 81        | 81        | 5            | <b>PLAIN JANE</b> —Sammy Hagar (Sammy Hagar), S. Hagar, Capitol 4757   |
| ★         | 25        | 6            | <b>YOU DECORATED MY LIFE</b> —Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315                                      | 55        | 5         | 5            | <b>RAINBOW CONNECTION</b> —Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610   | 82        | NEW ENTRY |              | <b>HIGHWAY TO HELL—AC/DC</b> (Robert John Lange), Young, Young, Scott, Atlantic 3617   |
| ★         | 52        | 2            | <b>HEARTACHE TONIGHT</b> —Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545                                | 49        | 50        | 7            | <b>SURE KNOW SOMETHING</b> —Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205   | 83        | 93        | 2            | <b>LADIES NIGHT</b> —Kool & The Gang (Emir Daudato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)                                |
|           | 16        | 17           | <b>BORN TO BE ALIVE</b> —Patrick Hernandez (Jean Vanlow), P. Hernandez, Columbia 310986   | 58        | 4         | 4            | <b>PLEASE DON'T LEAVE</b> —Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043   | 84        | NEW ENTRY |              | <b>IT'S ALL I CAN DO</b> —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46546  |
| ★         | 20        | 10           | <b>SPOOKY</b> —Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharline, Middlebrooks, Polydor 2001                                       | 51        | 29        | 21           | <b>LEAD ME ON</b> —Maxine Nightingale • (Denny Dantes), A. Willis, D. Lasley, Windsong 11530 (RCA)   | 85        | NEW ENTRY |              | <b>PRETTY GIRLS</b> —Melissa Manchester (Steve Buckingham), L.D. Belle, Arista 0456  |
| ★         | 24        | 6            | <b>DIRTY WHITE BOY</b> —Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618                            | 57        | 6         | 6            | <b>REASON TO BE</b> —Kansas (Kansas), K. Livgren, Kinsner/CBS 9-4285   | 86        | NEW ENTRY |              | <b>HEY, HEY, MY, MY</b> —Neil Young & Crazy Horse (Neil Young, David Briggs, Tim Mulligan), N. Young, Reprise 49031 (Warner Bros.) |
|           | 19        | 14           | <b>THE BOSS</b> —Diana Ross (Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462                                     | 62        | 4         | 4            | <b>LET ME KNOW (I Have A Right)</b> —Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021                                 | 87        | NEW ENTRY |              | <b>LOVE PAINS</b> —Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007  |
| ★         | 21        | 13           | <b>LOVIN', TOUCHIN', SQUEEZIN'</b> —Journey (Roy Thomas Baker), S. Parry, Columbia 3-11036  | 63        | 3         | 3            | <b>VICTIM OF LOVE</b> —Elton John (Pete Bellotte), P. Bellotte, S. Levey, J. Riz, MCA 41126  | 88        | NEW ENTRY |              | <b>SLIP AWAY</b> —Ian Lloyd (Bruce Fairbairn), R. Ocasek, Scotti Bros. 505 (Atlantic)  |
| ★         | 23        | 10           | <b>GET IT RIGHT NEXT TIME</b> —Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)                  | 55        | 18        | 15           | <b>DIFFERENT WORLDS</b> —Maureen McGovern (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)  | 89        | 90        | 2            | <b>FOOLED BY A FEELING</b> —Barbara Mandrell (Tom Collins), K. Fleming, D.W. Morgan, MCA 41077                                     |
| ★         | 27        | 7            | <b>GOOD GIRLS DON'T</b> —The Knack (Mike Chapman), D. Fieger, Capitol 4771  | 69        | 3         | 3            | <b>DREAMING</b> —Blandie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379  | 90        | 91        | 5            | <b>YOU STEPPED INTO MY LIFE</b> —Wayne Newton (Robert Cullen & Wayne Newton), B. Gibb, R. Gibb, M. Gibb, A&M 2191                  |
| ★         | 28        | 12           | <b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> —Lobo (Bob Montgomery), S. Lorber, J. Silber, S. Jube, NCA/Curb 41065                    | 68        | 4         | 4            | <b>DO YOU THINK I'M DISCO</b> —Steve Dahl (Tom Pabich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132                                       | 91        | 92        | 2            | <b>TOUCH ME WHEN WE'RE DANCING</b> —Bama (Jim Vienneau, Bama), T. Skinner, J.L. Wallace, K. Bell, Free Flight 11629 (RCA)          |
| ★         | 32        | 7            | <b>COME TO ME</b> —Françoise Joli (Tony Green), T. Green, Prelude 8001  | 59        | 61        | 5            | <b>HELL ON WHEELS</b> —Cher (Bob Esty), M. Aller, B. Esty, Casablanca 2208   | 92        | 94        | 2            | <b>GET IT UP</b> —Ronnie Milsap (Ronnie Milsap), T. Bradford, R. Byrne, RCA 11695  |
| ★         | 25        | 26           | <b>DEPENDIN' ON YOU</b> —The Doobie Brothers (Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029                                 | 70        | 3         | 3            | <b>HALF THE WAY</b> —Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087  | 93        | 43        | 9            | <b>REMEMBER WALKING IN THE SAND</b> —Louise Goffin (Danny Kortchmar), G. Marton, Asylum 46521                                      |
| ★         | 34        | 7            | <b>HOLD ON</b> —Jan Gumm (Martin Rushent), I. Gomm, Sire/Epic 9-50747   | 71        | 3         | 3            | <b>5:15</b> —The Who (John Entwistle), P. Townshend, Polydor 2002  | 94        | 95        | 2            | <b>ANOTHER NIGHT</b> —Wilson Brothers (Ryle Lehning), A. Clarke, T. Sylvester, T. Hicks, Rite 7205 (Atlantic)                      |
| ★         | 33        | 16           | <b>I KNOW A HEARTACHE WHEN I SEE ONE</b> —Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430                      | 62        | 17        | 17           | <b>THE DEVIL WENT DOWN TO GEORGIA</b> —Charlie Daniels Band • (John Boylan), C. Daniels, F. Edwards, I. Marshall, C. Hayward, D. Gregorio, Epic 840700 | 95        | 46        | 8            | <b>GET A MOVE ON</b> —Eddie Money (Bruce Botnick & Eddie Money), E. Money, F. Collins, L. Chiata, Lanmar 1-11064 (Columbia)        |
| ★         | 37        | 8            | <b>PLEASE DON'T GO</b> —K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035  | 63        | 22        | 13           | <b>WHAT CHA GONNA DO WITH MY LOVIN'</b> —Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)                      | 96        | 45        | 16           | <b>I DO LOVE YOU</b> —G.Q. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0426   |
| ★         | 29        | 30           | <b>ARROW THROUGH ME</b> —Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070   | 65        | 4         | 4            | <b>ANGEL EYES</b> —Abba (Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609  | 97        | 60        | 6            | <b>KILLER CUT</b> —Charlie (Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449   |
| ★         | 30        | 31           | <b>ROLENE</b> —Moon Martin (Craig Leon), M. Martin, Capitol 4755  | 64        | 65        | 4            | <b>ANGEL EYES</b> —Abba (Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609  | 98        | 56        | 7            | <b>BOOM BOOM</b> —Pat Travers (Pat Travers & Tom Allom), S. Lewis, Polydor 2003  |
| ★         | 36        | 8            | <b>MIDNIGHT WIND</b> —John Stewart (John Stewart), J. Stewart, RSO 1000   | 75        | 3         | 3            | <b>DAMNED IF I DO</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454   | 99        | 99        | 2            | <b>WHEN YOU'RE #1</b> —Gene Chandler (Carl David), I. Thompson, E. Dixon, 20th Century 2411 (RCA)                                  |
| ★         | 35        | 11           | <b>THIS NIGHT WON'T LAST FOREVER</b> —Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol) | 66        | 38        | 18           | <b>GOOD TIMES</b> —Chic • (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584   | 100       | 66        | 7            | <b>ONE FINE DAY</b> —Rita Coolidge (D. Anderle, B.T. James), J. Goffin, C. King, A&M 2169  |
| ★         | 39        | 6            | <b>GOTTA SERVE SOMEBODY</b> —Bob Dylan (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072  | 77        | 3         | 3            | <b>STARRY EYES</b> —The Records (Will Birch, Dennis Weirreich), W. Birch, J. Wicks, Virgin 67000 (Atlantic)  |           |           |              |  |
| ★         | 34        | 14           | <b>BAD CASE OF LOVING YOU</b> —Robert Palmer (Robert Palmer), I.M. Martin, Island 49016 (Warner Bros.)                                    | 88        | NEW ENTRY |              | <b>BETTER LOVE NEXT TIME</b> —Dr. Hook (Ron Hoffman), Pippen, R. State, Capitol 4785   |           |           |              |  |

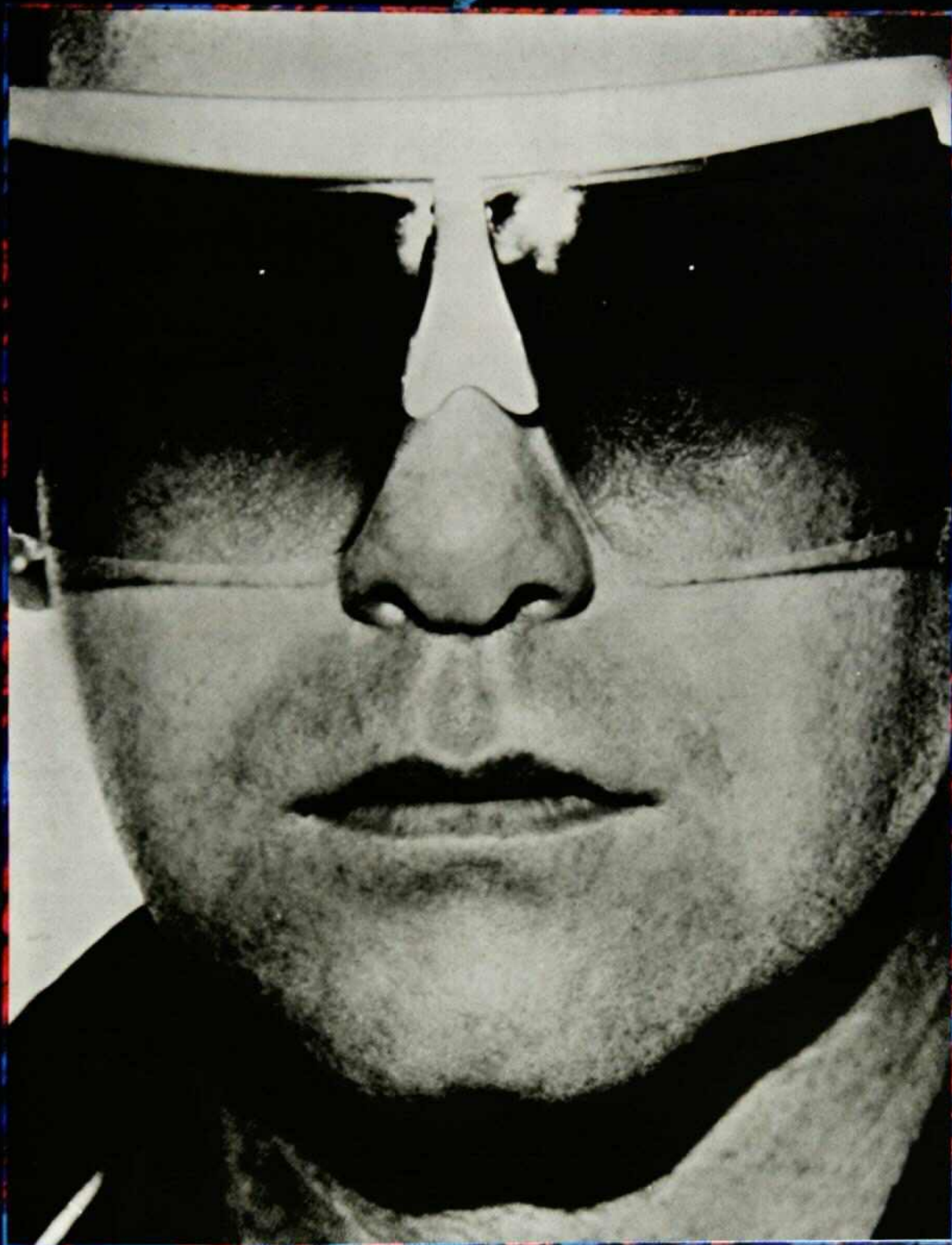
**★ STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

**HOT 100 A-Z—(Publisher-Licensee)**

|  |    |   |    |  |    |   |    |   |     |   |    |  |    |
|--|----|---|----|--|----|---|----|---|-----|---|----|--|----|
| After The Love Has Gone (Nash/ Garden Raker/Irving-Fisher)                 | 70 | Cherish (Berlant/ASCAP)   | 35 | Heartache Tonight (Cass County/ BMG)                               | 15 | I've Never Been In Love (Big Neck ASCAP)              | 44 | My Sharona (Eighties/Small Hill/ASCAP)          | 5   | Sad Eyes (Carrers/BMI)                          | 3  | Teach Me When We're Dancing (Hill/EMI)               | 91 |
| Damned If I Do (Washhams/Carriers/Irving/BMI)                              | 10 | Damned If I Do (Washhams/Carriers/Irving/BMI)                   | 47 | Found A Cure (Nick O'Val/ASCAP)                                    | 99 | Hay, Hey, My My (Slava Fiddle/BMI)                    | 86 | One Fine Day (Screen Gems/EMI)                  | 100 | Ships (April/Han/Hunter/ASCAP)                  | 57 | Turk (Fleetwood Mac/BMI)                             | 40 |
| All The Things Are Possible (Christian/Schirmer/ASCAP/Hove Sweet Home/BMI) | 78 | Dependin' On You (Sequel Songs/ASCAP/Sing/BMI)                  | 25 | Get A Move On (Grainval/BMI/Devalas/ASCAP)                         | 36 | Hold On Wheels (Rick's/Alter & Esty/BMI)              | 59 | Plain Jane (Big Band/Warner-ASCAP)              | 71  | Timberlane (BMI)                                | 81 | What Cha Gonna Do With My Lovin' (Scrabs/BMI)        | 54 |
| Angry Eyes (Countless/BMI)   | 94 | Different Worlds (Brain/BMI)                                    | 55 | Get It Right Next Time (Colgate/EMI/ASCAP)                         | 21 | Highway To Hell (Edward B. Marks/BMI)                 | 26 | Please Don't Go (Shelby/Harrick/EMI)            | 97  | Slip Away (L&L/BMI)                             | 37 | When You've #1 (Cachard/Gantana/BMI)                 | 99 |
| Another Night (Intersong/ASCAP)  | 94 | Dim All The Lights (Sweet Summer Nights/BMI)                    | 8  | Get It Up (I've Got The Music/ASCAP)                               | 18 | Hold On To The Night (ATV/Mann & Wall/Blair/Bell/BMI) | 80 | Reason To Be (Don Kirshner/Blackwood/BMI)       | 87  | Spooky (Lowery Music/BMI)                       | 17 | Who Listens To The Radio (Australian/Timblewood/EMI) | 75 |
| Arrow Through Me (MPL/ASCAP)   | 29 | Dirty White Boy (Somerset/Evanston/ASCAP)                       | 18 | Good Friend (Belmont/ASG)  | 39 | Hold On (Albion/BMI)                                  | 90 | Starry Eyes (Virgin/ASCAP)                      | 50  | Sure Know Something (Mad Vincent/BMI/Asa/ASCAP) | 49 | You Decourated My Life (Music City/ASCAP)            | 14 |
| Bad Case Of Loving You (Rockslam/BMI)                                      | 34 | Do You Think I'm Disco (Riva/Warner Bros./Nile Stark/Com/ASCAP) | 58 | Good Times (Chic/BMI)  | 22 | Hold On To The Night (ATV/Mann & Wall/Blair/Bell/BMI) | 80 | Street Life (Four Knights/Irving/ASCAP)         | 85  | Swampy (Scrabs/BMI)                             | 63 | You're Only Lonely (See Age)                         | 43 |
| Better Love Next Time (House Of Gold/BMI)                                  | 98 | Don't Bring Me Down (Unik/Int/BMI)                              | 13 | Gotta Serve Somebody (Special Rider/ASCAP)                         | 1  | Let Me Know (I Have A Right) (Nervous Wires/ASCAP)    | 73 | Swampy (Scrabs/BMI)                             | 63  | Take The Long Way Home (Almo/Delicate/ASCAP)    | 70 | You Stepped Into My Life (Scepter/Hove/EMI)          | 90 |
| Boom Boom (Arc/BMI)  | 98 | Don't Stop 'Til You Get Enough (Miran/BMI)                      | 1  | Half The Way (Chriswood/Murferzong/BMI/ASCAP)                      | 60 | Lonesome Lover (Screen Gems/EMI/EMI)                  | 74 | Take The Long Way Home (Almo/Delicate/ASCAP)    | 70  | The Boss (Nick O'Val/ASCAP)                     | 10 | This Night Won't Last Forever (Capitol/Curb/BMI)     | 51 |
| Born To Be Alive (Radmus/Zeldman/ASCAP)                                    | 16 | Don't Stop 'Til You Get Enough (Miran/BMI)                      | 1  | If You Remember Me (Chappell/Raf/Buffet/ASCAP)                     | 45 | Love Pains (World Song/Golden Clover/ASCAP)           | 87 | The Devil Went Down To Georgia (Hat Band/ASCAP) | 53  | You're Only Lonely (See Age)                    | 14 |  |    |
| Broken Hearted Me (Chappell/Salmeyer/ASCAP)                                | 41 | Dream Police (Screen Gems/EMI/Adult/BMI)                        | 49 | If You Want It (Frac/BMI)  | 10 | Midnight Wind (Bugler/Strawdog/Unkchappel/BMI)        | 60 | Rise (Almo/Badazz/ASCAP)                        | 2   |   |    |  |    |
| Come To Me (Cicada/Truman/BMI)   | 24 | Dreaming (Flow Blue/Master Island/ASCAP)                        | 56 | I Know A Heartache When I See One (Chappell/BMI/TH/Chappell/SESAC) | 27 | My Forbiddin' Lover (Chic/BMI)                        | 72 | Rolene (Rockslam/BMI)                           | 30  |   |    |  |    |
| Cruel To Be Kind (Anglo/Rock/Albon/BMI)                                    | 12 |   |    |  |    |   |    |   |     |   |    |  |    |

# ELTON JOHN VICTIM OF LOVE



COMING OFF A TOP 10 GOLD SINGLE  
AND NOW ON A SELL OUT NATIONWIDE TOUR,  
THE STAGE IS SET FOR ELTON'S NEW RELEASE,  
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ALSO CONTAINS THE FIRST SINGLE, "VICTIM OF LOVE"

PRODUCED BY PETE BELLOTTE

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# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart                     | ARTIST<br>Title<br>Label, Number (Dist. Label)                                  | SUGGESTED LIST PRICE |         |          | THIS WEEK | LAST WEEK | Weeks on Chart   | ★<br>STAR PERFORMER—LPs registering greatest proportionate upward progress this week.<br>ARTIST<br>Title<br>Label, Number (Dist. Label) | SUGGESTED LIST PRICE |         |          | THIS WEEK | LAST WEEK | Weeks on Chart                                    | ARTIST<br>Title<br>Label, Number (Dist. Label)                               | SUGGESTED LIST PRICE |         |          |
|-----------|-----------|------------------------------------|---|----------------------|---------|----------|-----------|-----------|--|---|----------------------|---------|----------|-----------|-----------|---|--|----------------------|---------|----------|
|           |           |                                    |   | ALBUM                | B-TRACK | CASSETTE |           |           |  |   | ALBUM                | B-TRACK | CASSETTE |           |           |   |  | ALBUM                | B-TRACK | CASSETTE |
| ★         | 1         | 6                                  | LED ZEPPELIN<br>In Through The Out Door<br>Swan Song SD 18002 (Atlantic)        | 8.98                 | 8.98    | 8.98     | 36        | 36        | 28   | G.O.<br>Disco Night<br>Arista AB 4225   | 7.98                 | 7.98    | 7.98     | 71        | 69        | 18  | BILLY THORPE<br>Children Of The Sun<br>Polydex CPN 0221                      | 7.98                 | 7.98    | 7.98     |
| ★         | 2         | 16                                 | THE KNACK<br>Get The Knack<br>Capitol SD 11948                                  | 7.98                 | 7.98    | 7.98     | 37        | 37        | 12   | SNIFF 'N' THE TEARS<br>Fickle Heart<br>Arista SD 19247  | 7.98                 | 7.98    | 7.98     | ☆         | 82        | 4   | POINTER SISTERS<br>Priority<br>Planet P 9003 (Elektra Asylum)                | 8.98                 | 8.98    | 8.98     |
| ★         | 3         | 6                                  | BOB DYLAN<br>Slow Train Coming<br>Columbia FC 36120                             | 8.98                 | 8.98    | 8.98     | ☆         | 47        | 6  | FRANCE JOLI<br>France Joli<br>Prelude PRS 12170   | 7.98                 | 7.98    | 7.98     | 73        | 21        | 7   | CHICAGO<br>Chicago 13<br>Columbia FC 36105                                   | 8.98                 | 8.98    | 8.98     |
| ★         | 4         | 9                                  | COMMODORES<br>Midnight Magic<br>Motown W 8926                                   | 8.98                 | 8.98    | 8.98     | 39        | 38        | 13   | ROBIN WILLIAMS<br>Reality What A Concept<br>Casablanca NBLP 7162  | 8.98                 | 8.98    | 8.98     | ☆         | 84        | 6   | SAMMY HAGAR<br>Street Machine<br>Capitol ST 11983                            | 7.98                 | 7.98    | 7.98     |
| ★         | 5         | 7                                  | MICHAEL JACKSON<br>Off The Wall<br>Epic FE 25745                                | 8.98                 | 8.98    | 8.98     | ☆         | 50        | 3  | KARLA BONOFF<br>Restless Nights<br>Columbia JC 35799  | 7.98                 | 7.98    | 7.98     | 75        | 59        | 17  | KISS<br>Dynasty<br>Casablanca NBLP 7152                                      | 7.98                 | 7.98    | 7.98     |
| ★         | 8         | 3                                  | FOREIGNER<br>Head Games<br>Arista SD 29991                                      | 8.98                 | 8.98    | 8.98     | 41        | 41        | 7  | RANDY NEWMAN<br>Born Again<br>Warner Bros. WS 3346  | 8.98                 | 8.98    | 8.98     | 76        | 72        | 27  | VAN HALEN<br>Van Halen II<br>Warner Bros. WS 3312                            | 7.98                 | 7.98    | 7.98     |
| ★         | 7         | 29                                 | SUPERTRAMP<br>Breakfast In America<br>A&M 3708                                  | 8.98                 | 8.98    | 8.98     | 42        | 42        | 28   | SPYRO GYRA<br>Morning Dance<br>Infinity INP 9004 (MCA)  | 7.98                 | 7.98    | 7.98     | 77        | 76        | 29  | BAD COMPANY<br>Desolation Angels<br>Swan Song SS 8506 (Atlantic)             | 7.98                 | 7.98    | 7.98     |
| ★         | 8         | 7                                  | CHIC<br>Risqué<br>Arista SD 18003   | 8.98                 | 8.98    | 8.98     | ☆         | 48        | 6  | VAN MORRISON<br>Into The Music<br>Warner Bros. WS 3290  | 8.98                 | 8.98    | 8.98     | ☆         | 88        | 8   | ROBERT JOHN<br>EMI America SM 17007  | 7.98                 | 7.98    | 7.98     |
| ★         | 9         | 13                                 | NEIL YOUNG & CRAZY HORSE<br>Rust Never Sleeps<br>Reprise NS 2295 (Warner Bros.) | 8.98                 | 8.98    | 8.98     | ☆         | 49        | 8  | THE RECORDS<br>Virgin VA 13130 (Atlantic)   | 7.98                 | 7.98    | 7.98     | 79        | 60        | 13  | MASS PRODUCTION<br>In The Purest Form<br>Columbia SD 3211 (Atlantic)         | 7.98                 | 7.98    | 7.98     |
| ★         | 10        | 11                                 | LITTLE RIVER BAND<br>First Under The Wire<br>Capitol SD 11954                   | 8.98                 | 8.98    | 8.98     | 45        | 43        | 68   | THE CARS<br>Elektra EE 135  | 7.98                 | 7.98    | 7.98     | ☆         | 90        | 10  | PLEASURE<br>Future Now<br>Fantasy F 9578                                     | 7.98                 | 7.98    | 7.98     |
| ★         | 25        | 2                                  | CHEAP TRICK<br>Dream Police<br>Epic FE 25773                                    | 8.98                 | 8.98    | 8.98     | ☆         | 52        | 10   | HEARTBEAT<br>Curtis Mayfield<br>RSD WS-1-3053   | 7.98                 | 7.98    | 7.98     | ☆         | 91        | 2   | WEATHER REPORT<br>8-30<br>ARC/Columbia PC2 36030                             | 13.98                | 13.98   | 13.98    |
| ★         | 12        | 16                                 | CARS<br>Candy-O<br>Elektra SB 587   | 8.98                 | 8.98    | 8.98     | 47        | 39        | 12   | KINKS<br>Low Budget<br>Arista AB 4240   | 7.98                 | 7.98    | 7.98     | ☆         | 92        | 6   | MOON MARTIN<br>Escape From Domination<br>Capitol ST 11933                    | 7.98                 | 7.98    | 7.98     |
| ★         | 13        | 19                                 | DIONNE WARWICK<br>Dionne<br>Arista AB 4230                                      | 7.98                 | 7.98    | 7.98     | ☆         | 106       | 2  | STEVE MARTIN<br>Comedy Is Not Pretty<br>Warner Bros. WS 3392  | 8.98                 | 8.98    | 8.98     | ☆         | 145       | 2   | JUDAS PRIEST<br>Unleashed In The East<br>Columbia JC 36178                   | 7.98                 | 7.98    | 7.98     |
| ★         | 16        | 5                                  | THE ALAN PARSONS PROJECT<br>Eve<br>Arista AL 9504                               | 8.98                 | 8.98    | 8.98     | 49        | 46        | 12   | VARIOUS ARTISTS<br>Studio 54<br>Casablanca NBLP 2-7161  | 13.98                | 13.98   | 13.98    | 84        | 81        | 16  | WINGS<br>Back To The Egg<br>Columbia FC 36057                                | 8.98                 | 8.98    | 8.98     |
| ★         | 18        | 5                                  | JIMMY BUFFETT<br>Volcano<br>MCA MCA 5102  | 8.98                 | 8.98    | 8.98     | ☆         | 56        | 13   | SOUNDTRACK<br>The Muppets<br>Atlantic SD 16001  | 7.98                 | 7.98    | 7.98     | ☆         | 113       | 3   | CRYSTAL GAYLE<br>Miss The Mississippi<br>Columbia JC 36203                   | 7.98                 | 7.98    | 7.98     |
| ★         | 16        | 17                                 | DONNA SUMMER<br>Bad Girls<br>Casablanca NBLP 2 7150                             | 13.98                | 13.98   | 13.98    | ☆         | 65        | 4  | KOOL & THE GANG<br>Ladies Night<br>De-Lite DSF 9513 (Mercury)   | 7.98                 | 7.98    | 7.98     | 86        | 83        | 22  | JOHN STEWART<br>Bombs Away Dream Babies<br>RSD WS1 3051                      | 7.98                 | 7.98    | 7.98     |
| ★         | 17        | 11                                 | EARTH, WIND & FIRE<br>I Am<br>A&M FC 35730 (CBS)                                | 8.98                 | 8.98    | 8.98     | 52        | 51        | 34   | CHEAP TRICK<br>Cheap Trick At Budokan<br>Epic FE 25795  | 8.98                 | 8.98    | 8.98     | 87        | 54        | 11  | DAVE EDMUNDS<br>Repeat When Necessary<br>Swan Song SS 8502 (Atlantic)        | 7.98                 | 7.98    | 7.98     |
| ★         | 20        | 5                                  | O'JAY'S<br>Identify Yourself<br>P.R. FE 36027 (CBS)                             | 8.98                 | 8.98    | 8.98     | 53        | 44        | 13   | PAT TRAVERS BAND<br>Go For What You Know<br>Polydor PD1 6202  | 7.98                 | 7.98    | 7.98     | 88        | 87        | 16  | CHUCK MANGIONE<br>An Evening Of Magic<br>A&M SP 6701                         | 13.98                | 13.98   | 13.98    |
| ★         | 19        | 15                                 | CHARLIE DANIELS BAND<br>Million Mile Reflections<br>Epic FE 35751               | 8.98                 | 8.98    | 8.98     | 54        | 34        | 10   | RED SPEEDWAGON<br>Nine Lives<br>Epic FE 35588   | 8.98                 | 8.98    | 8.98     | 89        | 86        | 17  | ATLANTA RHYTHM SECTION<br>Underdog<br>Polydor PD1 6200                       | 7.98                 | 7.98    | 7.98     |
| ★         | 30        | 3                                  | KENNY ROGERS<br>Kenny<br>United Artists UAKA 979                                | 8.98                 | 8.98    | 8.98     | ☆         | NEW ENTRY | HERB ALPERT<br>Rise<br>A&M SP 4790                           | 7.98  | 7.98                 | 7.98    | ☆        | 108       | 4         | BRENDA RUSSELL<br>Horizon HZ 739 (A&M)            | 7.98   | 7.98                 | 7.98    |          |
| ★         | NEW ENTRY | STYX<br>Cornerstone<br>A&M SP 3711 | 8.98  | 8.98                 | 8.98    | 56       | 58        | 43        | DOOBIE BROTHERS<br>Minute By Minute<br>Warner Bros. BSK 3193 | 8.98  | 8.98                 | 8.98    | 91       | 79        | 15        | JONI MITCHELL<br>Mingus<br>Arista SE 505          | 8.98   | 8.98                 | 8.98    |          |
| ★         | 22        | 14                                 | DIANA ROSS<br>The Boss<br>Motown M7 923   | 7.98                 | 7.98    | 7.98     | 57        | 57        | 44   | KENNY ROGERS<br>The Gambler<br>United Artists UAKA 934  | 7.98                 | 7.98    | 7.98     | 92        | 75        | 16  | DIRE STRAITS<br>Communiqué<br>Warner Bros. WS 3330                           | 8.98                 | 8.98    | 8.98     |
| ★         | 23        | 7                                  | ASHFORD & SIMPSON<br>Clay Free<br>Warner Bros. WS 3257                          | 8.98                 | 8.98    | 8.98     | 58        | 35        | 28   | RICKIE LEE JONES<br>Rickie Lee Jones<br>Warner Bros. BSK 3296   | 7.98                 | 7.98    | 7.98     | 93        | 89        | 4   | LED ZEPPELIN<br>Led Zepplin IV<br>Atlantic SD 19129                          | 7.98                 | 7.98    | 7.98     |
| ★         | 25        | 8                                  | AC/DC<br>Highway To Hell<br>Atlantic SD 19344                                   | 7.98                 | 7.98    | 7.98     | 59        | 55        | 12   | SCORPIONS<br>Love Drive<br>Mercury SRM 1 3795   | 7.98                 | 7.98    | 7.98     | 94        | 96        | 55  | STYX<br>Pieces Of Eight<br>A&M SP 4724                                       | 7.98                 | 7.98    | 7.98     |
| ★         | 25        | 17                                 | ELECTRIC LIGHT ORCHESTRA<br>Discovery<br>J&R FE 35769 (CBS)                     | 8.98                 | 8.98    | 8.98     | 60        | 61        | 7  | CHARLIE<br>Fight Dirty<br>Arista AB 4239  | 7.98                 | 7.98    | 7.98     | ☆         | 105       | 4   | RITA COOLIDGE<br>Satisfied<br>A&M SP 4781                                    | 7.98                 | 7.98    | 7.98     |
| ★         | 28        | 7                                  | TALKING HEADS<br>Fear Of Music<br>Sav SD 6076 (Warner Bros.)                    | 7.98                 | 7.98    | 7.98     | 61        | 62        | 16   | THE WHO<br>The Kids Are Alright<br>MCA 2-11005  | 12.98                | 12.98   | 12.98    | 96        | 95        | 22  | MINNIE RIPERTON<br>Minnie<br>Capitol SD 11936                                | 7.98                 | 7.98    | 7.98     |
| ★         | 27        | 15                                 | ABBA<br>Voulez-Vous<br>Atlantic SD 16000  | 7.98                 | 7.98    | 7.98     | 62        | 63        | 10   | RY COODER<br>Bop Till You Drop<br>Warner Bros. BSK 3358   | 7.98                 | 7.98    | 7.98     | 97        | 97        | 84  | VAN HALEN<br>Warner Bros. BSK 2075   | 7.98                 | 7.98    | 7.98     |
| ★         | 28        | 27                                 | JOURNEY<br>Evolution<br>Columbia FC 35797                                       | 8.98                 | 8.98    | 8.98     | 63        | 45        | 13   | MAXINE NIGHTINGALE<br>Lead Me On<br>Windham BXL1 3404 (RCA)   | 7.98                 | 7.98    | 7.98     | 98        | 78        | 7   | GEORGE THOROGOOD WITH THE DESTROYERS<br>Better Than The Rest<br>MCA MCA 3091 | 7.98                 | 7.98    | 7.98     |
| ★         | 32        | 4                                  | FRANK ZAPPA<br>Joe's Garage<br>Zappa ZR21-103 (Mercury)                         | 7.98                 | 7.98    | 7.98     | 64        | 64        | 17   | TEDDY PENDERGRASS<br>Teddy<br>P.R. FE 36003 (CBS)   | 8.98                 | 8.98    | 8.98     | 99        | 74        | 6   | ROSE ROYCE<br>Rainbow Connection IV<br>Whitfield WS 3387 (Warner Bros.)      | 8.98                 | 8.98    | 8.98     |
| ★         | 80        | 2                                  | JETHRO TULL<br>Stormwatch<br>Chrysalis CHR 1228                                 | 7.98                 | 7.98    | 7.98     | 65        | 68        | 7  | DAVID WERNER<br>David Werner<br>Epic FE 36126   | 7.98                 | 7.98    | 7.98     | ☆         | 110       | 4   | LED ZEPPELIN<br>Houses Of The Holy<br>Atlantic 19140                         | 7.98                 | 7.98    | 7.98     |
| ★         | 40        | 3                                  | MOLLY HATCHET<br>Flirtin' With Disaster<br>Epic FE 36118                        | 7.98                 | 7.98    | 7.98     | 66        | 67        | 10   | B-52's<br>Warner Bros. BSK 3355   | 7.98                 | 7.98    | 7.98     | ☆         | NEW ENTRY | BONNIE RAITT<br>The Glow<br>Warner Bros. BSK 3369 | 8.98   | 8.98                 | 8.98    |          |
| ★         | 32        | 19                                 | ROBERT PALMER<br>Secrets<br>Island ILPS 9544 (Warner Bros.)                     | 8.98                 | 8.98    | 8.98     | 67        | 53        | 12   | CAMEO<br>Secret Omen<br>Chocolate City CCPL 2008 (Casablanca)   | 7.98                 | 7.98    | 7.98     | 102       | 99        | 23  | BLACKFOOT<br>Strikes<br>Arista SD 38112 (Atlantic)                           | 7.98                 | 7.98    | 7.98     |
| ★         | 33        | 19                                 | CRUSADERS<br>Street Life<br>MCA 3094  | 7.98                 | 7.98    | 7.98     | ☆         | 77        | 4  | BETTE MIDLER<br>Thighs And Whispers<br>Atlantic SD 16004  | 7.98                 | 7.98    | 7.98     | 103       | 103       | 24  | WAYLON JENNINGS<br>Greatest Hits<br>RCA AHL1-3378                            | 7.98                 | 7.98    | 7.98     |
| ★         | 34        | 22                                 | STEPHANIE MILLS<br>What Cha Gonna Do With My Love<br>20th Century T-583 (RCA)   | 7.98                 | 7.98    | 7.98     | 69        | 66        | 8  | RAINBOW<br>Down To Earth<br>Polydor PD 1-6221   | 7.98                 | 7.98    | 7.98     | ☆         | 114       | 6   | TIM CURRY<br>Fearless<br>A&M SP 4773   | 7.98                 | 7.98    | 7.98     |
| ★         | 35        | 31                                 | NICK LOWE<br>Labour Of Lust<br>Columbia JC 36087                                | 7.98                 | 7.98    | 7.98     | 70        | 70        | 9  | SOUTHSIDE JOHNNY & ASBURY JUKES<br>The Jukes<br>Mercury SRM 1-3793  | 7.98                 | 7.98    | 7.98     |           |           |   |  |                      |         |          |

OCTOBER 13, 1979, BILLBOARD

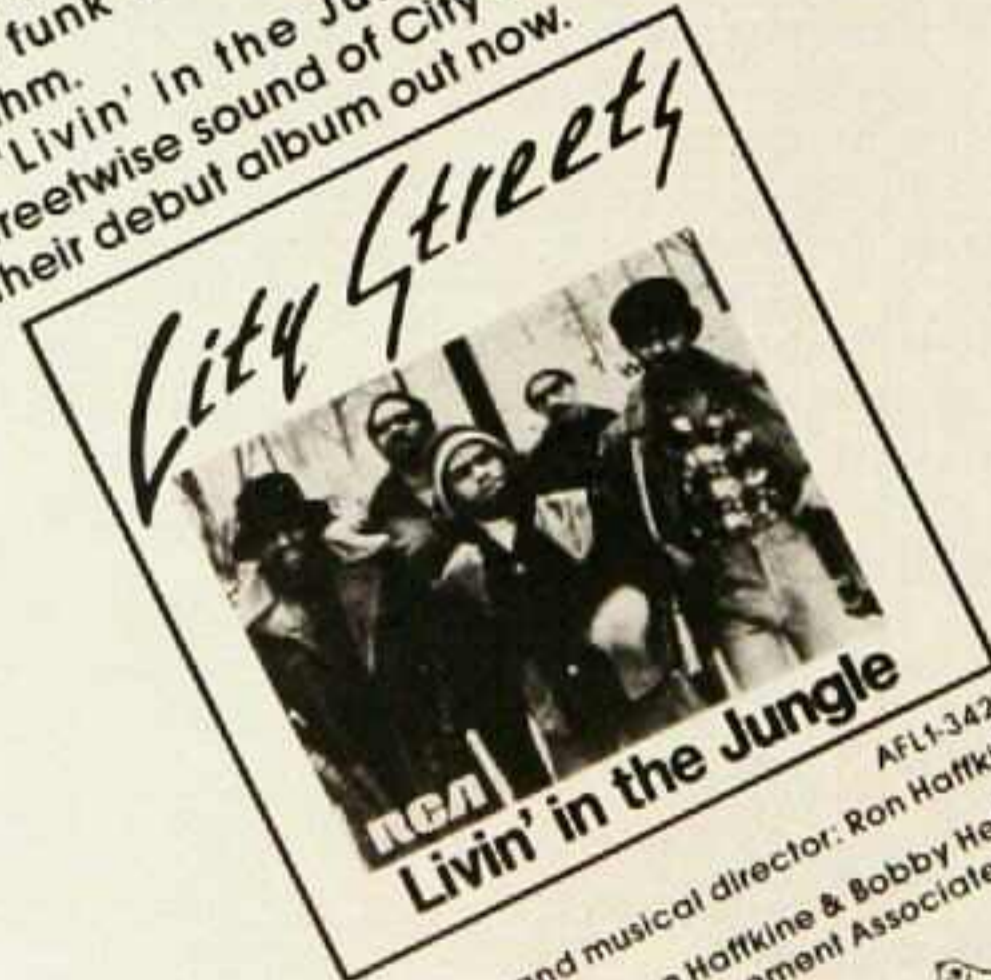
★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and open to all manufacturers.



# CITY STREETS

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AF1-3429  
Producer and musical director: Ron Hoffkine  
Management: Ron Hoffkine & Bobby Heller,  
Entertainment Management Associates

**RCA**   
THE FUTURE NEVER SOUNDED BETTER.

# CITY STREETS

TOP LPs & TAPE

POSITION 105-200

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Rows include Donna Summer, Bee Gees, Gerry Rafferty, Soundtrack, Suzi Quatro, Kenny Rogers, Supertramp, Led Zeppelin II, Shoes, Soundtrack, Gamma, Smokey Robinson, Con Funk Shun, Billy Joel, Isley Brothers, Jeff Lorber Fusion, Tower of Power, Elton John, Foghat, Led Zeppelin, Michael Johnson, Willie & Leon, Michael Henderson, Led Zeppelin I, K.C. & The Sunshine Band, John Cougar, Maureen McGovern, John Prine, Fat Back Band, Five Special, Eddie Rabbitt, Foreigner.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Rows include J.J. Cale, Journey, Led Zeppelin, Ellen Foley, Rory Gallagher, Suzi Quatro, Kenny Rogers, Supertramp, Led Zeppelin II, Shoes, Soundtrack, Gamma, Smokey Robinson, Con Funk Shun, Billy Joel, Isley Brothers, Jeff Lorber Fusion, Tower of Power, Elton John, Foghat, Led Zeppelin, Michael Johnson, Willie & Leon, Michael Henderson, Led Zeppelin I, K.C. & The Sunshine Band, John Cougar, Maureen McGovern, John Prine, Fat Back Band, Five Special, Eddie Rabbitt, Foreigner.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Rows include Led Zeppelin, Dolly Parton, Garland Jeffreys, Arthur Fiedler & The Boston Pops, James Taylor, Aretha Franklin, Noel Pointer, Neil Larsen, David Johansen, Cory Daye, Lene Lovich, Iggy Pop, Yipes, Molly Hatchet, Stanley Clarke, Abba, Grace Jones, Dire Straits, Bob Dylan, Pink Floyd, Meat Loaf, Barbara Mandrell, Debbie Jacobs, Bob Seger & The Silver Bullet Band, Greg Kihn, Chic, Billy Joel, Point Blank, Barbra Streisand, Soundtrack, Sad Cafe, Night.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Table listing artists and their chart positions: Abba (27, 184), AC/DC (24), Herb Alpert (55), Ashford & Simpson (23), Atlanta Rhythm Section (89), B-52's (66), Bad Company (77), Bee Gees (106), Blackfoot (102), Blondie (110), Blue Oyster Cult (123), Carla Bonoff (40), Jimmy Buffett (15), J.J. Cale (136), Cameo (67), Cars (12, 45), Cheap Trick (11, 52), Chicago (73), Charlie (60), Chic (8, 194), Stanley Clarke (183), Commodores (4), Con Funk Shun (149), Ry Cooder (73), Rita Coolidge (95).

Table listing artists and their chart positions: John Cougar (162), Crusaders (33), Tim Curry (104), Charles Daniels (19), Cory Days (178), Dire Straits (92, 186), Doodie Brothers (56), Bob Dylan (3, 187), Earth, Wind & Fire (17, 124), Dave Edmunds (87), Electric Light Orchestra (25), Fatback Band (165), Five Special (166), Foreigner (6, 168), Arthur Fiedler (172), Foghat (155), Ellen Foley (139), Aretha Franklin (174), Funkadelic (112), Rory Gallagher (140), Gamma (147), Judas Priest (83), Franke Jell (38), Van Morrison (58), Rickie Lee Jones (185), Grace Jones (28, 137), Journey (118), Kansas (161), K.C. & The Sunshine Band (193), Greg Kihn (135), B.B. King (47), Kinks (75), Kool & The Gang (51), Led Zeppelin (5, 93, 100, 138, 144, 156, 160, 169), Little River Band (10), Neil Larsen (176), Nils Lofgren (133), Jeff Lorber (152).

Table listing artists and their chart positions: Lane Lovich (179), Nick Lowe (35), Suzi Quatro (141), Eddie Rabbitt (190), Chuck Mangione (88), Meat Loaf (189), Moon Martin (82), Steve Martin (48), Mass Production (79), Curtis Mayfield (46), Maureen McGovern (163), Bettye Midler (68), Stephanie Mills (34), Mistress (120), Joni Mitchell (91), Brenda Russell (90), Sad Cafe (199), Scorpions (59), Bob Seger & The Silver Bullet Band (192), SOUNDTRACKS (146), More American Graffiti (108), Saturday Night Fever (158), The Main Event (109), The Muppets (50), Shoes (145), Sniff 'N' The Tears (37), J.D. Souther (130), Southside Johnny & Asbury Jukes (70), REO Speedwagon (54), Spyro Gyra (42), Pointer Sisters (72), John Stewart (86), Barbra Streisand (197), Styx (21, 94), Donna Summer (16, 105), Supertramp (7, 143), Switch (121), Talking Heads (26), James Taylor (173), Bram Tchaikovsky (116), The Knack (2), The Records (44), The Who (61), George Thorogood (98, 131), Billy Thorpe (71), Tower Of Power (153), Pat Travers Band (53), Triumph (128), Jethro Tull (39), Various Artists (40), Jennifer Warnes (115), Dionne Warwick (13), Weather Report (81), David Warner (65), Robin Williams (35), Willie & Leon (158), Wings (84), Neil Young (181), Frank Zappa (29).

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. www.americanradiohistory.com

## Inside Track



ASCAP BIRTHDAY—New York Gov. Hugh Carey presents Stanley Adams, ASCAP president, with a citation honoring the music publishing organization's 65th birthday.

## Music Market Adding 4th Store

NEW YORK—"My commentary on the future of the record business is the fact that we're opening our fourth store in time for Christmas," declares veteran retailer/merchandiser Jack Grossman.

Grossman, partnered with Irving Freedman in the Music Market retail chain here, will open a fourth store on Long Island adjacent to the Smithaven Mall in Suffolk County. It'll be a 5,000 square foot, full-line location.

And, Grossman adds, he's gearing up for yet another location in Long Island early next year.

Started last February, Music Market's central focal point is the oper-

ation's East Meadow location, with 10,000 square feet of selling space.

"The record business, to paraphrase the late Franklin Roosevelt," Grossman maintains, "has nothing to fear but fear itself, although the industry does require certain restrictions and controls in order to curb excesses of the past."

### Special Notice

Effective this week, Traffic Center, the pull-out chart section will appear on an alternate week basis. It is hoped the weekly schedule will be resumed at a later date.

They won't be holding any benefits for Lawrence Welk. The Champagne Maestro has broken ground for a new \$15 million 11-story commercial building on Santa Monica's Pacific shore. The new building opens for occupancy a year from December. It is adjacent to Welk's Champagne Towers apartment highrise. ... Now that First Artists Corp. is dissolving with the exodus of Phil Feldman, it's all over for Gary LeMel, vice president of the firm's music operations. It's understood that principals in the firm like Barbra Streisand and Steve McQueen favor selling the publishing firms, Primus, the BMI affiliate, which owns "Last Dance" and the ASCAP First Artists Music, which harbors the "Evergreen" copyright.

Sandy Skeie, Mike Paikos and Bob Sarenpa got their biggest boost last week in their three-year history as independent label distributors out of Emoryville, Calif., when Pacific Records and Tapes took the Motown line on. Prior distributor was Record Merchandising. Record Merchandising picked up the Light/Word religious lines. ... Ask someone who was at the antinuke night benefit, where Bruce Springsteen worked, about the on-stage interlude involving the CBS great and his "ex-old lady," Lynn Goldsmith. ... You'll have to call Mainland China if you want to reach vacationing Sam Shapiro, founder of National Record Mart, Pittsburgh, during the next four weeks. Asked if he would open Marts there, the veteran replied: "That's all I need." ... Aries II, the Wayne Newton label, is releasing four "Christmas Card" EPs, each containing four different songs from the Newton holiday album. One-time radio programmer Joey Reynolds, who runs Aries, has a 25-prepack display.

Alex A. Araco Co., Cinnamon, N.J., wholesaler, offers "promotional LPs exceptionally clean, limited quantities" in a mailer sent to accounts nationally. For \$1.50, you can buy copies of Streetheart's "Under Heaven Under Hell." For \$2.50 each, the mailing piece offers City Boy's "The Day The Earth Caught Fire;" Willie Nelson's "Stardust," Billy Anderson's "Love...," Bette Midler's "Thighs And Whispers," Fotomaker's "Transfer Station," Cerrone's "Angelina," Fazeo's "Breakin' The Funk" and Conway Twitty's "Cross Winds." Chic's "Risque" costs \$3.50. Araco was unavailable for comment. The remainder of the list is cutouts.

Copyright nabob Mel Nimmer conducts six-hour lectures Jan. 11-12 at the Beverly Hilton Hotel and Jan. 17-18 at the New York Sheraton Hotel. Stipend for the registrants to hear the UCLA law prof is \$275. ... Negotiations between the American Federation of Musicians and the recording industry get underway in New York Monday (15), with one of the issues expected to be the inclusion of videocassettes and videodisks in future pacts, termed the Phonograph Record Labor Agreement, which sets scales of payment, hours and working conditions. Some industry stalwarts think tackling the problem of musicians in video is premature, but the

news of CBS Records' entry into the field is sure to buoy the union's argument that the time is right. The current two-year contract regulating session rates and live performances expires Oct. 31. Session rates are bound to rise. The question is: How much?

Columbia released The Boomtown Rats' latest single, "I Don't Like Mondays," Wednesday (3), two days after 17-year-old San Diego schoolgirl Brenda Spencer pleaded guilty to two counts of first degree murder in the sniper killings of her school's principal and custodian and the wounding of eight others last January. Spencer's explanation for the attack was "I don't like Mondays."

Warner Bros. gets "The Life of Brian" soundtrack, from the controversial Monty Python film. ... Blondie, Chrysalis' hot new wave rockers, are signed to do a rock comedy being produced by Alive Enterprises' Shep Gordon and United Artists. Meat Loaf stars in the title role, "Roadie." Shooting starts Saturday (20) in Austin, Tex.

U.S. District Court Judge Charles M. Metzner denied the motion of the Marshall Tucker Band for an injunction restraining Capricorn Records from releasing the album, "Stompin' Room Only," in New York City. ... Pickwick International becomes the first rackjobber to employ merchandising specialists a la many labels and distributors. Dave Hutkin, national merchandise manager, has 12 merchandising and display coordinators.

Leftovers from the Budget Tapes & Records convention: MCA Distributing's Al Bergamo is becoming the showstopper of the convention circuit. After a demonstration of MCA's DiscoVision concept by Norman Glenn, Bergamo got applause for remarks about the industry's failure to release consistent good product over 12 months, remarking "the videodisk will not be seasonal." He also said Tom Petty originally wanted more money than Olivia Newton-John gets to re-sign. Bergamo said he flayed an L.A. radio station, which he would not identify, for announcing 48 hours prior that it would play the entire Led Zeppelin album so its listeners could copy the cuts.

Casablanca Records will release the soundtrack from "Roller Boogie," the United Artists film which opens nationally Dec. 21 in 500 cities. LP, produced by Bob Esty, who also is doing a solo album for Casablanca, was co-produced with Larry Emerine. ... ASCAP salutes the work of the HEAR Center, L.A., which treats hearing impairment of young children, Oct. 27 at the Beverly Hills Hotel with a \$25 per dinner and show, featuring Jay Livingston, Ray Evans, Sammy Fain and Henry Tobias. Reservations can be obtained by calling (213) 681-4641. ... The Beverly Hills Bar Assn. presents its second annual Artist Symposium For Musicians, Singers and Songwriters the same day from 9 a.m. to 6 p.m. at Embassy Auditorium, L.A. Fee is \$12.50 for all except lawyers, managers, agents and producers, who pay \$30. Price includes a box lunch.

## New Wave Emerges With Own Singles

• Continued from page 3

own," says Karin Berg, director of East Coast a&r for Warner Bros. "They have more of a responsible attitude and don't expect miracles from the record companies."

With pressing plants charging about 25 cents for a single, it is not too expensive even for new acts to press up anywhere from 500 to 5,000 singles which can then be sold, given away, or used to get into the door of clubs, agencies, and record companies.

"A single sounds much better than a tape and an a&r man is more likely to put on a single before he is going to put on a tape," says Mike Lembo, manager of Robin Lane, who with the help of MCA Music financed the pressing of 3,000 "When Things Go Wrong" singles by Robin Lane on Deli Platters Records before the Boston singer/songwriter was signed to Warners.

Lembo says the singles, pressed for him by Specialty Records in Pennsylvania, were valuable as a tool in securing bookings, getting local airplay, and thus showing up on reports and tip sheets, and stirring up record company interest.

Some were also sold, and some Lembo still has, which he sends out periodically to the media to keep alive interest in his artist before the Warner Bros. LP debuts.

Privately pressed singles are mar-

keted in the U.S. by JEM and Bomp Records, and through shops that specialize in new wave and esoteric music. Rick Lawler, general manager of JEM, says he gets about a dozen different titles of privately produced singles every week.

JEM also imports this type of disk from the U.K., though Lawler says a greater number is now being produced in the U.S.

These disks come from all over the country and those that JEM selects to distribute are sold at a suggested \$2.49 retail price. There is little discounting of these singles. The most successful has been "Rock Lobster" by the B52s on their own B52 label. Lawler says JEM sold about 5,000 copies of the single. It is still selling as a Virgin import, and Warners plans to release it.

A record that is creating a buzz at JEM is "Moving Target" by the Furies on Beat Records.

"JEM will only take the cream of the crop, but we will take just about anything that a band will bring through the door," says Pete Jordan, store manager of Blecker Bob's in New York which retails and exports privately produced disks.

Jordan says that about two or three times every week a band or its manager will come in with its own disks, which Blecker Bob buys for from 85 cents to \$1.75 each depending on the package, and sells for \$2 each.

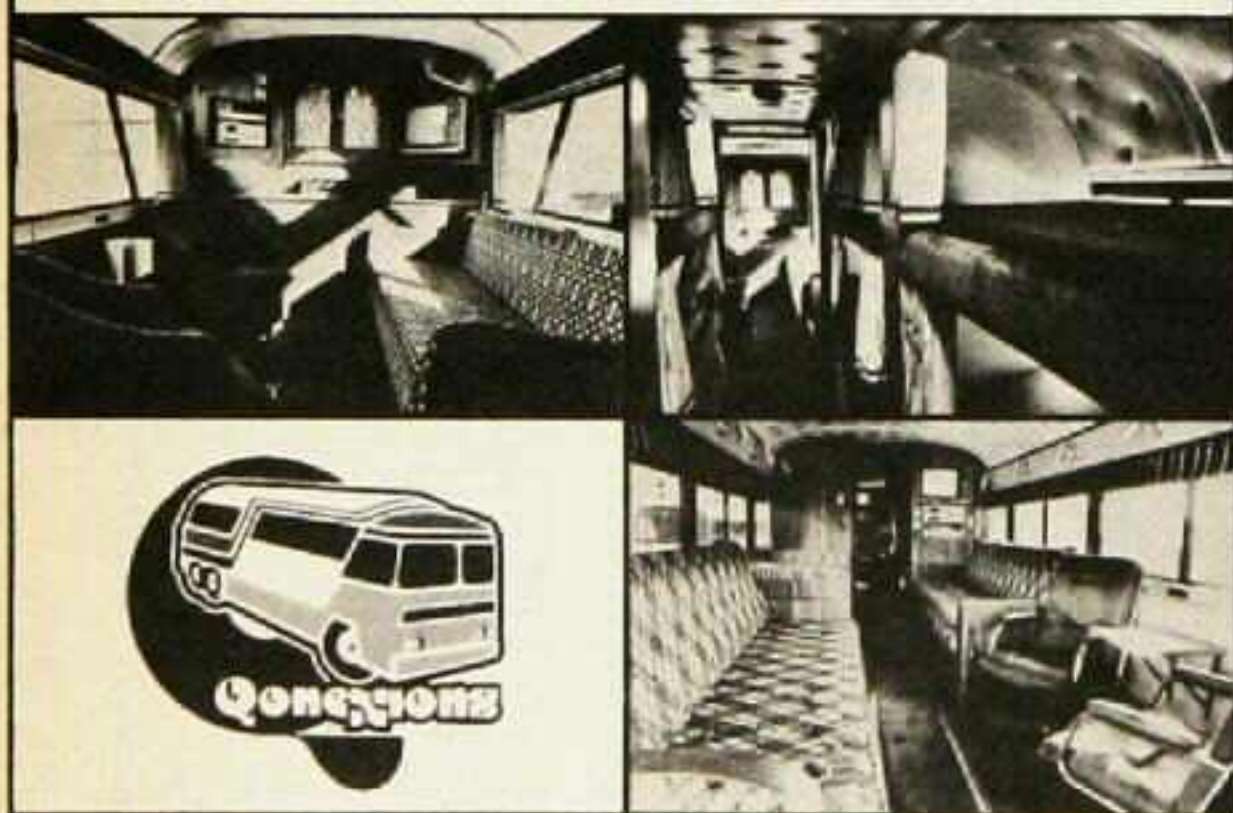
While privately produced singles do not get much airplay and many retail accounts are reluctant to take them, one place they are heard is on the "No Major Record Show" Saturdays on WPIX-FM in New York. Meg Griffin, WPIX music director, says one major signing that has resulted from exposure on the show has been that of ex-New York Doll Sylvain Sylvain to RCA. Sylvain had a single on his own Sing Sing label.

But even if an act is not signed, it can still use the privately produced single to boost a career. Barbara Markay, who does off-color and parody songs, is having an underground disco hit with her single on Hot Box Records which is being sold by such established stores as King Karol, Colony, and Disc-o-mat. Disc-o-mat even has a window display (showing the "clean" B side) in its Times Square store.

And the Plasmatics, which has had two singles on Vice Squad Records (distributed by JEM) will be headlining the Palladium in New York Nov. 16, one of the rare times an act with no major record deal has ever done so.

For the Palladium show band manager Rod Swenson says the group will demolish onstage a late model Cadillac. "We want to show people we are not fooling around," says Swenson.

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Two Sides to Every Woman

Carlene  
Carter



**Carlene Carter doesn't add up.**

The title track to her new album claims there are only "Two Sides To Every Woman." The album itself reveals C.C. to have several more. It's enough to make you wonder: Can she collaborate with Nick Lowe and John McFee on bluesy R&B ("Do It In A Heartbeat") and rock madly on Elvis Costello's "Radio Sweetheart"? Compose and convincingly sing both big ballad pop like "It's No Wonder" and solid Country like "Old Photographs"? Look so great and sound so good? Very definitely.

**TWO SIDES TO EVERY WOMAN**

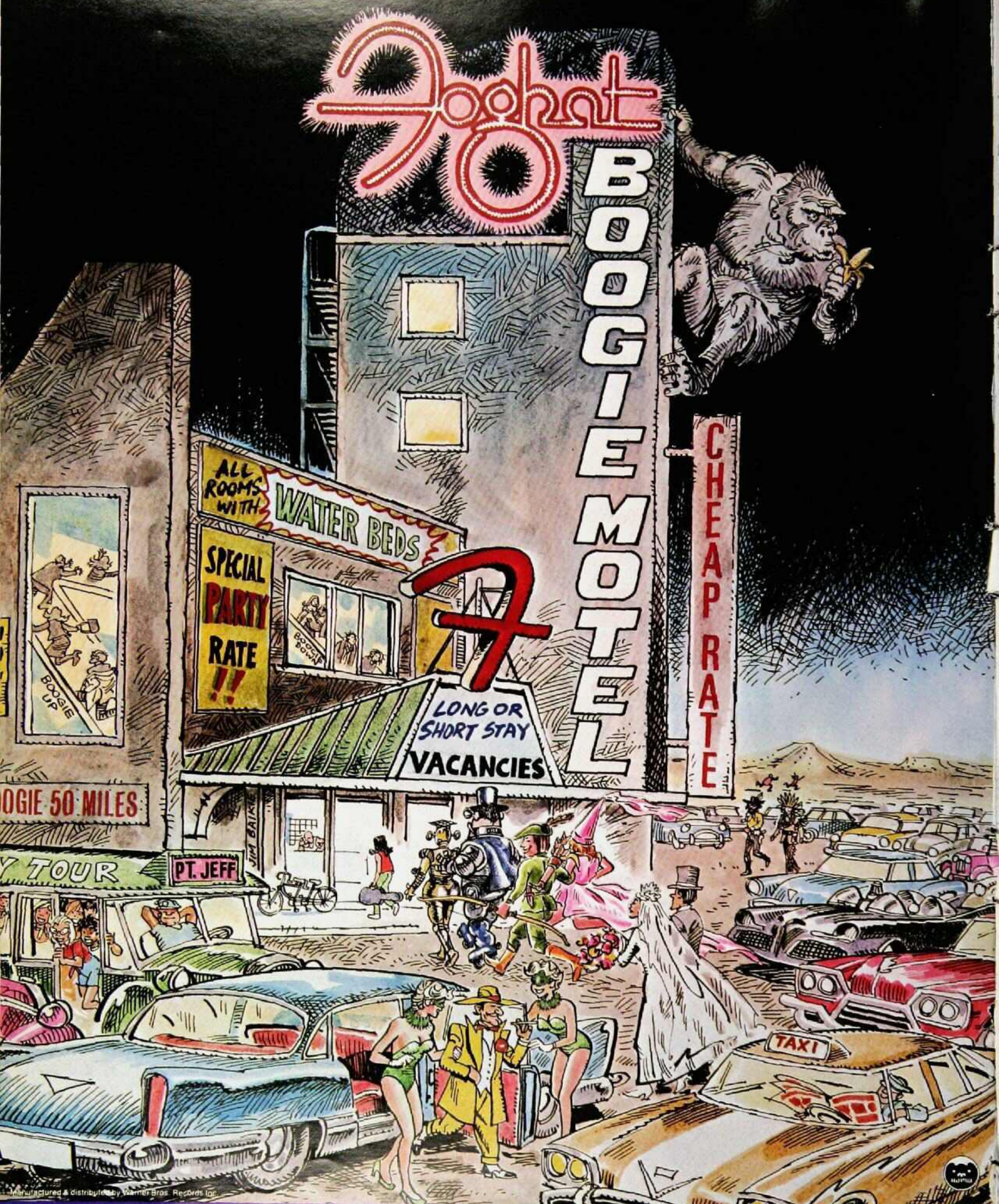
The unbelievable sum total of Carlene Carter.  
Featuring the single "Do It In A Heartbeat" WBS 49083  
Produced by Lance Quinn & Tony Bongiovi for Bongiovi-Walters Productions.  
Executive producer: Bob Walters. On Warner Bros. records & tapes ASK 3375  
Management: Ciambotti Enterprises

**Carlene Carter on tour with the Little River Band**

- 9/27 Constitution Hall, Washington, D.C.
- 9/29 University of New Jersey, Morristown, New Jersey
- 9/30 Academy of Music, Philadelphia, Pennsylvania
- 10/2 Ford Theatre, Detroit, Michigan
- 10/3 Westminster College, New Wilmington, Pennsylvania
- 10/4 Clarion College, Clarion, Pennsylvania
- 10/5 Edinboro State University, Edinboro, Pennsylvania
- 10/6 Indiana University of Pennsylvania, Indiana, Pennsylvania
- 10/7 University of Connecticut, Storrs, Connecticut
- 10/8 Bottom Line, New York City
- 10/9 Maxey's Potsdam, New York
- 10/10 Landmark Theatre, Syracuse, New York
- 10/11 London Gardens, London, Ontario, Canada
- 10/12 El Macombo, Toronto, Ontario, Canada
- 10/13 Music Hall, Cleveland, Ohio
- 10/15 Stanley Theatre, Pittsburgh, Pennsylvania
- 10/16 Performing Arts Center, Akron, Ohio
- 10/17 Palace Theatre, Cincinnati, Ohio



George Washington Never Slept Here!



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